



Liang Zhaotang has studied Chinese classical literature poetry and epic literature and history since he was a child, and has a solid foundation in Sinology. Old, heavy, ancient and Zen are the styles of his brush and ink. His original ink pigeon was written by drawing on the brush and ink color of Bada Shanren, Li Kuchan and Qi Baishi, and the traditional center gold and stone brush and ink. Liang Zhaotang's ink pigeon is ready to fly. Known as "Liang Pigeon", "Lingnan First Pigeon" and "China First Pigeon".

Conclusion. The "innovation" in Chinese painting is more about strengthening the inheritance of deep traditions and digging deep and going out, creating something deeper and thicker, which is also a "new" appearance. The key to innovation is the breakthrough of ideas. Teacher Liang Zhaotang's work has many similarities with the style and aesthetics of the Fauvism school. Eastern and Western painting theories are bound to be more combined, and efforts are bound to absorb each other's artistic achievements and form a new artistic style.

1. Fauvism [Electronic resource]: Wikipedia. Free encyclopedia. – Access mode: <https://ru.wikipedia.org/wiki/finance> (date of access: 01/03/2022)
2. 梁照堂巨作榮登天安門 <http://www.ifuun.com/a2018041111896833/>
3. 施云翔 | 中国画传统精神与审美倾向 https://mp.weixin.qq.com/s/he_4fiya7J_spixluszfQg

RESEARCH ON CULTURAL FUSION OF CHINESE AND WESTERN PIANO ART

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As the king of musical instruments, the piano is known to the world and has a long history of development. Therefore, it also has different cultural forms. Chinese and Western music culture itself is subordinate to different nationalities. Western music is adapted to its pioneering and truth-seeking intentions of vertical and horizontal crossover and three-dimensional thinking, while Chinese music is adapted to intuitive, fresh and melodious melody. Linear thinking of monophonic melodies.

Material and methods. Official website and publicly available publications that have been reviewed, used historical and chronological exposition.

Findings and their discussion. Chinese and Western piano arts echo each other. The Western piano art culture is largely formed and developed based on the Impressionist style, which mainly comes from the influence of French Impressionist painters. From this point of view, there are elements that echo each other between China traditional painting art and the delivery impressionism style, and they are connected in terms of the overall artistic style [1]. Because the traditional Chinese painting art tends to be freehand, and the artistic style can reflect the author's subjective feelings more. This art form comes from real life, but it is not rigidly bound to real life.

In Debussy's piano work "Moonlight", it shows the tenderness and graceful side of the piano. When playing the middle vocal area, the sound of the chords is similar to Zhong Ling, just like the flickering sparks, which makes us feel the unique sound of the piano, which is the symbol of the music breaking through the dream and returning to reality, and also the charm

of “Moonlight”. Although there are some small jumps, the overall movement is from top to bottom, just like the moon hanging in the middle of the sky, and the silver light is pouring down, both light and ethereal, and hazy. Those unstable and irregular rhythms are like floating clouds covering the moon, disappearing and appearing from time to time, making people wonder. Guqin uses the remnants of the plucked strings to give the impression of an empty night sky, while Debussy uses the changes of chords and rhythms to create a colorful moonlight. Wake up back [2]. The ubiquitous and unique rhythm of “Moonlight” is similar to the syncopation of the guqin song “Drunken Fisherman Singing Evening”. The repeated use of sound is in harmony. The melody, chords, and the indispensable chord arpeggios that appear in many places in “Moonlight” are also similar to the Chinese guqin song “The Fishing Boat Sings Evening”. They also cause the hazy moonlight and rippling lake water, atmosphere. From the comparison, it can be seen that even if Debussy did not directly benefit from Chinese classical instrumental music, it also shows that he has a deep understanding of the essence of oriental music, so that when he expresses the scenery of the moonlit night, he can “have a heart-to-heart connection” with Chinese musicians. It is this fusion of Chinese and Western music that makes the piano piece “Moonlight” even more charming. The strong impact not only makes the contrast of the music clear, but also deepens the connotation of the music. The repeated use of sound is in harmony. They also cause the hazy moonlight and rippling lake water, atmosphere. From the comparison, it can be seen that even if Debussy did not directly benefit from Chinese classical instrumental music, it also shows that he has a deep understanding of the essence of oriental music, so that when he expresses the scenery of the moonlit night, he can “have a heart-to-heart connection” with Chinese musicians. It is this fusion of Chinese and Western music that makes the piano piece “Moonlight” even more charming.

Debussy’s melody avoids various repetitions and expansions that are common in romantic music, and does not use romantic melody that is long, undulating, and touching. Zhao Xiaosheng mentioned in the book “The Way of Piano Performance”: “Impressionist music breaks the classical structure principles such as the end of the sentence, the four-bar sentence pattern, the first beat is a strong beat, etc., and pursues coherent music.

