

The Tang Dynasty Palace Dance in Luoyang: Inheritance Value, Conservation and Development

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Abstract

The Luoyang area is rich in Tang Dynasty cultural heritage resources, but these historical resources have not been reused either from the perspective of dance academic research or dance choreography innovation. In the new era, due to the lack of attention to cultural heritage, Tang Dynasty Palace dance is gradually disappearing from people's sight, and the problem of being unable to continue traditional culture is becoming increasingly prominent. Therefore, it is more urgent to conduct in-depth research on it and explore ways to protect it. The research objectives of this paper are: (1) The cultural heritage value of Tang Dynasty Palace music and dance art. (2) Problems and countermeasures in the protection and development of Tang Dynasty Palace dance. This study mainly adopts qualitative research methods. The research tools used mainly include basic surveys, observations and interviews. The data are collected through written documents and field investigations, and then organized and analyzed. A descriptive analysis method is proposed. The research results are as follows: (1) Tang Dynasty Palace music and dance is a display of national cultural charm, a practice of national ideas, and an era identity in innovative development; (2) Cultural inheritance and development are faced with problems such as weak cultural atmosphere, lack of professional team talents, and dance creation adhering to tradition and lack of innovation. The final research shows that it is necessary to continue to adhere to the correct direction of the inheritance and development of the Tang Dynasty Palace dance culture, cultivate the cultural self-confidence of the youth group, and promote the innovative development of the Tang Dynasty Palace dance culture. The conclusion of this study has certain reference value for the government and the masses to further inherit and develop the Tang Dynasty Palace dance, and for researchers to further conduct in-depth research.

Keywords: Inheritance Value; Luoyang; Tang Dynasty Palace Dance; Conservation; Development

Introduction

Due to the large time span of the Tang Dynasty and the main location of this study being Luoyang City, this study mainly focuses on the period of the prosperous Tang Dynasty (683-742 AD). During the prosperous period of the Tang Dynasty, the Tang Dynasty (Wuzhou) experienced five emperors, namely Gaozong, Zhongzong, Ruizhong, Wuhuang, and Xuanzong. They stayed in Luoyang for 45 years, with Luoyang as the center of their ruling activities.

Emperor Gaozong of Tang Dynasty (657-683 AD). During the Yonghui period when Gaozong just succeeded to the throne, the emperor and his queen visited Luo many times. After the palace was stabilized and Luoyang was designated as the eastern capital, until Gaozong's death, Gaozong and Empress Wu mainly focused on Duluo, and the palace center moved to

Luoyang. Chang'an became the deputy capital. During the reign of Emperor Gaozong, China's territory reached 13 million square kilometers. It was created in Luoyang and maintained for nearly 30 years. This record was not broken until the establishment of the Yuan Dynasty.

During the period when Zhongzong and Ruizong proclaimed themselves emperors for the first time (683-690 AD). After Gaozong died, Zhongzong succeeded him in Luoyang and proclaimed himself emperor. After Empress Wu deposed Zhongzong, Tang Ruizong succeeded to the throne in Luoyang and proclaimed himself emperor. In the first year of Zongguangzhai (AD 684), the Eastern Capital was changed to the Divine Capital. During these seven years, Luoyang became the only capital of the Tang Dynasty.

Wuzhou period (690-705 AD). In September of 690 AD (the first year of Zaichu), Wu descended from Tang Dynasty to Zhou Dynasty, changed dynasties, and continued to make Luoyang, the sacred capital, until his abdication in 705 AD (the first year of Shenlong).

After Zhongzong's restoration (705-717 AD), Luoyang continued to be the capital for 1 year and 6 months. Luoyang was the capital for more than 30 years. After the coup, although Zhongzong turned the Zhou Dynasty against the Tang Dynasty, Luoyang was still the center of the country.

Xuanzong of the Tang Dynasty (717 (the fifth year of Kaiyuan)) to the beginning of Tianbao (742). After the palace was stabilized, Xuanzong of the Tang Dynasty worked hard to govern and created the prosperous age of Kaiyuan, forming a prosperous situation of "every three years, all countries flocked to Heluo". This period was During the main period of the Kaiyuan era, during the 25 years, Emperor Xuanzong of the Tang Dynasty was in Luoyang for 13 years, and major activities were carried out around Luoyang.

