

相遇以己身煉舞的靈魂

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「老師，今天先工作到這裡，我下次再來！」自2020年夏，與編輯小組開啟《劉鳳學舞蹈全集》編纂工作至2023年5月17日恩師辭世，享耆壽98歲，三年來，每一回與恩師工作日的收尾，離開家前，我從不說「老師再見」，改說「下次再來」，因為我等學生心中明白，她心念人生最後十年的出版計畫，將舞作轉為文本，以另一種形式傳布擴散，給予她極大的動力。每一次工作日，定能感受她雙眸清明熾熱的目光，全神貫注應答，有時是討論受訪人選，或念稿校對、選圖，回答整理書稿的疑問等等。

最後一個工作日，是5月4日下午，帶上《第三卷》大綱，確認受訪者和相關內容，分享前些時日整理檔案，翻檢出民國57年5月9日選址中山堂舉辦之「劉鳳學舞蹈——傳統與創作」發表會的節目單，第一篇長文，由俞大綱執筆，精闢內容和文字之精煉，反覆細讀十足有味，興奮地跟老師提議，也能收錄在《全集》裡——恩師聚精會神聽我述說，點頭示意（當然可以！），那日下午，我心裡算數，或許是最後生人相見了，她以己身讓我看見靈魂棲居肉體的不可思議，骨血肉身已步向衰頹，腦袋思緒之靈敏卻持續進化，身與靈彷彿走向光譜兩個極端，在光譜承受不住拉扯力道後，身與靈必須相互道別，無奈肉身骨血已達使用年限，再也無法擔負「劉鳳學」活躍靈魂思考的載體。而這一顆擁抱舞蹈的靈魂，竟能產製出無限感染力，拉著一千眾人往前進，在島嶼留下那麼大的能量。

6月21日，臺灣師範大學於禮堂舉辦「師大大師 劉鳳學百年身影」，文化部政務次長李靜慧代表頒贈總統褒揚令、教育部劉孟奇次長代表追頒教育專業獎章，分別由新

古典表演藝術基金會前任和現任董事長陳勝美、張惠純代表受獎。紀念會上，基金會亦分享《全集》出版進行式，傳主在2020年便擬定成形的架構，編輯小組將穩健承繼其志，直至付梓。

本卷所選兩篇論文，〈只拍子對唐樂舞「質」的影響研究——以重建《拔頭》為例〉寫於2014年，後收錄在《中國古典舞學科建設六十年論文集》（2016年12月出版）；〈YÀNYUÈ: Banquet Music and Dance at the Táng Court (618-907 AD)〉為2006年於法國國家舞蹈中心發表之論文英譯版，會議主題「認同／文化與美學」，後收錄於研討會文集。同第二卷，本卷加入舞者、服裝設計翁孟晴訪談之外，也增添與新古典舞團、唐樂舞長年合作的舞譜記錄者崔治修，以及音樂指導吳瑞呈訪談。

劉鳳學曾言「符號，是人類最高的智慧」，作為重建者，她堅信舞蹈的研究、理論必須和實體的演出和實踐並陳，在重整前人所留下文獻，考古式挖掘拼整，重建成舞的同時，同時將「記錄」的重要性納入，以拉邦動作分析記錄法記錄之，也曾向崔治修提到因為此系統的創建，「舞蹈終於有了文本。」音樂指導吳瑞呈，初始工作是將劉鳳學從古譜轉譯的《春鶯囀》、《蘇合香》五線譜統整後演奏出來。直至《團亂旋》和《傾盃樂》，始有「編曲」一職。當年劉鳳學翻譯《團亂旋》古譜，是交予「笙」譜，吳瑞呈編寫笛、簫、箏、篋、笙、琵琶譜，另應重建者要求，增加琵琶和箏兩個聲部；2011年首演之《傾盃樂》，劉鳳學提供部分笛、箏、笙、琵琶譜，吳瑞呈加以整合，並編寫箏之聲部。透過這兩位幕後工作群之對話，提供讀者理解唐樂舞重建的多元切入點。

特別要分享兩位《拔頭》舞者盧怡全、羅慶成的訪談，在整合過程，是附錄最花功夫的一篇。該舞重建首演於1967年臺北市中山堂（劉鳳學作品第59號），首演舞者為方心誠，時隔多年（2001年）始有第二次重建。據羅慶成所述以及過去訪談，劉鳳學對於第一次重建結果並不滿意，經數十年沉潛研究，第二次《拔頭》重建時便指定兩位體型相當的舞者來擔任，演出時分配場次。傳主某次受訪錄影資料，提及《拔頭》動作上特有荒野的勁勢，也是流傳迄今極珍罕卻相當受歡迎的面具舞。怒顏瞠目的大紅面具，剛勁猛烈的力道動作，筆者在訪談時，發現兩位獨舞者初期跟傳主試動作、排出架構後，

待大面具與六公斤表演服加身，中後期逐漸轉成各自功夫和心性的修練。跳的是同一支舞，穿戴同樣服裝，然兩人個性迥異，如修練心法、心境演繹、演前準備、開給自己的身體功課大不相同，反映出表演者的個性，是如何驅動他們完達「跳好一支獨舞」的境界，倒也呼應劉鳳學幾次闡述：重建唐樂舞，除了考究文獻，她確實融入自身的美學觀。

因編製《全集》和清整傳主的檔案資料，新古典表演藝術基金會啟動「劉鳳學檔案庫數位典藏計畫」，旨在將傳主長年累積的文史、舞譜樂譜、影音錄像等資料做規畫性統整，希冀在未來透過出版、研討會、策展等多方向計畫，讓舞蹈家戮力終身的表演藝術領域，能流芳擴散。

也是在清整過程，讀取更多以往少被提及的珍貴重建路徑。例如唐樂舞在服裝和視覺的定調，是在她行旅踏查大足石窟之後。又《拔頭》舞者手持道具，被舞者暱稱「錘子」，實則正確名稱為「金剛鈴」，也讀到傳主為了「金剛鈴」檢索複印眾多雕像參考資料，只為把物件定出形狀，於重建過程能有所依據——此僅是冰山一角，經常在整理過程，對應到當時她在編創或重建年分時的細思縷縷，尤其傳主日常儉省，有把過期公文、信封、廢棄A4紙件回收使用、寫日常筆記和靈思片羽的習慣，清整時，務必把每一張紙品、信封來回翻看檢查。

感謝編輯小組、舞譜排版楊勝雄與李致玲，以及文訊雜誌社努力不倦，傳主得以親見兩卷唐樂舞付梓。第二卷取書後直送家中，嗅聞書頁簇新氣息，一頁頁陪她翻閱，離開前，傳主突來一句：「書打開，我再看一次。」足見傳主對於鑽研大半生的唐樂舞，從重建、演出至出版的完整性實踐，特感欣慰。

相較先前，傳主「不在場」的編輯心情，偶感悵然若失。訪談《拔頭》舞者羅慶成時，他也道出我心中所感，「以前，唐樂舞所有的演出，老師都是在現場。2020年《貴德》在紅樹林劇場演出，是老師唯一（第一次）不在現場的場次，精神層面只能靠自己。不像以前，劉老師總是坐在側臺，會給你一個精神依靠。」語畢，我倆瞭然於心，面對恩師離世和缺席，心裡竟那麼不踏實不真實。在徒子徒孫心中，總有那麼一塊大大

的、給劉老師的位置和座椅，誠如羅慶成所述：「演出時，只要看到老師在側臺，很神奇！你就會充滿力量」。

2023年7月，陪伴老師約五年的Asyanty要返回印尼了。這位眾團員心目中的天使，臨行前一日，與夫婿來到劉鳳學長眠處，置放鮮花，告知老師她隔日將歸去故里，和同行的盧怡全和張惠純一家子，在綠影扶疏下合影。爾後但逢傳主的生日、母親節、教師節、年節等，社群上總會看到團員或學生寫文發照，精心準備美麗花束、現煮熱咖啡、蛋糕，最多（可說是必備）是巧克力口味的各色零食小點，擺放刺桐樹下石籬，待上一會兒。

文末，筆者想將最後一個畫面，留與2023年6月2日，送師遠行的一抹印象。

我等學生遵師遺囑一切從簡，告別式不對公眾開放，僅限學生親屬參加；又劉鳳學沒有宗教信仰——所有宗教必然都會讓她拿來當人類學研究，整體進程簡明清楚又快速。儀式最後，在遺囑執行人王宏豪學長指示下，全場所有身著印有「回首向陽天」墨綠色T-Shirt的學生和親友，起身，立正，併攏手腳、挺直上身，向我們的劉老師行最後一個鞠躬禮，無聲默念，同感於心，「謝謝老師。」



