

The Tibetan Reba Drum Dance: Inheritance and Development in the Context of Chinese National Policy

Zhonghao Lyu and Peera Phanlukthao

Mahasarakham University, Thailand

Corresponding Author, E-mail: 861419275@qq.com

Abstract

The objectives of this research were: 1) Explore the historical background of the Tibetan Reba Drum Dance, including its origins, cultural roots, and early development stages. 2) Analyze the inheritance and evolution of the Tibetan Reba Drum Dance, focusing on how it has adapted to societal changes and modernization while preserving its traditional essence. 3) Examine Chinese policies regarding the protection and promotion of the Tibetan Reba Drum Dance, assessing their effectiveness in safeguarding intangible cultural heritage and fostering cultural appreciation and education. This study adopts qualitative research methods, the sample studied includes Reba folk artists in Tibet, China, and professors and experts from Tibet University. Research tools include questionnaires, interviews and observations. Collecting data from literature and the field, and analyzing it through field interviews, comparative research, and observation and discussion.

The research results were found as follow: 1) The Reba Drum dance originated in Tibet, and its history can be traced back to Tibetan Buddhism hundreds of years ago. 2) Tibetan Reba dance is the spiritual culture and wealth of the social life development of the Tibetan people. After long-term historical accumulation and practice, it has gradually evolved into A dance art culture rich in unique Tibetan style and of great development, inheritance and research value. 3) Tibetan Reba Drum Dance has been listed as a national intangible cultural heritage and runs through the Chinese national education system. With the support and encouragement of relevant national policies, Tibet Reba drums are booming.

Keywords: Tibetan; Reba Drum Dance; Inheritance; Development; Chinese National Policy

Introduction

Beijing, June 2, 2023 (Xinhua) -- Xi Jinping, general secretary of the Central Committee of the Communist Party of China (CPC), President of the People's Republic of China (PRC) and Chairman of the Central Military Commission (CMC), attended a symposium on the development of cultural inheritance in Beijing on June 2 and delivered an important speech. He stressed that it is our new cultural mission in the new era to continue to promote cultural prosperity, build a strong cultural country and build a modern civilization of the Chinese nation from a new starting point. We should be firm in our cultural confidence, take up the mission, work hard, and make joint efforts to create a new culture belonging to our era and build a modern civilization for the Chinese nation.

According to Xinhua News Agency, Beijing, August 12 - In order to further strengthen the protection of intangible cultural heritage, recently, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage. Protecting, inheriting and

utilizing intangible cultural heritage is of great significance for continuing the historical lineage, strengthening cultural confidence, promoting civilization exchanges and mutual understanding, and building a strong socialist cultural country. The Opinions propose that intangible cultural heritage be integrated into the national education system, and in 2006 the Tibetan Reba Drum was included in the first batch of national intangible heritage.

Tibet is a vast region with a dispersed population. Due to the geographical environment, production methods, and different objects of labor in each region, especially the differences in geographic conditions and the influence of religion and culture, towns and villages, rural areas and pastoral areas, and pastoral areas and forested areas have formed their own different dance forms and physical movements (Yu, 2018). Reba Drum Dance, a traditional dance circulating in Tibet, Yunnan, Sichuan, Qinghai and Gansu where Tibetan people gather, is one of the national intangible cultural heritages. "The Reba Dance originated in the 11th century A.D. and was created by the Tibetan Buddhist master Milarepa." The movements of the Reba Dance are mostly characterized technically by: "bending the back, arching the waist, swinging the hands, turning around, turning the hips, bending the knees, squatting and kicking the legs". Men's physical strength requirements are higher, mainly reflected in the "strong muscles, flexible limbs", while women's physical flexibility requirements are higher, mainly reflected in the "upper limb stretching generous, flexible and coordinated lower limbs"(Liu, 2015).

With the accelerated pace of life and the influence of strong Western culture, few young people are willing to learn traditional skills and time-consuming and laborious handmade art, traditional folk art including the Tibetan Reba Drumming is facing a lack of successors and even the extinction of the art of the death of the situation (Xiao, 2004). Fortunately, in recent years, the government has begun to attach great importance to the protection of intangible cultural heritage, including folk arts, and most representative folk arts have been placed on national or local government protection lists and have received attention and protection. And the establishment of protection lists at all levels across the country, folk art will be further rescued and protected (Li, 2019). Folk art has become a cultural symbol and icon stored forever in the body and heart of every Chinese. Just as the Chinese nation is known as the heir of the dragon, the character and genes of the Chinese people have become inseparable from the imprints of life left by our ancestors. The great renaissance of Chinese culture will start from now on and move towards a better tomorrow.