An uninterrupted flow of impromptu tones; breaking the structural features of romanticism’s long phrases and ebb and flow, and looking for a fragmented and fragmented phrase organization, and then inlaid and assembled carefully, it is organized into a patterned and patterned organizational structure.” His melody is always relatively fragmented, and there are few large sections of themes. The themes of Impressionist works are mostly scattered, and it is difficult to develop fixedly, and often there is a fragment, was then scattered, or appeared sporadically, which also showed the narrative or emotional catharsis that the Impressionists opposed to the Romantics.

Debussy’s work often begins with a brief thematic motive and then disperses. He does not use melody as a tool and motivation to promote the development of musical form. Most of the audience can only grasp the fragmentary theme fragments, and the things behind it rely on imagination. This incoherence of Debussy’s melody has the same effect as the Chinese guqin to some extent [3].

From the perspective of the development history of piano art culture, starting from Western Europe, piano art has gradually been divided into different schools. After a long period of development, piano art schools have gradually formed. In addition to fully studying the current development of piano art and culture, one should also have an open mind and actively look towards the world, actively learn and learn from the piano art culture of other countries, and then comprehensively consider the actual development of China piano culture, look for breakthroughs that can be combined with each other, organically integrate Chinese and Western piano art culture. As far as the Western European piano school is concerned, its overall performance is unique, and the piano culture contains very rich national characteristics, which has also played a very positive role in promoting the development of the entire piano field and has a reference significance.

Conclusion. In the process of piano art and culture development, we should fully absorb the essence of Chinese and Western piano art, combine the overall trend of the development of the times, continuously optimize the form of piano performance, enrich the content of piano art and culture, have a good open mind, and form a form that is in line with national development. The unique style of the characteristics promotes the gradual development of the piano art culture in a better direction.

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2. Feng Yi. The Cultural Fusion of Chinese and Western Piano Art from Debussy’s Musical Theory[J]. Art Sea.2011 (05) .
3. Lin Fangfang. The Poetry Flowing in Debussy’s Music[J].Journal of Luohe Vocational and Technical College.2011(1)

BRIEF ANALYSIS ON THE APPLICATION OF CHINESE ELEMENTS IN MODERN BALLET RED DETACHMENT OF WOMEN

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Ballet originated in Italy and flourished in France. The late 19th century was the most prosperous time in Russia. In 1919, the New Culture Movement flourished and ballet spread widely in China.

Purpose of research is to analyze the use of Chinese elements in modern ballet.

Materials and Methods. Using literature research method, refer to the literature related to the topic, and collate and analyze the information, in order to determine the direction and topic. Used historical and chronological exposition.

Findings and their discussion. The Red Detachment of Women is a revolutionary modern ballet adapted from the film of the same name [1]. It was first performed successfully by the National Ballet of China in 1964. The Red Detachment of Women combines the techniques of western ballet with the expressive techniques of Chinese folk dance, and integrates Chinese and western cultures in the field of ballet art. The story takes place in China’s Hainan Island in the 1930s. Based on the history of The Chinese revolution, the dance drama tells the story of qionghua, a servant girl who escaped from the bully Nanbatian Palace. With the help of Hong Changqing, a representative of the Red Army party, she gradually transforms from a rural girl with bitter hatred into a soldier of the Niangzi Army with firm communist beliefs.

The modern ballet Red Detachment of Women was created by adding Chinese elements into the system and structure of classical ballet. However, no matter how it develops, all countries and regions are adhering to the four aesthetic characteristics of ballet “open, straight, straight and upright”, and the four aesthetic characteristics “lightness, precision, stability and beauty”. Only in line with these four aesthetic characteristics, it can be regarded as ballet.

The modern ballet Red Detachment of Women combines classical ballet with Chinese folk dance elements, using the system of classical ballet to reflect the characteristics of Chinese national culture. In the process of combining, we cannot change the nature of the dance, if we change the nature of the dance then it cannot be called ballet. Through a benchmark aesthetic system, the audience can have a standard of judgment, in order to better express the content and emotion needed to express a work. In the creation of the dance drama Red Detachment of Women, the choreographer well combined Chinese elements with classical ballet.

The pas de deux in The Red Detachment of Women has broken the way in which the female dancers are the main dancers and the male dancers are the auxiliary dancers in classical ballet [2]. In traditional classical ballet, the male dancers act as the auxiliary pillars or “poles”, while the female dancers act as the main dancers. However, in the duet dance between Wu Qionghua and Lao Si in The Red Detachment of Women, Wu qionghua added a lot