



A Studying the Music, Dance, and Performance Styles in Shi Jing-Feng

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Abstract

Background and Aim: Shi jing, the earliest collection of poetry in ancient China, collects 305 poems from the beginning of the Western Zhou Dynasty to the middle of the Chun qiu Period (11th century B.C.E.-6th century B.C.E.), and is divided into three parts, namely, the Feng, the Ya, and the Song. This paper can actively explore the types of dances and performance forms unique to the Shi jing-Feng from the literature, expanding the ideas for the theoretical study of ancient music and dance, which is of great social significance and artistic value.

Materials and Methods: This paper uses the documentary research method to discover textual records on the types of music dance and performance forms of the fifteen vassal states. A case study method is used to select representative chapters from the five types of music and dance for specific analyses. The main informants of this paper are divided into three groups: experts on the Shi jing, researchers from museums and cultural centers, and performers of ancient music and dance. The validity of the collected data was tested using mathematical statistics.

Results: A study of the Shi jing - Feng concept, its composition and contents, and the characteristics of its language and methods of expression. From 160 poems, 17 poems with music and dance records are selected and analyzed in terms of the types of music and dance as well as the forms of performance.

Conclusion: Based on the results of the study, the concept of "Shi jing-Feng", the three accounts of the process of its formation, and its specific characteristics are clarified. Five types of music and dance are derived from the text, namely, the witch dance, the ten thousand dance, the shooting and hunting dance, the collective song and dance, and the banquet and drinking music and dance, and it is summarized that the Chinese pre-Qin music and dance adopt the integrated performance form of poetry, music, and dance in a trinity.

Keywords: Shi jing- Feng; Types of Music and Sance; Performance Forms

Introduction

China is the only surviving country among the four ancient countries in the world with more than 5,000 years of history. During the pre-Qin period, China went through the historical stages of Xia, Shang, and Zhou. The Zhou Dynasty was divided into two historical stages: the Western Zhou (1046 BC - 771 BC) and the Eastern Zhou (770 BC - 221 BC). The Eastern Zhou is further divided into two periods: Chun Qiu Period (770 BC-453 BC) and Zhan Guo Period (453 BC-221 BC). Shi jing is the earliest collection of poetry in China and the starting point of Chinese realist literature. As a representative book of China's ancient civilization, its great influence has long transcended national boundaries and become a treasure of world literature. As early as the Middle Ages, Shi jing was introduced to Japan, Korea, Vietnam, and other countries, and in the 16th century it was introduced to Europe and spread rapidly, in the 20th century, there were already 15 translations of Shi jing in Russia. Nowadays, Shi Jing is spreading around the world in dozens of languages and has become a hotspot in Chinese studies in the world.

The Shi jing collects and preserves 305 poetic works from the early Western Zhou Dynasty to the middle of the Chun qiu Period (11th century B.C.E. to the 6th century B.C.E.) over more than 500 years, and is organized according to the three categories of Feng, Ya, and Song. The "Feng" of the "Shi jing" serves as the opening chapter, with a total of 160 poems originating from fifteen national territories, including the "Zhou Nan", "Zhao Nan", "Bei Feng", "Yong Feng", "Wei Feng", and "Wang Feng". The Feng are capable of song, dance, music, and praise, and are the best part of the Shi jing. This paper is to take Feng as the textual basis for an in-depth study of the types of music dance and performance forms in the Chun Qiu and Zhan Guo Periods, to provide certain theoretical support and practical basis for the construction of ancient Chinese music and dance cultural system.





Objectives

1. To clarify the characteristics and functions of "Shi jing-Feng".
2. To summarize the types of music and dance in "Shi jing-Feng".
2. To analyze the performance forms of music and dance in "Shi jing-Feng".

Literature review

This paper chooses the music and dance of the Chun Qiu and Zhan Guo Periods contained in the Shi jing - Feng as the research object, and in the process of collecting and combing the literature, it is found that the research results on the jing cover a wide range of fruitful results, which are mainly embodied in the aspects of literature, literature, folklore, regional culture, ritual culture, etc. The research results are summarized in the following sections.

1. Ancient Study of Shi Jing - Feng

Since it was compiled in the middle of Chun Qiu, scholars of all generations have made many biographies, notes, commentaries, and explanations. The study of Shi began more than 2,000 years ago. As a representative of Confucianism, Confucius paid special attention to the edifying role of Shi jing and chose it as a teaching material for his disciples, and recorded his comments on the socio-political role of Shi jing in The Analects - Zilu and The Analects - Yangshuo. The development of Chinese "Shi Jing" began in the Chun Qiu Period and passed through three important stages: the Han and Tang scriptures, the Song and Yuan theories, and the Qing dynasty evidence, and a huge system of commentary on the Shi Jing was constructed.