It can be seen that during this period, Luoyang was the main place where the emperor of the Tang Dynasty ruled and the palace was located, creating the greatest glory of the Tang Dynasty. Therefore, the research time range is set at 683-742 AD.

This study is dedicated to further protecting and developing Tang Dynasty Palace dance in Luoyang. Through field investigation, collection, collation and analysis, some Tang Dynasty Palace dances in Luoyang were collected. On this basis, this study starts from the perspective of cultural protection and development, deeply explores the inheritance value of Tang Dynasty Palace dance, and explores the main problems faced in the process of protection and development and the corresponding solutions. It is hoped that this study can inject new academic content into the development of Tang Dynasty Palace dance in Luoyang, while enhancing the cultural identity of the people in the region, and contribute to the effective protection of this culture and the comprehensive revival of historical treasures.

Literature Review

1. Tang Dynasty Palace dance

As for the palace dance, Professor Yuan He's doctoral thesis "On China's palace dance" is based on historical data. From the perspective of history and culture, the palace dance is comprehensively sorted and divided, and some speculative logical analysis and regular theoretical grasp are made. At the same time, the author also puts forward his own views and brief introduction. Liu Zhuo compared the clothes, headdresses, dances and dynamics of the jade dancers in Han Dynasty unearthed in Henan (Central Plains) and Nanyue King's Tomb in Guangzhou (Lingnan), and analyzed the similarities and differences in dance styles between the jade dancers in Lingnan and those in Central Plains. And analyze the main style and unique aesthetic characteristics of the palace dance in Lingnan Han Dynasty(Liu,

2017). Wang Jing thinks that the dance of Song Dynasty has developed on the basis of inheriting the previous dynasty, and gradually moved from the palace to the folk, and the artistic performance forms are more colorful(Wang, 2014). Ding Qian analyzed the evolution of music and dance in the Tang Dynasty and song and dance in the Han Dynasty, and explored the contents, techniques and requirements of their performances with the typical dance works of music and dance in the Tang Dynasty and song and dance in the Han Dynasty(Ding, 2013). Tao Jun (2016) selected the typical similarities and differences between "palace dance" and "folk dance" in the Tang Dynasty, and made a comparative analysis of them from four aspects: cultural nature, formal characteristics, inheritance and absorption of creation and artistic value of aesthetic form. Although the clients are different, the forms of expression are different, and the creative characteristics and aesthetics are different, they still maintain a kind of permeability and flexibility. They jointly promoted the vigorous development of China's dance industry in a way that goes hand in hand (Tao, 2016).

The above scholars have studied different palace dances in ancient China, with the palace dances in Han, Tang, Song, Ming and Qing Dynasties as the main research objects. According to their historical characteristics, palace dances showed different colors in different dynasties in generate. Some of these studies are devoted to the palace dances in Han and Tang Dynasties, and some are devoted to the ancient palace dances in China. As a representative dance in the Tang Dynasty, the number of studies is relatively small at present. Most scholars start with their costumes, music, dance education and other aspects, but there is very little in-depth research and innovation and redesign of the Tang Dynasty palace dance, so it has high research value.

2.Luoyang

The Tang Dynasty, established by the Sui Dynasty in 618 AD, was one of the most powerful dynasties in Chinese history. At the same time, Luoyang, the eastern capital of the empire, one of the two capitals, also entered the peak period of urban development. In particular, Wu Zetian, the only empress of China, used Luoyang as her sacred capital, built palaces, gardens, and grottoes, and implemented an open and inclusive policy towards foreign cultures. The foreign music, dialects, and costumes of the Hu ethnic group led the fashion of the time, including Zoroastrianism, Nestorianism, and Zoroastrianism. Confucianism, Buddhism and Taoism, as well as traditional Chinese confucianism, each excelled at the altar. Tributes from all directions and envoys from all nations came to make Luoyang, the sacred capital, the center of the Eastern world.

In the Tang Dynasty, Luoyang had very frequent economic and cultural exchanges between China and foreign countries. It was an international metropolis renowned at home and abroad. As the hub of the North-South Grand Canal and the eastern starting point of the Silk Road, Luoyang was the largest commodity distribution center in the country, with many merchants gathered, including many from Europe. , Hu merchants in West Asia. Chinese and foreign customs and utensils interpenetrated each other. Hu music and Hu dance became popular in the Central Plains. Yiqi Lan religion and Ji Shu religion were introduced to China, and monasteries were established in Luoyang City. Silk, tea, lacquerware, etc. produced in China were continuously exported to the West via the Silk Road. Japan, Silla and other countries even sent missions to study Chinese culture systematically in Chang'an and Luoyang for a long time.

