

Representative modern Chinese dance works are chosen as the object of research, "Li Bai", dance poem "National Color" and so on. From the dance movement, arrangement structure, music application, stage art and other aspects of in-depth analysis, excavating the Confucian dance art elements.

In modern Chinese dance works, many movements learn from the posture and movement norms of Confucian etiquette, such as arching hands, bowing, bowing, etc. After artistic treatment, they are integrated into the dance movement vocabulary, reflecting the cultural connotation of humility and respect. Many dances follow the Confucian thought of "neutralization" in terms of movement transition and rhythm change, pursue smooth and harmonious movements, avoid exaggerated and intense movements, and show a subtle and restrained aesthetic feeling.

The Confucian aesthetic concept of "the beauty of neutrality" occupies an important position in modern Chinese dance, and the dance works pursue moderation and implicitness in emotional expression, avoiding excessive catharsis. The works pay attention to balance and symmetry in the overall style, and pursue the harmonious unity of form and content. The pursuit of "lively spirit" in dance works also reflects the Confucian emphasis on life vitality and spiritual connotation, and conveys the inner spiritual temperament through the rhythm and rhythm of dance movements.

Conclusion. Dance art has a significant reflection in the movement vocabulary, aesthetic concept, cultural expression and other aspects of modern Chinese dance, providing a profound cultural heritage and unique artistic style for modern Chinese dance, and becoming an important source for the development of modern Chinese dance. Modern Chinese dance has made some achievements in the process of inheriting Confucian dance art, but it also faces many problems and challenges, such as the superficial application of Confucian dance art elements, the stiffness in the process of integration and innovation, and the shortcomings in aesthetic inheritance and cultural transmission. In the future, modern Chinese dance should strengthen the in-depth study of Confucian dance art, excavate its core value and cultural connotation, and enhance the creator's understanding and grasp of Confucian culture.

A HISTORICAL RETROSPECTIVE ON THE DEVELOPMENT OF TRADITIONAL VOCAL ART IN CHINA

Wang Houhua,

master's student, VSU named after P.M. Masharov, Vitebsk, Republic of Belarus

Academic advisor – Zhukova O.M., Ph.D. in History of Arts, Associate professor

The evolution of Chinese traditional vocal performance art reflects the spiritual core and aesthetic qualities of Chinese civilisation. Taking historical evolution as the basis, this paper systematically explores the development patterns, cultural motivation and contemporary transformation of folk vocal performance within traditional music culture. It is found that from the sacrificial music of the Qin era to the operatic voices of the Ming and Qing eras, traditional vocal music has always fulfilled the dual function of cultural inheritance and social indoctrination; in the modern era, amid the gradual development of East and West and cultural innovation, the mode of inheritance has shifted from oral folk transmission to professional training system, which not only preserves the traditional technique of "word correctness" but also integrates the concepts of modern compositions. In the era of digitalisation, vocal music is carrying out creative transformation through cross-border integration and new media communication, forming a dynamic balance between traditional

and modern expression. *The purpose* of writing this paper is to present a historical picture of the development of traditional vocal art in China.

Material and Methods. The material for writing the article was scientific articles of Chinese researchers on the history of artistic creation, on the development of traditional culture and vocal art of China. In the process of writing the article the following methods were used: analysis, synthesis, generalisation, as well as descriptive method. Art history methods were also employed: historical-archival and comparative .

Results and discussion. Local traditions and artistic phenomena, which were borrowed from Europe in the process of globalisation, played a major role in the development of Chinese vocal art. It was through absorbing theoretical foundations and practices, mastering new forms and genres, as well as alternative pedagogical methods and forms of musical life of other national vocal schools (Italian, French, Russian) that Chinese vocal art was able not only to move to another level, but also to breathe new life into established traditional patterns.

The national traditions of Chinese vocal art date back to ancient times. Three stages in the evolution of the country's vocal traditions can be distinguished. The beginning is considered to be the time of natural or pre-scientific spread of national vocal traditions. To the so-called second period can be attributed the time of formation of systematic professional rules and methods of teaching vocal mastery. The third period is characterised by the penetration of Western European music into Chinese culture, which eventually led to the formation of a new musical paradigm based on the skilful and subtle combination of national traditions with European musical innovations.

