



Study integration of music in “Kong Yiji” at Taishan University, Shandong province, The People’s Republic of China

Wu Xiao Li*

Pranote Meeeson

* Master’s degree students Faculty
of Music Bangkok Thonburi University
meesonp@hotmail.com
phone number 0817508565

Received : September 10, 2024

Revised : September 25, 2024

Accepted : November 20 , 2024

* Corresponding author

ABSTRACT

The purposes of this research were: 1) to study the integration of music in “Kong Yiji” at Taishan University, Shandong Province, People’s Republic of China; 2) to construct a music guidebook for “Kong Yiji” at Taishan University, Shandong Province, People’s Republic of China; and 3) to verify the correctness of the music guidebook for “Kong Yiji” with the evaluation of three experts. This study employed a qualitative research methodology. The researcher interviewed three experts in Shandong Province, used the Index of Item-Objective Congruence (IOC) method, and subsequently created the guidebook.

The guidebook consists of four lessons:

1. History of “Kong Yiji” works
2. Analysis of “Kong Yiji” works
3. Instruments in “Kong Yiji”
4. Important considerations in the teaching process.

The research findings were as follows:

1. The content, structure, and progression of the guidebook were accurate and well-organized, covering scales, arpeggios, and advanced topics
2. The exercise book was created by utilizing expert knowledge and information from various reliable sources.
3. The guidebook was evaluated for validity and correctness using the IOC method by three experts.

Keywords :

Kong Yiji, Music Dance

● Background and Research problems

The research of a topic should not only be familiar with the previous research and discussion from the longitudinal axis of time, but also involve more relevant knowledge from the breadth of knowledge, and finally can be continuously enriched and more accurate for their own research and demonstration. Based on this, the research and demonstration of the integration and development of dance and music is carried out from the time context of dance development and the cross-disciplinary presentation of dance. Dance is completed by human body, is a kind of emotional expression of human beings, is a physical language. The formation of dance was accompanied by the formation of human beings. There are numerous studies on the development of dance in ancient China: Development History of Chinese Dance by Mr. Wang Kefen, General History of Chinese Dance by Sun Jingchen, Peng Song, Wang Kefen, Dong Xijiu, Liu Qingyi and others in different historical periods, History of Music and Dance in Ancient China by Wang Ningning, History of Modern and Contemporary Dance in China by Wang Kefen and Long Yinpei, History of Chinese Dance by Wang Ningning and Jiang Dong, Feng Shuangbai edited “Chinese Modern and contemporary dance History”, Yuan He edited “Ancient Chinese dance History Course” and so on. Throughout these works, whether the development of dance is from the distant period of human origin or the split development of modern and contemporary dance, the development of dance is inevitably integrated with music. In ancient China,

“music” specifically refers to “music” and “dance”, which is an art form used for enjoyment by the aristocracy in class society. In the “Dance Knowledge Manual” compiled by Long Yinpei, Xu Erchong and Ou Jianping, “music and dance” are defined as “an ancient art form combining dance, music and poetry. Sometimes referred to simply as music.” In “Music Record · Music this article”, the image of “music” is explained: “Where the sound is raised, the heart is born. Things make the heart move. Sense in things and move, so shape in sound. Sound corresponding, so change, become square, called voice. Compare sound and music, and dry Qiyu Yak, called music.” The meaning of this sentence is that “sound” comes from people’s hearts, and the emotional changes in people’s hearts are influenced by external things. The feelings produced by the influence of external things are expressed through the sound, and the sound forms the sound through mutual correspondence, change and combination Lamenting is insufficient, so chant songs; The lack of singing, I do not know the hand of the dance of the foot of the dance.” This sentence means that the emotion is formed from within and expressed through language. When language cannot be expressed, it is expressed by enhancing intonation, etc. When enhanced intonation cannot be expressed, it is expressed by singing. When singing cannot be expressed, it is unconsciously expressed by dancing through the body. This sentence vividly summarizes the progressive and deepening expression process of people in the process of expressing their emotions. It is worth noting that when people could not express

themselves in the form of singing, they began to express themselves in the form of dancing. Combined with our real life, this kind of limb dancing must not be a simple dancing, but a further interpretation with the previous singing. Just as language cannot be expressed in the first sentence, it is the same to enhance intonation and tone on the basis of language.

