

Meanwhile, in today's music market, there is also a broad market demand for works in the fusion style of traditional Chinese instruments and electronic music. Different types and styles of music creators, music production companies and musicians are gradually paying attention to and experimenting with this new form of music fusion, as well as exploring more related forms of musical expression and development directions. The advantage is that the sounds of traditional music are added to the most common styles of electronic music, giving the piece a modern and avant-garde sound, but at the same time leaning towards traditional Chinese styles in terms of tonal expression. However, this type of music is more fixed in its composition, including the tempo of the music, the rhythm of the drum kit, the use of column chords and synthesisers, etc. Therefore, there tends to be less development for the unique playing techniques of Chinese traditional instruments in the melody arrangement process.

Conclusion. Thus, by analysing the characteristics of traditional Chinese musical instruments and the development of electronic music, it can be concluded that the fusion of traditional Chinese musical instruments and electronic music is a feasible and modern, mature new musical style and creative form. Moreover, there are already some fusion works that have already emerged that have been recognised and noticed by the audience. In the following section, we classify and analyse the creation and fusion of traditional Chinese musical instruments and electronic music according to the musical works that have a high degree of attention in the current music market or are more mature. The fusion of traditional Chinese musical instruments and electronic music is currently a popular trend in the field of domestic musical creativity. This fusion allows traditional music to be better disseminated and developed, to utilise the uniqueness of traditional musical instruments in different musical styles, and to bring new stylistic offshoots and cultural connotations to electronic music.

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FEATURES OF ART INTERACTION IN PEKING OPERA

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This paper explores artistic interaction in Peking Opera in depth. By drawing on stage performance and cultural communication theories, it comprehensively analyzes the interaction between actors and the audience during performances, how the unique stylized forms of Peking Opera resonate with audience understanding, and the novel interaction forms emerging in the new media era. The study reveals that Peking Opera's art interaction is characterized by strong ritual, profound cultural inheritance, and seamless online-offline integration. These features not only vividly display its artistic allure but also play a fundamental role in cultural inheritance, offering innovative perspectives for its modern-day development. *The purpose* of writing this paper is to examine the peculiarities of the interaction of arts in Peking Opera and to reveal the role of opera in communicating with the audience.

Material and Methods. The material for writing this article was the scientific works of Chinese scholars and the characterisation of musical works written in the genre of Peking

opera. In the process of this research, biographical, historical-archival and comparative methods were used.

Results and discussion. Chinese traditional opera theatre is fundamentally different from European opera. As Xu Chengbei, a contemporary Chinese theatre scholar and researcher at the Chinese Academy of Arts, points out "between Western opera and Chinese theatre, which have different systems, cannot be equated. Classical opera of the West is regarded as a "refined" art, while Chinese opera is considered a mass art, which can be watched and listened to anywhere – in major centres and backwoods – by the most diverse categories of spectators – avid theatregoers, ordinary old people, children, women" [1, p. 65].

Chinese opera differs from European opera in many respects: not only at the literary-dramaturgical, content and aesthetic levels, but also in terms of performance technique, vocal pronunciation, the share of orchestral accompaniment in opera, the use of choreographic elements, acrobatic techniques. In general, Chinese opera is a fusion of various arts – music, choreography, theatre, literature, plastic arts, fine arts, circus arts and martial arts.

Peking opera (called "jingjiu" - "capital performance" in Chinese) is the most perfect form in the Chinese theatre tradition and crowns the thousand-year history of the development of theatre art in this country. The genre was born in Beijing around 1840. It is a unique genre that impresses with its stage uniqueness and external colourfulness.

Peking opera largely unites almost all kinds of Chinese traditional arts: literature (drama, poetry), music (singing, recitative, recitation, instrumental music), dance (body plasticity, gesture and mimicry techniques), painting (costume and make-up symbolism), circus skills (acrobatics, martial arts traditions) and so on. All these arts and artistic methods are synthetically used in "musical drama", as Beijing opera is also called, to portray both plots and characters. The foundation of Beijing opera, like Chinese traditional theatre in general, is music.