It is well known that Chinese culture is traditional in nature, deeply honouring established principles and values that are stable and unquestionable. In other words, in the many thousands of years of Chinese cultural history, there have been no radical changes in Chinese culture until the early twentieth century. Built around the authority of the past, Chinese music has long maintained the inviolability of its traditions handed down from ancient times. The unique national singing originated from the early syncretism of the 8th to 13th centuries and came to high vocal art in the Peking Opera in the 20th century. The strong interrelation of the state and art determined a responsible approach to "vocal music as a fundamental spiritual and practical value of the nation, which manifested itself not only in the systematisation of chants, but also in the purposeful development of aesthetic and technological requirements for their performance" [1, p. 58].

Since the Shang Dynasty (XIV-XI centuries B.C.), there have been professional educational institutions in China where singing was taught. They later formed the famous music academies "Yue Fu", "Li Yuan", "Tai Chang Shu" and others. If we turn to the ancient Chinese philosophical and aesthetic treatises and musical-theoretical sources "Conversations and Judgements" by Confucius, "Treatise on Music" by Sima Qian, "Discourse on Singing" by an unknown author, we can notice a special attitude to music in general and specific characteristics of vocal training in particular, which over time have become firmly established in the singing culture of the Celestial Empire.

A key, priority area of training is to pay close attention to the breath, which acts as a source of vital energy. And the instrument for transmitting this energy is the voice itself. This approach implies the reliance on the lower abdominal muscles rather than on the diaphragm, as in the European musical tradition. Special attention in the training of singers is paid to a detailed description of the figurative qualities of the voice. No less important is the question of the influence of the singer's emotional state: much time is devoted to studying not only the technical but also the emotional aspects of vocal performance. It is characteristic that during the first two periods of the development of the original Chinese vocal art one can see the endeavour to preserve in singing the significance of all components of the original unity

(word, sound, gesture) and, accordingly, the study of diction and the singer's manner of movement. This is because the sources of vocal creativity in China have long been folk songs (word, sound) and dances (movement, gesture). Historically, there was an aesthetic requirement for performance based on the synthesis of systematic and complex approaches: the vocal part and plasticity had to be a unified whole. In other words, sensual gazes and emotional gestures were an integral part of vocal numbers.

Conclusion. Traditional arts in China today are at the peak of their development, including musical culture. Of the most colourful and textured branches of Chinese musical culture, vocal art is noted. Its achievements at the present stage of development organically enter the space of world musical culture. This is due to the fact that for many centuries, experience has been accumulated, a fundamental base has been collected, which has been carefully handed down and continues to be handed down to the younger generation as a cultural heritage. Thus, the centuries-old history of national music, including vocal art, has experienced a huge number of transformations and innovations, which has provided ample opportunities for the development of modern vocal-performing art in modern vocal music.

Reference list

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DECONSTRUCTING AND RECONSTRUCTING TRADITIONAL DANCE SYMBOLS IN THE DIGITAL AGE

Wang Peng,

master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus

Scientific adviser – Medvetskiy A.V. Ph.D. in History of Arts, Associate professor

Traditional dance, as a corporeal semiotic system, faces existential challenges from cultural aphasia, intergenerational transmission gaps, and global homogenization. By redefining dance as a dynamic interface for transmitting cultural DNA, this research bridges gaps in fragmented scholarship, techno-utopian myopia, and stagnant paradigms, offering a framework for sustaining cultural genes while enabling innovation [1].

The purpose of this study explore the process of transforming traditional dance symbols in the digital age.

Material and Methods. Phenomenological and semiotic analysis (e.g., Merleau-Ponty's body schema, Lotman's semiosphere) to excavate cultural genomes (e.g., Chinese classical dance's yuan-qu-ning-qing encoding cosmological harmony). Cross-media adaptation (e.g., Cloud Gate Dance Theatre's Water Moon translating Tai Chi into aquatic choreography). Digital interventions (e.g., Dunhuang Academy's 3D modeling of mural dances, blockchain-based preservation of Tang-era notations).

Comparative analysis of global practices, including Pina Bausch's The Rite of Spring (ritual reimagining), Dream of the Red Chamber (East-West symbiosis), and China's "cultural relics dance" trend (e.g., Tang Palace Banquet). Integrating dance anthropology, digital humanities, and cultural studies to critique algorithmic governance (e.g., social media's dilution of cultural density) and commercialization ethics.

Results and Discussion. Traditional dance embodies cultural grammar through movement DNA (e.g., Yoruba Egungun's spiral dynamics transmitting ancestral wisdom). Ritual syntax (e.g., ballet's geometric discipline mirroring Tsarist hierarchies) reveals power encodings [2].