

# The arrangement of the dance form “Fanshanjiaozi” on inheritance

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**Abstract.** This article is to make an arrangement of the inheritance of the dance form “Fanshanjiaozi” and give a detailed introduction of its development. The intent to save, protect, inherit and spread the unique folk dance is meaningful. It is not only can enrich the local people's cultural life, but also can enhance national assertiveness and cohesion. First of all, the article will briefly define what is “Fanshanjiaozi”, and describe its character and typical representative person. Secondly, it will make a deep study of the inheritance and development of this dance forms, and its outstanding achievements, which aims to draw people’s attention to the dance form “Fanshanjiaozi”, so as to protect and inherit the unique folk dance.

## Introduction

“Fanshanjiaozi” is a unique kind of Han nationality folk dance, is an important part of the native culture of Bazhong, was listed in Sichuan province non-material cultural heritage list. “Fanshanjiaozi” mainly spread in Sichuan mountain camp, mixed with the dance Bashu dance, music, drama, quyi, acrobatics, and other characteristics, which serve as a living fossil for researchers to study Bayu culture. Meanwhile, the dance form “Fanshanjiaozi” went through five dynasties. Therefore, it can successfully reflect the unique local customs and living habits. As a unique dance, “Fanshanjiaozi” has big moves, so it is difficult to conduct. Rhythm and lively, routine is various, full of local characteristics, all of these factors give rise to its high ornamental value.

## Brief introduction of “Fanshanjiaozi”

### Fanshanjiaozi

Fanshanjiaozi, belongs to a kind of mountain percussion and dance, is one of the Han nationality folk dance, its earliest origin is Changlonggang. The Fanshan is the dancing, and the hinge is the tool. When it comes to the name of Fanshanjiaozi, there are mainly two kinds of views, one of which is “dance performance hit hinge, waving hinge line, or sling over your head, or turned and tossed around the waist, leg knock”, so it was called Fanshanjiaozi; Another explanation is that when there is someone going to get married, the dancers of the Fanshanjiaozi would be invited to lead the way. As the dancers will climbing many mountains and along the long road they have to keep on dancing, this is also its name comes from.

This dance form firstly stems from Qijianyan of Pingchang. At the end of the Qing dynasty, it spreads to Mingde county, mainly distributed in beach Pingchang county Xixing, Xiangtan, Baiyi, and the adjacent section of Yingshan county, such as laolin and Shuanghe. After the new China was come into being, this dance form gradually extended to the neighboring qu county, Tongjiang, Nanjiang, Bazhong county. It has more than hundred years history. After the founding of new China, the working class get their liberty, this is the recorded Fanshanjiaozi. With the development of The Times, and soon many of its variant make their first appearance, such as Bashan jiaozi, Gaotai jiaozi, Pingtai jiaozi. They are the further development of Fanshanjiaozi. Now, with its unique form of performance, the Fanshanjiaozi enjoys a great reputation around the whole country, and it has become a bright pearl in the northeastern Sichuan folk art.

### The characteristics of Fanshanjiaozi

“Fanshanjiaozi” use Suona as its main instrument, and its props is primarily the hinge. When the dance form was performed, the artists tightly follow jilt tablets of the law, two shoulder swing naturally, knees kneel down, as the two tablets to hit each other and create the rhythm. Generally speaking, the characteristics of Fanshanjiaozi mainly embodied in the following three points:

First of all, the circulation of reciprocating motion law. Over the hinge, the performance of its main action is: the performer waving hinge on both sides, and easily struck dance. Performances, dancers don't pause between action and action, uninterrupted, form a circle of reciprocating motion law. And this cycle reciprocating motion law, always with "8" glyph line movement. This dynamic law in the dance action or action played an effective connection between combination, repetition, transformation and transition effect, make dance act out more fruity, smooth rich aesthetic feeling.

Furthermore, it is full of symmetrical posture. The posture of dancers are obviously symmetric when performing, which is especially reflected in the act of striking. The conversion between symmetric positions such as right and left, front and back, up and down reflects the contrast between one action and the other action. The contrast is most intense and the vigour most bold and unrestrained in the performance of long-line cymbals. The common actions that can shows the characteristic of symmetrical posture of Fanshanjiaozi are listed as follows: bowing forward and leaning backward of upper body, lateral curvature and rotation of waist, swaying back and forth of shoulder, rotating to and fro of eyes and head.

Last but not least, the rhythm is balanced and stable. When watching the performance of Fanshanjiaozi, we can easily find that no matter how huge the change of dance movement is and how long it last, the performance keeps intermediate speed and stable state on the whole. A scene of performance generally last 20 to 30 minutes. During this period, dancers proceeds performance according to the meter of 2/4 under the balanced rhythm. Sometimes the movement is big and sometimes not. There are ups and downs. Moving and motionlessness appear mutually. All these show the relaxation and flow, greatly increasing the enjoyment of dance.

