

The Development of Teaching of Modern Dance and Choreography Techniques in China

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Abstracts

In modern dance, more than a hundred years of development course, dancers are mostly interested in exploring the depths of the soul of artistic conception, the thriller, and impulse of making public praises and even tragedy, the science of indifference, and moral preaching can let a person truly from bitterness, narrow sense of religion in a sense not only help people, instead more forcefully than political machine and moral form. The bondage of human instinct has caused a new round of suffering in which human life is weakened. Moreover, it can effectively save people from the world of pain, only confined to the fantasy of the temptation of passion and physical excitement. This article presented the development of Teaching Modern Dance and Choreography techniques in China.

Keywords: Development; Teaching; Modern Dance; Choreography Techniques; China

Introduction

Before modern dance entered China, the field of dance was filled with folk dances of different nationalities and localized dances represented by Chinese classical dance. The focus is on China's style of dance. The negative and opposing attitude towards foreign dance art was also related to China's national conditions, which were not yet liberated and had been oppressed for a long time.

In 1949, the People's Republic of China was founded. Due to the domestic anti-American and "pro-soviet" heat wave, the westernization of the extreme western ballet aristocrats' dance around the "socialist camp," especially through the "Soviet" a powerful influence, entered the culturally completely "open" in China, the Soviet Union occupied the blank of Chinese dance at a stroke, with "light up, weightless" aesthetic ideal, "three Long and small" (long arms, long legs, long neck, and a small head) and the aristocratic style of "Open mind and body" have continuously assimilated the traditional body aesthetics of the Chinese nation, affecting the aesthetic trend and body requirements of Chinese dance. To accept the scientific training system of ballet and slowly infiltrate into the training and performance of other dances. However, modern dance has paid attention to the reference to Oriental body aesthetics from the very beginning, was neglected or even banned because of the "origin" problem originated from the two "imperialist countries," the United States and Germany, which made the embryonic Chinese modern dance grow in the cracks (Martin, 1994 : 1).

After modern dance entered China, it was only in the founding of the People's Republic of China that it became formal. In the development course of nearly 20 years, Chinese modern dance has gone through learning, imitation, criticism, integration, and development. With the continuous development of people's awareness of Chinese traditional culture, modern dance has shown a trend of "localization" in modern China. The development of modern dance has

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increasingly shown the characteristics of "localization." "Localization is the most prominent feature of modern Chinese dance, and it is also the inevitable way for the future development of modern dance. Chinese modern dance has experienced different periods of development, from the initial "blind imitation" to critical imitation creation, to the cognition of the "modernity" spirit of modern dance. Western modern dance has sharply contrasted traditional Chinese aesthetics with brand-new dance concepts and forms. Studying the localization process of modern Chinese dance is also significant to the continuous improvement of contemporary dance aesthetics. The number of modern dance works is also increasing and presents the trend of "localization." The choreography incorporates elements of Chinese classical dance and folk dance. Based on adhering to the principle of free creation of modern dance, Chinese modern dance advocates the creative thinking mode of individuality, emphasizing the return to traditional culture. The selection of creative materials and the source of creative inspiration come from traditional Chinese culture's aesthetic thoughts. Modern dance works of different periods are the distillation and integration of Chinese opera, fine arts, calligraphy, and other aesthetic ideas.

In 1993, Wu Xiaobang, a pioneer of Chinese new dance in the 20th century, created a modern dance called "Chou Biao Gong," which extracted creative elements from Chinese opera and explored the theoretical and practical aspects of Chinese modern dance creation by using the elements of Chinese opera.

Lin Huaimin is a world-renowned dancer who can be comparable to those western dancers who master modern dance in China. He founded "Cloud Gate Dance Theater". His works have plenty of inspiration from Chinese Buddhist culture, such as the works of "Moon Water," and draw inspiration from Chinese calligraphy, "Pine Smoke." Some works integrate Chinese folk dance and classical dance elements, such as "A green leaf" and "Picture Scroll." Some works are in Chinese literary works to find creative ideas, representative "The Moon opera," "In Between," and so on.