For this reason, Luoyang, as the most prosperous city during the Tang Dynasty, has countless precious wealth, providing abundant resources and basis for future generations to further study the dance of the Tang Dynasty, and is of high research value for the study of palace dance during the Tang Dynasty.

3. Conservation

The UNESCO Convention for the Protection of Intangible Cultural Heritage states that "protection" refers to various measures to ensure the vitality of intangible cultural heritage, including the identification, documentation, research, protection, preservation, and promotion of all aspects of this heritage. promote, pass on (especially through formal and informal education) and revitalize.

In his research on the inheritance of Miao dance in western Hunan, Xiao Jin analyzed the problems encountered in the protection and inheritance of local dance and proposed that the local government should introduce corresponding policies to strengthen economic investment, protect folk artists, establish a professional folk dance culture research team, and introduce professional Combine talents with economic models, give full play to the leading role, and better protect the Miao dance culture (Xiao, 2016). Wang Xiaoqi believes that campuses should carry out relevant intangible cultural heritage education in accordance with Article 34 of the "Intangible Cultural Heritage Law of the People's Republic of China" implemented in 2011: "Schools should carry out relevant intangible cultural heritage education in accordance with the regulations of the education department of the State Council." The introduction of ecological folk dance into campus has enabled it to develop soundly in terms of protection, inheritance and dissemination (Wang, 2018). Ma Yongdong believes that the history of Yugu dance is an indispensable and important part of the local folk culture system. The local government should formulate corresponding protection plans in accordance with the provisions of the "Interim Measures for the Protection and Management of International Intangible Cultural Heritage" to fully clarify the protection of Yugu dance. The core goal is to clearly set the main task of protecting Yugur dance and provide the government with due support(Ma, 2023).

By searching full-text databases such as China Journal Network, China Excellent Doctoral and Master's Theses, Wanfang Database, and the Internet, the author found that there are indeed many related articles involving intangible cultural heritage, folk dances of various ethnic groups, and traditional dance research, mainly focusing on Regarding the protection and development of intangible cultural heritage and the protection of various ethnic folk arts, there are no articles or monographs that systematically interpret "Tang Dynasty palace dance" and propose relevant protection measures.

4. Development

Deng Jie believes that from a philosophical perspective, inheriting tradition and developing innovation are the inevitable processes of development. The contemporary nature of Chinese classical dance has profound implications. It must be rooted in tradition and rebuild the contemporary nature of ancient Chinese dance in the inheritance of tradition (Deng, 2014). Fan Bolan and Zhao Qi believe that ancient Chinese dance should inherit excellent cultural connotations and truly "serve the past for the present" (Fan & Zhao, 2017). Li Wenyun believes that the original teaching model should be changed in the teaching of classical dance in colleges and universities to help students improve their learning interest and learning ability, which will contribute to the contemporary inheritance of classical dance (Li, 2020). In his research, Tang Hu said that dance originated from labor. The dance images on

cliff paintings and ancient and modern cultural classics in China recorded the form and content of ancient dance. Experts and scholars "resurrected" its reproduction through simulation, innovated the classical dance system, created a new world of Chinese classical dance, and helped the further inheritance and continuation of classical dance (Tang, 2019).

Deng Jie believes that Chinese ancient dance must face the contemporary world and must need contemporary discourse; Chinese classical dance must face the world and must be globalized. "Take the essence and discard the dross" means, first, we must avoid the spread of cultural conservatism and resolutely oppose all-out restoration; second, we must guard against the invasion of cultural nihilism, resolutely oppose all-out Westernization, explore value in studying and inheriting traditions, and demonstrate Characteristics of the Times (Deng, 2014). Wang Huiyun said that ancient Chinese dance should not just be an artistic treasure for viewing in museums, but should also be an artistic masterpiece that meets the spiritual needs of mankind. It is important for the protection of human cultural heritage, but it can become an art form that adapts to the development requirements of the times and is loved by the audience. It is the power of its survival (Wang, 2012). Li Wenyun put forward four suggestions to better inherit and develop classical dance in colleges and universities: innovate the classical dance education model in colleges and universities, reform the teaching methods of classical dance in colleges and universities, improve the quality of classical dance teachers in colleges and universities, and cultivate the comprehensive abilities of classical dance students in colleges and universities (Li, 2020) .

