



The Revival Process of Chinese Court Music of the Zhou Dynasty

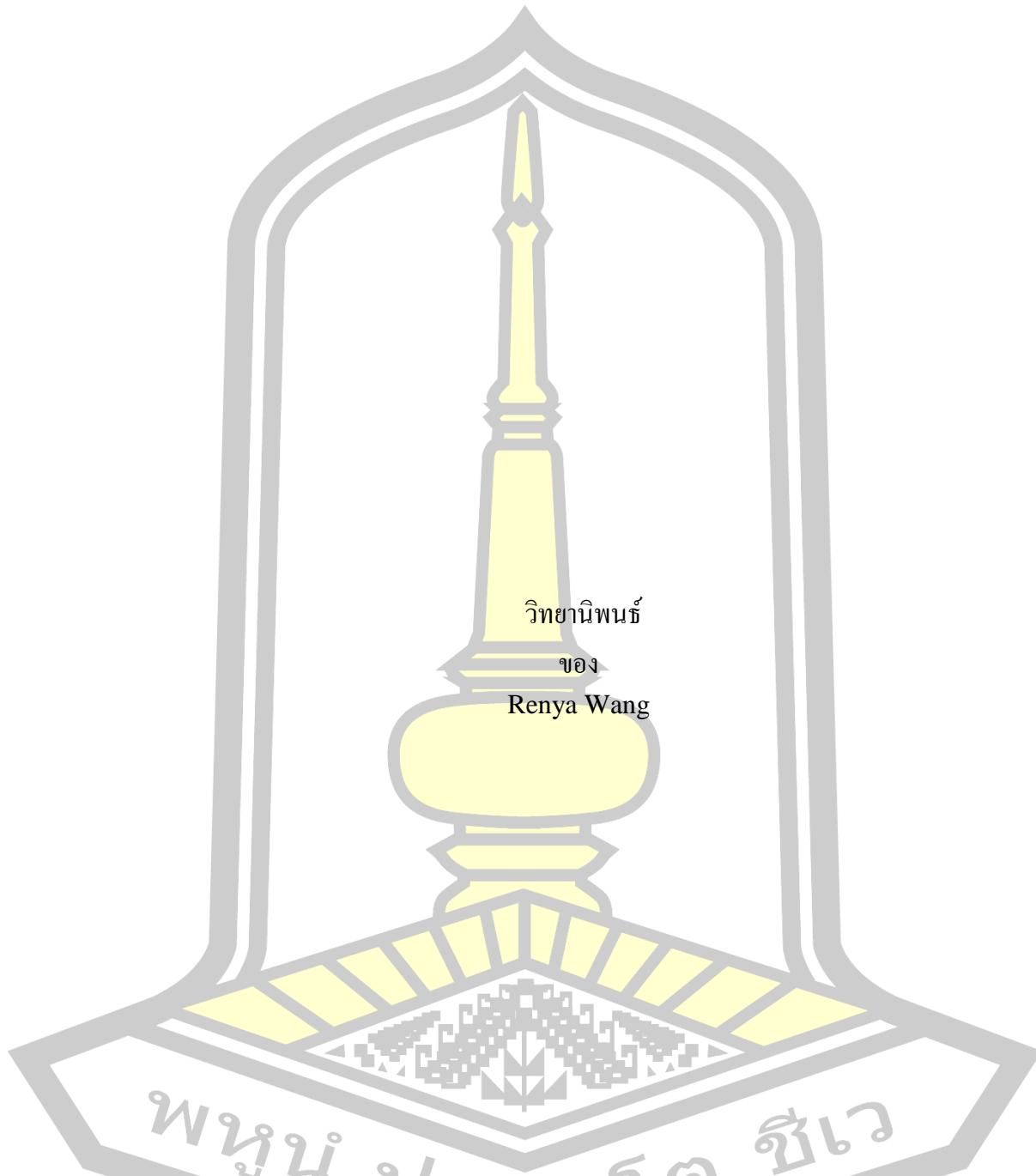
Renya Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

August 2024

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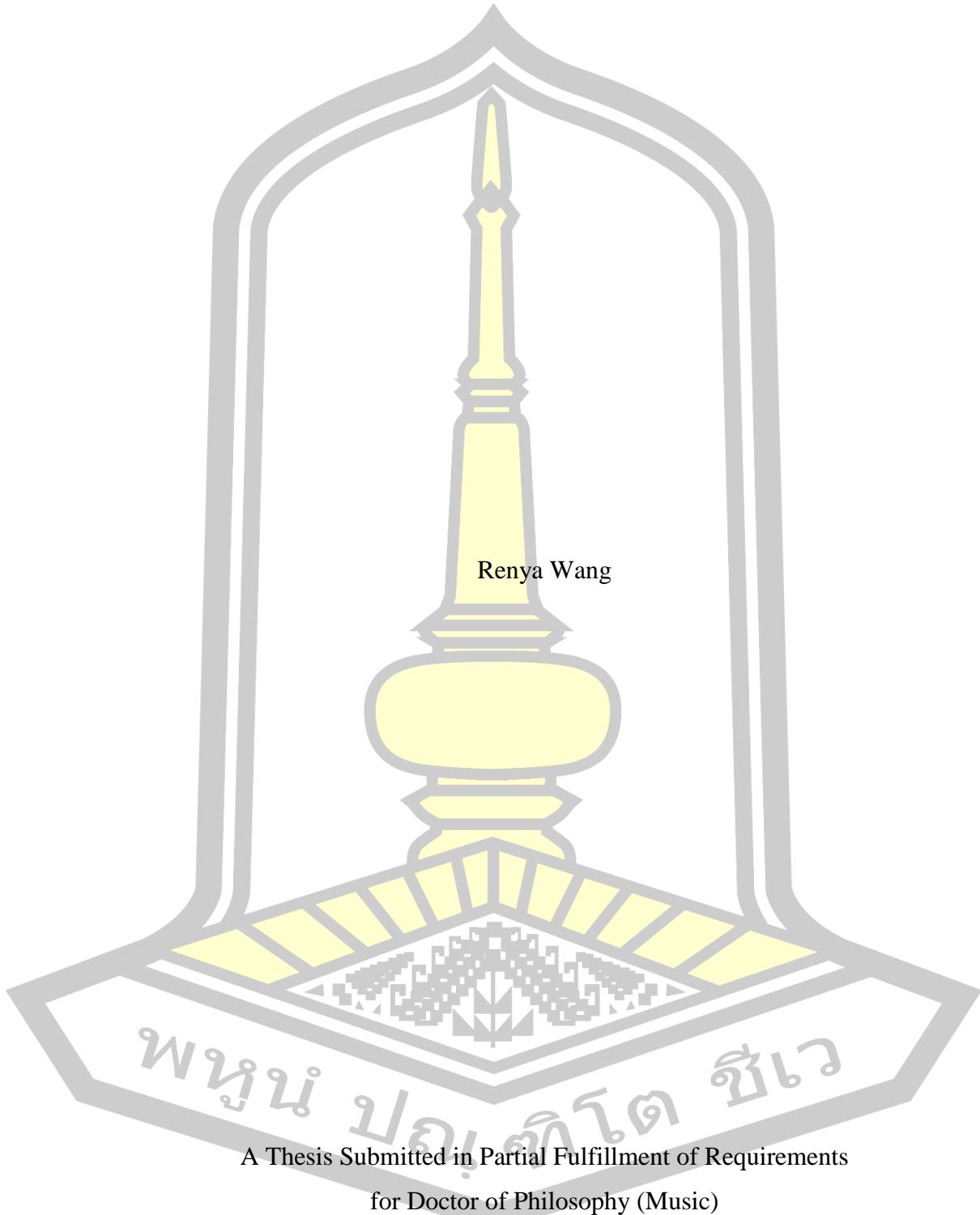
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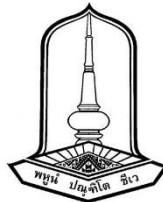
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ABSTRACT

The title of the research is The Revival Process of Chinese Court Music of the Zhou Dynasty. The objectives of the research were: 1) To study the components of Chinese Court music in Zhou Dynast; 2) To investigate the functions and roles of Chinese Court Music in Zhou Dynasty; 3) To explore the ways to revival the Court Music in Zhou Dynasty. It is a qualitative research, the researcher chose three key informants as research clues, written document and field data will be collected and the field data will be obtained through observations and interviews. The research methods used in the study include musicological theory, comparative study, practical performance method, qualitative and quantitative research methods to verify and analyze the data according to the set objectives.

- 1) On study the components of Chinese Court music in Zhou Dynast, According to the different ritual occasions, the components of Chinese court music include the following: Ji Li (吉礼) court music - national sacrificial music, Binli(宾礼) court music - the music played by the princes when they visited the emperor or greeted the emperor, Junli (军礼) court music - the music played during war victories or military exercises, Jiali (嘉礼) court music - Banquet guests and folk activities in the elegant music.
- 2) On investigate the functions and roles of Chinese Court Music in Zhou Dynasty, It mainly includes three parts: The function of strict hierarchical division of the system; Chinese Court music of the Zhou Dynasty plays a positive role in adjusting the formation of social harmonious order; The educational function of court music in the Zhou Dynasty for the whole human society.
- 3) On explore the ways to revival the Court Music in Zhou Dynasty, It mainly includes seven aspects: Find and prepare relevant research and documentation; Looking for the results of the archaeological excavations; Reconstruction and copy of Musical Instruments; Conduct Revival and Performances the court music of the Zhou Dynasty; Education and Training; Participate in academic seminars and performance exchange activities to revive court music; Collaboration with Cultural Institutions.

Keyword : Revival, Chinese Court Music, Zhou Dynasty, Components

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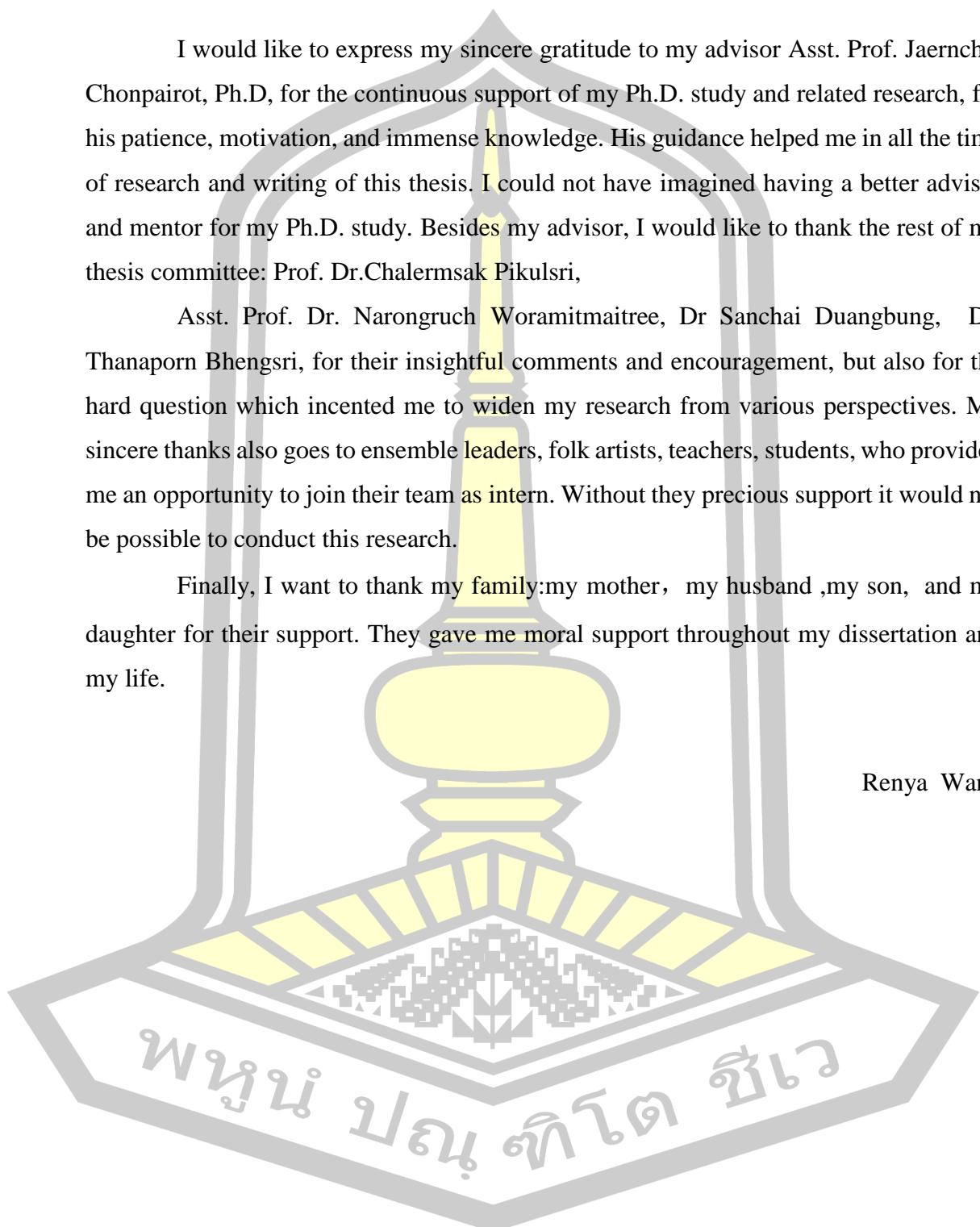
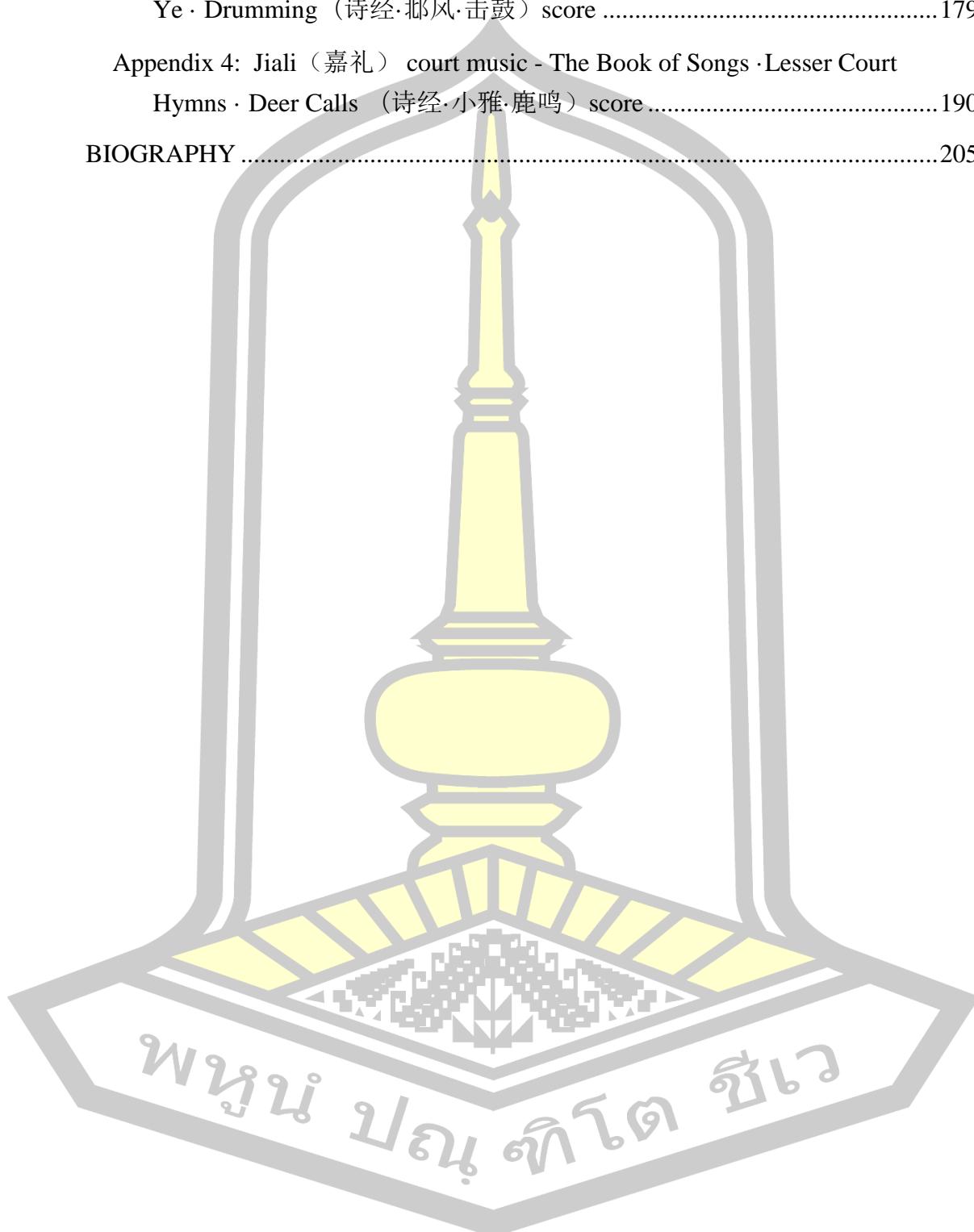


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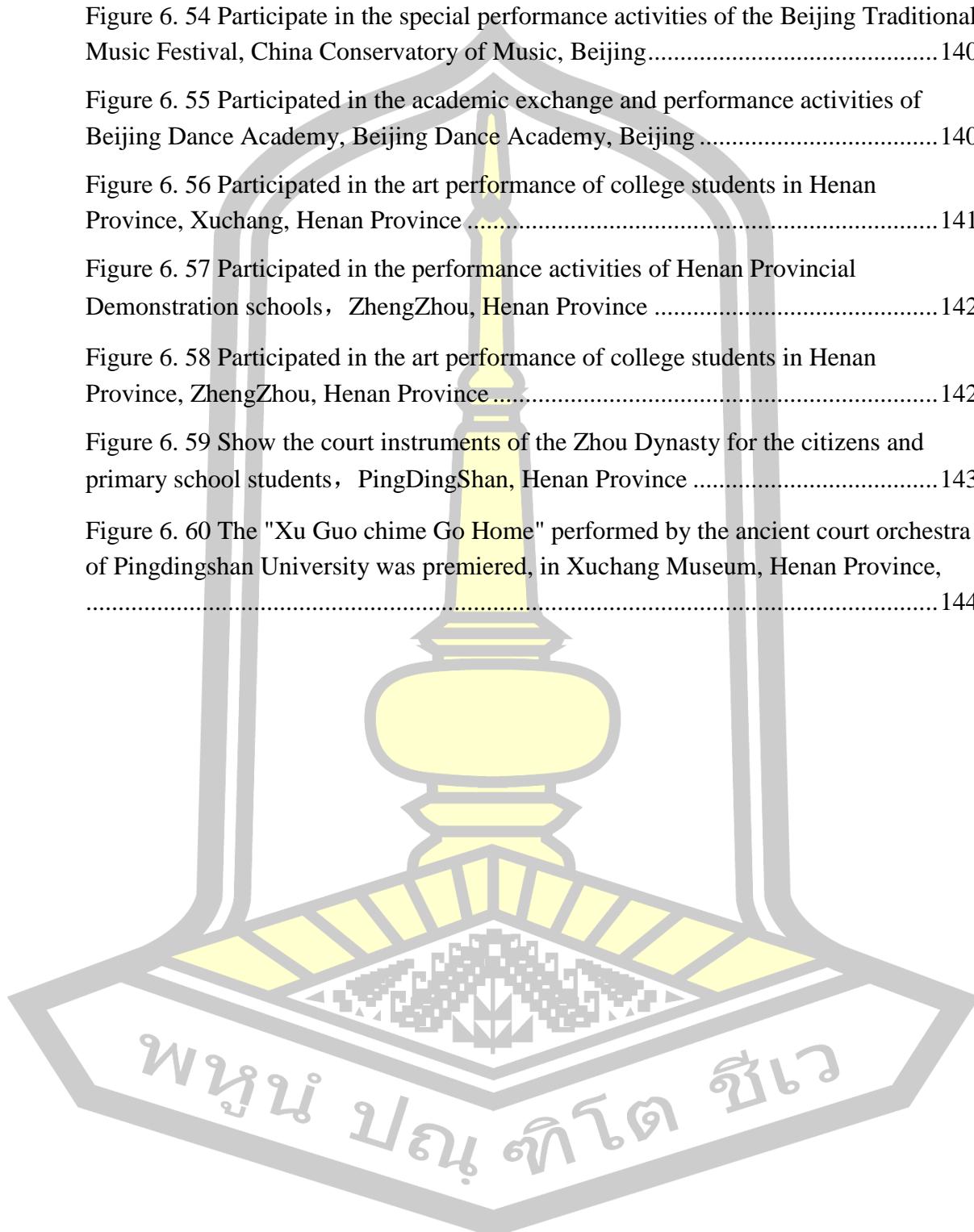
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CHAPTER I

Introduction

1.1 Background and problem of the research

Chinese Court music, also known as "yayue," refers to a traditional form of music that was historically performed at the imperial courts of China. It has a rich history that dates back thousands of years and is considered one of the oldest surviving musical traditions in the world. The origins of Chinese Court music can be traced to the ancient Zhou dynasty, where it was an essential part of court rituals and ceremonies. Shortly after the establishment of King Wu of the Zhou Dynasty, he ordered Ji Dan, the Duke of Zhou, to make rites and music and establish various etiquette and ceremony music in aristocratic life, so as to make music serve his royal rule. It is a form of music used by the princes and nobles during the grand ceremony of the court. Throughout the subsequent dynastic periods (such as Qin, Han, Tang, Song, and Ming), Court music continued to play a vital role in various state events, religious ceremonies, and imperial celebrations. Because it is spread from the court, it is called the positive sound and elegant music. It is the beginning of the Chinese national ritual and music civilization and has been handed down to this day. Nowadays, modern people restore and match the corresponding stage form and music content, inherit the original cultural functions, and feel the ancient Chinese etiquette. (Zhifei Ma2013)

Chinese Court music of Zhou Dynasty is a traditional form of music that was performed in the imperial courts of ancient China. It has a rich history and is characterized by its ceremonial and refined nature. The components of Chinese court music include the following: Musical Instruments, Palace sacrifices and ceremonies, court dances, singing of the Book of Songs, comprehensive performances, etc. The musical instruments used mainly include chime bells, chime chimes, Jiangu, qin, se, bone flute, sheng and other instruments.

The value of Zhou court music for the Chinese people and the Chinese music circle is multifaceted and significant. Although direct knowledge of Zhou court music is limited due to the lack of historical records, its cultural and historical importance has lasting effects on Chinese society and music. Here are some key aspects of its value: Cultural Heritage,

Symbol of Tradition and Identity, Artistic Excellence, Inspiration for Contemporary Music Academic Research Cultural Diplomacy Historical Reenactments and Performances Cultural Education and Awareness. Overall, the value of Zhou court music lies in its role as a bridge between the past and the present, a representation of China's historical greatness, and a source of inspiration for artistic and cultural expression. It enriches the Chinese music circle and helps foster a deeper appreciation for the country's diverse and profound cultural legacy.

The Court Music Orchestra of Pingdingshan University is the first court music orchestra of Chinese mainland ordinary universities, composed of singing teams, dance teams, bands, more than 100 performers, are school teachers and students. Traditional Chinese instruments are used to rehearse the ancient style of the Central Plains. These instruments include chime bells, chime stones, drums, guqin, as well as ancient instruments such as bone flute and distance xun. (Wei Liu2019)

The Court Music orchestra of Pingdingshan University are making great efforts to reconstruct and revive the Chinese Court Music in the central Plains to annotate its nature in distinctive means and spread the tenderness and sincerity of the culture of Etiquette and Music, as well as its doctrines of the golden mean and harmonious quality, making more and more people appreciate the extensiveness and profoundness of the traditional Chinese culture.(Xiang Li 2018)

I choose Pingdingshan in Henan Province for field investigation. During the investigation, local musicians, scholars, teachers, students and officials were taken as the main samples. I go to the scene to listen to the court music orchestra of Pingdingshan University performance and visit the players. The main content, artistic features and social functions of the court music orchestra of Pingdingshan University are understood through the observation of live performances and in-depth interviews with composer.

In the course of fieldwork, collect the "audio data" followed by Traditional Chinese instruments players in the process of playing and the existing "text data" of players, understand the meaning of the texts of these repertoires; To consult, collect, sort out and identify the literature materials obtained during the field investigation, as well as monographs and papers on the research of The Court Music Orchestra of Pingdingshan

University in other disciplines. Through the necessary analysis and research of these documents to make up for the shortcomings of field investigation.

1.2 Research objectives

- 1.2.1 To study the components of Chinese Court music in Zhou Dynasty.
- 1.2.2 To investigate the functions and roles of Chinese Court Music in Zhou Dynasty.
- 1.2.3 To explore the ways to revive Court Music in Zhou Dynasty.

1.3 Research Questions

- 1.3.1 What were the components of Chinese Court music in Zhou Dynasty?
- 1.3.2 What were the functions and roles of Chinese Court Music in Zhou Dynasty?
- 1.3.3 How to revive the Chinese Court Music in Zhou Dynasty?

1.4 Research Benefit

- 1.4.1 We understand the components of Chinese Court music in Zhou Dynasty.
- 1.4.2 We understand the functions and roles of Chinese Court Music in Zhou Dynasty.
- 1.4.3 We understand the ways to revive Court Music in Zhou Dynasty.

1.5 Definition of terms

1.5.1 Chinese Court Music

Chinese Court music, in this research refer to a traditional form of music that was historically performed at the imperial courts of China. It has a rich history that dates back thousands of years and is considered one of the oldest surviving musical traditions in the world.

1.5.2 Zhou Dynasty

The Zhou Dynasty (周朝) in this research refer to a significant period in ancient Chinese history, lasting from around 1046 BCE to 256 BCE. It is traditionally divided into two main periods: The Western Zhou (c. 1046-771 BCE) and the Eastern Zhou (c. 770-256

BCE). The transition between these two periods occurred due to the relocation of the Zhou capital after the sack of Haojing by the Quanrong nomads.

1.5.3 Revival

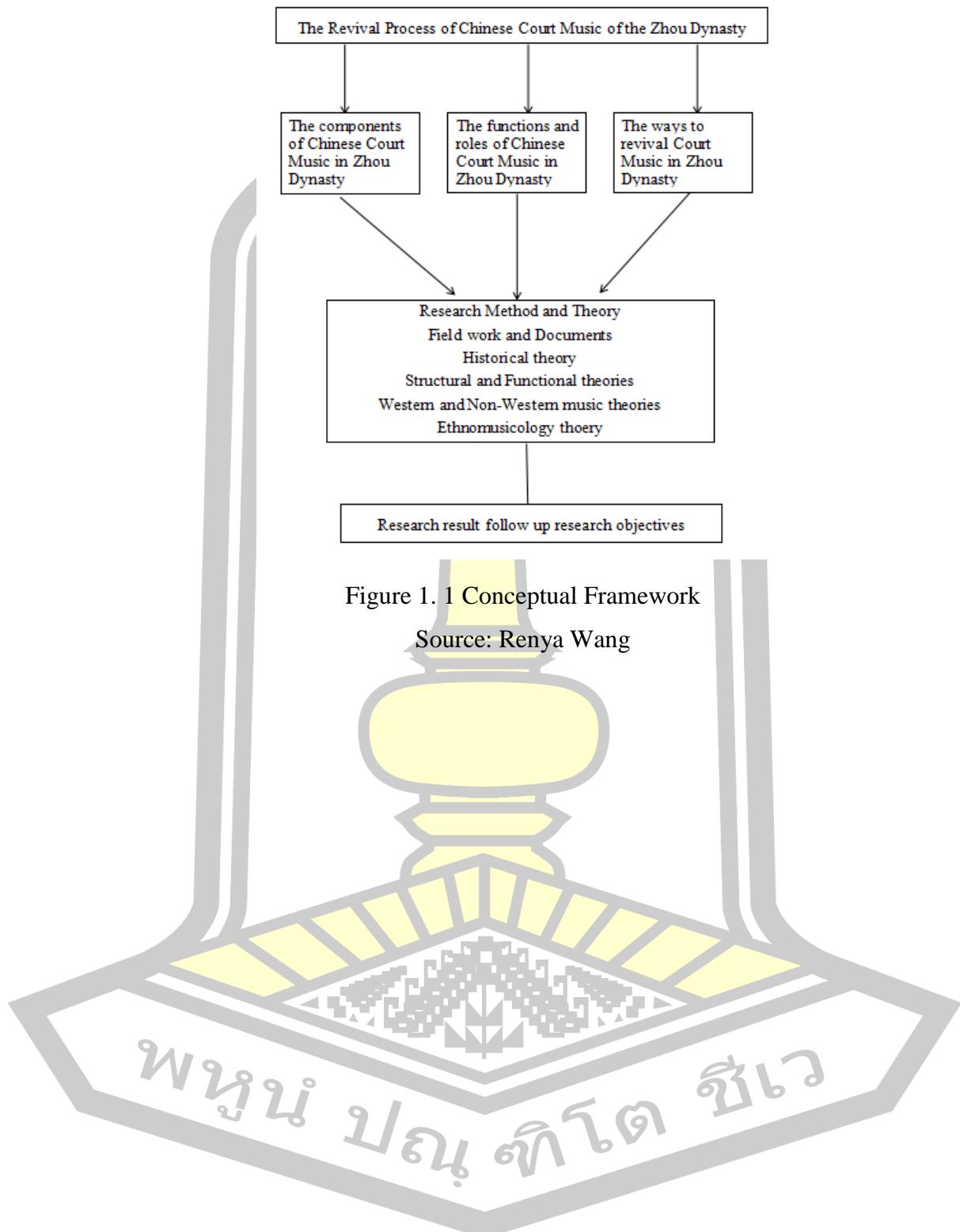
Revivial in this research refer to a concerted effort to reconstruct and reestablish this ancient musical tradition based on historical sources, archaeological findings, and cultural heritage. Although there is limited direct evidence from the Zhou Dynasty, the experience of reviving ancient Chinese court music through Pingdingshan University taken to revive and promote this important cultural heritage.

1.5.4 components

Components in this research refer to the works of Pingdingshan University to revive Chinese court music. The court etiquette of the Zhou Dynasty is divided into five kinds: Ji Li (ji li), Binli (li), Junli (military li), Jiali (Jiali) and Xiong Li (fierce li). The first four court rites Ji Li (Jili), Binli (courtesy), Junli (military salute) and Jiali (Jiali) are accompanied by specific styles of music, and the last "Xiong Li (fierce ceremony)" is used to mourn the dead and disaster etiquette, cannot use music. Therefore, the author of this paper chose the court music of the first four rituals and music.

1.6 Conceptual Framework

The title of the research is The Revival Process of Chinese Court Music of the Zhou Dynasty. The objectives of the research were: 1) To study the components of Chinese Court music in Zhou Dynasty; 2) To investigate the functions and roles of Chinese Court Music in Zhou Dynasty; and 3). To explore the ways to revival the Court Music in Zhou Dynasty. It is a qualitative research; written document and field data will be collected and the field data will be obtained through observations and interviews. The theories used in this research are historical theory, aesthetic theory, structural and functional theory, Western and Non-Western music theory, and diffusion theory. The process of the research is shown in the diagram below:



CHAPTER II

Literature review

In the subject about Research on the revival of Chinese Court Music of the Zhou Dynasty. The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

- 2.1 The knowledge of Chinese Zhou Dynasty
- 2.2 The history on Court music of the Zhou Dynasty
- 2.3 A Study of the revival of the Chinese music
- 2.4 The Theory Used in this Research.
- 2.5 Document and Related Research.

2.1 The knowledge of Chinese Zhou Dynasty

2.1.1 The historical period of the Zhou Dynasty

The historical period of the Zhou Dynasty was one of the longest and most significant in ancient Chinese history. It is conventionally divided into two main periods: The Western Zhou (c. 1046 – 771 BCE) and the Eastern Zhou (771 – 256 BCE). The Zhou Dynasty followed the Shang Dynasty and preceded the Qin Dynasty.

Western Zhou Dynasty (c. 1046 – 771 BCE): The Western Zhou Dynasty began with King Wu of Zhou's successful overthrow of the Shang Dynasty in 1046 BCE. King Wu's brother, Duke Zhou, played a crucial role in stabilizing the new dynasty and setting up a feudal system of governance. During this period, the Zhou rulers established their capital in Haojing, present-day Xi'an, and implemented several key political and cultural reforms.

The Zhou Dynasty's early years were marked by a period of expansion and growth, with the government organized into a feudal system. The ruling authority was decentralized, with the king as the symbolic figurehead, while powerful regional nobles governed their territories with relative autonomy. The king granted land and titles to his relatives and loyal supporters, forming the foundation of the feudal system.

Eastern Zhou Dynasty (771 – 256 BCE): The Eastern Zhou Dynasty is further divided into two sub-periods: The Spring and Autumn Period (771 – 476 BCE) and the Warring States Period (476 – 221 BCE).

a. Spring and Autumn Period (771 – 476 BCE): During this era, the power of the central Zhou government weakened, and the regional nobles became increasingly independent and powerful. The name "Spring and Autumn Period" is derived from the historical chronicles called "Spring and Autumn Annals," which were attributed to Confucius and documented the events of this time.

b. Warring States Period (476 – 221 BCE): The Warring States Period was characterized by intense warfare and competition among the various regional states that emerged from the disintegration of the Zhou feudal system. Seven major states emerged: Qin, Qi, Chu, Yan, Han, Zhao, and Wei. These states vied for supremacy and dominance over.

This period was also marked by significant intellectual and philosophical developments, with the emergence of notable thinkers such as Confucius, Laozi (founder of Daoism), and Sun Tzu (author of "The Art of War").

The Eastern Zhou Dynasty came to an end in 256 BCE when the state of Qin conquered the last remaining Zhou territory, officially establishing the Qin Dynasty and unifying China under centralized rule.

Overall, the Zhou Dynasty's legacy is profound, and it laid the foundation for many aspects of Chinese culture, politics, and philosophy that continued to influence China throughout its long history.

2.1.2 The political system of the Western Zhou Dynasty

The political system of the Western Zhou Dynasty was based on a feudal system of governance. After King Wu of Zhou successfully overthrew the Shang Dynasty and established the Zhou Dynasty, he adopted a system of administration that was intended to maintain stability and control over the newly acquired territories. The political structure can be described as follows:

King: The king was the supreme ruler and held the highest position in the political hierarchy. The king was considered the Son of Heaven and held divine authority, linking the prosperity and well-being of the state to his virtuous rule. The king's role was primarily

ceremonial and symbolic, as he lacked the centralized power to directly govern all regions of the realm.

Feudal System: The Zhou rulers implemented a feudal system to govern their vast territories effectively. The king granted land and titles to his relatives, loyal nobles, and military leaders as rewards for their loyalty and service. These nobles became known as "zhuhou" (lords) or "bo" (earls), and they were responsible for ruling over their respective fiefs and maintaining order within their territories.

Regional Nobles: The regional nobles exercised significant power within their domains. They had administrative authority, military forces, and controlled the local population. Although they owed allegiance to the king, they were semi-autonomous and had the freedom to make certain decisions within their territories.

Rites and Rituals: Rituals and ceremonies were an essential part of the political system during the Western Zhou Dynasty. They were believed to connect the earthly realm with the divine realm and ensure the harmony and stability of the state. The king and nobles performed elaborate rituals and sacrifices to honor their ancestors and communicate with the gods to seek their blessings and guidance.

Court Advisors: The king was supported by a group of court advisors, including officials and scholars who provided counsel and advice on governance matters. These advisors played an important role in shaping policies and decisions, and they often came from noble families with a strong background in administration and learning.

Dynastic Succession: Succession to the throne was based on hereditary principles, with the eldest son usually succeeding the king. However, there were instances of power struggles and conflicts over the throne, leading to periods of instability and fragmentation within the royal family.

It's important to note that over time, especially during the Eastern Zhou Dynasty, the central authority of the king weakened, and regional nobles gained more autonomy, eventually leading to the disintegration of the feudal system and the emergence of the Warring States Period.

2.1.3 The economic development of the Western Zhou Dynasty.

During the Western Zhou Dynasty, which lasted from approximately 1046 BCE to 771 BCE, China experienced significant economic development and growth. The Zhou

rulers implemented various policies and systems that contributed to the prosperity of the dynasty. Some key aspects of the economic development during this period include:

Agricultural Advancements: Agriculture was the backbone of the economy during the Western Zhou Dynasty. The rulers encouraged agricultural development by promoting irrigation projects, land reclamation, and the use of iron tools in farming. These advancements increased agricultural productivity and led to surplus food production, which helped support a growing population.

