

No New China." Although the development of pop music was somewhat limited during this time, many excellent musical works still emerged.

III. Pop Music after the Reform and Opening-up (1978-2000): The Influx of Hong Kong and Taiwan Pop Music: After the reform and opening-up, a large influx of Hong Kong and Taiwan pop music entered the mainland, forming the second peak of Chinese pop music. During this period, Hong Kong and Taiwan singers like Teresa Teng, Jacky Cheung, and Faye Wong became idols of mainland pop music. The Rise of Mainland Pop Music: Influenced by Hong Kong and Taiwan pop music, a group of excellent mainland singers emerged, such as Li Guyi and Mao Amin. Their songs encompassed various styles, from lyrical ballads to rock music. The Golden Age of Chinese Rock Music: In the 1980s, Chinese rock music entered a new phase. Cui Jian's "Yi Wu Suo You" (Nothing to My Name) marked the beginning of the golden age of Chinese rock music.

IV. 2000 to 2010: Rapid Development of the Internet Era: The Rise of Digital Music: With the rapid development of internet technology, digital music began to emerge. People could easily access music resources online, providing broader space for the development of pop music. The Promotion of Talent Shows: Various music talent shows like "Super Girl" and "Happy Boys" began to emerge, providing more opportunities for newcomers to showcase their talents and promoting the development of pop music. Internationalization of Singers and Works: Some singers began to collaborate with international musicians and release internationalized musical works, such as Jay Chou's "Ye Qu" (Nocturne). These works were not only popular domestically but also gained recognition internationally.

V. 2010 to the Present: Diversification and Fusion Innovation: Further Diversification of Musical Styles: With the continuous opening of the music market and the diversification of audience demands, pop music styles have further diversified, covering genres like electronic music, rap, folk music, and ancient-style music. Cross-Border Collaborations and Fusion Innovation: More and more musicians are attempting cross-border collaborations and fusing different musical styles, such as the combination of rock and folk music or the fusion of electronic music and classical music. These works have brought new surprises to the pop music market. Digital Transformation of the Music Industry: With the continuous development of internet technology, the music industry has also undergone digital transformation, shifting from traditional record sales to digital music sales and streaming media playback, providing musicians with more revenue sources and broader market space.

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## **INNOVATION AND DEVELOPMENT OF DRAMA ART**

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Art is creation and aesthetics in a fundamental sense, especially the external form of an artwork, which has a special significance for cultivating aesthetic literacy and innovative thinking. The same is true for drama. The artistic style of a drama is often shown in the external form of the rehearsal, and the innovation of the external form is one of the vitality of the drama.

