

ANALYZE THE IMPORTANT ROLE OF CHINESE CLASSICAL DANCE IN THE CLASSICAL DANCE PERFORMANCE*

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Abstract

The objective of this research article is to analyze the significant role of Chinese classical dance in classical dance performances. The importance of Chinese classical dance in classical dance performance will be determined using both observational and literature analysis methods. Chinese classical dance involves a harmonious coordination of the internal and external body. This dance form combines external body expressions with internal charm to maximize the unique appeal of classical dance. The concept of "body rhyme" is crucial in classical dance performance, influencing the overall presentation. Mastering and practicing body rhyme in classical dance is essential. It smoothens the transition between steps, enhances the portrayal of characters, and showcases dance skills effectively. A deep understanding of body rhyme is critical for accurately performing classical dance. This paper examines the requirements of classical dance performance, focusing on the elements of shape, spirit, strength, and technique. It analyzes how body rhyme is integrated into dance forms and its impact on classical dance performance. By doing so, it emphasizes the importance of mastering and practicing body rhyme to effectively portray characters and exhibit dance techniques.

* Received 29 June 2024; Revised 15 July 2024; Accepted 25 August 2024

Keywords: Chinese classical dance, Body rhyme, Dance performance

Introduction

Chinese classical dance is a comprehensive art form that has evolved from traditional Chinese dance, incorporating elements from opera, martial arts, and other artistic disciplines. It represents both the inheritance and revival of traditional Chinese art, showcasing the unique aesthetic sensibilities of the Chinese people (Li, 2018). Central to Chinese classical dance is the concept of "body rhyme," a harmonious coordination of the internal and external body. This dance form merges external body expressions with internal charm, maximizing the unique appeal of classical dance. Body rhyme smooths transitions between steps, enhances character portrayal, and effectively displays dance skills (Wang, 2020).

The significance of body rhyme in classical dance performance cannot be overstated. It influences the overall presentation, making it essential for dancers to master and practice this concept. A deep understanding of body rhyme is crucial for accurately performing classical dance, as it enriches the performance with fluidity and expressiveness (Chen, 2019). This research aims to analyze the significant role of Chinese classical dance in classical dance performances, focusing on the elements of shape, spirit, strength, and technique. The importance of Chinese classical dance will be determined through both observational and literature analysis methods. By examining how body rhyme is integrated into dance forms and its impact on classical dance performance, this paper emphasizes the necessity of mastering and practicing body rhyme to effectively portray characters and exhibit dance techniques.

Objective

1. Analyze the important role of Chinese classical dance in classical dance performance.
2. Combine the external expression of the body with the internal charm of the body.
- 3 . Maximize the unique charm of classical dance in classical dance performance.

Methodology

1. Scope

1.1 Content scope

This paper through the classical dance performance of shape, god, strength, law requirements, and analyzes the body rhyme in the dance form, illustrates its role in classical dance performance, strengthen the mastery of body rhythm and practice, well show the role of character, and show the dance technology, etc.

1.2 Population scope

In view of the research objectives of this study, the study object are experts in the field of Chinese classical dance and outstanding performers in classical dance performance, who participated in the research and choreography of classical dance, and guided the actors to perform excellent classical dance works.

1.3 Regional scope

The Beijing Dance Academy, Haidian District, Beijing, China

2. Time scope

From March 2023-2024.

3. Observational method

Researchers themselves is a classical dance professional students, through the professional classroom of classical dance body rhyme teaching and research, observe the students grasp the classroom, the research framework and the construction of the research content eventually indeed, in the daily teaching and practice, accumulation of research material and data, the classical dance body rhyme teaching details and inheritance method, for the study of sufficient material and theoretical support.

4. Literature analysis

The researchers searched by using the website (<https://www.baidu.com>) and other network resources for many aspects, the literature search and mobile phone. Read a large number of Chinese and foreign literature, including academic journals, dissertations, books and other relevant written materials. The focus is to collect the creation, inheritance and innovation methods of classical dance, and explore and build the knowledge framework.