Research Objectives

1. Explore the historical background of the Tibetan Reba Drum Dance, including its origins, cultural roots, and early development stages.
2. Analyze the inheritance and evolution of the Tibetan Reba Drum Dance, focusing on how it has adapted to societal changes and modernization while preserving its traditional essence.
3. Examine Chinese policies regarding the protection and promotion of the Tibetan Reba Drum Dance, assessing their effectiveness in safeguarding intangible cultural heritage and fostering cultural appreciation and education.

Literature Review

The Tibetan Plateau, where Tibetans are located, has always been known as the "roof of the world", and the geographic environment is relatively closed, which makes the culture of the Tibetan region has a relatively fixed cultural form, forming a unique cultural system. As Lv (2018) argues the dance and culture of the Tibetan region has a rude and pure national character. With the introduction of Buddhism into the Tibetan area, more and more religious elements have been infiltrated and absorbed into the dance. Religious festivals and rituals continue unabated. The "Reba Drum" dance was born in this unique environment. The "Reba" is a group of family-based skilled folk performers, who are skillful and have passed on their skills from generation to generation, selling their skills and begging for food. Most of them are women who perform the "Reba Drum". This dance has a strong mystical color from the beginning to the end, naturally, "Reba drum" dance in the performance, it will reveal a strong regional flavor, with the national style and unique performance techniques. The drum has been a common and frequently used prop in many folk dances. Not only can it be used to accompany the music, but it is also believed to have the effect of warding off evil spirits, seeking rain and a good harvest. Reba Drum is a drum used in Reba Dance, Diqing can be called an ocean of song and dance, there is a saying that the Tibetans "can talk, they can sing, they can walk, they can dance", As Li (2014) argues it is this unique, singing and dancing environment, I fell in love with the potshang, strings, songs and the passionate Reba Dance. The formation of the Reba drum has a great connection with its Tibetan folk dance culture.

The appellation in the rhythmic training of the hot bar drum is oh, according to the query related information shows that one of the movement requirements in the rhythmic training of the hot bar drum is to add the appellation oh (Bai, 2013). There are nine types of drums, and the dance is performed according to the rhythm of the drums. Reba is a kind of by selling art for a living wandering artist class to family as the basic unit composed of performances, to bell drums, melting rap, harmonic song and dance, acrobatics, qigong, Reba drama in one of the comprehensive art. Music function and size is different. According to the query related public information: the size of the Reba drum is different because they each bear different musical functions. The size of the Reba drums is also related to their historical origin. Large drums are usually used to play low rhythms, while small drums are used to play high-pitched tones. The combination of the two drums can produce rich musical effects, making the Reba drum more vivid and diverse in its performance. The Reba Drum is a traditional Mongolian percussion instrument consisting of two drums, one large and one small. Reba drum plays an important role in Mongolian culture, not only as a musical instrument, but also as a cultural symbol, representing the Mongolian national spirit and cultural heritage.

proposed that cultural heritage is to inherit and develop those wonderful, essential things, and remove the dross, so that the most fundamental cultural genes of the Chinese nation are compatible with contemporary culture and harmonized with modern society. As Yang (1998) argues it is promoted in a way that is pleasing to the people and universally participatory, so as to carry forward the spirit of culture that transcends time and space, transcends countries, is rich in everlasting charm, and has contemporary value, and to disseminate the inheritance of traditional and excellent culture, and the achievements of contemporary Chinese cultural innovations for the world. This establishes the theoretical basis for cultural inheritance, and answers the question of what is excellent traditional culture and how to inherit and develop it. A correct understanding of the inheritance and development of Chinese culture is not only a major issue related to the current and future period, but also a

major issue related to the sustainable development of the Chinese nation. Chinese culture is the only continuous culture in the history of world culture. The continuity of Chinese culture over the past 5,000 years is an important feature of Chinese culture. The reason why this continuity of Chinese culture has become possible is that, in addition to various other elements, the excellent cognition and inheritance theory of the Chinese nation is also an important cause. Inheritance and transmission is an important feature of ancient Chinese culture and a basic condition for the continuity of Chinese culture. Confucius paid attention to "to state but not to write", to state is to repeat and to pass on, to state is the main way of early ancient cultural development. Without "describing", the achievements of culture could not be kept and passed on. After Confucius, Confucianism's interpretation and passing on of the Six Classics from time to time played a fundamental role in the long-term inheritance of Chinese culture.