YÀNYUÈ: Banquet Music and Dance at the Táng Court (618-907 AD)

Tracing the Footprints of the Dance Long Lost; Reconstruction of Táng
Music and Dance Civilization

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Abstract: *Yànyuè* was a form of performance presented at the Táng court during solemn national ceremonies, formal banquets, or occasions of entertainment. It originated in the third century and developed—under the conditioning of *lǐ* (rites, or decorum), core of ancient Chinese culture—into a treasure of art after over four centuries of incorporating Buddhist, Islamic, Central Asian cultures, as well as Chinese Taoist and Confucian thought. Investigating the historical and cultural backgrounds of *Yànyuè* allows us to understand the policies and systems of banquet music and dance in the Táng Dynasty (618-907AD). The objectives of this research are, among other things, to revive the Táng *Yànyuè* for performance, appreciation, and further study, and to preserve the surviving notations and recordings for future reference and study. By focusing essentially on the Grand/Large Pieces, a category of Táng *Yànyuè*, this repertory of study takes on a methodology of historical documentation, musicology and semiology, while at the same time using field research, Labanotation and in effect, ancient poetry.

Keywords: *Yànyuè* (Banquet Music and Dance); *Dàqǔ* (Grand/Large Pieces); *The Emperor Destroys the Formations*, *The Singing of Spring Orioles*

1. Study Objectives

(1) to investigate the historical and cultural backgrounds of Táng *Yànyuè*; (2) to understand the policies and systems of music and dance in the Táng Dynasty; (3) to revive the Táng *Yànyuè* for performance, appreciation, and further study; and (4) to preserve the surviving notations and recordings for future reference and study.

2. Study Methodologies and Scope

This repertory of study takes on a methodology of historical documentation, musicology, choreology, iconography, semiology, aesthetics, and ancient poetry while at the same time using field research, Labanotation, and Laban Movement Analysis. Among the Grand, Middle, and Mini Pieces in Táng *Yànyuè*, this study focuses essentially on the Grand Pieces of *The Emperor Destroys the Formations* and *The Singing of Spring Orioles*.

3. Glossary

***Yǎyuè* (appropriate music and dance):** *Wénwǔ* (Civil Dance) or *Wǔwǔ* (Martial Dance) performed in China during the rituals in which the Confucians showed their reverence to Heaven, Earth, their masters and ancestors; or in the grand ceremonies when feudal lords came to the court and signed contracts. In ancient China, music and dance were invariably combined and called *yuè* (music). The Japanese called the Táng *Yànyuèwǔ* (banquet music and dance)

“*Gagaku*” (appropriate music) or “*Bugaku*” (dance music) after it spread to Japan.

Dance of the Left: *Gagaku* and *Bugaku* were categorized as “*Samai*” (Dance of the Left) in the Japanese Court, while “*Wumai*” (Dance of the Right) referred to music and dance from Korea, from which some Chinese Court Dance spread to Japan.

***Dàqǔ* (Grand Piece):** an integrated form of performing art that contains poetry, songs, musical compositions and dance. Its origin can be traced back to as early as in the Hàn Dynasty (206 BC-220 AD), during which period the terms of *Xtānghé Dàqǔ* (Grand Piece of Mutual Harmony) and *Qīngshāng Dàqǔ* were already found in documentations. *Dàqǔ* reached their peak during the reign of Xuánzōng (712-755) in the Táng Dynasty. Among those pieces, some were handed down from the Southern and Northern Dynasties (420-589) and Suí Dynasty (581-618), while part of them were newly created. After 755, high ranked officials at the frontier often offered, as tributes, music pieces, whose scales might have expanded, but the subject themes were identical to those in the times of Xuánzōng. According to preserved dance and music scores analysis in Japan, the structure of all *Dàqǔ* invariably contains three major movements—“Prelude,” “Broaching,” and “Quickening,”—with occasional other title sections in between. For example, *the Singing of Spring Orioles* consists of six musical movements: “Walking-Tune,” “Prelude,” “Stamping,” “Entering Broaching,” “Quick-Tune,” and “Bird-Tune.” The first two of them are slow while “Entering Broaching” and “Quick-Tune” are fast. That each movement has its own tempo is another feature of *Dàqǔ*.^{1 2 3 4}

- 1 任半塘 Rén Bàntáng (1973), 《教坊記箋訂》 *Jiàofāng Jì Jiāndìng*, Taipei: 宏業書局 Hóngyè Shūjú, pp.146-148, 183.
- 2 Koma Chikazane (1233), “Kyōkunshō” in *Nihonshisō-taikei* 《日本思想大系》 (1976), Tokyo: yiwā nāmi xiou tian, pp.33-43.
- 3 *Meiji Sentei-fu* (1879-1888), manuscript, preserved in 宮內廳書陵部 Archives and Mausolea Department, Imperial Household Agency in Japan.
- 4 Laurence Picken (1985), *Music from the Tang Court*, Vol. 2. Cambridge University Press, pp.100-108.



4. Documentation Discussion

According to documentations, there were forty six Grand Pieces performed in the High Táng court.⁵ However, after eight years of civil war caused by Ān Lùshān (703-757) and Shǐ Símíng (703-761), who led mutinies and claimed to be the emperors respectively during the years from 755 to 763, the palace fell into their hands, documentations of music and dance were destroyed, and the professional musicians and dancers became destitute and homeless. After Táng's recovery from the revolt, the court Yànyuè gradually declined and failed to be passed down to future generations, except that only scattered titles of music and dance, names of musical instruments and systems were recorded in historical documentations and poems. Fortunately, this human cultural heritage was able to spread to other countries due to political and cultural factors in the High Táng period, and be preserved till today after nearly 1400 years of scholarly studies and performers' efforts in passing the techniques on to their following generations. Thanks to many predecessors' research bases, the writer was able to conduct my research in reconstructing Táng Yànyuè, reviving it on stage, and recording it via modern media through the following documentations.

4.1 Textual Documentations

Zhōu Lǐ (*Rites of Zhōu*) was written anonymously in the second century BC. It describes in details the governmental structure, organizations, official systems, and office responsibilities in the Zhōu Dynasty (11th century BC-256 BC). The offices are documented by ranks, and their occupational activities were illustrated. *Dìguān* (the Earth Official) and *Chūnguān* (the Spring Official) are responsible for that which is related to music and dance education as well as for

⁵ See note 1, pp.146-149.

rites decorum.

Jiàofāng Jì (*Record of Court Music and Dance Institute*) was written by Cūi Língqīn in 756 or 762, and only approximately two thousand words survived from the original volume.⁶ This book contains music, dance, singing, lyrics, various entertainments, marionettes, and titles of tunes for drums and *qín* in the *Jiàofāng* (music and dance institute at the Táng Court). What is more valuable is that it also describes auditions for musicians and dancers, their makeup, costumes, names and life in general, as well as related terms. This book provides the most reliable and convincing reference for the study and the dialectics of the Táng music and dance scores found in the Dūnhuáng Caves in 1899, whose original manuscript was now preserved in *la Bibliothèque nationale de France (BNF)*, No. P. 3501.

Tōng Diǎn (*Comprehensive Standards*) was written in 200 volumes by Dù Yǒu in 801. Its descriptions of *Zuòbùjì* (Sitting Division), *Lìbùjì* (Standing Division), and *Qīngyuè* in *Yuè Diǎn* (Music Standards) were of considerable value to the study of Grand Piece in Táng Yànyuè.

Jiégǔ Lù (*Deerskin-Drum Record*) was written by Nán Zhuó in two volumes: the former was completed in 848, and the latter in 850. There are titles of all melodies and a brief history of *Jiégǔ*.

Yuèfǔ Zálù (*Miscellanies of the Music Bureau*) was written by Duàn Ānjié⁷ in around 894. This volume contains the origins and management systems of *Yǎyuè*, *Qīngyuè*, and *Gǔchūiyuè*, as well as documentations of songs, dances, comedians, and lives of renowned singers and dancers. There are also musical instruments, marionettes, and 28 Yànyuè tunes. One of his purposes in writing this single volume, according to the author's self-narration, was to supplement *Jiàofāng Jì*.

