

STUDY MUSIC FOR “XIAN QI NI DE GAI TOU LAI” IN UYGUR AT XIN JIANG PROVINCE, THE PEOPLE’S REPUBLIC OF CHINA

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Received: June 9, 2023; **Revised:** September 12, 2023; **Accepted:** February 26, 2024

Abstract

The objectives of the study are: 1) To study music for “xian qi ni de gai tou lai” in uygur at xin jiang province, the people’s republic of China 2) To create guide book music for “xian qi ni de gai tou lai” in uygur at xin jiang province, the people’s republic of China. This research was conducted qualitatively, Collect data by interview three experts. Teacher interviews and review of the literature allowed for the development of a guide book, and the validity of the material was determined by experts (IOC), which can guide students to better mastery of learning Xinjiang Uyghur music and style genres.

Results: The relationship between dance and music is very close, and the two complement and promote each other. The mutual combination of music and dance can make the art of music and dance richer, as well as better meet people's multifaceted aesthetic needs. Both music and dance have a certain rhythm, and in the process of artistic performance, both need to express certain emotions and themes, so it is said that music and dance are common, and only when the two achieve a perfect combination can they bring people visual and aural enjoyment and promote spiritual and cultural development. At the end of the teaching experiment, students of Zaozhuang Economic School made great progress in learning the Xinjiang Uyghur music and dance course "xian qi ni de gai tou lai".

Keywords: Dance; Music; Dance music teaching

Introduction

From the height of disciplinary synthesis, with musicology dance as the theoretical basis, the preschool education department of Zaozhuang City Economic School currently has three grades of preschool education, each grade has eight teaching classes, each teaching class has about 50 students, the dance professional class has two courses per week, each class session lasts one and a half hours. The students have no basic knowledge of dance and there is a great difference in their level of understanding and expression. The number of classes, the length of the classes and the number of students in the classroom all need to be taught in a way that is both comprehensive and efficient and allows the students to master the content. This is a preliminary exploration of a teaching method that combines elements of musical rhythm, melodic modulation and other elements of Viennese dance rhythm learning.

Research Objectives

1. To study music for “xian qi ni de gai tou lai” in uygur at xin jiang province, the people’s republic of China.
2. To create guide book music for “xian qi ni de gai tou lai” in uygur at xin jiang province, the people’s republic of China.

Literature Reviews

The Uyghurs are an ethnic minority that has lived in northwestern China for generations, mainly in China's Xinjiang Uyghur Autonomous Region, which in turn is mainly in the oasis around the Tarim Basin in the region south of the Tianshan Mountains and the Turpan Basin on the eastern side of the Tianshan Mountains. According to the China Statistical Yearbook-2021, the population of Uyghurs in China is approximately 1,174,538. The Uyghurs are an ancient people whose ethnic history can be traced back to the 3rd century BC. The Uyghurs have long been able to travel along the overland Silk Road, where trade between mainland China and Central and West Asia took place. This long history and unique geographical location have given rise to a unique and splendid history and culture of the Uyghurs, Uyghur folk songs and muqams have close resemblance to each other. Due to a variety of factors such as geography, the style of Uyghur folk songs differs markedly from place to place.

The Yili folk songs are more lyrical; the Hami folk songs are briefer and clearer; the Kashgar folk songs are more spirited and rougher. Uyghur singers often sing accompanied by musical instruments. The northern singers like to use the dutal and the bouncing brin; the Hami singers like to use the Hami aijak; the southern singers like to use the Kashgar hotwaf. In terms of scales and tunings of folk songs, most of the folk songs in the southern regions use seven-tone scales or more than seven-tone scales, which have an unusual feel. Several folk songs in the northeast use five- and six-tone scales. In terms of their content, they can be divided into two main categories: traditional folk songs and new folk songs. Traditional folk songs include love songs, labour songs, historical songs and songs about life and customs (Li, 2018).

