

The Literatures of Ballet Teaching in China

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Abstracts

In learning ballet, knowledge of music theory is an indispensable part. Whether the students control the music well or not depends on whether the students have an understanding of the rhythm of music. Offering music theory courses in learning ballet is conducive to cultivating students' sense of rhythm and perception of music, giving students motivation and stimulating their emotions. Good music can bring students the effect of setting off the classroom atmosphere. This article presented the literature of ballet teaching in China.

Keywords: The Literatures; Ballet Teaching in China; China

Introduction

Ballet is a stage performance art that expresses dramatic plot stories through dance, music and stage scenery, or has no story content, but uses dance as a means to visually explain music. The development of ballet can be summed up in three sentences: "originated in Italy", "growth in France" and "prospered in Russia". At present, ballet in the world is divided into three major genres, namely (1) Italy: ballet originated in Italy, the word ballet (Ballet) comes from Ballare in Italian (that is, dancing) and Ballo in ancient Latin, and finally in French. Ballet was determined and is still in use today. Ballet was born out of Italian aristocratic sideshow performances in the 14th and 15th centuries (that is, the Renaissance). At that time, the nobles watched a gorgeous dance called "Bali" or "Baletti" in the court, which was the prototype of the later ballet. At first, the nobles danced purely for self-entertainment. After hundreds of years of development, ballet technology has been perfected day by day, and it has become the most essential and perfect form of dance performance in today's society. (2) French ballet: the first peak of ballet art development Ballet was introduced to France from Italy at the end of the 15th century, and since then ushered in the first peak of ballet development. Since the 16th century, ballet has become an important part of the life of the French court. The "Queen's Comedy Ballet" performed at the wedding of Queen Louise's sister in 1581 is the first large-scale ballet in history. In 1661, King Louis XIV of France, who loved ballet since he was a child, ordered the establishment of the first dance school in the history of ballet, the Royal Academy of Dance, and began to conduct standardized research and organization of dance training. The foot and hand positions of ballet were determined at that time and are still in use today. This is why the ballet terms commonly used in the world are still in French. In the second half of the 17th century, the art of ballet began to step out of the palace and onto the stage, becoming a theater art, and the development of ballet entered a new era. In Lully's "Triumph of Love" performed at the Paris Opera House in 1681, the ballerina made her debut on stage, and Jane Fontaine, who played the heroine, became the first female ballerina in history. The main characters are all played by male actors. In the 19th century, European romanticism had a profound impact on ballet art. Ballet has undergone

*Received: October 3, 2023; Revised: November 1, 2023; Accepted: November 2, 2023

fundamental changes from content to form. On March 12, 1832, the Italian star Marie Tarrioni premiered the ballet "The Fairy" at the Paris Opera House. For the first time, she wore a white long gauze dress and danced on tiptoes, creating a ballet dancer with toes. The history of dancing has also opened a new page of ballet. Marie Tarrioni is known as "the ballet fairy who does not touch the ground". On June 28, 1841, the classical ballet "Giselle", known as the "White Ballet", was staged in Paris. The birth of "Giselle" marked the peak of French ballet development. (3) Russian ballet: the prosperous period of ballet art

In 1738, French ballet master Jean-Baptiste Landet brought ballet to Russia and established the first ballet school in St. Petersburg, thus promoting the rise and prosperity of Russian ballet.

At the end of the 19th century, ballets such as "Swan Lake", "Sleeping Beauty" and "The Nutcracker" created by the great Russian composer Tchaikovsky were successively staged in Russia and other countries around the world. Since then, the center of world ballet art has shifted from Paris to St. Petersburg. The development and prosperity of Russian ballet benefited from the dramatic reform of ballet by the famous choreographer Fokine and the teaching method of ballet master Enrico Cecchetti. They changed the face of ballet in one fell swoop and gave ballet dancers the opportunity to show themselves A true artist, well trained and graceful. The spread of Russian ballet in the world is due to Sergey Diaghilev, who has made the destiny of ballet and influenced ballet all over the world. Diaghilev himself can't dance ballet, but he is proficient in other art forms, and he is an excellent arts manager and activist. In 1909, he led the Russian Ballet to tour Europe, injecting vigor and vitality into the declining French ballet. The extraordinary skill of Nijinsky, an outstanding actor in the troupe, shocked Paris, and Nijinsky's miraculous and amazing jumps were spread throughout Europe. It is also second to none.