In ancient China, “music” has become an indispensable social phenomenon in all classes as an appreciation and entertainment activity of the aristocracy. Each period and dynasty also produced a corresponding full-time management and provision of music and dance venues and institutions. These establishments and institutions served some of the functions of a school in the modern sense, both as a place for training professional kabuki people and as an institution for organizing cabaret performances. The earliest records of music and dance institutions in China began in the Western Zhou Dynasty. In the Western Zhou Dynasty, special music and dance organizations had emerged, and “Dasi Music” was the highest official position in charge of the music and dance organizations, and on this basis, the duties of singing, dancing, and instrumental music were clearly divided. The “Tai Music Administration” and “Yuefu” in the Western Han Dynasty, the “Yellow Gate Propaganda Administration” in the Eastern Han Dynasty, and the “Qing Business Administration” in the Wei, Jin, Southern and Northern Dynasties. The “Tai Le Department”, “Advocacy Department”, “Teaching Square”, “Pear Garden” and so on during the Tang Dynasty. The close connection

between dance and music can be seen in the names of these offices. In addition, most ancient Chinese dances were closely related to instrumental music or songs, and many dances were even named directly after instrumental music or songs, such as Pan Drum Dance, Duo Dance and Jian Drum Dance of the Han Dynasty, Nishang Yuyi Dance, Qing Shang Music, Seven Pieces of Music, Nine Pieces of Music, Ten pieces of Music of the Yuan Dynasty, and so on.

With the rapid development of dance, the choice and arrangement of dance music is a problem that the professional colleges of dance need to face up to. Among professional dance schools in China, Beijing Dance Academy, Minzu University of China and other dance schools use ethnic or regional traditional Musical Instruments for live accompaniment in ethnic dance classes. The result of the demonstration of the necessity of the scene accompaniment is positive, it is necessary. National folk dance is different from other dance forms. It is a vivid reflection of national and regional culture and a vivid portrayal of national and regional folk customs. As a reflection of national and regional culture, dance must conform to the cultural characteristics of the nation and the region, and must be able to reflect the folk customs of the nation and the region. However, the connection between music and dance is the closest. If dance is performed in the form of simple video playback in the national and folk dance class, the form of live music accompaniment in the folk dance class of Beijing Dance Academy and Minzu University of China is relatively

scarce. The accompaniment of traditional ethnic and regional music can better bring the dancers into the atmosphere of the scene, and better convey the cultural characteristics and dance styles of the ethnic and regional to the dancers. Through this communication, dancers can better set the scene, so as to better dance training and performance. On the contrary, the absence of such on-site accompaniment is relatively lacking in the strength of rendering ethnic, regional culture and ethnic customs. At present, more and more dance colleges and departments appear in more and more comprehensive universities, and professional music accompaniment is more urgent for dance training and learning.

The current status of dance is still inextricably linked to music. Dance with instrumental accompaniment, impromptu dance with melodious singing, and dance and music on professional stage, etc. The connection between dance and music is already strong and inseparable. With the continuous development and progress of the society, people have more and more demands for dance art and higher expectations for dance art.

While pursuing high-quality dance works, more and more people begin to dance and learn dance. Both professional dance learners and amateur dance lovers should be aware of the close connection between dance and music. Only on the basis of understanding this relationship can it play a vital role in the learning and practice of dance, and can it play better role in promoting the development of dance in the future.

● Research objectives

The objectives of research were

1. To study integration music in “Kong Yiji” at Taishan University, Shandong province.
2. To construction guidebook of music in “Kong Yiji”
3. To verify the correctness of music in “Kong Yiji” at Taishan University, Shandong province, PR China book by three experts.

● Research questions

1. Study of the relationship between classical music and classical dance?
2. How to integrate the rhythm and style of classical music into the teaching of “Kong Yiji”?
3. What is the significance of “Kong Yiji” in classical dance teaching?

● Research Methodology

This research is a qualitative study from documents, media, related research and interviews with experts

● Research Tools

1. Interview form for three teachers (focus group).
2. Interview form for three key informants.
3. IOC form for key informants.

● Research Scope

The scope of the place

Shandong Province, China Taishan college

Time frame

In September 2022-2023

Scope of content:

The classical music “Kong Yiji” instruction manual.