The historical development of ancient Chinese dance has clearly verified the necessity and importance of never-ending innovation in dance art forms. Movies, TV, dramas, etc. have broadened the audience's horizons, diversified their aesthetic needs and artistic appreciation levels, and made their leisure consumption choices more diverse. However, ancient dance with China's five thousand years of history still has strong vitality. Inheritance and protection are the focus of the development of ancient dance. It is necessary to further innovate the content and form, cultivate the audience's aesthetic and art appreciation habits, and enhance the attraction and influence. Although many experts and scholars have conducted corresponding research on ancient dance, there are very few people who have studied the inheritance and development of palace dance in the Tang Dynasty. As a result, there are very few relevant materials for reference. Therefore, it is necessary to study the inheritance and development of palace dance in the Tang Dynasty. Seems particularly urgent.

Research Objectives

1. Study the cultural heritage value of Palace music and dance in the Tang Dynasty
2. Study the problems and countermeasures in the protection and development of Palace dance in the Tang Dynasty

Research Methodology

1. Research methodology

This study is a qualitative research, which aims to study the cultural and artistic heritage of the Tang Dynasty in Luoyang, discover the development dilemma of Tang Dynasty Palace dance in the modern world, and propose ways to protect Tang Dynasty Palace dance. The researcher will collect data from relevant documents and research papers. The field research will collect data and information through basic surveys, observations, interviews, etc. The data will be analyzed using concepts, theories, literature, and related research, and classified according to the research objectives through descriptive analysis methods.

2. Source of data

The data sources for this study are mainly from two aspects: first, the original data collected through field investigations, including basic investigations, observations and interview records, which provide rich field materials for this study. Second, the data obtained from written documents, such as relevant historical documents, research reports and government announcements, provide the necessary background and supporting information for this study.

3. Population and sampling

The target population of this study is members of the Luoyang area in Henan Province, China. Three types of participants were selected as the sample: first, three key information providers, namely a Tang Dynasty historian, a cultural heritage protection scholar, and a dance expert; second, five dance practitioners; and third, ten tourists who came to Luoyang area for sightseeing.

4. Data collecting

Data collection was mainly conducted through basic investigation, observation and interview. The basic investigation included literature investigation and preliminary field investigation, which was used to obtain background information and relevant research information on Tang Dynasty Palace dance in Luoyang. Through observation, we learned about the current development status of Tang Dynasty Palace dance, and recorded the cognitive attitudes of experts, scholars, dance practitioners and tourists towards the protection and development of Tang Dynasty Palace dance in Luoyang for subsequent research.

5. Analysis of data

The conceptual framework will be used as a guide during the data analysis process. Through literature review and survey data, the cultural heritage value of Tang Dynasty Palace music and dance art and the challenges currently faced in the process of protection and development will be clarified. In addition, the triangulation technique will be used to verify and analyze the data collected from different sources to ensure the accuracy and reliability of the research. Finally, the research results are presented in the form of descriptive analysis.