2. MSongrn Studies of Shi jing - Feng

The Feng is an important part of Shi Jing with the highest ideological and artistic qualities. "The Feng is music with local colors, and the fifteen national Feng are the native wind songs of fifteen regions (Yuan, Xu & Cheng, 2018)." A Modern Study of the Shi Jing is summarized in Kou Shuhui's Bibliography of Twentieth-Century Shi Jing Studies. There are 5,729 research works and dissertations on Shi jing at home and abroad; however, the actual number is much higher than that, and the publications cited in this book are not exhaustive, so they will not be repeated here. For example, the Society for Shi Jing, founded in 1993, has successfully held nine international symposiums, each of which published a collection of essays on the literary, aesthetic, cultural, sociological, bibliographical, and textual interpretations of Shi Jing, Shi Research Series, which signaled that Shi jing had already been studied as a scientific form, and promoted the study of China's Shi jing. form of research, promoting the comprehensive development of the study of the Chinese Poetry Scriptures.

The number of literature on the Shi jing is large, and through the preliminary organization and generalization, it is divided into the following categories; the first category is the annotations. For example, Li Binghai's Interpretation of the Shi Jing; Liu Songlai's Detailed Commentary on 300 Poems of the Shi Jing; Liu Jingsheng's General Translation of the Shi Jing; Li Shan's Analytical Reading of the Shi Jing; and Wang Yanhai's MSongrn Translation of the Shi jing. These books interpreted the original text of Shi jing into vernacular language and explained the words, sentences, and imagery therein, elaborating on the purpose of the poems, which helped us to interpret the connotation and meaning of Shi jing for the later generations. The second category is studies on the culture of Shi Jing. For example, Jiang Lin's Shi Jing and the Ritual Civilization of the Zong Zhou studied the relationship between Shi Jing and the ritual culture of the Western Zhou; Huang Songyi's Rituals and Poetry examined the relationship between the Daya poems in Shi Jing and the political and religious ideology of the Zhou Dynasty, focusing on the interpretation of the moral and political significance of the Daya poems; and Wang Hongjin's Explanation of the Cultural Interpretation of Shi jing elaborated on the culture of marriage, totem culture, ritual culture, and clothing customs in Shi jing. Culture. In some historical books on pre-Qin civilization, there are also researchers on the culture of Shi jing, such as Qi Wenxin's The Culture of Shang, Western Zhou and Zheng Shiqiu's A General History of Chinese Culture, Pre-Qin Volume, and so on.

3. Research on Music and Dance in Shi jing - Feng

When studying the types of Zhou music and dance and the different kinds of performance forms in Shi jing - -Feng, it is important not to study them in isolation or isolation. When collecting and sorting out the literature, it is necessary to base it on the history of the development of Chinese dance and to focus on the Chun Qiu and Zhan Guo Periods. The historiography of dance in China came into being after 1919, under the fierce collision of old and new cultures. Qian Jun Tao's "History of Ancient Chinese Dance"

discusses six aspects from the origin of ancient Chinese dance, the system of ancient Chinese dance, the dance of ancient Chinese women, the types of ancient Chinese dance, the methods of ancient Chinese dance, and the changes of ancient Chinese dance, which can be regarded as the earliest monograph on the history of dance. 1964 internal publication of the "History of Ancient Chinese Dance," by the historical development of the dance from the "pre-Qin" to "pre-Qin". Pre-Qin (Sun Jingchen), "Qin, Han, Wei, Jin, North and South Dynasties" (Peng Song), "Sui, Tang and Five Dynasties" (Wang Kefen), "Song, Liao, Jin, Xixia and Yuan" (Dong Xijiu), "Song, Liao, Jin, Xixia and Yuan" (Dong Xijiu). " (Dong Xijiu), and "Ming and Qing Dynasties" (Wang Kefen), which play a foundational role in the study of Chinese dance historiography.

To summarize, research on the types, styles, and performance forms of ancient musical dances contained in "Shi jing - Feng" is almost in a void. Therefore, in the process of research, reviewing the relevant literature, searching for suitable theoretical concepts as support, and summarizing and categorizing the relevant academic papers and dissertations can lay a theoretical foundation for the research of this thesis.

Conceptual Framework

The conceptual framework of this study is shown in Figure 1.