● Research Findings

History of “Kong Yiji” works

Chinese classical music has a long historical tradition, and the Chinese nation has created a very rich national music culture in the long history of thousands of years. Chinese classical music is like an ancient and evergreen towering tree, with its long history and colorful standing in the world music and art forest. It reflects the spirit of the Chinese nation to cultivate its morality through music, and reflects the will, morality, culture and pursuit of the Chinese nation. However, in real life, there are also many people who reflect that Chinese classical music is difficult to appreciate, which is not as direct as pop music and western music. Of course, there are many people who are keen on Chinese classical music, the key is whether to appreciate. In the history of Chinese classical music, the ancient documents are generally traced back to the Yellow Emperor. According to the Ancient Music of the Spring and Autumn Annals of Lu Shi, “ The Yellow Emperor makes the music. Linglun from the west of the summer,

is the Yin of Kunlun, take the valley of bamboo? Listen to the song of the phoenix, with no twelve laws. “But according to the current archaeological discoveries, the history of Chinese music goes far beyond that. From 1986 to 1987, at least 16 bone flutes were buried at the Neolithic site of Jiahu Village, Wuyang County, Henan Province. According to carbon 14 measurements, the bone flutes are 8,000 to 9,000 years old. As for when music will appear before 8,000-9,000 years, whether or thousands thousand years. After thousands of years of inheritance, innovation and development, Chinese classical music has become unique in the world, and has become an important part of the world music culture with its rich national style, elegant and beautiful melody and colorful performance forms, and has been loved by music lovers all over the world. In terms of the music of Chinese classical music, it is said that the Yellow Emperor ordered the Ling Lun Lv, and at the same time cast twelve bells according to the music, which was called “five tones and twelve laws” in ancient historical books. It can be seen that in ancient China, classical music is already a pentatonic scale. The five notes of the script are written as: Gong, Shang, horn, micro, feather, about equal to the simple spectrum: 1,2,3,5,6. In the Zhou Dynasty, the “variable” (4) and “variable palace” (7) were added to form the seventh voice scale. But in the actual musical activities, the five tones and the twelve laws are used. In the “Book of Rites”, the “Rites” said: “ Five tones and twelve laws, but also for the palace. “Musicians of the Zhou Dynasty, the five scale sequence, seven scale sequence, are very

accurate. This is a great achievement in the history of Chinese classical music, 200 years earlier than the Pythagoras); the Chinese use the length of the bamboo pipe and the Greeks use the length of the piano. In ancient China, Fuxi created the harp and harp, a millennium earlier than Egypt; in 2500 BC; Nu Wa invented sheng, reed, tube, xiao, flute and other instruments. In the Xia, Shang and Zhou dynasties, casting bells were popular in three generations, especially the Zhou Dynasty, which were divided into special bells and chime bells. The Zhou Dynasty attached great importance to the social function of music, and invented many instruments, such as Xin, Bo and yu; the Qin Dynasty mainly made zheng. From the Western Regions, the instruments coming along the Silk Road came: pipa, konghou, Qiang flute and Hu.

History of classical dance

The name of Chinese classical dance, this kind of dance, was first put forward by Mr. Ouyang Yuqian in 1950, and was later recognized by the dance circle and widely spread, and was finally determined. Contemporary Chinese classical dance is related to ancient Chinese dance, but it is not a synonym for ancient Chinese dance. Contemporary Chinese classical dance was founded after the founding of new China by the dance workers of Tang Mancheng and Li Zhengyi on the basis of Chinese opera dance and Chinese martial arts and combined with foreign ballet. The concept of Chinese classical dance has its own historical and more stylistic meaning, and it is also a developed concept.