⁶ 《新唐書》*Xīn Táng Shū* (Rpt. 1991), Běijīng: 中華書局 Zhonghua Shūjú, Vol. 57, p.1436.

⁷ See note 6, p.1435.



Jiù Táng Shū (Old Book of Táng) was written by Liú Xù in 200 volumes in 945. Revised and published by the government, it is an authorized history of high credibility. From Vol. 28 to Vol. 31, the author documented music and dance systems, titles and origins of music and dance works, musical instruments, and costumes in the Táng Dynasty.

Táng Huìyào (Collection of Important Documents of the Táng Dynasty) was written by Wáng Pǔ in 100 volumes in 961. Vol. 33 records *Shībùyüè*, *Zuòbùjì*, *Lìbùjì*, titles of *Yànyuèwǔ*, and a part of brief history of music dance, which is of great reference value.

Xīn Táng Shū (New Book of Táng) was written by Ōuyáng Xiū and Sòng Qí in 250 volumes in 1060. This is also an authorized history revised by the government. From Vol. 11 to Vol. 32 (*Annals of Rites and Music*), there are discussions on music and dance systems, titles of music and dance, and their origins. Names of music instruments and costumes are also included. In Vol. 222 are records of songs, dances, musical compositions, and playing order of a dance work titled *Nánzhào Fèngshèng Yuè (Music Presented to My Majesty from Nanzhao)* in details along with its lyrics. This book is of great reference value.

Yuèfǔ Shījī (Collection of Songs and Poems) was written by Guō Màoqiàn in the Sòng Dynasty (960-1279). Completed in 100 volumes in around 1101, it contains *yuèfǔ* lyrics from 206 BC to 979 AD. *Xīngshé Dàqǔ* and quodlibets are most precious among all the poems in their considerable value in the study of Táng *Yànyuè Dàqǔ*.

Yuè Shū (Book of Music), also known as *Chén Yáng Yuè Shū*, is a 200-volume tome written by Chén Yáng. Completed in the year of 1101, it includes detailed descriptions of music theories, pictures of musical instruments, musical movements from past dynasties, dances, various entertainments, *Yǎyuè*, folk music, and foreign music in Volumes of 96-200. In Volumes of 165-184 especially, textual documentations concerning dance from the eleventh century BC to the twelfth Century were comprised. In addition, there are illustrations of musical instruments, dance props and costumes, which make this book most valuable in the

study of Chinese dance history.

Kyokunsho was written by Koma Chikazane in 1233. It has 10 volumes with its focus on the historical heritage and playing methods in different branches of *Samai* or “Dance of the Left” (*Yànyuèwǔ* that has been preserved in the Japanese Court since the Táng dynasty) along with a few *dí* scores. *Samai*, *dí*, and *bǐlǐ* are the author’s family inheritance. Offering abundant information and high credibility, this book is a must for the study of *Yànyuè*.

Dainihon-Shi (History of Great Japan) was edited by Sumiya Kinjiro and published by “Giko seiten sanbyakunen Kinekai” (Commemoration of Tercentenary of Giko’s Birth) in 1939, Tokyo. It records the affairs of sending delegations and students to learn music and dance in Chángān, China.

Táng-Sòng Dàqǔ Kǎo (A Study of Grand Pieces in the Táng and Sòng Dynasties) was written by Wáng Guówéi in 1909. Wáng investigates the origin of Grand Pieces, expounds and verifies the title of each *biàn* (change) in Grand Pieces during the two dynasties of Táng and Sòng (618-1279), and points out that all *Dàqǔ* are composed for dance.

Todei ongaku no rekishitek Kenkyū (A Historical Study of Táng Music), written by Kishibe Shigeo, was published by University of Tokyo in 1960. This work is of tremendous value in the author’s in-depth studies of Chinese musical systems, tunes, theories, instruments, and musicians as well as *Jiàofāng* and *Líyuán* (“Pear Garden”) after consulting copious Chinese documentations in ancient and medieval times.

Music from the Táng Court, written by Laurence E. R. Picken, was published in 1981-1997 in 6 volumes—the first one by Oxford UP, while the rest were by Cambridge UP. This book investigates the history of every tune in the Táng dynasty, transcribes old musical notations into modern music scores, and provides structural analyses for the pieces, which offered new perspectives and approaches to the study and analysis of Táng *Dàqǔ*.

Táng Poetry: In the Táng dynasty poets came forth in large numbers and created numer-



masterpieces. Their works are related to dance in two approaches. First, some poets, after watching some dance performance, described the dance postures in their poems, which not only portrays images of those dances, but further proves their existence. Poems of this type may serve as reference for art historians. Secondly, some poems, by speculation, might have been closely in tune with dance and music in the Táng dynasty. Wáng Wéi (699-759), a poet and a painter whose poems are of strong musicality, excels at describing nature in contrasts and expressing his sentiments to highlight aesthetics in space. Wáng Wéi once served as a music official in the Táng court, which undoubtedly influenced his poems to go with dance performances. However, it is difficult to prove which of his poems goes with a certain dance work from extant documentations.

4.2 Music and Dance Scores Documentations

Hakuga no fue-fu was written by Menamoto no Helomatha (918-980) in 966. It records *dí* scores in *Huángzhōng Diào* or Mode (A), *Pánshè Diào* (H), *Shuāng Diào* (G), *Jiǎo Diào* (F#), and *Shuǐ Diào* in the Táng music.

Ryu mei sho (*Dragon Rising Flash*) was written by Okanochifomotha (1075-1138) in 1133. It records *dí* scores playing techniques that were orally handed down.

Jinchi-yoroku, *zhēng* scores, and *Sango-yoroku*, *pípá* scores, are both written by Fujiwara no Moronaga during 1138-1192. It has 12 volumes, and contains scores and playing techniques of *zhēng* and *pípá*. Fujiwara no Moronaga was a renowned *zhēng* and *pípá* player; this book enjoys considerably high credibility and value.

Meiji Sentei-fu is a collection of Gagaku (*Yǎyuè*) scores from past dynasties revised by *Yǎyuè* players of all branches nationwide under the commission “Bureau of Gagaku” established by the Japanese government in 1870. This book was revised in 1876 and 1888 respectively, and a unified version with 96 musical (part) scores and 66 dance scores was

completed.

Dānhuáng Wǎpǔ (*Dānhuáng Dance Scores*). In 1899, copious documentations from the Táng and Five Dynasties (618-979) were found in the Dānhuáng Caves, northwest of China. Among those are manuscripts of musical and dance scores, which are now preserved in BNF (No. P. 3501) and in the British Library. They were scores text written in simple terms. Over a century, many scholars have dedicated themselves to try explaining what the texts meant, but no plausible study results have been achieved.

4.3 Graphical Documentations

Bugakuzu (*Images of Dance Music*) was drawn by Takajima Chiharu in around 1823. Drawn in colors by hand, dancing postures in this book is of great value in studying dance movements and costumes.

Dānhuáng Shīkū Jiànshǎng Cóngjī (*A Series of Books for Appreciating Dānhuáng Art*) contains copious graphical images of Buddhist music and dance, as well as postures and music instruments of *Yànyuèwǔ* and folk dance.

Dàzú Shíkē Yánjiù (*A Study of Dàzú Rock Carvings*) was published by College of Social Studies Press of Sìchuān Province in 1985. Sculptured in Táng Dynasty, Buddhist figures in Dàzú Rock Carvings bore composed and dignified appearances of Táng ladies—Guānyīn, a Goddess, at the Northern Mountain was particularly endowed aesthetic sensibilities as seen in dance.

Over the past 1400 years, many scholars and experts have reached abundant results in their studies of Táng *Yànyuèwǔ*, and each of their books has its own professional point of view. Nevertheless, no one has ever integrated historical documentations of *Yànyuèwǔ* techniques, allowed them to revive on stage, and recorded them with modern technologies so far. As a result, this study is of multiple disciplines and professions, and makes a systematic research



on *Yànyuèwǔ* with its aims to reach the above mentioned goals and to build a model for future study and reconstruction of ancient music and dance.