Feudal System and Land Distribution: The Zhou Dynasty followed a feudal system, where the king granted land and titles to his loyal nobles and military commanders. These nobles, in turn, were responsible for managing their respective fiefs, collecting taxes, and ensuring social stability within their territories. This system helped in effective land management and resource allocation.

Bronze Metallurgy and Craftsmanship: The Western Zhou Dynasty is renowned for its remarkable bronze metallurgy and craftsmanship. Bronze artifacts, such as ceremonial vessels and musical instruments, were essential symbols of wealth and power. Skilled artisans produced these valuable items, and they were often used as diplomatic gifts and for ceremonial purposes.

Trade and Commerce: The development of trade and commerce was facilitated by improved transportation and communication networks. Trade routes and waterways were essential for the exchange of goods and ideas between regions. The Zhou rulers actively promoted trade relations with neighboring tribes and states, contributing to economic interactions and cultural exchange.

Silk Production: Silk production and sericulture began to emerge during the Western Zhou Dynasty. The knowledge of raising silkworms and weaving silk fabric spread, and silk became a highly prized commodity, both within China and for trade with neighboring regions.

Coinage System: The Western Zhou Dynasty saw the early development of a standardized coinage system, which facilitated trade and economic transactions. Bronze spade-shaped coins and knife-shaped coins were used for exchange, and they played a crucial role in the economic development of the time.

Urban Centers: The establishment of regional centers and cities was a characteristic feature of the Western Zhou period. These urban centers served as administrative hubs,

trading posts, and cultural centers, contributing to the overall economic growth of the dynasty.

Social Structure and Labor Force: The feudal system of governance also influenced the social structure, as it was based on a hierarchy of nobles, officials, and common people. The labor force was organized based on different classes, with peasants working the land, craftsmen producing goods, and officials managing administrative tasks.

Overall, the economic development of the Western Zhou Dynasty laid the foundation for the subsequent periods in Chinese history and contributed to the country's cultural and technological advancements. The prosperity of the era was built on a combination of agricultural innovation, skilled craftsmanship, trade, and the establishment of a feudal system that supported economic activities and social stability.

2.1.4 The rites and music system of the Western Zhou Dynasty

The rites and music system of the Western Zhou Dynasty played a crucial role in the governance and cultural life of the time. These systems were deeply rooted in the belief that proper rituals, ceremonies, and music were essential for maintaining social harmony, connecting the earthly realm with the divine, and ensuring the legitimacy of the ruler's authority. The rites and music system can be described as follows:

Rites (Li): Rites, also known as "Li," referred to the set of ceremonial practices and etiquettes that governed various aspects of life, including court rituals, religious ceremonies, and social interactions. The proper performance of rites was believed to establish order and balance in society and maintain the Mandate of Heaven, a divine right bestowed upon the ruling dynasty.

The ruler, nobles, and officials were expected to follow strict protocols in their conduct and behavior, both within the court and during public functions. Rites were also employed in diplomatic relations, as states exchanged envoys and emissaries according to specific ceremonial procedures.

The Book of Rites (Li Ji) is one of the Confucian classics that provides detailed guidance on the proper conduct of rituals and ceremonies during the Western Zhou Dynasty and subsequent periods.

Music (Yue): Music, or "Yue," held great significance in the cultural life of the Western Zhou Dynasty. It played a central role in religious rituals, court ceremonies, and

entertainment. The court employed skilled musicians who played various musical instruments during ceremonies and festivals.

Music was not only seen as a form of entertainment but also as a means to communicate with the gods and ancestors. It was believed that specific musical compositions and melodies had the power to invoke divine blessings and communicate with the spiritual realm.

The Classic of Music (Yue Ji) is another important Confucian classic that contains descriptions of various musical pieces, their meanings, and their appropriate usage during rituals and ceremonies.

Integration of Rites and Music: The integration of rites and music was an essential aspect of the Western Zhou Dynasty's cultural and political life. Ceremonies and rituals were accompanied by specific musical performances, creating a sense of solemnity and grandeur.

Both the rites and music systems were closely tied to the Confucian philosophy, which emphasized the importance of propriety, respect for tradition, and the maintenance of social order through virtuous conduct. The rulers of the Western Zhou Dynasty used these systems to legitimize their authority, promote moral values, and establish a sense of cultural identity and continuity.

It's worth noting that over time, during the Eastern Zhou Dynasty, the influence of rites and music gradually declined as political instability and the rise of competing philosophical schools led to a diversification of cultural practices and beliefs. However, the legacy of the rites and music system of the Western Zhou Dynasty continued to shape Chinese culture and thought for centuries to come.

2.1.5 The Eastern Zhou Dynasty - an Overview of the Spring and Autumn Period

The Eastern Zhou Dynasty is divided into two main periods: The Spring and Autumn Period (771 – 476 BCE) and the Warring States Period (476 – 221 BCE). Let's focus on the Spring and Autumn Period:

The Spring and Autumn Period was a time of significant political, social, and cultural change in ancient China. It lasted from 771 BCE to 476 BCE and took its name from the "Spring and Autumn Annals" (Chunqiu), a historical chronicle traditionally attributed to Confucius, which recorded the events of this period.

Key features of the Spring and Autumn Period include:

Fragmentation of Power: During this period, the central authority of the Zhou Dynasty weakened significantly. The regional nobles, known as "zhuhou," gained more autonomy and power within their territories. As a result, the kingdom became fragmented into numerous small states, each ruled by different noble families.

Decline of the Zhou Monarchy: The Zhou kings still held a symbolic position as the Son of Heaven and nominal rulers of the realm, but they had limited control over their vassal states. Their power was largely ceremonial, and they lacked the authority to enforce their will on the regional nobles effectively.

Military and Political Conflicts: The Spring and Autumn Period was characterized by frequent military conflicts and political struggles among the various states. Competition for territory, resources, and influence led to a series of wars and alliances.

Emergence of Philosophical Schools: The Spring and Autumn Period was a time of intellectual ferment, and several prominent philosophical schools emerged, including Confucianism, Daoism, Mohism, and Legalism. Philosophers and thinkers of this era sought to address the societal problems and offer solutions for creating a harmonious and stable society.

Decline of the Zhou Ritual System: While rituals and ceremonies remained important, the breakdown of centralized authority led to a decline in the adherence to the traditional Zhou ritual system. States and noble families increasingly focused on their own regional customs and practices.

The "Five Hegemons" (Wu Hegemons): In the latter part of the Spring and Autumn Period, five major states emerged as dominant regional powers. These states were Qi, Chu, Jin, Qin, and Qin, and they were referred to as the "Five Hegemons" or "Wu Hegemons." They vied for supremacy and influence over the other states.

Cultural and Intellectual Development: Despite the political turmoil, the Spring and Autumn Period was a time of remarkable cultural and intellectual development. Philosophers like Confucius, Laozi (the founder of Daoism), and Mozi (the founder of Mohism) lived during this period and had a lasting impact on Chinese thought.

The Spring and Autumn Period set the stage for the subsequent Warring States Period, during which the competing states engaged in even more intense warfare and political maneuvering. The disintegration of the Zhou Dynasty's central authority and the

rise of competing states paved the way for the eventual unification of China under the Qin Dynasty in 221 BCE.

2.1.6 The Eastern Zhou Dynasty —— an Overview of the Warring States Period

The Warring States Period was the second major period of the Eastern Zhou Dynasty and followed the Spring and Autumn Period. It lasted from 476 BCE to 221 BCE. During this era, China witnessed an intense and prolonged period of warfare and political competition among the various states that had emerged from the disintegration of the Zhou feudal system. Here's an overview of the Warring States Period:

Fragmentation and Competing States: The Warring States Period was characterized by the fragmentation of the Eastern Zhou Dynasty into numerous independent states, each ruled by its own ruling house or noble family. The previously dominant regional powers of the Spring and Autumn Period were replaced by several larger and more powerful states. The most notable among them were Qin, Qi, Chu, Yan, Han, Zhao, and Wei.

Militarization and Warfare: The states during the Warring States Period were heavily militarized. The rulers of these states invested significant resources in building powerful armies, improving military technology, and training soldiers for warfare. Battles were frequent, and states sought to expand their territories and influence through conquest and diplomacy.

Strategies and Philosophical Developments: The Warring States Period saw the rise of renowned military strategists and philosophers who offered their counsel to the rulers. Strategies and tactics, such as Sun Tzu's "The Art of War," emerged during this time, reflecting the emphasis on warfare and statecraft.

Confucianism and Legalism: Two of the most influential philosophical schools during this period were Confucianism and Legalism. Confucianism, based on the teachings of Confucius, emphasized moral integrity, the importance of good governance, and the role of the ruler as a virtuous leader. Legalism, on the other hand, advocated for strict laws, harsh punishments, and centralized state control to maintain order and stability.

Economic and Technological Advancements: Despite the constant warfare, the Warring States Period also saw significant economic and technological advancements. Agricultural innovations, iron production, and trade contributed to economic growth and the development of urban centers.

Decline of the Zhou Monarchy: The power of the Zhou kings continued to diminish during the Warring States Period. They remained as symbolic figureheads, but real political power resided with the rulers of the various states.

Unification under the Qin Dynasty: The Warring States Period came to an end when the state of Qin, under the leadership of Qin Shi Huang, successfully conquered the other states and unified China in 221 BCE. This marked the beginning of the Qin Dynasty and the end of the Eastern Zhou Dynasty.

The Warring States Period was a time of great turmoil and conflict in Chinese history, but it also paved the way for the unification of China under the Qin Dynasty and the establishment of imperial rule, which would shape the course of Chinese civilization for centuries to come.

2.1.7 Confucius and the Book of Songs

Confucius, also known as Kongzi or Kong Fuzi, was a renowned Chinese philosopher, teacher, and scholar who lived during the Spring and Autumn Period of the Eastern Zhou Dynasty. He was born in 551 BCE in the state of Lu (present-day Shandong Province, China) and is considered one of the most influential figures in Chinese history. Confucius' teachings have had a profound impact on Chinese culture, ethics, and political thought.

Key points about Confucius and his teachings include:

Confucianism: Confucius' philosophy, known as Confucianism, focused on ethics, morality, and the importance of personal and social virtues. He emphasized the cultivation of one's character and the pursuit of benevolence (ren), righteousness (yi), propriety (li), wisdom (zhi), and trustworthiness (xin).

Moral Rectitude and Filial Piety: Confucius believed in the significance of moral rectitude and the concept of filial piety, which emphasized the respect and devotion that children should show to their parents and ancestors.

Ren: The central virtue in Confucianism is ren, often translated as "benevolence" or "humaneness." It involves treating others with kindness, empathy, and compassion.

Five Relationships: Confucius also emphasized the importance of maintaining harmonious relationships in society. The "Five Relationships" are the core human interactions that should be governed by appropriate behavior, including ruler and subject, parent and child, husband and wife, older sibling and younger sibling, and friend and friend.

As for the Book of Songs (Shijing or Classic of Poetry), it is one of the oldest collections of Chinese poetry and songs, dating back to the early Zhou Dynasty. The book contains around 305 poems, many of which were composed during the Western Zhou and Spring and Autumn Periods. The poems cover a wide range of themes, including love, nature, daily life, and rituals.

Confucius had a deep appreciation for the Book of Songs, and he considered it an essential part of education. He believed that the poems provided valuable insights into the culture, history, and moral values of ancient China. Confucius often used the Book of Songs as a teaching tool, drawing upon its verses to illustrate moral principles and guide his students in their studies.

Confucius' reverence for the Book of Songs and his emphasis on moral education played a significant role in preserving and promoting the cultural heritage of ancient China. His teachings, along with the Book of Songs, have continued to shape Chinese society and thought throughout history and are still influential in Chinese culture to this day.

2.2 The history on Court music of the Zhou Dynasty

2.2.1 Court music institution of the Zhou Dynasty

Big Sile, Le official name. The highest officer of the music organization established in the Zhou Dynasty was subordinate to the Chunguan Zongbo of the "Palm Bang Ceremony". It leads the master of senior musicians, small teachers, in the middle and lower levels of music officers in the same, the code, as well as bells, qing, Yue, Bo, dance various musicians and low-level music officers, in addition, there are a large number of subordinate levels of music workers. Tai Si music is responsible for music, music teaching and Tai Ho music plus various ceremonial activities. It directly managed the music teaching of the court nobles of Zhou Dynasty, including "music and virtue", "music language" and "music and dance".(LinJing2004)

As the highest music official among the spring officials of the Zhou Dynasty music organization, "Dasile Music" held the functions of music education and performing rites and music. The organization has 1,463 officers and musicians, including the highest official position in the organization; Musicians -- general instructor and conductor of song and dance; Daxu -- General supervision of Le workers, management of personnel and student enrollment; Master, teacher - blind, as training musicians and conducting ensembles; Blind

- blind musicians; Calymong -- Gu Meng's deputy; The same - in charge of the manufacture, repair and tuning of Musical Instruments; Qing division, bell division, Sheng division, Boshi division; The yak people Yue Shi -- a dancer with the dancing apparatus; Bragging - being called a bragging; in charge of "Four Yi" music; Instruments - keeping and furnishing Musical Instruments; Sagan - keeping and distributing dance instruments; Fu, Shi, Xu -- staff; Apprentices - Labour or learning. Its training objects are mainly the children of the royal family and nobles, and there are also some excellent musical talents selected from the folk. The main learning content is music aesthetics, singing and dancing; School hours are seven years, starting at the age of 13 and graduating at the age of 20.

2.2.2 Etiquette of Zhou dynasty court music.

There are two official posts in the "Zhou Rites" : one is the rites of the apostles, which are divided into four categories: rites of sacrifice, rites of Yang, rites of Yin and rites of music.

There are five categories of rites, namely auspicious rites, inauspicious rites, ceremonial rites, military rites and ceremonial rites. "Zhou Li • Da Bo" explains "the five rites as follows:

Ji Li: Ji Li to "serve the ghosts and gods of the state", including worship Wu Tian God, sun, moon and stars, division, division of life, wind, rain, state, five sacrifices, five mountains, mountains, Linze, four hundred things and the first Gong first king and other twelve items of the ceremony.

Fierce ceremony: Fierce ceremony "sorrow of the state", including funeral ceremony, famine ceremony, hanging ceremony, $\ddot{\text{d}}\text{»}$ ceremony, T-shirt ceremony and other five items

Binli: Binli to "pro-state", including the dynasty, Zong, hajj, encounter, meeting, with six kinds of heaven to entertain the four princes to the court meeting The ceremony of the King, and the ceremony of asking and seeing the two kinds of princes to greet the king.

Military salute: Military salute to the "same state", including master, Dajun, Dajeon, Daji, Dafeng and other five items of the military ceremony.

Jia Li: Jia Li with "friendly people", including food, crown wedding, Bingshou, Yan, Yuqing and other six items of ceremony.

2.2.3 Musical Instruments of the Zhou Dynasty court music.

Musical Instruments are the material carrier of musical culture , can present the high development of music in the whole era , the rich and diversified development of Musical Instruments and the superb level of musical instrument manufacturing , is the fundamental basis for the development of the whole musical culture system. The high development of music in Zhou Dynasty is inseparable from the simultaneous presentation of contemporary instruments. Firstly, the appearance of the classification of Musical Instruments in the Zhou dynasty , and the systematic application of ritual system to the music culture of the whole society , At the same time, the pursuit of touchstone percussion instruments in the court music of the Zhou Dynasty , established the prosperity of the instrument system in the court music culture of the Zhou dynasty.

The achievement of the splendid music culture of the Zhou Dynasty is reflected in the variety of Musical Instruments used in the court. The development of a large number of Musical Instruments calls for the appearance of musical instrument classification , The eight-tone classification classifies Musical Instruments according to the different materials used , "The appearance of eight-tone classification marks the application of classification in the theory of Musical Instruments of the Zhou Dynasty" , "It was the first scientific classification in the history of Chinese music". The eight tones of Zhou Dynasty Musical Instruments refer to the eight categories of gold, stone, earth, leather, silk, wood, satiation and bamboo. In the application of social Musical Instruments of the Zhou dynasty , "Officials at all levels who came down from the Son of Heaven must have Musical Instruments." , At the same time, the Musical Instruments used in the court of the Zhou dynasty were mainly bell and drum instruments of the stone type , therefore, the use of stone Musical Instruments was in the first place among the eight kinds of social Musical Instruments of the Zhou dynasty. Secondly, the application of silk and bamboo Musical Instruments , the aesthetic pursuit advocated by court banquet entertainment , The use of such Musical Instruments played a major role in the Eastern Zhou Dynasty.(Lijuan Zhou2008)

The Jingpanpan-based musical instrument used in the court music performance of the Zhou Dynasty , is a symbol of the ritual music system representing the size of power and status and the level of rank. In the eight tones of court elegant Musical Instruments, the

stone type is the main one. , Gold instruments include cymbals, bells, buttons, tudors, golden tudors, Yong, etc. Stone instruments with qing, pan, sheng qing

Such as a single piece or a set of compilations to form the carrier of the sound of music. The Zhou Dynasty saw the effect of the pomp and ceremony used by this kind of instrument, so it was used permanently in the court elegant music. The use of gold in the court was not only used in sacrificial temples and court meetings, but also widely used in the Yan music of Tianzi's great dinner. Whether it is in the records of Panshi's palm teaching Yanle in the Palace of Zhou Lizhi, or from the most representative unearthed , of Zeng Houyi's chime stone, it can be regarded as the important position of Jinshi music in the palace elegant music.

2.2.4 Dance of zhou dynasty court music

In the court music of Zhou Dynasty, the most representative genre structure is the court dance part. Music and dance is the highest form of artistic representation in the Western Zhou Dynasty, which represents the highest level of artistic performance in the whole Zhou music culture. In the various occasions when the form of music and dance was used in the Zhou dynasty, the use of elegant music and dance in the court of the dynasty should be the main form of the composition of the genre body in the Zhou Dynasty music culture. In the court music and dance of the Zhou Dynasty, the "Six dynasties music" represented by the elegant music was the permanent music of the court of the Zhou Dynasty, among which the "Dawu" created by the Zhou Dynasty was the most prosperous, and again the "Dashao" was the main work of the Western Zhou Dynasty. In the Eastern Zhou Dynasty, due to the rise of new music, music and dance, the representative form of performing arts, also carried the fresh wind of various places, and had a colorful and diverse entertainment at this time, and the form of music and dance showed a higher level of musical skills. Music and dance in the Zhou Dynasty music with the change of The Times presented different dazzling characteristics. (Qiu Jin2014)

The court music and dance of the Western Zhou Dynasty constituted the highest level of performance in the typical form of the Zhou Dynasty, and had a prominent position in the court music of the Zhou Dynasty and even the whole Chinese ancient music culture. There are many types of music and dance that carry the expression of specific forms of court music. Dawu and Dashao, as one of the permanent court music and dance, are the

most representative ones. They represent the song and praise of the emperors of the Zhou Dynasty and are used for worship in the ancestral temple. The elegant dance represented by "Dawu" highlights the reappearance of the grandeur and dignity of the Zhou people at the time of founding the country. , Dashao represents the excellent work of ritual music and dance, which is famous for pursuing virtue, kindness and beauty, in the hierarchical regulation of ritual music. It is a typical representative of the court elegant music in the Western Zhou Dynasty , the highest level of the ritual system of the court music in the Zhou dynasty.

2.2.5 Song of the Zhou dynasty court music

The development of the song and music of the Zhou Dynasty, which took sound as song and sang in harmony, was integrated into the performance of music, dance and instrumental music. , was an important part of the performance of instrumental music and dance, which together constituted the whole structure of court music of the Zhou Dynasty. The formation of this overall structure is also the development of the Zhou Dynasty following the cultural achievements of the ancestors. , There are many documents documenting the achievements of the ancestors' music and songs, from the music of Ge Tian's Bamin, to the music of Tan Song of the Yellow Emperor, to the song of Hou Ren, the daughter of Tu Shan, and other rich records. The development of song and music culture in the Shang Dynasty was more prosperous, and the achievements of song and music culture in the Zhou Dynasty could be said to be inherited on the basis of the high development of song and music culture in the Shang Dynasty. After the ritual and music system of the early Zhou Dynasty, Zhou Dai's songs and music developed more and more on the basis of inheritance, and its achievements mainly include two aspects: Yi Wei Zhou Dai's songs and music in the form of classic text were collected and organized by the style collection system in the early days of Zhou Dai. , is the first climax of the achievements of song and music in the form of text. Again for the spring and autumn period and the warring states period of the governors of domestic popular "a communal Ou's song" , , for after the ceremony music bad people everywhere in the development of music culture popularization era , response and is one of the great grand dynasty era music culture development peak , , its results also cover within the achievement of the zhou dynasty song music culture development.

2.3 A Study of the revival of the Chinese music

2.3.1 A Brief Introduction of Pingdingshan University

Pingdingshan University is a comprehensive full-time general undergraduate college approved by the Ministry of Education and sponsored by the People's Government of Henan Province. The school is located in Pingdingshan City, Xinhua District, white turtle Lake, the national Ding mountain, near the mountains and rivers, the natural environment is beautiful, profound cultural heritage.

Pingdingshan University was formerly known as Pingdingshan Normal School, which was founded in October 1959. In August 1977, it was approved to set up a college class attached to Pingdingshan Normal School. In 1984, it was changed into Pingdingshan Normal College. In May 2004, the Ministry of Education approved it to be upgraded to a bachelor's college. In November 2012, it passed the undergraduate teaching qualification assessment of the Ministry of Education. The University firmly adheres to the "local" and "application-oriented" school-running orientation, and is committed to building a "high-level application-oriented university with distinctive characteristics, outstanding advantages, and strong ability to serve regional economic and social development". It is a key project construction unit for master's degree granting in Henan Province, a pilot university for transformation and development in Henan Province, a demonstrative undergraduate college of applied technology in Henan Province, a demonstrative undergraduate college of applied technology in Henan Province's "14th Five-Year Plan" key construction, a pilot university for comprehensive reform of "three full education" in Henan Province, an advanced unit for grassroots Party organization construction in Henan Province, and a high internationalization feature in Henan Province School construction unit. Since its establishment, Pingdingshan College has been adhering to the school motto of "thick morality, erudite, seeking truth and innovation". In the unremitting efforts of generations of college people, it has gradually formed the excellent school spirit of "rigorous and realistic, harmonious and self-strengthening" and the spirit of "hard work, self-improvement, unity and dedication". In the process of personnel training, scientific research, service to society, cultural inheritance and innovation, international exchanges and cooperation to achieve their own value.

The university has two campuses in Hubin and Chongwen, covering an area of 1.546 million square meters and a building area of 710,000 square meters. The total value

of teaching and research equipment is 297 million yuan, and the collection of books is 3.046 million. At present, there are 20,668 full-time students and more than 1,700 faculty members, including more than 1,200 full-time teachers, more than 1,000 full-time teachers with doctoral and master's degrees (degrees), and nearly 500 teachers with senior titles. It has more than 200 people including second-level professors, experts enjoying the special allowance of The State Council, outstanding experts in provincial management, special professors in Henan Province, academic and technology leaders in Henan Province, top young talents in Central Plains, famous teaching teachers in Henan Province, doctoral supervisors, and master supervisors, and employs more than 300 outstanding talents in the industry and enterprises as part-time teachers. The school has sports training hall, concert hall, studio, etc., complete cultural and sports facilities.

The school adheres to the local service industry, and gradually forms a discipline layout with applied disciplines such as engineering and coordinated development of multiple disciplines. The university has 19 teaching units and 54 undergraduate majors, covering nine disciplines such as engineering, management, science, arts, medicine, teaching, economics, law and art. Focus on the construction of intelligent electrical and information, chemical and new materials, cultural and communication, teacher education, medical and health care, modern services, biology and medicine and other disciplines of professional groups. More than 100 undergraduate teaching quality projects at or above the provincial level have been approved, including 2 national first-class professional construction points, 14 provincial first-class professional construction points, 1 national first-class course and 44 provincial first-class courses.

The university has a number of strong scientific research institutions and technology development bases. Five provincial key disciplines, including High voltage and insulation technology, Chemical engineering, ecology, Radio and television Arts, and Modern and contemporary Chinese literature; There are 2 key laboratories of Henan Province, including the Central Plains Ancient Ceramics Research Laboratory of Henan Province, the Key Laboratory of Germplasm Innovation and Utilization of Ecological and Economic Woody Plants of Henan Province, 1 Key research base of Humanities and Social Sciences of Henan Province, 1 International joint laboratory of Henan Province, 1 Central Plains scholar workstation, 11 provincial engineering technology research centers, provincial engineering laboratories and provincial engineering research centers. A new

brand think tank for colleges and universities in Henan Province, a postdoctoral innovation practice base, and a provincial innovative science and technology team; The school is a training base for ceramic product designers in northern China, a talent training base for cultural reform and development in Henan Province, a research base for cultural industry development in Henan Province, a research base for intangible cultural heritage in Henan Province, and a creative base for the all-media science Popularization and Communication Center in Henan Province.

The University has continued to deepen the integration of industry and education, science and education, and carried out collaborative innovation around the needs of industries and enterprises, and achieved remarkable results. The university and Pinggao Group jointly carried out research and development of high-voltage intelligent electrical appliances, and emerged a large number of independent intellectual property achievements, which have been successfully applied in domestic and foreign enterprises and major projects such as petrochina Shaanxi Changqing Oilfield, Pinggao Group, Eaton Electric of the United States, and Anhui Electric East Transmission. The development of IST-701 wireless discharge positioning system, the function of replacing imported products. The multi-channel detection system of substation grounding network developed by non-destructive testing technology improves the efficiency of substation grounding network corrosion detection by more than 10 times, realizes the accurate positioning of the non-excavation and grounding network corrosion branch, and makes the substation grounding network corrosion detection technology reach the international leading level. The Key Laboratory for ecological restoration in hilly and mountainous areas has been jointly built with the Chinese Academy of Forestry and the Henan Provincial Forestry Department, the academician workstation and postdoctoral research base for ecological restoration in hilly and mountainous areas have been established, the pilot base for public welfare projects of the forestry industry of the State Forestry Administration has been built, and it has joined the China Forest Biodiversity Monitoring Network funded by the Biodiversity Commission of the Chinese Academy of Sciences. A series of major national, provincial and municipal projects have been completed, contributing to the ecological and environmental protection, rational utilization of resources and sustainable development of Henan Province. Funiu Mountain Cultural Circle Research Center brings together domestic and foreign experts and scholars to conduct in-depth research on regional outstanding traditional culture,

publish series of works, film and television productions, and cooperate with local mainstream media to run TV programs, etc., which plays an important role in the excavation, inheritance and innovation of regional culture. The ceramic Research Institute undertakes the project of Tang Dynasty enamel reproduction technology, which restores the lost Tang Dynasty enamel production technology for thousands of years and fills the gap in China. On this basis, Lushan County established Lushan porcelain Industrial Park. Published the "13th Five-Year Plan" national key book "Chinese Ceramic Sculpture in the 20th Century", a total of 12 volumes, contains more than 4,000 works of representative kilns in the 20th century in the mainland and Taiwan, a more systematic and comprehensive research and analysis of the development of Chinese ceramic sculpture in the 20th century, filling a gap in the field of Chinese ceramic sculpture research. The school's two characteristic projects of dragon and lion dance and soft ball have won gold MEDALS in national competitions for many times, and the Dragon and Lion team has been invited to South Korea and Italy for cultural exchanges, which has been concerned and reported by mainstream media at home and abroad. In the 5th Beijing Traditional Music Festival, the school Ya Orchestra reappeared the ancient Yingguo palace ritual and music culture, attracting the attention of peers at home and abroad.

2.3.2 the court music orchestra of Pingdingshan University

The City of Pingdingshan, which is at the heart of the central Plains. was once the fief of Marquis Ying, one of King Zhou Wu's sons. This city is also hailed as The Hometown to China's Folk Art and The Hometown to China's madic Toinherit and develop the ancient Chinese culture in terms of its traditionar music Research Institute for Traditional Chinese Culture has been set up and extensive cooperation and exchange have been carried out with Universityot south Gbineon the research of ancient Chinese Court Music. since 2009 preparations have been made to set up a Chinese Court Music society at Pingdingshan University. The Chinese Court Music society at Pingdingshan University is composed of its instrumental team, singing team and dance team, and there are about 100members; who are teachers from the Department of Music or students majoring in Music. In accordance with Harmony between Etiquette and Music, our society blends singing, dance and music wonderfully together, and strives to hiahlightthe distinguishing features of the court music from Shang Dynasty til aingDynasty by performing the court music characteristic of the ancient traditiona music stypes in the Central Plains. At present,

our society is mainly devoted to the court music in Ying state during the period of Western Zhou Dynasty as well as its local manners and customs then, and experts are specially engaged to compose the performance pieces.

Traditional Chinese musical instruments are used to present the styles and features of the music and dance dating from thousands of years. Among them are the chime bell set named after Marquis Ning of Xu State (unearthed in Ye County), the stone-chime bell sets, the Jian-drum, the hanging drum supported by tigers and phoenixes, the se-zithers, the seven-stringed plucked instrument the Chinese zither dating from the Warring States, the bone flute, the pan flute. Xun (an ancient porcelain wind-instrument). Chi (an ancient musical pipe). These musical instruments endow the Chinese Court Music with unique charm, allowing us to have a taste of its grace and elegance.

Some well-known experts and scholars have been called in to help our development. Among them are Professor Zhou Chunyi (President of the Chinese Court Music society at University of South China), Li Youping (Vice-president of Wuhan Conservatory Of Music), Fang Kejie (Class-I composer) and Tan, lun (Art director from Youth Chime Bell set Society or Wuhan Conservatory of Music). Wen Zhenya (Class-II director), Ding Chengyun (Professor from Wuhan Conservatory Of Music), Cheng Pengmin (Vice-president of the Conservatory of Music at Shaanxi Normal University). Song Danian (Expert on the performance of the seven-stringed plucked instrument) and Chen Yan (Professor from the Conservatory of Music at Zhengzhou University). They have all offered much guidance on the construction of the culture of Etiquette and Music, the layout of dancing, the musical instrumental performance and clothing accessories, etc. The Chinese Court Music society at Pingdingshan University are making great efforts to reconstruct and revive the Chinese Court Music in the central Plains to annotate its nature in distinctive means and spread the tenderness and sincerity of the culture of Etiquette and Music, as well as its doctrines of the golden mean and harmonious quality, making more and more people appreciate the extensiveness and profoundness of the traditional Chinese culture. (Jianjie 2012)

2.3.3 The performance of the musical revival of the Zhou Dynasty "Ancient Ying Feng Yun".

The court music orchestra of Pingdingshan University hired Professor Fang Kejie, a famous Chinese composer, to create a highly personalized and regional elegant music

work "Ancient Ying Feng Yun" with the theme of "Ancient Ying Kingdom and ritual and music civilization", which is the first work of the orchestra.

The ancient state of Ying was an important state of the Western Zhou Dynasty, located in the river Huai, connecting the north and the south, and played an important and active role in protecting the Zhou Dynasty and inheriting the Zhou rites. Although there is no complete and systematic record of Ying State in the historical documents, we still see the glory and greatness of the ancient Ying Kingdom in the clues of historical information! Guying Fengyun includes five parts: Ying Long Fengyun, Ying Guo Feudalism, Ying Ruchun Feng, Ying Yue Yayun and Ying Shi Yongyong, covering major events in the history of Ying Guo such as the migration of Ying people, the establishment of Ying Guo, and the worship of ancestors by Ying Hou, and through a new musical interpretation of Ying Guomin style recorded in the Book of Songs and other literary works. The art shows the real life picture and rich inner world of the local Yingguo ancestors, and shows the honest folk customs of the prosperous Yingguo. The arrangement of the work pays attention to the description of historical background and atmosphere, highlights the concept of traditional Chinese music, fully considers the factors of music, dance and singing, the orchestration highlights "harmony but different", and the sound effect is simple and elegant. Professor Fang Kejie personally directed the rehearsal of the program. Under his guidance, the teachers and students who participated in the rehearsal deeply appreciated his unique interpretation of the style of Central Plains elegant music, were baptized by the Central Plains elegant music culture, and felt the aesthetic pleasure of moderation and harmony.

2.4 The Theory Used in this Research.

2.4.1 Ethnomusicological

Ethnomusicology includes investigating and studying the music characteristics of different ethnic groups, countries, and regions; exploring the relationship between these music and geography, history, and other cultures; compiling ethnomusicology or regional music, and drawing some conclusions related to music from it. It belongs to a category of musicology and is closely related to ethnology and folklore. It is a science that investigates and studies the national music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. Fieldwork is the basic way to obtain research materials. The predecessor was European

Comparative Musicology. In addition, things like comparative instrument ology and comparative music history are all research topics in this discipline. (Bruno& N, 2017)

The theory of ethnomusicology involves the general sense of music (perhaps sound), specific musical traditions, music in a series of related communities, or cognitive, artistic, experiential, social, and cultural related to music. The description, classification, comparison, explanation and generalization of the topics, topics and processes of political, political and economic issues. Ethnomusicology theory may be derived from scientific, social or musical theories, but fundamentally speaking, it does not borrow ideas from other disciplines, although it may be necessary to do so as a starting point. At the same time, it may originate from our own and previous observations. (He& X. L, 2016)

In my research, I use the theory of ethnomusicology to investigate and study the revival of Chinese court music in Zhou Dynasty, explore the relationship, description, classification, comparison, interpretation and generalization of Chinese court music in Zhou Dynasty, geography and history, and draw relevant conclusions from it.

2.4.2 Qualitative research

A qualitative research uses depth interviews and observations for data collecting. Qualitative research is concerned with qualitative phenomenon involving quality. Some of the characteristics of qualitative research/method are:

- 1) It is non-numerical, descriptive, applies reasoning and uses words.
- 2) Its aim is to get the meaning, feeling and describe the situation.
- 3) Qualitative data cannot be graphed.
- 4) It is exploratory.
- 5) It investigates the why and how of decision making

The process of qualitative research:

- 1) Selection of a site and definition of problems, concepts and indicators.
- 2) The researcher chooses a strategy to move into the researcher.
- 3) Selecting people and events to observe.
- 4) Develop relationships with the participants.
- 5) Analyze and observations.
- 6) Final analysis and interpretation. (Sielk& M. B. S. & Wilm& S, 2004)

In my research, I use the theory of qualitative research, using in-depth interviews and observations to collect data. I use Interview form and Observation form. Make questions based on research objective.

2.4.3 Field research

Fieldwork is recognized as the basic methodology of anthropology and the earliest anthropological methodology. It comes from the basic research methodology of cultural anthropology and archaeology, that is, the practice and application of the "direct observation method". It is also a prerequisite step to obtain first-hand original data before the research work is carried out. Field research techniques are in which the researcher goes deep into the life background of the research phenomenon, through participating in observation and inquiry, to perceive the behavior of the research object and the cultural content behind these behaviors, so as to gradually reach the object and its social life. understanding. Collect information by participating in observations and unstructured interviews, and use qualitative analysis of these data to understand and explain phenomena in social research. It is the only research method with qualitative characteristics. It can be said to be a collective term for participating in observation and case studies. (Xie& W. C, 2014)

In my research, I use the theory of fieldwork to go to Pingdinghan, Henan Province, China, to observe and interview key informants. Through participating in observation and exploration, in-depth study of the life background of the phenomenon, perceiving the behavior of the research object and the cultural connotation behind it, so as to gradually reach the research object and its social life.

2.4.4 The literature research method

The literature research method is a method to obtain information through investigating the literature according to a certain research purpose or subject, so as to fully and correctly understand and master the research problem. The literature research method is widely used in the research of various disciplines. Its functions are as follows: (1) Be able to understand the history and current situation of related issues and help determine research topics. (2) It can form a general impression about the research object, which is helpful for observation and visit. (3) Comparative data can be obtained from actual data. (4) Help to understand the whole picture of things. (Yao& J. H, 2017)

In my research, I use the theory of literature research, according to my three research purposes about Chinese court music, through the method of investigating literature to obtain information, so as to fully and correctly understand and master the research issues.