Chinese classical dance has a very long history. Its origins can be traced back to ancient Chinese court dances or folk dances of more distant times. From the beginning of the Zhou Dynasty, special music and dance institutions were set up in the courts of the Han, Jin, Tang and Five Dynasties to concentrate and train professional music and dance personnel, and organized, studied, processed and developed the popular folk self-entertainment dance, religious dance and even gentile dance, forming the palace dance. Among them, the Dance of the Six Dynasties in the Zhou Dynasty (including YunGate, Xianchi, Da Shao, Daxia, Da Bo, and Dawu), and in the Tang Dynasty, Nine Music, Ten Music, Jian Jie, Music Jie, and Daqu led the way. Chinese court dance is an important tool for the rulers of all dynasties to enjoy and praise virtue, which is mainly women music. Since court dance is created with the aesthetic taste of the ruler, some of its works inevitably exist in style and negative content; but most of them are created by artists on the basis of Chinese folk dance, so there is no shortage of exquisite Chinese traditional art. After the Song and Yuan Dynasties, due to the frequent wars, the culture was destroyed, and the development of dance was also affected. Many famous dances in the Han and Tang dynasties were lost. On the basis of traditional dance, the dance of the Song Dynasty gradually replaced the art of song and dance with the formation and development of opera. In the Yuan Dynasty, court music and dance were combined with folk song and dance, and even “white opera”, “burlesque” and “corner of opera”, which gradually

formed the art form of opera. Opera art requires the combination of singing, reading, doing and playing, with a variety of factors, including dance, music, art, acrobatics, literature and speaking, which is a comprehensive art form. The dance in the opera contains the essence of the traditional Chinese dance. According to the plot needs of the characters, it absorbs some life movements and transforms them to strengthen and enrich the expressive force of the dance. After the Yuan, Ming and Qing dynasties, the social contradictions were relatively complex, and the complex social life provided many materials, which further developed the dance.

After the founding of new China, early in the 1950s, in order to develop and innovate the folk dance art, dancers extracted dance materials from the rich Chinese opera performances, studied, sorted out and refined Chinese martial arts, and referred to the ballet training methods, and established a set of Chinese classical dance textbooks. At the same time, he choreographed and performed a series of dance dramas and dances with Chinese classical dance style, such as “Lotus Lantern”, “Sword Club” and “Night of Spring River Flower and Moon”. With the opening up policy of the 1980s, Chinese classical dance.

● **“Kong Yiji” background and character**

The dance “Kong Yiji” is based on Lu Xun’s character “Kong Yiji” as the historical background, and shows the audience the image of the poor literati Kong Yiji in the feudal society with the dance. The image of standing drinking and wearing a long shirt is

also his identity, life, character, he is a scholar, but even half of the scholar did not get, poor, unwilling to work so as to steal things, face wrinkles often with some scars, finally was broken leg. The cruel social reality and his own lazy character formed his tragic life. Character image shaping here is also exciting, touching the audience. The director uses unique and novel techniques to make the dance from light and humorous to heavy and desolate in the end, the style transformation and natural, the interpretation of the works is exquisite, giving us a feeling of wanting more. With the dancer lifelike dance, through stealing books, drinking, broken legs three parts, clearly draw a full of literati, is the extreme poor drunkard; is a dead face never credit gentleman, is a habit of petty theft, its contradictory and complex characters make him seek balance in the anesthesia of alcohol, its tragic experience, the expression of helpless tolerance and silent complaint of society. According to lu Xun's novel of the same name, the ancient Chinese dance, Kong Yiji, has a unique material selection. The use of dance movements is also a rare twist, tilt, circle and music of Chinese classical dance, excavating a familiar civilian image from a literary work. The inner feelings and destiny changes of the characters provide a service for the drama of the characters. From the perspective of the artistic value of work analysis, the essence of dance "Kong Yiji" is "classical dance elements" and the combination of "personality", "the dance" emotion "and" life and mode ", belong to a kind of aesthetic changes with the creation of Chinese classical dance, its creation for the Chinese

classical dance style, refining the typical characteristics of dance vocabulary, and give time of The Times, thinking, the combination of The Times. The combination of “classical dance elements” and “individual creation” is placed in the broad dance domain and the horizon of dance history, and its common heteronomy characteristics are studied, so as to provide the case data of contemporary dance creation for the diversified and rich development of contemporary Chinese dance creation. Character occupy an important position in dance works, and the key to the creation of dance works lies in the depiction and shaping of characters in dance works. In the creation process of the dance works, the characters are the main body of the dance works, which can express the thoughts of the works, and is an important medium to convey the feelings. Music is an essential partner of dance. In a dance work, the dance language and music language together carry the transmission of emotion, allowing the audience to enter the emotional atmosphere of the characters, bring the audience into the emotional atmosphere of the main characters, and share the joys, sorrows and sorrows with the characters. Music shapes the auditory image, dance action shapes the visual image, the organic combination of the two, is the whole of dance image shaping. A complete dance work, its dance art image and dance music image should be perfectly matched, so as to enable people to achieve a deeper understanding of the dance works.