In the West, the connection between melody, singing and dance weakened over time, placing drama and musical theatre on opposite sides of the theatre genres. In China, however, this connection remained so essential that it formed the classical (traditional) musical drama, shiqiu, which still exists today. It is music in the Chinese theatrical tradition that serves as the initial basis for the creation of the theatrical canon, subordinating to the unified principles of harmony the stage existence of the actor, every detail of the stage action, props, colours and ornaments, costume and make-up and so on. Music in Beijing opera is not only a means of communication, but also an expression of "time-space", which is shaped by the rhythms of yin-yang separations and reunions.

As China's cultural gem, Peking Opera has a long-standing history, with rich heritage and unique charm. Artistic interaction, an integral part throughout its development, has transformed from traditional theater – based exchanges to diverse modern-day scenarios. This interaction serves as a crucial bridge for emotional connection between performers and audiences and is central to the inheritance and evolution of Peking Opera culture. Thoroughly studying its features is essential for grasping the essence of Peking Opera and promoting its inheritance and innovation in contemporary society [2].

Beijing opera has a strict system of dramatic roles: sheng (male characters), dan (female characters), jing (disguised male characters) and chou (comedians). It fully expresses the peculiarities of Chinese traditional theatre, manifested in the strictness of form and the unchanging nature of the role performed by the actor. All this determines the integrity of the performing system – both dance and vocal performance, and thus of the performance as a whole.

Stage Performance Theory highlights the dynamic mutual influence between actors and the audience. In Peking Opera, actors convey stories and emotions through singing, acting, and acrobatics, while audience reactions, such as applause and cheers, can directly impact the performance rhythm and actors' mood. Cultural Communication Theory posits that culture interacts with audiences through various symbols. Peking Opera, with its distinct

facial makeup, costumes, and arias, acts as a carrier to achieve cultural inheritance and communication.

Performances in Peking Opera are rich in ritual nature. When actors present outstanding segments, the audience's synchronized cheers not only recognize the performance but also uphold a long-standing interaction ritual. Actors, in turn, adjust their performance rhythm and intensity according to these reactions. The highly stylized forms, like different facial makeups representing diverse character personalities, gradually build a tacit understanding and interaction with long-time audiences. In the new media era, online-offline integration has become a new norm. Online live-broadcasts and short-videos expand the reach of Peking Opera, allowing for real-time audience feedback, while offline workshops and lectures offer immersive experiences.

In Chinese traditional theatre, everything has a canon, and movements such as turns, falls, swings and strokes are inseparable from the canon. The canon is the basic technical vocabulary of opera performance. There are canons for four skills – singing, recitative, gesticulation and acrobatics – and among these, gesticulation and acrobatics are categorised as action canons.

Conclusion. Peking Opera's art interaction exhibits unique characteristics that have developed over time and are a significant manifestation of its cultural value. However, it currently confronts challenges such as an aging audience base and insufficient online interaction depth. In the future, it is imperative to further explore the potential of artistic interaction, innovate interaction forms, attract younger generations, and ensure the continuous prosperity of Peking Opera art in modern society.

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INFORMATION TECHNOLOGY IN ARTISTIC CREATION IN MUSIC AND DANCE

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With the advent of the 21st century, the rapid development of information technology has had a profound impact on various fields, and the field of art is no exception. Information technology gives art more possibilities, making artistic creation more innovative, interactive and diverse. Information technology injects new vitality into music and dance art, broadens the boundaries of artistic creation, and enhances the interactivity and dissemination of artistic works. At the same time, information technology not only improves the efficiency and quality of music and dance art creation, but also provides artists with unprecedented innovation space [1].

The purpose. This paper will explore the application and embodiment of information technology in contemporary music and dance art creation.

Materials and methods. The research adopts the literature research method, selects authoritative academic journals and papers in the field of music and dance creation in professional journals and academic databases, and deeply studies the application of computer music production and stage technology in creation from the perspectives of technical characteristics and innovations, and takes "Yungong Xunying" and the dance drama "Du Fu" as