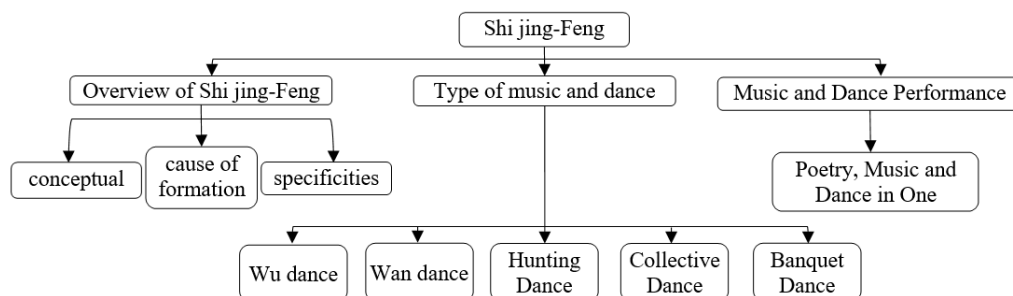


Figure 1. Conceptual Framework

Note: Constructed by the author

Methodology

1. Literature research method

The direct research object of the literature research method is literature, and the research includes the study of the characteristics and functions of literature, the study of the form and value of different types of literature, the study of the types of literature, the study of the history of literature development, the study of the flow of literature, and the specialized study of the literature of a certain discipline. This paper takes "Shi jing-Feng" as the textual basis, collects, organizes, classifies, and utilizes the literature according to the literature research method, and applies the research method of bibliography to identify the source, nature, reliability, and value of the literature. Through the China Knowledge Network and Wanfang Database, we searched and checked the doctoral, master's, and journal theses related to the keywords of "Shi jing-Feng", music and dance of the Zhou Dynasty, and the teaching of dance education in colleges and universities in the past two decades, to provide the study with referable scientific research results and theoretical bases. By going to the museums and archives in the relevant regions, we collected effective photos and pictures and obtained the literature materials that are not available on the internet platform or in the library collection.

2. Case Study Method

The case study method is mainly used to gain an in-depth understanding of a particular issue by delving into individual examples and phenomena to understand the reasons, processes, and effects behind them. This paper chooses Chen Feng-Wan Qiu, Bei Feng-Jian Xi, Zhou NanTu ju, Qi Feng-Yi Jie, Zhao Nan-Zu - Zu Yu, and other typical chapters in the Shi Jing-feng as case studies to analyze in depth the specific styles embodied in each type of music and dance. The typical chapters are used as case studies to analyze in depth the specific styles embodied in each type of music and dance, and to provide important references for the study of music and dance in the Shi jing-Feng.



Results

1. Overview of Shi jing - Feng

The Shi Jing is the first poetry collection of the Chinese nation, written in the middle of Chun qiu, initially called "Poetry" which is an important part of the Zhou Dynasty rituals and music, and has been called by researchers one of the "cultural canons". "The first basic concept to be clarified is that Shi jing is not a scripture, but an anthology of the most ancient poetry. It is a collection of 305 poems written about five hundred years before the year 2500, the whole number of which is called the 300 poems. They were produced from the early Western Zhou to the middle of Chun Qiu, so they are all Zhou poems (Xia, 2007)." Shi jing, also known as the Three Hundred Poems and the Three Hundred Pieces, was known as Shi jing after it was enshrined as a classic by Confucianism from the Han Dynasty onwards, while the official use of the name of Shi jing would have begun in the early years of the Southern Song Dynasty. The works of Shi Jing span a period of more than five hundred years and were produced in a geographical area centered on the Yellow River Basin and distributed in present-day Henan, Shaanxi, Shanxi, Shandong, Anhui, and Hubei, among other places.

1.1 The Composition of the Shi Jing

The authors of the Shi jing covered all strata of society, and the vast majority of them are nowadays unattested. There are three ancient accounts of how Shi jing was compiled into a book:

The first theory holds that the poems in Shi Jing were collected by officials of the Zhou Dynasty. In the spring of each year, they went into the folk with woSongn dowels in their hands to collect poems that responded to the plight of the people, and then processed and organized them to the officials in charge of music to compose and sing them to the King of Zhou as a reference for governance.

The second theory is that the poems in Shi Jing were presented to the king by the Zhou Dynasty nobles and literati. The poems were used to sing praises of virtues and express loyalty, or to make sarcastic comments and express their evaluation of politics. There were also some folk songs among the poems they presented.