Research Conceptual Framework

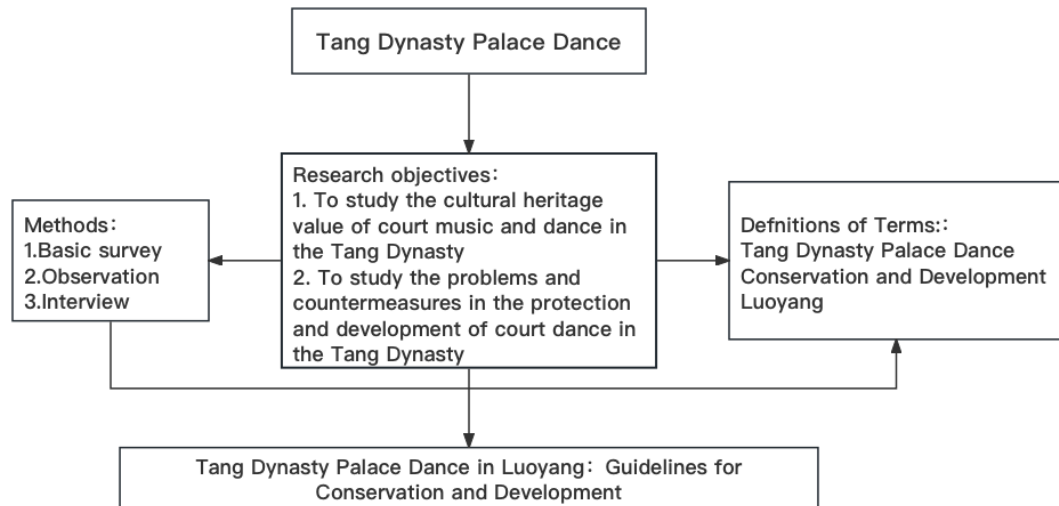


Figure 1 Research Conceptual Framework

Results

1. The inheritance value of music and dance art and culture in Tang Dynasty

1.1 the display of national cultural charm

As a dynamic image, music and dance in Tang Dynasty created a dynamic visual image containing certain thoughts, emotional awareness and concepts. It is this unique performance form that accurately expresses the psychological connotation of dancers and the public through the unification of form and content, and shows the artistic charm of our national culture. The expression of national culture in music and dance in the Tang Dynasty is mainly the reflection of the national Palace and social life, the expression of people's thoughts and feelings and the display of aesthetic requirements. Through interviews, historical and cultural experts and dance experts and scholars in the Tang Dynasty believe that the Palace dance in the Tang Dynasty was further innovated by the combination of the Han people and the national dance culture and art of Central Asia, East Asia and other countries in the world, because many dances in the prosperous Tang Dynasty, such as Hu Xuan Dance, had a large number of western dance postures, and there were also classic postures from folk dances in East Asia and Central Asia in other dances. With the development trend of the new Silk Road in the new era, many artists should not only promote the development trend of the Silk Road as the basis, but also further strengthen the characteristics of cultural integration of music and dance in the Tang Dynasty in terms of national dance, modern culture and other elements, so as to inherit the unique cultural value and convey to the world the important role of China in multi-ethnic cultural integration.

1.2 Practice of the national concept of "Belt and Road"

The development of world-famous is inseparable from the mutual exchange and common promotion of cultures between countries and regions. Only by adhering to an open and inclusive communication attitude can we finally achieve the goal of common development. On the way of inheriting the traditional innovation and development, music and

dance in Tang Dynasty endowed the new connotation of the times. It has established mutual cultural understanding and assistance between countries and regions, displayed Bento's national culture and regional customs, and promoted the exchange of dance culture and art. Music and dance in the Tang Dynasty, as an artistic form with rich cultural connotations and unique features, made the image, emotional concept and aesthetic paradigm of geisha music formed during the cultural exchange of ancient dance music in China known and accepted by everyone. This is an indisputable fact in the process of implementing the "Belt and Road" development. Participating in the national cultural development strategy, music and dance in the Tang Dynasty, as a form of spiritual strength, cultural exchange and artistic aesthetics, spread the national significance and political concept of friendship and mutual assistance and Palace development in China culture in international social life. Many experts, scholars and the innovation of dance art have also considered the role of music and dance in promoting the whole process of the "Belt and Road" construction plan from the macro-cultural perspective from the responsibility and responsibility of cultural exchange, thus spreading the cultural concept of tolerance, openness, harmonious coexistence and mutual learning.

1.3 Time identity in innovation and development

Tang Palace Banquet, a music and dance program of Henan Satellite TV's 2021 Spring Festival Gala, set off visual effects through innovative technology of 5G+AR, and pushed the palace dance culture of the Tang Dynasty to a climax again through TV and Internet. Music and dance in the Tang Dynasty in the new era fully embodies the concept of innovation and development, with inheritance as the premise and development as the purpose of inheritance, while innovation and development reflect the basic requirements of the spirit of the new era. Therefore, scholars, artists and cultural managers engaged in this field have practiced inheritance and development, creation and innovation in the practical work of inheriting and developing the form and charm, connotation and extension of music and dance in the Tang Dynasty, and then, on its original basis, music and dance in the Tang Dynasty have always been integrated with the spirit of modern people, maintaining and conveying the flavor of the times with its rich dance vocabulary and body language, and showing it to dance with the unrelenting efforts of contemporary artists. The development environment of each country is different, and the formed culture has diversified and diverse experience, which makes it possible to have different recognition of different dance cultures. Many contemporary music and dance works in the Tang Dynasty are no exception. The famous dancer Dai Ailian's "Flying" dance work is one of his representative works, which fully shows the style and characteristics of different times, and highlights the elegant, beautiful, fluent and smart style characteristics. Its graceful and feminine dance has been liked by many audiences. Since its performance in 1956, it has been praised as the artistic treasure of China and praised by audiences in Africa, Latin American countries and dozens of European countries. From the analysis of the above two levels, it can be concluded that the cultural value of music and dance in the Tang Dynasty in its own historical advancement and development, its unique artistic expression, entertainment aesthetics, communication and integration, and the country's political ideas all play an inestimable and important role.