4.4 Authenticity of Historical Documentations

The primary sources of this study are annotated in the above list. Several notes have to be made concerning the authenticity of these reference materials. First, origins and developments of *Yànyuèwǔ* are mostly recorded in Chinese and Japanese publications on histories, and render more credibility. The only exception, however, is *Zhōu Lǐ*, whose authenticity is more controversial,⁸ for it describes in details the governmental structure, organizations, official systems, and office responsibilities in the Zhōu Dynasty (11th century BC-256 BC) with great reference value, and remains necessary in exploring the fundamental origins and thoughts of Táng *Yànyuèwǔ*. Secondly, the original music scores used for reconstruction of *Yànyuèwǔ* was translated into sheet music by myself from the manuscript of *Meiji Sentei-fu* in *Kunaichō Shoryobu* (Archives and Mausolea Department, Imperial Household Agency) in Japan. After comparing the scores with those found in *Dūnhuáng* (currently preserved in BNF, No. P. 3080), the writer found both text scores, written from right to left, with identical symbols and terms. Thirdly, original dance scores of the reconstructed pieces are based on the archaic text scores in ancient Japanese documentations, as well as on those of recent texts of *Meiji Sentei-fu*. Both of them used terms and common language to describe movements. In dance scores written in Japanese ancient text, such as *The Emperor Destroys the Formations*, terms for movements and directions are identical to direction characters of *Xùn* (Wind), *Qíán* (Heaven), *Gèn* (Mountain), etc. in *Bāguà* (Eight Trigrams) in *Book of Changes*, an ancient Chinese classic. Two terms were

8 Loewe, M, ed., 李學勤 Lǐ, Shuéqín, et al., tr., 《中國古代典籍導讀》· Shěnyǎng: 遼寧教育出版社 Liáoníng Education Publisher, pp.25-33.

identical when both were compared with the *Dūnhuáng* dance score (preserved in BNF, No. P. 3501). It was thus inferred that the *Yànyuè* scores preserved in Japan were rewritten after Táng *Yànyuèwǔ* was propagated to Japan.

5. Study Process

This study started in 1957, and the whole process that has lasted for nearly half a century can be divided into the following stages. The first stage ranged from 1957-65, in which the writer read ancient Chinese, Korean, and Japanese historical documentations in details and studied classical works such as poems, paintings, and sculptures that were related to *Yànyuè*. The next stage was from April to October in 1966, when the writer went to *Kunaichō Shoryobu* (Archives and Mausolea Department, Imperial Household Agency) in Japan and further investigated *Yànyuèwǔ* that spread there in the Táng Dynasty and its relations to religions, culture, and history during its development after 701. Learning notation—keeping symbols and terms in Táng music as well as interpreting ancient music scores were all important in my study during this period. The writer also learned techniques in dance movements from Tsuji Toshio (1908-1988), head of music in *Kunaichō Gakubu – Gagaku* (Music Department, Imperial Household Agency). The third stage was an attempt to reconstruct certain pieces, and the outcome of which was a *Dàqǔ* performance of *the Singing of Spring Orioles*, that included “processional tune” and “prelude,” along with a Mini Piece called “Pa Tou” in Chungshan Hall, Taipei, 1967-68. This project was full of challenges and excitement, but it was also a depressing experiment after a later examination. As a result, the writer emerged myself into deeper study of interpreting ancient music and dance scores as well as exploring their aesthetic aspects. In order to solve the notation problem in documenting reconstructed pieces, the writer traveled to West Germany and learned Labanotation from Mr. Albrecht Knust (1896-1978) from 1



to 1972, with my focus on how to write Chinese movements and group dance. The writer also visited Korea twice (in 1972 and 1986 respectively) to observe and study its classical dance and the development of Confucian dance in Korea. Stage four was from 1983 to 1986, during which time the writer completed *The Emperor Destroys the Formations*, a grand piece from the seventh century, under the instruction of Dr. L. E. R. Picken at Cambridge University in Britain. This study contained historical and cultural backgrounds of the piece, its labanotation, beat 1 to 10 of “prelude,” and recordings of section 1 and 2 of “Entering Broaching” (Labanotation and video of the piece were both preserved in my dissertation in the library of Laban Centre.). The final stage started from 1990 when the writer was able to visit China, where the writer viewed Dūnhuáng and Dàzú Caves, ancient wall paintings, stone sculptures of Buddhist figures, and relics of art works. Meanwhile, the writer also trained dancers and searched for musicians that played Chinese music to collaborate with. Grand Pieces that have been reconstructed and performed since 1992 are *the Emperor Destroys the Formations*, *the Singing of Spring Orioles*, *Liquidambar*, and *the Whirl-Around*. All of them were recorded and the first two were documented in Labanotation. Two Middle Pieces and two Mini pieces were also reconstructed, performed, and videotaped.

6. Study Result

6.1 Yànyuè and Traditional Chinese Culture of Lǐyuè

In ancient China, music and dance were invariably combined and called *yuè* (music) and was performed in various state-established *lǐyí* (rites and ceremonies), as a result of which, a general term of *lǐyuè* (rites and music) was created. It is shown, from historical documentations, that diverse functions were bestowed upon *lǐ* (rites) during the feudal period of the Zhōu dynasty (11th Century BC-256 BC) to stabilize the state (in internal affairs), to

instruct officials (in education), and to harmonize other states (in foreign affairs).⁹ *Li* was divided into five categories—“auspicious rites,” “guest rites,” “congratulatory rites,” “military rites,” and “mourning rites”—under each were considerable medium- and small-scaled rites. Various genres of *yuèwǔ* (music and dance) were performed in all large- and medium-scaled rites except for mourning rites. Owing to various categories and properties of *lǐ*, *yuèwǔ* in these rites were further called *Yǎyuè* (sacred music and dance, also known as Confucian music and dance) and *Yànyuè* (secular music and dance). They both were in fact similar in functions and reciprocal in styles.

Yǎyuè is the music and dance of the court and the palace. It was mainly performed in auspicious rites in which sacrifices to heaven, earth, the sun, the moon, mountains, rivers, ancestors and deceased teachers were offered. Creations of *Yǎyuè* were made in accordance with certain ideologies by professional court musicians and dancers, who accentuated “simplicity of music” in its application to soothe human emotions,¹⁰ and transformed daily movements and manners into dance¹¹ so it could condition human behaviors in the society as well as establish good relationships among people. Dancing spaces in *Yǎyuè* were chiefly designed in squares, which marked the cosmological views of ancient Chinese and their relations to the universe,¹² whereas numbers of dancers and rows, under strict regulations, were interpreted as ethical principles among social classes. According to *Zuǒ Zhuàn*, the first

9 《周禮》Zhōu Lǐ (Rpt. 1979), Taipei: 新興書局 Xīnxīng Shūjú, Vol. 2, p.17, Vol. 17, p.93.

10 司馬遷 Sīmǎ Qiān (Rpt. 1982), 《樂書·史記》Book of Music, Record of History, Vol. 24, Běijīng: 中華書局 Zhōnghuá Shūjú, p.1188.

11 劉鳳學 Liu, Feng-Shueh, speech, “The Reconstruction of Confucian Ritual Dances and Their Influence on My Work,” New York, The Taipei Theatre, September 26, 1993.

12 劉鳳學 Liu, Feng-Shueh (1986), unpublished dissertation, *A Documented Historical and Analytical Study of Chinese Ritual and Ceremonial Dance from the Second Millennium B.C. to the Thirteenth Century*, London. Laban Centre, pp.74-78.



annals in China, a feudal lord in Spring and Autumn Period (770-476 BC) known as Yǐngōng (Duke Yǐn the Hidden) inquired of his subordinates in 718 BC about numbers of dance rows in sacrifice-offering rites and got the following reply:

*"Eight rows for the emperor, six for feudal lords, four for high-ranking officials, and two for officers..."*¹³

What is underscored in the citation is that dance was entirely placed within ethical and moral practices of self cultivation and devotion to others, and was molded as the highest standard of values, i.e. an indication of spirit and culture, in the society. Its influence even surpassed legal sanctions. This was the result of efforts made by Confucian scholars who, through political measures and power of education, transformed shamanism and polytheistic beliefs from a primitive society into humanity-oriented thoughts. The first and foremost figure among those scholars was Confucius (551-479 BC), who, based on his educational belief in multiple intelligence, included *lǐ* and *yuèwǔ* in his six subjects in education and practiced them in person. He held a highly inclusive attitude in the interpretations of *yuèwǔ*, not only acknowledging poetry, music, and dance that came from the heart of folk people, but also participating in the revisions of this art form. Thanks to such an accepting mentality and acculturation, Confucian culture of *lǐyuè* remained quite influential in every aspect of rites and music after four hundred years (from the third to the sixth century) of wars and impacts from various cultures.