The third theory is that the poems in the Shi jing were abridged and compiled by Confucius. It is rumored that Confucius selected and cut out 305 of the original 3000 ancient poems and compiled them into Shi jing. After scholars' documentary evidence, this claim is not valid. Mr. Xia Chuancai, an expert in classical literature, believes that the 305 poems in Shi jing were gradually collected and accumulated by the royal officials and musicians of different generations and that the compilation and arrangement of these poems were not done by Confucius alone. Confucius only made an important collation and publication based on the compilation already made by his predecessors, and the later generations continued to make some processing. The text of Shi Jing that we now see is the finalized version that has come down to us since the Han Dynasty.

The compilation of Shi jing was a long and complicated process, which can be traced back to Chun Qiu. At that time, the officials in charge of music at the court compiled and organized the poems collected from the folk and presented by the nobles and literati, and composed the music. Confucius again organized and surveyed based on the previous editors. Currently, the bamboo slips of Shi Jing, collected by Anhui University, belong to the early and middle stage of the Zhan Guo Period, and are the earliest original version of the existing excavated documents of Shi Jing.

1.2 Characteristics of Shi Jing - Feng

The Feng, as the opening chapter of the Shi jing, contains a total of 160 poems from fifteen countries and regions, such as Zheng Feng, Wang Feng, Zhou Feng, Yong Feng, Wei Feng, and Zhou Nan, which take up more than half of the content of the whole text. These 160 poems are called the "Fifteen State Feng" after being embellished and modified, vividly recording the social features of the Zhou Dynasty, such as people's labor life, war and resistance, homesickness and remembrance of people, and the pursuit and praise of love. "Judging from the content and different styles of its pieces, it is full of various joyful and uplifting and free and happy emotions, as well as dissatisfaction with and ridicule of the social reality, and the Zhou people express their sighs of regret for the reality of life through singing and chanting poems, which often have a transcendent meaning of the reality." (Liu, 2020) Stylistically, the Feng carry strong local colors; in terms of content, most of the State Feng are folk poems, which can truly reflect the social life of the people at the bottom of the hierarchy, and express their anti-oppression, anti-exploitation, and yearning for a better life.

(1) Rich in content

Shi jing includes epic poems of ancestor worship, agricultural poems, feast poems, complaint poems, marriage poems, etc. It contains many aspects of labor, war, class conflicts, morality, ethics, customs, habits, etc., and has a strong spirit of realism.

(2) Linguistic Characteristics

The linguistic features of Shi jing include: first, the four-line stanza is the main form of the poem, with four independent stanzas, creating a four-line stanza in the history of Chinese poetry, repeating superimposed phrases, repeating and repeating, and rhyming neatly without lack of change. Secondly, the use of superimposed words and double rhymes has a strong sense of rhythm and musicality. All 305 poems of Shi Jing can be put into music, and each poem has a specific tune and rhythm. Thirdly, the style of writing is simple and concise, using simple language and refined words to express far-reaching moods and emotions.

(3) The expressive techniques of fugue, ratio, and rise

Regarding Fu, Bi, and Xing, Zhu Xi, a scholar of the Ming Dynasty, emphasized the characteristics of this creative method. The exquisite use of the three expressive techniques of fugue, bi, and xing can enhance the expression of emotions and emphasize the beauty and vividness of the sound and rhythm of poetry. The creative experience of Shi Jing laid the foundation for the metaphorical, comparative, and analogical rhetorical techniques and the lyrical approach of blending scenes in later narrative literature, which gradually became one of the important features of ancient Chinese poetry.

2. Types of Music and Dance in Shi jing - Feng

During Chun Qiu Period and Zhan Guo Period in which jing was written, although the society was in turmoil, the exchanges among the vassal states were more frequent. During this period, people loved art, songs and dances, major festivals, and even general banquets in the countryside were sung and danced with long sleeves, and poetry, music, songs, and dances were part of people's lives. Shi jing-Feng is a collection of 160 poems, recording the national Feng of fifteen vassal states during the Chun Qiu and Zhan Guo Periods. The fifteen national Feng can be specifically divided into five regions: south, west, north, central, and east, with distribution areas covering present-day Henan, Shanxi, Shaanxi, Hebei, Shandong, and northern Hubei provinces in China. This study focuses on the regions where the 17 poems with music and dance recorded in Shi jing-Feng are located. These seventeen poems are within the area of ten states of the Zhou Dynasty, namely, Bei, Wang, Chen, Qi, Zhou Nan, Zhao Nan, Zheng, Tang, Qin, and Yong, and the geographical areas where they are located have the following ancient and modern correspondences: State of Zhou: Tangyin County, present-day Henan Province

Wangcheng: present-day Luoyang and Gongyi area, Henan Province.