Modern dance

Modern dance is a foreign dance culture formed and developed in Germany, the United States, and other European countries. Modern dance pursues freedom, individuality, and breakthrough, gives full play to the metaphorical function of body language in the process of expression, breaks through the traditional constraints, reconstructs the relationship in the dance vocabulary, and then forms a new and more expressive dance movement language system. The content of the modern dance is from the initial expression of personal emotions to the philosophical interpretation of inner thoughts, such as the nature of life and art. In the continuous integration and development over the past hundred years, modern dance is more like a point of view, an attitude, a way to go deep into the heart and break through emotions. In particular, with the efforts of representative dancers from different countries, modern dance has developed into a dance style recognized worldwide. At the same time, modern dance is a free form of dance that is often mixed with art and sculpture.

1) The historical stage of modern dance

In modern dance, more than a hundred years of development course, dancers are mostly interested in exploring the depths of the soul of artistic conception, the thriller and impulse of making public praises and even tragedy, the science of indifference, and moral preaching can let a person truly from bitterness, narrow sense of religion in a sense not only help people,

instead more forcefully than political machine and moral form. The bondage of human instinct has caused a new round of suffering in which human life is weakened. Moreover, it can effectively save people from the world of pain, only confined to the fantasy of the temptation of passion and physical excitement.

Modern dance was a revolution in the United States and Germany in the late 19th and early 20th centuries, and it completely denied the closed and rigid classical color buds. The modern dance originated in the United States and Germany and is one of the world's most international forms of dance today and has been honored as the "highest achievement of dance in the 20th century." Its founder is Isadora Duncan, the "mother of modern dance," which has a more open dance system than ballet.

(1) Open-minded, take novelty as beauty and seek artistic beauty and emotional expression that can resonate in different action vocabulary and expression ways.

(2) There is no absolute standard for "beauty." Modern dance believes that beauty is diversified and even changeable. As long as it is in line with the emotional needs expressed in the work, the aesthetic standard of the action is uncertain.

(3) Far from secular value standards, modern dance works are often highly individualistic, and their works only express the author's personal feelings and thoughts.

The concept of "modern dance" has experienced a century-long debate since its birth in Western countries. As a cultural phenomenon, modern dance is difficult to define concisely. In defining this historical and cultural concept, we will find that any attempt to be accurate is doomed to failure and often ends up in the embarrassing situation of "partial generalization." Although there are different opinions, the most popular theory is that modern dance arose from a rebellious bondage to classical ballet to break the rigid system of the traditional and stylized dance language. "In a sense, the occurrence of modern dance is a kind of reverse movement to the traditional dance art."

As a modern art with a strong sense of innovation, modern dance leads people's ideological trends, changes people's behavior, and positively influences people. From Europe to the United States to the whole world, every dawn, there will be a new concept of modern dance to promote the spirit of modern dance in the past and now. The diversification of modern dance styles is an experiment different from all traditional arts, bringing more possibilities for developing art and life. It is precise because of this diversification that modern dance is more in line with the diverse psychological and aesthetic needs of modern people (Wang aiwei,2017) . The expression of uniqueness in the language system of traditional, modern dance. This paper focuses on the arguments and characteristics of the "uniqueness" of body language extracted from the three traditional training systems of modern dance, namely, Martha Graham system, Hanfuli system, and Linmeng system, and further explains the development and evolution of "uniqueness" and its changing characteristics.

Isadora Duncan is a famous American modern dancer and an outstanding artist. It is known as the "mother of modern dance" because of its artistic realm of returning to simplicity and indomitable dance thoughts. On the one hand, she opposes classical ballet and believes that classical ballet is against natural law. On the other hand, she advocates seeking unique dance concepts from the rhythm of nature -- pursuing the natural realm, spiritual freedom, and harmony of body and mind, and requiring artistic works to keep pace with the pulse of The Times.

In the preface of the book Outline of Western Modern Dance, Liu Qingyi wrote: "As a result, the history of modern dance is often an artist personal independence of history, the success of modern dancers, they are often on the footprints of The Times, rather than a step elder dancer, especially out in the field of art, has obtained great achievements and far-reaching influence of senior dance figure, and the other for a new path of results. In this way, the face of modern dance must be a thousand faces, a thousand shapes, rather than a type, stylized face."

The "uniqueness" feature of modern dance is based on the summary of historical phenomena existing in the body language of modern dance. The analysis of individual cases of the uniqueness of movements of modern dancers and modern dancers in the past dynasties and the analysis of the "uniqueness" of the body language of modern dance is carried out.

Modern dance, as a modern dance art form that breaks the traditional aesthetic barriers, is revolutionary in its strong ideological nature. The body language of modern dance, on the other hand, relies on visual images full of symbolic and aesthetic connotations and on the creators' endless wisdom and imagination to engender deep and broad connotations to artistic works. The visual metaphor is the source of thought. It is a set of strategies to stimulate insight and ensure the artistic integrity of modern dance. It is also a tool for human thinking and helps modern dance accomplish its cultural mission.

