

profound historical and cultural heritage to the products. For example, in the design of some crafts, decorations and even games, the shapes, patterns and symbolic meanings of Tang Dynasty weapons are cleverly integrated, making these modern products not only practical, but also carrying rich cultural connotations. At the same time, the role of weapon culture in promoting modern cultural creative industry cannot be ignored. It has inspired designers and injected new vitality into the cultural and creative industries. By exploiting and utilizing the cultural elements of Tang Dynasty weapons, modern cultural and creative industries can enrich their product lines and enhance the cultural added value of products, so as to meet the dual needs of consumers for culture and aesthetics.

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DEVELOPMENT OF CHINESE VIOLIN ART IN THE CONTEXT OF CULTURAL INTERACTION BETWEEN CHINA AND THE WEST

Han Wenyi, Scientific supervisor – O.M. Zhukova

The violin, a string instrument originating from the West, has experienced a long and tortuous journey in its development in China. Its introduction and development is not only the process of introducing an instrument, but also the exchange, collision and integration of Chinese and Western cultures. From being a novel imported product to becoming an indispensable part of Chinese music culture, the development of violin art in China has profoundly reflected the changes in Chinese society and culture, as well as the process of modernization of Chinese music.

The violin is one of the most classical Western musical instruments. It is very popular in both timbre and performance. Its development not only reflects the evolution of musical art, but also witnesses the history of cultural exchanges between China and the West. The *purpose* of writing this paper is to examine the stages of development of Chinese violin art in the context of cultural interaction between China and the West.

Many researchers have addressed the topic of the development of national violin art in China. Among the most significant works are the fundamental works by Qian Renping [1], Zhang Baili and Yang Baozhi [2], which are devoted to the history of Chinese violin music and performance. The authors' main focus is on the early stages of violin art development in China. Higher music education in Chinese conservatories (in particular, violin education) is also reflected in the studies of Chinese scholars. They reveal the comparative aspect of the European and Chinese systems of education.

The violin was first brought to China by the Italian missionary Matteo Ricci in the late 17th century. However, in the feudal society of the time, this Western instrument was not immediately widely recognised and was mainly used only on special occasions such as court and church. Although its emergence had a certain influence on the structure of traditional Chinese music, it also injected new vitality into the development of Chinese music. In the following two centuries, the violin slowly but continuously spread in China, and it was gradually recognised and accepted by more and more Chinese people.

At the end of the 19th century and the beginning of the 20th century, with the further introduction of Western culture and the transformation of Chinese society, the art of violin ushered in a real opportunity for development in China. During this period, factors such as music education in church schools, the return of overseas students, performances by Western musicians in China, and the establishment of local music groups jointly promoted the initial development of violin art in China. This stage can be regarded as the period when the violin "took root" in China. It was not only introduced as a foreign instrument, but also began to integrate into China's musical life, influencing the development direction of Chinese music.

At the beginning of the 20th century, with the rise of the New Culture Movement, violin education in China began to be systematized and professionalized. In 1927, the establishment of the National Conservatory of Music (the predecessor of the current Shanghai Conservatory of Music) marked the entry of Chinese violin education into a professional stage. This milestone event not only cultivated a large number of violin talents for China, but also laid a solid foundation for the development of Chinese violin art.

Subsequently, other music schools were established one after another, forming a relatively complete system of violin education. At the same time, some musicians who returned after studying abroad began to introduce systematic Western violin teaching methods, such as the French violin school teaching method introduced by Ma Sikong in the 1930s. These efforts gradually standardised and scientifically validated violin teaching in China, paving the way for subsequent development.

The Chinese scholar Mu Quanzhi emphasises that it is "in the first half of the twentieth century that the foundations of violin education are laid in China: musical educational institutions begin to be established, musical and teaching literature for violinists appears, and the main contingent of students begins to be Chinese" [3]. A new milestone in the development of violin education was the establishment of the new Chinese state in 1949, whose policy would be aimed at purposeful integration with European musical culture.

However, the development of violin art in China has not been smooth sailing. It has experienced the influence of a series of major historical events such as the Anti-Japanese War, the Civil War, the socialist transformation in the early days of the founding of New China, and the Cultural Revolution. Each historical stage has brought different opportunities and challenges to the development of violin art. For example, during the Anti-Japanese War (1937-1945), although the whole society was in turmoil, violin art showed new development characteristics. Many violin works have strong patriotic themes, and composers have tried to incorporate traditional Chinese music elements into violin creation to express their love for the motherland and their support for the war of resistance. The creations of this period not only enriched the content of violin music, but also opened up the exploration of the "nationalization" of Chinese violin music.