Chen: present-day area of Huaiyang and Zhecheng, Henan Province.

Qi: present-day Zibo, Shandong Province.

Zhou nan: area of southwestern Henan and northwestern Hubei.

Zhao Nan: the present-day area between Henan and Hubei.

Zheng: present-day Xinzheng, Henan.

Tang: present-day south of Yicheng County, Shanxi.

Qin: present-day Fengxiang, Shaanxi Province.

Yong: north of Weihui City, present-day Henan Province.

Through summarization, the 17 poems with music and dance records in Shi jing-Feng are classified into five types of music and dance, namely, the Witch Dance, the Ten Thousand Dances, the Shooting and Hunting Dance, the Collective Dance and the Banquet and Drinking Dance, and The specific distribution of titles is shown in Table 1

Table 1 Types of music and dance in Shi jing - Feng

Serial number	Type of Dance	Name of the Psalm
1	Wu Dance	Chen Feng - Wan Qiu Wan Dance: Bei Feng – Jian Xi
2	Wan Dance	Wen Dance: Bei Feng – Jian Xi Martial Dance: "Zhou Nan – Tu ju



Serial number	Type of Dance	Name of the Psalm
3	Hunting Dance	Shooting Rites: "Qi Feng – Yi Jie Hunting Dance: "Zhao nan – Zu yu"
4	Collective Dance	Zhou Nan - Guan Ju, Wang Feng - Jun zi Yang yang, Chen Feng - Dong Men Zhi Yi, Chen Feng - Dong men Zhi fen, Zheng Feng – Tuo xi, Zheng Feng – Nv yue Ji ming
5	Banquet Dance	"Zao Nan - Cai fan ", "Zao Nan - Cai pin", "Tang Feng – Shan you shu", "Qin Feng - Che lin", "Yong Feng - Ding zhi Fang zhong".

Five poems in Feng directly record music and dance, and their descriptions of music and dance are intuitive and detailed. The poems record the performers, places of performance, props used in the performance, and thoughts and feelings embodied in the music and dance, which provide valuable historical materials for the study of music and dance in the Chun Qiu and Zhan Guo Periods.

2.1 Witch Dance

The witch dances in Shi jing-Feng are a unique and mysterious form of music and dance, which are deeply rooted in the witchcraft culture and religious beliefs of ancient societies. These witch dances not only reflect people's reverence for and pursuit of mysterious power but also reflect the customs and cultural characteristics of the society at that time. Witch dances are often closely connected with religious activities such as sacrifices and prayers for blessings in Shi jing-Feng. The typical representative poem of witch dance in Shi Jing-Feng is Chen Feng–Wan qiu, as shown in Table 2.

Table 2 Original text and translation of Chen Feng-Wan Qiu

Original text	English translation
子之汤兮，宛丘之上兮。洵有情兮，而无望兮。	You dance at the summit of Wan Mound, round and round. I am in love, but I fear it is an unrealistic dream.
坎其击鼓，宛丘之下。无冬无夏，值其鹭羽。	Drums sound dong! dong! around the bottom of Wan Mound. Be it winter, be it summer, you dance, with an egret feather.
坎其击缶，宛丘之道。无冬无夏，值其鹭翮。	Earth pots tap tong! tong! on the pathway to Wan Mound. Be it winter, be it summer, you dance, with an egret feather.

The Chen Feng–Wan Qiu describes how on top of Wan qiu, a group of sorceresses, no matter whether in spring, summer, fall, or winter, danced to the accompaniment of drums and percussions, wearing heron feathers and feather banners in their hands, with a passionate and exuberant dancing style, and how a man was attracted by the dance of one of the sorceresses and fell in love with her. The state of Chen was located in the area of Huaiyang and Zhecheng in present-day Henan Province and Bozhou in Anhui Province, near the land of Wu and Chu. The state of Chen was located in the area of Huaiyang, Henan Province, and Bozhou, Anhui Province, and was close to the land of Wu and Chu. The music and dance recorded in the Wan Qiu are in the form of a female witch dance. Analyzing the text of "Wan Qiu", it can be seen that the witch who leads the dance wears a special dress, holds a heron feather as a prop, and in the accompaniment of exciting drums and percussions, she simulates the communication with the gods with specific steps and movements, which are strong and vigorous, full of power and vitality. In addition to the physical movements and rhythms of the Witch Dance, the Witch Dance also emphasizes the expression and transmission of emotions. A man who is attracted by the leading witch dance expresses his adoration, making this verse more vivid and touching. It can be seen that the witches' style of entertaining the gods with songs and dances had a wide influence on the folklore of Chen, and as a social custom, it penetrated the daily lives of men and women in Chen.

