

Let's discuss the inheritance and development of freehand body rhyme by classical Chinese sword dance

Wen Xia

Nanjing University of Media and Communication, Nanjing Jiangsu, 210000

Abstract: Sword dance in China is one of the important branches of classical dance, and freehand body rhyme is an important part of body rhyme, which can fully display the creative soul and unique cultural connotation of classical dance in China, and will also have a far-reaching impact on the inheritance and development of classical dance in China. Therefore, in the process of training freehand body rhyme, some colleges and universities will focus on interpreting its unique form and expression, and organically integrate the form and dance charm. This article will focus on the inheritance and development of freehand body rhyme in classical Chinese sword dance.

Keywords: classical dance; Sword Dance; Freehand body rhyme; Inheritance and development

In classical dance and sword dance in China, water sleeves and martial arts elements can objectively show the uniqueness and diversity of freehand body rhyme, so it is necessary to focus on the development process of dance form change in classical sword dance. Freehand rhyme can fully display the profound skills of dance performers and the level of knowledge and understanding of dance art. Freehand body rhyme needs to rely on the strength and cooperation between different limbs to express the form and artistic conception of classical dance and sword dance in the stage scene.

1 The inheritance and development of freehand body rhyme in classical dance in China

1.1 Changes in dance language

China's classical dance has a long history, and its inheritance and development of freehand body rhyme is very artistic, which can apply basic movement elements such as rhythm and spirit to a number of classical dance art works, organically integrate the body charm aesthetics of classical dance with practice skills, and gradually improve the professional quality of classical dancers. "Combining form and spirit, combining body and mind, and unifying inside and outside" is the style, aesthetic essence and artistic soul of classical Chinese dance, so the process of changing dance language cannot be underestimated. Freehand rhyme can objectively show the correlation between classical dance arrangement and choreography in China, and can gradually form very unique artistic characteristics on the basis of innovative integration into the basic training form of classical dance, and can also objectively display the spirit of the times and innovative creative concepts. The national nature of classical dance is the key reason for the change of dance language, and it is also necessary to effectively integrate the inheritance and development trend of freehand body rhyme. Classical Chinese dance, based on freehand body rhyme, can combine the rounded movement trajectory with specific artistic movement forms, and can also combine the fluidity of freehand body rhyme with specific beautiful artistic images. The change of dance language can reflect the inheritance and development trend of freehand body rhyme from the side, and it is also necessary to carry out overall management of the aesthetic characteristics and artistic creation forms of Chinese classical dance.

1.2 Cultural inheritance and development

Bare hand rhyme can directly affect the cultural inheritance and development of Chinese classical dance, so it is necessary to conduct in-depth analysis from the four dimensions of shape and spirit, Chinese classical dance has been separated from simple artistic expression, from the change process of freehand body rhyme objectively show the dance creator's yearning for a better life, so its artistic value and cultural value are very considerable. The freehand body rhyme can be organically integrated with the charm and charm, showing the core elements of classical Chinese dance in three dimensions, and can also organically integrate multiple ethnic and creative elements. From the perspective of cultural inheritance and development, the artistic expression process of some freehand body rhyme can objectively highlight the rich and diversified characteristics of Chinese classical dance, but it is necessary to organically integrate the movement trajectory of freehand body rhyme with the theory of life philosophy. Many classic classical dance works, such as "Roselle", can combine the uniqueness and artistry of women's freehand body rhyme, achieve a stable connection of Shen Yun and charm, and ensure that the Chinese classical dance art culture and artistic spirit can be displayed in dance art works. The artistic inheritance and development of freehand body rhyme is one of the artistic and cultural connotations of classical Chinese dance, and it is also necessary to objectively display the shape and charm.

1.3 Aesthetic cultivation and artistic conception generation

The aesthetic mood of classical Chinese dance needs to express different emotions in order to combine more beautiful body postures with a sense of rhythm, gradually improve the aesthetic characteristics of freehand body rhyme, and unify its appearance and artistic and cultural connotations. The national nature and rich artistic and cultural connotations in Chinese classical dance can assist in the aesthetic

cultivation and artistic conception generation of freehand body rhyme, and can also combine rough artistic emotions with delicate body rhythmic forms. The change law of the dance posture of classical Chinese dance is related to a specific aesthetic mood, so that the artistic dance image with life characteristics can be shaped in time. The aesthetic mood of classical Chinese dance is generally restrained, and it will indirectly affect the dancer's willpower and body language coherence. The aesthetic cultivation and artistic conception generation effect of Chinese classical dance are very remarkable, and it can also innovatively integrate regional elements and national elements, and intuitively display the specific expression of freehand body rhyme. Freehand body rhyme can show the diversity of Chinese classical dance art creation content from different perspectives, and can also organically integrate rich and delicate emotional expression techniques with body movement creation techniques.

