

# **The Integration of Chinese Classical Dance Training and Chinese Folk Dance Training**

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**Keywords:** Chinese classical dance, Chinese folk dance, compatibility.

**Abstract:** In recent years, Chinese classical dance and folk dance have been developed to varying degrees in their respective fields. They have distinct styles and characteristics, and they need to carry out rich functional training during training. However, at this stage, some dancers often encounter problems such as improper technique and lack of physical ability in professional course training. In order to better solve these problems, the article discusses the physical training of Chinese classical dance and Chinese folk dance. Analysis and exploration of the existing relevance of the above for reference.

## **1. Introduction**

As an independent subject, Chinese folk dance has its own unique training system, which is scientific, complete and pertinent, and is more suitable for teaching applications. In the current dance schools in my country, most dance academies train classical dance and ballet in the form of training folk dances. There are also some training schools that use modern dance as the standard. However, each kind of training system is different. There are different forms of gains and losses.

## **2. The homology of cultural foundation**

In its own development process, each nation will form its own culture through life experience and artistic experience. Among them, in the cultural field of countries with developed cultures, there are upper-level cultures and lower-level cultures. From a social point of view, upper-class culture refers to the culture created by people who have certain economic advantages and face-to-face advantages in political status. The latter is a unique culture created by the exploited class. The two cultures have certain differences, and they both repel and influence each other. The dance culture is similar to these contents. General folk dance is derived from the lower culture, while the classical court dance is derived from the upper culture. The general city theater dance and mass social dance are a form in between. In ancient Chinese culture, the performance content and performance methods of national dances and court dances were recorded two thousand years ago. Among them, the content and performance forms of Chinese court dances and folk dances had the same features in the "Book of Songs" more than two thousand years ago. In the process of development, the development of court dance in the Qin and Han dynasties and the folk art of the Tang and Song dynasties have gradually matured, and the development in the field of art has reached its climax stage. Subsequently, the artistic development of the Song Dynasty gradually became more elegant, more concise than the Tang Dynasty. In the Yuan and Qing dynasties, dance gradually integrated into the content of opera, expanding the form of dance. The historical trajectory of modern Chinese dance, while advancing along the development route of the national dance, has also been influenced by foreign cultures. The foreign ballet dancers who arrived in Shanghai, China after the October Revolution became the first foreign ballet teachers; some of the dance pioneers who returned from Japan combined Western modern dance with China's real social life, and then launched the "new dance art movement." Ballet masters who have returned from overseas have also developed specialized art belonging to ethnic minority dances. The returned ballet master Dai Ailian developed

the art world of ethnic minority dance <sup>[1]</sup>. Sing praises to new life, praise good people, expose myths and legends, establish a Chinese dance system, discuss the characteristics of dance art, create dance magazines, etc. Chinese classical dance, Chinese folk dance, Chinese ballet, Chinese modern dance and other dance types did not appear until the 1980s, and they are treasures of contemporary dance culture.

### **3. The similarity of ability and quality of breath**

No dance is allowed to violate the principles of science. In the process of action, everyone needs to further shape the character's thoughts and feelings through various forms. Every dancer needs training to get their body in the right shape. Through the training of various parts of the body, stretching the joints and ligaments of various parts of the body, thereby improving the control ability, muscle ability and jumping ability, and strengthening the basic training of dance. As far as temperament is concerned, they all need to show the spirit of an actor. From the point of view of rhythm, their dance forms mainly rely on the strength of the waist to performance. They mainly twist, twist and swing as the core of Chinese folk dance. Twist, tilt, roundness and melody are the core of the Dance of China rhythm. The core content of the two dances is similar. Through the study of Chinese National Aesthetic Psychology and temperament performance, this paper reveals the common aesthetic principles of Chinese national aesthetic psychology and temperament performance. In the dance performance, in addition to the use of body movements to further express the work, but also need to use good breathing to further adjust the body movements, and then show the spirit to form a more perfect dance movements, and more profoundly express the ideas expressed in the work. Under normal circumstances, inhalation is the process by which the human body merges with the external environment to ensure the gas exchange of human body function. Usually it's called spontaneous breathing. It includes external inhalation, gas transmission and internal inhalation. Inhalation can reflect the mental state of the person, the intensity of the inhalation frequency, the intensity of the inhalation is caused by the person's emotional impulse center. Different emotions produce different breathing, and in dance, different breathing expresses different thoughts and emotions. Depending on the circumstances, breathing can be different, and depending on the stress, it can be accelerated. Thus, inhalation and emotional states interact. Narrowly speaking, the breath of dancing means the breath of art, which means nature. The basis of inhalation is from the control of processing, reasonable grasp and multi-aspect. Natural inhalation generally refers to the dance process, according to the physiological needs and emotional expression of the process of control. Generally speaking, teachers often talk about "feelings and hearts, feelings and actions" , that is, internal emotional changes and actions need to cooperate with each other to reflect the changes in internal emotions. When everyone is nervous, their breath is different, some people breath, some people are angry, their breath is different. So from this point of view, changes in mood can be directly reflected not only in movement, but also in breathing. Under normal circumstances, the unity of mind and body is called the unity of gases. Mainly refers to the phenomenon of inhalation prior to action. As Each Person Inhales, the center of gravity is usually downward and relaxed. The rhythm of the Dance of China is a basic part of the training. It always runs through this part of the content and translates it into the most direct approach.