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In 2005, Yang Ting wrote "The Influence and Function of Music on Dance": In the art of dance, music is more important than beauty and lighting is the most intimate. Learning music well can improve dancers' aesthetic ability and perfect their sense of music. Music is the common language of human beings, because concerts affect people's emotions, regardless of time and space, and dancing can't be separated from music. The purpose of dance is to convey their inner feelings with music, and to show their true feelings in dance. "Compared with the two arts of dance and music, music is more profound, and there are things that dance can't show" (from Dai Ailian's speech at the summary meeting of the first national ballet competition). This is because the music in the auditory sense always gives people the imagination to change their names than the dance in the visual sense, and the thoughts are always rich in objective concreteness; What's more, different regions and cities, different national cultures and spirits always lead to the abstraction of expression in direct proportion to the richness of imagination. Music is a kind of emotion and emotional resonance caused by people's hearing, which is vibrated by sound waves and displayed in the process of time. Dance is a comprehensive performance based on human body movements and with the help of music, poetry, drama and dance beauty. Music can be performed independently, and if there is no band to accompany the dance, it should be performed by tapping the rhythm, thus explaining the position of music in the dance road. A successful dance work can leave a deep impression on people, in addition to its unique style, novel movements, excellent dancers'

performances, beautiful costumes and stage design, the key is beautiful music. Beautiful music not only becomes an indispensable part of dance works, but also adds luster to dance performances. For example, the music of the dance drama "Daughter of the Desert" has cheerful melody and beating rhythm, giving people a sense of exuberance and excitement. There are also sad melodies that remind people of those touching dance scenes. Dance music is an indispensable part of dance creation, and it is also created by composers according to the ideological content and character style of dance. Music has laid a solid and successful foundation for dance creation. Therefore, good dance and music have completed half the tasks of dance creation and characterization. In order to improve the quality of dance creation, we must attach importance to the creation of dance music. As a comprehensive art, dance plays an obvious and important role. In the art of dance performance, beautiful music cooperation can help dance express emotions, embody personality and contrast temperament in the whole performance process, thus shaping a perfect dance image. Music can greatly enhance the expressive force of dance art and make the combination of dance paths more vivid, which is the extraordinary and important role that music plays in dance. In addition, dance is inseparable from music, and it is also based on the need for sound instinct in dance art. In this regard, some people have put forward different views. They think that in the art of dance performance, dance movements are the most important and dance music is the second. I think this view is very naive and ignorant. "Dance Art" In general, when people appreciate dance as a visual art, music is always an invisible partner. It is in the orchestra pit and has no intention of showing up. It is only when people turn on the lights to show respect, for example, at the end of the dance, please ask the conductor to bow to thank the audience, and then remind people of the existence of music. Music can make people produce a kind of passion and impulse from the heart. The above examples show that whether we are engaged in dance performance or as a dance connoisseur, we must learn and understand music more deeply. Because, in the art of dance, music will always be the closest partner of dance. In the history of music and dance, there was a famous saying that made musicians feel comforted and warm, that is, "Music is the soul of dance". Musicians know that this is the dancer's sincere praise for the invisible partner in the dance art, and at the same time, it also expresses the wish and requirement to give full play to the role of music in the dance art. Practice has proved that this poetic metaphor has really played a great role in the development and improvement of dance music during the development of dance art. Nowadays, the relationship between dance and music is closer. Music and dance are an inseparable partnership. Music is the voice of dance, and dance is the form of music. One is tangible and silent, and the other is audible and intangible. They cooperate and depend on each other to jointly create a bright future for the dance art cause.

