

and the knife dance technology matching the rhythm. You can squat or rotate, and the dance steps are light and the rhythm is cheerful, forming this unique style.

Chinese Korean dance is the reasonable inheritance and development of the inherent Korean folk dance under the new social and cultural conditions. Knife dance is not only an indispensable part of Korean culture, but also a treasure of Chinese art culture. After the founding of The People's Republic of China, through its continuous efforts and the unremitting efforts of north Korean musicians and dancers in choreography, some new content and new elements of The Times were added. In the form of sword dance in the past, continuous breakthroughs and innovations made young people also began to like this new art form. After the reform and opening up, some protection measures were adopted and some documents and regulations were published, which strengthened the examination of dance art, so that knife dance could continue to flourish in the form of folk performing art. Also at this time, the Korean dance by China's jilin province non-material cultural heritage in 2006 selected included in their directory, that is to say, this means the national recognition of Korean dance, and awareness of its importance and reproductivity, and hope to know more about it, let it become a more popular art form [2]. As an ideology, a kind of primitive Korean traditional culture, nature worship consciousness is determined by the social production mode of polytheism. For the Korean ideology, "tiandao", "tunnel" and "humanitarianism" are all natural classifications and a combination of nature and society.

**Conclusion.** The Korean double sword dance is one of the typical dance styles. It is not only artistic, appreciation, performance, its long history and unique temperament also reflects its unique cultural conservation and aesthetic taste, among which the transmission of art and novel forms of expression achieve the continuation of knife dance. In The history of Korea, sword dance is a part of its national characteristics. In the middle of the 20th century, dao Dance was refined and processed by modern artists. After a long time of improvement and innovation, the dregs were removed and the essence was taken. Thus formed today's Korean sword dance with new characteristics, new breakthrough. And it has been praised in every field.

1. Deming, "the origin and ethnic characteristics of Korean dance in China", journal of Yanbian University, no. 01, 1995, pp. 3, 4, 5.
2. Fan Youwei: Exploring the Artistic changes of Korean Sword Dance in Jilin, Jilin Daily, 2010, page 2.

## STAGE NATIONAL CULTURAL IDENTITY IN "AGHA PEOPLE"

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The 2017 11th Chinese Dance "Lotus Award" folk dance award work "Aga People", with its simple and moving folk dance vocabulary, the work expresses the happy picture of contemporary Tibetan people's life, tells the story of aga people's working day on the plateau, and shapes the image of hardworking and kind-hearted Tibetan people.

**Material and methods.** According to the actors' body performance and clothing, to analyze the emotion conveyed by the work.

**Findings and their discussion.** The work revolves around the daily work of The Tibetan people "beat a ga". Aga earth on the plateau is a special building material. Aga earth is often used in the construction of roofs or floors. People first spread it on the ground or roofs, and then hit it continuously with "bodu" (a hand-held labor tool that knocks on the ground) and their feet. After countless times of trampling, sprinkling, drying, oiling and other procedures, so that it is gradually tamped into a smooth, hard roof and the ground. "Aga People" is exactly the manifestation of this meaningful form of labor, and in order to restore

the authenticity of life scenes in plateau areas as much as possible, the editor boldly chose wooden rammers as props.

Most of the props in Chinese national and folk dances come from daily life such as work, sacrifice, games and sports, which is a revelation of cultural information and reflects the characteristics of an era and the forms and ways of dance display. Such is the use of wooden rammers in *The Agha People*, which the actors sometimes hold to the beat and dance, and sometimes serve as a prop for the amusement of men and women. The wooden rammer in the work is the cultural symbol of the dynamic inheritance of national culture in the historical process, and also the materialized expression of the national spirit in the development of the nation. Through the actors and actresses holding wooden rammers, knocking and dancing, the audience can intuitively identify the daily labor scenes of The Tibetan people to be expressed in the works, and feel the hard-working and simple national spirit and optimistic and positive attitude towards life of the Tibetan people, which has a strong national style.

The difficulty of creating folk dance works lies in that it is necessary to create on the basis of mastering the national style. Folk dance comes from the people and “directly reflects the lives and struggles of the people and expresses their thoughts, feelings, ideals and aspirations” [1]. Aga fighting is a common activity on the Plateau. During the whole activity, labor and dance are in harmony and inspiring. People dance and sing on the vast land with a relaxed working attitude, tempered spirit and cultural confidence. Playing aga in its original state is a dance of repeatedly knocking, pressing, treading and treading. Each movement has the practicality of tamping the ground. Culture is a tradition made up of learned rules of behavior, and the original dance of such life forms is in the world that their bodies speak to. When the Tibetan people build the ground or the roof, they gather together and dance impromptu. But body language naturally changes when the scene changes, when it is detached from the world it is in. “O people” movement vocabulary all simple, not too much beautiful fancy long line and difficult technology, surface rough texture language fact is director of the pursuit of “true”, every keystroke, at the foot of every step, every step stamping is playing ga in good faith, the actors completely into the scenario, sweat into the sun, waves. The author was deeply impressed by the way the female dancers behaved when moving the wooden rammer, which was their attitude in daily work and life without any artifice. This authenticity is enough to move the audience, respect the memory and skills of the body, awaken the common sense of body life, and affirm the ontological and value of body language knowledge, which is the attitude we should adopt towards the original dance [2].