Yànyuè, according to historical documentations, coexisted with *Yǎyuè* in the Zhōu court. Like *Yǎyuè* that was applied in auspicious rites, *Yànyuè* aimed to build good relationships

13 《左傳》*Zuǒ Zhuàn*, 隱公五年 Year five under Yǐngōng (718 BC).

with smaller feudal states via *lǐ* and *yuèwǔ*.¹⁴ Yet, performed in guest rites—formal banquets that hosted feudal lords or provided court entertainments, it had drastically different nature from *Yǎyuè*. The production of *Yǎyuè* relies entirely on rationality; the reasons for its perfect preservation of its *lǐyí* process and *yuèwǔ* after thousands of years were political needs and scholars' strong advocacy. But with *Yànyuè*, it was another story. *Yànyuè* was from the folk; it shared the same DNA with folk rites and customs, and had a strong contagion to spread widely. Music and dance from various foreign peoples over the border had long been included in the repertoire of court *Yànyuè*,¹⁵ and more continued to come into China when Zhōu expanded its territory with its growing national power. Naturally, *Yànyuè* had been absorbing new materials and was accepted by the court and among folks for its artistic and entertaining elements. *Yànyuè* was performed by professionals in the court to be appreciated by the nobles. However, it might have contained more self-entertaining properties at banquets held by feudal lords. At the region of Wēn in 551 BC according to certain historical documentations, the feudal lord of Jīn entertained his guests in a banquet, where he not only allowed the high-ranking officials to dance, but also encouraged them to sing poetry that was in tune with the dance.¹⁶

Time proceeded to Hàn (206 BC-220 AD), during which period *Yuèfǔ*, a Music Bureau responsible for collecting folk music, was founded under the guidance of the dynasty. The establishment of *Yuèfǔ* helped to supply new materials to *Yànyuè*, whose application was thus expanded accordingly. For instance, it had become a social climate and an essential etiquette for guest officials to return a dance when the host official initiated it during a banquet. Cài Yōng (133-192), writer and calligrapher, was framed and forced to exile to another place from

14 *Zhōu Lǐ*, Vol. 18, p.100, Vol. 24, pp.128-129.

15 *Zhōu Lǐ*, Vol. 24, p.128.

16 沈玉成 Shěn, Yùchéng, tr. (1982), 左傳譯文 *Translation of Zuǒ Zhuàn*, 襄公十六年 Year Sixteen under Xiānggōng (642 BC), Taipei: 木鐸出版社 Mùduó Publisher, p.295.



home for he, out of disdain, didn't return Wáng Zhì a dance at his banquet.¹⁷ During the Three Kingdoms period, Gù Tán from State Wú (222-280) was scolded for dancing incessantly at a royal banquet after drinking. Served as the prime minister at the court, his grandfather, Gù Yǒng (168-243), regarded his ceaseless dance indecent for their family reputation for it had exceeded *lǐ*.¹⁸ *Yànyuè* prospered in the high society of ancient China, but human sentiments and behaviors were always moderated or checked by *lǐ*. The actual operation of how music and dance under the regulations of *lǐ* were further proved by relics of graphical documents as "Hàn brick reliefs".¹⁹

6.2 Cultural Changes and New *Yànyuè*

6.2.1 reflected on overall cultural behavior and thoughts

It was the darkest age in China from the third to the sixth century. During this period, warlords fought for hegemony and caused endless conflagrations of war, which led to reduced population and collapsed agricultural economy. Intelligentsia in official ranks retired to mountains and woods to shun reality and talked idly all day long, and core social values based on Confucian ethics and morals for the past thousand years were facing unprecedented challenges. Taoist philosophy, whose foundation was *dào* (the Way) and *wú* (nothingness), started to sprout again. In their pursuit of spiritual freedom, the literati produced poems, songs, and paintings with unworldly and metaphysical conceptions that infused more wisdom into Confucianism in which being rational, practical, positive, and assertive had always been

17 范曄 Fàn Yè (Rpt. 1981), 《後漢書·列傳》 *Bibliographies, Book of Later Hàn*, Vol. 50 (2.), Taipei: 商務印書館 Shāngwù Yīnshūguǎn, p.905.

18 陳壽 Chén Shòu (Rpt. 1959), 《三國志·吳書》 *Book of Wú, Records of the Three Kingdoms*, Běijīng: 中華書局 Zhōnghuá Shūjú, p.1227.

19 聞宥 Wén Yòu (1955), 《四川畫象磚選集》 *Selection of Sichuan Brick Reliefs*, Shànghǎi: chun lien chu pan she, fig. 76.

stressed. Indian Buddhism and its scriptures were propagated in China in the first century.²⁰ The central thoughts of *sunyata* (emptiness of all things) and "enlightenment" in Buddhism further allowed Chinese philosophy to transcend its practical values. Such an inclusive spirit and acculturation made Confucian thoughts more influential than it was when it was protected and valued,²¹ and their cultural values more universal.

Due to chronic wars and their subsequent national migration, exotic marriages had already been accepted by the society. Small states that dominated certain areas married their members to Chinese royalty, offering musicians and dancers, musical instruments and music theories as gifts.²² Moreover, the Silk Road was free and accessible, which encouraged merchants to travel back and forth and promoted cultural exchanges. Both nobles and folks enjoyed a fashionable trend of *Húyuè* (foreign music), *Húwǔ* (foreign dance), *Húfú* and *Húshí* (foreign clothing and food) in the society near the end of the wartime. Foreign music and dance were first popular among folks and, after a long-term fusion with local folk music,²³ gradually formed into a new genre of new *Yànyuè*. It shows, from excavated graphical documentations, that folk *Yànyuè* was performed in wine pavilions where people usually gathered to meet,²⁴ in folk wedding banquets,²⁵ as well as in religious rites.²⁶

20 《魏書》 *Book of Wèi*, Vol. 114, 釋老志, pp.1-2. (四部備要, reprinted by Zhonghua Shūjú, Taipei, 1965)

21 董仲舒 Dǒng Zhòngshū once suggested 武帝 Emperor Wū (141-87 BC) dismiss all philosophical schools honour except Confucianism that should be honoured, for which Confucian system of *Liyeù* was protected by the government for two millennia. See 班固 Bān Gù, 《漢書》 *Book of Hàn*, 56, 董仲舒傳 Biography of Dǒng Zhòngshū, Taipei: 商務印書館 Shāngwù Yīnshūguǎn (1981), p.23. (p.712 in the main book)

22 《隋書》 *Book of Sui*, Vol. 14, Běijīng: 中華書局 Zhōnghuá Shūjú, p.345.

23 岸邊成雄 Kishibe, Shigeo (1960), *Todai ongaku no rekishiteki kenkyu*, Tokyo, p.4, p.12.

24 季羨林主編 Jì Xiànlín, ed. (1998), 《敦煌學大辭典》 *Complete Dictionary of Dūnhuáng*, 敦煌第 360 窟宴飲樂舞圖 Dūnhuáng Cave #360, Illustration of Banquet Music and Dance, Shànghǎi: 上海辭書出版社 Shànghǎi Dictionary Publisher, p.268.

25 Ibid. Yúlín Cave # 38, Illustration of Wedding Banquet, p.267.



On account of the admiration among folks and poets, new *Yànyuè* was eventually introduced into the court. After uniting China, the Suí Dynasty (581-618) immediately set up System of Seven Divisions Music.²⁷ Due to political and cultural factors, *Yànyuè* gained more room for performance during the Táng Empire period (618-907). The radiant culture of literature and poetry further stimulated *Yànyuè* and elevated its artistic form. With the outbreak of “Ānshǐ Rebellion” (755-763), however, this treasure of art gradually faded away from human memories—only some dance and music titles, costumes names and musical instruments were recorded in official documents, and some attempts were made to interpret its aesthetic symbols and cultural elements from works of poets, painters, or sculptors.

Fortunately, for nineteen times, Japan sent cultural missions from the seventh to the ninth century. Awata no Mahito (?-719),²⁸ Kibi no Mabi (693-775),²⁹ a dancer named Owari no Muraji Hamanushi (733-848?),³⁰ and a *pípá* expert called Fujiwara no Sadatoshi (807-867) were the distinguished ones among them, who studied at the Táng court and brought *Yànyuè* back when they returned. A monk called Fójié from Línyì (Vietnam) and a Brahman named Sēngzhèng also brought part of Chinese *Yǎyuè* to Japan in 736, and part of it was spread there via Korea. Based on Tai-hō ordinance, Japan had established in 701 *Gagaku no tsukasa* (Imperial Music Bureau)³¹ that specifically performed traditional Japanese music and dance,

26 Ibid. Dūnháng Cave #390, Illustration of patrons playing music during religious rites, p.266.

27 *Book of Suí*, Běijīng: Honghua Shūjú, pp.376-377.