Wang Zaidong 2010 (School of Music, Shaoguan University, Shaoguan, Guangdong, 512005): Ballet is an art originating from Europe, and it is the highest artistic expression of stage art. A complete symphony orchestra can naturally and perfectly set off the artistic atmosphere. However, not to mention a complete symphony orchestra, even a small quartet orchestra is not so easy for me to find in local colleges and universities. Therefore, no matter at home or abroad, piano accompaniment has naturally become the best choice for ballet training or performance. Many people lack sufficient understanding of the use of piano accompaniment in ballet dance teaching. Even in the eyes of some dance teachers, they only stay at the simple level of "assisting" teaching and helping dancers beat the time. Few people make clear the relationship between accompaniment music and dance in teaching. As early as in ancient

China, the so-called "music" included music and dance. In the pre-Qin and Spring and Autumn period, dance was already a comprehensive art integrating music and poetry, and the three interdependent and coordinated development. Dance perceives artistic images through auspiciousness. It is limited to sound and is mainly based on viewing, while music infects the audience through sound images. Those who cannot be touched are invisible, relatively abstract and difficult to understand, and are mainly based on listening." Therefore, when the accompaniment music is closely combined with the ballet dance, the music becomes the sound of the dance, and the dance becomes the shape of the music. The dance can clearly and intuitively express the inner wine of the music, and in turn, the accompaniment music can control the rhythm of the dance movements and set off Atmosphere, endows the visual image of dance with rich appeal, and plays a role in perfectly expressing the art of dance. Therefore, the two complement each other and rely on each other. We should realize that the solo stage of Guoqin, which treats the dance accompaniment as its own show off, is very irresponsible and irresponsible for the accompanist who takes the dance accompaniment as a pianist. Those that do not meet the requirements of professional teaching; we must also realize that it is inappropriate to use dance teachers as the mainstay, supplemented by piano accompaniment, and the accompaniment is just a "living metronome". change. We say that an excellent Guoqin accompaniment should not be regarded as an accompaniment to ballet teaching, but should be positioned as a participant and the best collaborator in the perfect dance art.

In 2011, Fan Di talked about the integration of basic ballet training and piano accompaniment. First, the relationship between Ba Ying teaching and piano accompaniment is an important part of ballet teaching. Piano accompaniment has become a good assistant in ballet teaching because of its economic, flexible and practical characteristics, and it is closely combined with ballet teaching to become a unified whole. Second, the role of piano accompaniment in ballet basic training. In ballet basic training, it is not just that the music is good, the music is regular, and it can be matched with the movements. This ignores the subtle relationship between music and Batang movements. The basic training course of ballet is to train students' various abilities through various combinations of movements with different speed, strength and amplitude. Piano accompaniment should understand the significance and purpose of movement training and grasp the melody and rhythm of music as a whole according to the essentials and structure of movement training. Third, the choice of piano accompaniment in the basic training of Ba Ying, the basic training course of ballet is very rich, and a class may include posture, handling, handling, skill training and so on. The ability to control muscles, the ability to flexibly control joints and the ability to complete skills will all be involved. According to the needs of action training and emotion, each combination should have corresponding music to match.

In 2011, Yin Shaoqin talked about the preparation before the first class and before playing in "Talking about the Playing of Ballet Basic Training Music". As a piano accompaniment teacher in basic training, he can make a detailed and systematic arrangement of the combined music in class before each class. Skilled playing is the cornerstone of all work. Here, I think it is necessary to mark the stress positions in the score, because these stresses are probably the places where this combination moves-such as the position of the head, the position of the feet and the position of the receiver. It is also possible that a certain stress is where the combination needs to make control skills, such as leg control and so on. Then, as a steel partner teacher, the author thinks that this pre-class preparation work is worth paying attention to. It is such a seemingly small stress that is related to the accuracy of