### **4. The overlap of technical skills**

Among all the dance types, any dance cannot violate the unified law. They all further shape the characters in the dance through the change of the body shape and posture, and then realize the emotional expression. For this reason, dance performers need to solve the problems of body, sensitivity, etc., by mobilizing the flexibility of various tissues, joints, and ligaments of the body, and further controlling the dance ability by adjusting posture, breathing, and performance. The cultural connotations contained in the dances accumulated by the traditional Chinese dance culture are profound. For this reason, the interpretations other than twisting, tilting, and rounding can be further combined with the rhythm of form and spirit to promote common aesthetic psychology of

the nation the principle of.

In Chinese folk dance, after many years of professional learning, ordinary folk actors have relatively sufficient experience in physical coordination and performance ability, but there is a lack of strength in issues such as physical ability and quality. Most students put their time and energy on the content of the textbooks, which will also cause the students' physical ability and other aspects to fail to meet the actual requirements. Since the establishment of the Department of Folk Dance and Classical Dance, many folk dance courses have established a complete technical skill system, and have made substantial progress. When developing folk dance techniques, some experts applied a series of basic skills such as "smashing steps" and "leg kicking", using these basic skills to guide students to learn, expand the ideas of technology application, and expand the development of folk dance technical content. Analyzing professional dance forms in ethnic dance requires careful exploration. For example, the technique of knife dance is generally the aesthetic style of ethnic dance. On this basis, it expands and innovates, effectively uses aesthetic props, and conducts effective learning. For example, in the first lotus cup dance competition in the country, the famous folk dancer Hailiqimu Siddike choreographed the "Top Bowl Dance", which won the gold medal of the folk dance group dance project. Among them, one of the main factors for the success of the project is the original ecological dance, the technique of topping the bowl was applied, which gave full play to the effective application of props. During the performance, the actresses danced calmly and gracefully and changed their posture in beautiful and cheerful music, just like the fresh fresh water in the sky, like the flowers on the grassland fluttering in the wind. Its technology, its fresh and unique artistic style, suddenly attracted all the judges and audiences. Descriptive dance is a good job, and it conforms to the positioning of folk dance techniques. For Uyghur dance, the most technical difficulty is undoubtedly the control of the speed and stability of "spinning" and "turning over". In Chinese classical dance training, these two types of techniques are unique parts of the training. On the basis of the waist and abdomen ability and physical agility, with the corresponding speed and rhythm for intensive training, through such a long time of practice, the dancer can freely present the original texture and effect of the technique. As far as the rotation technique is concerned, the training of Chinese classical dance includes not only the conventional vertical rotation method, but also includes fluidity and compositeness. Under non-upright conditions, the twisting posture is the aesthetic standard of the national dance. Its artistic expression is extremely strong, the training significance is distinct and outstanding, and it has a high training value. Whether it's the exercises in the leg training part of the movement and control kicks, or the squatting exercises in various jumping and rotation trainings, the Chinese classical dance training can provide a variety of supplements for the actor's lower limb strength and use in a timely manner.

Technical skills are the support of technical skills in folk dance. In all the basic skills training of classical dance, it is necessary to provide basic services for the jumping, rotation, waist and control ability of folk dance. On the contrary, different technical skills in folk dance can also be classical. Basic dance skills provide more training materials and directions.

## 5. Conclusion

In summary, after research, although it is found that Chinese classical dance and folk dance share the cultural roots and training objectives of the party, Chinese classical dance contains part of the cultural connotation of Western dance, and it has further absorbed the essence of Chinese opera. The cultural core and Western culture have evolved and formed a set of training models that, in general, are quite different from training.

## References

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