The main labour songs are hunting songs, herding songs, wheat harvest songs, field songs, ditch digging songs, spinning wheel songs, wall building songs and so on. Many love songs express the incomparable fidelity and passionate pursuit of love by young men and women. History songs are songs that reflect some major events in the history of the Uyghur people. Some of them are songs in praise of peasant uprisings, such as the Heroic Shadir, the Song of the Coachman and the Song of Timur Hailipai; some expose the ugly face of the imperialist invaders, such as the song of flogging Agub and the Song of Forced Relocation (Chai, 2017).

The songs of life are closely related to various rituals and traditional ethnic practices. They are sung during weddings, funerals, celebrations, rituals and folk festivals. These folk songs include wedding songs, spring songs, snow songs, funeral songs (also called "elegy") and fasting songs. The popular sleep songs (such as 'Sleep, Child') are typical of the short tunes sung in the East. There are also two sub-categories of harmony songs. The first category is based on solo autoharp, singing lyrical and narrative folk songs. The second type of song has a fixed rhythm pattern, with a regular beat, a sharp rhythm and a warm atmosphere, and is often accompanied by dancing. The performances are mainly sung in pairs, in unison or with a leader or helper.

Historical songs are mainly songs about some major events in Uyghur history, some reflecting the cruel oppression of the feudal ruling class and the heroic resistance and riotous uprising of the peasants, while others reflect the singable and heroic deeds of the Uyghur people in resisting foreign invasion,

defending their homeland, defending the frontier and preserving the unity of the motherland. Some of these songs have been widely circulated, such as "Nozgum", "Song of the City Building", "Song of the Heroic Shadir" and "Song of the Forced Relocation" in the Yili region of northern Xinjiang, and "Song about Matitai" in the Kashgar region of southern Xinjiang (Gulnazar, 2010).

Love songs account for a large proportion of Uyghur folk songs, and the passionate love between a young man and a young woman is often expressed through the use of picaresque techniques rich in Uyghur psychological features and regional characteristics, and therefore has a unique artistic charm. Uyghur dance has a distinctive artistic style and cultural charm, and is one of the wonders of Chinese folk dance. The different forms of Uyghur dance performance can be broadly divided into three categories: original folk dance, stage performance dance and classroom training dance. Original folk dances are dances performed by the Uyghur people of Xinjiang at specific times and places such as festivals; stage performance dances are distinguished from original folk dances and are presented on stage after special training and choreography by the choreographer; classroom training dances are dances performed in dance classes. By classifying Uyghur dances, the background music in dances can also be roughly divided into three categories: festival folk music, stage performance music and classroom training music.

Festival folk music is the music used by the Uyghur people when they perform dances at festivals or other characteristic times and places. For example, Uyghur folk dances are performed at traditional Uyghur festivals such as Gurban and Nowruz, as well as in everyday life such as Mashrep and weddings. The dances are usually sung and danced by both men and women, young and old, and those who can dance, those who can sing and those who can play, each doing their best, adding greatly to the atmosphere of the event and the joyful feelings of the people. The dance music in this process is mostly spontaneous, accompanied by special traditional instruments, as well as high-fives and singing from the audience, and is the most free and simple form of music compared to stage performance dances and classroom training dances (Chen, 2013).

In the development of Uyghur music, it must be complemented by Uyghur dance, and the two must be fully combined and expressed in order to show the cultural characteristics of the Uyghur people more vividly. Therefore, in order to do well with people's favorite Uyghur music, it is natural to combine it with dance. Through the organic combination of the two, the stage performance becomes more attractive to the audience. The combination of music and dance enables the music to move and the dance to be performed more vividly. In the development of Uyghur music, dance and music go hand in hand (Cai, 2009).

Historical Development of Uyghur Music and Dance: The Uighur culture was gradually formed during the development of the ancient Silk Road, when the culture of the Central Plains and the cultures of the various ethnic groups and regions of the Western region were constantly fused and developed. Uyghur culture has both the essence of traditional Chinese culture and unique regional and ethnic characteristics of Xinjiang. Uyghur dance is an inseparable part of Uyghur culture, and together with Uyghur language, writing, religion, customs, music and costumes, it has painted a splendid history and culture of the Uyghur people. The following is a historical overview of three aspects of Uyghur music (musical instruments), costume and dance (Li, 2015).