students' grasp of the rhythm stress when doing basic training combination. 2 Rhythm and Beat Control: When training with or without piano music, the dance teacher will count the beats and rhythms and finish the combination training with the students just after learning a new combination. At the same time, the piano accompaniment teacher plays the corresponding soundtrack according to the signature and rhythm of the spectrum. When the students are proficient in basic movements, the dance teacher will stop shouting beats and rhythms, and let the students complete the combined movements independently, so as to exercise their independent thinking and practical ability. Then, at this time, as a piano accompaniment, what problems do teachers need to think about? The author believes that, first of all, the piano teacher must learn every expression term, speed mark and speed mark on the spectrum by heart, and play the first combination score music according to this. Before talking about this issue, the author wants to say a little about the basic skills of piano and piano accompaniment. Basic skills training is of course important, so we should practice it in a scientific way and pay attention to the quality of practice. "I would rather slow down and pursue high-quality exercises; At the same time, the practice of basic skills requires diligence and perseverance. Only through unremitting training day by day can practitioners make their basic skills change from quantitative to qualitative and make progress. " Don't fish for three days and dry the net for two days. In this case, if you don't practice today, the practice effect you got yesterday will be greatly reduced. When you practice tomorrow, you will return to the state where you can practice for a few days, which is very unfavorable for your later study. Basic skills should be practiced every day. As the saying goes, practice makes perfect. This "familiarity" and "cleverness" are obtained by our unremitting practice. Every time we practice, the progress is the unity of progressiveness and faltering.

Shao Yiyan's "Discussion on Piano Accompaniment in Ballet Basic Training Classroom Teaching" source "Cultural and Educational Materials" 2013 No. 30: Ballet Basic Training Course is a main course of the ballet teaching system, and it is also the basic ability training of dance majors in art colleges. The main course, through ballet basic training, can effectively improve students' basic technical literacy, and at the same time cultivate students' ability to combine body and music. Basic ballet training classes usually use a variety of movement combinations with different speeds, strengths, and ranges to systematically train students from the shallower to the deeper. In the training process, accompaniment music is indispensable. Due to its rich texture change ability, musical color influence and convenient and stable use conditions, the piano has become the first choice for ballet basic training. Now it includes dance piano accompaniment in basic ballet training courses and other types of basic dance courses, and has developed into an independent and special discipline. Piano accompaniment teachers should not only be familiar with and understand ballet basic training courses, master the movement vocabulary required for ballet basic training courses, and have good piano skills, skills, and expressive abilities, but also choose appropriate accompaniment music in ballet basic training courses and Through the correct playing method, a good sound effect can be achieved, and students can be given clear and accurate music content prompts in hearing, and in line with the requirements of ballet basic training teachers, help students improve the quality of the composition of action combinations. 1. Basic understanding of the accompaniment of ballet basic training courses: Ballet, as one of the dance categories in the world, is inseparable from music, just like other dance forms. Ballet is a stage art completed by dance and pantomime with the cooperation of music. As a basic course for dance majors, the basic ballet training course is aimed at dance majors from training the basic essentials of a

single movement technique and movement norms to strengthening students' ability to accept various combinations of different skills and mastering the ability to improve their skills. On the one hand, it is indispensable to combine accompaniment music to improve students' music rhythm ability and improve students' music literacy. The piano accompaniment of the ballet basic training class is not only a kind of classroom accompaniment music, but also not only a kind of background music for the basic training group, but more importantly, the accompanist uses accurate music combined with the technical movements of the basic training class. Weaving and integration, using the piano's beautiful melody lines, varied harmony effects, and flexible and changeable rhythm patterns, inspires students to listen to every phrase in basic training. Feel the emotions conveyed by each musical idea, thereby improving students' understanding and perception of music, reflecting the transformation of music into physical performance, expressing the connotation of dance through the feeling of music, stimulating students' artistic potential and imagination, and enhancing their artistic expression.