Modern dance as a modern art, its present tense art style needs to be inherited from western fixed technology on the one hand. On the other hand, it must develop its own to survive. From tradition to modernity, Chinese modern dance seeks new possibilities for cultural development, and from modernity to tradition, Chinese modern dance explores cultural localization. A modern dancer should be a sober thinker and philosopher, not an artist and artisan who can only imitate and create ideas. Thinking and philosophy have always been important qualities of modern dancers.

Music in modern dance

Music is the emotional telling of the dance, which is usually not told in a language, and the music becomes the soul of the dance. In many cases, music is the first sensory system, and creators will capture the melody line in the music and convert it into the emotional line of the dance during the creation process. Viewers will help appreciate the music through the melody and enrich the dance content better. The music determines the structure and temperament of the dance. Due to the pursuit of individuation, modern dance's music is sometimes different from other dances, not only melodic music, simple rhythm, and even breathing sound. In order to convey the ideas of modern dance better, it is possible to become modern dance music, and modern dance music is freer and more personalized. The relationship between modern dance works and music can be described as various, parallel, or independent, or make sense of rhythm more than smooth melody, use a few musical notes or phrases to continue the whole work of

simple music, or use the "natural sound" from nature and other kinds of "concrete music."

In modern dance, it is not so much the rhythm according to the rhythm of the music as the body moves according to the emotion of music or the combination of music and body behavior. Rhythm control in modern dance is generally not controlled. "Music is the soul of dance. Music contains and determines the structure, character, and temperament of dance." There are fixed requirements for the selection of dance music. Not all music can be applied to any dance. The characteristics of music play a decisive role in the performance of dance.

Modern dance requires breaking away from the traditional, mechanical, combinatorial bondage to express free, close-to-real-life content, so the requirements for music have the following characteristics:

- (1) The music must conform to the content of the story expressed by the dance;
- (2) The emotional up and down and connections of music are different from those of other dances larger;
- (3) The music performance is more live, and the style is more popular and easier to understand.

Because the rhythm of modern dance is unlike other music, the work has a strong rhythm and is not limited to a fixed combination of movements. It is an "open" rhythmic expression. Therefore, when combined with music, dance rhythm cannot be understood according to the form of rhythm, but according to the needs of the plot of the dance work, the understanding of the music should be "paragraph." It is not limited to understanding the rhythm of the music but from the whole dance music "paragraph" analysis.

Music and dance are both "flowing" arts. There are many kinds and forms of art, and these diverse art forms are usually integrated, thus producing new comprehensive art forms. Music is an art form of time, while dance combines space and time. The purpose of both art forms is to express a process.

Music is the emotional narrator of dance. In modern dance, without effective cooperation with music, it is not easy to express the feelings and thoughts behind the dance movements only through the presentation of dance movements. For viewing dancers, they usually regard the feelings conveyed by music and the connotations expressed by dance movements as the experience of their own inner genuine emotions. The thoughts and feelings implied by dance movements are mainly told to the audience through music.

The language of modern dance

The language of modern dance refers to the movement of modern dance, which pays more attention to the fluency of the body itself, especially the use of breath. At the same time, modern dance pursues freedom and is unfettered. Barefoot dance touches the earth. The movement of modern dance will also integrate other different styles of dance according to the different content to form a new body language in line with the work, which is also characteristic of modern dance.

In dance body language, the composition of the corpus includes

- action vocabulary,
- the grammar of action connection (including scheduling), and
- the language style of action stereotyping (linguistically, it is closer to "form").

The body corpus of modern dance comes from the vertical historical undertaking, horizontal foreign absorption, and real-life extraction, reconstructed by modern dancers and become the discourse of body speech (Liu & Li, 2012: 58-61.).

Modern dance advocates giving full play to the metaphorical function of body language in the process of expression, breaking through the traditional constraints to reconstruct the relationship in dance vocabulary and thus forming a new set of more expressive dance body language systems. Body language is the sign of the creator's action in the artistic works and inevitably reveals the creator's potential ideological content.