A Brief Introduction to the Folk Reba Dance of the Tibetans in Khamba, Western Sichuan, explores the history, costumes, performance forms, artistic characteristics, and current situation of the Reba Dance in order to call for attention to be paid to the protection of this intangible cultural heritage (Cai, 2013). As Liu (2010) discusses the development space of the Tibetan Reba Drum and Dance in the teaching of Chinese ethnic folklore, analyzing it from its unique form of expression to the purpose and significance of training in teaching. It is hoped that through education as a way to let people inherit the tradition to develop the tradition and better develop the folk dance nowadays (Hongtao, 2018). An Introduction to the Development of Reba Dance, the study shows that the new trend in the development of contemporary Reba art is a typical example of the inheritance, development and innovation of contemporary dance.

Research Methodology

1. Research Method

This study adopts a qualitative research method, collecting data from literature and the field, and analyzing it through field interviews, comparative research, and observation and discussion.

2. Source of Data

The researchers chose Tibet University and the Tibetan Art Institute as fieldwork sites; the researcher consulted relevant information from the Scientific Services Department of the Tibetan Art Research Institute, Internet research databases and other sources.

3. Population and Sample

The population of the study consists of folk artists of Reba in the Nagchu and Chamdo regions of China; Tibetan professors and experts and related artists, including Professor Rodan of Tibet University, Professor Tsegyi of Tibet University, and Professor Sanga Drolma of Tibet University; Students in Tibet; Relevant government workers.

4. Data collection

Field research, field data collection, the researcher visited China Tibet University in the field; Relevant documents, the researcher consulted relevant documents from sources such as the Scientific Services Department of the Tibetan Arts Research Institute and the Internet Research Database; Comparative research, analyze its background to find out the differences and commonalities, reveal the essence, value and significance, and provide a strong theoretical basis for the inheritance and development of China's Reba drum dance.

5. Analyze data

Viewing the interviewed data from the demographics; acquired data were categorized; summarize and analyze the groups of data from the instrument; the information collected was compiled by purpose.

Research Conceptual Framework

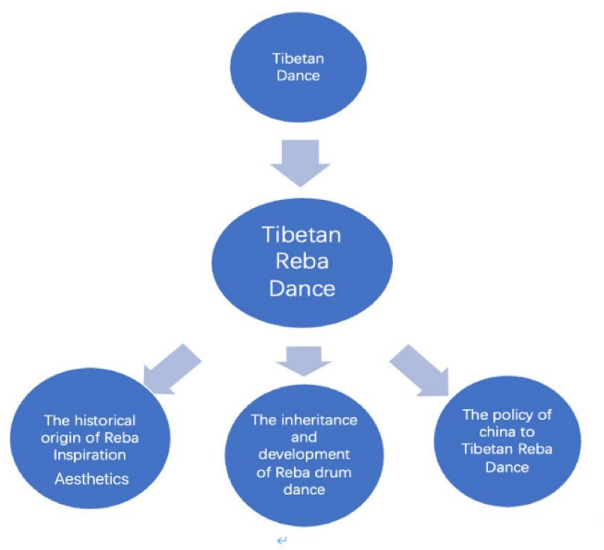


Figure 1: Research Conceptual framework
Source: Produced by researchers

Research Results

Research shows that the Tibetan Reba Drum Dance originated in Tibet, and its history can be traced back hundreds of years to the period when Tibetan Buddhism was prevalent. The Tibetan Reba Drum Dance is one of the most popular Tibetan folk dances and occupies an important position in Tibetan dance; After long-term accumulation and practice, as well as continuous learning and innovation, Reba Dance has gradually evolved into a unique Tibetan dance culture and art, which has great inheritance and development value. With the development of society and economy, the culture of various ethnic minorities has also changed. is gradually moving towards modern culture, Tibetan Reba drum culture is also facing such a crisis, and requires the joint efforts of the government and the public to inherit and develop it. Because the Reba Dance is related to Tibetan life customs and culture and has strong cultural characteristics, it was included in the National Intangible Cultural Heritage List in 2006, and its popularity has increased. The Tibetan Reba Dance is an important part of the social life of the Tibetan people. Develop spiritual culture and wealth.