#### **The main representatives fo Fanshanjiaozi**

In the light of performing "Fanshanjiaozi", the forms of different artists are largely identical but with minor differences. After long-time development in performance styles, there are some representatives as follows:

Tan Zhoufa as the leader, the team's performance of Fanshanjiaozi is featured by accurate and graceful movement.

Jue Qingtai as the leader, the team members mostly wear masks and carry out humorous style when performing Fanshanjiaozi.

He Shuheng as the leader, the team's performance is famous for vigorous dance and stretched action. He holds a big cymbals with diameter about 20cm to proceed the performance, which is quite special.

In the area of Yingshan county, the team leaded by Xie Yuanzhao is quite famous. Its performance form is featured by generosity and straightness, which finally develops a school of one's own. In addition, many up-rising stars of performing Fanshanjiaozi spring up in recent years such as Xie Shiping, Xiao Xianqun, Luo Huaquan, Yang Yongming, Zhou Boji, Jue Zuogui and so on. All these people make contribution to the inheritance and protection of Fanshanjiaozi.

#### **The inheritance of the dance form “Fanshanjiaozi”**

With the establishing of new China and implementing of land reform policy and carrying out of reform and opening-up strategy, Fanshanjiaozi and its dance form keeps changing in the process of inheriting and protecting and finally becomes a unique folk dance with much modern sense. The inheritance of Fanshanjiaozi can be divided in to three stages, before the establishment of new China, early years of the new nation and after the reform and opening-up as follows:

##### **Set up over the mountain hinge son before China**

A book named Dazhou Record composed in Qing Dynasty Jia Qing year shows that local people have faith in wizards but not in medicine. It is obvious to see that wizards are active for a long time in Longgang area. Once residents suffer from disasters and diseases, they invite wizards to strike cymbals with graceful and interesting actions to please the spirits to get rid of their harm. Cymbals act as a kind of magic tool used by wizards when they perform exorcism dance to expel the evil spirits. It turns from pleasing spirits to persons after long-time development.

According to the survey, the first performer of Fanshanjiaozi Su Xingtai who is a superstition

professional. He passes the performance from generations to generations and gradually the performance is mastered by folk artisan and they constantly enrich and develop it. At that time, the dance form of Fanshanjiaozi is relatively simple and dance actions just include “Xuehuagaiding”, “Huanglongchanyao”, “Erlongqiangbao” and “Pudijinlian”. Fanshanjiaozi can be divided into short-line cymbals and long-line cymbals according to the length of cymbals, about 10cm for short one and above 350cm for long one. Legend says that Su Yongtai can strike a four-meter-line cymbals. Of course, the longer the line is, the harder to strike. At present, artists generally are able to strike a one-meter-line cymbals. At that mement, short-line cymbals performances are more frequently to see, turnover, strike, shift, and rub being main actions. Basic actions of this dance is not so rich but it has actually broken away from the base of sacrifice and pleasing spirits and is widely applied in activities such as wedding, birthday and so on.

### **The Fanshanjiaozi of the period of**

During the early years of the new nation, Fanshanjiaozi develops rapidly especially in the light of entertainment function. Gradually, dancing when good things rather than bad things occur takes shape as a specific form. After land reform, a lot of peasants change the name of Fanshanjiaozi to Fanshenjiaozi in order to express intense feeling of turning over. Thus, it becomes the most popular folk dance in local area. Once someone get married, people will invite a team to perform Fanshanjiaozi to entertain, which has become its unique customs culture. There goes a saying that there isn't reciting sutras if without monks and there isn't accompanying brides if without cymbals. In 1955, Fanshanjiaozi was awarded in selected performances of folk music and dance in Sichuan province, which greatly promotes the development of this dance.

During this period, the dancers of Fanshanjiaozi successively set up professional dancers display team. The number of dancers increased dramatically. Formed the different style dancer team, some are well-known for their accurate action ,and some are noted for their beautiful movements. Some masks performance is humorous and witty; And some is typical foe its energetic movements. It also has bug hinge display team famous for its stretching movements.

Tan Zhoufa inherited the skill from his elder brother, and created many new strike hinge methods and performance forms, especially the short length of rope hinge to develop into a long one, making its dance forms more rich and colorful. He become the representative of one of the old actors. His disciples ,such as Yanguongming, performs better than him. his solid basic skills and the spirit of concentrating on the hardest skills make him stand out of the younger generation artists, and become the representative of the younger generation . Not only that, he also has influence in Pingchang and other neighboring counties.