The essence of modern dance art study is to reveal the close connection between the formation and change of body form and movement language form in artistic works and the fashion and cultural change of The Times and to reveal the cultural significance of dance art. At the same time, through the dynamic analysis of artistic works, it explains the behavior characteristics of the creators in artistic expression, interprets the body language hidden in the works, and thus deciphers the creation psychology, personality quality, and understanding of the life of the originators that disappear with the production of the works. Thus, the spiritual significance of modern dance research to the essence of human life is explored through exploring the body (Liu, 2010:1).

The body language of modern dance not only meets the basic structure of dance body language but also has the language characteristics of localization, which lies in the historical precipitation and the real-life package. The abstract character of modern dance's body movement language establishes a complete visual image system full of continuous changes, and the creator's personality not only benefits from the innovative movement group. It also needs body language that is full of both symbolic beauty and symbolic power.

The biggest feature of modern dance language is that the visual image it creates will be highly combined with its inherent symbol and meaning to complete the construction of the dance image. The modern dance language mainly selects and adopts the dance "words" in condensation, transplantation, concrete dynamic representation of abstract ideas, and re-modification. At the same time, the language that achieves poetization through familiarization is the unique aesthetic characteristic of the modern dance language. The so-called "style and symbol" gradually formed in it is the establishment process of the language system of modern dance (Liu, 2004:1)

Chinese modern dance

Looking through the historical records of dance and thinking about the representative figures of modern dance in Europe and the United States, a "history of modern dance" is a revolutionary history of "individual" to "other" dance and a history of the creation of new movement language under the exploration and establishment of "self-concept." Here, the stipulation of "specific stylistic elements" may confine modern Chinese dancers to "specific restrictions," thus hindering the deep development of the spirit of innovation or creation and the realization of the value of modern dance itself to a certain extent.

In the process of "advancing with The Times," Chinese modern dance should consider emancipating itself from "specific stylistic elements" and promoting modern Chinese dancers to obtain the "free expression" of "body language," which is real and not guided and influenced by "others" from the level of technological innovation and body language innovation. In the West, modern dance is also a thing of the past. In China, modern dance is restricted by its cultural identity and influenced by its interaction with contemporary dance.

"Chinses modern dance" is the modern dance that Mr. Wu Xiaobang brought back from studying in Japan after the reform and opening up. Modern dance spread in the West was introduced into China, which opened the limits of traditional thoughts, broadened the horizon, and pushed the cause of Chinese dance to a new wave. The "newness" of Chinese modern dance lies in the retention of the roots of Chinese dance culture and the realization of the spiritual and ideological openness and renewal of Western modern dance.

The first person in the history of modern dance in China is Yu Rongling, who learned dancing from Duncan, the founder of modern dance in the United States. She has appeared in foreign public performances many times and received high praise. Modern dance entered China in the 1830s. The first generation of practitioners, such as Wu Xiaobang, Dai Ailian, and Jia Zuoguang, conveyed the message of modern dance to China, integrated the modernist trend of thought with the national conditions, and made significant contributions to the enlightenment and development of modern dance.

Western modern dance was introduced into China at the beginning of the 20th century. Due to the complicated domestic environment and social and cultural changes, modern dance was almost at a standstill from 1949 to 1979. After the reform and opening up, a hundred schools of thought contended in Chinese literary and artistic creation.

If narrowly regards Chinese modern dance as a western modern dance genre or only defines it as distinguished from the ballet dance style, the result essentially ignores that modern dance is a dance art of transformation from traditional to modern art revolution and art movement, thus ignore the emphasis on " modernity "of" modern dance "

As a foreign species, it is a long, interesting, and dangerous process for modern dance to be accepted by Chinese dance, which is largely caused by the barriers of Chinese traditional culture and the impact of the development mismatch of economic reality. The development of modern dance art in China should be explored more freely. We must understand and appreciate modern dance with a modern spirit and scientific attitude and be able to understand and give correct guidance to modern dance correctly. Based on a hard study of tradition, inheriting the essence of tradition, absorbing the essence of foreign countries, and constantly digging out new contents so that Chinese modern dance can stand in the forest of world dance art with its strength (Xu, 2020: 106).

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Chinese modern dance should have distinct national characteristics and cultural traditions, unique artistic character, and charm. On the one hand, Chinese modern dance to the world should strive to reflect the excellent cultural traditions of the Chinese nation and the spirit of The Times; On the other hand, we also learn from and absorb the excellent achievements of other countries and nations. We should build modern dance with Chinese characteristics. First of all, it is a national art with a Chinese style and style that is popular with the Chinese people, and at the same time, it should constantly communicate and merge with the excellent cultures of the world. We are part of the world's dance art. Chinese modern dance is moving forward on the road with national characteristics.