2 The inheritance and development of freehand body rhyme in Chinese sword dance

2.1 Changes in dance language

China's sword dance is mainly based on solo dance and group dance, so the change process of dance language is related to the inheritance and development trend of freehand body rhyme, but the dance language of sword dance is relatively unified, such as heroic movements, elegant style, etc., and can also innovate and integrate traditional national cultural elements and ideological connotations in different regions, and give specific thoughts and emotions to the sword dance freehand body rhyme system. Sword dance belongs to the art performance form with prop body rhyme, so it needs to be organically integrated with the interpretation of freehand body rhyme, and the four distinctive characteristics of the shape and spirit rhythm are integrated into the spirit of sword dance performance. In the process of fully interpreting sword dance, the unity of human and sword is a very key phenotype form of freehand body rhyme, and it is also necessary to combine specific dance techniques with transportation methods, combine different types of sword tools with freehand body rhyme characteristics, and innovate into the unique artistic and cultural connotation and ideological spirit of China's classical dance. The change of dance language can objectively show the unique artistic expression form of sword dance in China, but it is necessary to objectively evaluate its aesthetic characteristics, organically integrate aggression and performance, and objectively display the beautiful dance rhythmic characteristics. The freehand body rhyme and the performance form of the props sword dance can show the change process of dance language in three dimensions, but it is necessary to further highlight the unique ideological realm and cultural connotation of sword dance.

2.2 Cultural inheritance and development

On the basis of classical dance in China, the artistic expression of sword dance is more diversified, and its cultural inheritance and development characteristics are also very significant. Sword dance pays attention to the unity of internal and external, both form and spirit, while showing wild freedom, it can also pay attention to the connotation and restraint of dance, and combine the beauty of rigidity and tenderness in terms of dance style, and pay attention to beautiful and dignified performance, this unique dance characteristics all reflect the ideological culture of "harmony". In the process of sword dance performance, the freehand body rhyme can reflect the correlation between different regional cultural elements, and can also integrate the characteristics of cultural inheritance and development into the form of artistic performance. The organic integration between sword dance and specific historical and cultural elements and cultural heritage is an important ideological basis for freehand body rhyme performance, but it is also necessary to comprehensively display the kendo and sword intent in the cold weapon era, combine dance art and traditional Chinese martial arts creation forms, and display the cultural inheritance and development process of dance performance in three dimensions. The specific training method of freehand body rhyme needs to combine the rigid and soft performance forms of sword dance, and objectively display the aesthetic artistic expression forms such as curves and spherical shapes.

2.3 Aesthetic cultivation and artistic conception generation

In the process of inheriting and developing the freehand body rhyme in different dance forms, the innovative generation form of aesthetics and artistic conception should not be underestimated, which needs to objectively show the harmony of the ideological realm between dance art and traditional martial arts, and also need to combine the emotional expression techniques of rigidity and softness of dance art with body movement choreography skills. The prop performance forms of freehand body rhyme and sword dance can objectively show the unique charm of national art, but it is necessary to gradually improve the aesthetic literacy level of dance creators. Some classical dances and sword dances organically integrate rigid and flexible body movements in the process of innovative integration of freehand body rhyme training methods, but it is necessary to integrate the artistic conception and beauty of sword dance into specific scenes. The artistic conception and beauty of classical dance and sword dance can start from the process of changing the dance posture of the freehand body rhyme, combining inner willpower with body movement language, and setting off the uniqueness and diversity of dance art performance. Aesthetic cultivation and artistic conception generation are one of the artistic performance characteristics that need to be highlighted in the process of freehand body rhyme training, and can also indirectly cultivate the unique artistic emotional expression ability of sword dance performers.

3 The expression of freehand body rhyme in China's classical sword dance

3.1 Fit for movement

Whether it is classical Chinese dance or sword dance, moving and static is one of the art forms that need to be focused on the expression of freehand body rhyme, and the freehand body rhyme training method based on Tai Chi theory needs to combine the body technique of combining movement and static, and the body movement training technique, and also need to objectively display the expression of the freehand body rhyme of starting and turning. Whether it is freehand body rhyme or prop body rhyme, it is necessary to objectively interpret the characteristics of dance art creation of classical dance and sword dance from the perspective of dynamic and static, flexibly display the static and dynamic changes and transfer processes, and fully reflect the differences and commonalities between rigid beauty and flexible beauty.

3.2 Reality and reality

In the process of inheritance and development of freehand body rhyme, the characteristics of the combination of virtual and real corresponding to different dance artistic expressions are different, but it is necessary to explore the correlation between specific dance movements from the artistic works of classical Chinese dance and sword dance. The interpretation process of classical Chinese dance and sword dance that is born of virtual and real focuses on the unique rhythmic rules of breathing, so it is necessary to start from the movement of freehand body rhyme and the transformation node of qi and charm to strengthen the sense of rhythm and form beauty of dance art.

3.3 Circle Absence Together

Chinese classical dance and sword dance can reflect the important ideological and spiritual aspects of the circle and lack, so it is necessary to innovate and integrate unique regional cultural elements, organically integrate the perfect and the inadequate, and present a more three-dimensional and aesthetic artistic expression of dance art. It can effectively connect and transition different ideological artistic conceptions, and can also organically integrate the sense of rhythm and specific thoughts and emotions in the freehand body rhyme, and oppose and coordinate the incomplete artistic expression form with the complete ideological emotion. The incomplete beauty of "circle and lack, source and flow" in Chinese aesthetics can be innovatively integrated into different dances such as classical Chinese dance and sword dance, perfectly integrating the artistic expression characteristics of freehand body rhyme into specific scenes, and echoing the innovative charm of Chinese art and culture.