2.4.5 Music analysis

Music analysis, as a method and means of understanding music, is of great significance in human music activities. The definition of analysis is to divide a thing, a phenomenon, and a concept into relatively simple components, and find out the essential attributes of these parts and the relationship between them. Music analysis is the study of decomposing a kind of music structure into a relatively reduced component and the function of certain factors in the structure." Music analysis takes music as its research object. As an independent subject, music analysis must have its own distinctive characteristics. First of all, the research object is a clear musical work. All analysis and research are based on music scores and music scores. Secondly, the purpose of music analysis is to promote music creation and understanding of music works, and to study the formation rules of musical works themselves. It is a kind of rationality. Musical behavior with strong characteristics Finally, the basic function of music analysis is based on empirical practice. It is a highly practical technical analysis. Its starting point is the technical phenomenon in music, rather than those peripheral and extended events. Music analysis always tends to move closer to the essence of science. (Xie& W. C, 2014)

In my research, I use the method of music analysis to analyze the collected music, analyze the background, source, melody, musical structure, performance technique, and music characteristics of the music, so as to better research the style characteristics of Chinese court music.

2.4.6 The theory of change

A theory of change explains how activities are understood to contribute to a series of results that produce the final intended impacts. There are different ways of developing and representing a theory of change. In an impact evaluation, the existing theory of change should be reviewed and revised as needed to guide data collection, analysis and reporting. Cultural change consists of complex, continuing processes, rather than isolable acts or events of unitary character ('diffusion' versus 'independent invention') (Julian& H. S, 1978)

In my research, I use the theory of change, Describe the situation of Chinese court music and music culture in each period, so as to compare and analyze each period and draw conclusions.

2.4.7 The theory of culture Diffusion

Cultural diffusion is the spread of cultural items—such as ideas, styles, religions, technologies, languages—between individuals, whether within a single culture or from one culture to another. It is distinct from the diffusion of innovations within a specific culture.

Examples of diffusion include the spread of the war chariot and iron smelting in ancient times, and the use of automobiles and Western business suits in the 20th century. Five major types of cultural diffusion have been defined: Expansion diffusion: an innovation or idea that develops in a source area and remains strong there, while also spreading outward to other areas. This can include hierarchical, stimulus, and contagious diffusion. Relocation diffusion: an idea or innovation that migrates into new areas, leaving behind its origin or source of the cultural trait. Hierarchical diffusion: an idea or innovation that spreads by moving from larger to smaller places, often with little regard to the distance between places, and often influenced by social elites. Contagious diffusion: an idea or innovation that spreads based on person-to-person contact within a given population. Stimulus diffusion: an idea or innovation that spreads based on its attachment to another concept. (Leo Frobenius,1897)

In my research, I used the theory of culture Diffusion, compared the differences between the traditional and modern parts, compare the differences in music content, performance techniques and repertoire features between them, described the changes in Chinese court music culture. Analyzed the current inheritance and development of the past.

2.5 Document and Related Research.

Up to now, the author has collected 16 books and 160 papers on the court music of the Zhou Dynasty. In addition, there are some sporadic discussions. This study mainly discusses the history, components, functions and functions of Chinese court music in the Zhou Dynasty and its revival from the perspective of literature and art. Below, the author will summarize the representative works and papers:

2.5.1 Literature research of Zhou Dynasty history:

1) Li Xueqin said before Qin:

The review and prospect of the study of ancient Chinese civilization in the past hundred years, the origin of ancient Chinese civilization, the mystery of ancient Chinese bronze ware, how far are the three generations of Xia, Shang and Zhou from us, approaching the era of the Eastern Zhou States, Fen Shui, the historical succession of Yan Emperor and Huang Emperor, the historical positioning of Yao, Shun and Yu, Yu Sheng Shi New Theory, Interpreting the Xiagong Salt, the Xia Dynasty history in the ancient "Bamboo Book Ji Nian". (Li Xueqin, 2011)

2) Studies on Xia, Shang and Zhou Civilizations:

This book is the second collection published by Mr. Li Xueqin, Beidou of contemporary history, in the Commercial Press. The collection is divided into two parts. The top compilation is Mr. Li's papers and speeches in 2007 and 2008. The postscript and articles below cover the period from the second half of 2004 to 2008. The contents mainly include: Chinese Bronze Age and ancient civilization, Yu Shun in early Chinese civilization history, five thousand years of civilization history as the source of cultural creation, bronze ware research in southern China, the origin of ancient Chinese state and the formation of royal power. (Li Xueqin, 2015)

3) History of the Western Zhou Dynasty:

From the end of the 11th century B.C., King Wu of Zhou conquered Shang and founded Zhou Dynasty, until King You of Zhou was killed in 771 B.C., King Ping moved east to Luoyi, the history of the Western Zhou Dynasty was about 280 years, and the well field system, social structure, military system, political and cultural system and other aspects of the Western Zhou Dynasty were thoroughly researched and deeply discussed. This paper expounds comprehensively, systematically and accurately the process from development to decline of Chinese slave society in the Western Zhou Dynasty. (Yang Kuan, 2003)

4) Chronology of the Western Zhou Dynasty:

This paper mainly studies the date of King Wu's Shang Dynasty, the chronology of Western Zhou Dynasty and the inscriptions on bronze vessels, and researches the chronology of Western Zhou Dynasty and the specific historical dates of major events in detail. (Lilson, 2009)

5) Eastern Zhou Archaeology:

In the political history, the Eastern Zhou Dynasty was full of wars and divisions, but in the cultural history, it was an unprecedented golden age of splendid flowers. Since the middle of the Spring and Autumn period, China has made remarkable progress in social production, science and technology. A number of vassal states have carried out reforms in the political system through the tortuous road, which has played an important role in the development of economy, which is also the concrete manifestation of the change of class relations. From the late Spring and Autumn Period to the Warring States period, it is known as the great era of "a hundred schools of thought contending". The emergence of hundreds of schools of thought and culture has made a new appearance. The spread and distribution of the school has its regional characteristics, such as Confucianism originated in Lu and spread in Qi, Jin and Wei; Mohism began in the Song Dynasty and spread from Lu to Chu and Qin. Taoism originated in the south and later had different branches in the state of Chu, Qi and Yan. Legalism originated in Sanjin and prevailed in Qin. The Yin-yang family was more prevalent in the State of Qi, and later had a deep influence in Chu, Qin and other states. Most of them are from Zhou, Wei and other places, and travel between countries. This era can be compared with the classical Greece in Western history, outstanding talents have appeared in science, philosophy, history, art, literature and other aspects, and have made great achievements. After the unification of Qin Dynasty, he burned books and buried scholars and banned poetry and books, but the flow of culture was not cut off. (Institute of Archaeology, Chinese Academy of Social Sciences, 2004)

2.5.2 Literature research on court music of Zhou Dynasty

1) Liyue China:

This is an academic and popular reading of traditional Chinese rites and music culture. The book consists of Confucian rites and music culture and the Way of Chinese Civilization, Rites and Music are all obtained, that is, there is virtue, Rites and Music double cultivation, Rites and Music Xingbang and other parts. Among them, "Double cultivation of Rites and Music", "Rites and music Xingbang" and other chapters are divided into several sections, such as rites and music maxims, annotations, current translation, analysis of meaning, rites and music stories. The book allows readers to appreciate the extensive and profound Chinese traditional rites and music culture in an easy-to-understand form. Especially, the rites and music stories in the article integrate the refined and rich rites and music culture into the daily life scenes, which is recognizable and touching. (Peng Lin,

2022) The book is also equipped with wonderful pictures related to the content, which further enriches the content of the book and has certain significance for the popularization and promotion of excellent traditional Chinese culture.

2) Rites and Music Civilization and Chinese cultural spirit:

The essence of the cultural game between the East and the West in the 21st century is, in the final analysis, whether the Chinese nation can provide human society with a social development model different from the Western culture. In this game, if we want to remain invincible and make greater contributions to mankind, the basic point is to understand our culture. (Peng Lin, 2016) Based on this understanding, this book illustrates the cultural connotation and practical significance of "rites" as the core of Chinese civilization. The book's theory is simple, the language is popular and lively, and the examples are vivid and thought-provoking after reading.

3) Chen Xiangdao, Chen Yang and Zhonghua Ritual Music Culture:

The Book of Rites and the Book of Music written by Chen Xiangdao and Chen Yang in the Northern Song Dynasty have made great contributions to Chinese traditional rites and music culture both in academic thought and in inheritance and dissemination. (Feng Bing, 2019) This book is a research work on the Book of Rites and the Book of Music, which is divided into several chapters, including an overview of Chinese ritual and music culture, Chen Xiangdao's life story, Chen Yang's basic content and characteristics of Chen Xiangdao's Book of Rites, Chen Yang's basic content and characteristics, and the contemporary value of Chinese ritual and music culture from the Book of Rites and the Book of Music.

4) The Rites and Music civilization of Zhou Kong: The beginning of Chinese traditional culture:

Zhou Gong created rites and music. It is the cultural ancestor of Chinese civilization. Confucius was the epitome of the excellent civilization tradition of China after Zhou Gong. The way of Zhou Gong combined with the thought of Confucius, namely the way of Zhou Gong, is the main vein of Chinese civilization for thousands of years. The way of Zhou-Kong is the world view, and the civilization of rites and music is the concrete manifestation of its social practice. The two weeks (Western and Eastern Zhou) and the two Han Dynasties (Western and Eastern Han) are the emergence, development and maturity of Zhou-Kong's Tao and ritual music civilization. There have been two active

scenes in the history of ancient Chinese civilization. Political unification in China comes in fits and starts. However, the great unity of ideology is the affinity and centripetal force formed by the way of Zhou-hole, and the cohesion plays a decisive role. (Yuan Zhen, 2007)

5) Western Zhou Yale:

The elegant music of Western Zhou Dynasty, which originated from Zhou Gong's "making rites and making music", has become a unique landscape of ancient Chinese culture with its grand system scale, complex and strict system, rich culture and philosophy. Since the Western Zhou Dynasty, the basic concept and pattern of Chinese ritual and music civilization have been established, and later generations have followed the Zhou system to revise ancient music or produce new music, almost without interruption. (Tu Zhifen, 2021)

This book focuses on the formation, the structure and performance forms of the Western Zhou Yue, the hierarchical system of the Western Zhou Yue, the music education in the education system of the state, and the achievements and influences of the Western Zhou Yue, especially the special work of the Western Zhou Yue.

6) Ancient Chinese court Music and writing:

The main income of this book is the monographs on the research of "Chinese court Music", so the editor Li Fangyuan adopted the title of "Chinese Court Music and Writing". From the perspective of time, the articles included in "Chinese Court Music and Writing" involve three periods of Chinese court music: the Zhou Dynasty in the ancient founding period, the Han Dynasty and the Southern and Northern Dynasties in the medieval reconstruction period, and the Song Dynasty in the modern reconstruction period; From the research object, it involves the study of music history and music text. (Li Fangyuan, Zheng Maoping, 2014)

7) The appearance and characteristics of palace elegant music in Zhou Dynasty:

As a specific social and historical phenomenon, the appearance and characteristics of court elegant music in Zhou Dynasty have their unique historical connotation. It is different from the witchcraft music of the previous generation, and it is not exactly the same as the court music of the Qin and Han Dynasties. It can only be the product of the history at that time, and can only be explained from the particularity and history of music development. The particularity of the appearance of elegant music in Zhou Dynasty is not only reflected in the musical features themselves, but also reflected in other

places associated with elegant music activity, which has a broader social content. And its historicity is manifested in the connection with the social and historical conditions on which it exists. Firstly, the accumulation and status of social music practice in the Zhou Dynasty is the direct and basic source and basis of the music used by Yalue. Secondly, the establishment of the ritual music system in the Western Zhou Dynasty makes the social nature of Yalue have a special regulation-a musical entity closely related to the political system. In view of the above situation, in the historical investigation of the appearance of the palace of the Zhou Dynasty, the institutionalization has become a special clue worthy of attention. It not only involves the internal organizational form, the way of using music and other aspects of the system, but also directly involves the specific content of music people, instruments, music and so on. (Li Fangyuan, 2002)

2.5.3 Literature research on the revival of court music

1) The enlightenment of the Zhou Dynasty ritual symbol to the reconstruction of modern etiquette civilization:

Rites originated from the early religious sacrifice behavior of human beings. People endowed a series of sacrificial forms with specific conceptual connotation and repeated them constantly, thus becoming ritual habits. With the development of society, the ritual habits of religious life gradually infiltrated into social life and became the control force of socialization. The different roles in the ritual became the mark of social hierarchy and eventually ascended to the symbolic form of the legitimacy of social and political power. Rites have undergone qualitative changes in the hands of Zhou people. The function of rites lies in the implementation of humanistic education, combining politics, morality, human feelings and even the rule of law, standardizing the relationship between people and others (groups), people and God (religion), people and themselves (feelings and rites) with a set of symbolic behaviors and procedures, making communication relations "cultural" and "ritualizing" social life. Make people live in a harmonious and orderly environment. This ruling thought system, in which rites, music and moral punishment are complementary to each other, has had a profound impact on the later Chinese history and culture. Today, how to base on the contemporary, reasonably absorb the cultural heritage of Zhou Dynasty rites and music, and construct modern etiquette civilization, also has important practical significance. (Wang Weiqing, 2017)

2) The history and modern significance of Chinese rites and music civilization and a nation of rites:

The Chinese national cultural tradition permeates the gene of ritual and music culture, and is a country of ritual and music civilization and ritual. This paper analyzes the connotation of rites and music civilization since the establishment of rites and music by Duke Zhou, probes into the misunderstanding of the current academic circle, and grasps that rites and music are related to rites and rituals, rites and music culture is the representative of the national significance of music in Chinese traditional culture. From the perspective of music ontology and the classification of rites, this paper explores the possibility and feasibility of the Chinese rites and music civilization and the continuation of the tradition of the state of rites and rituals, and reconstructs the rites and music system, so that the traditional rites and music concept can be integrated into the modern Chinese civilization with its actual performance. (Xiang Yang, 2013)

3) Do you want to carry a track? -- Experience of ritual and music reconstruction during the "Chinese Culture Revival Movement" in Taiwan:

If learning from the past is one of the main reasons for us to explore history, what kind of inspiration or warning can the "Chinese cultural revival movement" and the reconstruction of rites and music in Taiwan since 1966 provide for the cultural revival and ritual and music reconstruction in mainland China in recent years? (Cai. C. H, 2014) Based on the existing Taiwan official archives and newspaper reports of that year as the main materials, this paper discusses the music-related literary and artistic activities as well as music and dance performances. On the one hand, it tries to present the influence of the "Chinese Cultural Revival Movement" on the development of Taiwan music at that time, and on the other hand, it hopes that the discussion of the reconstruction of the festival hole music and dance can clarify the causal relationship between the "purpose" and the "achievement" of the reconstruction.

4) Significance of the revival of Art and music:

In order to re-establish sanctity in schools, this paper explores the significance of the revival of jaya in today's society from the perspective of personal experience and literature analysis. (Gong Pengcheng,2012) analyzed that the status of music as the center of Chinese art has disappeared, and the revival of elegant music is to make music become the core of social life and humanistic education again.

5) Some questions about the redevelopment of Yale:

The reconstruction of Yale should be studied first. Only by a comprehensive analysis of the elegant music can it be transformed into the performance form of the elegant music. Therefore, it is necessary to study the literature and historical materials related to elegant music in the past dynasties, and combine them with the material materials found in archaeology, so that the reconstruction of elegant music can obtain historical basis and support, so as to reflect the academic value of elegant music. After the reconstruction of the study, it is possible to have credibility in general. The performance of elegant music created by this integration should be fundamentally different from the so-called commercial performance of elegant music in the tourism industry. (Fang Jianjun, 2011)

6) Reconstruction of new art and music from the perspective of excellent traditional Chinese culture:

Elegant music is an important part of Chinese excellent traditional culture. In-depth study of Chinese excellent traditional culture, the life philosophy contained in elegant music in the modern society, so as to promote people to establish a conscious sense of traditional culture, to build a harmonious society. (Liu Wei, 2021)

7) Practice and Reflection of Ya Orchestra of China Conservatory of Music:

Although elegant music is an original art form of Chinese music culture, since the end of the Qing Dynasty, elegant music is also a musical form that Chinese people want to abandon for a hundred years because it is closely related to the feudal dynasty ruling system. Today, one hundred years later, we re-examine the art of music, stripped away its feudal rule related components, the Chinese people hope to use rites and music to establish social harmony has been as the cultural spirit of the Chinese civilization passed down from generation to generation, and deep into the life everywhere. Elegant music, then become a new contemporary topic. This paper holds that the reconstruction of elegant music must be the contemporary reconstruction on the level of ritual and music spirit, and the history should be re-evaluated, from content, form to function, to meet the contemporary aesthetic and meet the needs of today's social culture.

2.5.4 Foreign scholars' literatures on Chinese court music

"The Music of China's Imperial Past" by Bell Yung : Bell Yung explores the history and significance of Chinese court music, focusing on its role in the imperial courts of various dynasties. Yung examines the cultural and social contexts surrounding court music, its

performance practices, instruments used, and its symbolic meanings within Chinese society. The document provides insights into how court music reflected power dynamics, ritual practices, and aesthetic preferences of the ruling elite throughout China's history. (Bell Yung, 1990)

"Chinese Music" by J.A. Van Aalst: Van Aalst offers a comprehensive overview of Chinese music, including court music, from ancient times to the contemporary era. The document discusses the development of court music within the broader context of Chinese musical traditions, highlighting its evolution, styles, and influences over different dynastic periods. Van Aalst also examines the impact of Confucianism, Taoism, and Buddhism on court music, as well as its role in religious rituals, ceremonies, and entertainment. (J.A. Van Aalst, 2003)

"Music in the Age of Confucius" by Rob Haskins: Haskins delves into the musical practices of ancient China during the time of Confucius, shedding light on court music as a vital aspect of ceremonial rituals and statecraft. The document explores Confucian ideals regarding music's role in moral education, social harmony, and governance, and examines how court music embodied these principles. Haskins also discusses the significance of specific musical instruments, melodies, and performance techniques in conveying ethical values and social hierarchy within the Confucian worldview. (Rob Haskins - Publication, 2021)

"The Ritual Context of Court Music in Early China" by Anne Behnke Kinney: Kinney investigates the ritualistic functions of court music in early Chinese society, focusing on its role in state ceremonies, ancestral worship, and religious observances. The document explores the symbolic meanings embedded in court music repertoire, instruments, and performance styles, emphasizing their connections to cosmological beliefs, political legitimacy, and social order. Kinney also examines archaeological evidence and ancient texts to reconstruct the historical contexts in which court music flourished and evolved. (Anne Behnke Kinney , 2002)

These documents collectively provide valuable insights into the rich history, cultural significance, and ritualistic aspects of Chinese court music as studied and analyzed by Western scholars. They offer diverse perspectives and methodologies for understanding the complexities of this musical tradition within the broader framework of Chinese civilization.

CHAPTER III

Research Methodology

In this research is qualitative research, the author chose Pingdingshan City, Henan Province as the research area of the theme of Chinese Court Music of the Zhou Dynasty. Because this area is the revival of Chinese court music of the Zhou Dynasty, the researcher chose key informants as my research clues. So the process I used is as follows.

3.1. Research scope

- 1) Scope of content
- 2) Scope of time

3.2. Research Process

- 1) Selection of research site
- 2) Selection of the key informants
- 3) Research equipment
- 4) Research Tools
- 5) Data collecting
- 6) Data Management
- 7) Data analysis
- 8) Research Result Presenting

3.1. Research scope

3.1.1 Scope of content

The content includes the research on the components of Chinese Court music in Zhou Dynasty, the functions and roles of Chinese Court Music in Zhou Dynasty, the ways to revival Court Music in Zhou Dynasty details are as follows:

The components of Chinese court music include the following: Ji Li (吉礼) court music - national sacrificial music, Binli (宾礼) court music —— The music played by the princes when they visited the emperor or greeted the emperor, Junli (军

礼) court music —— Music played during war victories or military exercises, Jiali (嘉礼) court music—— Banquet guests and folk activities in the elegant music.

On investigate the functions and roles of Chinese Court Music in Zhou Dynasty, It mainly includes three parts : The function of strict hierarchical division of the system ; Chinese Court music of the Zhou Dynasty plays a positive role in adjusting the formation of social harmonious order ; The educational function of court music in the Zhou Dynasty for the whole human society.

On explore the ways to revival the Court Music in Zhou Dynasty, It mainly includes seven aspects : Find and prepare relevant research and documentation ; Looking for the results of the archaeological excavations ; Reconstruction and copy of Musical Instruments ; Conduct Revival and Performances the court music of the Zhou Dynasty ; Education and Training ; Participate in academic seminars and performance exchange activities to revive court music ; Collaboration with Cultural Institutions.

3.1.2 Scope of time

I scope the time for this study during July 1, 2023 to November 30, 2024.

3.2. Research Process

3.2.1 Selection of research site

In this topic, I chose Pingdingshan City, Henan Province for fieldwork.

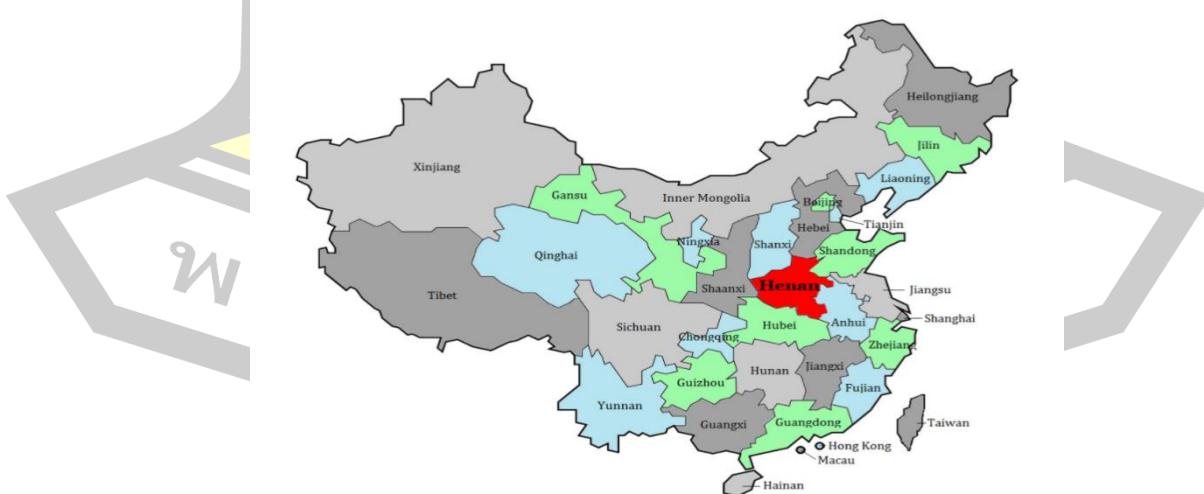


Figure 3. 1 Map of Henan

Source:www.baidu.com

Source: <https://chinafolio.com/provinces/Henan-province> ,(2023)Source: Renya Wang

The reason : The City of Pingdingshan, which is at the heart of the central Plains. was once the fief of Marquis Ying, one of King Zhou Wu's sons. This city is also hailed as The Hometown to China's Folk Art and The Hometown to China's music. To inherit and develop the ancient Chinese culture in terms of its traditional music. Research Institute for Traditional Chinese Culture has been set up and extensive cooperation and exchange have been carried out with University of South China on the research of ancient Chinese Court Music. Since the Chinese Court Music society at Pingdingshan University is composed of its instrumental team, singing team and dance team, and there are about 100 members; who are teachers from the Department of Music or students majoring in Music. In accordance with Harmony between Etiquette and Music, the Court Music Orchestra blends singing, dance and music wonderfully together, and strives to highlight the distinguishing features of the court music from Shang Dynasty to the Ming Dynasty by performing the court music characteristic of the ancient traditional music styles in the Central Plains. At present, the Court Music Orchestra of Pingdingshan University is mainly devoted to the court music in Ying state during the period of Western Zhou Dynasty as well as its local manners and customs then, and experts are specially engaged to compose the performance pieces. Therefore, if you want to know the Chinese court music of the Zhou Dynasty, you must come to Pingdingshan in Henan Province.

3.2.2 Selection of the key informants

Research site : Pingdingshan City, Henan Province , China

Key informants:

Composer : Fang Kejie & He Kun

Instrumentalist : Li Wenliang & Weibo & Yuan Shanshan

Singer : Liu Wenzong & Ma Lili

Dancer : Li Xiang & Zhang Yingying

Student actor: Zhu Xiaotian & Li Zechen & Long Yao

The criteria for selecting key informants are.

- 1) He/She was born and grew up in Henan, and is a native.

- 2) He/She a significant member of the orchestra.
- 3) He/She can perform/compose/play the court music.
- 4) He/She is the transmitter.

Introduction of some informants :

Fang Kejie, born in Xuchang, Henan Province in March 1954, is a famous composer and professor in China. He graduated from the Central Conservatory of Music and once served as the president of Henan Academy of Arts and the vice chairman of Henan Musicians Association. His works include large-scale symphonies, traditional Henan operas, Chinese court music, instrumental music, and songs. Born and raised in Henan Province, Professor Fang Kejie has conducted in-depth research on Henan's cultural history, unearthed Musical Instruments and musical art. He is also the artistic director of the Huaxia Ancient Orchestra of Henan Museum and the Court Orchestra of Pingdingshan University. In the aspect of ancient court music of the Zhou Dynasty, the most representative works are the series of "Guying Fengyun" and "Book of Songs".(see Figure 3. 2)



Figure 3. 2 Right: Mr. Fang Kejie

Source: Renya Wang

Li Wenliang, born in August 1987, is a PhD candidate in ethnomusicology. He is a wind instrumentalist, good at playing suona, Xun, bone flute, sheng and other instruments. He is currently the conductor of the Court Orchestra of Pingdingshan University. In the Music

College of Pingdingshan University, I served as the wind instrument teacher and orchestra rehearsal, and cultivated many students who are good at playing ancient Chinese instruments and are inheritors of Chinese court music instruments.(see Figure 3. 3)



Figure 3. 3 Mr. Li Wenliang

Source: Renya Wang

Li Xiang, born in August 1985, is a dance teacher at the School of Music of Pingdingshan University, a dance master and doctoral candidate, a member of China Dancers Association, a member of Henan Provincial Dance Theory Review Committee, and a choreographer and lead actor of the Court Orchestra of Pingdingshan University. His main research directions are dance performance, dance teaching and court music and dance of Zhou Dynasty. He has trained many students who are good at performing Chinese classical dance and are inheritors of Chinese court music and dance. (see Figure 3. 4)



Figure 3. 4 Mr. Li Xiang

Source: Renya Wang

3.2.3 Research equipment

- 1) Voice recorder: Record information about the interview.
- 2) Camera: Record information about the observation.
- 3) VCR: Record information about interview and observation.
- 4) Laptop: Store photos and videos, record text and information.

3.2.4 Research Tools

The research tools used in this paper are interview, observation and questionnaire. Through interviews with key informants, we have a deeper understanding of the development of the research object; Use the questionnaire to collect the actual or historical situation of the research object purposefully, planned and systematically.

3.2.5 Data collecting

The researcher collect data through literature analysis and field investigation.

- 1) The researchers collected literature in the library and online literature and book query platform (CNKI).
- 2) The researchers plan to go to Pingdingshan City, Henan Province for field investigation. Researchers have an in-depth understanding of Chinese Court Music through listening, learning and recording.

3.2.6 Data Management

The authors managed the collected data by classifying and testing their validity. The authors divided the collected data into three categories according to their separate interviews with the creators, the performers and the audience. The relevant information is classified and described according to the creative process of the composer and the instructor, the rehearsal process of the actors and different types of audience feedback. The benefit gained is the classification of the different identities of the root informant. The authors also verify the authenticity of the data collected.

3.2.7 Data analysis

The researcher use the information from all studies to be the cores in analysis by using In the first objective, the researcher will use the literature research method to obtain data through investigating the literature, so as to comprehensively and correctly understand the components of Chinese Court music in Zhou Dynasty, include instrument, dance, sing. Through field investigation, the researcher visit Mr. Fang Kejie, Mr. Li Wenliang and Miss Lixiang to understand components of Chinese Court music in Zhou Dynasty.

In the second objective, the researcher use the quantitative analysis method to analyze and compare the Chinese Court music in Zhou Dynasty, and investigate the functions and roles of the Chinese Court music in Zhou Dynasty.

In the third objective, the researcher use descriptive analysis method. To explor the ways to revival Court Music in Zhou Dynasty. concepts and theories.

3.2.8 Research Result Presenting

In this dissertation, the researcher present on 7 chapters:

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Methods of Research
- 4) Chapter IV The components of Chinese Court music in Zhou Dynasty
- 5) Chapter V The functions and roles of Chinese Court Music in Zhou Dynasty
- 6) Chapter VI The ways to revival Court Music in Zhou Dynasty
- 7) Chapter VII Conclusion, Discussion and Suggestions

CHAPTER IV

The components of Chinese Court music in Zhou Dynasty

In this chapter, the researcher enumerate and summarize the components of Chinese Court music in Zhou Dynasty through literature research, image analysis, field visits and observation methods, including:

- 4.1 Ji Li (吉礼) court music - national sacrificial music.
- 4.2 Binli (宾礼) court music — The music played by the princes when they visited the emperor or greeted the emperor.
- 4.3 Junli (军礼) court music — Music played during war victories or military exercises
- 4.4 Jiali (嘉礼) court music — Banquet guests and folk activities in the elegant music
- 4.5 Summarize

4.1 Ji Li (吉礼) court music - national sacrificial music

4.1.1 Summary of the literature and an interview survey on Ji Li (吉礼) court music

Ji Li (吉礼) court music, which is a kind of music used by the court nobles in the sacrificial ceremony, is divided into two kinds: six dances and six small dances. The "dance" in the name here does not mean dance, but the name of the court music. The author conducted an interview with the composer Fang Kejie, and summarized the records of Ji Li (吉礼) in the (Book of Rites) (礼记), (Zuo Zhuan) (左传), and (Records of Music) (乐记). The following are the records of the content and performance form of Ji Li (吉礼) .

The national sacrifices of the Western Zhou Dynasty were held by Dubo, who "held the rites of the gods, ghosts and earth of the state to assist the king to protect the state". The rites of sacrifice to gods, earth and ghosts are collectively referred to as "auspicious rites", meaning "getting a blessing with good". Each kind of worship for

gods, gods and ghosts have their own special music, which mainly refers to the six dances held by Dasile and the six little dances held by the musicians.

1) Six big dances (六大舞)

The six dances "Zhou Li chun Guan Dasile" (周礼·春官·大司乐)

recorded: "With the imperial dance" Yunmen Big Volume" (云门大卷), "Da Xian" (大咸), "Da Shao" (大韶), "Da Xia" (大夏), "Da Huo" (大濩) and "Da Wu" (大武)." This is the six major dance, also known as the sixth generation dance, six music, six dance, is the special learning content of the university taught by Dasile. Six dances are equipped with songs, is a comprehensive art form of poetry, music and dance, "and dance is especially important" Sun Yirang "Justice of Zhou Rites" (孙诒让 (周礼正义)). In addition to "Dawu" (大武), the other five dances are the former generation of elegant music preserved by Zhou. According to Zheng Xuan, the contents of the six dances can be explained as follows:

"Cloud Gate Big Volume", (云门大卷) the Yellow Emperor music. Sing the praises of the Yellow Emperor's virtue "like the cloud, the people can have a race". "Cloud Gate" (云门) and "Big Volume" (大卷) are the same dance and different name, generally called "Cloud Gate" (云门)." The volume, the meaning of the volume gathering, that is, the family is also". (Jia Gongyan, Notes on the Rites of Zhou) ("卷者, 卷聚之义, 即族类也。" 贾公彦 (周礼注疏))

"Da Xian" (大咸), namely "Xian Chi" (咸池), Praise Yao to promote fair criminal law to regulate the people, his virtue everything.

"Da Shao" (大韶), also known as "nine shao" (九韶), "nine moves" (九招), "nine generations" (九代) and so on, Praise that Shun can inherit the way of Yao. (see Figure 4. 2)

"Da Xia" (大夏), Praise Yu's water control achievements, can make the vast territory.

"Big Huo" (大濩) , Praise Tang to govern the people and destroy Jie, which can make the people of the world in their proper place.

“Da Wu” (大武) , Praise king Wu attack zhou can become martial arts.(see Figure 4. 1)



Figure 4. 1 Wu dance, holding “ qi” (武舞, 执干戚)

Source: Western Zhou YaYue,Tu Zhifen, 2021



Figure 4. 2 Culture dance, holding “feathers” and “Yue” (文舞, 执羽籥)

Source: Western Zhou YaYue,Tu Zhifen, 2021

2) Six little dance (六小舞)

Six little dance refers to Fu Dance (黻舞) , Yu Dance (羽舞) , Emperor Dance (皇舞) , Mao Dance (旄舞) , Gan Dance (干舞) and Human Dance (人

舞), which are mainly used for sacrifice and are also listed as compulsory content for the children of aristocrats. Confucius entered the primary school to learn the little dance, taught by the musicians. Zheng Xuan recorded the name of "Little Dance": " To teach dance when I was young." (Musicians) (乐师) note. In terms of the difficulty of the performance, little dance is easy and big dance is difficult. The little dance is inseparable from yu MAO, and is also trained around the two types of martial arts and martial arts. The little dance can be used for sacrifice alone, but also lay a foundation for the future study of big dance.(see Figure 4. 3)



Figure 4. 3 In the above picture from left to right they are: Fu Dance (黻舞), Yu Dance (羽舞), Emperor Dance (皇舞), Mao Dance (旄舞), Gan Dance (干舞) and Human Dance (人舞)

Source: Western Zhou YaYue,Tu Zhifen, 2021

The diagram of the six small dances in Chen Yang's Music Book (陈旸 (乐书))

"Zhou Li Chun guan" (周礼 · 春官) records: " Music: palm the politics of Chinese studies, to teach the national son dance." (乐师: 掌国学之政, 以教国子小舞) .Fu Dance (黻舞) for offering sacrifices to the country and dancing with colorful silk; Feather Dance (羽舞) for offering mountains and rivers with white feathers; Emperor Dance (皇舞) for praying for rain and dancing with colorful feathers; Mao Dance (旄舞) for offering yong and yak tail decoration; Dry Dance (干舞) for war or offering mountains and rivers; and Human Dance (人舞) with bare hand. Zhu Zaiyu (朱载堉) of the Ming Dynasty said, " Is the so-called little

dancer different from the big dance? With its no yi, the only person to dance, so that the small dance ear.... big dance school special name, to teach the young people for the small dance "(" music book " (乐律全书)). In the "quasi-ancient dance spectrum" created by him, "little dance" is the "big dance", such as the five-colored silk of Fu Dance (帷舞), which symbolizes the meaning of huang di's "Cloud Gate" (云门), and the row flute, symbolizing the phoenix wing and the meaning of "Phoenix instrument". Since then, the little dance has been called "six generations of little dance".

4.1.2 Musical analysis of “Ji Li” (吉礼) court music

According to the above records, Pingdingshan University restored the performance of the "Ji Li" (吉礼) court music ——Ying Hou worships ancestors (应侯祭祖) (see Figure 4. 4) (the band score is in appendix 1)



Figure 4. 4 "JiLi" (吉礼) court music (from Pingdingshan University, Henan

Province)

Source: Renya Wang

អង្គន៍ ១



ចុះ

"Ji Li" (吉礼) court music video link website: <https://youtu.be/avSe7J9Xohg>

Ying Hou worships ancestors (应侯祭祖) is according to the "Jili" court music style restoration of the work, the performance form is the band performance and boys yi dance performance. This work uses the key of D major, and the bars 1-8 are the introduction, which create a solemn scene of the temple sacrifice. Section 1-2 use pure four degrees to express the grand scene of the court sacrificial ceremony.

Section 9-29 is the performance of the sacrifice scene, 16 male actors together to dance the court "yi dance". Section 9-10 uses special chime, horn, ring and other special instruments without specific pitch to express the mystery of sacrifice. Section 11-29 uses "sheng" as the main playing instrument, playing a steady and slow melody to express the seriousness and mystery of the sacrificial activities, and xun plays the sliding sound, symbolizing the call to the gods and ancestors. This section is interspersed with a lot of hand grinding drum skin sound, in order to create a mysterious sacrificial atmosphere. Section 34-35 Muses use modal words like "ya" to indicate the appearance of the wizard.

30-35 section, accompanied by the drum fast three stress playing, the wizard, here use the sound of the tortoise shell to express the holy of the wizard, here the wizard began to represent the gods dialogue with people, with jumping irregular rhythm of the wizard "cast" action, at the same time the boy "ya yi xi" voice express the wizard talk with the gods.

In section 36-41, the main melody of the sacrifice performed by the "sheng" appeared again, and the sacrificial casting activities of the wizard reached a climax, completing the sacred instruction given by the gods, and the sacrifice ended.