1. The historical background of Tibetan Reba Drum Dance

Reba drum (Figure1) is also called Na'e. The Tibetan and Monba ethnic groups use drum-beating and membrane-sounding musical instruments. Reba Drum, the Tibet Autonomous Region traditional dance, one of the national intangible cultural heritage (Zhao, 2004). Reba dance is a dance form performed by Tibetan "Reba" artists, by selling art for a living vagabond artists class (generally composed of family as the basic unit) performance,

mainly bell drums, integration of rap, harmonic (song and dance), acrobatics, qigong, Reba drama in one of the comprehensive art.



Figure 2 Reba Drum

Source: Photographed by researcher

The original purpose of the creation of the traditional Tibetan Reba Drum Dance is a special ceremony to attract the public and invite them to sing songs of praise. However, it still has a special phenomenon that deserves our close attention. That is, in the Reba Dance, most of the songs and chants that we need to greet and sing on the spot are directly derived from some Chinese Tibetan Buddhist folk tales. Tibetan Buddhism famous song and dance masters and the Tibetan high disciples, its dance activities play a very important role in promoting artistic guidance, The original Tibetan culture and its roots generated by Reba drum dance are for various Tibetan sacrifices and activities, and the original totem worship (Li, 2020). According to historical records, Reba drum dance originated around the 11th century A.D and was founded by Milarepa, the second-generation founder of the Kagyu Sect of Tibetan Buddhism. Some people also believe that Reba dance was inherited by Buddhist scholar Dangpa Sanjay. There are many folk legends about the origin of Reba. According to legend, people built a nine-story temple at the intersection of the Souza, Meili and Shenggua rivers. The rulers tempted people to come to build a temple for them. Karma Milarepa, one of the founders, organized five men and five women to perform drumming and dance activities in their spare time on each floor. After several years of construction, the temple was completed, the number of Reba drums increased, and the dances became richer (Sun, 2019).

Much of the performance of the Reba is related to Milarepa, and the Kagyu master Milarepa is glorified through the content of the doxology. For example, in a rap performance by a Reba artist, a verse recounts: "Ya, the Reba dance was founded by Milarepa and passed down by Rejumba. Reba has a drum beat, Reba has two drum beats, Reba has three drum beats" from this, everyone believes that the founder of Reba Art is Milarepa, and its propagator is Rejumba, Milarepa's disciple (Gao and Zhang, 2019). Currently there is a debate

on the origin of the home of Reba, some scholars believe that the cause of the art form is not overnight, but in the long river of historical development of a variety of factors combined. The earliest Dinga Reba is in 1040 AD Tibetan Buddhism Kagyu school of the second generation of guru Milarepa and Rejumba in the original folk Reba dance on the basis of the creation and development of an independent dance art (Ze, 2018).

As an intangible cultural heritage under national protection, the Reba drum dance culture has its own cultural characteristics and significant cultural collection value. In the development process of its cultural dissemination, it embodies and highlights the highly individualized national cultural characteristics of the Tibetan region, ancient and natural, widely distributed, distinctive Ethnic and Regional Characteristics, and strong religious colors.

2. The inheritance and development of Tibetan Reba Drum Dance

The Reba drum dance (Figure 2) is discussed in the overall scope of the Reba art from the perspectives of ephemeral and co-temporal viewpoints, and it is mainly divided into the following phases. In the dark society of the unity of church and state, the development of the Reba performance is mainly divided into two phases: in the first phase, some religious ceremonies or rituals are performed to exorcise ghosts and subdue devils, to eliminate calamities and pray for blessings, and to perform the performance of beating drums and dancing, with the help of the "drum" (Yan, 2018). With the help of the "drum" in order to seek the blessing of the gods and six animals peace, the performance of the sacred and solemn, ceremonial, with a set of fixed performance program; the second stage, from the religious temples to the folk art of selling art to earn a living, commercial propaganda, self-indulgence and other forms of performance. During this period, folk Reba performance has a set of performance programs, especially the drums and bells of the skill is relatively high, usually performed around the circle dance, drums from slow to fast, and finally pushed to the climax. From the overall point of view, the identity of the Reba artists at this stage was humble, and the performance of Reba had a certain utilitarian nature, which was well received by the monks, dignitaries and the people at that time (Hongxing, 2018).