Uyghur musical instruments: Musical instruments are an important part of music and an important material carrier for carrying music. The history of Uyghur musical instruments has developed along with the development of the Uyghur people. These instruments accompany the life of the Uyghur people and outline their splendid and colorful spiritual and cultural life. The history of Uyghur musical instruments can be traced back as far as the nomadic era before the Gregorian era, when reed flutes, tambourines and iron drums already existed. With the opening of the Silk Road in ancient times, Uighur music absorbed and fused elements of Han, Persian, Arabic and Indian music, thus creating Xinjiang music forms such as Gaochang music, Guzi music and Shule music, which flourished at that time. These musical styles were extremely popular with the Han Chinese people and greatly enriched the musical culture of the Central Plains. The Shule and Guzi music of the Sui Dynasty and the Shule, Guzi and Gaochang music of the Tang Dynasty are both a true reflection of the prosperous development of Uyghur music in Xinjiang. During its long historical development, the continuous introduction of musical elements from Central

Asia, West Asia, India and the Middle Kingdom, as well as the introduction of musical instruments from Central Asia and other countries, all contributed to the development of Uyghur music in Xinjiang, and in the process of fusion and absorption and development, a unique style and characteristics of the Uyghur music system was formed. Uyghur musical instruments can be broadly divided into four categories, namely wind instruments, plucked instruments, stringed instruments and percussion instruments, according to their playing styles (Chen, 2019).

Conceptual Framework

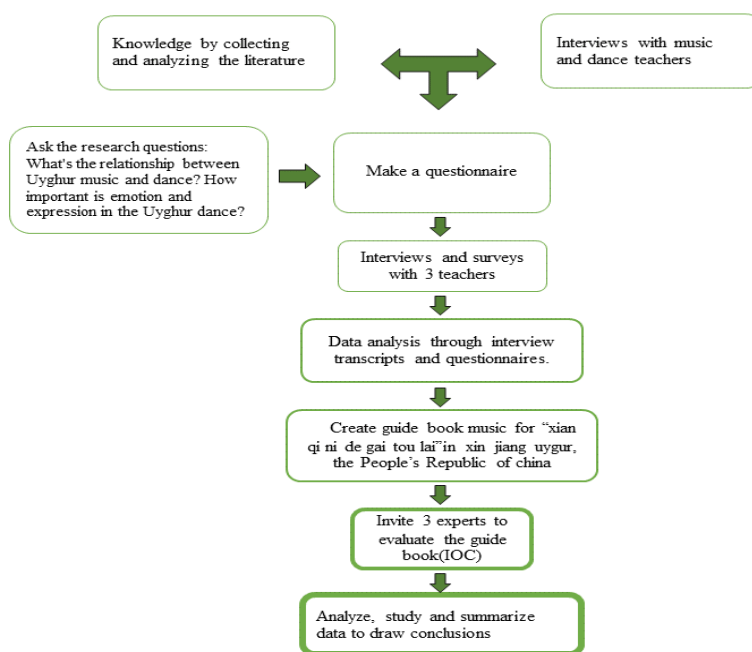


Figure 1: Conceptual Framework

Research Methodology

This study was qualitative research which collected data from interview three Music teacher in the Preschool Education Department of Zaozhuang School of Economics.

Results

Uyghur Music: The Uyghurs live mainly in the Kashgar and Hotan areas south of the Tianshan Mountains in the Xinjiang Uyghur Autonomous Region, as well as in the Aksu and Korla regions. Uyghur dress is fancy and full of ethnic characteristics. Women are fond of dresses and use contrasting colors, especially bright colors such as red and green. For men, the black and white effect is a rugged and unrestrained style, with knee-length, wide-sleeved, collarless and unbuttoned tunics. The Uyghurs are a flower-loving people, wearing embroidered hats, clothes, shoes and scarves, and their clothing is closely associated with flowers.