The melody of this music is not strong, and the function of the band is mainly to match the etiquette of sacrifice and create a solemn, solemn and mysterious atmosphere.

4.2 Binli (宾礼) court music - The music played by the princes when they visited the emperor or greeted the emperor

4.2.1 Summary of the literature and an interview survey on Binli (宾礼) court music

Binli (宾礼) was primarily the ceremony of the princes in visiting the king, and he also played the music, which was a large performance, and the music was very solemn. The author conducted an interview with the composer Fang Kejie, and summarized the records of Binli (宾礼) in the (Book of Rites) (礼记), (Zuo Zhuan) (左传), and (Records of Music) (乐记). The following are the records of the content and performance form of Binli (宾礼). (see Figure 4. 5)

"Zhou Li Chun Guan bulk Bo" (周礼 · 春官 · 大宗伯) records: " to the present state, spring, dynasty, summer, autumn, pilgrimage, winter, meeting, Yin, asking, Yin eye." Binli 宾礼 court music, refers to the vassal dynasty to see the son of heaven or vassal sent qing, princes to greet the son of heaven ceremony. There are eight types of guest rites stipulated in the rites of Zhou. The first six are the rites of the vassal to see the son of Heaven, and the last two are the rites of the vassal to greet the king of Zhou.



Figure 4. 5 Binli (宾礼) court music (Performance from Pingdingshan University, Henan Province),

Source: Renya Wang

Worship, zong, pilgrimage, meet respectively is spring, summer, autumn, winter, four routine to see the son of heaven. Jia Gongyan recorded: " outside Kyushu, yi, town, Tibetan three saw the world, there is no year of pilgrimage, so according to the Hou, Dian, male, mining, wei, to six clothing. Four hours, that six service each suit

is divided into four sides, each side is divided into four, according to the four change also."(Rites of Zhou (周礼正义))This statement was approved by kong Yingda, Sun Yirang and other scholars. The ceremony of the four hours mentioned here refers to the ceremony of the vassals from outside the six provinces of the state, not including the more remote three fu of Yi, Zhen and Tibetan. Service, namely, the jurisdiction of the vassal scope. According to the law of the Zhou Dynasty, the kingdom of the emperor was thousands of miles around. From the kingdom, each 500 miles was one service, from the vassals from near and far to nine fu. The closer the jurisdiction was to Wang Ji, the higher the title, the more important in theory, and the more frequent the court of the king.

4.2.2 Musical analysis of "BinLi" (宾礼) court music

According to the above records, Pingdingshan University restored the performance of the "BinLi" (宾礼) court music ——The founding ceremony of “Ying” country (应国封建) (see Figure 4. 6) (the band score is in appendix 2)



Figure 4. 6 Binli (宾礼) court music (Performance from Pingdingshan University, Henan Province),

Source: Renya Wang



Binli (宾礼) court music video link website: https://youtu.be/sH_phAcyRqU

The founding ceremony of "Ying" country (应国封建) is based on the style of the court music of "BinLi", and the performance form is a band and boys chorus. The instruments used are mainly percussion chime bells, chime and drums, plus a wind instrument "sheng". The music is in G major, with brilliant and bright colors, and the rhythm is neat and simple, showing a solemn and magnificent style.

Section 1-12 is the introduction, section 1-4 use the regular rhythm to introduce the main melody, section 5-8 use the same chord to do homonym repeated, so that people feel the solemnity and majesty of the court. In section 9-12, boys sing "wei" together. This sound itself has no meaning, mainly the modal words, but different from the expression method of echoing the main melody, the singing of this modal words in court music is mainly to create the majesty of the court and the king, and has a deterrent effect.

In section 13-22, the music enters the melody theme, and the sheng and the chime bell come together to play the theme melody. Section 23-32 rejoin the boys to sing "ya" and "li", and add the trill to express their gratitude to the king for his gift. The main section 33-42 is a variation, where the perspective of the characters is changed to express the praise and praise of the king from the standpoint of the ordinary people.

Section 43-44 is a short sentence connection, the scene changes to the end of the 45-50 ceremony, with the boys sing "wei" to send farewell to the king. In section 51-62, the protagonist changed from "king" to "Ying Hou". After Ying Hou received the land sealed by the father, he returned to his kingdom and received the reception

from local officials and people. He sang "ying xi" to praise "Ying Hou" to express the expectation and longing of corresponding Hou to govern the country and have a better life.

Section 63-70, unlike the first theme appearance, section 69 changed the theme from G to "rise F", making the color of the music more brilliant and brighter. Section 71-75 is the end, where "Ying Hou Xi" is sung together to express the praise, praise and congratulations of all the subjects.

4.3 Junli (军礼) court music - Music played during war victories or military exercises

4.3.1 Summary of the literature and an interview survey on Junli (军礼) court music

Junli (军礼) are mainly music played by the army during war, used to give orders, and instruments are mainly drums and bronze instruments. The author conducted an interview with the composer Fang Kejie, and summarized the records of Junli (军礼) in the (Book of Rites) (礼记), (Zuo Zhuan) (左传), and (Records of Music) (乐记). The following are the records of the content and performance form of Junli (军礼).

"Zhou Li chun officer bulk Bo (周礼·春官·大宗伯)" recorded: "to the army with the state. The ceremony of the great master, the gift of the great army; the gift of the great army." Military salute is the military salute. Including master, Dajun, field, battle, big seal five etiquettes. Master, that is, the king of the emperor, that is, and the emperor of the army, read the number of cars and men; the battle, namely, the construction of the city, the palace, the opening of the river. The above five things, all need to use the army to protect the peace and stability of the state, so there are these five etiquettes.

Among the above five military rites, the main cases are "Da Shi(大师)" and "Da Tian" (大田).

(1) "Da Shi(大师)" ——The music of the army's victory

“Da Shi(大师)”, is the music played after the victory of the army."Zhou Li Xia Guan Grand Sima": " If the teacher meritorious, then the law, right Bingyue, to first Da Shi Le offered to the society."Dasima is the chief officer in charge of the military and political, one of his responsibilities, that is, in the return of the emperor to the ancestors of the emperor, Dasima to the left hand, the right hand staff huang Yue, as the forerunner of Da Shi music. The performance of Da Shi ile was presided over by Da Sile (the chief of Yue Guan). Da Shi music before performance, the musician is responsible for the installation of hanging bells qing instrument frame, hanging instruments, the players, performance, on players percussion jin drum (晋鼓 two drum, six feet six inches long, music and clock corresponding and), loyal players percussion bell, yin,(懸 small drum), need to sing Da Shi song, by the instrument player singing at the same time.(see Figure 4. 7)



Figure 4. 7 Da Shi(大师, After the war is won, accept the worship of the ministers) .

Source: Renya Wang

(2) “Da Tian” (大田)——Music played during military exercises

Field hunting was also a very important military activity in the Shang and Zhou dynasties. Zheng Xuan recorded: " The soldier should not be empty, because of the

search (search (so) hunting: hunting in the spring.")(Zhou Li Xia Guan Grand Sima (周礼·夏官·大司马)) The son of Heaven and the princes are not simply to obtain prey, but to use the opportunity to exercise the army, review the chariots and horses, and strengthen the fighting force of the country. During the reign of the emperor in the field, they were called spring Search, Xia Miao, autumn hunting and Winter hunting. There are different training contents respectively. The midsummer education of the brigade, that is, the ceremony of the country to rectify the army; the midsummer church (ba) house, that is, the march weeding and camp ceremony, the midsummer church of the army, that is, the ceremony of battle; the midsummer education, that is, the ceremony of the grand parade. It involves the use of drum, duo(see Figure 4. 10), bracelet, took nao(see Figure 4. 8and Figure 4. 9) and other military tools, these implements are used for wartime orders, by the military general and special personnel in charge.

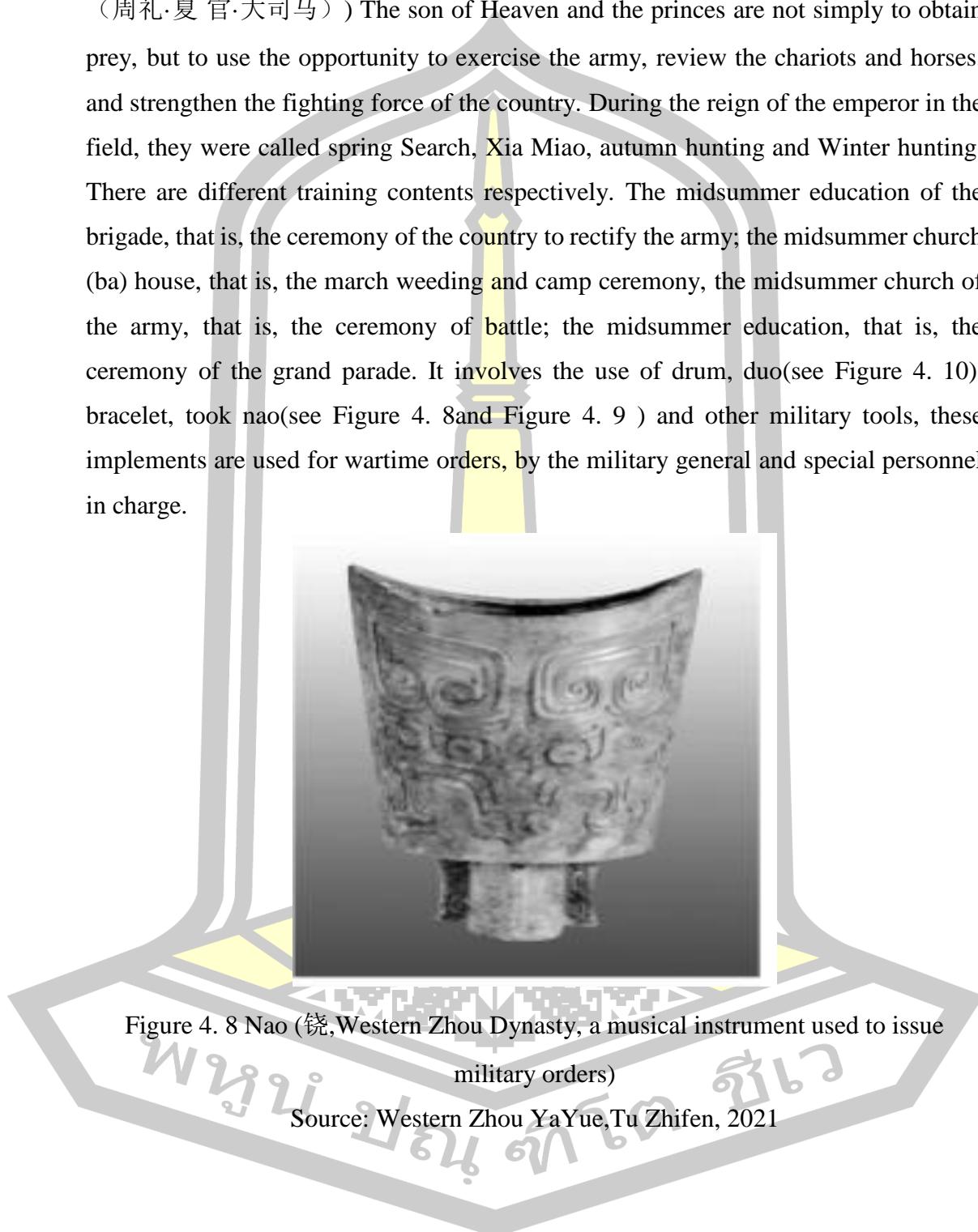




Figure 4. 9 Bian Nao (A set of Nao, arranged in a group, replica, from Pingdingshan University, Henan Province)

Source: Renya Wang



Figure 4. 10 Duo (铎 Warring States Period, a big bell with a tongue, used to give orders in the army), Source: Western Zhou YaYue,Tu Zhifen, 2021

According to the "Zhou Li Xia Guan Da Sima (周礼·夏官·大司马)" records: Da Sima in the middle of the spring field vibration brigade, holding the flag, teach the soldiers how to according to the drum, duo, bracelet, took the command action. Order identity is different, the objects also have differences, such as emperor palm road drum (路鼓), vassal palm Ben drum (賁鼓, two drum, eight feet long drum), will palm jin drum (晋鼓), division handsome palm drum (提鼓, riding on a horse), brigade handsome palm drum, pawn long held, two sima duo (铎, big bell)(see Figure 4. 12), the company horse zhuo(鐸 small bell). Zhong spring brigade when the big Sima will explain the provisions clearly, then in the summer house, autumn soldiers, winter reading, soldiers heard the drum, duo, bracelet, took instructions, also want to know to stand up, forward and retreat, fast slow, sparse dense section, not wrong.



Figure 4. 11 Chun Yu (𬭚于, Warring States Period, can be hung, hit with objects and cooperated with drums to command advance and retreat)

Source: Western Zhou Ya Yue, Tu Zhifen, 2021



Figure 4. 12 Zhuo (鎛, Warring States Period, shaped like a small bell, without tongue, used for marching)

Source: Western Zhou Ya Yue, Tu Zhifen, 2021

4.3.2 Musical analysis of "JunLi" (军礼) court music

According to the above records, Pingdingshan University restored the performance of the "JunLi" (军礼) court music —— The Book of Songs • Odes of Ye • Drumming (诗经 • 邶风 • 击鼓) (see Figure 4. 13) (the band score is in appendix 3)

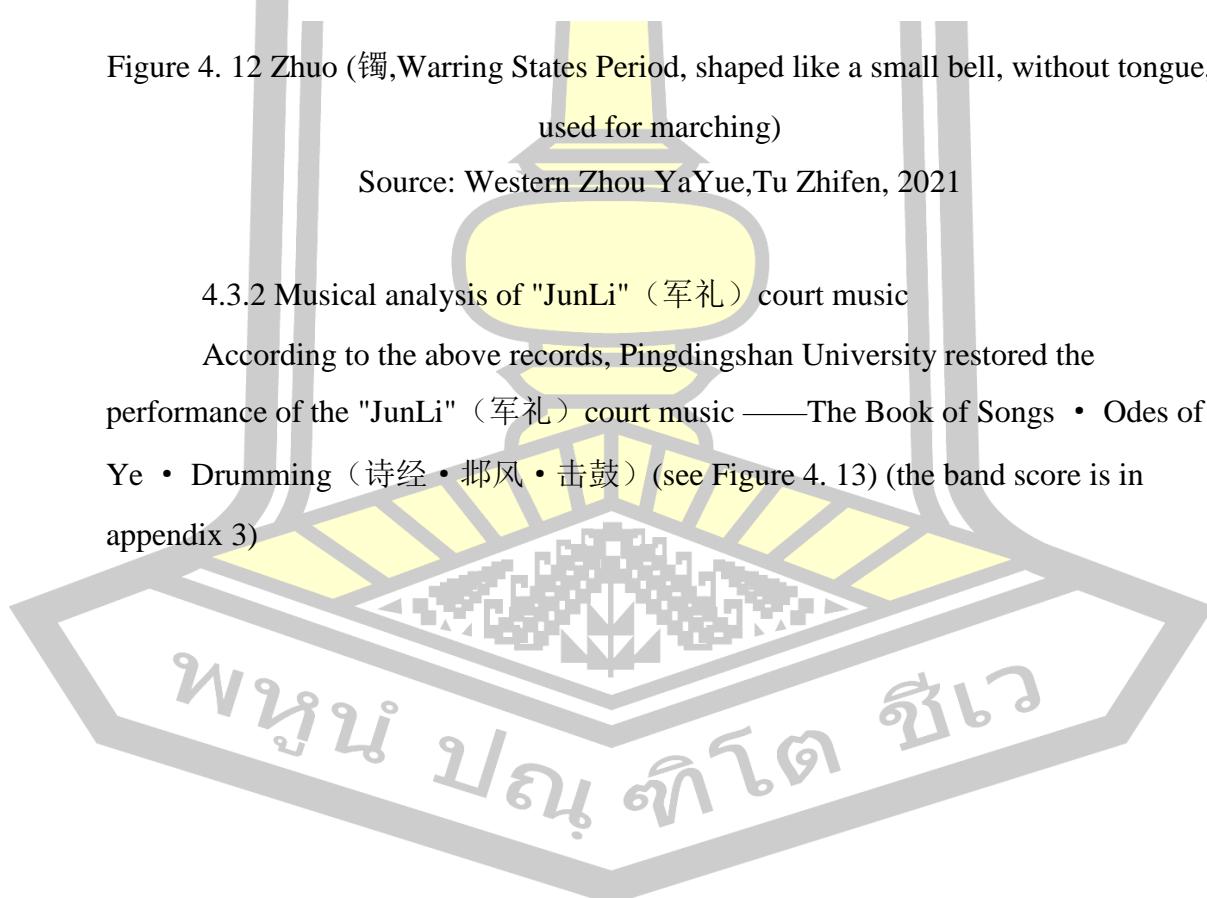




Figure 4. 13 "JunLi" (军礼) court music (Performance from Pingdingshan

University, Henan Province)

Source: Renya Wang



"JunLi" (军礼) court music video link website: <https://youtu.be/9h9R5SU-WEw>

The Book of Songs • Odes of Ye • Drumming (诗经 • 郑风 • 击鼓) is according to the "ceremony" palace music recovery works, performance form is the boy solo and instrument accompaniment, lyrics based on the book of songs, accompaniment instruments is given priority to, with a small amount of blowing instruments and plucked instruments, mainly including: xun, sheng, ring, upright, nguyen drum, pottery

drum, drums, ringing, chime, took, bells and bells, especially, the band also used the horn, has the role of the general order in the army soldiers. The overall style of this work is classical chanting, using a minor.

Section 1-12 is the lead, with hand grinding drum skin playing way, with long into, the introduction of melody, free import method 6 section with drums, with continuous three degrees downward express a heavy mood, the rhythm of the drum and the horn blowing the introduction of war scene, in the 12 section open half end, the introduction of singing motivation.

Section 13-17 are divided / divided / combined structures, and the singer sings on the war theme. The first 18-21 bars are interplays, using the band to express the magnificent and powerful rhythm, and show the powerful image of the general. Then the singer 22-29 began to chant the first lyrics. According to the three main elements in a minor as the motive, he adopts the method of reflection, and uses the rest to express the general's powerful singing. Next, bars 30-33 use the band playing together as the interplay, and the tone turns to E major, creating an atmosphere of "one hundred".

Then the rhythm is a little slower, the section 34-43 singer began to sing the second lyric lyrics, heavy about the cruelty of war, with rest to express the exclamation and uneasiness in the heart. Section 44-47 introduce an interplay, where the chime bells use a particularly wide range, using the extreme contrast between high notes and bass to express an empty and distant mood.

Section 48-63 began to the third paragraph of singing, this is the climax of the music, with the rhythm of the segmentation and melody into the expression of expression, 52 section percussion appeared "wooden frame" technique, with this special playing technique to imitate the battlefield weapon collision sound, 53-55 section with the rhythm of repeated and the same elements to sing the same sentence, is a kind of accumulation of energy, in the 56 section emotional outbreak, express love and to his wife in the heart.

Section 64-65 expresses the general's determination to go to battle in the form of a band. Section 66-67 calm mood, 68 section began to e minor, introduced the end of the singing, with self-sigh to express unable to fulfill love oath, section 72 tune back to a minor, 73-78 section with slow and weakening way repeat the last lyrics, express the heart of love and helpless to the war.

4.4 Jiali (嘉礼) court music - Banquet guests and folk festival activities in the elegant music

4.4.1 Summary of the literature and an interview survey on Jiali (嘉礼) court music

Jiali (嘉礼) is mainly held in the banquet of guests and folk festival activities, using a variety of instruments, the music style is very gorgeous.

The author conducted an interview with the composer Fang Kejie, and summarized the records of Jiali (嘉礼) in the (Book of Rites) (礼记), (Zuo Zhuan) (左传), and (Records of Music) (乐记). The following are the records of the content and performance form of Jiali (嘉礼).

"Zhou Li chun officer bulk bo (周礼·春官·大宗伯)" recorded: "to the people. With the rites of food and drink of the clan brothers, with the rites of the crown into men and women, with the rites of food to the old friends, with the rites of yan to the guests of the family, to the shenfan(脤膾,Cooked meat for offering sacrifices to the ancestral temple and the country), the country of brothers, with the rites of He Qing to the country of different names."The other four of the five rites are all important to the state, but this gift to the people, the purpose of the rites is to make the people close.

The Jia rites of the Western Zhou Dynasty contain six kinds: first, the eating rites with the clans and brothers. Among them, the eating rites of the son of Heaven, the vassals and the clan have died, and only the local drinking rites (record the drinking rites of the scholars) and the public food doctor rites (record the doctor whom the vassals entertain with food gifts). Second, men and women crown Ji and the wedding ceremony. The son of Heaven, the vassal death, the gift, crown, public crown ceremony. Third, the king and the court vassal held the shooting ceremony. The son of Heaven shot the rites, and the ceremony (vassal and minister shot) slightly the same. Fourth, set a banquet to entertain the vassal, qing, doctors. The rites of death, there are swallow rites. Fifth, to sacrifice the temple, the meat of the country to give the gift of the vassal. Sixth, the vassal states had something to celebrate, so that people celebrate the ceremony of celebration. Jiali Ya music, mainly exists in the food ceremony, feast ceremony and salute. Although the descendants are happy, but the Zhou Dynasty did not have music, "The Book of Rites (礼记·郊特牲)" contains: "the faint ceremony

is not happy, the meaning of Yin. Le, Yang qi also. The faint gift does not congratulate, the order of people also."

1) Jiali court music in the township drinking ceremony

Township, is a large administrative division of Zhou, is different from today's township. According to the Zhou system, the state despise the people, five than, five for lv, four lv for the clan, five nationalities for the party, five parties for the state, five states for the township, so 12500 for a township. Within one hundred miles of the Tianzi capital, the suburbs are divided into six townships; the suburbs are divided into three townships. The chief executive at all levels are township doctor, governor, party zheng, clan division, lv xu, than long. Township drinking ceremony, is presided over by the township doctor, in the township learning "xiang" held the drinking ceremony. Every three years in the first month of the township held the big ratio, "test its virtue and art and the virtuous, able" ("Zhou Li township doctor (周礼·乡大夫)"), select the most talented talent and the sovereign, before the offering to the sovereign, to hold a drinking ceremony for it, in order to show the meaning of the virtuous. The "master" in the drinking ceremony refers to the doctor and the host of the gift; "Sir" refers to the retired doctor teaching in the school of the township; "guest" is the protagonist of the drinking ceremony, that is, the most virtuous person selected; "intermediary" is the second (guest); "the chief of the guests" three are the second. According to the record of "Yili Township drinking ceremony (仪礼·乡饮酒礼)", the ceremony can be roughly summed up as guest, welcome guests, guest, happy guests, travel pay, no count of music, guest return and other links.

After the guest (determine the guest, the candidate), welcome (welcome to the township, according to the seat), guest (between the guest, host and interface, host and all follow the toast), the hall on the seat, began to enjoy. Set a seat on the outside of the lobby, the east is the upper. There are four gumeng musicians, two of them, holding the nurses with the left hand (after the head, holding the lower end, the string to the inside), and the right hand supporting the musicians. Yue Zheng first to the hall, standing in the west step east. After that, the music workers came in, from the west step ascending hall, facing the north to sit well, the minister will teach the music workers, on the next hall. Then he began to perform.

The positive song part includes four links: work song, song, play sheng(笙)(see Figure 4. 16and Figure 4. 17), song and music:

Song "Deer" (鹿鸣), "Four mu (四牡)", "Emperor China (皇皇者华) "... play sheng(笙) into the hall, qing north and south. Le "south terrace (南陔)", "Baihua (白华)", "millet (华黍) "... is the song "fish (鱼丽)", play sheng(笙) "You geng (由庚)", song "south fish (南有嘉鱼)", play sheng(笙) "Chong Qiu (崇丘)", song "Nanshan (南山有台)", play sheng(笙) "You Yi (由仪)". Instrumental ensemble: Zhou Nanguan Ju (周南·关雎), Ge Qin (葛覃), Roll Er (卷耳), Zhapie Nest (召南·鹊巢), Picking Fan (采繁), and Picking Ping (采蘋). He said, " We are ready to sing."Le to guest, is down.("Yili Township Drinking Ceremony (仪礼·乡饮酒礼)")

First the drum player sang three songs in the poem, sing to accept the host of the gift of wine; then the four sheng players came to the hall, the south and north music hanging has been installed, the sheng player in the south of the north and stand, playing three songs, also accept the host wine. Then the hall song and the hall music began to alternate, sing a song, the hall played an instrumental music, singing, playing three groups, began to ensemble, the string song on the hall and the hall sheng, qing together to perform "Zhou Nan" and "Zhao Nan" in the six works. After the end, the music reported to Yue Zheng: " The performance is finished."Le is the same report, the hall.



Figure 4. 14 Se(瑟, With 25 strings)

Source: Western Zhou YaYue,Tu Zhifen, 2021



Figure 4. 15 Se(瑟, Warring States Period, imitation, from Pingdingshan University,

Henan Province)

Source: Renya Wang

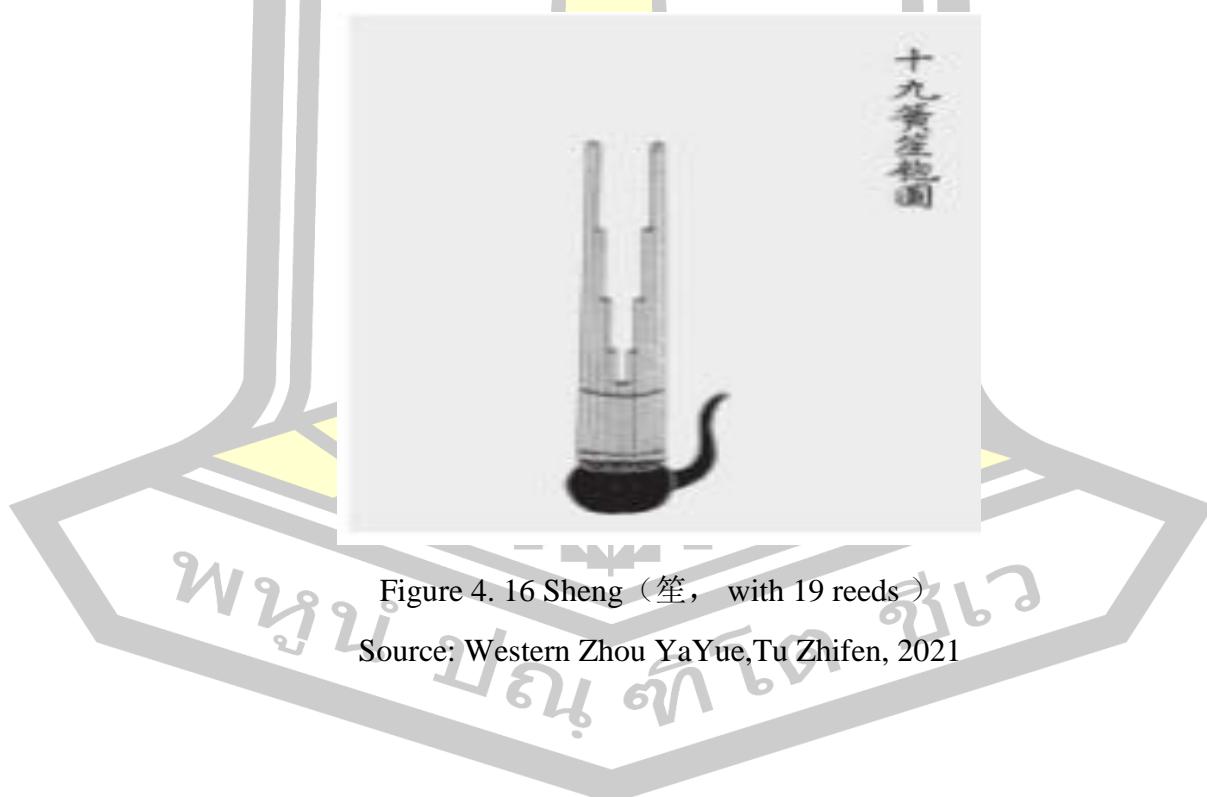


Figure 4. 16 Sheng (笙, with 19 reeds)

Source: Western Zhou YaYue,Tu Zhifen, 2021



Figure 4. 17 Sheng(笙), Warring States Period, imitation, from Pingdingshan

University, Henan Province)

Source: Renya Wang



Figure 4. 18 Bone flute (骨笛)

Source: Renya Wang

After the reward (starting with the host, urging the wine in the order of the host, the host, and all the guests), the music was played over and over again, without counting, without joy. This is no count jue le. After the drinking ceremony, the guest

quit, to the Western stage, the music played "terrace summer (陔夏)". The host sent out, to worship again.

Finally, the guest returned to worship, that is, the second day after the end of the drinking ceremony, the guest went to the township doctor's home to thank yesterday, the township doctor back to thank. And again in the ceremony as the division (reward wine to prevent the loss of the designated officials), etc., etiquette is more casual, during the dinner also have strike, "village music only desire", that is, "Zhou Nan (周南) (" Zhao Nan 召南) " in the six random point.

The atmosphere of this ceremony is warm and strict and orderly, the main guest wine, wine process, advance and retreat order, sitting cube, the scale of the content are exquisite. Confucian evaluation of this ceremony: " noble and low Ming, long kill, and happy but not flow, brother long and free, an Yan but not chaos, the five walkers, enough to be the country."(The Book of Rites • drinking (礼记 • 乡饮酒礼义))

2) The court music in the banquet

A banquet ceremony is a feast ceremony. The existing banquet ceremony is the ceremony of the vassal banquet, found in the Rites (仪礼) . The basic ceremony of the banquet is the same as that of the local drinking ceremony, but the identity, location and way of the guest are different. The banquet is held in the road bed, the road bed is the main hall, is the vassal to listen to and deal with government affairs. In addition to ministers, doctors, officials, there were also some "scholar brigades" without official rank, that is, ordinary scholars. The host of the banquet was originally the public, that is, the vassal, but because the guests and hosts bowed to each other to lose the vassal, so the master."The position of the master, the law of the court, and the king, the six officials, the official ban" ("Zhou Li Tian Guan Master (周礼·天官·宰夫) "), equivalent to the inspector, the official under the doctor. One of his duties was to supervise the handling of food and drink during the banquet. The guests in the banquet is held by the doctor, appointed by the vassal, is an important figure in form. After the king and the minister are in place, determine the choice of guests, the guests begin to offer wine to each other, a zuo (酢: the guest returns the host), a reward, the host and wine to the king, which is a gift of "offering". Then is the "travel reward", that is, from the beginning of the king, according to the qing, doctor, scholar, concubine son order

one by one jue toast. In this process, the music officer had already hung the bells and other instruments under the hall, and laid the seats on the west step; the music hall, facing the north in the west of the mat of the musicians; the second small minister guided the four gumeng musicians to sit down, and the feast then began.

Song "Deer" (鹿鸣), "Four mu (四牡)", "Emperor China (皇皇者华) "... play sheng(笙) into the hall, qing north and south. Le "south terrace (南陔)", "Baihua (白华)", "millet (华黍) "... is the song "fish (鱼丽)", play sheng(笙) "You geng (由庚)", song "south fish (南有嘉鱼)", play sheng(笙) "Chong Qiu (崇丘)", song "Nanshan (南山有台)", play sheng(笙) "You Yi (由仪)". Instrumental ensemble: Zhou Nanguan Ju (周南·关雎), Ge Qin (葛覃), Roll Er (卷耳), Zhapie Nest (召南·鹊巢), Picking Fan (采繁), and Picking Ping (采蘋). He said, " We are ready to sing." Le is from the east of the column, to the public, is restored.(Rites and Banquet (仪礼·宴礼))

The performance process and the content of the song are all the same as the village drinking ceremony.

After the end of the song, to shoot the department of the wine, and then "travel pay". Previously, archery competitions could also be held, just like a village shooting salute. From the king to the common people one by one, began to "no count jue music", according to the humble to reward wine, music again and over again, until all happy. At night, the concubine holds the candle on the step, the division officer holds the candle in the west step, the dian people hold the candle in the court, and the candle outside the door. Bin drunk out, and will take his meat before the table of the breast, at this time the music "terrace summer", bin will give the meat to the Chimes(编钟)(see Figure 4. 19),Bian Qing(编磬)(see Figure 4. 20), doctor are out, public do not send. The banquet is over.

If you receive foreign envoys with music, using music is more grand and complete than entertaining them. The Records of Rites and Banquet (仪礼·宴礼·记) record:



Figure 4. 19 Chimes(编钟, Warring States Period, imitation, from Pingdingshan University, Henan Province)

Source: Renya Wang

In order to avoid the guests and hosts bowing to each other and losing the vassal, the master still ordered the master. In the rites and music used for the foreign envoys, two parts of golden play and dance were added. Minister to the court, the hall chime bells, chime and so on began to play the welcome "four Xia (肆夏)"; guests and hosts to answer the music to stop. When the king accepted the host's wine, he played "Four Xia (肆夏) ". When the king finished drinking, the master ascended the hall and took over the empty hall, the golden play stopped. At this time, the music hall sings "Deer (鹿鸣) " three ends, the wind music plays "New Palace (新宫) ", the sheng also ensemble three ends. In the end, the song and the music are together, performing six works from "Zhou Nan (周南) " and "Zhaonan (召南) ". If there is a dance, then play the "Shao (勺) "music... if the king participates in archery, he will shoot under the object, take off the coat of his left arm and reveal the red short-sleeved jacket inside. When the music begins, the sovereign stands beside the mark. The little minister presented himself with arrows, and the king did not require to shoot the rhythm of the music, even if... to entertain the foreign envoys, but also played "room music", that is, without the bell accompaniment, only with the orchestra singing "Zhou Nan (周南) " and "Zhaonan (召南) " in the six.



Figure 4. 20 Bian Qing, (编磬 Warring States Period, imitation, from Pingdingshan University, Henan Province)

Source: Renya Wang

In the Book of Rites (礼记·宴义), the meaning of the Banquet recorded: "The banquet, so the righteousness of the monarch and ministers." In the process of the minister and the reward of the minister, the minister polite, the king" gift all answer ", the ceremony between the table and the" minister can try to contribute to the country, the king will report to the title ". The essence of the banquet is not only to clarify the level of high and low, but also to show the respect between the king and the minister, "up and down and close without complaining to each other".

3) Court music played in archery etiquette

According to the Book of Rites, as soon as a man of the Zhou Dynasty was born, he would shoot six arrows made of the mulberry bow and grass stem to the world of heaven and earth, indicating that he was interested in the world and then he dared to eat grain. This means that it is a man's duty to shoot arrows. Therefore, it was also a very important etiquette of the Western Zhou Dynasty. The son of Heaven, vassals, officials and scholars all fired rites. To participate in the shooting ceremony will also be in the ceremony, the heart to be, the body to straight, hold the bow to firm, and then is in the problem; archery rhythm and music, son of heaven to "Zou yu (驺虞) " for the

section, vassal to "leopard head (狸首)" for the section, qing doctor to "Cai Ping (采蘋)" for the section, to "Cai Fan (采蘩)" for the section.

The son of Heaven held archery ceremonies during the pilgrimage, first practiced archery in the Ze Palace, and then selected the archery skills according to the archery ceremony and the result of the archery ceremony and the competition. The archery (see Figure 4. 21) result of the competition even affected the appointment and selection of the vassals, ministers, doctors and scholars. Therefore, since the vassal below all pay attention to the "shoot" this matter.

The ceremony of the vassals was held in the second half of the banquet, and the ceremony of the local officials and scholars was held in the second half of the township drinking ceremony. The instruments of the two shooting rites are basically the same. Take the ceremony as an example:



Figure 4. 21 Archery etiquette,

Source: Renya Wang

Township shooting ceremony presided over by the governor, every spring and autumn in the state school is "order" held. The governor called the "master", if the township doctor happened to live in this state, or the township doctor to observe the ceremony, then the master is the township doctor. "Bin" is a wise man appointed by the master. The front of the guest and the village drinking ceremony is the same, in the "song ready", that is, the song, sheng, between the song, the music are all performed, the master to the music toast, began to archery competition. First establish the archery

(i. e. Si Zheng), and then match the three coupling (i. e., three pairs of marksmen, each coupling up and down), place the position and the target (the position, do the "ten" shape mark; the target is called "Hou", 30 zhang south), arrange the target and bow, arrow, calculation and other instruments. When the preparation work is completed, the "three shots" begins. Six disciples are selected by the division to pair for the "three shots", each with four arrows, the upper and lower shots, and the three shots three times. The first time for the practice, not the results; the second time for the official competition, the negative penalty. In addition to the three coupling, guest and host, doctor and scholar can also be matched to participate in the archery competition, the rules are the same as the three coupling. By the third time, there began to have music.