Li Jing 2014. Xi'an Song and Dance Theater "Analysis of the Origin and Development of Ballet": Ballet, also known as "European classical dance," is a traditional dance that originated in Europe. The origin of ballet can be traced back to before the 17th century. Traditional ballet was only a form of dance performance confined to the royal palace and nobles. After the 1720s, ballet began to spread among the people and spread and developed on a large scale. This dance form initially spread among the European folk, and it is deeply loved by the people because of its elegant dance movements and graceful dance postures. Therefore, its spread among the people is also very fast. After only half a century, ballet, a dance form, has many lovers in the European continent, and its spread area is also all over the entire European continent. 1. The current development status of ballet in the contemporary era (1) It has many lovers. Ballet, as a traditional dance with a long history and a long history of transmission, has always been loved by people. In Europe in the 17th century, the art of ballet was not only loved and pursued by the royal family and nobles, but also loved by the general public after it was spread to the people. After hundreds of years of inheritance and development, ballet art has spread to other countries in the world, and because of its unique performance style, it is also deeply loved by people all over the world. Looking around the world, there are countless people who love ballet. The art of Bajuu dance has a deep popular foundation in contemporary times. (2) The development has risen to a new height. As a traditional classical dance type, ballet has been inherited and developed for hundreds of years, and its development process has once again risen to a new height in modern society. With the development of socialist cultural construction work in recent years, people's love for dance art has risen again. As a typical representative of western dance art, ballet has naturally received the attention of the general public. In modern cultural society, the art of ballet is loved by many people, and more and more people have begun to learn ballet in recent years, and its development has reached a new height again. (3) There are problems in the process of communication development. Although the development of ballet art in modern society is generally optimistic, the problems in the development process cannot be ignored. Ballet originated in Europe, and it entered China after a long process of development and dissemination. With the re-emergence of ballet art in recent years, the dance art has also been widely disseminated. However, in the process of dissemination and inheritance, some dance learners tampered with ballet movements at will, discarding the essence of traditional dance. Therefore, the dissemination of ballet can not achieve good results. (4) The inheritance of ballet is not in place. Another problem in the development of ballet is that the work of

inheritance is not in place. Although people's love for dance art has reached a new climax in recent years, for the majority of young people, they still don't pay attention to the study of ballet art. As a precious dance art, ballet needs to be learned continuously in order to be passed on, and contemporary teenagers are not very interested in ballet learning, which may lead to the impact of ballet inheritance. Through the above research on the origin of ballet art and the development status of ballet in today's society, we can see that ballet is an important artistic wealth in the history of human art. It still plays a huge role in today's cultural society. However, there are some problems in the development of ballet in the current cultural society. We should take effective measures to promote the development of ballet, do a good job in the inheritance of ballet, and let this dance art shine more light in the history of human culture.

In 2017, Han Xiaojuan wrote in yellow river of the song's Piano Accompaniment in Basic Ballet Teaching in the 11th issue of 2017 that in China, many colleges and universities have dance majors, and the application of piano accompaniment in dance teaching has gradually become a routine way, especially in ballet dance performances, piano accompaniment plays an extremely important role, and music is very important for basic ballet teaching. This paper analyzes and discusses piano accompaniment in basic ballet teaching. As far as piano accompanists are concerned, they need to have good artistic accomplishment, such as solid piano basic skills, good aesthetic awareness and ability to appreciate music. The piano basic skills mentioned here mainly involve excellent performance foundation and exquisite improvisation level. If you want to improve the fluency of performance, you need to master the piano basic skills, such as mastering the skills of playing octaves and scales in 24 major and minor tones, and fully understand dance works, and use various ways to change rhythm types and design dances with various styles of music.

In 2018, Xu Qian (School of Music, Yancheng Normal University) published "The Importance of Basic Music Theory Knowledge in the Teaching of Dance Majors in Colleges and Universities": The theoretical basis of music is an extremely important composition, whether it is for the construction of the professional quality of dance majors or the development and implementation of the teaching of corresponding courses for dance majors. There is a close relationship between dance and music. Music is a very important auxiliary element in both dance practice and dance teaching. To some extent, the formation of students' dance literacy and dance expressive force is based on students' basic music foundation and music literacy, and good dance presentation and stage expressive force are closely related to students' good feelings about music, an important art form. There is a close relationship between the basic theory of music and dance major. Usually, we can't do without background music in dance teaching, and large-scale dance performances are often based on the corresponding background music. Students further realize the importance of enriching their basic theoretical knowledge of music. When teaching students majoring in dance in colleges and universities, whether it is the teaching of basic courses or professional courses, music is usually inseparable. In the teaching of basic knowledge, music is often the background, and it is also a very good foil. Music can give students a sense of rhythm and make their stage performance and physical presentation more clear and accurate. And if it is the teaching of professional courses, or the arrangement of dance dramas, it is even more inseparable from music. Dance brush usually takes the corresponding music theme as a guide, and students need to combine their own understanding and feelings about music to show the stories, plots and even images in music with their own limbs. Music is an important support and guidance for dance teaching, no matter what form or focus of teaching. If students lack the basic