After the founding of the People's Republic of China, violin art entered a new stage of development. The country attaches great importance to the development of cultural and artistic undertakings, and professional music schools have been established in various parts of the country. In the early 1950s, China invited a group of Soviet music experts to teach in China. The systematic teaching methods and rich teaching experience they brought had a profound impact on Chinese violin education. During this period, Chinese musicians began to

explore how to combine the violin, a Western instrument, with traditional Chinese music to create violin works with Chinese characteristics. In 1958, the violin concerto "Butterfly Lovers" composed by He Zhanhao and Chen Gang successfully incorporated traditional Chinese music elements into violin creation, creating a precedent for the nationalization of Chinese violin works. This work is not only popular in China, but also has an important impact internationally, becoming an important step for Chinese violin music to go global. Violin music occupies an increasing place in composers' work, which not only forms the national violin repertoire, but also draws attention to it from European performers.

Despite the constraints imposed by the international political environment, the Chinese violin community remains committed to international exchanges. In 1955, violinist Liu Xiqing participated in the Warsaw International Youth Music Festival and won third place in the violin competition. This was the first significant achievement of Chinese violinists in the international arena after the establishment of the People's Republic of China. This international exchange not only demonstrated the level of Chinese violin art, but also gave new vitality to the development of Chinese violin art.

During the Cultural Revolution (1966-1976), China's cultural and artistic endeavours were severely hit, and the violin art was not left behind. Many music schools were forced to close or reorganise, and normal violin education was seriously disrupted. Many outstanding teachers and performers were forced to stop working or were even persecuted. This situation caused great damage to the development of violin art, and the training of many outstanding talents was forced to be interrupted.

After the policy of reform and opening up, a new period of active development of violin art began in China. Normal teaching resumed in major music colleges, and new teaching concepts and methods emerged. Chinese violinists began to participate frequently in international competitions and overseas performances. For example, in 1980, Hu Kun placed fifth at the Paganini International Violin Competition in Italy, setting a precedent for Chinese violinists to win awards at leading international competitions. This period also saw a diverse trend in violin composition, with both traditional national quests and attempts at modernist and postmodernist creative techniques.

Entering the 21st century, Chinese violin art is constantly renewed and inherited, showing new development features. More and more Chinese violinists such as Ning Feng, Chen Rui, Huang Di and others have appeared on the international stage, winning many awards in major international competitions. Chinese composers not only pay attention to the use of traditional cultural elements in their works, but also actively absorb advanced international creative concepts and techniques, forming a unique creative style. Violin art has started cross-border co-operation with other art forms, such as combining with dance, drama, and multimedia art, to create new artistic forms and expressions. At the same time, the application of digital technology in violin learning, creation and performance is becoming more and more widespread, providing new opportunities for the development of violin art.

During this development process, Chinese composers have shown great creativity and diversity in violin music. They have not only mastered the creative techniques of Western music, but also successfully integrated elements of traditional Chinese music into it, creating violin music with Chinese characteristics. These works span many genres such as concertos, solos, sonatas, and chamber music, each with its own unique characteristics and representative works. This variety of genres not only showcases the creative talents of Chinese composers, but also reflects the rich achievements of Chinese violin music in the process of exploration, integration and innovation.

Based on traditional Western playing techniques, Chinese violinists began to explore the possibility of integrating the playing techniques of traditional Chinese instruments, such as imitating the glissando technique on the erhu. This innovation not only enriched the

expressiveness of the violin, but also provided a new direction for the national development of violin art.

Violin instruction is no longer limited to professional colleges and universities. Various public institutions and amateur education have flourished, making violin art more popularised. This popularisation has not only widened the audience of violin art, but also created a broader basis for selecting professional talents.

From early sporadic learning to the establishment of professional music schools and then to the comprehensive system of professional and popular education in the modern era, Chinese violin education has gone through a process of continuous improvement. This process has not only produced a large number of violin talents, but also made important contributions to the overall development of Chinese music education. At the same time, the development of Chinese violin education is a process of continuous internationalisation. From the early introduction of Western teaching methods, the entry of Chinese violinists into the world stage to today's comprehensive international exchanges, internationalisation has always been an important driving force for the development of Chinese violin art.

In the process of development, Chinese violin art has not only inherited tradition but also constantly strived for innovation. Whether creating, performing or teaching, it reflects the characteristics of both inheritance and innovation.

Overall, the development of violin art in China is a microcosm of the modernisation of Chinese music and a vivid image of cultural exchange between China and the West. It reflects how Chinese musicians actively absorb and integrate Western musical elements while preserving national characteristics, creating musical works with both Chinese specificity and universal values. This process not only enriched Chinese musical culture, but also made an important contribution to the diversity of world music.

Thus, by the turn of the 20th and 21st centuries, Chinese violin art had not only reached the world level, but had become one of the bright, independent and deeply original areas of world violin art.

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RESEARCH ON CHINESE STUDENTS' SHORT VIDEO CONTENT DESIGN AND CHINESE TRADITIONAL CULTURE COMMUNICATION

Liao Honglin, scientific adviser – M.L. Tsybulsky

This paper discusses the research on the dissemination of Chinese traditional culture in the short video creation design of Chinese students, analyzes the development history of short video and the current situation of short video creation of Chinese students, and analyzes the characteristics of Chinese traditional culture and short video creation from a scientific perspective. Secondly, it will expand the background of traditional