Division shot the next hall, put the ring whip in the waist, facing the east order Yue Zheng: "ask Bin for instructions to help shoot, bin has agreed."Back to the order, facing the north of the archer:" the arrow should not section does not count."On the salute, the shot back to position. Le is at this time facing the east command master: "played" Zou Yu (驺虞) " shooting, each time the length of time to be consistent."The master did not get up and answered" yes ". Yue Zheng is back in position. So the master rate musicians play "Zou Yu (驺虞) " as the rhythm of archery. The three coupling began to beat the drum. After shooting, guests, masters, doctors and guests should also shoot.("Yi Li Township Shooting (仪礼 • 乡射礼) ")

The person who calculates the result will report the result to the guest, the winner will win and the negative side will be punished. After three shots, he began to play countless times until he was happy. After the etiquette and rural drinking ceremony is consistent.

The first half of the ceremony is the same as the banquet, but the number of six workers is four nurses. The ceremony is more complicated and grand than the ceremony of the princes, and is similar to the music of the foreign envoys.

After the banquet of the king, offering ancestors, receiving wine and other etiquette), in the west of the east of the mat for the musicians. The little minister guided the musicians into the shooting palace. There are six musicians, including four red scientists. The servant is holding the master empty-handed, the servant is holding the little teacher, and the servant is helping four good workers. They all carried the ring

with their left shoulder, after the first, the string inside, the left hand holding the lower hole, and the right hand holding the work. After the work, the master, the little master, and the servant were helped into the palace. Xiao Le is coming in from behind. They came up from the west step, facing the north, east for the upper position, the servant gave the upper work to the next step. Xiao Le is standing east of the West step. So the music worker sang "Deer (鹿鳴)" three end. The master washed the gu, ascended the rank, and presented the wine to the musicians... the master, the young teacher and the master stood to the north of the drum in the hall. At this time, the hall orchestra plays "New Palace (新宮)" three end. After that, the master, the master, and the master all came to the southeast of the east drill, facing west, and seated to the north... After several arrows, the master asked the king to play music. After the king agreed, Si shot back and threw himself in his waist. He ordered Yue Zheng to say: " You ordered him to shoot with music."Yue Zheng replied:" Yes."..... (So the next hall, ordered all the shooters began to shoot according to the rhythm of music) Le is also ordered to the master:" play "leopard head (狸首)", each time the length of time to be the same."The master did not get up, answered" yes ", the music is returned to its original position, the musicians began to play" leopard head (狸首) " to shoot.(Yi Li Da She (仪礼·大射))

Shooting is one of the six arts that the noble children of Zhou must practice. Shooting not only learns archery skills, but also learns archery etiquette, including the cooperation with music, which makes "shooting" no longer a simple martial arts, but also an important skill for men to cultivate one's morality and govern the country and even establish a life. The Book of Rites records: " The shooter, the man's business, so decorated with rites and music. The story of the rites and music can be counted for the moral walker, not shooting."He pointed out that archery is a talent that a man must have, so he is decorated with rites and music. If you find a thing in the world, you can do the ritual and pleasure, but also many times to establish virtue, it is not to shoot. Confucianism believes that the archery instrument contains benevolence, "shoot to correct oneself, oneself correct and later, but not complain, but to seek oneself", this is just the way of the gentleman, so "the archery, so the view of virtue", through the firing is able to see the rise and fall of the gentleman's virtue.

4.4.2 Musical analysis of "JiaLi" (嘉礼) court music

According to the above records, Pingdingshan University restored the performance of the "JiaLi" (嘉礼) court music ——The Book of Songs • Lesser Court Hymns • Deer Calls (诗经 • 小雅 • 鹿鸣) (see Figure 4. 22) (the band score is in appendix 4)



Figure 4. 22 Jiali (嘉礼) court music (Performance from Pingdingshan University,

Henan Province)

Source: Renya Wang



Jiali (嘉礼) court music video link website: <https://youtu.be/jXM4Ia9SUZs>

The Book of Songs • Lesser Court Hymns • Deer Calls (诗经 • 小雅 • 鹿鸣) is based on the style of the court music of "Jiali", showing the scene when the king entertained the court, and the performance form is a band and girls dance. The instruments used are very rich, including: xun, panxiao, xiao, sheng, se, nuan, drum, pottery drum, big drum, fou, sound, chime, composition, song bell and chime bell. This work uses the traditional Chinese national tone —— D commercial tone. Although this tone uses the scale of C major, the main is D tone, which is commonly used in ancient Chinese court music.

The music starts with the introduction, bars 1-11 are the introduction, introduced with the mysterious percussion play, and bars 3-10 play the column chords with all the instruments played together to represent a scene of grand court glory.

Bar 12-20 begin to enter the main melody, led by the musical instrument, mainly expressing an elegant and solemn scene. It is recorded in the Book of Songs that I have guests who come to play the instrument and the harp instrument to welcome the guests. Therefore, the harp instrument is used as the main instrument to express the court banquet scene. The melody of the setting performance is beautiful and elegant, and the music speed is slow. Here, the dancers enter the banquet venue and begin to perform the implicit and solemn dance, with a typical sense of ritual. Bar 21-27 sheng enter the mysterious and coherent melody, and the Joseph performance acts as a rhythm aid to show an elegant and beautiful mood.

Rising F is added to the harmony of bars 28-55, which makes the D tone of the scale more obvious and the musical style more brilliant. The 56-101 section is the climax of the music, the speed doubled, foil a cheerful and warm atmosphere, the dance here mainly to show, the main function is for the guests, foil the lively atmosphere of the banquet, the 60-67 section with pure four range and strong sense of rhythm to express lively jumping mood, 68-93 section with coherent skills to match the dance swing long sleeve, 94-101 is the theme of this paragraph.

Section 102-106 with all the instruments to make the music back to adadio, section 108-115 with chime bells and chime to play the mysterious solemn rhythm, music into the end, 116-147 is all instruments, music solemn and brilliant, the court

banquet luxuriant and atmosphere, here the dancer exits the curtain call, thank the guests, the end of the party.

4.5 Summarize

In conclusion, During the Zhou Dynasty in ancient China, court music and etiquette were integrated, and all music accompanied the etiquette, with fixed patterns of musical instrument playing, singing and dancing performed in various ceremonies. Ji Li (吉礼) court music are mainly sacrificial rites, The music used has a fixed repertoire, The style of the music is often mysterious and simple, The instruments used are mainly drum percussion, The scale and number of dance used are also fixed according to the etiquette of sacrifice, Dance movements have a clear etiquette; Binli (宾礼) court music is mainly a ritual for ancient emperors to meet their courtiers, The music used is solemn and solemn, The instruments used are mainly bronze instruments such as chimes, To show the nobility and majesty of the royal family; Junli (军礼) court music are mainly the ancient etiquette of war, The instruments used are mainly playing and drum instruments, Also using bronze instruments such as "Nao"(铙), Used in war to give orders and boost morale, Generally do not cooperate with the dance; Jiali (嘉礼) court music is more rich, Both the folk archery and other folk activities, Also including folk weddings, Most are to celebrate festivals and entertain guests, The music content is relatively rich, The musical styles are also much more diverse, There are a lot of tracks, The performance was cheerful and warm, The use of musical instruments is abundant, Not only include bronze and percussion instruments, Also use playing instruments and plucked instruments such as the harp, The band is large and rich, And, combined with a beautiful dance and singing performance, Song and dance music is closely combined, diversified forms. These rituals were accompanied by different styles of music, dances and songs, which became an integral part of the court music of the Zhou Dynasty.

CHAPTER V

The functions and roles of Chinese Court Music in Zhou Dynasty.

This chapter mainly searches a large amount of literature from the Zhou Dynasty, interviews the organizers, composers, researchers, performers, teachers and students of the court music of the Zhou Dynasty, obtains some materials and data, and analyzes these materials and data, and leads to the following conclusions-- the function of court music in the Zhou Dynasty is mainly manifested in the following aspect:

- 5.1 The function of strict hierarchical division of the system
- 5.2 Chinese Court music of the Zhou Dynasty plays a positive role in adjusting the formation of social harmonious order
- 5.3 The educational function of court music in the Zhou Dynasty for the whole human society

5.1 The function of strict hierarchical division of the system

The Western Zhou Yalu attached great importance to the form, which included the structure of the music and dance itself, as well as the performance procedures and forms of the music and dance in the liturgy, ranging from the process of lifting the music to the placement of musical instruments and how to hold the qin and serpent with the hands of the musicians on the stage, which were all clearly and strictly stipulated. In this regard, there are a lot of detailed descriptions in the Zhou Li (周礼), Yi Li (仪礼) and Li Ji (礼记), and the responsibility of the music officials in the Zhou Li (周礼) is to ensure that the content of the music and the form of the performance are accurate. This strict regulation of the form was undoubtedly an institutionalized norm that was intended to match and reflect the spirit of the Rites, and was part of the political rule of the Western Zhou Dynasty.



Figure 5. 1 The founding ceremony of “Ying” country

Source: Renya Wang

In the etiquette of the vassal accepting his visits(see Figure 5.1), Hang and place the instruments on three sides(from Pingdingshan University, Henan Province)

The content and form of the music for the son of heaven, the vassals, the ministers, and the scholars were clearly stipulated in the Zhou rituals, and these stipulations were carried out in accordance with the rituals and became a part of the rituals, and the specifications of the music could not be messed up, or else it would be regarded as a usurpation of the law. The hierarchical system of the Western Zhou's elegant music was mainly reflected in the differentiation between the seniority and the inferiority of the music songs and pieces used, the system of music suspension, and the system of dancing rows of dancers, and so on.

5.1.1 Differences in respect for the musical songs and compositions used

Only in terms of gold playing, the Zhou has a special music of gold playing "Jiu Xia" (九夏), "Jiu Xia" (九夏) are the music of the court. Zhou Li stipulates: the king is often in and out of the play "Wang Xia" (王夏), the corpse in and out of the play "Si Xia" (肆夏), the son of heaven to enjoy the marquis, the two kings to meet, guests into the public rituals, the vassal Yanjian foreign envoys in the rituals in the guest and the court, the public worship to receive the title also played "Si Xia" (肆夏), livestock in and out of the play "Zhao Xia" (昭夏), the four sides of the guest to

play "Naxia" (纳夏), the ministers have merit to play the "Zhang Xia" (章夏), the lady sacrifices to play the "Qixia" (齐夏), the clan sacrifices to play the "Zu Xia" (族夏), the son of heaven, the big shot, the public into the country to play the "Ao Xia" (骜夏), guests drunk to play the "New Xia" (新夏), the music is different.

Another example is the Tennyson's Great Archery Ceremony, which stipulates that the music to be played for assisting in archery is as follows: the Tennyson's Ceremony uses nine sections of "Zouyu" (驺虞), the vassal's Ceremony uses seven sections of "Beaver's Head" (狸首), the Minister's Ceremony and the Great Minister's Ceremony use five sections of "Cai Ping" (采蘋), the Scholar's Ceremony uses five sections of "Cai Fan" (采繁), and the Township Archery Ceremony uses only the "Beaver's Head" (狸首).

For example, the ZhouLi (周礼) stipulated that some music was for the exclusive use of the Son of Heaven, such as the "Qingmiao" (清庙) for the "rising song" for the "great taste", "ancestral", "great feast", and "ascending song" for the "meeting of the two kings" in the Temple of the Son of Heaven, the "Xin Gong" (新宫) for the "downward piping" of the Son of Heaven during the "great shooting", and the "Xiang" (象) for the "old-age" rite of the Son of Heaven, and the "downward piping" for the "old-age" of the Son of Heaven. The "New Palace" was the special music for the "lower pipe" when the Son of Heaven was shooting, and the "Elephant" was the special music for the pension ceremony of the Son of Heaven.

The music and dances were not to be used at a higher level, or else it was considered an unauthorized act. Zuo Zhuan - the fourth year (左传·襄公四年) of the Duke of Xiang's reign, recorded that Lu's Mu Shu was on a mission to Jin, and the Duke of Jin played music to welcome him, and first played "Si Xia" (肆夏) for three times, but Mu Shu did not come forward to pay his respects, and then sang "Wen Wang" (文王) for three times, and Mu Shu still did not come forward, and finally sang "Deer Song" (鹿鸣) for Mu Shu to come forward to pay his respects. The reason for this is that the music of "Si Xia" (肆夏) and "Wen Wang" (文王) is special for

the son of heaven and the lords, while the music of "Deer Song" (鹿鳴) (see Figure 5.2 and Figure 5.3) is for the lords to meet the ambassadors.

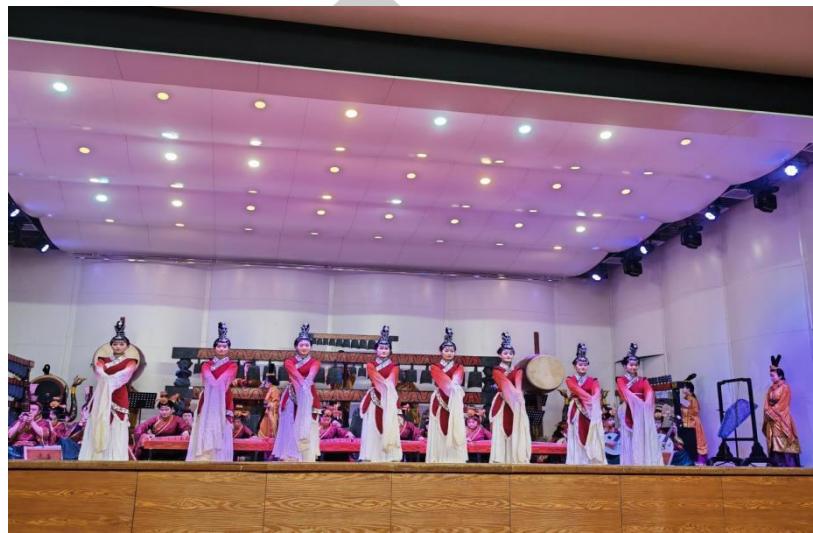
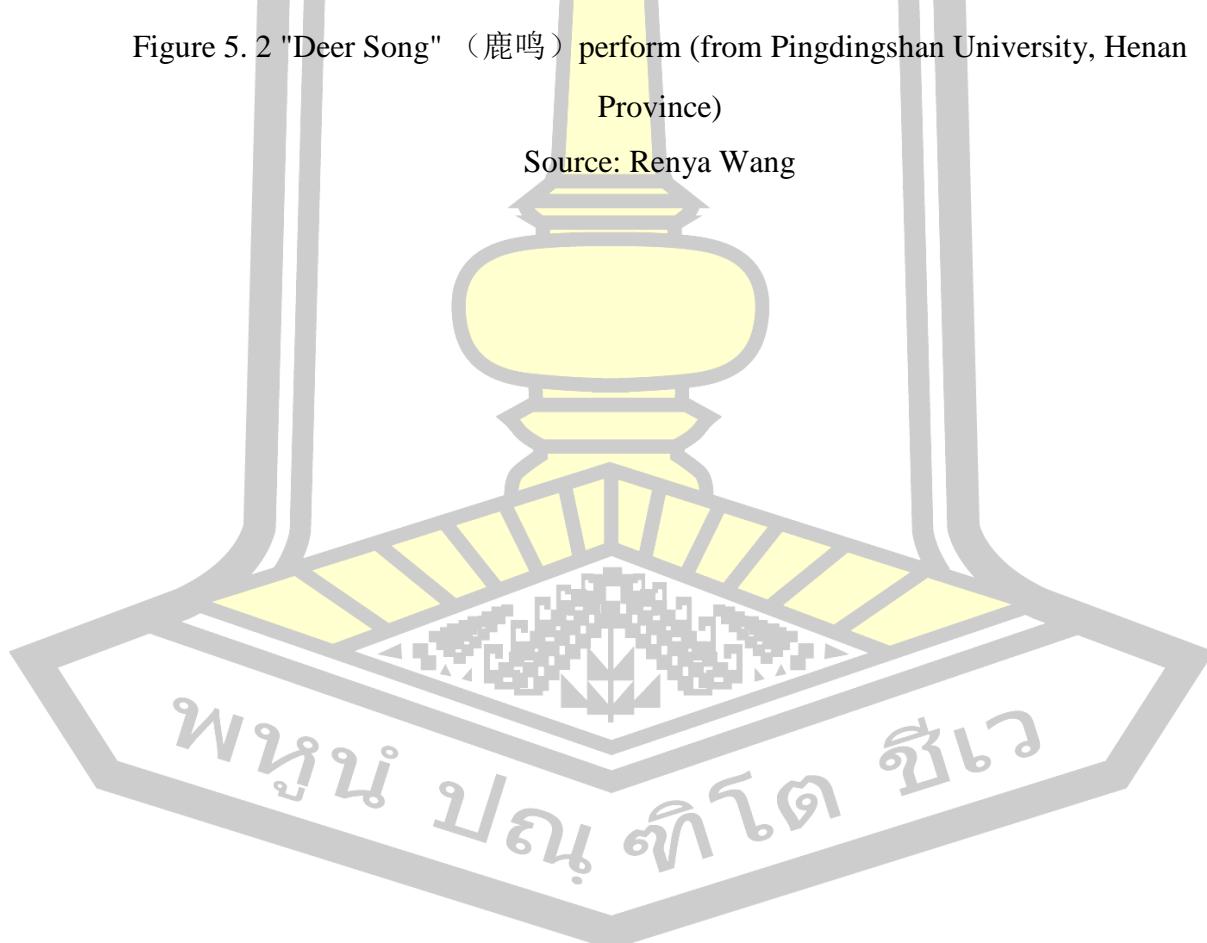


Figure 5. 2 "Deer Song" (鹿鳴) perform (from Pingdingshan University, Henan Province)

Source: Renya Wang



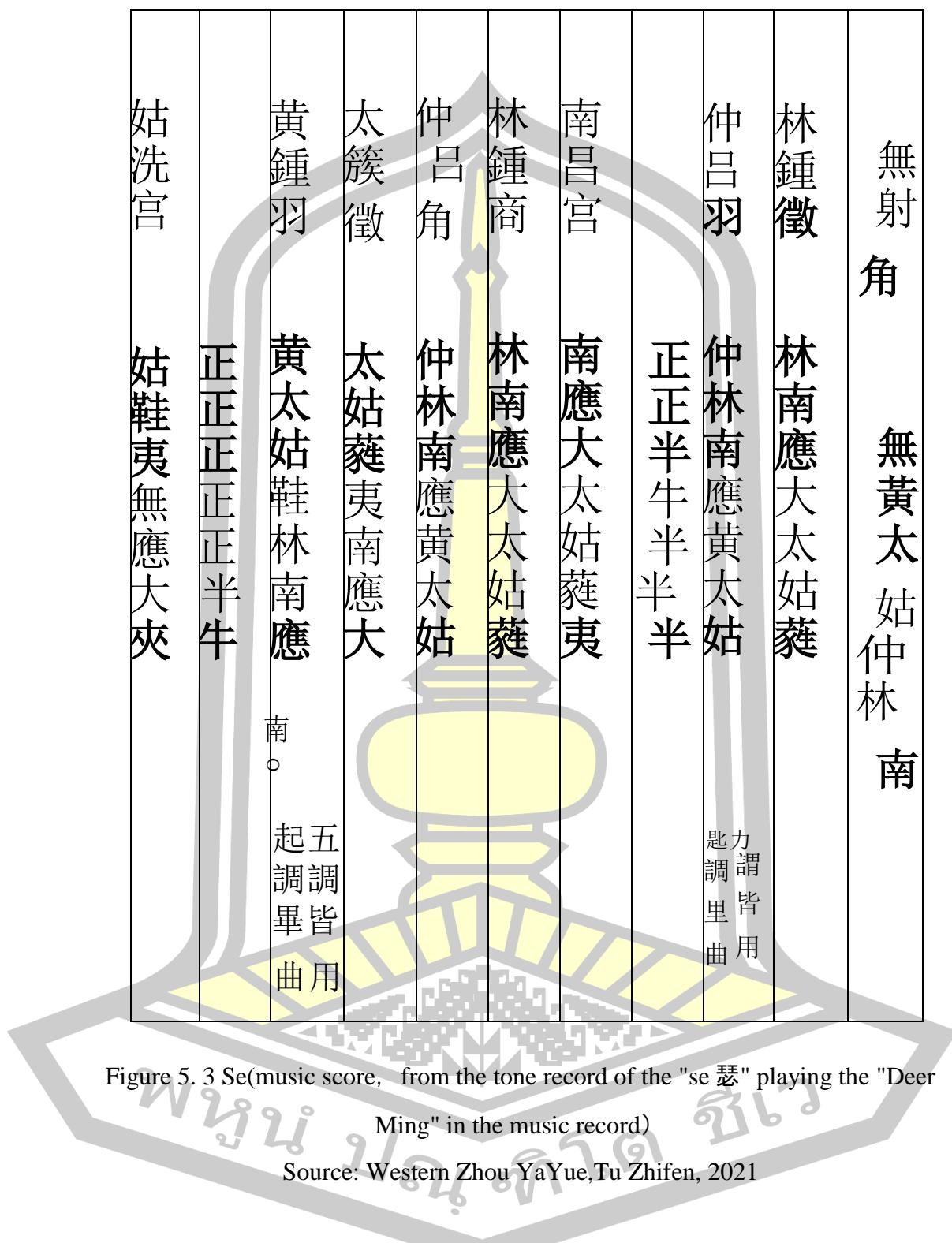


Figure 5.3 Se(music score, from the tone record of the "se 瑟" playing the "Deer Ming" in the music record)

Source: Western Zhou YaYue, Tu Zhifen, 2021

5.1.2 The system of music and rows of dancers must not be transgressed.

One of the duties of the ritual official Xiaoxu was to "set the position of suspension.

The king's palace hangs, the vassals hang, the ministers hang, and the scholars hang to

recognize their voices". Hanging, bells and chimes and other musical instruments in the bamboo stand, a stand of sixteen, music hanging are listed in the hall. The Zhou Li (周礼) clearly stipulate that there is a strict distinction between the musical specifications of the Son of Heaven, the vassals, the ministers, and the scholars. According to Zheng Zong and Zheng Xuan's explanation: the son of heaven used the palace suspension, i.e., like the palace wall, there were music suspensions on all sides; the vassals used the tian suspension, also known as the curved suspension, meaning that the south side of the suspension was removed, so that the music suspension was curved and half-enclosed; the ministers and daughters of the emperor and the ministers used the suspension, i.e., half of the suspension was divided into the palace suspension, and then removed the north side, so that it was in a shape that was opposite to that of east-west; and the soldiers used the suspension, i.e., they used a single suspension, which was placed in the east side of the room, or in between two steps (see the Justice of the Zhou Ritual (周礼正义)).(see Figure 5.4)



Figure 5. 4 "Si yi" (dance performance limited to the number of 16 people, from Pingdingshan University, Henan Province)

Source: Renya Wang

The system of music and suspension was prescribed by the imperial court, and was strictly enforced by the vassals, ministers and scholars, and was subject to the supervision of the imperial court. According to the Records of Rites - The System of Kings (礼记 · 王制), when a vassal comes to the court on a regular basis, he is required to "examine the

rites, correct the punishment, and the virtues to honor the Son of Heaven", and the court is required to examine the rites and music used by the vassals, the punishments and the virtues of the vassals, so as to show that the Son of Heaven has been honored. The Son of Heaven gave music to the vassals according to their rank: "When the Son of Heaven gave music to the vassals, he gave it to them with a Zhu; when he gave music to the sons and daughters, he gave it to them with a rattle" (Ritual Records - The System of Kings (礼记 · 王制)). That is to say, the Son of Heaven gave a whole set of musical instruments to the dukes or vassals, and the messengers put the instruments of the corresponding specifications in the court of the pavilions where they lived, and ascended to the hall with the Zhu in their hands, conveying the order of the Son of Heaven, and then handing the Zhu to them to indicate the gift of the Son of Heaven. When giving music to a male, a son, or a male, the messenger would carry a rattle in his hand and convey the order of the Son of Heaven to give the instrument of the appropriate size.

In addition, the dances of the sons of Zhou, the vassals and their subordinates also followed a strict hierarchy, i.e., the system of dances of rows of dancers. Zuozhuan - Hidden Duke five years: "In September, the palace of the son of Kaoshi Zhongzi, will be 10,000. The public asked the number of feathers in the Zhongzhong. Said: The son of heaven with eight, the vassals with six, four doctors, two soldiers. The dance of the man, so the section of eight sounds and eight winds, so from eight down.' The public obeyed. So the first six feathers were offered, and the first six rows of dancers were used." When Duke Yin of Lu wanted to use the music and dance of the Son of Heaven to sacrifice to his mother, Zhongzi, in the temple of Lu, he asked his doctor, Zhong Zhong, what specifications should be used, and Zhong told him that the Son of Heaven would use eight rows of dancers, the vassals would use six rows of dancers, the doctors would use four rows of dancers, and the priests would use two rows of dancers. So Duke Yin of Lu followed his advice and sacrificed to Zhongzi with a feather dance of six rows of dancers. Here the specifications of the dances for the Son of Heaven, the vassals, the great officers and the soldiers are clearly mentioned.

Row of dancers is a dance column. If there are eight people in a row, then there are 64 people in eight rows, 48 people in six rows, 32 people in four rows, and 16 people in two rows. One says that rows of dancers refer to the vertical and horizontal square of the dance line, so eight rows of 64 people, six rows of 36 people, four rows of 16 people, two rows of four people.

The Zhou Dynasty also had very strict rules for the rows of dancers. The Book of Rites - King's System (礼记 · 王制) " records that the Son of Heaven was on a hunting expedition to the vassal states, and the important content of his inspection was to understand the local people's customs, rituals, music and compliance with the rules and regulations, and to "order the Master to Chen poetry, in order to observe the people's customs," and to "order the ceremonies, to examine the time and the month, and to set the day, with the law, rituals and music, system, clothes, and correct them." For those who disrespected the gods of mountains and rivers and disobeyed the patriarchal temples, they had to cut down their land and depose their titles. "Anyone who changed the rites and music was considered a disobedient person, and the king was exiled if he did not follow the court's rules of rites and music, and the punishment was quite severe. In the Western Zhou Dynasty, there were officials who specialized in supervising the dance columns and dance positions, and the Spring Officials, the Musicians, were "in charge of all music, in charge of its order, and in charge of its music administration", and they had to supervise and control all the norms of music and the precepts of music use. Daxu, a spring official, was responsible for "correcting the dance positions at the meetings of the six pieces of music", and for the eight dancers of the Son of Heaven, Daxu was responsible for supervising whether the sons of the state were in the correct dance rows and dance positions, and whether their dance movements were in harmony with the rhythms of the six pieces of music, and he was also required to "enter and leave the dancers in the order of the order of the dancers". The 64 dancers must enter and leave the stage in the order of seniority, so that no mistakes can be made. In addition, the Xia officials were responsible for ensuring, together with Daxu, that the state officials were in the correct dance rows and dance positions, and at the same time, together with Sigan, Sibing, and Sigoshi, they were responsible for giving the dancers the props for the cultural and martial dances, so that there could not be any mistakes.

5.1.3 Fixed Patterns and Functional Differences in the Use of Musical Instruments

The combination of court music activities and rituals is a fundamental characteristic of court music, which has already been mentioned in the previous section, and the discussion here focuses on the use of court music musical instruments in different ritual occasions. The following is an analysis of the relationship between the application of court music instruments and the ceremonial occasions based on the historical data of the Zhou Li (周礼), Yi Li (仪礼) and the Records of Rites (礼记). It should be noted that

although the documentary records of the use of Ya music instruments in specific occasions may not be complete, some basic features can still be found today.

The following statistics are divided into two categories: one for the role of "man and God" exchange ceremony (i.e., auspicious rituals in the sacrificial ceremony), the other for the role of "man and man" exchange ceremony (i.e., the rituals of the guest, military ceremony, Jia Li ceremony), which consists of three items: 1. It consists of three ceremonies: 1. the feast (guests, best food, etc.); 2. Large archery ceremony; 3. A grand tribute to the king.

Ceremony category 仪式类别	project 项目	The use of music instruments 雅乐乐器使用情况
JiLi(吉礼) "man and God" exchange ceremony	offer sacrifices to gods or ancestors (祭祀)	Yōng 镛, chime 编钟, biānqìng 编磬, qín 琴, sè 瑟, drum 鼓, Tu drum 土鼓, Ying drum 应鼓, xiàn drum 县鼓, yáo, fǔ 抚, jū 鞠, zhù, 祝 Yú 部, shēng 笙, chí 簧, huáng 簧
Binli (宾礼) , Junli (军礼) , Jiali (嘉礼) "man and man" exchange ceremony	the feast(飨食)	chime 编钟, biānqìng 编磬、drum 鼓, Ying drum 应鼓、fǔ 抚、pipe 管、shēng 笙、sè 瑟
	Large archery ceremony(大射)	drum 鼓、Jian drum 建鼓、Ying drum 应鼓、chime 编钟、biānqìng 编磬、shēng 笙、sè 瑟
	A grand tribute to the king 王师 大献	drum 鼓、Lu drum 路鼓、Jin drum 晋鼓、Nao 饶、Duo 锣、Zhuo 钹

Figure 5. 5 Instrument usage in different court music categories

Source: Renya Wang

This table reflects several points about the use of court music instruments:

- 1) There are differences in the use of musical instruments for different ritual occasions.(see Figure 5.5)
- 2) The use of certain musical instruments in sacrificial ceremonies is determined by the specific content of the ceremony.
- 3) In the above four ceremonies, the largest number of musical instruments is used in sacrificial occasions.
- 4) Drums, bells and chimes are used in all four ritual occasions.(see Figure 5.6)
- 5) Among the various ceremonies, the use of drums was the most emphasized, especially in sacrificial occasions.(see Figure 5.8)



Figure 5. 6 "man and God" exchange ceremony

(from Pingdingshan University, Henan Province)

Source: Renya Wang

អង្គន បណ កិច ចុះ



Figure 5. 7 "man and man" exchange ceremony
(from Pingdingshan University, Henan Province)

Source: Renya Wang

The above situation shows that the basic characteristics of the use of court music instruments in ritual occasions are the close correlation with specific occasions and the prescriptive nature of the use of instruments in combination. For example, in the heavenly and earthly rituals, there were special instruments, which were not found in other occasions. In the great offering of the king's division, there were only leather and gold musical instruments, basically no other kinds of musical instruments. Secondly, drums were in a prominent position in the use of court music instruments.

5.2 Chinese Court music of the Zhou Dynasty plays a positive role in adjusting the formation of social harmonious order

The ritual and music culture formed during the Zhou Dynasty and interpreted by the various schools of thought has two meanings: one is ritualization and the other is musicalization. In the Book of Rites, a treatise on music, it is written that "music is the harmony of heaven and earth. Ritual is also the order of heaven and earth". The Records of Rites - Zhongni Yanju records: "Ritual is also, reason; music is also, section." Ancient people have always held the view that "music and the same, the rituals are different, the unity of the rituals and music, the management of the human heart is carried out."



Figure 5. 8 Various drums are often used in sacrifices

Source: Renya Wang

5.2.1 "Etiquette" is mainly to "observe order" and to restrain people's external behavior.

"Different", and different is the way and exists. In traditional Chinese society, the place of etiquette involves all aspects of social life. The formulation of etiquette is to control chaos, and make the voice of Kings and ministers, superiors and subordinates, father and son, brothers, husband and wife, clan produce and respect, harmony and harmony.(see Figure 5.9)



Figure 5. 9 Etiquette for meeting elders

Source: Renya Wang

5.2.2 Harmony is the most precious, and music can influence people's inner spiritual activities.

The cultural source of "He 和" should be traced back to the Yellow Emperor era in the Central Plains. Our ancestors realized from their production and life practice that man should maintain a harmonious relationship with heaven, heaven and earth and even all things."The music, born in the heart, the ethics. Is the old know the sound and not bosom friend, the beast is also, bosom friend and do not know the joy, the common is also. Only the gentleman for the ability to know the joy. It is the sound to judge the bosom friend, the sound to know the music, the music to know the government, and the way ready ".

The function of "ritual" is to distinguish the order, the function of "music" is to coordinate the top and bottom. Therefore, order and harmony are the gist of rites and music culture. The so-called "ritual" is the establishment of human external behavior norms; the so-called "music" is the cultivation of human inner spiritual order. Philosophically speaking, "ritual" and "music" are the characteristics of "Yin and Yang", "ritual", "music", "music" and the meaning of "ritual", "music" lies in the internal emotional harmony; the two complement each other, mutual promotion and mutual transformation. Therefore, "ritual" and "music" are the fundamental signs and essential characteristics of human beings, among which the status of "music" is higher than that of "music". Therefore, Confucius believed that the process of becoming human beings is "flourishing in poetry, standing in ritual, and becoming in music".

5.3 The educational function of court music in the Zhou Dynasty for the whole human society

5.3.1 Function of moral education for the public

The education of the Zhou Dynasty was moral, ethical and music. Virtue, is the spiritual program; ritual, is the code of conduct; music, is the cultural carrier. They are also the foundation of the legal state of the Zhou Dynasty.



Figure 5. 10 Children should play drums before going to school

Source: Renya Wang

Virtue is of great significance to the gentleman's self-cultivation and state rule. Therefore, the Book of Rites University (礼记·大学) said: "The way of the university lies in Mingming De." However, morality is invisible, in addition to the written language propaganda, but also need to be implemented and demonstrated through certain carriers and ways, rites and music are the carrier and ways of moral education —— Rites and music all reflect morality through the way of carrying the emotion between heaven and earth. Good music on the heart, will produce easy, integrity, love, integrity, courtesy on people's behavior, will produce dignified and respectful, dignified words and deeds, accordingly there will be some respect and prestige.(see Figure 5.10 and Figure 5.11)



Figure 5. 11 Men's adult etiquette

Source: Renya Wang

Similarly, ritual and music are also complementary, harmonious and complementary."Le so repair inside also, ritual so repair outside also. Rites and music staggered in the middle, hair in the outside, is therefore its also Yi, respectful and gentle."(The Book of Rites (礼记·文王世子))" Music by the out, the ceremony from the outside "," the music is the same, the gift is different, the same is blind date, different is respect ". "Music, the sum of heaven and earth also. Rites, the order of heaven and earth also. And, so everything is changed; order, so the group are different."

Rites, strict regional grading; music, in the emotional atmosphere of the harmonious relationship. And the use of music, and need to follow the hierarchical order of the ritual, absolutely can not overstep.

Thus it can be seen that morality, rites and music, as the spiritual program of the Zhou Dynasty and the education system of the children, govern rites and music, and rites, as the code of conduct to maintain social order, restrict music and depends on music; music integrates poetry, music and dance, follows rites, pursues morality, makes up for the shortcomings of rites, and carries the spirit of rites and morality. The three must be used, both strict and orderly, and harmonious, and this is the ideal of the social order and human relations under the patriarchal rule based on blood relationship. And music religion, just in such a social ideology, in the subtle relationship with morality and propriety, formed a unique form of political education serving the legal rule of the clan.

5.3.2 Renaissance the spiritual education function of court music for contemporary college students.

First, the harmony of the mean, is the theoretical source of building a harmonious society. Confucius emphasized the beauty of neutralization in music. This kind of "mean of the mean" thinking has formed the tolerance consciousness of the Central Plains culture, which has great guiding significance for the correct handling of "harmonious coexistence", and makes the "mean" theory, "harmony" and "love" in the Central Plains culture still have the significance of The Times in modern society. The Confucian "doctrine of the mean" and "harmony" are the great wisdom of us to correctly handle interpersonal relations, such as people, people and collective, people and nation, people and the country.

Second, harmony and order, to provide the wisdom of "globalization" theory. From the textual era of the Rites of Zhou, Rites of Rites, the rites were spread and popularized in the Han Dynasty. They turned the processed and transformed "rites" into the universal code of behavior, and actively transmitted the thoughts, ideas and behaviors of the rites to the official and the bottom society through various ways of enlightenment. The connotation of "harmony without uniformity" of Zhongyuan elegant music culture is of great significance for us to correctly deal with the coexistence of culture and civilization. Confucius said, "The gentleman is harmonious but different, small and different but different." Lao Tzu said, "All things negative Yin and embrace the sun, angry and think." The development history of world culture shows that different cultures can only become the driving force for progress and development through mutual exchange, mutual influence and mutual integration. Adhering to the great principle of "harmony without uniformity", respecting the diversity of cultures and encouraging equal dialogue between different cultures is of practical significance to maintaining world peace, stability and security and promoting common development.