The Uyghur region, known as the Western Region in ancient times, is a major transportation route between China and the West, and is rich in cultural and artistic heritage, with a reputation as the 'land of song and dance'. The main feature of Uyghur dance is that it is good at using decorative movements such as moving the neck and flipping the wrist, which are cleverly combined with the eyes to convey emotions and meanings, together with the head, chest, waist and back, forming a passionate, spirited, light and delicate dance style, which is colorful and unique. The uniqueness of Uyghur dance is also reflected in the music, which is often accompanied by syncopated, dotted rhythms, and often strong rhythms on weak beats to highlight the rhythm and ethnic colors of the dance. The technique is often spinning, usually in a competitive spin at the climax of the dance.

Musical introduction: This music is a vernacular game from the southern border. In the autumn harvest, during a break in the wheat field, an elderly man dresses up in women's clothes and puts on a cover, then makes twisting movements. A young man sings and dances beside him, and when he finally lifts the cover, he sees that it is an old man with grey hair inside. The song was originally performed on stage by the children of the Qinghai Children's War Theatre Company in the form of a group dance.

Historical Development of Uyghur Music and Dance: Uyghur dance inherited the music and dance traditions of the Orkhon River valley and the Hui falcon people in ancient China, and at the same time absorbed and borrowed the essence of Western music and dance from ancient China, which, after a long period of inheritance, development and evolution, eventually led to the present

Uyghur dance. The diversity of Uyghur dance styles and the regional differences in Uyghur dance in different regions have enriched the variety of Uyghur dance. With the development of society and the progress of the times, the Uyghurs have enriched and developed their dances on the basis of inheriting the original dances, and many new dance works rich in Uyghur cultural connotations and reflecting the changes in the lives of the Uyghur people and the development of the times have been introduced by mixed dance workers.

Uyghur dances can be broadly divided into three categories according to the form of performance, namely self-entertainment dances, customary dances and performance dances. It can be further subdivided into several categories according to the form of expression, the place of performance and the scope of popularity. For example, according to the form of performance, Uyghur dances can be divided into three categories: self-entertainment dances, customary dances and performance dances; and according to the popularity of different self-entertainment dances, *sainams* can be divided into Kashgar *sainams*, Yili *sainams* and Kucha *sainams*. At present, the main Uyghur dance forms popular throughout Xinjiang are the *sainam*, the knife dance, the *sama* dance, the *shadiyana*, the pan dance, the hand drum dance, the lamp dance and the *nazkum*.

The Uyghur people of Xinjiang, China, have lived in the northwest of the country since ancient times and have a long cultural and artistic tradition. Uyghur dance has inherited the ancient music and dance traditions of the Erhu Valley and the Tianshan Uyghurs, and has absorbed the essence of ancient Western music and dance. After a long period of development and evolution, it has formed a dance art with various forms and unique styles, which is widely spread in the Xinjiang Uyghur Autonomous Region. Due to the different natural environment and economic development in the north and south of Xinjiang, the various Uyghur dances have both a common style and different regional characteristics. The main feature of Uyghur dance is the expression of emotion and meaning through the movement of body parts and the matching of eyes.

There is movement from the head, shoulders, waist and arms to the toes. The head, chest and waist are the essential features of the pose. It creates a warm, bold, steady and delicate stylistic appeal through the combination of movement, contrasting large and small movements, and decorative movements such as moving the neck and turning the wrist. It also has the following characteristics: ① continuous micro-vibrations of the knee joints or micro-

vibrations before changes of movement make the movements soft and natural. ② the spins are fast, colorful and abrupt in their pauses. Each dance form has its own characteristics of spinning, with competitive spins usually occurring at the climax of the dance. The main features of Uyghur dance are: ① the dance is rich in content and diverse in form; ② the musical accompaniment is mostly syncopated and symbolic in rhythm, and the weak beats are often given the artistic treatment of strong playing to emphasize the charm and ethnic color of the dance. Uyghur dance is characterized by its close integration with folk music.