2.2 The Ten Thousand Dances

The Wan Dance is the most surviving dance in Shi jing. It was originally a traditional ritual music and dance of the ancient Shang people and was still popular until the Western Zhou Dynasty. The Wan Dance





consists of two parts: the Wu and the Wen. The Wu Dance is a dance to show that King Wu of the Zhou Dynasty ruled the world with martial arts, while the Wen Dance is a dance to show that he ruled the world with literary virtues. In the Wu Dance, the dancers held "Gan" (shield) and "Chi" (weapon), while in the Wen Dance, the dancers held "Yue" (musical instrument) and "Di" (bird feather). " The movements of the Martial Dance mainly simulate the reproduction of war. A typical representative poem of the Wan Dance in "Shi jing - Feng" is "Bei Feng – Jian xi", as shown in Table 3.

Table 3 Original text and translation of "Bei Feng – Jian xi"

Original text	English translation
简兮简兮，方将万舞。 日在方中，在前上处。	So glorious, so beautiful. A grand dance is about to begin. It is noon. He is the leader of the troupe.
硕人俣俣，公庭万舞。 有力如虎，执轡如组。	A great dancer in the temple courtyard, Powerful as a tiger, He holds the reins like silk ribbons.
左手执龠，右手秉翟。 赫如渥赭，公言锡爵。	A flute in his left hand, a pheasant feather in his right; His tanned face, the color of red earth. The lord offers him a drink.

Bei Feng-Jianxi describes a grand music and dance performance at the court of the State of Wei. The text records the type of dance performed, the time, the place, the leading dancer's position, the dance posture, the dance props, etc. It shows a woman praising the tall and handsome male leading dancer while watching the grand performance of the Wan dance. The performance form of the Wan Dance is a group dance of men, in which "the left hand holds a Zhai and the right-hand holds a feather" clearly records the dance tools used in the performance of the Wan Dance. From the description of the poem, it can be learned that the Wan Dance performed at that time was categorized into two forms: the martial dance and the literary dance. The martial dance in the text: holding the reins of a horse (a dancing instrument made of colorful silk) to do driving movements, brave and powerful, moving like a tiger. Wen dance: the left hand holds the yue, and the right-hand holds the Zhai, leading the dance face painted red mud, appreciated by the Lords and Lords. It can be seen from the scale and form, that "Wan Dance" is a grand scale, diverse dance, usually by many dancers participate, through the complex pace, movement, and formation changes, to show the majestic momentum and unique rhythm. This dance form not only tests the dancers' physical quality and dance skills but also requires them to have profound cultural connotations and artistic cultivation.

2.3 Archery Dance

Archery was one of the most basic activities in ancient China. The initial purpose was to obtain food through hunting, and then it was used in military wars, and archery began to be professionalized. As the rulers of the Zhou Dynasty made rituals and music, archery began to be popularized as a ceremonial activity, forming a culture of archery rites with traditional characteristics. There are many chapters in Shi jing that record archery rites, which is a concrete manifestation of the social custom of honoring martial arts and respecting rites. Archery activities must be carried out by strict etiquette to show the order of the young and the old, and respect and dignity, which has become an important part of social life. The typical representative poem of the hunting dance in "Shi jing - wind" is "Qi Feng - Yi jie", as shown in Table 4.

Table 4 Original text and translation of "Qi Feng - Yi Jie"

Original text	English translation
猗嗟昌兮，颀而长兮。抑若扬兮， 美目扬兮。巧趋跄兮，射则臧兮。	Oh, Ah, how splendid he is -- Strong and tall, Full browed--O Eyes blazing--O Moves like an athlete. A champion archer--O.
猗嗟名兮，美目清兮，仪既成兮。 终日射侯，不出正兮，展我甥兮。	Oh, Ah, how noble he is-- Eyes blazing--O After the end of the archery ceremony, He keeps on practicing--O He is indeed The good nephew of Qi--O.
猗嗟变兮，清扬婉兮。舞则选兮， 射则贯兮。四矢反兮，以御乱兮。	Oh, Ah, how handsome he is-- An expert dancer. A peerless archer--O Every arrow strikes the bull's eye. He is indeed A great war leader--O.