Figure 5. 12 College students learn standing posture etiquette in court music (from Pingdingshan University, Henan Province)

Source: Renya Wang



Figure 5. 13 College students train worship etiquette in court music(from Pingdingshan University, Henan Province)

Source: Renya Wang

Third, the unity of heaven and earth, to promote ecological balance. The cultural concept of "the unity of man and nature" in the Central Plains culture helps to correctly handle the ecological relationship between man and nature and realize sustainable development. The Master said, " What does heaven say? Four times, everything, what to say? A certain inheritance relationship between "and Lao Tzu," man governs the earth, the earth laws the heaven, heaven methods the Tao and the nature "can be clearly seen from Zhuangzi's culture of" heaven and earth are born with me, while all things are one with me ".

Fourth, change customs and promote the reconstruction of elegant music. Since Zhou openly created the tradition of "making rites and making music", and most of the later dynasties called "making music" and "making rites". They know the truth of "changing customs, do not be good at music". For example, Emperor Xiaowen of the Northern Wei Dynasty restored the elegant music of the Han nationality and realized the great role of music. He said, " The way of rites and music is the first since ancient times, so the holy king made music and music. However, the use of sound, it is far away, so through moving god, change customs ". With rites and music together, this kind of rites and music culture with rich Chinese characteristics, along with the rites of the "ordinary people", also gradually spread among the people. (see Figure 5.12 and

Figure 5.13))In the Ming and Qing dynasties, the Rites of Zhu Zi family was made into a common folk rite, which further strengthened the penetration of folk ethics.



Figure 5. 14 Students feel harmony and mutual assistance in the study of musical instrument playing, and obey the etiquette rules(from Pingdingshan University, Henan

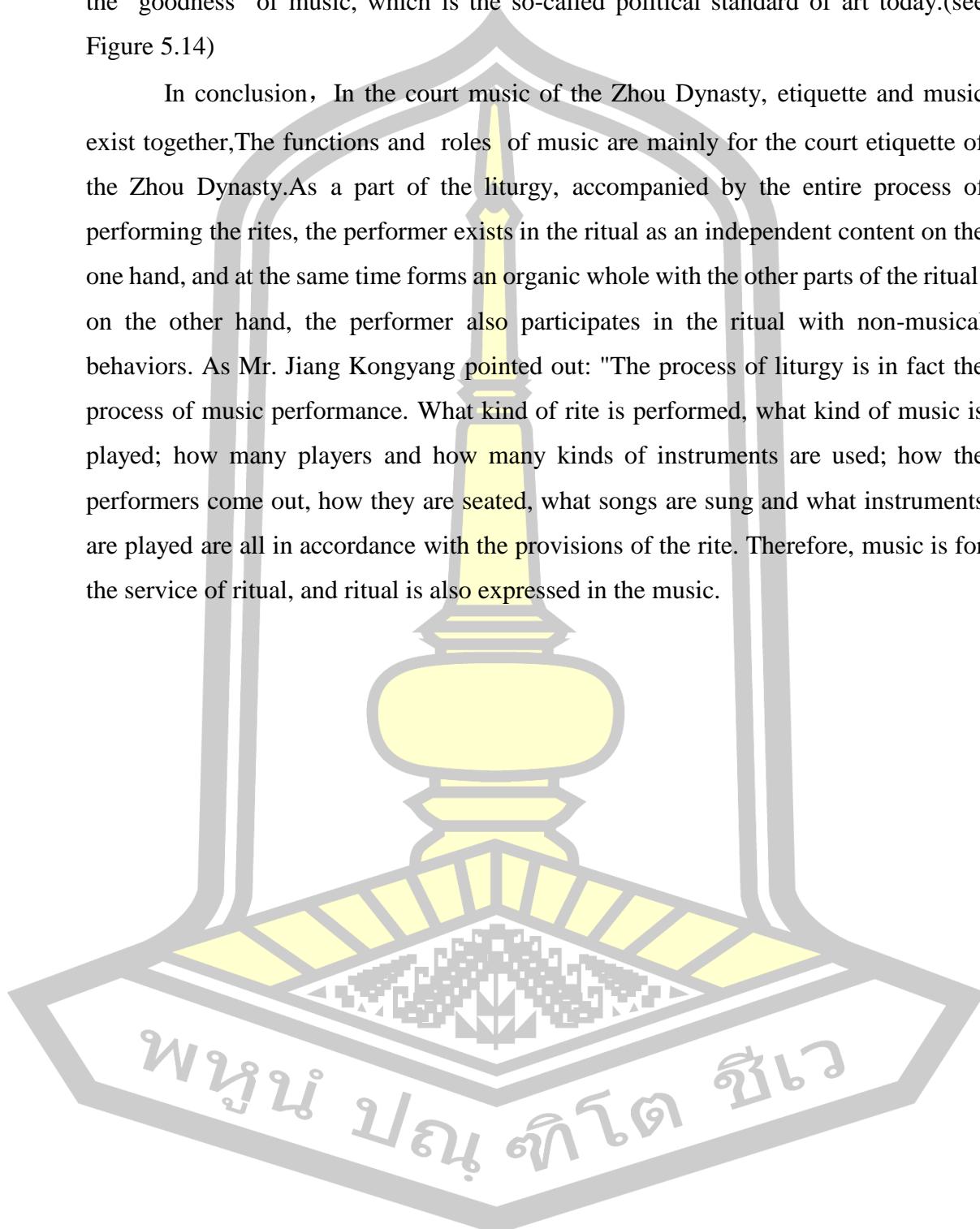
Province)

Source: Renya Wang

Fifth, excavate the new connotation of music education and develop a noble personality. Confucius attached great importance to the significance of music in social and political life, and emphasized the educational role of music. Confucius took the restoration of the rites of Zhou as his lifelong goal, and rites and music are an important means and way to achieve this goal. Confucius said that what he said is in a broad sense, including poetry, dance and so on. He even thinks that music is more important than rites and has a higher level. Rites can make people follow the rules, and music makes people in the rules. Confucius attached great importance to the educational role of music, and emphasized that the evaluation of music should be "goodness" and "beauty". Confucius said, "It is beautiful, not good."It can be seen that in the mind of Confucius, the standard of good music is more important than the standard of beauty. The reason for this is that Confucius emphasized not only the characteristics of music art itself, but also paid more attention to the influence of music art on social and political life, and to the educational role of music. He regarded music as an important means and necessary

way for people to cultivate their morality, so Confucius attached great importance to the "goodness" of music, which is the so-called political standard of art today.(see Figure 5.14)

In conclusion, In the court music of the Zhou Dynasty, etiquette and music exist together,The functions and roles of music are mainly for the court etiquette of the Zhou Dynasty. As a part of the liturgy, accompanied by the entire process of performing the rites, the performer exists in the ritual as an independent content on the one hand, and at the same time forms an organic whole with the other parts of the ritual; on the other hand, the performer also participates in the ritual with non-musical behaviors. As Mr. Jiang Kongyang pointed out: "The process of liturgy is in fact the process of music performance. What kind of rite is performed, what kind of music is played; how many players and how many kinds of instruments are used; how the performers come out, how they are seated, what songs are sung and what instruments are played are all in accordance with the provisions of the rite. Therefore, music is for the service of ritual, and ritual is also expressed in the music.



CHAPTER VI

The ways to revival Court Music in Zhou Dynasty

Based on the practical experience of the Pingdingshan University, this chapter analyzes the ways to revival Court Music in Zhou Dynasty from the following aspects:

- 6.1 Find and prepare relevant research and documentation
- 6.2 Looking for the results of the archaeological excavations
- 6.3 Reconstruction and copy of Musical Instruments
- 6.4 Conduct Revival and Performances the court music of the Zhou Dynasty
- 6.5 Education and Training
- 6.6 Participate in academic seminars and performance exchange activities to revive court music
- 6.7 Collaboration with Cultural Institutions

6.1 Find and prepare relevant research and documentation

Scholars and experts in musicology, archaeology, and history should conduct extensive research to gather and analyze any available historical records, ancient texts, inscriptions, and artifacts related to court music during the Zhou Dynasty. This information can provide valuable insights into the musical practices of that era.

Here is the literature prepared before rebuilding the band:

1) Li Xueqin said before Qin: The review and prospect of the study of ancient Chinese civilization in the past hundred years, the origin of ancient Chinese civilization, the mystery of ancient Chinese bronze ware, how far are the three generations of Xia, Shang and Zhou from us, approaching the era of the Eastern Zhou States, Fen Shui, the historical succession of Yan Emperor and Huang Emperor, the historical positioning of Yao, Shun and Yu, Yu Sheng Shi New Theory, Interpreting the Xiagong Salt, the Xia Dynasty history in the ancient "Bamboo Book Ji Nian". (Li Xueqin, 2011)

2) Studies on Xia, Shang and Zhou Civilizations: This book is the second collection published by Mr. Li Xueqin, Beidou of contemporary history, in the Commercial Press. The collection is divided into two parts. The top compilation is Mr. Li's papers and speeches in 2007 and 2008. The postscript and articles below cover the

period from the second half of 2004 to 2008. The contents mainly include: Chinese Bronze Age and ancient civilization, Yu Shun in early Chinese civilization history, five thousand years of civilization history as the source of cultural creation, bronze ware research in southern China, the origin of ancient Chinese state and the formation of royal power. (Li Xueqin, 2015)

3) History of the Western Zhou Dynasty: From the end of the 11th century B.C., King Wu of Zhou conquered Shang and founded Zhou Dynasty, until King You of Zhou was killed in 771 B.C., King Ping moved east to Luoyi, the history of the Western Zhou Dynasty was about 280 years, and the well field system, social structure, military system, political and cultural system and other aspects of the Western Zhou Dynasty were thoroughly researched and deeply discussed. This paper expounds comprehensively, systematically and accurately the process from development to decline of Chinese slave society in the Western Zhou Dynasty. (Yang Kuan, 2003)

4) Chronology of the Western Zhou Dynasty: This paper mainly studies the date of King Wu's Shang Dynasty, the chronology of Western Zhou Dynasty and the inscriptions on bronze vessels, and researches the chronology of Western Zhou Dynasty and the specific historical dates of major events in detail. (Lilson, 2009)

5) Eastern Zhou Archaeology: In the political history, the Eastern Zhou Dynasty was full of wars and divisions, but in the cultural history, it was an unprecedented golden age of splendid flowers. Since the middle of the Spring and Autumn period, China has made remarkable progress in social production, science and technology. A number of vassal states have carried out reforms in the political system through the tortuous road, which has played an important role in the development of economy, which is also the concrete manifestation of the change of class relations. From the late Spring and Autumn Period to the Warring States period, it is known as the great era of "a hundred schools of thought contending". The emergence of hundreds of schools of thought and culture has made a new appearance. The spread and distribution of the school has its regional characteristics, such as Confucianism originated in Lu and spread in Qi, Jin and Wei; Mohism began in the Song Dynasty and spread from Lu to Chu and Qin. Taoism originated in the south and later had different branches in the state of Chu, Qi and Yan. Legalism originated in Sanjin and prevailed in Qin. The Yin-yang family was more prevalent in the State of Qi, and later had a deep influence in Chu, Qin

and other states. Most of them are from Zhou, Wei and other places, and travel between countries. This era can be compared with the classical Greece in Western history, outstanding talents have appeared in science, philosophy, history, art, literature and other aspects, and have made great achievements. After the unification of Qin Dynasty, he burned books and buried scholars and banned poetry and books, but the flow of culture was not cut off. (Institute of Archaeology, Chinese Academy of Social Sciences, 2004)

6) Liyue China: This is an academic and popular reading of traditional Chinese rites and music culture. The book consists of Confucian rites and music culture and the Way of Chinese Civilization, Rites and Music are all obtained, that is, there is virtue, Rites and Music double cultivation, Rites and Music Xingbang and other parts. Among them, "Double cultivation of Rites and Music", "Rites and music Xingbang" and other chapters are divided into several sections, such as rites and music maxims, annotations, current translation, analysis of meaning, rites and music stories. The book allows readers to appreciate the extensive and profound Chinese traditional rites and music culture in an easy-to-understand form. Especially, the rites and music stories in the article integrate the refined and rich rites and music culture into the daily life scenes, which is recognizable and touching. (Peng Lin, 2022) The book is also equipped with wonderful pictures related to the content, which further enriches the content of the book and has certain significance for the popularization and promotion of excellent traditional Chinese culture.

7) Rites and Music Civilization and Chinese cultural spirit: The essence of the cultural game between the East and the West in the 21st century is, in the final analysis, whether the Chinese nation can provide human society with a social development model different from the Western culture. In this game, if we want to remain invincible and make greater contributions to mankind, the basic point is to understand our culture. (Peng Lin, 2016) Based on this understanding, this book illustrates the cultural connotation and practical significance of "rites" as the core of Chinese civilization. The book's theory is simple, the language is popular and lively, and the examples are vivid and thought-provoking after reading.

8) Chen Xiangdao, Chen Yang and Zhonghua Ritual Music Culture: The Book of Rites and the Book of Music written by Chen Xiangdao and Chen Yang in the

Northern Song Dynasty have made great contributions to Chinese traditional rites and music culture both in academic thought and in inheritance and dissemination. (Feng Bing, 2019) This book is a research work on the Book of Rites and the Book of Music, which is divided into several chapters, including an overview of Chinese ritual and music culture, Chen Xiangdao's life story, Chen Yang's basic content and characteristics of Chen Xiangdao's Book of Rites, Chen Yang's basic content and characteristics, and the contemporary value of Chinese ritual and music culture from the Book of Rites and the Book of Music.

9) The Rites and Music civilization of Zhou Kong— The beginning of Chinese traditional culture: Zhou Gong created rites and music. It is the cultural ancestor of Chinese civilization. Confucius was the epitome of the excellent civilization tradition of China after Zhou Gong. The way of Zhou Gong combined with the thought of Confucius, namely the way of Zhou Gong, is the main vein of Chinese civilization for thousands of years. The way of Zhou-Kong is the world view, and the civilization of rites and music is the concrete manifestation of its social practice. The two weeks (Western and Eastern Zhou) and the two Han Dynasties (Western and Eastern Han) are the emergence, development and maturity of Zhou-Kong's Tao and ritual music civilization. There have been two active scenes in the history of ancient Chinese civilization. Political unification in China comes in fits and starts. However, the great unity of ideology is the affinity and centripetal force formed by the way of Zhou-hole, and the cohesion plays a decisive role. (Yuan Zhen, 2007)

10) Western Zhou Yayue: The elegant music of Western Zhou Dynasty, which originated from Zhou Gong's "making rites and making music", has become a unique landscape of ancient Chinese culture with its grand system scale, complex and strict system, rich culture and philosophy. Since the Western Zhou Dynasty, the basic concept and pattern of Chinese ritual and music civilization have been established, and later generations have followed the Zhou system to revise ancient music or produce new music, almost without interruption. (Tu Zhifen, 2021)

This book focuses on the formation, the structure and performance forms of the Western Zhou Yue, the hierarchical system of the Western Zhou Yue, the music education in the education system of the state, and the achievements and influences of the Western Zhou Yue, especially the special work of the Western Zhou Yue.

11) ncient Chinese court Music and writing: The main income of this book is the monographs on the research of "Chinese court Music", so the editor Li Fangyuan adopted the title of "Chinese Court Music and Writing". From the perspective of time, the articles included in "Chinese Court Music and Writing" involve three periods of Chinese court music: the Zhou Dynasty in the ancient founding period, the Han Dynasty and the Southern and Northern Dynasties in the medieval reconstruction period, and the Song Dynasty in the modern reconstruction period; From the research object, it involves the study of music history and music text. (Li Fangyuan, Zheng Maoping, 2014)

12) The appearance and characteristics of palace elegant music in Zhou Dynasty: As a specific social and historical phenomenon, the appearance and characteristics of court elegant music in Zhou Dynasty have their unique historical connotation. It is different from the witchcraft music of the previous generation, and it is not exactly the same as the court music of the Qin and Han Dynasties. It can only be the product of the history at that time, and can only be explained from the particularity and history of music development. The particularity of the appearance of elegant music in Zhou Dynasty is not only reflected in the musical features themselves, but also reflected in other places associated with elegant music activity, which has a broader social content. And its historicity is manifested in the connection with the social and historical conditions on which it exists. Firstly, the accumulation and status of social music practice in the Zhou Dynasty is the direct and basic source and basis of the music used by Yalue. Secondly, the establishment of the ritual music system in the Western Zhou Dynasty makes the social nature of Yalue have a special regulation-a musical entity closely related to the political system. In view of the above situation, in the historical investigation of the appearance of the palace of the Zhou Dynasty, the institutionalization has become a special clue worthy of attention. It not only involves the internal organizational form, the way of using music and other aspects of the system, but also directly involves the specific content of music people, instruments, music and so on. (Li Fangyuan, 2002)

13) The enlightenment of the Zhou Dynasty ritual symbol to the reconstruction of modern etiquette civilization: Rites originated from the early religious sacrifice behavior of human beings. People endowed a series of sacrificial forms with specific conceptual connotation and repeated them constantly, thus becoming ritual habits. With

the development of society, the ritual habits of religious life gradually infiltrated into social life and became the control force of socialization. The different roles in the ritual became the mark of social hierarchy and eventually ascended to the symbolic form of the legitimacy of social and political power. Rites have undergone qualitative changes in the hands of Zhou people. The function of rites lies in the implementation of humanistic education, combining politics, morality, human feelings and even the rule of law, standardizing the relationship between people and others (groups), people and God (religion), people and themselves (feelings and rites) with a set of symbolic behaviors and procedures, making communication relations "cultural" and "ritualizing" social life. Make people live in a harmonious and orderly environment. This ruling thought system, in which rites, music and moral punishment are complementary to each other, has had a profound impact on the later Chinese history and culture. Today, how to base on the contemporary, reasonably absorb the cultural heritage of Zhou Dynasty rites and music, and construct modern etiquette civilization, also has important practical significance. (Wang Weiqing, 2017)

14) Do you want to carry a track? -- Experience of ritual and music reconstruction during the "Chinese Culture Revival Movement" in Taiwan: If learning from the past is one of the main reasons for us to explore history, what kind of inspiration or warning can the "Chinese cultural revival movement" and the reconstruction of rites and music in Taiwan since 1966 provide for the cultural revival and ritual and music reconstruction in mainland China in recent years? (CAI Canhuang, 2014) Based on the existing Taiwan official archives and newspaper reports of that year as the main materials, this paper discusses the music-related literary and artistic activities as well as music and dance performances. On the one hand, it tries to present the influence of the "Chinese Cultural Revival Movement" on the development of Taiwan music at that time, and on the other hand, it hopes that the discussion of the reconstruction of the festival hole music and dance can clarify the causal relationship between the "purpose" and the "achievement" of the reconstruction.

15) Significance of the revival of Art and music: In order to re-establish sanctity in schools, this paper explores the significance of the revival of jaya in today's society from the perspective of personal experience and literature analysis. (Gong Pengcheng, 2012) analyzed that the status of music as the center of Chinese art has

disappeared, and the revival of elegant music is to make music become the core of social life and humanistic education again.



Figure 6.1 Records of Musical Instruments unearthed in the Zhou Dynasty in the documents

Source: Renya Wang

6.2 Looking for the results of the archaeological excavations

Archaeological excavations at ancient sites, especially those associated with the Zhou Dynasty, may uncover musical instruments, artifacts, and inscriptions that provide clues about court music. These findings can contribute to understanding the musical repertoire, instrument types, and performance practices of the time.

During the study in Baofeng County of Pingdingshan, China, I got acquainted with Professor Zhou Chunyi (see Figure 6.2) from Taiwan, China University of South China. Professor Zhou Chunyi is a world-class expert in the study of ancient Chinese court music. During the discussion with Professor Zhou, Pingdingshan University put forward the idea of establishing an elegant orchestra. Then teachers to Taiwan, China south China university learning elegant music, established the "Chinese traditional music research institute", went to the museum around the country unearthed instruments to visit the domestic experts of ancient music culture (see Figure 6.3 -Figure 6.9), select the western Zhou dynasty history in the preliminary creation of the text, for the orchestra preparation made a lot of preparation.



Figure 6. 2 Interviewed Mr. Chunyi Zhou, at the University of South China, Taiwan, China

Source: Renya Wang



Figure 6. 3 Bronze tripod (鼎) and GUI (簋), from Suizhou Museum,

Source: Renya Wang

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Figure 6. 4 One of Chime bells (编钟), from Suizhou Museum

Source: Renya Wang



Figure 6. 5 This Bianqing (编磬)(编磬), from Suizhou Museum,

Source: Renya Wang



Figure 6.6 Pai flute (排箫), Chi (篪), sheng (笙), from Suizhou Museum,
Source: Renya Wang



Figure 6.7 Durm from Suizhou Museum

Source: Renya Wang



Figure 6. 8 Se(瑟), from Suizhou Museum

Source: Renya Wang



Figure 6. 9 The reconstruction team of the ancient court orchestra of Pingdingshan University visited the Suizhou Museum and participated in the cultural exchange activities of the Yandi ancestor worship ceremony

Source: Renya Wang

6.3 Reconstruction and copy of Musical Instruments

Based on the knowledge gained from historical records and archaeological findings, skilled craftsmen can attempt to reconstruct ancient musical instruments used in the Zhou Dynasty, such as chimes, flutes, and drums. This process would require a thorough understanding of ancient craftsmanship techniques and materials.

The preparatory group of ancient Court Orchestra of Pingdingshan University and Suizhou chime bells Media Culture Co., Ltd. jointly researched and developed and copied Ye County Xu Gongning chime bells (编钟) and This Bianqing (编磬) (编磬). Next, after repeated demonstration, the matching table of the orchestra of Pingdingshan University was made, which successively copied the Wuyang jiahu Bone flute(骨笛), Xinzheng Seven hole Tao Xun (埙), Zeng Hou Yi 13 guan Pai flute (排箫), Zeng Hou Yi 21 guan sheng (笙), Zeng Hou Yi Se(瑟), Jian Durm (建鼓) and other instruments. In the process of selecting and copying Musical Instruments, the original appearance of the unearthed instruments should be strictly followed, and try to respect the history and adapt to the actual needs of performance.

In the process of rebuilding the ancient court orchestra of the Zhou Dynasty, Pingdingshan University mainly copied the following instruments:

6.3.1 Chime(编钟)

Chime(编钟)(see Figure 6.10) : is a bronze percussion instrument in ancient China. It is an instrument composed of a group of bronze bells, usually hung on a shelf, and the bell body is struck with a mallet to produce sound. Chimes are made up of multiple copper bells, each with a different size and pitch. They are arranged in a certain order on a wooden frame, usually from large to small, high to low. The size of the chimes can vary greatly, from small chimes consisting of a few copper bells to large chimes containing dozens of bells. In ancient China, chime bells were an indispensable instrument in court music and official ceremonies, and were used to accompany sacrifices, celebrations, banquets and important ceremonies.

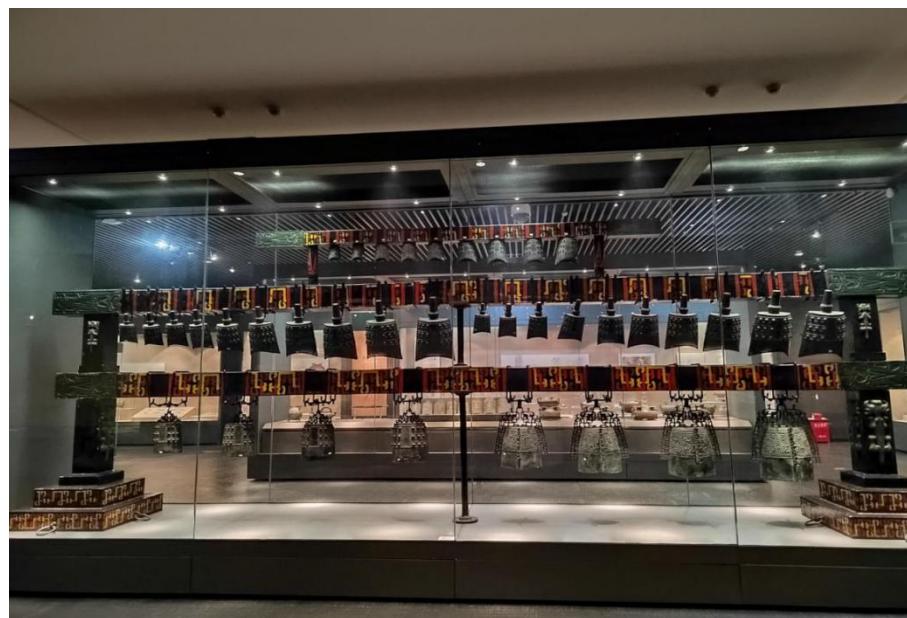


Figure 6. 10 Exhibits in Pingdingshan Museum

Source: Renya Wang



Figure 6. 11 Suizhou Chime Culture and Media Co., Ltd

Source: Renya Wang



Figure 6. 12 The master worker of Suizhou Chime Culture and Media Co., Ltd. is making chimes

Source: Renya Wang



Figure 6. 13 The complete picture of Xu Gongning Chime, photographed by Renya Wang at the Court Music Orchestra of Pingdingshan University

Source: Renya Wang

According to the excavated 1:1 imitated Xu Gongning Chime(see Figure 6.12 and Figure 6.13) , there are three layers: niu bells in the upper layer, yong bell in the middle layer and bu bell in the lower layer. The upper niu bells are in one group separately, the middle yong bells are in one group each at the left and right, and the lower bu bell are also in one group each at the left and right, totaling five groups. Each set of bells is arranged in order of size and pitch, each bell has clear and pure sound quality. The upper layer consists of 9 niu bells, the middle layer consists of 20 yong bells, and the lower layer consists of 8 bu bells. The whole chime consists of 37 bells in total. The front and back sides of each bell are carved with exquisite patterns. The imitation of Xu Gongning Chime in the Court Music Orchestra of Pingdingshan University has a total height of 2.36 meters, a width of 0.81 meters at the baseboard and a length of 6.71. The whole chime gives people a solemn and magnificent momentum from its appearance.

1)The niu bells in the upper layer

There are total nine bells in the upper layer, arranged from bass to treble from left to right. The crossbeam for the upper bells is 3.32m long, 11.5cm wide and 13cm high. Each side of the upper bells is supported by a column 28cm high. The overall height of the upper bells is 41cm.(see Figure 6.14)



Figure 6. 14 Partial Xu Gongning Chime, photographed in the rehearsal hall of the Court Music Orchestra of Pingdingshan University

Source: Renya Wang

Starting from the left side of the auditorium (the same below), the upper niu bells shall be numbered as Bell No. 1, Bell No.2, Bell No.3, Bell No.4, Bell No. 5, Bell No.6, Bell No.7, Bell No.8 and Bell No.9.(see Figure 6.15)

Unit of measurement: cm

No.	Bottom length	Bottom width	Top length	Top width	Side height	Frontal height	Frontal drum sound	Lateral drum sound	Wall thickness	Length of hanging knob
No.1	17.5	12.7	14.0	10.5	22.0	17.0	g1	b1	1.0	4.0
No.2	17.5	12.7	14.0	10.5	21.5	16.5	a1	#c2	1.0	4.0
No.3	14.0	11.0	12.5	19.5	20.0	15.5	c2	#d2	1.0	4.0
No.4	14.2	11.3	12.5	19.5	29.0	15.0	d2	f2	1.0	4.0
No.5	12.5	9.5	11.2	8.7	17.8	13.0	e2	#g2	1.0	4.0
No.6	12.2	9.5	11.0	8.7	16.5	12.8	#f2	#a2	1.0	4.0
No.7	12.0	9.2	10.0	8.5	16.2	12.3	g2	b2	1.0	4.0
No.8	12.0	9.3	10.2	8.2	15.5	12.0	a2	#c3	1.0	4.0
No.9	9.7	7.7	8.0	6.3	12.5	10.0	c3	#d3	1.0	4.0

Figure 6. 15 Data from the Xu Gongning Chime imitated by the Court Music Orchestra of Pingdingshan University
Source: Renya Wang

2) The yong bells in the middle layer

The middle yong bells are in two groups: the Bell I on the left and the Bell II on the right. The crossbeam for the middle bells is 6.75 m long, 15cm wide and 17cm high. Two sides of the middle bells are supported by a bronze figure, with the height of 56cm. The overall height of the middle bells is 73 cm.(see Figure 6.16)

There are 10 bells for the middle Bell I, arranged from left to right, from treble to bass.



Figure 6. 16 Partial Xu Gongning Chime, photographed in the rehearsal hall of the Court Music Orchestra of Pingdingshan University

Source: Renya Wang

From the left side, the bells for the middle yong Bell I are numbered as Bell No.1, Bell No.2, Bell No.3, Bell No.4, Bell No.5, Bell No.6, Bell No.7, Bell No.8, Bell No.9 and Bell No.10. (see Figure 6.17)

Unit of measurement: cm

No.	Bottom length	Bottom width	Top length	Top width	Side height	Frontal height	Frontal drum sound	Lateral drum sound	Wall thickness	Length of hanging knob
No.1	13.0	10.0	11.0	9.0	17.0	13.0	b2	d3	1.0	9.5
No.2	15.5	11.5	12.5	10.0	19.5	15.5	g2	b2	1.0	10.5
No.3	16.5	13.5	13.5	11.0	22.0	17.0	b1	d2	1.0	11.5
No.4	18.7	14.5	15.5	11.5	23.5	19.0	a1	#c2	1.0	12.5
No.5	20.0	15.8	17.0	12.5	25.0	20.0	#f1	a1	1.0	14.0
No.6	21.0	16.0	17.0	12.5	27.0	21.0	e1	#f1	1.0	14.0
No.7	23.3	18.0	20.0	14.5	30.0	23.5	b	d	1.0	16.5

No.8	23.0	18.3	20.0	15.0	31.0	24.0	#f	a	1.0	16.5
No.9	25.3	20.0	22.0	16.0	34.0	26.0	d	f	1.0	17.5
No.10	26.0	21.0	24.0	18.5	36.0	28.3	B	e	1.0	19.5

Figure 6. 17 Data from the Xu Gongning Chime imitated by the Court Music

Orchestra of Pingdingshan University

Source: Renya Wangg

There are also total 10 bells for the middle Bell II, from left to right, from treble to bass. (see Figure 6.18)



Figure 6. 18 Partial Xu Gongning Chime, photographed in the rehearsal hall of the

Court Music Orchestra of Pingdingshan University

Photo by Renya Wang

From the left side, the bells for the middle yong Bell II are numbered as Bell No. 1, Bell No.2, Bell No.3, Bell No.4, Bell No.5, Bell No.6, Bell No.7, Bell No. 8, Bell No. 9 and Bell No.10.(see Figure 6.19)

Unit of measurement: cm

No.	Bottom length	Bottom width	Top length	Top width	Side Height	Frontal Height	Frontal Drum	Lateral Drum	Wall thickness	Length of hanging knob
No.1	13.3	10.0	11.0	8.7	17.0	13.1	#f1	#a1	0.5	9.0
No.2	15.5	11.8	13.0	10.0	19.5	15.5	e1	#g1	0.5	11.5
No.3	16.0	13.1	14.0	10.5	22.0	17.0	d1	f1	0.8	11.5
No.4	18.7	14.4	15.5	12.0	23.5	19.5	c1	#d1	0.7	12.7
No.5	19.6	15.8	16.7	12.3	24.5	20.0	a	#c1	1.0	13.6
No.6	21.5	16.5	17.0	13.0	26.8	21.2	g	b	0.5	14.0
No.7	23.5	18.5	19.5	14.5	30.0	23.4	#f	#a	0.8	16.5
No.8	23.5	18.3	20.0	14.4	31.0	24.2	e	#g	0.7	16.5
No.9	24.3	19.9	20.5	15.5	33.6	26.0	d	f	0.7	17.7
No.10	26.5	21.2	23.5	18.5	36.3	28.4	c	#d	0.7	19.4

Figure 6. 19 Data from the Xu Gongning Chime imitated by Court Music Orchestra of

Pingdingshan University

Source: Renya Wang

3) The bu bell in the lower layer

The lower bu bells are in two groups: the bells 1 on the left side are Closed-Tile Ridgeless bell with mastoid, and bells 2 on the right side are ellipsoid Ridge bell without mastoid. The cross beam for the lower bells is 6.52m long, 17cm wide and 18.7cm high. On each side of the lower bells, there is a small figure and a base support; the figure is 63cm high, under which the human-faced beast is 28cm high, with the diameter of 64cm. In the middle of the lower bells is a center post consisting of a column and a coiled-dragon-shaped base; the post is 74cm high, and the coiled-dragon-shaped base is 17cm high. The overall height of the lower bells is 109.7cm.

There are 4 bells for the lower bu Bell I, which are arranged from left to right, from treble to bass. (see Figure 6.20)



Figure 6. 20 Partial Xu Gongning Chime, photographed in the rehearsal hall of the Court Music Orchestra of Pingdingshan University

Source: Renya Wang

From the left side, the bells for the lower bu Bell I are numbered as Bell No.1, Bell No.2, Bell No.3, Bell No. 4, Bell No.5, Bell No.6, Bell No.7 and Bell No.8.(see Figure 6.21)

Unit of measurement: cm

No.	Bottom length	Bottom width	Top length	Top width	Side Height	Frontal Height	Frontal Drum Sound	Lateral Drum Sound	Wall thickness	Length of flush bolt
No.1	21.0	15.0	19.0	14.2	14.0	14.0	g	b	0.8	9.6
No.2	22.8	20.5	20.5	15.0	25.8	25.8	#f	#a	0.7	9.6
No.3	25.0	19.0	20.5	15.6	27.0	27.0	e	#g	0.7	10.0
No.4	26.8	21.2	22.0	17.5	29.6	29.6	d	f	0.7	10.0

Figure 6. 21 Data from the Xu Gongning Chime imitated by the Court Music Orchestra of Pingdingshan University

Source: Renya Wang

There are 4 bells for the lower Bell II, which are arranged from left to right, from treble to bass. (see Figure 6.22)



Figure 6. 22 Partial Xu Gongning Chime, photographed in the rehearsal hall of the Court Music Orchestra of Pingdingshan University
Source: Renya Wang

From the left side, the bells for the lower bu Bell II are numbered as Bell No. 1, Bell No.2, Bell No.3 and Bell No.4 in sequence . (see Figure 6.23)

Unit of measurement: cm

No.	Bottom length	Bottom width	Top length	Top width	Side height	Frontal height	Frontal drum sound	Lateral drum sound	Wall thickness	Length of flush bolt
No.1	28.0	24.0	20.0	16.7	29.6	29.6	C	#d	0.8	16.0
No.2	29.0	25.5	20.0	16.6	33.0	33.0	A	#c	0.8	16.5
No.3	33.0	26.4	23.0	18.7	35.0	35.0	G	B	0.8	17.5
No.4	33.5	26.7	23.0	19.0	37.0	37.0	#F	#A	0.8	17.6

Figure 6. 23 Data from the Xu Gongning Chime imitated by the Court Music Orchestra of Pingdingshan University

Source: Renya Wang

6.3.2 Bianqing (编磬)

Bianqing (编磬) (see Figure 6.24): Bianqing is a percussion instrument made of stone in ancient China. It is a musical instrument composed of multiple stone chimes, usually hung on a shelf, and the stone chime is struck with a mallet to produce sound. Compiled chimes are composed of multiple stone chimes, each with a different pitch and size. They are arranged on a shelf in a certain order, usually from high to low or from low to high. The sound is transparent and clear, and they often appear together with chime bells in court music performances.

