

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].

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## 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

and draw lessons from the beneficial achievements of foreign cultures on the basis of inheriting the excellent traditional Chinese culture.

Historical origins: The origin of guzheng recorded in historical materials has the following kinds. First the guzheng is split in two : Tang Dynasty Zhao Lin “because of the word record” in the record: “Zheng, Qin yue”. A musician passed the Se to her two children, and they both wanted it, so they started fighting over it. The guzheng was born. The second Meng Tian made guzheng: In ancient Qin, there was a general named Meng Tian, who created guzheng on the basis of se. The third according to the unearthed cultural relics, it is believed that it was created by the GuYue people. In the 8th and 90s of 20th century, there were two unearthed cultural relics, which were considered to be zheng by some guzheng circles. Because it was unearthed in the ancient Yue ground in southeast China, it was also called “Yue Zheng”. The origin of guzheng, benevolence, wisdom, still difficult to conclude. This also proves from the side of the ancient zheng, the shadow of the childhood and the initial appearance because of annihilation in the long river of history and no description. However, with the progress of music history research, especially the progress of music archaeology, I believe that the root of guzheng will eventually be found [1].

The historical process of the development of guzheng. In the Warring States period, zheng was supposed to be a relatively simple banjo in shape. In the Han and Jin dynasties. The guzheng developed into a twelve-stringed instrument. At that time, there were only the most primitive playing techniques and a certain breakthrough compared with the previous shape. Through the evolution of dynasties, the development of the guzheng had a relatively mature prototype, and people also had certain experience in making Musical Instruments. During the Ming and Qing Dynasties, the shape and form of guzheng was increased to 16 or 19 strings, and the playing skills were gradually enriched. Guzheng also went abroad in the Tang Dynasty. In the Nara period of Japan, Chinese zheng was introduced to Japan by Japanese envoys. At that time, zheng was only used for purely instrumental yak music as court etiquette and banquet music. In the early heian period, it also became an accompaniment instrument for traditional Japanese music such as “urging horse music”, and later developed into the unique Japanese “Zheng song form”. At present, the Ashikawa House of the Todaiji Temple in Nara, Japan still retains the 13 strings of the Tang Dynasty, which were imported from the Nara period, and pieces of the zheng used for playing [2]. After the 20th century. Guzheng are more varied in shape and variety, with 21 strings and 25 strings in addition to 16 strings or 19 strings. So far the most common is 21 strings of the guzheng, not only the shape of the change, guzheng performance technology, theoretical construction, and other aspects of progress by leaps and bounds, but also a number of excellent guzheng players, artists, the development of the guzheng into a comprehensive development of prosperity stage.

**Conclusion.** Guzheng is “the instrument of benevolence”, is elegant music, the temperament of the habitual people tends to be classical and elegant, looking back at the history, the reason why guzheng can be spread and development, cannot be separated from the inheritance and innovation of traditional art. History and tradition are the soul of guzheng art. Once discarded, the style of Chinese folk music will disappear. Looking forward to the future, in the great open environment of mutual influence and interdependence of human culture, only on the basis of inheritance and reference, continuous innovation can make Chinese guzheng go to the world, and make the ancient guzheng music flower always bloom unbeaten, enduring [3].

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