Uyghur Dance Uyghur dance is characterized by its close integration with folk music. There are movements of the head, shoulders, waist, arms, elbows, knees and feet in the dance, and the vivid eyes are more representative. In addition, a series of small decorations such as "moving the neck", "snapping the fingers" and "turning the wrists" also constitute the characteristics of Uyghur dance. Uyghur dances can be broadly divided into self-entertainment dances, ritual dances and performance dances.

A common stylistic feature of Uyghur dance is the rhythm of the body and the high level of coordination of the eyes. The combination of dance movement and stillness, the contrast in dance amplitude, and the movement of the neck and the turning of the wrist all demonstrate the passionate, spirited, steady and delicate stylistic characteristics of Uyghur dance. With its unique artistic style and cultural charm, Uyghur dance has become a wonder of Chinese folk dance. Uyghur dances can be divided into three categories: self-entertainment dances, customary dances and performance dances. The self-entertainment and customary dances also have performance and religious elements. The main forms of folk dances that have been handed down throughout Xinjiang are the sai naim, the dolang dance, the hand drum dance and other performance dances. "It is a self-entertaining song and dance of the Uyghur people with a strong performance character. It is a highly entertaining song and dance for the Uyghur people. The movements are lyrical, graceful and elegant. It is characterized, above all, by the meticulous use of the various parts of the body and their skilful co-ordination, with the head, shoulders, hands, wrists, waist and calves being used more often in the movements. Many of the dance postures of the Sai Naim come from life, the most common ones being the

hat-holding posture, the sleeve-rolling posture, the skirt-pulling posture, the look-out posture, the fondling posture, and the dance of the saint.

The chest poses, etc. Secondly, the Sanaim also has a unique pace, characterized by controlled and non-rigid knees, flexible and light calves, and a close integration with the rhythm of the hands. The steps are mostly "three steps and a lift", with smooth, slightly trembling feet. The music is accompanied by plucked instruments such as the dulcimer and tambourine, and is a combination of song and dance, expressing a lively and joyful mood. "It has a long history, a complete form and a rugged and bold movement, and has a complete performance program, starting from a loose board and then four rhythmic changes in turn. "The Hand Drum Dance is a highly skilled performance dance accompanied by hand drums, with agile movements and varied rhythms, which has spread throughout Xinjiang. The dancers are mostly women and use difficult spinning and waist techniques.

The different performance forms of Uyghur dance can be broadly divided into three categories: primitive folk dances, stage performance dances and classroom training dances. Primitive folk dances are dances performed by the Uyghur people of Xinjiang at specific times and places, such as festivals; stage performance dances are distinguished from primitive folk dances and are dances presented on stage after special training and choreography by the choreographer; classroom training dances are both dances taught in the dance classroom. By classifying Uyghur dances, the background music in dance can also be broadly classified into three categories: festival folk music, stage performance music and classroom training music.

Festival folk music is the music used by Uyghurs when they perform dances at festivals or other characteristic times and places. For example, Uyghur folk dances are performed at traditional Uyghur festivals, such as Gurban and Nowruz, as well as in everyday life, such as mashreps and weddings. These dances are usually sung and danced by men, women and children, those who can dance, those who can sing and those who can play the piano, each in their own way, adding greatly to the atmosphere of the event and the joyful mood of the people. The dance music during this process is mostly spontaneous, accompanied by special traditional instruments, as well as high-fives and singing from the audience, making it the freest and simplest form of music compared to stage performance dances and classroom training dances.

Stage performance music is music that is used for stage performance dance. In contrast to folk festival dance music, it is generally a professionally processed form of music. Just as dance on stage is created by choreographers, dance music is also professionally composed, adapted and incorporated with other musical elements. If traditional Uyghur dance is mostly an outpouring of emotion, a direct flow of emotions, the music for stage performances is based on the story of the dance, more on plot and conflict, and the overall style of the music is very characteristic of Uyghur music. The increasing number of Uyghur dance works that have emerged in recent years, such as Dagger Myself, Panzi Dance and Picking Grapes, are all creative developments of Uyghur dance and Uyghur music.