Chinese modern dance, which critically inherits and innovates traditional dance, makes its expression form more novel and its training method more unique. In the second creation of the work, freedom is taken as the primary consideration. The dancer's understanding of the work and the dancer's personality is reflected based on preserving the tradition. In modern Chinese dance's continuous development, traditional Chinese cultural elements have been integrated into it so that the Chinese and Western cultures can collide and fuse in modern Chinese dance to reflect the openness and openness inclusiveness of Chinese traditional culture (Xiao, 2020: 92.).

Among all kinds of dances, modern Chinese dance is the art that can express emotions and restore certain body feelings in the body. Individuals can physically express their psychological states. However, it points to not a simple process of expression but the awakening of a wise way of life. The choreography and creation of Chinese modern dance should maintain its original artistic characteristics and adapt to the development environment of Chinese modern dance. Chinese modern dance development should seek a path between tradition and innovation. Practice is the only way to develop further "Chinese modern dance" (Xu, 2020: 106).

Chinese modern dance and modern western dance share the characteristics of The Times and the characteristics of The Times. They both express the specific spirit of The Times and the aesthetic orientation of their people. However, different from the styles and forms of various traditional dances, they strive to create new artistic styles and forms, which are inevitable to follow the development of society. However, this creation and change are slightly earlier than Chinese and Western modern dance. Both emphasize the creation of new forms and movements, the exploration of new ideas and creative methods, and the pursuit of new aesthetic tastes. However, due to their different countries and historical and cultural backgrounds, although they are changes and creations, they will naturally produce different characteristics when pursuing their way of thinking and aesthetic characteristics. Modern dance is blossoming on the global art stage with the most direct, free, open, and diversified attitude. Taking advantage of this flourishing trajectory, China's modern dance is now in a hot period, inheriting the traditional national culture deposits of 5,000 years, giving play to the rich dance culture and art with national characteristics, nourishing the flower of art and making it prosperous. The creators of modern dance constantly seek more and wider development space

from the concise and abstract art form of modern western dance. It is of great practical significance for the quality and aesthetics of modern Chinese dance to preserve the techniques of dance choreography and integrate the essence of national characteristics of traditional culture and art.

The primary problem facing modern dance in China today is nothing less than "going local" and "international integration." To sum up, "going native" means that we should return to our native culture with lofty emotion and treat foreign culture with a conscious attitude. "International integration" is that we should focus on building national cultural brands and integrate them into the international community. Undoubtedly, both roads are in the right direction, and both should be taken with the head held high. In terms of its specific meaning, "going home" is to expect the recognition of the local audience, and "international integration" is to expect the recognition of the world dance circles. The psychology of looking forward to identity and finding resonance is the common long-cherished desire of art creators. International identity is more authoritative than other identities, which is also the target direction modern Chinese dancers struggle to pursue. However, in seeking international standards, we should always be vigilant and keep in mind the original intention of artistic creation. The foothold of Chinese modern dance is always based on national cultural character and independence rather than catering to Western standards (Yu, 2015 : 6-25).

Teaching Choreography techniques

The technique is a theoretical concept that must be explored continuously in practice in dance creation. Techniques of dance movements, language and emotional techniques of dance movements, and visual techniques of dance pictures are classified according to the process of dance creation. Techniques can be learned and are the basis of dance creation. However, it is impossible to create good dance works by relying solely on techniques. Techniques should be integrated into the intangible, and free "technical" dances should be created in the "limited" techniques.

The primary teaching of choreography methods

Choreography techniques are the method of formation and variation of dance movements and the law of developing motivational movements into sentences, passages, and, thus, into a work. It is a technical way to construct dance language and shape character images. To sum up, the first method is repetition. The second method is contrast, the third method is exchanging, which mainly includes formation, rhythm, order, and the fourth method is comparison, which is performed through a metaphorical technique. The fifth method is a connection, which means maintaining fluidity between actions. The sixth method is to embellish the action to make it more aesthetic.