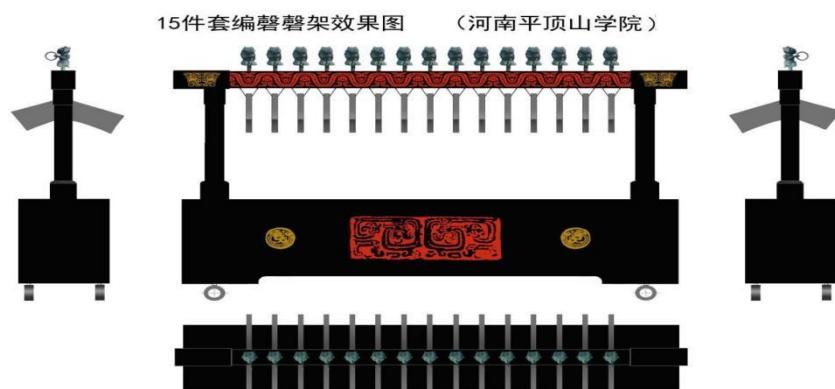


Figure 6. 24 Appearance design drawing of This Bianqing (编磬),From the Court Music Orchestra of Pingdingshan University

Source: Renya Wang

This Bianqing (编磬) by 15 pieces of stone, from large to small in turn, the bass clear, clear treble. The length of the whole chime is 230 cm, the width is 42.3 cm and the height is 146.5 cm. The specific data of each stone is as follows(see Figure 6.25- Figure 6.27):

measurement unit: cm

descending order	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
musical alphabet	G	A	B	c	d	e	f	#f	g	a	b	c ¹	d ¹	e ¹	f ¹
Length	52. 30	51. 00	46. 70	44. 70	44. 35	43. 00	42. 15	38. 30	37. 85	33. 45	33. 90	33. 80	31. 80	28. 05	25. 35
Thickness	1.8 0	1.9 0	1.9 0	2.0 0	2.1 5	2.4 5	2.3 5	2.3 0	2.2 5	2.1 0	2.4 0	2.6 5	2.4 0	2.4 5	2.0 5

Figure 6. 25 The specific data of Bianqing (编磬)

Source: Renya Wang



Figure 6. 26 This Bianqing (编磬) front view

Source: Renya Wang

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Figure 6. 27 This Bianqing (编磬) Player: Xiaotian Zhu

Source: Renya Wang

6.3.3 Bone flute (骨笛)

Bone flute (骨笛) : The oldest wind instrument in China, made of animal bones. Discovered eight millenniums ago, the bone flutes found in Jiahu, Wuyang of Henan China, made from crane's bones, are accurate in temperament. The bone flute has seven openings, 22 cm in length and 1.8 cm in diameter. (see Figure 6.28- Figure 6.31)

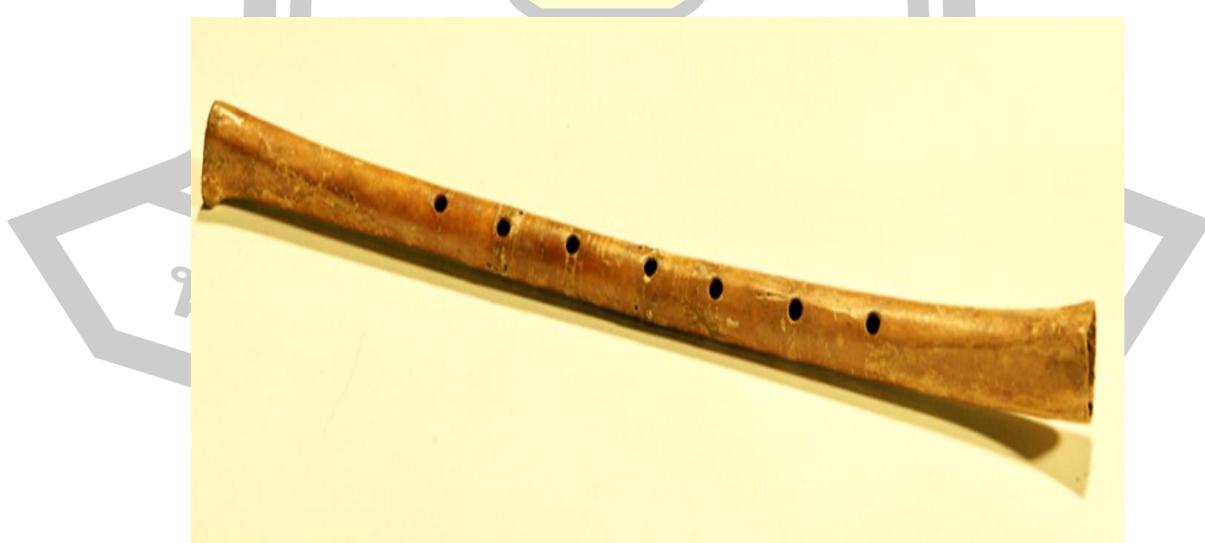


Figure 6. 28 Bone flute : From the Henan Provincial Museum

Source: Renya Wang



Figure 6. 29 Bone flute The photographer

Source: Renya Wang



Figure 6. 30 From Bone flute imitation master Yu Dongbo

Source: Renya Wang



Figure 6.31 Bone flute Player: Bo Wei

Source: Renya Wang

6.3.4 Xun (埙)

Xun (埙) : A clay-fired wind instrument, usually oval in shape. This TAO XUN, unearthed in Xinzheng City, Henan Province, China, has seven openings, with five front and two back mouthpieces 1 cm in diameter, 12 cm in height and 3.8 cm in diameter at the bottom. (see Figure 6.32- Figure 6.34)

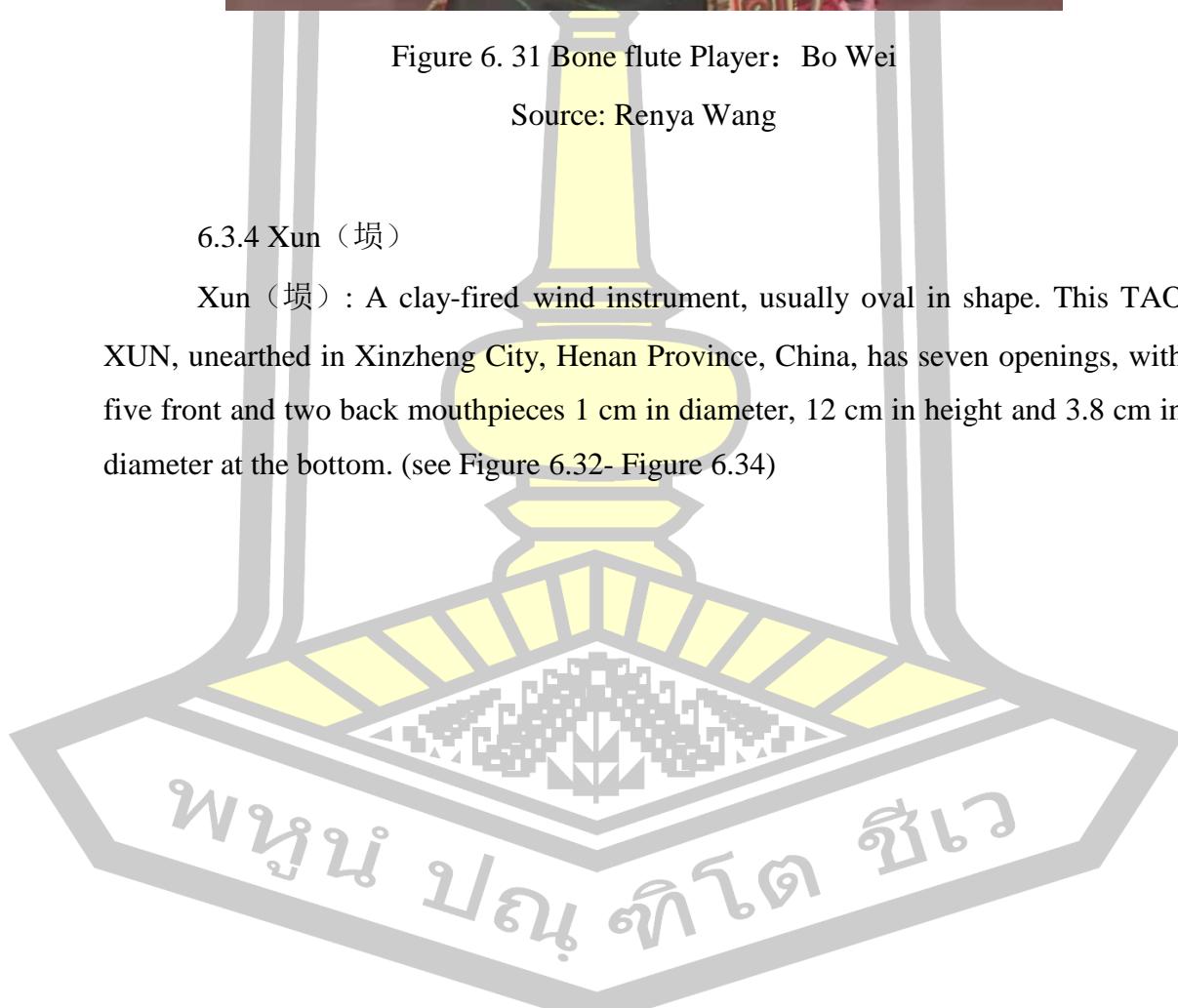




Figure 6. 32 The front TaoXun

Source: Renya Wang



Figure 6. 33 The back TaoXun

Source: Renya Wang



Figure 6. 34 Xun Player: Wenliang Li

Source: Renya Wang

6.3.5 Sheng (笙)

Sheng (笙): A mouth-blown free reed instrument. Sheng is a playing instrument composed of many tubes, each with a reed, which can play wonderful harmonic effects at the same time. (see Figure 6.35)

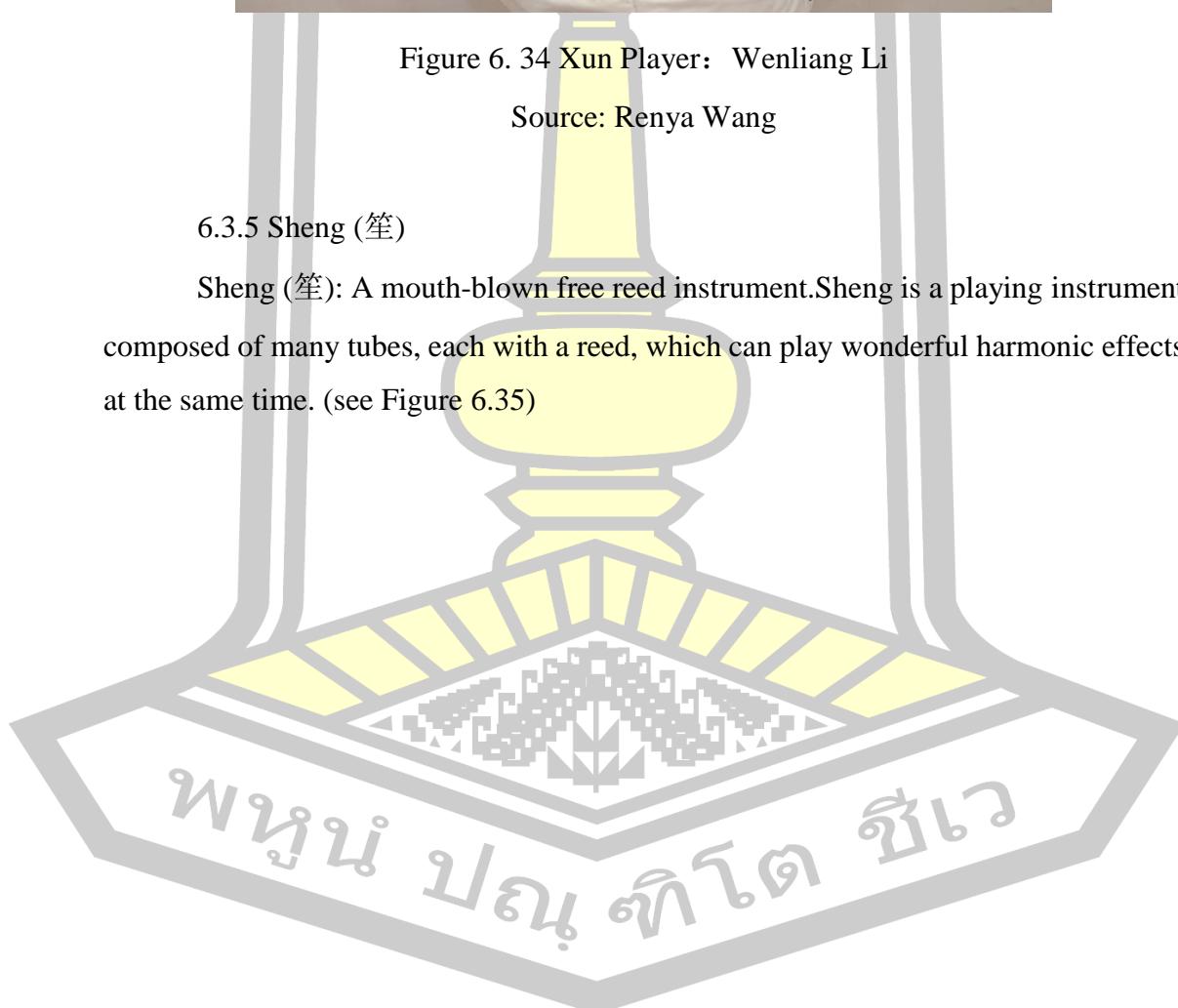




Figure 6. 35 Sheng (笙), From the Court Music Orchestra of Pingdingshan University, Player: Li Xiaoyan Zhang

Source: Renya Wang

6.3.6 Pai flute (排箫)

Pai flute (排箫) : Made of bamboo, it has multiple blow holes and pan flutes, and bamboo tubes of different lengths are arranged in order of length.(see Figure 6.36)

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Figure 6. 36 Pai flute (排箫) :From the Court Music Orchestra of Pingdingshan

University,Player: Tian Li

Source: Renya Wang

6.3.7 Se(瑟): A plucked zither with movable bridges.

It is a kind of musical instrument commonly used for palace party music. The Book of Songs says: "I have a guest," in the piano, " in ancient times, the music was often used for palace party music, with a soft, implicit and euphemistic tone. It is similar to a zheng (筝), but has more strings, 25, and a softer timbre.(see Figure 6.37)



Figure 6. 37 Se(瑟):From the Court Music Orchestra of Pingdingshan

University,Player : Rao Long

Source: Renya Wang

6.3.8 Jian Drum (建鼓) : One of the traditional Chinese percussion instruments, it is composed of a round drum body and a drum head made of animal leather. The drum body is large in size and made of wood. When playing, it is played with hands or drumsticks to hit the drum surface to produce sound. It is an important musical instrument in court music and official etiquette.(see Figure 6.38)



Figure 6. 38 Jian Drum (建鼓) :From the Court Music Orchestra of Pingdingshan University, Player: Zechen Li

Source: Renya Wang

6.3.9 Tiger and Phoenix Hanging Drum (虎座鸟架鼓)

The Tiger and Phoenix Hanging Drum, Which is both a lacquer ware and a musical instrument. It is an exquisite handicraft that organically combines the three artistic methods of lacquer, carving and painting. The painted phoenix stands proudly with its head raised seeming to sing; the phoenix steps on the tiger's back, and the tiger, the king of beasts, lays on the ground tamely. Each drum stand is made up of tigers and phoenix facing each other, and the drum-head is hung at the necks of the two phoenixes.

It is the product of the combination of the sculptured and painted image and the musical image, which embodies the ancient thought that art is connected. The shape of the hanging drurm of the tiger phoenix is chic and elegant, and the design is sophisticated, which embodies the designer's superb imagination and superb artistic expression.(see Figure 6.39 and Figure 6.40)



Figure 6. 39 Tiger and Phoenix Hanging Drum(虎座鸟架鼓): From the Court Music Orchestra of Pingdingshan University

Source: Renya Wang



Figure 6. 40 Tiger and Phoenix Hanging Drum(虎座鸟架鼓): From the Court Music Orchestra of Pingdingshan University, Player: Jie Shi

Source: Renya Wang

These Musical Instruments were made by the preparation team of Pingdingshan University Court Orchestra based on the unearthed cultural relics. They commissioned Suizhou Editorial Bell Culture Media Co., Ltd., and Wuhan Machinery Research Institute, which are good at copying ancient Musical Instruments, to sign a joint research and development contract.

6.4 Conduct Revival and Performances the court music of the Zhou Dynasty

The most important and critical step in the reconstruction of the court orchestra of the Zhou Dynasty is the creation of music. After many investigations and listening to the suggestions of experts, the Orchestra of Pingdingshan College hired Professor Kejie Fang(see Figure 6.41), president of the Henan Institute of Art, as the artistic director and composer, and began the music creation based on the history of ancient Ying. According to the records of historical documents such as The Book of Mountains and Seas, Rites, Book of Rites and Book of Songs, he created six chapters, including (Ancient “Ying” country Winds and Clouds) (see Figure 6.42)and (The Book of Songs) (see Figure 6.43).



Figure 6. 41 The composer, Professor Fang Jie

Source: Renya Wang



Figure 6. 42 Performance scene of (Ancient “Ying”country Winds and Clouds)

Source: Renya Wang



Figure 6. 43 Performance scenes of (The Book of Songs) Court Music Concert,

Source: Renya Wang

6.4.1 Music repertoires of (Ancient “Ying” country Winds and Clouds) Court Music Concert series:

The story of the ancestors “Ying Long” (应龙风云)

The founding ceremony of “Ying” country (应国封建)

The instrumental music of “Ying” country (应乐雅韵)

The love song duet of “Ying” country (应汝淳风)

Ying Hou worships ancestors (应侯祭祖)

The harmony “Ying” country (应世雍雍)

1) The story of the ancestors “Ying Long” : This part mainly tells the story of how the ancestors of the Ying country migrated to this land through countless hardships. Historical records of the settlement of the early ancestors to the ancient Ying are full of beautiful myths and legends, which are all related to the Ying long. The story of the killing of Chiyou, which also explains the important role of the early Yingxian people in history from one side. The play allows people to perceive the difficulty of the ancestors to settle down in this place through the specific dance and music, so as to cherish the current situation of stability and unity.

2) The founding ceremony of “Ying” country: After the establishment of the Western Zhou Dynasty, King Wu assigned the fourth son to Yu Ying. This part through the artistic presentation of the ceremony, reproduced the scene of rites and happiness. In the palace hall of strict etiquette, both the minister and the scholar were respectfully waiting for the appearance of the son of Heaven, and the gift of the king of the emperor showed his willingness to manage the land for the king, and also showed his determination to govern his kingdom well. The display of etiquette can not only show yinghou's respect for the king of Zhou and his awe for the country, but also have a kind of spiritual shock and awe of the etiquette system for us today.

3) The instrumental music of “Ying” country : After the founding of the country, under the management of the hou, the prosperous situation of prosperity and development of the country was first reflected in the creation and inheritance of the thought of rites and music. In 2002, in Pingdingshan city leaves unearthed a set of chime bells became drama to show the ritual music civilization south a fulcrum, and the guqin, harp, xun, drum, Eo, tiger chicken hanging drum, chicken, etc., these instruments and unearthed in the homeland of ancient instruments and singing, elegant fold, common deduce the scene elegant ancient should.

4) The love song duet of “Ying” country : The development of guo is also reflected in the local customs and people with strong ancient regional characteristics. The special chapter of the play shows a scene described in the Ru Tomb of the Book of Songs. Rushui is a clear river in the pre-Qin civilization. It tells a beautiful story about love on the shore of Rushui. In the interpretation of the play, people see should the woman under the strong appearance in the heart like water tenderness, for national justice, she support her husband for the country, but for a woman's weak, she hope her husband can keep in his side, the kind of acacia pain, waiting for helpless, despair of contradictory and complex emotions in the play has full display. Let people heartache, for the tears, but also for her gentle and strong and sigh.

5) Ying Hou worships ancestors: Under the leadership of Ying hou, quickly to the development and prosperity, this development and prosperity did not let Ying Hou forget the god and the first king, he treated the sacrifice seriously enough to show that he is a prince of benevolence, as the content of etiquette we mainly use yi dance to show.

6) The harmony“Ying “country: This movement uses the story of "The Book of Songs Tao Yao", a bride who is about to get married, her beautiful imagination of the future marriage, the sincere blessing of her relatives and friends, all show a beautiful picture of harmony, showing the glory of the ancient Ying Kingdom!

6.4.2 Music repertoires of (The Book of Songs) Court Music Concert series:

The Book of Songs · Sacrificial Odes of Shang · There (诗经·商颂·那)

The Book of Songs · Odes of Zhou & South · Guan Ju (诗经·周南·关雎)

The Book of Songs · Odes of Chen · Wan Hill (诗经·陈风·宛丘)

The Book of Songs · Odes of Ye · Simple (诗经·邶风·简兮)

The Book of Songs · Odes of Zhou · Blind Musicians (诗经·周颂·有瞽)

The Book of Songs · Odes of Ye · Drumming (诗经·邶风·击鼓)

The Book of Songs · Lesser Court Hymns · Deer Calls (诗经·小雅·鹿鸣)

(The Book of Songs) Court Music Concert series, Selected the stories of ancient Chinese poetry recorded in the Book of Songs for music creation and arrangement, a total of seven poems. Each of their poems has a very unique presentation

value, or dance, or music, or many artistic characteristics coexist. The program adopts a parallel structure to organize the seven parts. On the basis of solid academic research, it actively explores the inheritance and innovation of the Book of Songs in vocal music singing methods, dance performance types, instrumental music combination forms and other aspects. Next, I will introduce the content and music of these seven works one by one.

1) The Book of Songs · Sacrificial Odes of Shang · There :

Sacrifice and Military were of vital importance to a country. In the ancestral temple of the ruling house, Sacrificial lines were pronounced in the memory of ancestors' achievements. Guests present for the sacrifice were so touched. At their ears rang the spacially deep sounds of drums. The instrument players, their dresses so beautiful and their movements so gentle, produced notes on the winds, receiving echoes from This Bianqing (编磬). The notes met one another in parallel, in between and in unison. Then the Wan dance started to the court music flow. Hearts were nourished in peace and comfort. This movement are chanting and the ancient music band.

2) The Book of Songs · Odes of Zhou & South · Guan Ju :

Ospreys are chirping by the water side. A noble young man imitates their sounds. Duckweeds were floating on the river to and fro. Reflected in the water, a lady smile to him. Love at first sight; mutual, unspoken affection. In biographies written by saints and teachers, this marks the beginning of a happy family, a harmonious country. This movement is a cappella Guan Ju.

3) The Book of Songs · Odes of Chen · Wan Hill :

On the high Wan Hill, Stood a beautiful lady. A moon-shaped, feather fan in her hand, She was dancing elegantly like a butterfly. Every time she turned her head, Another wave of passers-by would be so amazed as to stop. Drums and Fous were stirring, Dropping every sound into people's hearts. She danced to the beats, putting herself in another realm, Regardless of the unfailing passion for her of all others. Times elapses and seasons shift. Only the piety of dancers is here to say, through rains and snow. This movement are dance and the ancient music band.

4) The Book of Songs · Odes of Ye · Simple:

The greatness of the hazelnut tree is inscribed, Onto the heart of weeds. By the window, A girl allowed her thoughts drifting away. Among the thousands of men performing Wan Dance, only that handsome face was left in her mind. A haste it was. And then goodbye. Tears watering her eyes, she turned to the hazelnut tree: Which cloud could be his beloved? This movement are the female solo artist and the ancient music band .

5) The Book of Songs · Odes of Zhou · Blind Musicians:

In the imperial court, Musicians hurried back and forth, rushing to place every instrument at its due spot with care. Even the stands and sets for every chime and drum were left behind not. Feathers of brilliant colors decorated the girder of palace; Percussions of all sorts stood in rows like military formations. Chimes and winds faced each other as if a duo in whisper. Alas, what marvelous music! As if that in heaven! Which is sure to last generation after generation. This movement for men's mini-chorus.

6) The Book of Songs · Odes of Ye · Drumming:

Our troops were heading south, For mediating the clash between Chen and Song Kingdoms. My anxiety was torturing me: Oh, for this journey, where to settle and when to return. I still remembered the moment you betrothed to me. Yet around me now were exhausted warriors, neighing horses and thundering war-drums. My regret would not be rid until the war ended. Upon return, I would just grow old with you, side by side. This movement are tenor solo and the ancient music band.

7) The Book of Songs · Lesser Court Hymns · Deer Calls :

“Yo-yo”, the deer call, Recalling the friendship between noble men.

How fortunate To have the virtue and vision of my guests. With musicians performing on their instruments, My guests were throwing light on the path for my future: Befriend a true friend, and do a good deed, With respect, character and benevolence, we complement each other. This movement are ritual dance and the ancient music band

We found in the creation, because of the limitation of historical conditions, the western zhou dynasty period without any sound data and music down, after thousands of years of change, modern we can't know the music form, only according to some historical records, to try the continuation of the central plains traditional culture art

style, according to the unearthed music relics rhythm and modern creation, this process is not only the research and creation process, is also an extension of unearthed cultural relics in archaeology and live show.

6.5 Education and Training

Establishing educational programs and institutions dedicated to teaching and training musicians in the art of ancient court music can ensure its continuity and preservation. This includes studying traditional musical notation and understanding the cultural context and symbolism of court music.

Promote the development of the Chinese inheritance of excellent traditional culture, the reconstruction of Chinese court music culture construction and university campus culture construction, the Pingdingshan university court band team in mining, sorting, inherit the traditional music at the same time, continuous reform and innovation, introduced suitable for contemporary society and contemporary college students course teaching system. At present, the relevant courses are: "Ancient Chinese Court Etiquette Training"(see Figure 6.46), "Ancient Chinese Palace Appreciation", "Ancient Chinese Court Dance rehearsal"(see Figure 6.48), "Ancient Chinese Court Band Training"(see Figure 6.44), "Ancient Chinese Court Chorus Training", "Henan Folk Music", "Chinese Traditional Culture" and other courses.



Figure 6. 44 Students are at the classroom on-site, From the Court Music Orchestra of Pingdingshan University, Teacher: Kejie Fang

Source: Renya Wang



Figure 6. 45 Students are at the classroom on-site, From the Court Music Orchestra of Pingdingshan University, Teacher: Kun He

Source: Renya Wang



Figure 6. 46 Fu Dance (帷舞), Students' training in the course of dance etiquette restoration

Source: Renya Wang

ພអុនំ បណ្តុះពូន់ ខ្មែរ



Figure 6. 47 Yu Dance (羽舞) , Students' training in the course of dance etiquette

restoration

Source: Renya Wang



Figure 6. 48 Emperor Dance (皇舞) , Students' training in the course of dance etiquette restoration

Source: Renya Wang

អង្គនាំ បណ្តុះពីនិត្យ ខេះ



Figure 6. 49 Mao Dance (旄舞) ,Students' training in the course of dance etiquette

restoration

Source: Renya Wang



Figure 6. 50 Gan Dance (干舞) , Students' training in the course of dance etiquette

restoration

Source: Renya Wang

អនុវត្តន៍ បណ្តុះបណ្តាល ខ្លែ



Figure 6. 51 Human Dance (人舞), Students' training in the course of dance etiquette restoration
Source: Renya Wang

6.6 Participate in academic seminars and performance exchange activities to revive court music

In the reconstruction of Zhou court music of Pingdingshan University, we attach great importance to academic exchanges and performance activities with other universities and scientific research institutions.

1) The Court Orchestra of Pingdingshan University attend the third China Yale International Academic Exchange Conference in Beijing, Part of the works of Pingdingshan University were presented to the Chinese scholars of court music.(see Figure 6.52)



Figure 6. 52 Attend third session academic seminars of the Ancient Court Orchestra, at Beijing, China
Source: Renya Wang

2) I followed my professor Dr. Jarernchai Chonpairot to attend 25th APSE academic conference in Siem Reap, Cambodia. At the meeting, I gave a speech on the topic of (Research and Practice on Xu Gongning Chime), I introduced the experience of rebuilding the court orchestra of Pingdingshan University and the imitation of chime bells to the scholars of various countries. It was an unforgettable experience. I would like to thank the organizer and my professor Dr. Jarernchai Chonpairot.(see Figure 6.53)



Figure 6. 53 Attend 25th APSE academic conference in Siem Reap, Cambodia,

Source: Renya Wang

3) The Court Orchestra of Pingdingshan University was invited to participate in the fifth Beijing Traditional Music Festival, co-sponsored by Beijing Municipal Education Commission and National Folk Literature Development Center of the Ministry of Culture, and organized by China Conservatory of Music(see Figure 6.54). It staged a noble and elegant "Ancient Ying" in the National Music Hall of China Conservatory of Music. As the only ancient court troupe and China music college ensemble, Taiwan south China university, university of Japan, South Korea hanyang university flute is music and big blow preservation association, Cambodia classical Khmer art troupe, Vietnam Chinese music ensemble, Indonesia yogyakarta dance

troupe and other 16 Asian countries and regions of performance group performance, attention.



Figure 6. 54 Participate in the special performance activities of the Beijing Traditional Music Festival, China Conservatory of Music, Beijing

Source: Renya Wang

4) The Court Orchestra of Pingdingshan University invited by Beijing Dance Academy, I participated in the special performance of "Practical Teaching Exchange Series Activities of Beijing Dance Academy" (see Figure 6.55)



Figure 6. 55 Participated in the academic exchange and performance activities of Beijing Dance Academy, Beijing Dance Academy, Beijing

Source: Renya Wang

5) Performing in the fourth Henan Provincial College Student Art Performance, won the first prize of excellent creation and the first prize of art performance, and won the third prize of art performance in the national College student art performance.(see Figure 6.56)



Figure 6. 56 Participated in the art performance of college students in Henan Province, Xuchang, Henan Province

Source: Renya Wang

6) In the exchange activities of universities in Henan Province, the achievements of the reconstruction of Pingdingshan University are displayed。 (see Figure 6.57)





Figure 6. 57 Participated in the performance activities of Henan Provincial Demonstration schools, ZhengZhou, Henan Province

Source: Renya Wang

7) Participated in the sixth College Students' art performance in Henan Province and won the first prize of Henan Province.(see Figure 6.58)



Figure 6. 58 Participated in the art performance of college students in Henan Province, ZhengZhou, Henan Province

Source: Renya Wang

6.7 Collaboration with Cultural Institutions

Collaborating with museums, historical sites, and cultural institutions can provide platforms for exhibiting ancient musical artifacts and promoting the revival of court music.

1) The ancient court orchestra of Pingdingshan University, together with Pingdingshan Museum and Pingdingshan Cultural and Art Center, participated in the "Public Close Contact with Music and Cultural Relics" held by the Cultural Bureau of Pingdingshan City, showing ancient court instruments from the Zhou Dynasty to the citizens and students of Pingdingshan City.(see Figure 6.59)



Figure 6. 59 Show the court instruments of the Zhou Dynasty for the citizens and primary school students, PingDingShan, Henan Province

Source: Renya Wang

2) The "Xu Guo chime Go Home" performed by the ancient court orchestra of Pingdingshan University was premiered in Xuchang Museum. Two, 600 years later, the rites and music of Xu Guo in the Zhou Dynasty were played again in the old Xuchang. In the movement of the symphony, the chime bell sound is clear, through two thousand and six hundred years, echoing in the former country of Xu. The ancient state of Xu was a vassal state of the royal family of Zhou in the Huaihe River basin. The first fief was in the ancient village area of Zhangpan Town, 18 kilometers east of Xuchang City today. This performance of "Xu Guo chime bells go Home" is one of the series activities of the 14th Three Kingdoms Cultural Tourism Week of Xuchang, which reproduces the appearance of the rites and music

culture of Xu Guo and Zhou dynasties. The "xu bells home" performance by the authors culture bureau, Pingdingshan university ancient court orchestra, the authors museum, through the replication of xu music jack recovery, training music team, build xu music culture showroom and display xu music venues, reproduce xu music two thousand years ago, make it a new bright spot of Xuchang tourism.(see Figure 6.60)

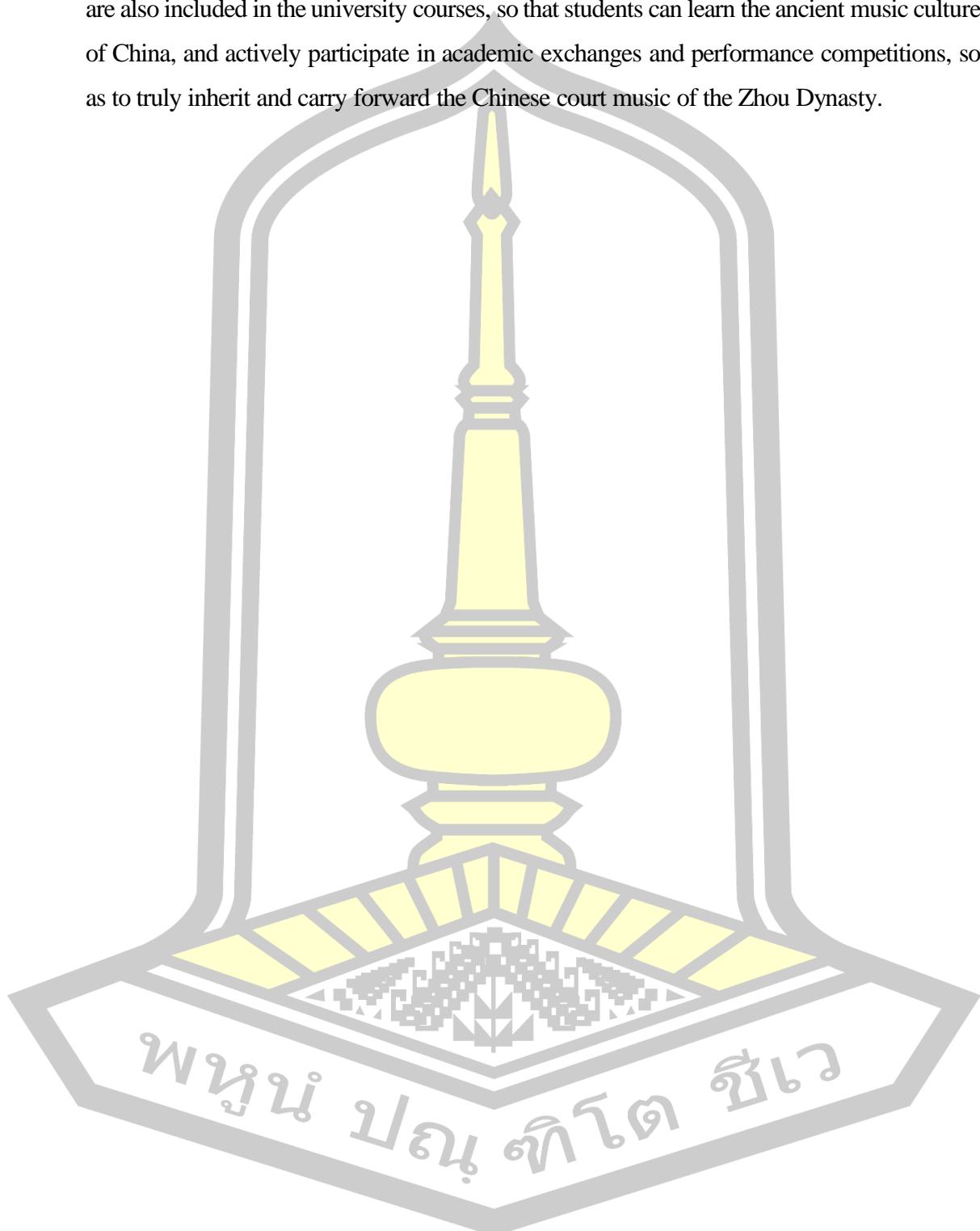


Figure 6. 60 The "Xu Guo chime Go Home" performed by the ancient court orchestra of Pingdingshan University was premiered, in Xuchang Museum, Henan Province,

Source: Renya Wang

In conclusion Reviving Chinese court music from the Zhou Dynasty involves a concerted effort to reconstruct and reestablish this ancient musical tradition based on historical sources, archaeological findings, and cultural heritage. Although there is limited direct evidence from the Zhou Dynasty, Because the Zhou Dynasty was too far away from us, there was no recording or video data, some steps can be taken to revive and promote this important cultural heritage, Such as find the literature about the zhou dynasty court band, according to the archaeological excavations to copy the unearthed ancient instruments, form a zhou dynasty court band, according to the characteristics of the instruments, the corresponding history records to music and creation, make the display in the ancient museum instruments in the concert stage, and cooperate with the zhou dynasty etiquette and dance, let people feel the zhou dynasty court music culture and charm. In the practice of Pingdingshan

University, these ancient musical instruments and zhou Dynasty court music performances are also included in the university courses, so that students can learn the ancient music culture of China, and actively participate in academic exchanges and performance competitions, so as to truly inherit and carry forward the Chinese court music of the Zhou Dynasty.



CHAPTER VII

Conclusions, discussion and suggestions

By thinking and summarizing this thesis for more than one year, I finally finished the present work. One year ago, Prof. Jarernchai Chonpairot knew that I can play some ancient Chinese instruments, such as zheng (筝) 、 Se(瑟)、 chime (编钟) , etc., and I participated in the reconstruction of a Court Music in Pingdingshan, Henan, China, and then he decisively asked me to study the topic of "The Revival Process of Chinese Court Music of the Zhou Dynasty", and I started this research with his encouragement and guidance.