2. Problems and countermeasures in the protection and development of Palace dance in Tang Dynasty.

2.1 Problems in the protection and development of Palace dances in the Tang Dynasty

(1) the cultural atmosphere is weak. Through visiting the streets and talking with citizens and tourists, the author feels that the cultural atmosphere of the inheritance and development of Palace music and dance culture in the Tang Dynasty is weak, which is mainly reflected in the following aspects: First, the youth group lacks effective understanding of the inheritance and development of Palace music and dance culture in the Tang Dynasty, so it lacks cultural consciousness and cultural self-confidence. This is a common thinking problem in different fields of society. That is, the sense of cultural identity and belonging to the Palace music and dance in the Tang Dynasty generally decreased. Secondly, scholars and experts engaged in the study of music and dance in the Tang Dynasty are mostly based on the existing research results, but lack of in-depth exploration and persistent pursuit of its cultural level. In particular, there is a lack of a new understanding of the requirements of "creative transformation" and "innovative development" of Palace dance in the Tang Dynasty under the background of the new era. Thirdly, the inheritance and development of Palace dance culture in the Tang Dynasty still exist problems such as poor government planning, unclear measures and insufficient investment. In a word, the key to solve this problem is to improve the effective understanding of the inheritance and development of Palace dance culture in Tang Dynasty, enhance cultural consciousness and self-confidence, and further create a strong cultural atmosphere at the social level.

(2) Lack of talents in the professional team. Through interviews with historical scholars, dance scholars and Palace dance performers in the Tang Dynasty, the author concludes that the inheritance and development of Palace dance culture in the Tang Dynasty is subject-missing, which is mainly manifested in two aspects: the serious loss of inheritance talents and the weak humanistic inheritance. First, in recent years, some excellent dance artists have chosen to leave the team, the Central Plains where the culture of the Tang Dynasty is concentrated, give up their love for Tang Wu and go to economically developed areas to seek new opportunities and seek new development with the help of their economic and cultural development advantages, resulting in a decrease in the number of key talents in the total number of outstanding talents in this area and a lack of professional leaders and academic talents. Secondly, the cultural inheritance of the Palace dance in the Tang Dynasty is weak. Due to historical and realistic reasons, the academic innovation in the theoretical research on the palace dance culture in the Tang Dynasty is insufficient, the research on artistic characteristics is superficial, and the in-depth research results are few. Most of them take the existing stone murals, figures and pottery figurines, and written records as woody plants, and when they create and compose dances, they enter an infinite cycle, eating the old ones, and it is difficult to catch up with the upgrading of new works.

(3) Sticking to the lack of traditional innovation. Since the 1980s, there have been a series of famous song and dance works that imitate the culture and theme of "Tang Yüewu", such as Silk Road and Rain, Tang Huazhang, Dream Back to Tang Dynasty, Imitation of Tang Yüewu and Tang Fu, which are important symbols of cultural innovation and development. However, in the next twenty years, this phenomenon seems to have entered a cooling-off period of sticking to tradition and insufficient innovation.

2.2 Causes of the blocking of the protection and development of Palace dance in the Tang Dynasty

(1) lack of ideological consciousness. On the one hand, foreign dance art has gradually entered the domestic dance market, transmitting the cultural values of its own country, and subtly affecting the dance learning direction and interest of young dancers in China. Multi-cultural interweaving and the formation of the new economic interest pattern have a great influence on the Palace dance lovers in the Tang Dynasty. Most young men have gone abroad to study, and their interest in traditional dance skills is not high. On the other hand, the lack of self-awareness of cultural thinking of youth groups will also weaken the emotional foundation of some Tang Dynasty Palace dance lovers, increase the difficulty of cultural inheritance of Tang Dynasty Palace dance, and lead to the marginalization crisis of this kind of culture.