Results

1. The theoretical connotation of the classical dance body rhyme

"Dance body rhyme" is a key link of dance teaching, it can be established in many artistic essences of creativity and essence, can fully display and show our national dance culture and aesthetic, and can through in-depth study and research, to promote the development of contemporary dance, so that the classical dance to achieve the development trend of diversification and diversification. In the modern dance system, the body rhyme can be divided into two categories: the rhythm and the body law, and the body law is the main embodiment of the external, while the rhythm is the implication of art, which is a kind of cultural rhythm and aesthetic implication embodied by

the body law. By setting up the body rhyme class teaching, we can effectively train the students' movements and rhythm, so as to achieve the purpose of form-oriented expression. From the perspective of two levels of development and origin, the body rhyme is derived from the aesthetic rules of martial arts and drama, which can organically combine the rules of the body with the form of action, and express and show its unique cultural connotation and aesthetic significance in the form of "circle". Compared with modern dance, classical dance has more cultural and artistic quality, which can show the body and charm of the dancer incisively and vividly. In order to achieve this effect, it is necessary to make a breakthrough in the transformation of dance steps and ventilation. After body training, students' dance literacy is improved and the realm of "unity of form and god" is achieved. From the point of view of dance education, classical dance is not only a constituent element of traditional dance, but also a key link to improve students' dance quality. It can effectively enable students to learn and learn various forms of dance, and integrate it into the education of modern dance. From the perspective of constituent elements, "law", "strength", "god" and "form" are the basic elements of traditional dance, while "form" refers to the process of posture and movement of the body. And "god" refers to the meaning and expression of the dancer. "Strength" refers to the speed, weight and rhythm of the dancer. The fourth part is divided into "law", in which "law" is an art form expressed by dancers in dance. The thorough analysis and exploration of the classical dance body charm can improve its teaching effect (Zhang Zhe.2021 (09): 64-65.)



Figure 1: Chinese classical dance posture

Source: Baidu China 2021

2. The embodiment of the body rhyme in the classical dance performance

2.1. The art of painting the circle in the classical dance performance

Many classic dance movements and movement tracks have the artistic characteristics of drawing a circle. Although the trajectory of the movement is different, there are arc, figure 8, multiple circles, and so on, but generally mainly rotation, highlighting its circular characteristics. Before that, people thought that everything was circular and repeated, therefore, "circle" is our ancient human understanding of the law of heaven and earth, but also their philosophical thought. Classical dance performance is like this. In classical dance performance, we must follow the starting posture, and finally return to



this Angle. This law reflects two opposing views, as well as the Taoist idea of "the unity of Yin and Yang". In the classical dance performance, twist and tilt are a common form of expression in the dance, which is generally divided into the following two kinds, one is to leave the head, such as the cloud hand, the other is to leave the head over the body, such as the eagle vortex. No matter what kind of rotation, the contradiction and fusion are just the right performance incisively and vividly. The ancient Chinese philosophy of painting circle has long proved that it is a unique aesthetic characteristic, which shows a balance and harmony in the change, so that the people who appreciate the dance can appreciate the beauty of coordination from a visual perspective.

2.2. Both shape and spirit in the classical dance performance

The form of classical dance is the posture of the dancer that we see, while "god" is to explore the deeper concept through the body, showing the profound ideological connotation and deep feelings of the drama, which is the ultimate expression of classical dance performance, guiding the dance movements, and taking this as the medium. That is to say, the form is the externalization of God, and God is the guidance of the soul, the two need to achieve harmony, can show the unique beauty of the dance. In a dance performance, every movement of a dancer is to control his own body, not just to do a simple movement. Sometimes, the performance we see, despite the high technical content, but the lack of guidance to the action, make the performance boring. Classical dance performance, therefore, not only requires dancers to their dance fully show, but also express their emotions and ideas, to combine the body form and expression, and to combine their consciousness and behavior, to make the dance unique verve to achieve the best effect, and each action cohesion fully expressed the rich connotation, make the performance process more attractive.(Lv Yajuan. 2021,34 (03): 150-151.)



Figure 2: Chinese classical dance posture

Source: Baidu China 2020

2.3. The combination of hardness and softness in classical dance performances

Our country's classical dance performance, has a strong rhythm, both rigid and soft, and dynamic and static. It can be said that the classical dance shows a kind of soft with rigid beauty. Gang and soft, these two completely different characteristics, but they are not absolute opposition, but can be integrated together to form a whole. The classical dance performance combines strength and flexibility, showing a beauty of both hardness and softness, which is the most basic form of expression in the classical dance, showing the dancer's pursuit of aesthetics and texture.