theoretical knowledge of music, it will be difficult for them to carry out the teaching theme, and it will also directly affect the formation and strengthening of their own dance professional ability. Dance is an art form to show its vitality by doing more. People can only appreciate and feel dance from the surface of dance movements, which is too difficult for most people. At the same time, because the level of dancers is different, the connotation of dance may not be able to show meters. Music does not have this problem. Music, which is known as appealing to both refined and popular tastes, is integrated into dancing, which immediately makes the art of dancing rich, vivid and sensible. Therefore, when teaching students majoring in dance road in colleges and universities, it is necessary to strengthen the improvement of students' knowledge level of basic music theory, so as to effectively combine the two art forms, make them play a complementary role, make the expression content of dance more abundant, and make the art form of dance more appealing.

In 2018, Zhao Yang Huo Sijin talked about the piano player's lack of emotional cognition in the paper "Talking about the problems existing in piano playing and the solutions". After becoming a teacher, many teachers have entered the stage of "Buddhism". In recent piano playing, piano music with different styles is becoming less and less common. The player needs to understand that the cultivation of piano skills requires hard work and hard training, and also needs to flexibly change learning methods. The player can master various skills to make the performance. At present, many piano players don't have playing skills, don't know when to jump, and some players have irregular training, and the most basic sound patterns in accompaniment, such as chords and transposition, are not clear. Moreover, they don't have a good grasp of the accompaniment sound type and can't make proper use of it. The lack of these skills makes the performance style relatively monotonous and boring. Why do piano players have utilitarian study and psychology? In the final analysis, it is because they do not have high artistic accomplishment and musical accomplishment. Players with high musical self-restraint can devote themselves to the creation and deeply explore the repertoire, and understand the composer's initial appearance and feelings when he creates from the background and style of the repertoire.

In 2018, Han Xiaojuan wrote in yellow river of the song's "Analysis of the Function of Piano Accompaniment in Basic Training and Teaching of Ballet" in the 9th issue of 2018 that music and dance are interdependent and complementary, which gives people beautiful enjoyment and creates beauty from the visual and auditory perspectives. Piano accompaniment is essential in the teaching of basic ballet training (hereinafter referred to as Ba Ba Ba Basic Training). Flexible and beautiful piano accompaniment music exerts a subtle influence on and cultivates students' sense of music from melody, rhythm, speed, timbre, breath and other aspects, which has a positive role in promoting ballet performance at a deeper level. Piano accompaniment improves students' training enthusiasm and expressive force in ballet basic training teaching with flexible playing skills, full playing passion and rich repertoire. At the same time, piano accompaniment is based on meeting the teaching requirements, grasping the changes of movements and emotions in time, adjusting and expressing music with rich musical connotations, integrating music with dance, and adding the charm of ballet basic training teaching. Piano and Batong, both representatives of elegant art, directly measure the beauty of the present. The integration of piano accompaniment into ballet basic training teaching requires not only the ballet basic training teachers to grasp the emotions conveyed by music, but also the piano accompaniment to give full play to its role and show the endless artistic appeal brought by Baptiste basic training teaching.