### **Fanshanjiaozi after the period of the reform and opening-up**

After the reform and opening up, the Fanshanjiaozi got unprecedented development. Not only the "short rope hinge " developed to the higher level "long rope hinge", and on the basis of "flat hinge ", and the innovation of "platform hinge "and “Gaotai hinge” came into being. As for the basic movement, it also added a monkey "shoot", "shu qin jian" and "bitter bamboo packing", "crane flashing wings", "the frog tan belly", "carp dealers" and many new routines, making Fanshanjiaozi more rich and colorful. Fanshanjiaozi widely spread in the countryside. In recent years, many artists introducing some of acrobatic art skills to Fanshanjiaozi, which made many variants of it. Some of the variants are full of adventure and funny actions, so they become people's favorite.

Fanshanjiaozi, no matter what kind of hinge are performed, it always has "snow cover the top", "yellow dragon breech", "two dragon rob treasure", "robot to golden lotus,"“monkey shoot", "shu qin beijian" and "bitter bamboo packing", "crane flashing wings", "half moon", "yellow dog drill fork" jade "sangyong", "guanyin sweep", "the frog tan belly", "ride to battle" and so on more than 30 fixed basic action. Accompanied by traditional single blow hinge into suona, gong. The old song can also meet the needs of the masses of the songs to the accompaniment, such as "fifteen moon”, which adds up much fun to the Fanshanjiaozi.

In the process of its performances, its manner varied from time to time , with the range of the "single hinge ", "double hinge " and "people hinge", and other forms. One dancer can performed

with many hinges, sometimes hundreds of people took part in a performance. What's more, according to the performance or platform on the ground or under the table and stool, it was divided into "flat hinge " and "tower of hinge ". "flat hinge " is in the journey, scouring performance. And its main characteristic is graceful, bold and vigorous, length of rope in combination with change nature; "Hinge" is made from 2 to 5 tables have built a tower was named "hinge", its characteristic upside down on the table and stool, mix a lot of folk acrobatics, variety, strong technical, legs solid basic skills. so the difficulty is very high, and less artists can master it.

### **Fanshanjiaozi's remarkable achievements**

Fanshanjiaozi made rapid development, especially during the period of the reform and opening-up. It depends on artist's generation after generation efforts. Its main achievements are as follows:

In 1955, it participated the national folk music dance select performance and firstly attracted public attention.

Over 1996, sichuan TV station made a special trip to the hometown of Fanshanjiaozi to record and report its specific history, and was broadcast on the "life guide";

Over 1997, the adaptation of the Fanshanjiaozi attend Bazhongshi artistic creation performances and won the first prize.

In 1998, Fanshanjiaozi was first invited to perform in the Spring Festival gala of Sichuan province;

On December 31, 1999, it was invited to CCTV in dujiangyan, sichuan "shenzhou century celebrations large theatrical performance, broadcast to the world;

In 2003, it was again invited to perform in the Spring Festival gala of Sichuan province;

In 2005, as a representative of Bazhong, it took part in the HKTB conference national folk art performance and won the "gold award";

In 2006, It took part in the sound competition held by the ministry of culture in zhoushan of zhejiang province and won the third chair. And the number of its performances has reached more than 200 times.

In 2007, As a representative of Sichuan province, it joined the 14th stars award square dance competition, and won "the good performer".

In July 2008, Fanshanjiaozi was listed in the second batch of national intangible cultural heritage list by the cultural ministry.;

In November 2008, on behalf of Sichuan province, it attended the 1st farmers theatrical festival, which was held in Suzhou, and won the second chair, then it was reported back to the central leadership and performed in front of the leaders, and soon it was boarded on the CCTV screen.

The reason why Fanshanjiaozi can achieve so remarkable achievements is that the art workers put their hearts into the decades' inheritance and development of the dance form. They played a huge role in promoting, developing, and inheriting this unique dance form.

### **Conclusion**

Fanshanjiaozi is well-known for its unique dance style, rich dance vocabulary, unique local characteristics. When you appreciate it, you surely will be attracted by the performance style action combined with bold and vigorous. The present era have entrusted the dance form new features. on the basis of absorbing in available nutrients, and with its unique form of dance and music melody, now it has developed into a modern dance, which is of high artistic value. In recent years, our state strengthens the protection of intangible cultural heritage and development, to a certain extent, it not only has played a positive effect to rescue, protection, excavate and carry forward the dance form fanshanjiaozi, but also enhance the cohesion of the local residents, promote Chinese culture and promote socialist cultural development and played a key role in building a harmonious society.

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