Figure 3 Reba Drum Dance Show
Source: Photographed by researcher

After the founding of New China, the peaceful liberation of Tibet made the Tibetan people become the masters, and the living conditions gradually improved, and most of the artists ended the life of wandering and selling their art. The form of performance of Reba art also changed, and the main object of Reba artists' service was changed from the slave masters and dignitaries to the working people. Every year, the government of the Tibet Autonomous Region also organizes folk arts and cultural performances, in which the participating performing teams take out their own skills, and the venues for Reba performances are gradually transferred to professional stages. The government's participation and promotion made the performance program of Reba art develop gradually, and the performance skills become more and more diversified (Liu 2010). When performing the slow board posture is beautiful and stretching, full of rhythm; the fast board is rhythmic ups and downs, the body turns left and right, the performer is able to accurately beat the drums in the rapid movement, increasing the difficulty of the completion of the physical skills.

Since the reform and opening up, with the development of society, the Tibetan people's quality of life has been improving, and their lifestyles are also changing, and the number of folk artists who follow the wandering artists to learn their craft and sell their skills on the streets is decreasing (Liu, 2021). In their place are local professional arts and cultural organizations and the Reba performing arts team. The inheritance and development of the Reba art and the Reba drum dance have fallen mainly on literary and artistic workers at all levels, who, by penetrating into the folklore and learning from the Reba artists, have collated, summarized, and processed the performance forms and contents of the Reba bells and the Reba drum dance in the Reba art, and compiled a series of books and materials such as the "Integration of Chinese Nationalities and Folk Dances - Tibet Volume". Tibet University, Beijing Dance Academy, and Central University for Nationalities have refined, processed, and innovated the elements of the Reba drum movement in line with professional aesthetics and pedagogical training, and have incorporated the Reba drum dance into the scope of "academy" dance teaching (Li and Xiong, 2018). At the same time, dance artists have created the "grasslands on the Reba", "hot Sama", "Clothier", "Xuan Yin drum dance". In recent years, it also produces new forms of fitness Reba dance, enriching the amateur cultural life of the masses. Reviewing the development of each stage of the art of Reba, its performance form, content, performance subject, field, etc. are constantly constructed and reshaped with social change.

In the sense of music and rhythm, the sense of movement and skills that can be demonstrated in the process of people's performance of the dance of the Reba Drum Dance are all subject to great changes with different periods of national historical development, different ethnic regions and cultural environments, and different performance scenes, which undoubtedly belongs to the great innovation on the basis of the traditional dances in the Tibetan region of our country (Gao, 2020). From this, we can also see that the traditional dance Reba Drum Dance in Tibet region of China in the art of inheritance and cultural innovation in these two aspects, the performance must first be cultural inheritance, and then can be the innovation of culture (Li, 2022). The traditional dance of Reba Drum dance in Tibet should be continuously developed on the basis of inheriting the tradition, and always keep the Reba Dance with unique ethnicity, tradition and regional characteristics unique to Tibet, which is also a fundamental requirement for Reba Drum dance in Tibet to be widely accepted and loved by more Chinese people in the process of the future development (Omega, 2012).

3. The analysis of the Chinese policy on Reba Drum Dance

In 2002, Chinese President Xi Jinping, General Secretary of China's intangible cultural heritage protection work made important instructions emphasizing the need to do a good job in the systematic protection of intangible cultural heritage, to better meet the people's growing spiritual and cultural needs, and to promote cultural self-confidence and self-improvement. 2006, the State Council of the People's Republic of China approved the inclusion of the Tibetan Reba Drum and Drum dance in the first batch of state-level intangible cultural heritage list. For the development of Tibetan Reba drum dance, the relevant government departments play an important role in guiding and spreading. Under the active leadership and support of government departments, Reba drum dance is moving towards the culture and art industry cluster, which can more fully reflect the inheritance value of Reba drum dance and its spreading effect. As a leader, government departments have a greater influence in the dissemination of Tibetan Reba drum dance culture. As the whole nation has entered the information network era, the use of online publicity for the inheritance of the Reba can enable more people to understand the culture and characteristics of the Tibetan Reba Drum and Drum art, and strengthen the cognition of people in the folk dance and art circles about the Reba Drum and Drum (Wang, 2022).