(2) The protection mechanism and service system of the government for the Palace dance in the Tang Dynasty are not scientific. Cultural management is one of the main responsibilities of the government. The inheritance and development of Palace dance culture in the Tang Dynasty should be in line with the scientific operation mechanism of itinerary planning, organization, coordination and supervision from the macro and strengthening levels under the specific guidance of the competent government departments.

(3) Stick to tradition, copy, and conservative traditional creative ideas, lacking of masterpieces. In recent years, there have been many innovative works of Palace dance in the Tang Dynasty, such as *The Banquet at the Tang Palace*, which was broadcast at the Spring Festival Gala in Henan Province in 2021, and *The Old Things in Luoyang*, a personal work by Tang Shiyi Tang Wu, which was popular in the same year, helped the Palace dance in the Tang Dynasty to return to people's sight. However, with the passage of time, the heat is getting lower and lower, gradually fading out of people's sight, and the Palace dance culture in the Tang Dynasty returns to calm. Therefore, it is a new problem to maintain the original artistic creation concept of Palace dance in Tang Dynasty in recent years.

2.3 Explore the protection and development path of Luoyang Tang Palace dance.

(1) Continue to adhere to the correct direction of the inheritance and development of Palace dance culture in the Tang Dynasty. The palace dance culture in the Tang Dynasty is an important spiritual source of the Chinese nation. The ideological value, artistic value and aesthetic value it has inherited for thousands of years, and the profound and excellent tradition of Chinese culture it relies on have been praised by the public at home and abroad. To cultivate the art-oriented role of the Palace dance culture in the Tang Dynasty, we must first strengthen cultural consciousness, adhere to cultural self-confidence and strengthen the correct direction of its inheritance ability. Secondly, we should actively combine with the promotion of the cultural activities of the Palace dance in the Tang Dynasty, and infiltrate the literary orientation of the local dance culture into all aspects of the Palace dance work in the Tang Dynasty, so as to educate the Palace dance culture and ideology in the Tang Dynasty, so as to achieve the goal of educating people with culture and literature.

(2) Cultivate the self-confidence consciousness of youth groups to protect and develop the palace dance culture in the Tang Dynasty. The effective way to improve the cultural level of Palace dance in Tang Dynasty is to guide young dance learners to adhere to the correct value orientation of culture with educational function and improve their own cultural literacy. First of all, with the help of network carriers, non-governmental organizations and domestic key art colleges, the cultural characteristics, characteristics, unique cultural

connotation and cultural inheritance value of Palace dance in the Tang Dynasty are widely publicized and introduced in the whole society. Secondly, it is necessary to change the present situation that the number of Palace dance repertoires in the Tang Dynasty is small, the content is repetitive, the artistic expression form is single, the audience range is narrow, the means of communication is backward, the platform of scientific research achievements is deserted, and the theory and practice are not unified, so as to timely change the expression form of Palace dance in the Tang Dynasty. Finally, the government should improve the welfare treatment of the Tang Dynasty palace dance unpopular major in the art education training in colleges and universities, realize the unity of teaching and educating people and cultural inheritance, so as to better stimulate the educational ability of the Tang Dynasty palace dance culture.

(3) Promote the innovation and development of Palace dance culture in Tang Dynasty. On the one hand, it is to speed up the shaping of the development direction of the Palace dance culture in the Tang Dynasty, provide a good platform for more people to learn, recognize and love the Palace dance in the Tang Dynasty, benefit the people, and open up a new realm of the Palace dance in the Tang Dynasty with fine works. On the other hand, in addition to the research on the innovation of the Tang Dynasty palace dance culture, we can also rely on the local advantages of the Tang Dynasty palace region to vigorously develop the cultural tourism industry. Integrate the Tang Dynasty palace dance culture and the local development of the Tang Dynasty palace into tourism projects, and focus on creating humanistic tourist attractions with regional characteristics. The combination of literature and tourism has formed a paradigm and successful experience in promoting the inheritance and development of Palace dance culture in Tang Dynasty.