Li Ting (Yuncheng Kindergarten Teachers College) published "The Importance of Knowledge and Skills of Music Theory, Solfeggio and Ear Training for Learning Dance Course" in 2020: "Music Theory and Solfeggio and Eartraining" is one of the most important basic courses for music and dance-related majors. Only when students firmly master the knowledge and skills of music theory, solfeggio and ear training can music and dance be closely integrated in the process of learning dance art. Make coherent dance movements according to the rhythm and thoughts of music, and use body language to express some special thoughts and emotions, so as to improve the artistic communication effect and emotional rendering ability of dance majors in dance performance. " This paper interprets the importance of actively organizing knowledge and skills training in music theory, solfeggio and ear training in dance teaching. From the perspective of basic music theory knowledge and skills training, effective music theory teaching can deepen students' understanding of knowledge and skills in interval, chord and mode tonality, make students' musical perception in dance performance obviously enhanced, and make relevant dance moves with more sense of rhythm and rhythm, thus forming a personalized dance art performance style. Really achieve a high degree of unity between dance art and music art, so that students' rational support ability of music feeling in dance performance can be further strengthened, and the artistic realm of dance performance can be improved. From the perspective of solfeggio, the professional training of solfeggio in dance performance teaching can enable students to master the music information knowledge involved in dance in a short time, and effectively train students' ability to perceive and understand the music art, grasp the rhythm of dance music and feel the dance art with inner hearing, so that students can deepen their understanding of dance art under the effect of solfeggio and achieve good learning results. It can be seen that music theory, solfeggio and ear training, as the basic comprehensive training contents in music education, can be infiltrated into dance teaching guidance activities, which can strengthen students' ability to understand and perceive music, and their ability to cooperate with each other in mouth, ears, hands and heart in dance performance, ensure that students can better appreciate and express music in dance performance, realize the organic integration of dance art and music art, and ensure that the training effect of students' dance performance ability is improved step by step. To sum up, there is a close relationship between music education and dance education. In the process of actively organizing dance course teaching, strengthening the training of students' music knowledge and skills in music theory, solfeggio and ear practice can cultivate students' sense of rhythm, ability of reading music and ability of mode and tonality, optimize students' music literacy, and promote the quality of dance teaching obviously, which is helpful for students to systematically learn dance skills and improve their dance art performance ability.

In 2023 (Shanxi Normal University), Zhao Zhiqiang said in "A Brief Analysis of the Differences and Connections between Classical Ballet and Modern Ballet Music": The rhythm of music will affect the emotions expressed by music. If it is said that most of the music selected by classical bassoons are relatively soothing, soft or solemn tunes, then modern batangs are. If it is said that the emotions expressed in the music of Jidian Ballet are relatively peaceful or show a kind of high feeling, then the choice of music in modern ballet emphasizes the breakthrough of the music itself in the existing framework and established mode. , presents a "break" with classical ballet music through a brisk, lively and wanton indulgence style, so as to confirm and realize its own independent value. It should be said that the impact of modern ballet itself on classical ballet is clearly reflected in the choice of music, and the

emotion expressed by music is precisely the key to showing the characteristics of ballet yellow. Any art form ultimately evokes emotional fluctuations in people's hearts, and ballet is no exception when it comes to music selection. The music style chosen by classical ballang makes its call to people's inner emotions relatively gentle, and the call to people's inner emotions requires the cooperation of dances to achieve a coordinated effect. Compared with the more classical mode of emotional appeal, the music of modern ballet is more direct in awakening the inner emotions of the human body. The call to people's inner emotions is direct, without using the body movements of ballet as an intermediate medium. "People often ignore the psychology because they pay attention to the main body of dance dramas." Compared with the pursuit of elegant classical ballet music, modern ballet music is more about the sense of impact, which can mobilize people's inner turmoil in an instant. It can be seen that in modern ballet, music and dance are juxtaposed, and this is prominently reflected in its mode of calling people's inner emotions. Of course, although the above has made a detailed analysis of the music selection and use of classical ballet and modern ballet, and the difference between the two is clear. However, this does not mean that the two are diametrically opposed and completely separate. In fact, if we look at the context of historical development, the existence of the two is precisely interdependent and difficult to separate.

Conclusion

The study in ballet should pay attention to the coordination of music and body movements. Second, pay attention to the emotional nature of music itself. Third, attach importance to the integrity of music itself. Finally, as two major schools of ballet dance, classical ballet and modern ballet have differences in the three aspects of musical expression, rhythm, and understanding mode; Continuity, commonality. "The quality of ballet and the level to be achieved are closely related to ballet music. Music determines the success of ballet and is also the key to the development of ballet. "Based on the present and facing the future", the choice of ballet music should break the "view of the sect", according to Choose appropriate music based on the theme of ballet to promote the continuous development of ballet.

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