● “Kong Yiji” music analysis

The whole play is divided into three sections.

TV series “big house” music “winter jasmine” dance the opening music, rhythm is light, the middle part of the background of the music is issued by famous music producer “Lin hai” in Taiwan called “huan Qin”, as a pipa song, huan, the first feeling is surprised, pipa in the expression of pipa conventional understanding, and the accompaniment of the piano gives a person a modern breath, close your eyes, as if to see a group of children playing in the forest or street. Cheerful with the pipa a wave of a lane slowly qin people heart.

The first part of the music is “Huan Qin” created by Teacher Lin Hai. The cheerful sound of the pipa subverts people’s stuffy impression of the pipa, and with the accompaniment of the bamboo flute, it adds a modern flavor to the classical charm. The action of this paragraph is also a joy, light, but in which it reveals a sense of humor and irony. Expressed kong Yiji’s love of drinking, drunk crazy image, and his lofty psychology. And with a book, take a book, finger to write painting to the audience reaction Kong Yiji proud of the image.

● The connection between music and dance in “Kong Yiji”

The main means of expression of dance art is the human body movement full of rhythm and rhythm, and to create artistic image and transfer thoughts and emotions through the rhythm of music and dance posture modeling. The opening music of “Kong Yiji” is pipa song, the beat of the music is 2 / 4 of the rhythm type, with four notes as a beat, each section has two beats, the rhythm is relatively light and clear, cheerful with the music into the heart, close your eyes as if you can see the children playing in the market. The rhythm of the music alternates, echoing the movements of the dancer when he goes on stage. The dancer hunched over, and the pace followed the music, fast, big and small and changing. With the expression technique of haiku in place, the body movements of the dancers look sometimes chic and sometimes cowardly. This series of dance movements can fully show Kong Yiji’s social status, and show the audience the complacent, infatuated, both naive and slightly obscene image.

The plot design of the dance works is to highlight the character characteristics of the characters and make the characters more vivid and full. And the rhythm is the power of the music, and it can push the music forward. Similarly, in the dance works, the change of the rhythm of the dance music can also promote the development of the plot in the dance works. When the dance music rhythm suddenly nervous, also means into the climax of the dance works, in order to promote the plot of the dance works

to “steal books beaten”, director on the design of dancer’s movements using a lot of skills, such as jumping, rotating, churning, to express the inner psychological activities, mainly highlights the hole Yiji inner pain and struggle. By the end of the dance work, the music changes again, and as the rhythm of the music slows down, the plot gradually draws to an end. At this time, the choice of music for the TV series “big House” in the music “Spring”, soon brought the audience into a desolate atmosphere, dancers at this time on the ground to crawl the dance action, has already broken legs to show the lifelike. Accompanied by the rhythm of sadness, the broken leg appears sadder, highlighting that this is a character image with tragic color, but also makes the audience’s sympathy, compassion and anger arise spontaneously. In the end, Kong Yi has been intoxicated in the children’s voice recitation of the three-character classics, in the sad and more highlighted the sorrow of the reader. The dance movements and music perfectly interpret Kong Yiji, a typical image of character.

In the dance work of Kong Yiji, the rhythmic characteristics of music always exist, and constantly change in the dance, but always show and exist alternately. When the dancer is on the stage, with the cheerful music rhythm, Kong Yiji’s pace is light, with the rhythm and running, jumping, bouncing, shake, turn and other dynamic movements. However, when the rhythm began to become slow, the performance form of the dance also began to gradually change. Mainly reflected in the character’s movements

become slow and tough. All the dance movements in the dance work “Kong Yiji” are bred and contain delicate elements in the rough, and then the delicate performance is rough again, and the dance movements always complement each other with the musical rhythm. The combination of music and body movements better interprets the character of the tragic character “Kong Yiji” in the dance, and makes the theme of the dance work full of tragic color.