3.4 Harmony of Speeds

In the artistic performance forms of classical Chinese dance and sword dance, the change process of different dance languages can be followed regularly, and the freehand body rhyme expression technique can integrate speed and artistic conception and form of appearance, and can also organically integrate the change process of dance rhythm with specific ideological realms. Whether it is classical Chinese dance or sword dance, its sense of rhythm is very key, and it needs to be combined with specific musical language expression techniques, so as to objectively display the sense of rhythm and rhythm in the freehand body rhyme in the stage picture, presenting the artistic expression of depression and frustration. However, in the process of intensively training freehand body rhyme, dancers need to focus on the musical drums in classical dance and sword dance, and deeply analyze the timing changes of some dance movements.

3.5 I forgot both

Regardless of the dance realm, the artistic expression of selfless and selfless dance is very important. However, if the artistic performance realm of both material and self-forgetfulness is achieved, many dance creators and choreographers can feel the unique performance charm of Chinese classical dance and sword dance from their hearts. Dancers need to strengthen the ideological realm of forgetting both the material and the self in the process of using the rhyme and charm of the freehand body, and also need to carry out innovative interpretations of specific dance performance forms and content themes. Classical dance and sword dance are important carriers of China's excellent traditional culture, so dancers need to select freehand body expression techniques that match dance art from cultural connotations and multiple ideological realms. The dancer's mind and body space achieve great freedom, easily interpreting the creative concept given by the choreographer, and interpreting the dancer's personal artistic perception naturally like "repairing bamboo to lead the wind". However, before entering the realm of dance artistic expression, the innovative integration and inheritance and development characteristics between freehand body rhyme and classical sword dance should not be underestimated. Many dancers can perceive the deep connotation of art and culture to a unique state of thought, and after reaching the realm of forgetting both the material and the self, they can also unify their skills with the realm of art and culture and thought, and objectively display the very unique artistic skills such as freehand body rhyme in classical dance and sword dance.

Conclusion

To sum up, the inheritance and development of freehand body rhyme by classical Chinese sword dance can carry out innovative integration from multiple levels such as the expression of dance language, and can also deepen the connotation and ideological realm of China's excellent traditional culture, and organically combine dance art and cultural creation concepts. The multiple freehand body rhymes in classical Chinese dance and sword dance are the common integration between dance art forms and body movement language symbols.

References

- [1] Liu Yantong. Discussion on the connection between the teaching of "freehand body rhyme" of Chinese classical dance and the "water sleeve" of equipment teaching[J].Drama House,2021(05):131-132.)
- [2] SONG Haifang, LI Qiuzhu. Reflections on the teaching of freehand body rhyme in Chinese classical dance class[J].Journal of Beijing Dance Academy,2020(05):120-124.)
- [3] ZHU Ying. Breathing in classical dance body rhyme training[J].Drama House,2020(14):117.)
- [4] U Thant. Opposing aesthetics in Chinese classical dance "sword dance"[J].Popular Literature and Art,2020(17):113-114.)
- [5] CHEN Baihui. On the "circle" theory and "he" meaning of classical dance body rhyme[J].Art Review,2021(16):67-69.)
- [6] YU Yanyun. The inheritance and development of Chinese classical dance "sword dance"[J]. Tomorrow, 2018(29):1.
- [7] ZHANG Jun, WANG Xue. Exploration on the Training Value of Chinese Classical Long Spike Sword Dance[J]. Journal of Beijing Dance Academy, 2021(6):8.
- [8] Wang Xue. Teaching Cognition of Classical Chinese Sword Dance: A Case Study of Beijing Dance Academy[J]. Art Education, 2017(10):2.
- [9] LI Shiyu. The connotation of national culture embodied in classical Chinese sword dance[J]. ARTIST, 2022(3):148-150.
- [10] JIANG Lijun. Sword Dance and Sleeve Dance Shaping Chinese Classical Dance Body Rhyme Style[J]. Art Education, 2019(9):2.
- [11] ZHANG Jun, TIAN M. Review of the Development of Classical Chinese Sword Dance——An Interview with Zhang Jun[J]. Journal of Beijing Dance Academy, 2019(6):8.
- [12] Wang Lulu. The Origin and Inheritance Significance of Classical Sword Dance Art[J]. Music Time and Space, 2018, 000(022):75-76.
- [13] Li Shiyu. The connotation of national culture embodied in classical Chinese sword dance[J]. ARTIST, 2022(3):3.
- [14] Wang Huaru. Discussion on the relationship between sword dance and martial arts in classical dance[J]. Peony, 2019(1Z):2.
- [15] Li Da. On the Training Value of Body Rhyme in the Teaching of Chinese Classical Dance[J]. Knowledge Base, 2017(21):1.

About author:Wen Xia, female, Han nationality, place of origin: Ma'anshan City, Anhui Province, master's student, teaching assistant, research direction: dance performance, mainly engaged in: dance teaching.