The "Qi Feng–Yi Jie" vividly describes the image of a handsome and skillful young archer in a tone of admiration. The word "Yi jie" is an exclamation, equivalent to "O" or "oh" in modern Chinese. The use of this kind of exclamation at the beginning plays a role in emphasizing the atmosphere. Qi is located in the area of Zibo in present-day Shandong Province. This poem is an outstanding depiction of local male beauty. The form of music and dance recorded in the poem is the bow and vector dance of the men's shooting ceremony. The nobleman described in the text is a young man of outstanding appearance, and when he performs the archery rite and dances the bow-and-yard dance, his small tendency to step slowly and orderly, swaying, and his dancing style is outstanding. By depicting this man's dancing and archery skills, "Qi Feng–Yi jie" shows the entertainment activities and military culture of the ancient society. In ancient society, dancing and archery are important cultural activities, which not only have the function of entertainment but also have the significance of military training. Through this poem, one can feel the cultural atmosphere of ancient Chinese society and people's life interests. The praise and depiction in the poem are both an affirmation of the man and a celebration of good qualities. This yearning and pursuit reflects the ancient people's desire for a better life and their emphasis on personal growth.

2.4 Collective Song and Dance

Collective song and dance were an important carrier of cultural exchange and inheritance in ancient Chinese society. People often celebrated harvests, worshipped gods, and held weddings in the form of collective songs and dances, which often integrated local folk customs, historical stories, and religious beliefs, and had strong local characteristics and ethnic styles. The typical representative poem of collective songs and dances in Shi jing and the Feng is "Chen Feng – Dong men Zhi fen", as shown in Table 5.

Table 5 Table 5 Original text and translation of "Chen Feng – Dong men Zhi fen"

original text	English translation
东门之枌，宛丘之栩。 子仲之子，婆娑其下。	Elm trees stand outside the East Gate. Oak trees stand on the small hilltop. Under the trees, Zi Zhong's daughter dances, Oh! So beautifully!
穀旦于差，南方之原。 不绩其麻，市也婆娑。	Please choose a good time on the south plains. For us to dance. Dance, with flying feet, Stop the busy work of weaving.
穀旦于逝，越以鬯迈。 视尔如蒹，贻我握椒。	Joyful days are so short. Let's rejoice together. You are lovely as a golden flower, and you've given me a bouquet of Jio branches.

The dance recorded in "Chen Feng – Dong men Zhi fen" was a group song and dance for men and women to get together. In the wonderful good times, the boys and girls would go to the forest of Quercus trees in Wanqiu to meet and talk about love, the girls would dance and the boys would sing love songs. The state of Chen was located in the area of present-day Huaiyang and Zhecheng in Henan Province and Bozhou in Anhui Province and was close to the land of Wu and Chu. The text describes how young men and women gather in the marketplace, sing and dance, and give gifts to each other during the festivals when the god of fertility is worshipped to beg for prosperity, vividly reflecting the social customs of the state of Chen.

2.5 Feasts, Drinks, Songs and Dances

Banquets, drinking, music, and dance contain a rich culture of etiquette. In ancient society, feasting was not only a material enjoyment but also a reflection of spiritual culture. As an important part of the feast and drink, its performance form and content were often subject to strict etiquette. The dancers' posture, dress, and movement all need to meet certain etiquette requirements, to highlight the solemnity and solemnity of the banquet. At the same time, music and dance also convey people's pursuit and yearning for a harmonious and beautiful society through its unique art form. The typical representative poem of the banquet music and dance in "Shi jing-Feng" is "Tang Feng–Shan youshu", as shown in Table 6.



Table 6 Original text and translation of "Tang Feng – Shan Youshu"

Original text	English translation
子有钟鼓，弗鼓弗考。	You have bells and drums but do not play them.
子有酒食，何不日鼓瑟？	You have good food and wine but do not entertain with them.

The poem "Tang Feng – Shan Youshu" satirizes the ideological behavior of the miser who is miserly and keen on amassing wealth, who cannot use his money and cannot entertain himself with bells and drums, and whose dance form is recorded in the text as playing music and singing and feasting. The Tang State, located in present-day Yicheng County, Shanxi Province, south of the description of the poem can be seen from the poem, at that time, people in their daily lives, playing music and singing, dancing and drinking was a very common phenomenon.

By analyzing the five types of music and dance in the Shi jingFeng, we can see that music and dance are intertwined embodiments of emotion, culture, and society, which demonstrates the thoughts, emotions, and cultural traditions of ancient people through unique art forms and expressive methods. Today, we can still feel the ancient and deep artistic charm and appreciate the unique charm of ancient culture.

