

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.

1. Yang Mingli. Research on the Theory and Method of Piano Art Teaching in my Country – Comment on “The Development and Teaching Research of Piano Art”[J]. Leadership Science, 2019 (10) .
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

Liu Shuo,

master student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus
Scientific supervisor – Medvetsky A.V., PH. D. art criticism, associate professor

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

of Chinese elements to her movements to express her hatred towards the enemy by using Chinese dance skills.

Chinese elements are also added in some ballet plays, but they are not combined with the essence of ballet, and the artistic style is not unified, which will make the audience unable to truly integrate into the repertoire to feel the expression of emotions and stories. Therefore, the integration of Chinese elements and classical ballet should not be simply and deliberately demonstrated with Chinese elements or ballet techniques, but with Chinese cultural elements.

Music is the soul of dance, music can help dance to create atmosphere. For example, the classic ballet Swan Lake, composed by the famous composer Tchaikovsky, did not succeed in its first performance. One of the most important reasons is that the choreographer did not fully understand the emotion and content that the composer wanted to express, and did not really understand the connotation of the whole symphony. But in the later period after the increase of understanding, and the choreography of the dance is world-famous.

Ballet “the red detachment” overall very has the characteristics of Chinese national music and music features, among them with Chinese national music element for unity through the joint efforts of the members, “women renga” and so on, many classical pieces in ballet, the unity through the joint efforts of the members in the play embodies the hainan li nationality unique music element, shows the military and civilian members, military and civilian Yu Shui Qing emotion.

The music of Chinese elements in the whole play is mainly based on the following three themes:

1. The chorus of the Red Detachment of Women is a continuation of the music in the film, and the theme of the whole play is more distinct through the action performance of classical ballet.

2. The theme music of the character evergreen in the play expresses the character’s courage and virility. In dance movements, the combination of jumping movements in classical ballet techniques and Chinese elements enhances the character characteristics.

3. The theme music of Qionghua, the character in the play, highlights the rebellious character of the character. The combination of western ballet techniques makes the characters soft and strong, showing the firm will of a unique Chinese woman.

Conclusion. Chinese ballet needs inheritance and innovation. We should communicate with ballet masters from all over the world and let Chinese ballet go to the world. Through ballet to spread Chinese culture, let the world know the beauty of Chinese elements.

1. Yuwei. The Origin of the Classic reason -- Analysis of the Dance Drama Red Detachment of Women [J]. Big stage, 2018(05):26-29.

2. Jiang Shudong. The Difference of Expressive Force between Chinese and Foreign ballet dancers and the Research countermeasures for their training [J]. Art Education, 2014(11):149.

THE INFLUENCE OF TRADITIONAL CHINESE FOLK TIE-DYE ART ON MODERN TIMES

Liu Yuye,

master student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus

Scientific supervisor – Tsybulsky M.L., PH. D. art criticism, associate professor

Chinese traditional culture once led the world and created the essence of thousands of years. Pure ideology and culture, these elite cultural civilizations are still helpful to the development of today’s science and technology, the rapid development of modern science and technology, the coordination of productivity and economic development, and the excellent traditions are getting more and more attention, take the essence and get rid of the dross! Science and technology determine the social and economic foundation, and also affect the