3. The importance of Chinese classical dance and body rhyme in dance performance

3.1. Make the connection of the dance movements more smooth

Classical dance performance requires dancers to master and use four elements, namely, form, god, strength and law. The shape is the body, which is also the dance movement and posture of the dancer. The integration of the shape is to connect the body very smoothly, so that people can feel the beauty of the body and the streamline of the movement from the appearance. Form is both external, and visual, should pay attention to the dancer's performance skills and the charm. In the body, this is the most basic link, to express the form well, you can transfer the beauty of the dance to the audience. The so-called god, is the verve, is the "temperament" shown under the external expression of the shape. Whether it is literary and artistic creation, or song and dance, only the works with verve, but without verve, there will be no soul, and no charm and expression of art. If the form is the appearance, its charm is the inner spirit of the body rhyme, and the release of its charm also depends on the divinity to reveal. The Dance is centered on the verve, and the dancers must master the subtle psychological changes in the dance steps, and the skills and practice of the dance are even more essential. The so-called strength is strength, sense of strength, sense of hierarchy, sense of rhythm and other concepts. The use of power will affect the power and speed of the dance, so that people have a variety of aesthetic feeling. A melody is a symbol, and every movement must be properly controlled by the dancer to achieve the best results. From the very beginning, the actor's aura will be directly related to the audience's appreciation and feeling of the whole work. During this period, the effect of the strength is very obvious, whether the strength, rhythm, can reflect the artistic conception of the dance.(Xu Ningxin.2020 (10): 58-59)

3.2. Strengthen the use of breathing skills during training

Heavy and shy practice is of great help to the body rhyme training, and lifting training can effectively improve the body muscles and lumbar muscle coordination, therefore, lifting is an important part of breathing. For example, in the initial lifting training, you should first integrate your breath with the movement of the body, and then cooperate with other parts. Through certain training, breathing can be connected with the movement of the body to make it more charming and reflect the unique charm of classical dance. At the same time, the use of breathing, make the movement more infectious, more can reflect the aesthetic characteristics of Chinese classical dance. From here, we can also see that the breathing in Chinese classical dance is very different from people's daily life. In classical dance, the use of breathing has a great influence on its fluency and artistic sense. Through the training, the coordination of breathing and body can be gradually improved, so as to achieve the harmony and unity between breathing and various emotions. Therefore, the application of body-rhyme teaching in dance is very important.

3.3. Make the characters more rich and vivid

Body rhyme training, there is also a big benefit, is that it can strengthen the dancer's emotional expression ability, emphasize the character. Given the different personality and historical reasons, it is necessary to integrate the dance movements with the character to better show the image of the character. Because of the different personality characteristics, the way they express their emotions is also different. In order to present their differences to the audience, it must be reflected from their action posture and rhythm. "Love Lian Shuo" is a good example. In order to show the otherworldly nature of the lotus, the dancers must accurately and exquisitely transform it into the lotus through their own bodies and movements, and show the noble character of



the lotus through rhythm, image and other ways. The beauty and graceful posture of the lotus should not only be shown by dance, but also show the temperament of the lotus with high self-appreciation, that is, the gentle side, the tough side, a kind of flexible strength.

3.4. Inspire the dance creation

In many cases, the choreography of classical dance is inspired by folk dance and then combined, so that it is difficult to reflect the characteristics and cultural connotations of different folk dance. The body rhyme is a kind of sublation, which makes the dancers' thinking broader and more inspiring, thus promoting the development of classical dance. The actors not only retain the original dance form, but also give full play to their own potential. They use new dance movements to make the image of the characters more real and more clearly displayed in front of the audience. Through the unremitting efforts of several generations of dancers and the theoretical circle, the study of body charm gradually became mature and perfect after the initial development. During this period, many excellent dance works welcomed by the masses emerged. The teaching of Chinese classical dance plays a great role in performance, so it plays a great role in improving the artistic and aesthetic level of dancers. Chinese classical dancers should perform well in the actual performance, and give full play to the unique artistic charm of Chinese classical dance. First of all, the form, god, strength and law of Chinese classical dance should be organically combined, so that the aesthetics and artistry of Chinese classical dance can be played to the greatest extent. And the teaching of body rhyme is more conducive to the effective combination of the form, god, strength and law of Chinese classical dance, and make the dance performance more infectious.

