

## THE BODY RHYTHM OF CHINESE CLASSICAL DANCE

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The origin of dance has exceeded the scope of human memory. It can be said that dance has appeared as early as the prehistoric period. Chinese dance contains many kinds of dance, and Chinese classical dance is one of them. Chinese classical dance originated from the folk. It is a kind of dance with classical meaning and style created by integrating folk folk dances, developing and researching movements under the efforts of dance workers. Chinese classical dance actually belongs to both the dance category and the opera category. Because Chinese classical dance is the product of the fusion of the two. The emergence of Chinese classical dance is actually the premise and foundation for the continuation of ancient dance and opera dance.

**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.** Body rhythm refers to body technique and rhythm. The emphasis of the two is different. Body technique focuses on external skills, while rhythm focuses on internal meaning. Therefore, in order to perfectly display its aesthetic characteristics, Chinese classical dance must fully integrate external skills and internal connotations. Therefore, body rhythm actually emphasizes the combination of body technique and rhythm to achieve unity inside and outside. Body rhythm includes four aspects: form, spirit, strength and rhythm. The meaning of shape is external action, the meaning of god is internal meaning, the meaning of jin is the force of action, and the meaning of law is rhythm and law. Among them, God has a very high status in classical dance body rhythm and is the central content of body rhythm. In order for a classical dance to be able to achieve the unity of the inside and the outside and the combination of the mind and the soul, it needs the perfect integration of the four aspects of body rhythm [1].

In Chinese classical dance, the teaching tasks of body rhythm mainly include skill training, physical training, quality training, artistic tension training and stage art aesthetic training. Therefore, the elements of muscle quality, explosive power, flexibility, endurance and expressiveness are indispensable in the teaching of classical dance rhythm. The daily training of dancers must strengthen the training of frequency and amplitude of movement, muscle and ligament performance [2].

In order to solve the training of dancers, the movements are extracted from opera, so classical dance was once called opera dance. The appearance of body rhythm makes classical dance out of the confusion, and also improves the appreciation of classical dance. For example, the dance work “Fan Dance Danqing” uses a folding fan with an extended arm, which interprets the charm of the Chinese calligraphy art. The training of body rhythm solves the dancer’s breath and body rhythm to the greatest extent. The stylistic feature of classical dance repertoire lies in the application and mastery of body rhythm. Such as dance works “Knife Club”, “Spring River Flower Moon Night” and so on. Even if it is classical dance, it belongs to the category of opera dance in terms of style. The appearance of body rhythm makes classical dance have its own aesthetic characteristics and aesthetic standards

Classical dance is fundamentally different from other types of dance. But there is an interaction between shape, posture and dynamic rhythm. For example, mentioning Shen among the Mongolians. Such as Korean dance. The dance of the Korean nationality mainly pays attention to the use and grasp of breathing. The performance of breathing and body rhythm is a good interpretation of the reference function of body rhythm to other dances.

Body rhythm provides sufficient oxygen for classical dance. On the way of the development of classical dance, the continuous in-depth research on body rhythm has formed

an effective overall style and system for the inheritance and development of Chinese classical dance. Body rhythm gives a broad platform and fertile soil for the inheritance and development of classical dance. Our current dance training purposefully incorporates the training of body rhythm, which makes the performance of body rhythm in classical dance more integrated, and provides a clear direction for the better development of classical dance in the future [3].

**Conclusion.** It is historical inevitability and inheritance that classical dance can be passed down to the present and form a professional system. After the founding of the People's Republic of China, great dance workers studied Western ballet in depth while studying its history. Of course, today's classical dance still has a long way to go, after all, it is not as well known as ballet. On the one hand, history is the reason, on the other hand, I think that there are not enough works of classical dance in the finished ballet to move the audience and the world. There are various reasons, but the most important one is how to use body rhythm to subtly describe the inner world of characters, which is an important research topic. How to develop Chinese classical dance in the future will focus on how dancers can dig out and grasp the use of body rhythm. I believe that this will not stop us. Only using body rhythm as the soul of dance, constantly adding new elements of artistic expression. It is constantly modified, beautified, inherited, and finally achieved the purpose of development. In this way, classical dance will continue to inherit and develop in the long process of art history development [4].

1. Li Zhengyi, Tang Mancheng, Huang Jiamin. Chinese Classical Dance [M]. Zhejiang Academy of Fine Arts Press, 1992.
2. Lv Yisheng. Introduction to Dance [M]. Shanghai Music Publishing House, 2004.
3. Tang Mancheng, Jin Hao. Chinese Classical Dance Body Rhythm Teaching Method [M]. Shanghai Music Publishing House, 2004.
4. Li Zhengyi. History of the creation and development of Chinese classical dance teaching system [M]. Shanghai Music Publishing House, 2004.

## A BRIEF ANALYSIS OF THE HISTORY AND DEVELOPMENT OF THE CHINESE MUSICAL INSTRUMENT GUZHENG

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This article expounds the historical origin and development of the Chinese instruments guzheng, tell everyone guzheng in river of the Chinese nation five thousand years of history culture, after nearly three thousand years of history, at the same time of add wealth for human culture treasure, also constantly absorbing the beneficial results of foreign culture, to enrich and improve themselves, let its artistic charm will affect the world forever.

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

**Findings and their discussion.** Guzheng is one of the most long-standing traditional Musical Instruments handed down from ancient China. Among the five thousand years of history and culture of the Chinese nation, guzheng has experienced a history of nearly three thousand years. Also known as the Han Zheng, Qin Zheng, is an ancient ethnic musical instrument of the Han people, popular throughout China. Often used for solo, ensemble, instrumental ensemble and song and dance, opera, quyi accompaniment. Known as “the King of all music” or “Oriental Piano”, it is one of the unique and important national Musical Instruments in China because of its wide range, beautiful timbres, rich playing skills and strong expressive force. With the continuous progress and development of society, people's pursuit of spiritual culture is getting higher and higher. As a traditional culture, the art of guzheng is more and more recognized by ordinary people. Therefore, to carry forward the guzheng culture and develop the art of guzheng, we must take its essence and discard its dross, and absorb