28 歐陽修 Ouyáng Xiū, *Xīn Táng Shū*, Vol. 222, 列傳 “Biographies,” tsung yeh 2499.

29 Otsuki Nyoden 大槻如電 · Bagaku zu setsu 樂舞圖說 (copy from Japan, Kunaichō shoryobu 宮內廳書陵部, No. 35629) p.3; see also Oshida Yoshihisa 押田良久 *Gagaku kan sho* 雅樂鑑賞 (Tokyo, 1969), p.202. Oshida, *Gagaku kan sho*, pp.202-203 states that Kibi no Mabi had studied arts in China during the period 717-735.

30 Oshida Yoshihisa, *Gagaku kan sho*, p.202 states that Owari no Muraji Hamanushi joined the ambassador as a diplomatic envoy to China in 835. He studied dance and returned to Japan in 839.

31 Sumiya Kinjiro 住谷金次郎, edited, *Dainihon shi* (Tokyo, Gikō seitan sanbyakunen kinenkai 義公生誕三百

Táng *Yànyuè*, known as *Samai* (Dance of the Left), and Korean music and dance, referred to as *Umai*, (Dance of the Right). These cultural properties have been well preserved for fourteen centuries in Japan and, for the past fifty years, while their mysteries were gradually unveiled, performances were presented regularly to the public, professional and scholarly study of related documentations were also allowed.

6.2.2 reflected on policies on *Yànyuè* systems

The cultural phenomena in early and mid-Táng were racial integration and cultural plurality. The most representative policies were establishments of *Shībùyùè* (Ten Divisions of Music and Dance), *Èrbùyùè* (Two Divisions of Music and Dance), *Jiàofāng*, and *Líyuán* (“Pear Garden,” the first opera troupe in China).

The Ten Divisions of Music and Dance were defined in 642 AD,³² and with two exceptions they were regional repertoires, each associated with a particular tributary state.

1. *Yànyuè* (Banquet Music), 20 dancers, divided into four components: (1) Auspicious Clouds: eight dancers; (2) Blessed Goodness: four dancers; (3) Destroying the Formation: four dancers; (4) Supporting Heaven’s Mandate: four dancers.
2. *Qīngyuè*, four dancers.
3. *Xīliáng* (Gānsù Province), four dancers.
4. *Tiānzhu* (India), two dancers.
5. *Gāolǐ* (Korea), four dancers.
6. *Qiūcí* (Kucha), four dancers.
7. *Ānguó* (Parthia/Buchara), two dancers.

年紀念會，1929) · maki 281, chini p.325.

32 Tai Ping hu lan 太平御覽 Ssu pu tsung kan 四部叢刊 (Shànghǎi, Hán-fèn-lóu 上海涵芬樓), Vol. 568, p.:



8. *Shūlè* (Kashgar), two dancers.

9. *Gāochāng* (Qocho), two dancers.

10. *Kāngguó* (Samarkand), two dancers.

When *Shībùyüè* was first established, it was supervised by *Tàichángsi* (Court of Sacrificial Worship) under *Lǐbù* (Boards of Rites). Such arrangement typically illustrated that absorptions of any foreign culture had to be under the regulation of traditional Chinese core culture—*lǐ*. Despite that *Shībùyüè* and acrobatics among others were re-classified in 714 to be supervised by the newly founded *Nèijiàofāng*, *lǐ* maintained a rather strong control over arts as shown in documentations.

The entire body of entertainment music for court-ceremonial occasions was subsequently divided into *Zuòbùjì* (Sitting Division), *Lǐbùjì* (Standing Division). This division of the repertory probably originated in the time of Gāozōng (reigned 650-683);³³ *Zuòbùjì* seemingly arose between the time of Empress Wǔ Zétiān (reigned 684-704) and that of Zhōngzōng (reigned 705-709).³⁴ The form of these performances, with musicians seated or standing respectively, seems to have been influenced by a Confucian conception of the spatial order of performers, already apparent in the Zhōu Dynasty, where singers and instrumentalists,³⁵ in ordered formation around a courtyard, supported the simultaneous offering by the dancers. This was the traditional environment in which the Civil and Martial Dancers were performed in the early

33 *Jiù Táng Shū*, Vol. 43, 職官志 Office Zhì, Běijīng: Zhonghua Shūjú, p.1854.

34 Liú Xù, *Jiù Táng Shū*, Vol. 29, Music Zhì p.2b, tsung yeh 0560 stated: "...all other dancers were classed in the Sitting section. The number of dancers was increased both in Sitting and Standing sections, in the period of the Empress Wǔ Zétiān and Emperor Zhōngzōng.

35 Dù Yòu, *Tóng Diǎn*, Vol. 144, Yuè xuán 樂懸, pp.754-755. The term "Yuè xuán" seems to refer to the setting up of musical instruments in numbers appropriate to the status of the audience, namely, for the Emperor, the crown-prince, the feudal princes, high officials, and commoners. During the sacrifice, different instruments and different numbers of dancers performed in the Row Dance, for persons of different rank.

and middle Táng period. The new *Yànyuèwǔ* was presented with a degree of formality such that it amounted almost to a category of Ritual Dance.³⁶ Together, *Èrbùyüè* amounted to 17 items in all³⁷ — a very much smaller repertory than that of the original *Shībùyüè*.

Jiàofāng took charge of the education, rehearsals, and performances of music, dance, and entertainments other than *Yǎyuè*. It had four sub-institutes in the Táng court: *Nèijiàofāng* (Institute of the Internal), *Wàijiàofāng* (Institute of the External), *Zuǒjiàofāng* (Institute of the Left), and *Yòujiàofāng* (Institute of the Right).

Líyuán was a place where the Táng court trained musicians and dancers. It had three divisions. "Disciples of the Pear Garden" played Taoist music and new songs created during the reign of Xuánzōng (712-755) and were often trained and conducted by the Emperor himself. The other two were called "Tàicháng Pear Garden Institute" and "New Pear Garden".

In 714, there were 11,409 performers in *Jiàofāng* and *Líyuán*,³⁸ in which trainers who taught arts and techniques had to pass rigorous examinations before they got promoted.³⁹

6.2.3 Cultural Exoticism in Yànyuè

6.2.3.1 in music

(1) Music theories: According to documentations in 582 in Book of Suf, a musician named Sūzhǐpó from Qīucí brought Indian music theories over when following the Turkic Lady Āshǐnà, who became Queen of the Northern Zhōu Dynasty upon her marriage to Emperor Wǔ (561-578) in 568, to China.⁴⁰

36 Kishibe, Shigeo, *Todai ongaku no rekishiteki kenju* (Tokyo, 1960), Vol. 1, pp.411-426.

37 Dù Yòu, *Tóng Diǎn*, Vol. 146, pp.761-762.

38 *Xīn Táng Shū*, Vol. 48, Zhì 38, Běijīng: Zhonghua Shūjú, p.1244.

39 See Note 38, p.1243.

40 *Book of Suf*, (Rpt. 1975), Vol. 14, Běijīng: Zhonghua Shūjú, pp.345-347.



- (2) Music instruments: From textual and graphical documentations, there were as many as 45 kinds of musical instruments used in Yànyuè,⁴¹ such as wind, string, and percussion instruments. Most of them were from India, Iran, central Asia, and minority peoples at the border; very few were from the Hàn (Chinese) people.
- (3) Music scores: text scores were already used in the Táng Dynasty, but the earliest one that could be traced was dated in 933.⁴² From 1930s, many musicologists studied this scores and fofindund interpretation for the “duration” of each score character debatable. The study team presented by Dr. L. E. R. Picken from Cambridge University considered each score character equivalent to the duration of ♩, while the study group led by Lín Qiānsān in Japan deemed that a score character equals to ♩ (a whole note). This disparity involves dance styles and movement qualities, which the writer would discuss in depth in another paper.
- (4) Structure of Dàqǔ (Grand Piece): There are at least three movements in a Dàqǔ and six at most with many musical instruments applied, from which it is inferred that Dàqǔ had already been symphonized during this period.