Classroom training dances are based on original folk dances, refined, integrated and choreographed by dance experts, and have the meaning of style training and movement training, as well as the basic preparation stage for stage performance dances. Compared to the music of original folk dances and the music of stage performance dances, the music of classroom training dances is relatively more layered. As most of the dances for classroom training are for a specific element and a specific rhythm, such as the sai naim and the sabre, there is usually corresponding training music for these individual dances. There are also instances of teachers accompanying numbers or drums directly in classroom training, and the use of such rhythms is widely distributed in most Chinese dance schools.

Matters to note in the teaching process (a) Explanation of basic posture essentials. The head up, chest out, waist up and back out are the outstanding features of the physique, giving people a feeling of uprightness and pride, which should be "upright but not stiff" and be used throughout the dance. (b) Explanation of basic rhythmic elements. The rhythm of Uyghur dance is characterized by "slight trembling", where the knees tremble in a regular and elastic manner, or there is a momentary slight trembling before a change of movement, making the movement graceful, soft and natural. The rhythm of the dance and the breathing are carefully grasped, resulting in a rhythm of "trembling but not running". (1) Point and tremble rhythm: Prepare for the right front point step by pointing the palm of the right foot to the ground while trembling the knees down once, then lift the right foot, relax the ankle and tremble the knees once. (2) Shaking rhythm: Based on the point trembling

rhythm, the basic posture is maintained and the upper body is shaken horizontally. (C) Explanation of basic movement elements.

Basic hand shapes: (1) Female: Standing wrist, hand shape similar to classical dance orchid fingers, with the tips of the fingers naturally bent downwards. The middle finger is close to the tip of the thumb

Basic foot position: (1) Positive stance: feet naturally together, toes forward (2) Small eight position: heels together, toes apart (3) Point step position: divided into front point step, side point step and back point step.

① Front point stance: On the basis of the small eight-step, the weight is placed on the left foot, the right foot is extended forward and the palm of the foot points to the ground.

② Side point step: Left foot weight, right foot palm pointing to the ground.

③ Backward pointing stance: Left foot weight, right foot backward pointing to the ground.

Basic hand position: (1) Small seventh position (skirt lifting pose): hands on both sides of the body diagonally below each other, standing wrists as if the hands were lifting a skirt (see Fig. 1-8). (2) Seventh position (flat open position): hands raised sideways and flat, standing wrists (see Fig. 1-9). (3) Three (upward-resting): Hands raised above the head, palms up, fingers facing each other (see Fig. 1-10). (4) Five positions: One hand above the head, one hand on the side seven positions of the hand and extending outwards as far as possible. (See Figure 1-11). (5) Six positions: The hand in front is in the pointing shoulder position, with the elbows braced flat and not hanging downwards. The seven-position hand next to it extends outwards as far as possible (see Fig. 1-12). (6) Four positions: One hand above the head, the fingertips of the other hand pointing at the extension of the shoulders (see Fig. 1-13). (7) Cap-holding position: Stand with both hands at the wrists, one hand above the head and the other hand extended diagonally upwards. Pick the chest and waist slightly backwards (see Fig. 1-14).

Common arm movements: (1) Stretched hands: palms up, arms crossed in front of the chest and spread out to the side, paying attention to the fingertips

sent far away, arms straight. (2) Around the wrist: The palm of the hand is held flat. The middle finger is forced to circle inwards and the standing wrist is stopped. (3) Cupped hands: palms up, hands cupped from diagonally below to diagonally above. (4) Soft hand: constant pushing and lifting with the palm and wrist. (5) Around the face: one arm is brought up to the jaw, the back of the hand goes up, the wrist is lifted past the ear and the palm is pushed in front of the forehead to the other side of the ear. This can be done with one hand around the face or with both hands at the same time. (6) Shoulder Lift Hand: The arm is level with the shoulder on one side of the body, the back of the hand is bent upwards at the elbow, the small arm goes around quickly from the inside out, the palm. The heart is spread flat upwards in front of the other shoulder. You can lift the shoulder with one hand or with both hands at the same time.