To sum up, at present, the Palace dance of Tang Dynasty in Luoyang area is facing urgent protection and development challenges. This part discusses its protection and development, which provides theoretical support and practical guidance for the effective protection and inheritance of Palace dances in the Tang Dynasty in Luoyang, and is of great significance to the protection and inheritance of China traditional culture.

Conclusion

This paper takes the protection and development of Tang Dynasty court dance culture in Luoyang as the premise background. Starting from the perspective of problem awareness, based on the overall inheritance and development of Tang Dynasty dance culture in Luoyang and the regional particularity of Luoyang, through the analysis of new problems and their causes found in the development of Tang Dynasty court dance culture, three suggestions are put forward in a targeted manner: First, adhere to the correct direction of the development of Tang Dynasty court dance culture. Focusing on the core value system of Tang Dynasty court dance culture as a guide for thinking, dig deep cultural connotations, and highlight the unique charm of Tang Dynasty court dance. Second, cultivate the self-confidence of young people in inheriting and developing Tang Dynasty court dance culture, so that they can become the backbone of the long-term development of Tang Dynasty court dance culture. Use the powerful appeal and inspiration of Tang Dynasty court dance culture to enhance the logical cognition and emotional identification of young people, so that they can become the main force in the inheritance and development of Tang Dynasty court dance culture. Third, reasonably use the means of Internet communication to promote the innovative development of Tang Dynasty court dance culture. Try to transform the advantages of Tang Dynasty court

dance culture resources in Luoyang into capital advantages and expand the scale of modern Tang Dynasty court dance culture development. In line with the rapid changes of the Internet, the dance culture will be informatized and disseminated to achieve the prosperity and development of the Tang Dynasty court dance culture in this region.

In summary, this paper takes the protection and development of Tang Dynasty court dance culture in Luoyang as the starting point of thinking, and conducts basic research and exploration on its academic connotation with the vision of enhancing cultural confidence in the new era and the original intention of enhancing cultural awareness. In this way, it provides feasible ideas and countermeasures for the construction of Chinese cultural undertakings and the protection and inheritance of traditional culture.

Discussion

Research perspective: Among the many studies on the music and dance of the Tang Dynasty, Huang Meigui conducted research on the music and dance of the Tang Dynasty from three aspects: inheritance and development, main types, and historical influence, making up for the lack of systematic, comprehensive, and in-depth research on the music and dance of the Tang Dynasty (Huang, 2006). Yang Yufei analyzed the impact of the artistic achievements of Tang Dynasty music and dance, explaining the necessity and feasibility of combining Tang Dynasty music and dance with new media in today's era (Yang, 2022). Zhu Yixuan studied the artistic characteristics of palace music and dance in the Tang Dynasty and believed that it had diversity of types, exemplary styles, and originality of performances (Zhu, 2017).

Research questions: Jiang Yurong believes that the reasons why dance in the Sui and Tang Dynasties is different from its past in the inheritance and development include the changes in the aesthetics of the times, the laws of artistic development, and the "sublation" caused by national division and integration (Jiang, 2014). This article re-examines the development dilemma of Tang Dynasty dance in modern society through interviews and surveys of Tang Dynasty dance experts, dance practitioners, citizens, and tourists, and integrates and re-proposes the weak cultural atmosphere, the lack of professional talents in the professional team, and the imbalance of cultural supply and demand. We have found new and urgent problems to be solved in order to further explore the better protection of Tang Dynasty palace dance.

Recommendation

Future Research Applications

1. Conveying research results to the public who are interested in the music and dance culture of the Tang Dynasty can also provide certain theoretical guidance for the protection and development of cultural and artistic heritage in Luoyang.

2. Relevant governments and social groups can learn from the research content of this article to help the palace dance of the Tang Dynasty regain its former style.

3. I hope this guide can help cultural heritage people with the same problem and give them new thinking directions.

Future Research Directions

Although the research in this article mainly focuses on the palace dance of the Tang Dynasty, the research results can also be applied to different cultural and artistic heritages. It just needs to reorganize the cultural inheritance forms and materials of the dynasties. However, based on the background of China's comprehensive revival of traditional culture and art, Therefore, it can provide reference for the protection and development of other artistic heritages.

1. Research on the reshaping of Han and Tang music and dance in Luoyang area.
2. Research on the inheritance and development of Dunhuang dance
3. Conduct research on the inheritance and development of ancient musical instruments in Henan.

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