6.2.3.2 in dance

- (1) Movements: One of the significant features in Táng Yànyuè is “stamping,” which has infrequent appearances in traditional Confucian dance of Yǎnyuè.
- (2) Space: Táng Yànyuè was arranged with four dancers in a square, which showed the influence of a Confucian theory that dance space is to be in harmony with the universe.⁴³

41 Jì Xiànlín, ed. (1998), *Complete Dictionary of Dānháng*, Shànghǎi: Shànghǎi Dictionary Publisher, pp.250-261.

42 See *la Bibliothèque nationale de France*. No. P. 3539 and P. 3080.

43 *Jiù Táng Shū*, Vol. 29, *Xīliáng Music*, Běijīng: Zhonghua Shūjú, p.1068.

- (3) Costumes: The most obvious feature of cultural integration in Yànyuè was its costumes; the most distinguished costumes and hair ornaments in the Ten Divisions were worn by dancers and musicians in *Tiānzhú* and *Kāngguó*.⁴⁴
- (4) Speed: According to certain documentations, dance from foreign countries may have faster speed. Under the entry of *Kāngguó* among the Ten Divisions, “...whirling swift as wind in dance was so called *Húxuán* (Sogdian whirls).”⁴⁵ In his “Girls of the Sogdian Whirl,” Bái Jūyì (772-846), a poet who excelled in music, described of the swiftness and splendor of the dance that found no rivals in the world.⁴⁶ It is presumably valid that Yànyuè were of various changes in speed.

It can be confirmed, from the above documentations, that Yànyuè had become a major music genre at the Táng court and among folks. The most accomplished kind of all Yànyuè was Dàqǔ. Based on the study of Chinese, Japanese, and English documents, the writer has included descriptions of the historical evolvments and reconstructed Labanotations of two Grand Pieces—the *Emperor Destroys the Formations* and the *Singing of Spring Orioles*.

7. Liu, Feng-Shueh reconstructed the Emperor Destroys the Formations

7.1 The history of the title “Emperor Destroys the Formations”

Before Tàizōng (reigned 626-649) ascended the throne, and at the time when he was known as the “King of Qín,” a title appears in history in three forms: “The King of Qín destroys the Formation Music”,⁴⁷ or “Destroying the Formation Music” or “Destroying Formations”.⁴⁸ This music was originally composed after his defeat of the bandit, Liú Wǔzhōu, in 620,⁴⁹ and a

44 *Jiù Táng Shū*, Vol. 29, *Tiānzhú Music*, Běijīng: Zhonghua Shūjú, pp.1070-1071.

45 *Jiù Táng Shū* Vol. 29, *Kāngguó Music*, Běijīng: Zhonghua Shūjú, p.1071.

46 *Yuèfǔ Shījī*, J.97.



Martial Dance thereto was performed by soldiers. The piece was first played at court in 627,⁵⁰ after his coronation, at a banquet for officials on the first day of the first month. Later, Wèi Zhāng (580-643), Yú Shìrán (558-638), Chǔ Liàng, and Lǐ Bǎiyào (565-648) devised new lyrics to be sung to this music.

In 633, Tàizōng personally organized the sequence of dance-diagrams utilized by Lǚ Cǎi (665) in the teaching of this dance. The dance comprised three sections referred to as “Changes”; and each Change incorporated four variations on the formation assumed by the dancers. In all, twelve different troop-formations were illustrated, each occupying either a square or a circle.⁵¹ The movements, advancing and retiring, striking and piercing, at various speeds, were accompanied by the singing of a sequence of lyrics.⁵² In this same year, 633, the dance was renamed as “The Dance of the Seven Virtues”.⁵³ The original dance-figures were lost at this time, but a number of variants of the dance-formations are recorded in verbal descriptions. The source of the troop-formations incorporated into the dance is likely to have been ancient military manoeuvres.⁵⁴ In 633, the dance was performed with 120 boy-dancers in silver armour, and the dance-property was a *jī* (s pike, or a two-pronged spear).⁵⁵ The music used included a component of *Qiūcí* (a music from a Central-Asian State that first appears in history in the Táng Dynasty); the instruments included a bass-drum.⁵⁶

During the reign of Tàizōng, the piece was frequently performed on New Year’s Day, at

47 Liu Su, 《隋唐嘉話》 *Suí Táng Jiā Huà*, (fl. 742) (Běijīng, 1979), p.18.

48 Rén Bàntáng, *Jiàofāng Jì Jiāndǐng*, (Běijīng, 1962), pp.68, 206, 240.

49 L. E. R. Picken, *Music from the Tang Court*, (Oxford University Press, 1981). Vol. 1, p.17.

50 Wáng Pú, *Táng Huàyào*, Vol. 33, p.612.

51 Ibid.

52 Ibid.

53 Ibid.

54 歐陽予倩 Óuyáng Yǔqiàn, 《唐代舞蹈》 *Dance in the Tang Dynasty*, (Shànghǎi, 1980), p.90.

55 Liu, Su, *Suí Táng Jiā Huà*, p.18.

the Winter solstice, in association with solemn national ceremonies, and at great banquets. It was created or revised by the Metropolitan Harmoniser of Pitches, Zhāng Wénshōu (fl. 627-683) and were performed by four dancers, without a dance-property.⁵⁷

The Emperor Destroys the Formations was brought to Japan by Awata no Mahito in 701, and was possibly recorded by Koma Chikazane or his grandson.

7.2 Structure of the Dance

The structure of the dance is closely related to that of the music.⁵⁸ The piece is a suite consisting of unmeasured “Processional Tune” and “Prelude” amounting to 30 drum-beat periods—in Chinese terms regarded as one *tiě* (Section), divided into two approximately equal halves.⁵⁹ Each drum-beat period of the Prelude is associated with one movement-phrase. The succeeding “Entering Broaching” consists of six Sections, each of 20 drum-beat measures or periods. Sections are measured, but become unmeasured in the last three or four drum-beat periods, while the fifth and sixth sections are unmeasured, or irregularly measured, throughout.

7.3 Liu, Feng-Shueh’s reconstruction of the Emperor Destroys the Formations in

Labanotation was premiered on March 13, 1992, at the National Theatre, Taipei.

8. Liu, Feng-Shueh reconstructed the Singing of Spring Orioles

56 Liú Xù, *Jiù Táng Shū*, Vol. 29, *Music Zhì*, tsung yeh 0560.

57 Óuyáng Xiū, *Xīn Táng Shū*, Vol. 21, *Rites and Music Zhì* 禮樂志 tsung yeh, 0208.

58 L. E. R. Picken, *Music from the Tang Court*, Vol. 1, p.19-35.

59 L. E. R. Picken, *Music from the Tang Court*, Vol. 1, p.35.



8.1 Introduction of the *Singing of Spring Orioles*

The Singing of Spring Orioles was created during the reign of Gāozōng (648-683). According to *Yuěfǔ Shǐjì*, “Gāozōng knew music and rhythm well. Upon hearing the wind blow and birds sing, he could dance to their rhythms. One morning while he was sitting, he heard orioles singing and commanded Bái Míngdǎ to compose *the Singing of Spring Orioles*, which was later used for dance.”⁶⁰

Bái Míngdǎ was a foreigner of unknown birth year. He flourished at the court of the Sui and Táng dynasties from the late sixth century till the early seventh century, and served as the head of musicians. Thus, it is inferred that the music style of *the Singing of Spring Orioles* could be close to that of *Húyuè*, the trend in the society during that period. The following poem by Yuán Zhēn will further illustrate this inference.

“...women are Sogdian wives, and learn Sogdian adornment; performers introduce nomadic sounds, and attend to nomadic music. Heavy sounds of Soaring Phoenix often chock with sobs, after the Singing of Spring Orioles follows long dismals.”⁶¹

It is likely that the artistic level of dance in *the Singing of Spring Orioles* was high. Its aesthetic demands for female dancers are illustrated in the next poem. Zhāng Hù wrote, “Nèirén has sung *the Singing of Spring Orioles*, and is performing soft dance as if drunk under blossoms.”⁶²

Nèirén was the title for female performers at the Táng court, and specifically referred to the best one. The fact that it was sung by a top performer showed that the vocal demands

60 quoted from Rén Bàntáng (1973), *Jiàofāng Jì Jiāndìng*, Taipei: Hóngyè Shūjú, pp.182-183.

61 *Yuěfǔ Shǐjì*, J.96. poem translated by Chen, Jingmin.