To further strengthen protection, the CPC Central Committee and the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage. The Opinions propose that the content of intangible cultural heritage be integrated throughout national education, that a curriculum and teaching materials system for intangible cultural heritage be constructed, and that general education books on intangible cultural heritage be published. Specialized courses on intangible cultural heritage will be offered in primary and secondary schools, and the construction of national-level primary and secondary school inheritance bases for representative items of intangible cultural heritage will be encouraged (Yang, 2010). Strengthening the construction (Figure 3) of the discipline system and specialty of intangible cultural heritage in colleges and universities, and supporting colleges and universities with the conditions to independently establish additional master's degree and doctoral degree programs. Specialties and courses related to the protection of intangible cultural heritage will be opened in vocational schools. Intensify the training of teachers of intangible cultural heritage, and support representative inheritors to participate in school lectures, teaching and research. Guiding social forces to participate in intangible cultural heritage education and training, and widely carrying out social practice and study activities. A number of national intangible cultural heritage inheritance education and practice bases are being built, and intangible cultural heritage is being encouraged to enter schools (Kelsang, 2012).



Figure 4 Undergraduate students learning the Reba drum dance in class
Source: Photographed by researcher

Discussion

The results of this study are consistent with and build on previous academic research on Reba drumming and its evolution in historical context. As Cai Chuan (2013) believes that Tibetan Reba drum dance originated in the 11th century AD and was founded by Milarepa, the second generation founder of Tibetan Buddhism. The results of this study are consistent with this, indicating that Tibetan Reba drum dance originated from Tibetan Buddhism. In this way, this study further deepens the understanding of the historical background of Reba Drum in Tibet and deeply explores the history, costumes, performance forms, artistic characteristics of Reba Drum. During Reba drumming, the songs and hymns we need to welcome guests on site and sing come from some folk stories of Tibetan Buddhism in China. Famous Tibetan Buddhist song and dance masters and disciples of eminent Tibetan monks promote art in dance activities. They play an important guiding role. The original Tibetan culture and the origin of the Reba drum are used in various Tibetan sacrificial activities and primitive totem worship. According to Liaspa (2012), dance reflects the life, customs, language, music, and environment of a culture. It is considered to be a spiritual value that helps to refine people's thoughts and is a manifestation of people's beauty and harmony. Reba Dance is the ideological leader of local government groups and the link between local people and the outside world. We think about the relationship between Reba drum and folk dance and national culture, and realize the significance of Reba drum in dance performance. The art of dance is to extract performable body movements from life and symbolize them in the innovation of dance works. In the art of dance, using Reba drums to assist dance and tell the characteristics of Tibetan culture is one of the commonly used choreography techniques. By analyzing the use of Reba drums in Tibetan dance, we can understand the characteristics of Tibetan culture, history, religion, and national customs, and dynamically record the cultural phenomena presented by the competition between contemporary culture and national traditions. The artistic carrier of dance. Therefore, only by understanding the artistic tension of Reba drum itself can we correctly regard Reba drum as an

artistic expression of dance. It can be seen from the research results that the evolution of Reba drumming from a small tradition to a cultural festival echoes the expressive role of dance and reflects the development of a culture. In the current situation of Reba dance in contemporary Tibet, this study amplifies this assertion by showing how Reba dance has become an important part of Tibetan civilization and connecting the inheritance and development of Reba dance, as Sissaug (2012) analyzed Reba drum art is an important part of the treasure house of Tibetan singing and dancing art. It is the crystallization of the hard work and wisdom of the Tibetan people and plays a greater role in cultural exchanges among various ethnic groups. The best way to carry forward and develop culture and art is to use the past for the present and use foreign materials for China. As Jersey (2017) notes today's Reba Inspiration has been collected, organized, and exchanged, "taking the essence and discarding the dross." After refining and "re-creating", a new hot dance that has elements of ancient ethnic songs and dances and the flavor of the times has been formed. Bafeng provides the creative foundation for the "redevelopment" of Reba Valley. Research shows that the national policy to promote the development of Tibetan Reba dance resonates with the theories of Liu Yao (2010) and Gou Kemi (2013) on the inheritance of intangible cultural heritage. Tibetan Reba Dance is listed as a national intangible cultural heritage. The introduction of the cultural heritage list and national red head-related documents play an important role in the inheritance of Reba dance. Universities in minority areas have unique advantages in the inheritance and research of Reba dance. Reba dance can be realized through higher education in colleges and universities in minority areas. The protection and inheritance of inspiration are the main feasible paths.