4. The application strategy of classical dance body rhyme in dance teaching

4.1. Integrate the classical dance and body rhyme into the basic training

Movement rhythm is an important part of the teaching of classical dance, which includes form, technique, breathing and body method. In the dance training, the classical dance must take the rhythm elements as the support point, gradually combine the breathing and dance movements, and gradually let the students understand the various rhythms contained in the rhyme of the classical dance. In addition, the dance movements with various forms and rich contents contained in the classical dance body rhyme make the dance training more substantial and diversified, and give full play to the potential of the dancers. It is helpful for the dance teachers to reform the current teaching methods, so that they can better reflect the essence and characteristics of the national culture, so as to improve the students' dance foundation and dance cultivation. In the traditional dance teaching, with the classical dance as the carrier, through its rich cultural implication and profound thoughts, enrich the form of dance teaching, the monotonous dance teaching into interesting, from a single form to diversified. Therefore, in the basic skills practice, we must make the students understand the connotation of classical dance, and experience the traditional cultural charm through the rhythm of dance movements and gait. The cultivation of traditional Chinese dance movement rhythm is not invariable, but should be organically combined with various forms of training to highlight its teaching objectives. In the teaching of basic courses, combined with several years of teaching work, gradually combine the teaching and basic courses. For example, in the body rhyme training, first of all to guide students to carry out some simple breathing training, and then breathing and other elements of practice, so that students can lay a solid foundation for the body rhyme training in the primary training stage. In intermediate and advanced classes, teachers can integrate their posture and



rhythm into their body training, such as the control of the waist and hips, and they have to breathe rhythmically. We should not only strengthen the functions of rounds and torsion, but also highlight the artistic characteristics of traditional dance. The combination of strengthening the foundation and body rhyme class can fully release the students' bodies, and make their dance movements more relaxed and smooth, while the stretched muscles can enhance their tension, for example, in some difficult technical exercises, they can give full play to the role of body rhyme training. At this stage, body training should be organically combined with ability training, skill training and ability training, while dance training and skill training are interrelated, so it is not appropriate to separate rhythm training from technical action practice.(Lu Fanghui. 2021 (24): 103-104.)

4.2. Infiltrate the classical dance body rhyme into the emotional expression

In the dance training, the performance of emotion is the most important, which is also the basis and fundamental place for the dancer to show the dance style. However, in order to make students' thoughts and feelings truly vent, to reflect the artistic charm of contemporary dance, we must start from the verve, verve refers to the connotation style and spiritual outlook of the dancers, so as to achieve the effect of improving the appeal and shock of the dance, and assist the dancers to create a unique atmosphere. So, in the usual teaching, dance teachers for the classical dance "rhyme" embodies the connotation of style, spirit, strengthen the understanding and understanding of classical dance, thus in practice fully embodies the included thoughts and emotions, and then according to the students' emotional performance status and influence, guide and help them to use modern dance or other dance way to show and express their emotions.(Zhao Zining. 2019 (18): 125-126.)

It can be said that this is a gradual and in-depth teaching process, which can make the traditional dance movement rhythm into a for students to express their emotions with the body rhyme, so as to really improve students' understanding and control of dance. First of all, starting from the reality of Chinese classical dance, the dynamic control of the dancers is emphasized in the overall teaching of body rhyme, so as to stimulate the dancers to give full play to the power of body language and fully express their emotions, so as to achieve the state of "unity of form and god". For example, in the Chinese classical dance "River and Water", the dancers use the dance form of the "sleeve dance" of the traditional Chinese dance to show the helplessness and yearning of the characters. The cultivation of the dancer itself will have a great effect on the body charm of the dancer, thus laying a good foundation for the role shaping of the dancer in different roles. When dancers in the performance, if can show a series of body movements, can body rhyme form from "form" sublimation for "feeling" abstract interpretation and expression, and dancers' feelings also further into the performance of the steps, to a sense of rhythm and rhythm of Chinese classical dance movements into a high artistic and expressive dance language, so as to help dancers better depict the character and image.

4.3. Integrate classical dance into the skill improvement

The basic content of dance teaching is to integrate emotion, culture and thought elements, so as to create a new form of dance. This requires teachers to improve and perfect students' dance thinking in dance teaching, so as to truly realize the social and humanistic functions of dance art. Generally speaking, "law" and "strength" are a kind of "artistic law" in the traditional dance movements, that is, the speed, weight and rhythm of the movement. Through solid theoretical study, dancers can improve their dance skills and express the level of dance art. The artistic expression of contemporary dance is centered



on the aesthetic appreciation, and centered on the speed, weight and rhythm of the movement, showing a kind of aesthetic experience. Therefore, in the dance class, teachers should combine the aesthetic feeling and experience, and combine the body rhyme training and artistic expression, so as to achieve the purpose of promoting strengths and circumventing weaknesses. The body rhythm of Chinese classical dance is a very key link. It is an overall system closely related to dance creation and performance, and it has its own aesthetic characteristics. At the same time, in this stage, the basic action and the body movement of the practice organically combined, but we should also pay attention to that students can not mistakenly think that the basic action is the main, and the body rhyme training is secondary. In teaching, teachers should guide students to accurately understand that the body rhyme is to highlight the style of classical dance, and the basic skills are an important condition for classical dance teaching. In the teaching practice, teachers should strengthen the training of students' body charm, strengthen the guidance of body state teaching, and make them become an excellent dancer. At this stage, the teacher should emphasize the importance of body rhyme training, strengthen the effective combination of basic skills and body rhyme according to the common problems in the training process of students, and use the divine shape as the evaluation index to evaluate the aesthetic characteristics and essence of Chinese classical dance.