The work begins with a melodious melody, and people line up with wooden tamps, ready to start the day's work. Then, the song sounded, a man takes the lead in ga, ga show their skills, they have also picked up the wooden tamping while singing began to work, formally entered the dance section. After a series of labor and fun, the melody sounded again, we wiped the sweat, looking at the sunset in the distance, the end of a full day. Between this end and the end, there are continuous multiple body dance segments, and there is no plot development relationship between paragraphs, forming multiple independent dance segments, independent but harmonious integration. The editor selected several real life scenes to be processed by artistic techniques and then moved to the stage, which has the scene of people playing ga together, the scene of young men and women grabbing headscarves and teasing each other, the scene of everyone singing together during the labor gap, and the happy dancing of men and women in pairs... These vivid images from the creator's heart for hometown the most warm memories, editor's unique to the daily dozen ga are derived, and the section in the form of humorous and highly nationality on the stage, the episodic life scene string together constitute the Tibetan people's labor day, Create a rich life atmosphere of the screen, let the audience deeply feel the Tibetan people's harmonious and happy life scenes and pure natural life attitude. In of the ga, the episodic expression, with dance, a song, have, instead more can

contact them into a whole, more prominent theme, appears to be an independent small dance segment, but are on the same subject under different angles, which joins together constitute a comprehensive but very rich real Tibetan people labor life picture.

**Conclusion.** Cultural identity is the positive recognition of the most meaningful things of a nation formed by people living together in a national community for a long time. Its core is the recognition of the basic values of a nation, the spiritual bond that condenses the national community, and the spiritual basis for the continuation of the life of the national community. No matter from the costumes, props, language, music and other modes of the works are very distinct show the national style and spiritual outlook, let us feel the strong national spirit. Through the works, we also know about the activities of “beating aga” and the Tibetan culture and customs. While understanding the Tibetan culture, we also strengthen the cultural consciousness in our heart.

1. Zhang Suqin, Liu Jian. Dance Body Linguistics [M]. Capital Normal University Press.2019
2. Xia Zhengnong. Cihai [M]. Shanghai Cishu Publishing House.1999

## THE IMPORTANCE OF EMOTIONAL EXPRESSION IN VOCAL MUSIC

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Correct, appropriate and effective interpretation of the work is the premise and basis for successful interpretation of the song and accurate transfer of the emotion, style and connotation of the work to the audience. The singer singing skill level and psychological state interpretation has important influence to the song, because each singer singing level, knowledge connotation, the artistic culture, cultural quality, life experience, thought highly different feelings and personality differences for the same work, singing and interpretation of works will there is a difference, which will produce different artistic effects, explanation gives different music background. The singer should improve the personal comprehensive quality, reasonable analysis of the work, understand the emotional performance of the work, life experience and the fit of the work, as well as the personalized singing style and other aspects, to give the most accurate and reasonable interpretation of the song work.

**Material and methods.** Official website and publicly available publications that have been reviewed, used historical and chronological and contrastive methods in this article.

**Findings and their discussion.** Vocal music singing is a technical and practical combination of the subject, only with theoretical knowledge and literature to learn is not enough, it is mainly through the correct vocal training and continuous singing to gradually complete. It is based primarily on vocalization and the quality of sound. Singers only understand the art of vocal music, the importance of vocal music skills, in order to learn less detours, master accurate vocal music skills, accurate interpretation of songs to express the emotional content. “The level of singing skills is the essential condition of emotional expression in vocal music singing, and it is the core of vocal music art. The higher the singing skills are, the better the voice is, and they can serve the content of the singing, thus creating material conditions for singing [1].

If breathing is an important sign of life phenomenon, it can be said that breathing is singing life phenomenon. There has been such a saying in the Italian American vocal circle: breathing is the foundation and power of singing, who knows breathing knows singing; China’s ancient vocal music theory also believes that: the singer must first adjust its qi, pneumatic voice. All these scientifically illustrate the importance of singing breathing. The correct breathing method can make the singing sound good and touching. “According to the word upgrade cavity, cavity with the word”, “to gas words, words with the gas line”, only in this