3. Music and Dance Performance Forms in Shi jing - Feng

There is a special phenomenon in the development of Chinese pre-Qin art, that is, the emergence of the trinity of literature and art characterized by poetry, music, and dance, which formed an influential view of literature art, and aesthetics at that time. Of course, this understanding is not subjective and arbitrary but is based on the reality of the development of literature and art. As a result, the trinity of poetry, music, and dance is an accurate understanding and grasp of the characteristics and laws of literature and art by pre-Qin Confucians. Mozi's Mojing once pointed out that "there are three hundred poems with strings and three hundred poems with dances," which means that poems have the characteristics of music and dance, and they can be chanted, sung, and danced with a certain degree of performativity. "The so-called trinity of poetry, music, and dance refers to the early development of literature and art, which was often a combination of the three art forms of poetry, music, and dance, thus denoting the overall understanding of literature and art by the name of music (Zhang & Huang, 1994)." The music and dance performances in the Feng of the Shi Jing are rich and varied, mainly reflecting the comprehensive artistic characteristics of the trinity of poetry, music, and dance. Depending on the function and the grade of the music used, they present different styles, revealing the characteristics and laws of the development of music and dance at that time, with greater theoretical value and practical significance. The performance forms of music and dance in Poetry and Feng have four characteristics, namely, comprehensiveness, interpenetration, concentration, and performativeness.

It can be seen that no matter poetry, music, dance, or other forms of literature and art must reflect social life and express human thoughts and feelings. "Shijing records and reflects the production life, social activities, spiritual culture, and other aspects of the ancestors in the Central Plains about 3,000 years ago in a truthful and objective, multi-faceted, and multi-directional way through the language and art forms, and is an encyclopedia including political economy, history and culture, canonical rules and regulations, and customs and culture. (Liu & Liu, 2018) "Therefore, the trinity of poetry, music, and dance proposed by the pre-Qin Confucians is precisely the realization and grasp of the overall characteristics of literature and art, which is a manifestation of conscious awareness of literature and art. Poetry, music, dance, and other specific individual concepts of understanding, have risen from individual understanding to general understanding, from perceptual understanding to rational understanding. Poetry, music, and dance are collectively referred to as "music", in fact, this "music" refers to literature and art, and is the overall understanding and grasp of literature and art. This is undoubtedly a major advance in the development of literature and art and is conducive to the understanding of the laws and characteristics of literature and art.

Discussion

Influenced by the Western theoretical system and methodology, there is a general problem of the weakening and lack of research on excellent traditional culture in China's academic circles nowadays, and the research on the music and dance of "Shi jingFeng" is fragmented, scattered, and lacks regional research. In this paper, we choose the poems that have dance records and are representative of the style of dance as the focus of our research. It starts from the study of dance ontology and carries out theoretical research on



the types, styles, movement elements, costumes and props, and cultural connotations of dance. With the rapid development of new media technology in the field of dance, fast-food, assembly-line dance pays more attention to the visual effect and ignores the original style of dance culture. Therefore, the study of ancient music and dance performance art based on the literature of "Shi jing - Feng" needs to be paid attention to by academics and the performance industry, and strives to open up a wider path for the development of the inheritance and protection of traditional culture.

Conclusion

The 160 poems in Shi jing-Feng, each of which can be incorporated into music, together demonstrate the rich connotation and unique charm of ancient music and dance culture. Based on the results of the study, the concept of "Shi jing-Feng", the three accounts of the process of its formation, and its specific characteristics are clarified. From the 17 texts explicitly recorded about music and dance, five types of music and dance are derived, which are witch dance, ten thousand dance, shooting, and hunting dance, collective song and dance, and banquet and drinking music and dance. At the same time, it is concluded that Chinese pre-Qin music and dance adopted the integrated performance form of poetry, music, and dance.

Recommendation

General advice:

1. Provide theoretical support and practical basis for the construction of the ancient music and dance culture system with the characteristics of the Central Plains, and provide realistic reference for the construction of the Huaxia Historical Civilization Inheritance and Innovation Zone.

2. It is conducive to improving the awareness of the living inheritance of ancient Chinese music and dance culture, promoting the development of cultural industrialization, and realizing the economic benefits of income generation.

Recommendations for further research:

Integrate the research results into the dance teaching practice in colleges and universities, inject new ideas into the construction of related courses, and provide development ideas for the inheritance of music and dance culture in colleges and universities.

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