The specific method used in choreography is a kind of artistic movement, and techniques mainly deal with artistic movement, which is to form a smooth dance form by combining and changing various ways to connect artistic movement. The choreography techniques are varied, interrelated, and can be interspersed. The first is the choreography of movement elements, the most basic method in choreography. It refers to the decomposition of a specific dance movement, the analysis of its interactivity in dynamic, rhythm, direction, and other elements, the finding of its development direction, and then the reassembly of them to form a new dance path or make the specific dance movement more adaptable to the overall dance form. The second is the modeling through the method, which refers to the very symbolic,

representative modeling in the dance to reproduce through the method. The last one is music choreography, which means that the dance takes music as the main melody and choreographs it according to the speed and strength of the music to achieve visual and auditory unity. There are various choreography techniques; here are just a few typical ones. These techniques are interrelated. Most dances do not use one technique but a combination of many methods.

Technique language

"Technique is not language." This reveals a profound problem: technique is only the means and ways of our structure of action language and does not mean the complete sense of language. Language must involve the inner meaning of the form of movement, that is, the aesthetic expression of the dance. Techniques must be directed towards the intention of self-expression; To encourage the discovery of new techniques does not mean that techniques are everything. When the dance technique is perfectly integrated with the external form and the content of expression, the eyes of the audience will see a whole image. Both movement deconstruction and modern technology focus on the micro level of dance movement language and discover the factors that lead to changes in the visual effects of movements in the decomposition of elements of dance movements.

The three stages of dance creation: The first level: is language thinking: improvisation, dance, image design, action deconstruction, and directing (omitted). The second level: is choreography techniques: modern technology, symphonic technology, double technology, and triple dance technology. The third level: is dance structure: dance sentences and dance segments, scheduling, modeling/linear/comprehensive, emotional sketch, plot sketch, and Dance Drama (Xu, 2017: 150-153).

The basic introduction to choreography techniques begins with modeling. The definition of *styling* is "the stillness of the moment." Modeling is a part of the movement, dance cannot do without modeling, and modeling is the easiest way to get started—the creation of sex. The second is action. Action is "the movement of the human body in space." We come from the shape and demand to see the process of action rather than the result of the shape. The second is the connection. When we talk about connections, we talk about connections between existing actions and actions. It is the out of one action and the another action, which is called joining, which is very important (Liu, 2001:1).

At present, there are three main tendencies in the choreography of modern Chinese dance: one is the body technique, the other is the concept of theater, and the third is the school. The creation of body technology tendency is represented by the major modern dance companies in China and the modern dancers independent from these dance companies.

Choreography Techniques of Modern Dance

Modern dance dancers are often not satisfied with the traditional stage mode, which is in line with the "pioneering" characteristics of modern dance. The core of "pioneering" is "breaking through." Dancers are constantly breaking through and pursuing new ways of creation, which is also the pursuit of today's young people.

Traditional stage performances often emphasize the width and depth of the stage. With the development of choreography techniques, especially the application of modern dance choreography techniques and multimedia technology, the use of stage has become multidimensional and multi-level. The stage is not only limited to width and depth but also to height and audience area. The multidimensional performance of modern dance mainly includes

two parts: one is the basic application of stage space; the other is the extended application of stage multidimensional space.

The training of modern dance always emphasizes the coordination between breathing and movement. When the movement is changed from fast to slow, the breathing is also changed potentially. As the movement becomes faster, the strength increases, and the breathing is naturally rapid; As the movement slows down, the breathing changes to a more natural state. Improvisation is often used in the creation of modern dance. The change of speed and speed in improvisation is often from the heart. That is, the inner feeling dominates the movement time. In modern dance, there are slow-movement pauses and fast-movement pauses. The pause is the end of a dance "sentence." At the same time, the pause can be changed into a fast or slow movement. From static rotation and peace to movement, first, we need to start from the inner feeling, breathing, strength, and finally, the center of gravity. Sometimes there is a force and center of gravity simultaneously, and sometimes the center of gravity first and then the force. The time of immobility can be long or short, and the longer the time of immobility, the greater the pressure inside the dancer.

Conclusion

The modern dance itself is an art of liberating the mind and body. Chinese modern dance entered China in the 1980s and has been increasingly accepted by the public. From the state of self to the support of government departments, from the creation of imitation to the transformation of self, reflection on self-development, and enriched self-education, while absorbing and learning from foreign development experience, began to think about the localization of Chinese modern dance, and a positive attitude towards the excellent Chinese tradition, excellent Chinese culture, and use the style of modern dance to express contemporary China. Basic choreography techniques of modern dance While following basic choreography techniques, combined with the pursuit of the free style of modern dance, there will be some unique changes in time, space, movement, and other technical techniques, which is also the characteristics of modern dance choreography techniques.

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