Basic pace: (1) Cross-cushion stance: shake the left knee while kicking the right calf back, step up towards 8 o'clock, grind the heel down and paddle the toe from the right. To the left, take a step to the left with your left foot and point your foot to the ground. (2) Three steps and a lift: cross your feet and take three steps in a row. When you step in the opposite direction, lift the foot you are about to take behind your body quickly and step towards the other side while landing. You can do a horizontal three-step lift, a 45-degree twisting three-step lift, or a straight backward three-step lift. (3) Half toes stomp: bend the knees, stomp the right foot downwards while standing upright on both knees, and march forward on half toes. (4) Sliding step: The movement requirements are basically the same as the twisting three steps and one lift, but the rhythm of the pace is with the attached point. Pick up the right foot with the legs bent at the knees, land and step up to 8 o'clock at the same time, step the left foot to 6 o'clock and dash the right foot to 2 o'clock, while turning the body to 2 o'clock. Note the elastic slight trembling of the knees in the movement. (5) Stomp and move: Stomp the right foot and bend the knee, then move the weight left, while moving the left foot one step to the left, keeping both knees slightly bent. The right foot follows with a step to the left, landing upright in front of the left foot. Pay attention to the use of the attached notes and keep your body steady during the movement. (6) Step in and out: take a step forward with your right foot on tiptoe, step-in place with your left foot slightly off the ground, and continue to step in place with your left foot when you point your right foot back. Note that both feet move smoothly backwards and forwards, with the weight in the middle. (7) Free step: quiver right knee, kick back left calf and take one step

forward; quiver left knee, kick back right calf and take one step forward, taking three consecutive steps forward left, right and left. Do backward movements in the opposite direction.

Demonstration of Uyghur Dance Ensemble: Training Objective: Initial mastery of lower limb-based posture, pace and rhythm. Action Description:

(1) 1-4: Small eight footed stance, basic posture stance, eyes level forward.

5-6: Hands spread out to sides from 8 o'clock to the minor seven.

7-8: Round the wrist to the forked waist position.

(2) 1-8: Stamp half toe step with arms crossed.

(3) 1-4: Cross pads to the right, keeping the left hand crossed and the right hand around the wrist hand, eyes following the hand.

5-8: same movements as the first 4 beats, in the opposite direction.

(4) 1-8: Small 7 places on hands, stamping shifts 4 times.

(5) 1-4: 2 advancing & retreating steps, 2 soft hands to 7th place.

5-6: Spread hands to left quarters, round wrists, feet change to left side point stance.

7-8: 2 shaking point tremor rhythms.

(6) Repeat movement (5) in the opposite direction.

(7) 1-4: Spread hands to seventh position, round wrists and slide punch step left and right once each.

5-8: Back three steps a lift, right to cap hand.

(8) Repeat movement (7) in the opposite direction.

(9) 1- 8: Free-step forward, standing wrist in petit 7 position

(10) 1-8: Backward free step, standing wrist in petit 7 position.

(11) 1- 8: Tor cap position, 3 steps to lift.

Key tips: Take care to capture the characteristics of each step: the horizontal pad step has the heart between the feet and the walk should be smooth. The stomp-shift step shifts the center of gravity quickly, and the second step steps on the attachment point. The moment you step in and out of the step, your weight is pushed up quickly, and you keep your weight vertical when you withdraw. The second step of the three-step pick-up is on the attachment point, and the third step should be a quick calf lift, accompanied by a slight tremor.

Discussions

"Xian qi ni de gai tou lai" music: Wang was born in Beijing in 1934 and graduated from the Music Department of the National Beiping Normal University. in 1938 (27th year of the Republic of China), Wang adapted a folk song from Xinjiang called "The Girl from Dabancheng" in Lanzhou. The Girl from Dakancheng He devoted his life to the creation and dissemination of western folk songs and is known as the "Father of Northwest Folk Songs" and the "King of Western Songs".