This paper is centered on three main research objectives:

7.1 Conclusions

7.1.1 To study the components of Chinese Court music in Zhou Dynasty

Researchers through the interpretation of historical documents, Chinese court music, also known as "Yayue" music, is a traditional form of music that was performed in the imperial courts of ancient China. It has a rich history and is characterized by its ceremonial and refined nature. All court music types are accompanied by specific rituals, songs, dance, instruments play out at the same time.

According to the different ritual occasions, the components of Chinese court music include the following:

Ji Li (吉礼) court music - national sacrificial music,

Binli (宾礼) court music —— The music played by the princes when they visited the emperor or greeted the emperor,

Junli (军礼) court music —— Music played during war victories or military exercises

Jiali (嘉礼) court music—— Banquet guests and folk activities in the elegant music

During the Zhou Dynasty in ancient China, court music and etiquette were integrated, and all music accompanied the etiquette, with fixed patterns of musical instrument playing, singing and dancing performed in various ceremonies .Ji Li (吉

礼) court music are mainly sacrificial rites, The music used has a fixed repertoire, The style of the music is often mysterious and simple, The instruments used are mainly drum percussion, The scale and number of dance used are also fixed according to the etiquette of sacrifice, Dance movements have a clear etiquette; Binli (宾礼) court music is mainly a ritual for ancient emperors to meet their courtiers, The music used is solemn and solemn, The instruments used are mainly bronze instruments such as chimes, To show the nobility and majesty of the royal family; Junli (军礼) court music are mainly the ancient etiquette of war, The instruments used are mainly playing and drum instruments, Also using bronze instruments such as "Nao"(饶), Used in war to give orders and boost morale, Generally do not cooperate with the dance; Jiali (嘉礼) court music is more rich, Both the folk archery and other folk activities, Also including folk weddings, Most are to celebrate festivals and entertain guests, The music content is relatively rich, The musical styles are also much more diverse, There are a lot of tracks, The performance was cheerful and warm, The use of musical instruments is abundant, Not only include bronze and percussion instruments, Also use playing instruments and plucked instruments such as the harp, The band is large and rich, And, combined with a beautiful dance and singing performance, Song and dance music is closely combined, diversified forms. These rituals were accompanied by different styles of music, dances and songs, which became an integral part of the court music of the Zhou Dynasty.

7.1.2 To investigate the functions and roles of Chinese Court Music in Zhou Dynasty

Chinese court music played significant functions and roles within the imperial court and Chinese society. It held great importance in various aspects of court life and served several purposes:

Court rituals: One of the primary roles of Chinese court music was in ceremonies and rituals. It was used to accompany imperial ceremonies, state banquets, religious rituals, and important official events. Court music added a sense of grandeur and solemnity to these occasions, reinforcing the legitimacy and authority of the ruling dynasty.

Entertainments: While Chinese court music was primarily associated with ceremonial function, it also provided entertainment for the imperial court. During festive occasions and banquets, court musicians would perform music and dance to entertain the emperor and the courtiers.

Symbol of pride and prestige for Chinese citizens: In the hierarchical structure of the imperial court, court music was an essential part of state protocol. The arrangement of musical ensembles, the selection of pieces, and the sequence of performances followed strict rules and regulations, reflecting the elaborate court etiquette and hierarchical order. Court music during the Zhou Dynasty was not merely for entertainment but was imbued with symbolic meanings, reflecting the hierarchical social order of the time. The arrangement of musicians, the selection of specific musical pieces, and the performance of music followed strict protocols and served to reinforce the authority and legitimacy of the ruling dynasty.

In the court music of the Zhou Dynasty, etiquette and music exist together, the functions and roles of music are mainly for the court etiquette of the Zhou Dynasty. As a part of the liturgy, accompanied by the entire process of performing the rites, the performer exists in the ritual as an independent content on the one hand, and at the same time forms an organic whole with the other parts of the ritual; on the other hand, the performer also participates in the ritual with non-musical behaviors. As Mr. Jiang Kongyang pointed out: "The process of liturgy is in fact the process of music performance. What kind of rite is performed, what kind of music is played; how many players and how many kinds of instruments are used; how the performers come out, how they are seated, what songs are sung and what instruments are played are all in accordance with the provisions of the rite. Therefore, music is for the service of ritual, and ritual is also expressed in the music."

7.1.3 To explor the ways to revival Court Music in Zhou Dynasty

Reviving Chinese court music from the Zhou Dynasty involves a concerted effort to reconstruct and reestablish this ancient musical tradition based on historical sources, archaeological findings, and cultural heritage. Although there is limited direct evidence from the Zhou Dynasty, Because the Zhou Dynasty was too far away from us, there was no recording or video data, some steps can be taken to revive and promote this important cultural heritage, Such as find the literature about the zhou dynasty

court band, according to the archaeological excavations to copy the unearthed ancient instruments, form a zhou dynasty court band, according to the characteristics of the instruments, the corresponding history records to music and creation, make the display in the ancient museum instruments in the concert stage, and cooperate with the zhou dynasty etiquette and dance, let people feel the zhou dynasty court music culture and charm. In the practice of Pingdingshan University, these ancient musical instruments and zhou Dynasty court music performances are also included in the university courses, so that students can learn the ancient music culture of China, and actively participate in academic exchanges and performance competitions, so as to truly inherit and carry forward the Chinese court music of the Zhou Dynasty.

7.2 Discussion

- 1) To study the components of Chinese Court music in Zhou Dynasty;

In this paper, the researchers discuss the components of ancient Chinese court music in the Zhou Dynasty, mainly including etiquette and music, which are the same as Li Xueqin (2015). But differently with Han Gaonian (2006), the literature does not specifically introduce the components of the Zhou court music, it just introduces the etiquette.

- 2) To investigate the functions and roles of Chinese Court Music in Zhou Dynasty;

In this paper, the researchers investigate the functions and roles of Chinese Court Music in Zhou Dynasty, The view about function is the same as Peng Lin. (2022). Ritual and Music China, This book introduces how the Zhou Dynasty rituals and music blend into cultures. But differently with Li Shan (2020), This literature involve some etiquette or some influence of the dance on the society at that time, but for the functions and roles of Chinese Court Music in Zhou Dynasty, there is no comprehensive discussion and research. This paper gives a complete description and summary of the functions and roles of zhou dynasty court music.

- 3) To explor the ways to revival Court Music in Zhou Dynasty

In this paper, the researchers explor the ways to revival Court Music in Zhou Dynasty, the views on the text creation of Chinese court music is the same as Li

Fangyuan, Zheng Maoping(2014).However, the difference is that this article does not introduce the practical experience of rebuilding Chinese court music.

These documents all inherit and spread the court etiquette and music culture of the Zhou Dynasty from different perspectives, but there is no systematic way to revival Court Music in Zhou Dynasty.This article is comprehensively combed from seven aspects to explor the ways to revival Court Music in Zhou Dynasty,the revival process and experience from Pingdingshan University are presented and the prospects for future research needed.

7.3 Suggestions

1. For future research

1) Should be build "Chinese Palace Music Culture Video and Video Resource Library" online, and set up "Chinese Palace Music Culture Micro Library" offline to collect and sort out books, periodicals and video materials related to the Central Plains ritual and music culture and the traditional Chinese music, so as to provide strong support for future scientific research.

2) Should be radiation the whole of China, jointly with local education authorities and industry associations, hold training courses for primary and secondary school teachers, to improve teachers' moral feelings and artistic appreciation ability with the four levels of "watching, appreciating, playing and singing" of Chinese palace music culture.

3) Should be hold the international Culture Research Forum with the theme of Chinese court music, promote the creative development of excellent traditional Chinese culture, and improve the influence of Pingdingshan University Court Orchestra at home and abroad.

2. Applying the results of research

The government can make use of the research results of this thesis to build the Chinese Palace Music Culture Communication Center, go deep into primary and secondary schools, communities, etc., and carry out the interactive "hand in hand" experience and practice activities of Chinese court music culture, so that the court music of the Zhou Dynasty can spread more widely and popularize the public.

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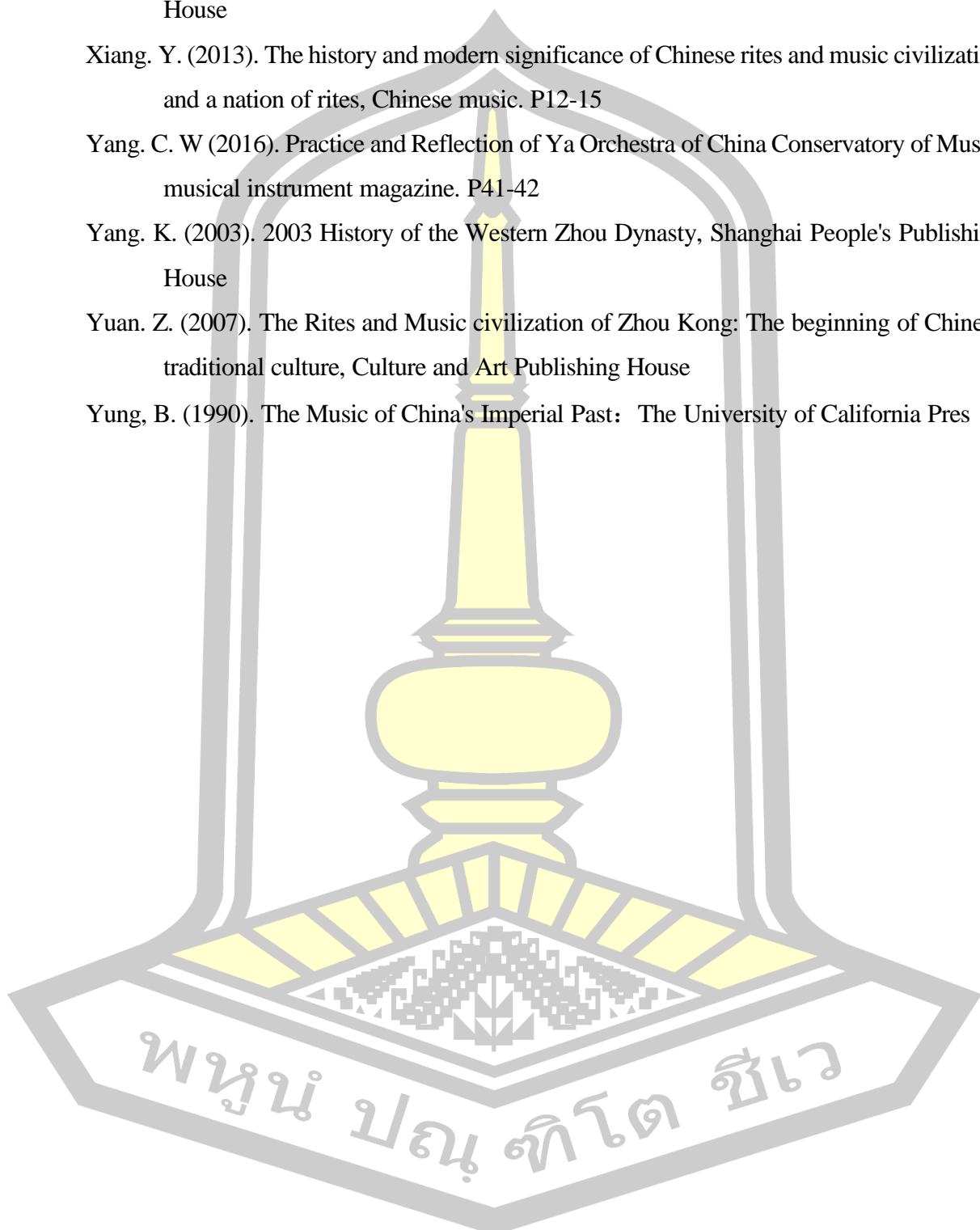
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APPENDIX

Appendix 1: "JiLi" (吉礼) court music - Ying Hou worships ancestors (应侯

祭祖)

Ying Hou worships ancestors

应侯祭祖

Fang Kejie
方可杰

Adagio $\text{♩} = 56$ 【引子】

Ying Hou worships ancestors
应侯祭祖
Fang Kejie
方可杰
Adagio $\text{♩} = 56$ 【引子】

Instrument List: Gudi, Xun, Paixiao, Xiao, Sheng, 4 Se, Guqin, Fou 2, Eluanshi 2, Muban, Niujian 牛角, Teqing 特磬, Gu 2, Dagu, Female voice, Male voice, Bianqing, Niuzhong, Yongzhong II, Yongzhong I, Bozhong.

Dynamic markings: f, p, unis.

2

Rubato【庙祭】

7

Rubato【庙祭】

Gudi 骨笛

Xun 埙

Paixiao 排箫

Xiao 箫

Sheng 笙

Se 瑟

Guqin 古琴

Fou 2 缶

Eluanshi 2 鹅卵石

Muaban 木板

Bang 棒

Niujiao 牛角

Teqing 特磬

Gu 2 鼓

Dagu 大鼓

Female voice 女声

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong II 甬钟 II

Yongzhong I 甬钟 I

Bozhong 镔钟

7

埙 (F)

f

Solo

p (对磨击)

p (用手磨擦鼓皮)

p (用手磨擦鼓皮)

p yi (无音高尽可能低)

rit

+

f rit

14

Gudi
Xun
Paixiao
Xiao
Sheng
Se
Guqin
Fou
Eluanshi
Muban
Bang
Niujiao
Teqing
Gu
Dagu
Female voice
Male voice
Bianqing
Niuzhong
Yongzhong II
Yongzhong I
Bozhong

4

20

Gudi
骨笛

Xun
埙

Paixiao
排箫

Xiao
箫

Sheng
笙

4 Se
瑟

Guqin
古琴

2 Fou
缶

2 Eluanshi
鹅卵石

Muaban
木板棒

Niujiao
牛角

Teqing
特磬

2 Gu
鼓

Dagu
大鼓

Female voice
女声

Male voice
男声

Bianqing
编磬

Niuzhong
钮钟

Yongzhong II
甬钟 II

Yongzhong I
甬钟 I

Bozhong
镈钟

【巫】

26

(用气声)

p ya ya ya ya ya ya pp

32 Solo

Gudi 骨笛

Xun 埙

Paixiao 排箫

Xiao 萧

Sheng 笙

Se 瑟

Guqin 古琴

Fou 缶

Eluanshi 鹅卵石

Muaban 木板棒

Niujiao 牛角

Teqing 特磬

Gu 鼓

Dagu 大鼓

Female voice 女声

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong II 甬钟 II

Yongzhong I 甬钟 I

Bozhong 镔钟

7

Rubato

37

Gudi 骨笛

Xun 埙

Paixiao 排箫

Xiao 箫

Sheng 笙

4 Se 瑟

Guqin 古琴

Fou 2 缶

2 Eluanshi 鹅卵石

Muban 木板

Bang 棒

Niujiao 牛角

Teqing 特磬

2 Dagu 鼓

Dagu 大鼓

Female voice 女声

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong II 甬钟 II

Yongzhong I 甬钟 I

Bozhong 镔钟

Appendix 2: Binli (宾礼) court music - The founding ceremony of “Ying”
country (应国封建) score

The founding ceremony of “Ying” country

应国封建

Fang Kejie

Andante

Sheng 笙

Fou 缶

Ligu I 立鼓 I

II II

Dagu 大鼓

I I

Male voice 男声

II II

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Bozhong 镔钟

Andante

Fang Kejie

Andante

f

p

2

6

笙 Sheng

缶 Fou

立鼓 Ligu

大鼓 Dagu

男声 Male voice

wei

wei

编磬 Bianqing

钮钟 Niuzhong

甬钟 Yongzhong

6 钺钟 Bozhong

3

10

Sheng 笙

Fou 缶 *pp* 响器 *f*

Ligu 立鼓

Dagu 大鼓

Male voice 男声 *wei*

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 镀钟



4

13 a2

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓 *f*

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

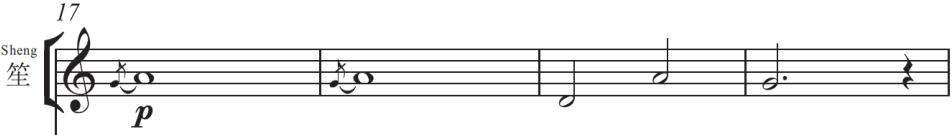
Yongzhong 甬钟

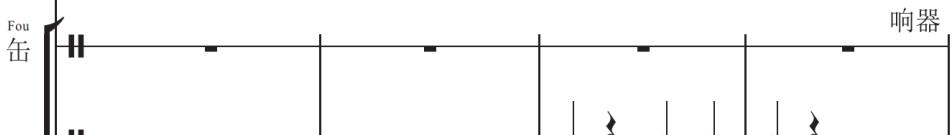
Yongzhong 甬钟

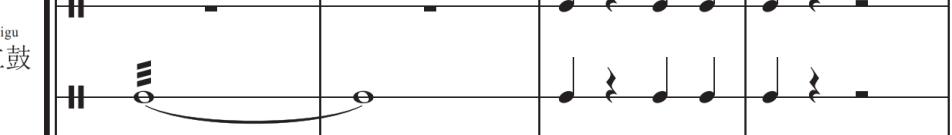
Bozhong 镀钟

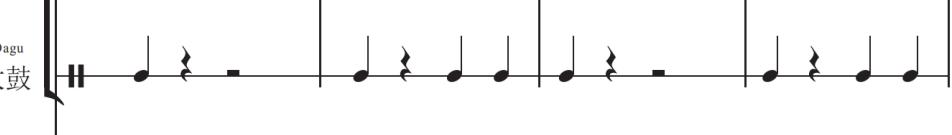
5

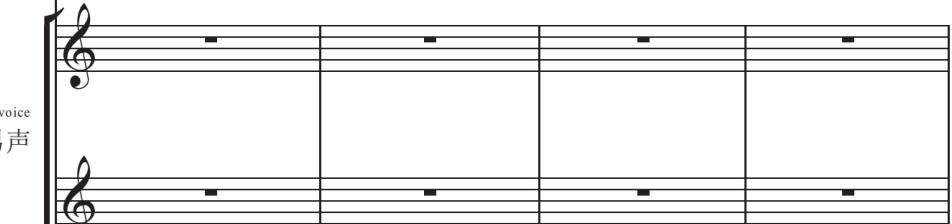
17

Sheng 箫 

Fou 缶 

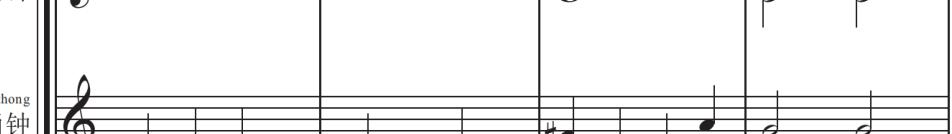
Ligu 立鼓 

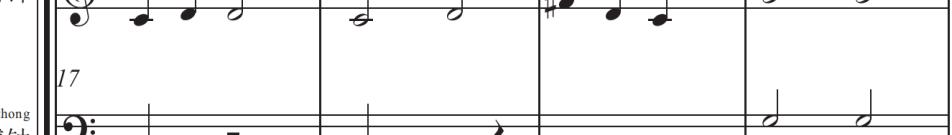
Dagu 大鼓 

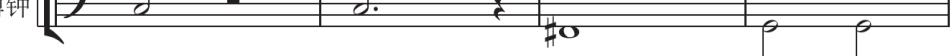
Male voice 男声 

Bianqing 编磬 

Niuzhong 钮钟 

Yongzhong 甬钟 

Yongzhong 甬钟 

Bozhong 镂钟 



6

21

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Bozhong 镀钟

7

25

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 镍钟

a1

p

ya yi *p*ya li
ya li la *p*ya li

25

8

29

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 钧钟

ya yi
 ya li la ya li

f

f

f

f



笙 Sheng a2 33 , 9

缶 Fou

立鼓 Ligū

大鼓 Dagu

男声 Male voice

编磬 Bianqing

钮钟 Niuzhong

甬钟 Yongzhong 33

镈钟 Bozhong

33

10

37

Sheng 笙

Fou 缶

Ligug 立鼓

Dagu 大鼓

Male voice 男声

Bianqing 编磬

Niu zhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 镔钟

37

38

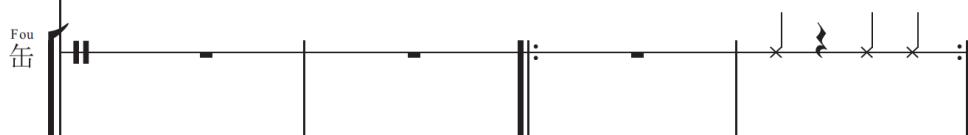
应国封建·完整

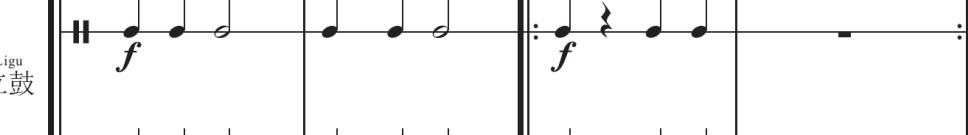


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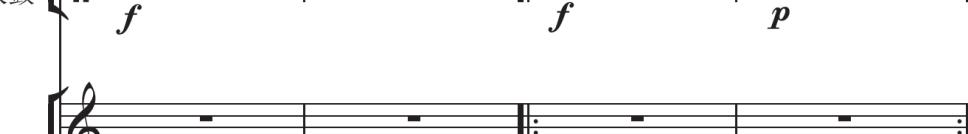
41

Sheng 箫 

Fou 缶 

Ligu 立鼓 

Dagu 大鼓 

Male voice 男声 

Bianqing 编磬 

Niuzhong 钮钟 

Yongzhong 甬钟 

Yongzhong 甬钟 

Bozhong 镂钟 

solo

p

p

41

12

45

Sheng 箫

Fou 缶

手磨鼓皮

Ligu 立鼓

手磨鼓皮

Dagu 大鼓

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 镍钟

45

a2

13



49

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声
wei

Bianqing 编磬

Niuzhong 钮钟
Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 镀钟

49

14

53

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

53

Bozhong 镜钟

15

57

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声

应 侯 兮。

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 镂钟

57



17

64

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 镀钟

64

18

68

Sheng 箫

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声

应侯 兮

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

68

Bozhong 钧钟

19

72

Sheng 笙

Fou 缶

Ligu 立鼓

Dagu 大鼓

Male voice 男声

Bianqing 编磬

Niuzhong 钮钟

Yongzhong 甬钟

Yongzhong 甬钟

Bozhong 镂钟

72

8

rit.

rit.

rit.

rit.

Appendix 3: "JunLi" (军礼) court music - The Book of Songs · Odes of Ye · Drumming (诗经·邶风·击鼓) score



The Book of Songs · Odes of Ye · Drumming
击 鼓

选自《诗经·邶风》——为男高音与古乐队而作

Composer
Fang Kejie
方可杰作曲

2

Drumming
击 鼓

Rubato

Xun 埙

Sheng I II 笙 I II

Se I II 瑟 I II

Zhongruan 中阮

Ligui 立鼓

Taogu 陶鼓

Dagui 大鼓

Niujiaohao 牛角号

Xiangqi 响器

Teqing 特磬

Tenor solo 男高音独唱

Bianqing 编磬

Bianzhao 编饶

Gezhong 歌钟

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 镀钟

Drumming 击 鼓

3

Drumming
击鼓

22 = 70

稍慢 稍自由的 再稍慢

Xun 墓 *p* *al* *al* *p*

Sheng I II 笙 I II *p*

Se I II 瑟 I II *p* *pp* *pp*

Zhongruan 中阮 *p* *pp*

Ligu 立鼓 鼓锤摩鼓皮 *p* *mf* *f* *p* *f*

Taogu 陶鼓 *p* 手摩鼓皮 *fp*

Dagu 大鼓 *p* *mf* *p* *fp*

Niujiaoshao 牛角号

Xiangqi 响器

Teqing 特磬 *p* *p*

男高音独唱 Tenor solo 击鼓其镗 踊跃用兵 土国城漕 我我我独南行 我独南行

Bianqing 编磬 *p* *mf*

Bianmo 编铙 *p*

Gezhong 歌钟 *p* *p*

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 镀钟 *p*

5

Drumming
击 鼓

rit. 稍慢 $\downarrow = 60$

Xun 埙 rit.

Sheng I II 笙 I II I f solo p

Sc I II 簧 I II f p

Zhongruan 中阮 f p

Ligui 立鼓 p 手击 pp

Taogu 陶鼓 f p

Dagu 大鼓 pp f p

Niujiyahao 牛角号

Xiangqi 响器 p p

Teqing 特磬 f p

Tenor solo 男高音独唱 8 南行 从 孙子仲 平 陈与宋

rit. rit. 稍慢 $\downarrow = 60$

Bianqing 编磬 f

Biannao 编铙 pp f p

Gezhong 歌钟 f

Niuzhong 钮钟 f p

Yongzhong I 甬钟 I f p pp

Yongzhong II 甬钟 II f

Bozhong 镀钟 f p

6

Drumming

Xun 埙	—	—	—	—	—	—	—
Sheng I II 笙 I II	—	—	—	—	—	—	p
Se I II 瑟 I II	—	—	—	—	—	—	a4
Zhongruan 中阮	—	—	—	—	—	—	solo
Ligui 立鼓	—	—	—	—	—	—	—
Taogu 陶鼓	—	—	—	—	—	—	p
Dagui 大鼓	—	—	—	—	—	—	—
Ninjiaohao 牛角号	—	—	—	—	—	—	—
Xiangqi 响器	—	—	—	—	—	—	—
Teqing 特磬	—	—	—	—	—	—	—
男高音独唱 Tenor solo	—	—	—	—	—	—	—
	从孙子仲平陈与宋	不我以归	不我以	归	忧心	有仲	忧心
							有仲
Bianqing 编磬	—	—	—	—	—	—	—
Biannao 编铙	—	—	—	—	—	f	—
Gezhong 歌钟	—	—	—	—	—	f	—
Niuzhong 钮钟	—	—	—	—	f	—	—
Yongzhong I 甬钟 I	—	—	—	—	—	—	p dolce
Yongzhong II 甬钟 II	—	—	—	—	f	—	—
Bozhong 镈钟	—	—	—	—	f	—	—

Drumming
击 鼓

7

42

Xun 埙

Sheng I II 笙 I II

Se I II 瑟 I II

Zhongruan 中阮

Ligui 立鼓

Taogu 陶鼓

Dagu 大鼓

Niujiashao 牛角号

Xiangqi 响器

Teqing 特磬

Tenor solo 男高音独唱

Bianqing 编磬

Biannao 编铙

Gezhong 歌钟

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 镀钟

Drumming
击 鼓

忧 心 有 仲 爱 居 爱 处 爱 丧 其 马

9

Drumming
击鼓

57

rit. 稍快

Xun 埙

Sheng I II 笙 I II

Sc I II 簧 I II

Zhongruan 中阮

Ligui 立鼓

Taogu 陶鼓

Dagu 大鼓

Niujiyahao 牛角号

Xiangqi 响器

Teqing 特磬

男高音独唱 Tenor solo

死生契阔与子成说 执子之手 与子偕老 执子之手与子 与子偕老 偕 偕 老

rit. 稍快

Bianqing 编磬

Bianiao 编铙

Gezhong 歌钟

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 镔钟

Drumming 击 鼓

64

Xun 埙

Sheng I II 笙 I II

Se I II 瑟 I II

Zhongguan 中阮

Ligu 立鼓

Taogu 陶鼓

Dagu 大鼓

Niujiaohao 牛角号

Xiangqi 响器

Teqing 特磬

男高音独唱 Tenor solo

于嗟阔兮 不我活兮 于嗟洵兮 不我信兮

自叹地

Bianjing 编磬

Biannao 编铙

Gezhong 歌钟

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 镜钟

Drumming
击鼓

11

稍慢

Xun 埙 72

Sheng I II 笙 I II unis. div. rit. ppp

Sc I II 悟 I II

Zhongruan 中阮 f ff p p ppp

Ligui 立鼓 sfp ff p ppp

Taogu 陶鼓 sfp ff p ppp

Dagu 大鼓 sfp ff p ppp

Ninjiaohao 牛角号

Xiangsi 响器

Teqing 特磬 f ff p pp ppp

男高音独唱 Tenor solo f p 不我信兮 不我信兮 不我信兮

稍慢 rit.

Bianqing 编磬 f f p ppp

Biannao 编铙 f f p ppp

Gezhong 歌钟 f f p ppp

Niuzhong 钮钟 f f p ppp

Yongzhong I 甬钟 I f f p ppp

Yongzhong II 甬钟 II f f p ppp

Bozhong 钺钟 f f p pp ppp

Appendix 4: Jiali (嘉礼) court music - The Book of Songs · Lesser Court
Hymns · Deer Calls (诗经·小雅·鹿鸣) score

Deer Calls
鹿鸣

2

12 Andante $\text{♩} = 64$ 肃穆的

Xun 埙
Paixiao 排箫
Xiao 萧
Sheng I 笙 I
Sheng II 笙 II

p dolce *dolce* *dolce*

Se 琴
Zhongruan 中阮

p *div.* *p* *mf* *p*

Andante $\text{♩} = 64$ 肃穆的

Liu 立鼓
Taigu 陶鼓
Dagu 大鼓
Fou 缶
Xiangqi 响器

p *手摩擦鼓皮* *p* *p* *p*

Andante $\text{♩} = 64$ 肃穆的

Bianqing 编磬
Bianxiao 编饶
Gezhong 歌钟

p *击架* *p* *中层* *p*

Chorus 合唱

Niuzhong 钮钟
Yongzhong I 甬钟 I
Yongzhong II 甬钟 II
Borzhong 博钟

p *p* *p*

Deer Calls
鹿 鸣

3

23

unis.

槌击

鼓槌轻摩鼓皮

轻摩鼓皮

pp

f

p

a2

上层

f

p

f

p

f

p

f

p

Deer Calls

鹿 鸣

34

Xun 埙

Paxiao 排箫

Xiao 箫

Sheng I 笙 I

Sheng II 笙 II

Se 瑟

Zhongruan 中阮

Ligu 立鼓

Taogu 陶鼓

Dagu 大鼓

Fou 缶

Xiangqi 响器

Bianqing 编磬

Biannao 编铙

Gezhong 歌钟

Chorus 合唱

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 钔钟

Deer Calls

鹿鸣

5

45

Deer Calls
鹿 鸣

5

Xun 埙

Paixiao 排箫

Xiao 箫

Sheng I 箜 I

Sheng II 箜 II

Se 瑟

Zhongruan 中阮

Ligu 立鼓

Taogu 陶鼓

Dagu 大鼓

Fei 缶

Xiangui 响器

Biansheng 编磬

Biamiao 编铙

Gezhong 歌钟

Chorus 合唱

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 镔钟

Deer Calls
鹿鸣

55 rit. Allegro $\text{♩} = 148$

Xun 埙
Paixiao 排箫
Xiao 箫
Sheng I 笙 I
Sheng II 笙 II
Sa 悫
Zhongruan 中阮

Ligu 立鼓
Taogu 陶鼓
Dagu 大鼓
Fou 缶
Xiangqi 响器

Bianqing 编磬
Bianzhao 编铙
Gezhong 歌钟

Chorus 合唱

Niuzhong 钮钟
Yongzhong I 甬钟 I
Yongzhong II 甬钟 II
Bozhong 钟钟

Deer Calls

鹿鸣

7

63

Xun
埙

Paixiao
排箫

Xiao
箫

Sheng I
笙 I

Sheng II
笙 II

Se
瑟

Zhongruan
中阮

Ligü
立鼓

Taogu
陶鼓

Dagu
大鼓

Fou
缶

Xiangui
响器

Biansheng
编磬

Biamiao
编铙

Gezhong
歌钟

Chorus
合唱

Niuzhong
钮钟

Yongzhong I
甬钟 I

Yongzhong II
甬钟 II

Bozhong
镈钟

Deer Calls

鹿鸣

8

71

Xun
埙

Paixiao
排箫

Xiao
箫

Sheng I
笙 I

Sheng II
笙 II

Se
瑟

Zhongruan
中阮

Ligu
立鼓

Taogu
陶鼓

Dagu
大鼓

Fou
缶

Xiangqi
响器

Bianqing
编磬

Bianxiao
编饶

Gezhong
歌钟

Chorus
合唱

Niuzhong
钮钟

Yongzhong I
甬钟 I

Yongzhong II
甬钟 II

Bozhong
镈钟

Deer Calls

鹿鸣

9

79

Deer Calls
鹿鸣

9

Xun
埙

Paixiao
排箫

Xiao
箫

Sheng I
笙 I

Sheng II
笙 II

Se
瑟

Zhongruan
中阮

Ligu
立鼓

Taogu
陶鼓

Dagu
大鼓

Fou
缶

Xiangqi
响器

Bianqing
编磬

Bianlao
编饶

Gezhong
歌钟

Chorus
合唱

Niuzhong
钮钟

Yongzhong I
甬钟 I

Yongzhong II
甬钟 II

Bozhong
镈钟

86

Deer Calls
鹿鸣

ff

鼓边

Deer Calls
鹿鸣

11

93

Xun
埙

Paixiao
排箫

Xiao
箫

Sheng I
笙 I

Sheng II
笙 II

Sa
瑟

Zhongruan
中阮

Liguo
立鼓

Taoguo
陶鼓

Daguo
大鼓

Fou
缶

Xiangqi
响器

Bianqing
编磬

Bianmiao
编铙

Gezhong
歌钟

Chorus
合唱

Niuzhong
钮钟

Yongzhong I
甬钟 I

Yongzhong II
甬钟 II

Bozhong
镈钟

Deer Calls
鹿 鸣

100

突慢 $\downarrow = 78$ rit. Andantino $\downarrow = 78$

Xun 埙

Paixiao 排箫

Xiao 箫

Sheng I 笙 I

Sheng II 笙 II

Sc 瑟

Zhongruan 中阮

Ligu 立鼓

Taogu 陶鼓

Dagu 大鼓

Fou 缶

Xiangqi 响器

Bianqing 编磬

Bianmiao 编铙

Gezhong 歌钟

Chorus 合唱

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 钹钟

Deer Calls

鹿鸣

13

Xun 埙 *110* *稍渐快* $\downarrow = 82$

Paixiao 排箫

Xiao 箫

Sheng I 笙 I

Sheng II 笙 II

Se 瑟

Zhongruan 中阮 *p* *f*

Ligu 立鼓

Taogu 陶鼓

Dagu 大鼓

Fou 缶

Xiangqi 响器 *p*

Bianqing 编磬 *稍渐快* $\downarrow = 82$

Bianmiao 编饶

Gezhong 歌钟 *p* *f*

Chorus 合唱

Niuzhong 钮钟

Yongzhong I 甬钟 I *f*

Yongzhong II 甬钟 II *f*

Bozhong 钟 *f*

Deer Calls
鹿鸣

119

Xun 埙 Paixiao 排箫 Xiao 箫 Sheng I 笙 I Sheng II 笙 II

Se 悫 Zhongruan 中阮

Ligu 立鼓 Taogu 陶鼓 Dagu 大鼓 Fen 缶 Xianggei 响器

Biansheng 编磬 Biaomo 编铙 Gezhong 歌钟

Chorus 合唱

Niuzhong 钮钟 Yongzhong I 甬钟 I Yongzhong II 甬钟 II Bozhong 钮钟

♩ = 84

♩ = 84

♩ = 84

♩ = 84

♩ = 84

Deer Calls
鹿鸣

15

130

Xun
埙

Paixiao
排箫

Xiao
箫

Sheng I
笙 I

Sheng II
笙 II

Se
瑟

Zhongruan
中阮

Ligu
立鼓

Taogu
陶鼓

Dagu
大鼓

Fou
缶

Xiangqi
响器

Biansheng
编磬

Biamiao
编铙

Gezhong
歌钟

Chorus
合唱

Niuzhong
钮钟

Yongzhong I
甬钟 I

Yongzhong II
甬钟 II

Bozhong
镈钟

16

Deer Calls
鹿 鸣

(The ending)
击鼓、曲终

140

rit. A tempo

Xun 埙

Paixiao 排箫

Xiao 箫

Sheng I 埙 I

Sheng II 埙 II

Se 悫

Zhongruan 中阮

Ligu 立鼓

Taogu 陶鼓

Dagu 大鼓

Fou 缶

Xiangqi 响器

solosolo

Bianqing 编磬

Bianmiao 编饶

Gezhong 歌钟

Chorus 合唱

Niuzhong 钮钟

Yongzhong I 甬钟 I

Yongzhong II 甬钟 II

Bozhong 钟

BIOGRAPHY

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