Discussion

The wheel of art is always moving forward, signifying that the evolution of culture is not static. It reflects different historical significances as times progress. In modern society, the pursuit of diversified development necessitates treating art as a forward-moving entity, encouraging the creation of works that blend history with contemporary characteristics. This approach aims

to foster a socialist culture with Chinese characteristics. Each culture possesses its own essence, making the integration of historical and modern elements achievable. However, achieving a nuanced integration requires the accumulation of cultural history and careful consideration (Zhou, 2019). China's advocacy for the integration of classical and modern cultures is fundamentally rooted in national culture. Therefore, accurately positioning artistic characteristics is crucial for promoting classical culture. This involves defining the dance types and expression forms of Chinese classical dance body rhyme, and retaining connections to aesthetic effects and national characteristics. This establishes the primary link for positioning artistic dance. Furthermore, understanding the origin and historical significance of Chinese classical dance is essential. Presenting and modifying these elements as part of the cultural background of classical dance body rhyme helps retain its unique characteristics (Liu, 2017).

The continuous development of Chinese classical dance illustrates the importance of integrating historical context with modern expression. For example, the Ming and Qing dynasties saw the refinement of traditional dance forms, which were deeply connected to social rituals and cultural practices (Wang, 2020). In contemporary times, choreographers and dancers strive to preserve these historical elements while incorporating modern themes and techniques. This not only enhances the aesthetic appeal of the performances but also ensures that classical dance remains relevant and engaging to modern audiences. Moreover, the emphasis on national characteristics in art underscores the importance of cultural identity in the globalized world. The preservation and promotion of Chinese classical dance serve as a testament to the country's rich cultural heritage. It also reflects the broader trend of cultural preservation and innovation, which is vital for maintaining the diversity and richness of global art and culture (Chen, 2018).



In conclusion, the integration of classical and modern cultures within Chinese art, particularly dance, is a multifaceted process. It requires a deep understanding of historical context, a commitment to preserving national characteristics, and a forward-looking approach to artistic creation. By achieving this balance, China can continue to develop a socialist culture with distinct Chinese characteristics, contributing to the global cultural landscape.

Conclusion

In the teaching of Chinese classical dance performance, the training of body rhyme is irreplaceable. The appearance of body rhyme promotes the development of classical dance, making it emerge independently from the traditional opera dance, forming a unique art form. In the teaching of classical dance, the body rhyme training can not only make the dance movements coherent and smooth, but also improve the breathing technology of the dancers in the dance performance, make the dance performance effect more prominent, and also inspire people to innovate the dance, has become an essential part of the classical dance performance. The artistic charm of Chinese classical dance is the skilled mastery of the body rhyme, which requires the dancers to better integrate the body charm into the dance from the internal needs of form, god, strength and law, so as to improve the artistic effect of the classical dance performance.

Recommendation

1. Enhancing Understanding of Body Rhyme

To fully appreciate and leverage the unique characteristics of Chinese classical dance, dancers and instructors must deepen their understanding of body rhyme. This involves not just learning the movements but also comprehending the underlying principles that govern these movements.

Workshops, seminars, and dedicated courses focusing on body rhyme can be implemented to ensure dancers grasp both the technical and expressive aspects of these movements.

2. Integrating Historical and Cultural Context

Understanding the historical and cultural background of Chinese classical dance is crucial for authentic performances. Dance academies and training programs should incorporate comprehensive courses on the history, philosophy, and cultural significance of classical Chinese dance. This will allow dancers to connect more deeply with the dance form and enhance the authenticity and emotional depth of their performances.

3. Emphasizing Physical and Mental Coordination

Chinese classical dance requires a harmonious blend of physical movements and internal expression. Training programs should emphasize exercises that foster this coordination. Mindfulness practices, meditation, and other mental conditioning techniques can be integrated into dance training to help dancers achieve the required internal-external harmony.

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