As an outstanding national musician, Mr Wang devoted himself to the anti-Japanese movement and the struggle for the liberation of the Chinese nation with patriotic fervour from the 1930s onwards, composing a large number of high-spirited musical works that inspired the revolutionary spirit of the Chinese nation. After liberation, as a revolutionary soldier, he composed a large number of musical works in praise of the people's sons and daughters, the leaders and the people, and the motherland, which became the melody of the times, the heartbeat of the nation and a great spiritual force.

The music "xian qi ni de gai tou lai" was composed by Wang Luobin in the 1930s based on the Xinjiang Uyghur folk song "Yarya". The original song is a popular form of folk entertainment in the southern region of Xinjiang. The original song tells the story of an old man dressed in women's clothes and wearing a head covering ("head covering" is a traditional decoration in Chinese wedding customs, usually made of a square piece of gauze or fabric that is placed over the bride's head, with the front half of the gauze covering just the bride's (the front half of the veil covers the bride's entire face.)) during a break in the autumn harvest season. The young man sings and dances around the old man to attract his attention as the two of them perform a dramatic performance. The whole performance brings great laughter to the onlookers and is a way for working people to relax after work. It embodies the working people's combination of work and leisure and their love of labour, as well as the artistic flair and performing talent of the Xinjiang Uyghur people. If Yalaku is only a popular form of self-entertainment among the Xinjiang Uyghur people, the adaptation of xian qi ni de gai tou lai is more conducive to a wider range of singing, both in terms of lyrics and melody and tune.

New Knowledges

The relationship between music and dance is very close, and as dance students, they should have the corresponding music knowledge and music perception ability, which is quite important to improve the professional level of dance. However, in the teaching, we found that many dance students do not know enough about the importance of music, lack of music knowledge and poor music sense, which directly affect their professional learning level. This problem should attract our attention and be solved in a targeted way. Therefore, here again we emphasize the important role of music in dance, and analyze and comment on the phenomenon of dance teaching in Zaozhuang Economic School, and propose countermeasures for improvement, in order to draw more attention to this problem from our colleagues in the dance industry, and work together to solve this problem. The development of music appreciation cannot be achieved overnight through a simple fill-in-the-blank approach. In addition to the artistic infiltration in classroom teaching, we should also open up channels and create an atmosphere to bring various forms of musical excellence into the vision of dance majors and into their hearts and minds, so that their music appreciation can be improved through the inculcation and subtlety of various aspects.

Conclusions

Dance coordination refers to the coordinated movement of all parts of the body. It can be understood as a series of related limb movements in a way that the body is the central position. There is a sense of pulling one hair and moving the whole body, that is, one part drives all other parts to make corresponding movements. It is a sense of overall coordination and connection. In dance, it is not a matter of appearance, but it is the basis for deciding whether one can dance and dance well. We often say: "How is this person's condition." In fact, the "bar" is the physical condition, and the "piece" is the internal condition, of which there is the problem of coordination. To be a good dance student, the coordination of dance is essential. Dance coordination not only affects the sense of dance, but also affects the stability and technicality of the dance students. Only by mastering the coordination of dance. Only then can the emotion and will of the work be conveyed to the audience, in order to infect

others through their own form art. So, in teaching we have to pay attention to strengthen the coordination training for students.

The music determines the structure of the dance. Music and dance both belong to the category of lyrical and romantic art, with lyricism, from conception, creation to expression is romantic and exaggerated. Music and dance complement each other. Whether it is the dance's interpretation of the musical image or the musical connotation, it fully illustrates that music and dance can exist independently or can be integrated with each other. Music determines the style of dance. Music plays an important role in promoting the body and movement of dance, which not only sets the atmosphere, but also enhances the artistic influence. Different music styles of dance, through physical movements, express the inner emotions, which can make people concentrate on the rhythm in the movement.

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