Based on this, the following conclusions are drawn: The investigation believes Reba Drum Dance of the Tibetan region has been passed down from generation to generation in the Tibetan region of China with its unique way of national art expression, and the Reba Drum Dance itself contains the unique national spiritual and cultural connotation of the people in the Tibetan region and the unique way of national cultural and emotional expression of the people in the Tibetan region. As an excellent traditional dance culture and art of our country, the Reba Dance in Tibet has been developed and inherited in the new historical development era of our country, and nowadays the Reba Dance in Tibet has become a form of performance for the people of Tibet to carry out recreational activities and festive ceremonies and celebrations in daily life, as well as for stage art performances. Throughout the text, the researcher firstly introduces the historical origin of Tibetan Reba Drum Dance from the background of Tibetan dance, and then studies the inheritance and development of Reba Drum Dance, and the national policy to promote the development of Reba Drum Dance. The performance of Reba Drum and Dance has its own special rules and unique ways of physical expression, and the Tibetan culture needs the Reba Drum and Dance as a spiritual and cheerful carrier to spread, so its creation is not an occasional choice of history, but an inevitable development of history. From the ancient, mysterious, rich religious color period to the warm, simple social life and production period until today's blossoming with the flavor of the times, although in the process of development has also encountered difficulties and problems, but the Tibetan dance artists, enthusiasts are also thinking about how to break through, so that we can see the development of the Tibetan Reba Drum and through the taste of its distinctive figurative, deep rhythmic nature, original skillfulness discover the charm of national art. Research has shown Tibetan Reba Drum Dance originated in Tibet, and its history can be traced back to the period when Tibetan Buddhism was popular hundreds of years ago. From the origin, performance content, performance form, performance skills, and Performance costumes, as well as regional genres and artistic values

illustrate the historical background of Tibetan Reba drumming; Tibetan Reba drum dance is the spiritual culture and wealth of the Tibetan people's social life development. After a long period of historical accumulation and practice, continuous learning and inheritance, it has gradually evolved into a dance art culture rich in unique Tibetan style and has great development and inherit research value; Tibetan Reba Drum Dance has been listed as a national intangible cultural heritage. The Tibetan Reba Drum Dance runs through China's national education system. With the support and encouragement of relevant national policies, the Tibetan Reba Drum Dance has flourished. Culture influences art and is reflected through art. The Tibetan Reba Drum Dance not only has a unique expression of art, but also contains rich cultural connotations. As long as we grasp the core content of contemporary Reba drum dance and keep innovating, while inheriting the excellent national culture and exploring the national aesthetic interests, we can make the Tibetan Reba drum dance keep pace with the times.

Suggestion

1. In order to protect and inherit the Tibetan Reba Drum Dance, the government should strengthen the publicity and guarantee mechanism. When protecting and inheriting the Tibetan Reba Drum Dance culture, introduce it to folk culture museums for performances, strengthen the construction of talent teams, and base on the fertile soil of national culture. The selection and training targets are mainly Tibetan teenagers. In addition to penetrating into dance majors, it must also be popularized in primary and secondary schools. Clarify the scope of management, strengthen leadership, incorporate it into planning, and elevate the protection of Tibetan Reba Dance to the local policy level.

2. Use this survey as a guide for studying the performing arts of Reba Drum in Tibet, understand and implement the value of participating in the cultural heritage of Reba Drum in Tibet, and further study the history and culture of Reba Drum in Tibet, and the role of Reba Drum in Tibet. development in other areas. In addition, there is room for this research and the socio-cultural changes in Tibet should be studied in the context of tourism, focusing on Tibetan settlements outside Tibet.

3. Although this study provides certain insights into the inheritance and development of Tibetan Reba Drums under China's national policies, some limitations should also be acknowledged. The spiritual significance and social significance of the inheritance and development explored in this study The value does not go deep into the researcher's personal experience, and future research can conduct more in-depth exploration from the perspective of personal experience to obtain a more detailed understanding. Nonetheless, this study provides valuable suggestions on the interplay between the inheritance and development of Tibetan Reba Dance, emphasizing the enduring significance of the inheritance and development of Tibetan Reba Dance under national policies..