At present, many adaptations and creations of "Shakespeare's plays" are working hard on the form. Modern drama art is to express people's inner world and people's thinking and exploration of society and human existence through chaotic, unconventional, anti-traditional, and irrational forms and perspectives. German philosopher Ernst Cassirer (1874-1945) believes: "Great painters show us various forms of external things; great dramatists show us various forms of our inner life." As Oscar Wilde (1854-1900) said, a true artist does not go from emotion to form, but from form to thought and passion. In terms of drama performance, we must have innovative thinking to continuously bring forth new ideas in form, to create forms that meet the audience's aesthetic tastes to accommodate thoughts and passions. In this regard, Mr. Cao Yu, a master of modern Chinese drama, is worthy of our learning. "In the history of modern Chinese drama, Cao Yu is a pioneer of formal innovation. The 'Prologue' and 'Epilogue' in *Thunderstorm*, the 'cross-sectional description' and 'drawing the tent' technique in *Sunrise*, and the successful reference to expressionism in *Wilderness*, each play has an exploration of new forms." Mr. Cao Yu's intention in creating the "Prologue" and "Epilogue" of *Thunderstorm* was "I don't want to end so abruptly, I want to wander among people with poetic feelings. With this intention, the "Prologue" and "Epilogue" seem to have the function of part of the Greek tragedy Chorus, guiding the audience's emotions into a wider sea of contemplation." Viktor Shklovsky (1893-1984) talked about the fact that our senses tend to be numb to familiar things and we just deal with them mechanically. Art is to overcome this mechanical nature of perception. In 1935, German drama theorist Bertolt Brecht (1898-1956) appreciated the Chinese Peking Opera in Moscow. The following year, he wrote the book *Defamiliarization of Chinese Opera*. In the book, he proposed the concept of "defamiliarization" (also translated as "alienation method" or "alienation effect"). In "On Experimental Drama", Brecht defined "defamiliarization" as follows: "Defamiliarizing an event or a character means first of all simply stripping away the things that are taken for granted, well-known and obvious in this event or character, thereby creating a sense of surprise and novelty about it." Through "defamiliarization", people's mindsets are changed, students are guided to "see things with strange eyes", and they are guided to shape themselves according to the development of the times, so as to cultivate students' innovative thinking. In an era where film and television continue to gain hegemony, should we fight against images or surrender? Campus drama art practice provides us with a third choice: integration with the new media era. If college students' drama practice in colleges and universities wants to reflect the sense of the times, they must use innovative thinking, constantly add new elements to the performance links, use various media technologies to add numerous art methods and forms to the performance, and vividly reproduce their thoughts and feelings on the stage. This is also an important aspect of campus drama art practice and the development of drama art.

The dramatization of real problems is the essence of drama as a public space. In order to make drama truly play its positive social function, we must seize the cradle of art cultivation in colleges and universities. However, under the intensive professional literacy education in colleges and universities, the public space for student activities is shrinking. For students, it seems that there is only learning but no action, only life but no art. Therefore, colleges and universities must build a public space field in drama practice. As a place for students to realize their actions, this space field creates social emotions for students, provides therapeutic effects, and also provides a stage for students to have equal dialogue with the school and participate in school construction and social construction. The characteristics of professional learning for college students are strong theoretical nature and clear boundaries between disciplines. For students, they must master the knowledge and skills of their majors and complete the credits through professional learning. Students must obey the school's curriculum setting and class schedule. Professional learning enables students to form professional literacy, but students still face the world of things rather than the world of people. Only action faces the world of people. Action not only establishes personal self-identity and self-existence through the presence of others, but also suggests the only freedom

of the subject. A student who only focuses on learning and has no time to participate in action can never be truly happy. Hannah Arendt (1906-1975), a famous German thinker, believed that the meaning of life is to participate in the public sphere and act with people of the same kind. The practice of drama art is to teach students how to transcend their personal "ego" and thus construct a transcendent "self" and experience the value and meaning of their existence. Of course, as Brecht advocated, drama is drama, and good drama must be entertaining. The entertainment function of drama is the most important, but in the history of Chinese and foreign drama, the social function of drama "teaching through entertainment" cannot be ignored. From the "You Meng Clothes" of the Spring and Autumn Period to the actors and actresses of the Tang Dynasty, the tradition of "satire and admonish" in drama has been passed down. The "Old Book of Tang: Biography of Li Shi" wrote that "blind people recite admonitions, taking their humorousness to use satire and admonition, which is also the old story of actors and actresses". French dramatist Diderot also attached importance to the social function of drama, believing that drama should be a "school of kindness" and "bad people feel indignant when they see the bad things they have done, and feel sympathy for the pain they have caused to others". Students' theatrical actions are inseparable from the current discourse and context of society. In the public domain of drama, students can only connect with others through discourse and become members of the communication community through communication. In addition to learning, the public space of drama can also serve as a space for students' political life, in which they can freely discuss national affairs and care about people's lives. In practice, they can break through the limitations of campus space and time, gain freedom of history and time and space, show their different needs and emotions in a multicultural form, and finally form the willingness and group consensus of social intervention.