The structure of dance works is more influenced by the musical structure, and it lays a certain foundation for the creation of dance. The combination of dance and musical structure plays an important role in the development of dance plots, the arrangement of dance segments, and the formation of styles. A complete and clear dance structure can better highlight the character characteristics of the characters, and strengthen the real emotional expression. The dance work Kong Yiji is a trilogy of complex structure without reproduction. The whole dance is generally divided into three sections: drinking, stealing books and breaking legs. Music is also divided into three distinct musical themes appearing one by time. The first dance paragraph reveals the tragic life of Kong Yiji from the side through humorous means. The scene uses cheerful, leaping music, showing off the ragged figures, the drunken madness, and the image of a poor scholar.

● Conclusion

The dance “Kong Yiji” is based on Lu Xun’s character “Kong Yiji” as the historical background, and shows the audience the image of the poor scholar Kong Yiji in the feudal society. With the ancient Chinese dance, Kong Yiji has a unique selection of materials. The use of dance movements is also the twisting, tilting, turning circles, and the rare music of Chinese classical dance. Excavate the familiar civilian images from literary works. The characters’ inner feelings and changes in fate serve for the character’s drama. From the perspective of the artistic value of the work analysis, the essence of the dance “Kong Yiji” is “classical dance elements”, and the combination of “personality”, “emotion” of dance “and” life and form “is a kind of aesthetic change with the creation of Chinese classical dance. The creation of Chinese classical dance forms, the improvement of the characteristics of dance vocabulary, and the Times’s thinking. The combination of “classical dance elements” and “personal creation” is placed in the broad dance domain and the scope of dance history, and its general differences are studied. In order to provide case data for the creation of contemporary dance. In the creation of contemporary Chinese dance, the characters occupy an important position in the dance work. And the key to creating a dance work lies in the description and construction of the characters in the dance work. In the process of creating a dance work, the characters are the main part of the dance work, which can express the idea of the work and are an important medium

for conveying feelings. Music is an important partner of dance. In a dance, the language of dance and the language of music work together to convey emotions, allowing the audience to feel the emotional atmosphere of the characters, leading the audience to feel the emotional atmosphere of the main characters, and sharing the happiness, sadness and sadness with the characters. Music creates an auditory image, and dance movements create a visual image. The natural combination of the two is to create a whole dance image. A complete dance work, the image of dance art and the image of dance music should be perfectly consistent, so that people can understand the dance more deeply.

The musical instruments used in the performance of “Kong Yiji” include:

Pippa: The pipa is like a long pear with four strings. Besides appearing as pure instrumental music such as solo, ensemble and ensemble, it is also widely used in the accompaniment bands of opera, quyi, acrobatics and singing. It can not only express the quiet and delicate, wonderful interest, but also show the heroic and unrestrained spirit.

Flute, called “horizontal blowing” in ancient times, was popular at the end of the Warring States Period, with a history of more than two thousand years. It is an ancient and widely used musical instrument in China. It is small in size, easy to carry, clear and clear pronunciation, rich expressive force, deeply loved by people.

Erhu is the most widely popular and the most representative among the pull-stringed instruments. Its structure is divided into several parts, such as barrel, rod, zhen, string, gold and bow. The erhu timbre is soft and beautiful, good at expressing lyric and singing melody, which occupies an important position in the band.

Dulcimer:

The dulcimer, introduced into China in the late Ming Dynasty (around 1600 AD), was initially popular in Guangdong and later popularized throughout the country. The dulcimer is played by the strings. The alternating string of the left and right harp is the basic method of the dulcimer, arpeggios, double tone and any interval. There are many dulcimer playing techniques, such as single, flower, shock, double tone and chord.

Guzheng

Guzheng, it is a very old musical instrument. As early as the Warring States Period (475- -221 BC), it was popular in the State of Qin (today's Shaanxi Province), so it was called "Qin Zheng" in history, and now some people call it "Guzheng". Zheng is made of a rectangular resonance box with a dozen or even dozens of strings. Its shape, sound range, timbre are different regions, the performance techniques and style characteristics are also different.

● Discussion

1. In the basic Chinese classical dance training courses in colleges and universities, the form of piano accompaniment is generally used, of course, it is also ok for the basic training of Chinese classical dance, but whether the melody rhythm of the music used is scientific and whether it can maximize the role of dance music needs to be improved. At present, the specialized music for piano accompaniment used in the basic training of Chinese classical dance is still relatively few, and it has not formed a whole and scientific system like the piano accompaniment in the basic training of ballet. Basic training is the foundation and necessity of any art category, so the author believes that we should improve the specialized music of piano accompaniment in the basic training of Chinese classical dance as soon as possible, and form our own system to better serve for teaching and dance.