References

- Yu Shan. (2018). Analysis of Bon cultural relics from Reba dance. *Tibetan Art Research*. (04), 59-64.
- Liu Jia. (2015). "Oriental Gypsy" Dance: Tibetan Reba Dance. *New Long March (Party Building Edition)*. (08), 60.
- Xiao Weibing. (2004). *Holding special teaching on Reba drumming*. (eds.) Beijing Education Yearbook. Kaiming Publishing House, 179.
- Li Xin. (2019). Comparative study of the "intangible cultural heritage" hand drum dance between China and South Korea from the perspective of different cultures. *Art Criticism*. (06), 57-60+109.
- Zhao Runbo. (2004). On the origin of Tibetan "Reba". *Yunling Song*. (02), 46-47.
- Li D. (2020). Analysis of the value of Tibetan Reba drum dance in college dance majors. *Popular Literature and Art*. (23), 200-201.
- Sun Wenxue. (2019). *Research on the artistic characteristics and cultural connotation of Tibetan Reba Dance* (Master's thesis, Jiangnan University). <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202002&filename=1020007544.nh>
- Gao Yongpeng & Zhang Nan. (2019). Traceability·Nirvana - Enlightenment from the men's Reba group dance "The Commoner". *Sichuan Drama*. (05), 162-164.
- Zeji. (2018). Summary of the "First Region-wide Reba Dance Performance and Reba Art Summit Forum" and others. *Tibetan Art Research*. (04), 37-43.
- Yan Yuwen. (2018). "Dancing with the drum, wherever the heart goes" - the protection and inheritance of the "intangible cultural heritage" Tibetan Reba dance. *Drama House*. (26), 120.o
- Hongxing Yangzong. (2018). Research on intergenerational inheritance of Dingqingkang Shareba in Tibet - the life history of artist Tashi Quzhen. *Journal of Ethnology*. (01), 68-80+126-128.
- Zhou Xiangfei, Luo Min & Arongjiacuo. (2009). A brief review of the Tibetan folk song and dance "Reba" in Kham, Western Sichuan. *Journal of Mianyang Normal University*. (10), 128-130.
- Liu Mijia. (2010). A brief discussion on the development space of Tibetan Reba dance in Chinese folk teaching. *Education and Teaching Forum*. (12), 108-109.
- Kang Kelsangmeduo & Ngawang. (2007). The passionate Tibetan folk Reba song and dance. *Tibetan Art Research*. (04), 26-32.
- Hong Tao & Kelsang Qujie. (2008). A brief discussion on the development of Reba Dance. *Tibetan Art Research*. (02), 43-45.
- Liu Bo. (2021). Research on folk aesthetics of Tibetan folk "Reba" art. *Journal of Sichuan Normal University (Social Science Edition)*. (01), 159-165.
- Li Da & Xiong Yan. (2018). Analysis of the value of Tibetan Reba drum dance in folk dance classroom teaching. *Popular Literature and Art*. (09), 195-196.
- Cong Shuaishuai. (2017). The beauty of composite Reba dance. *Dance*. (03), 63-65.
- Qiangba Qujie & Tsenden Dolma. (2018). Research on drum dance culture in Tibet. *Journal of Beijing Dance Academy*. (01), 80-86.
- Kelsang Qujie. (2012). Analysis of the cultural characteristics, evolution and development of Reba dance music. *Tibetan Art Research*. (01), 39-46.
- He Yunfeng. (2007). Originally from the same origin—the origins of the Naxi “Leba” and the Tibetan “Reba”, Liubian, and Current Analysis. *Tibetan Art Research*. (01), 23-34.

- Omega Can. (2012). Basic procedures for traditional "Reba Tambourine Dance" performance. *Tibetan Art Research*. (01), 33-38.
- This magazine. (2018). Listen to the call of the earth and ask for directions to the holiness of the snowy land - "Heavenly Dance Style" original Tibetan-themed dance performance. *Dance*. (01), 6-11.
- Yang Congbiao. (2010). A brief discussion on Reba Art. *Tibetan Art Research* (03), 22-23.
- Qizhu Dorji. (2006). "Dingqing Reba" dance on the grasslands of eastern Tibet. *China Tibet (Chinese Edition)*. (06), 50-53.
- Tang Baijing & Guo Airi. (2021). Chinese folk dance creation under the concept of Chinese national community—also a review of the group dance work "Chengyi Reba". *Dance*. (04), 83-88.
- Yang Congbiao. (2005). Reba is passionate and tambourine is affectionate. *Chinese Music Education*. (07), 46.
- Wang Wei. (2022). Interpretation of men's Xuere Baldang drum dance. *Shang Wu*. (11), 80-82.
- Li Shuying. (2022). *Analysis of the creation of the dance drama "Drum of Life"* <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202202&filename=1022482841.nh>
- Gao Zixuan. (2020). *On Reba Art and its Basic Functions* (Master's Thesis, Tibet University). <https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD202201&filename=1020319412>.