62 *Yuěfǔ Shǐjì*, J.80.

and quality was of no doubt; and the phrase “as if drunk under blossoms” offered the most appropriate descriptions for the quality of the dance. After *the Singing of Spring Orioles* was brought to Japan, it was also called *Everlasting as Heaven and Happy with Long Life* or *Plum Blossoms and the Singing of Spring Orioles*. Its tune was *Ytyuè*. The earliest dance score was seen in 1233.⁶³ This score was also included in *Meiji Sentei-fu*, and is still performed at the Japanese court. In addition, Dr. L. E. R. Picken has also gone into study and analysed tunes of *the Singing of Spring Orioles* in great depth.⁶⁴

8.2 Structure of the Dance and Tunes

The structure of dance in *the Singing of Spring Orioles* is identical to that of its tune,⁶⁵ which is divided into the following sections:

Processional Tune	No beats
Prelude	16 beats
Stamping	16 beats
Entering Broaching	16 beats
Bird Tune	16 beats
Quick Tune	16 beats

8.3 Liu, Feng-Shueh's reconstruction of the *Singing of Spring Orioles* in

Labanotation

Premiere: “Processional” and “Prelude” on April 8, 1967, at Chungshan Hall, Taipei, Taiwan. “Stamping” and “Entering Broaching” on December 29, 2001, at Chungshan Hall,

63 Koma Chikazane (1233), *Kyōkunshō*, Tokyo: yiwa nāmi xiou tian, pp.37-39.

64 L. E. R. Picken (1985), *Music from the Tang Court*, Cambridge University Press, pp.45-70.

65 See note 63.



Taiwan. “Bird Tune” and “Quick Tune” on November 22, 2002, at National Theatre, Taipei, Taiwan.

The music score was transcribed by the writer from the original Sino-Japanese manuscript in *Meiji Sentei-fu*. Dance score in Labanotation in 2001-2004.

9. Analysis and Discussion

The genres contained in the Ten Divisions showed threads of Ancient Indian factors in the cultural context of *Yànyuèwǔ*. When Mohammed (571-632) rose at the beginning of the seventh century, his religious, cultural, and political territory expanded from the Atlantic Ocean to the Eurasian Continent.⁶⁶ Both cultures traveled by way of the Silk Road, encountered Chinese cultures in the northwest region of China, and co-created a splendid culture of Táng *Yànyuèwǔ*, in which the most elaborated type was *Dàqǔ*. Many foreign artists were recruited and offered high ranks, which shows Táng’s high regard for art creations and racial integration at that time.

Despite that Táng absorbed a large number of foreign music and dance, the functions of *Yànyuèwǔ* still tenaciously defended the traditional ideologies: (1) music and dance were used as a means to build friendships with other peoples, promote diplomatic relations, and proclaim Táng’s national power; (2) formation of dance remained mainly in square (with 4 to 6 dancers), which was identical to that of *Yǎyuè* (Confucian Dance); (3) dance movements, as in *Yǎyuè*, was focused on decorum, with variations in directions, levels and speeds of movements, and improvement of its quality, which made it highly appreciative; (4) one of the most common movements in *Yànyuèwǔ* was raising the right (left) knee, and the whole foot hit the ground before gliding sideways—as in writing the Chinese character “one”(一). From this movement,

66 Arnold Toynbee, tr. Chén Xiāolín (1979), *A Study of History*, Taipei: 桂冠圖書公司 Laureat, pp.459-460.

we may understand that Táng’s attitude toward foreign dance was to assimilate it.

9.1 Movement Features: No *Dàqǔ* contains leaping (jumping), running, contracting, or floor movements, but there are stamping, pressing, slashing, gliding movements as well as shifting and overlapping of weight in grand pieces.

9.2 The Use of Body:

- (1) Guiding Part: lower limbs;
- (2) Moving Pattern: changing directions and positions with both feet on the ground; hitting the ground with one foot and gliding sideward, backward, and diagonally to change directions and positions;
- (3) General Directions: mostly forward or sideward movements;
- (4) Weight: strong and light weights applied alternately;
- (5) Flow: mainly Free flow, which gradually speeds up;
- (6) Physical Relations: symmetry and asymmetry appear alternately. Upper body always upright and wide open, facing forward; no stress on straightening arms and legs;
- (7) Body Parts Used: head, torso, legs, feet, heels, arms, hand, fingers, and wrists.

9.3 Focal point: focused.

9.4 Body-Space Relations:

- (1) Torso: one dimensional;
- (2) Use of Body: more symmetrical than asymmetrical movements;
- (3) Shape of Body: Door-plane;
- (4) Level: Mid-Level;



- (5) Body Zone: Medium Area, all in square space;
- (6) Individual Movement Zone: forward, sideward, backward, and diagonal movements on middle and low levels;
- (7) Conducting of Dance Phrase: crescendo and diminuendo;
- (8) Dealing of Individual Zone: two dimensional;
- (9) Efforts and shapes appear alternatively.

9.5 Aesthetic Presentations of the Emperor Destroys the Formations and the Singing of Spring Orioles

Both pieces present changes in a geometrical structure, adopting a symmetrical approach and plain narration with a theme in each section, and gradually changing directions, shapes, speed, force, and momentum. The style of *the Emperor Destroys the Formations* is mighty and powerful whereas that of *the Singing of Spring Orioles* is classic and elegant; it shows movements of manners in each section and is rich in ritualistic symbols. Rhythms at the moments of combing variables of time and changes of force modulate the sense of tedium. Always composed and dignified, neat and precise, *Dàqǔ* is moderate and graceful throughout, which makes both pieces of rites rather different from the sentient quality of other dance that is beautiful and free from inhibition.

Yànyuè in the Táng Dynasty from an overall view was target-oriented, which was not only repeated in the square-shaped movements, but also in the spatial relations of watching, containing entertainments, decorum, and rites. No one in the 21st century has ever experienced this dance from the seventh century, yet this study that had undergone rigorous archeological process and modern notation and analysis to reach its anticipated result. It is worth preservation and offers a historical document for the world.

Names, titles, and terms in this paper are spelled in tonal Hànyǔ Pīnyīn for clearer reference. Below is an identification chart for common characters.

Hànyǔ Pīnyīn	Pinyin	Chinese	Hànyǔ Pīnyīn	Pinyin	Chinese
Ān Lùshān	An Lushan	安祿山	Shíbùyuè	Shibuyue	十部樂
Bái Jūyì	Bai Juyi	白居易	Sòng	Song	宋
Chángān	Changan	長安	Sòng Qí	Song Qi	宋祁
Chén Yáng	Chen Yang	陳暘	Suí	Sui	隋
Dào	Dao	道	Tàizōng	Taizong	太宗
Dàqǔ	Daqu	大曲	Táng	Tang	唐
dí	Di	笛	Tōng Diǎn	Tong Dian	通典
Dūnhuáng	Dunhuang	敦煌	Wáng Wéi	Wang Wei	王維
Èrbùyue	Erbuyue	二部樂	wú	Wu	吳
Gāozōng	Gaozong	高宗	wǔ	Wu	舞
Guānyīn	Guanyin	觀音	Wǔ Zétiān	Wu Zetian	武則天
Hàn	Han	漢	Xīn Táng Shū	Xin Tang Shu	新唐書
Húxuán	Huxuan	胡旋	Xuānzōng	Xuanzong	玄宗
Jiàofāng	Jiaofang	教坊	Yànyuè	Yanyue	燕樂
Jiù Táng Shū	Jiu Tang Shu	舊唐書	Yànyuèwǔ	Yanyuewu	燕樂舞
Lǐ	Li	禮／李	Yǎyuè	Yayue	雅樂
Lìbùjì	Libuji	立部伎	Yuán Zhēn	Yuan Zhen	元稹
Liú Xù	Liu Xu	劉昫	Yuèfǔ	Yuefu	樂府
Líyuán	Liyuan	梨園	Yuèfǔ Shījī	Yuefu	樂府詩集
Ōuyáng Xiū	Ouyang Xiu	歐陽修	Yuèzhèng	Yuezheng	樂正
pípá	Pipa	琵琶	zhēng	Zheng	箏
qín	Qin	琴／秦	Zhōu	Zhou	周
Qīngyuè	Qingyue	清樂	Zuǒ Zhuàn	Zuo Zhuàn	左傳
Qīucí	Qiuci	龜茲	Zuòbùjì	Zuobuji	坐部伎
Shǐ Sīming	Shi Siming	史思明			

皇帝破陣樂 *The Emperor Destroys the Formations*
春鶯囀 *The Singing of Spring Orioles*