2. The music of Chinese classical dance also has its diversified and modern development. From the point of view of orchestration, it is inevitable for the development of dance music to no longer adhere to traditional Chinese national instruments, but to add more elements of MIDI and the use of electronic sound effects. The expression and rendering of feelings and atmosphere have played a great effect, and music creators also prefer to add such elements. However, from the melody trend and rhythm characteristics of the music, there is a stagnant development and separation from the elements of Chinese classical music. The dance music of Chinese classical dance is the same as the

development of dance. On the one hand, it must strictly follow the thoughts of Chinese culture, the characteristics of Chinese classical music, and the requirements of the body rhyme of Chinese classical dance. Second, we should seek innovation, such as the addition of electronic sound effects, and seek logical and scientific breakthroughs in thought under the premise of Chinese culture.

Researcher think that under the joint efforts of dancers and musicians, under the guidance of scientific and reasonable development, Chinese classical dance music will certainly have its good development trend. Chinese classical dance, which has a profound Chinese culture, will certainly have a brilliant future.

3. The researchers studied the relevant literature from which they learned and followed the suggestions of others. IOC tests were conducted, experts were consulted to improve the lesson plans, and the validity of the tests. From the hypothesis to the whole test process, the researcher studied and followed scientific and effective teaching methods and made the best use of teaching resources for teaching.

● Recommendation

1. Design of teaching content of music and dance courses

In music and dance teaching, two main aspects need to be completed. One is the mastery of the dance rhythm, and the other is the mastery of the dance style. Through these two aspects of education and learning, students can get better physical training while mastering the rhythm and style, thus making their performance and expression more accurate. In the teaching process, it is necessary to pay attention to the methods and methods, and different groups need to be taught in accordance with their aptitude. Chinese classical dance teaching is the content of professional dance education with national characteristics and representative in China. In teaching, inheriting Chinese classical culture, especially giving play to the role of classical music in teaching, including the training of technical skills and combination arrangement, how to choose the music of dance, are the key points in teaching.

2. Optimize teaching methods and improve the quality of music and dance integration.

The integration of music and dance is a new form of teaching. Teachers need to have a consciousness of exploration and teaching experience in the process of continuous exploration. “There is no definite law to teaching, but the law.” The organic integration of music and dance requires teachers to optimize the teaching method, because the integration of the two does not

simply dance with music, but the multiple integration of music and dance, such as song and dance singing, song and dance, dance display and performance. In addition, teachers show music and dance performances for students, analyze and interpret songs and dance, which can integrate music and dance, and create conditions for the cultivation of students' comprehensive quality. Teachers need to have a sense of integration when designing teaching, so as to obtain good teaching results. The famous musician Wu Zuqiang once said that "music is the sound of dance, and dance is the body of music". He used the most vivid metaphor to say the relationship between music and dance. Therefore, teachers should use a variety of teaching methods to create teaching situations, activate students' learning thinking, and improve the classroom teaching effect. For example, showing more dance pictures, animations and other information can successfully mobilize students' learning initiative, especially the dance fragments, which can bring students into special musical situations, and obtain more significant effects.

3. Grasp the connotation of dance and improve students' music understanding ability the dance teaching and training, teachers should pay attention to the emotional connotation of the dance, mobilize the students' musical understanding ability, cooperate with the music that conforms to the connotation of the dance, and perfectly show the charm of the dance style. There are great differences in different dance styles. On the premise of

fully understanding the music melody, students can understand the emotional connotation of dance, which can show the emotional connotation of dance through body movements and expression language, so as to move the audience and stimulate the emotional resonance. Teachers in the students training, the theme of the music melody and connotation to show students, students can accurately grasp the connotation of music melody, like tango training, need to teach the production and development background of tango dance, related dance generally is bold and unrestrained, enthusiasm, music segmentation, strong melody, which requires students to experience and understand music, and show passion in dance, exciting spirit, and need to feel the serious and composed of music, action need strong tall and straight, natural and unrestrained, eyes look around but very machine



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