The innovation of drama form is not only the innovation of form and structure, but also a means of participating in and intervening in social reality. Its ultimate goal is to complete the criticism and transformation of society. Lu Xun gave up medicine and took up literature in the hope of saving the numb souls of the Chinese in the old society. Today we do not need students to give up their professional skills, but we still need to save the indifference of students in the commodity economy society. There are many reasons why students do not care about worldly and human affairs, but as contemporary college students, the attitude of turning a deaf ear to things outside the window and studying behind closed doors is contrary to the goal of cultivating socialist innovative talents, which is also not conducive to the development of students themselves. Drama art practice is to inspire college students' enthusiasm for learning and life. Loving the motherland, loving the people, and helping others are not something that can be shouted out, but should be done. From the technical characteristics of drama practice, virtuality and transcendence are important characteristics of drama aesthetics. Therefore, in view of students' various emotions and their understanding and thinking of society itself, drama art practice under the guidance of teachers will involve a series of hypothetical situations so that real problems can be solved hypothetically and dramatically. In other words, designing a hypothetical situational space itself is not the purpose. In this process, students can not only exercise and improve their artistic skills such as multimedia technology, digital technology, stage design, and stage art, but also clearly and effectively convey the profound and strong emotional content contained in the drama performance under the premise of supporting the drama action. The emotional content here is already an accumulated aesthetic emotion, an emotional experience of life, society, and life based on the profound experience of life, and a deep emotion that transcends the individual and reaches life directly. In daily life, students often fall into mechanical and automated programs. In the set drama space, if their true feelings that are bound by programming and obscured by daily life experience are stimulated, it will be beneficial to the shaping of a perfect personality. If students think that reality is cruel, then there is no need to blame others or despise life. Encourage them to reproduce what they think is the so-called "cruel reality"

and express their inner feelings. Do not avoid the impact of the real environment on people. Reproduce "darkness" in the dramatic situation and create a cruel plot to gain the recognition of the group, to test their own understanding of society, and to deal with such reality together with the audience. Find possible solutions in the virtual situation. This kind of thinking is conducive to their positive attitude to face social reality.

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**RESEARCH ON TRADITIONAL PLAYING TECHNIQUES  
AND MODERN INHERITANCE AND DEVELOPMENT OF GUZHENG**

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Guzheng, as a treasure of Chinese traditional music culture, is deeply loved by music enthusiasts both at home and abroad due to its unique timbre, rich playing techniques, and profound cultural heritage. This paper firstly sorts out the traditional playing techniques of Guzheng, including basic fingering, distinctive skills, and their application in musical works. Then, it explores the inheritance and development trends of Guzheng art in modern society, aiming to provide references for further research and practice of Guzheng art.

The research methods employed in this paper include general scientific methods, descriptive analysis, and comparative methods. A comprehensive literature review on this topic provides a broad understanding of the traditional playing techniques and modern inheritance of Guzheng. This study adopts multifaceted approaches to dissect the development of Guzheng's traditional playing techniques and modern inheritance.

The research focuses on analyzing the playing techniques of Guzheng, a traditional Chinese musical instrument. The analysis of these techniques is divided into traditional and modern developmental stages, reflecting the evolution of this artistic form.

In the traditional playing techniques of Guzheng, the basic fingering includes: in the right-hand fingering, techniques such as supporting, pressing, plucking, picking, and shaking constitute the foundation of Guzheng performance. Additionally, left-hand fingering is primarily used to alter the pitch and timbre of the strings, techniques including humming, rubbing, pressing, sliding, and trembling. Besides, there are also distinctive skills such as scraping, which involves rapidly sliding the nails across multiple strings in succession to create a continuous scale effect; arpeggiation, which entails playing multiple strings in sequence according to the musical scale to form an arpeggio effect; harmonics, achieved by lightly touching the string at a specific position and quickly releasing it to excite the string's resonance and produce a harmonic sound; and sweeping, which requires simultaneously