

An Analysis of the Revival of Ancient Chinese Court Music in Higher-Education System in Taiwan¹

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Abstract

This article discusses the importance of the establishment of ancient Chinese court music at Nanhua University in Taiwan, which results in a trend of the revival of this music genre in China in this fifteen years. The music genre was revived in the ensemble in the club in 1996, and transformed in the curriculum in the Department of Ethnomusicology at Nanhua University in 2001. The motivations of the revival of this music genre and how this lost tradition can be reconstructed in the higher-education system could be discovered through an analysis of the structure, transmission process, aesthetic preference, and challenges in the curriculum. There are three parts in the following discussion: the first part describes the establishment of ancient Chinese court music in this department with a short literature review in this music genre, because this department is the first and only one that devoted itself to advocating the recrudescence of ancient Chinese court music in the higher-education system in Taiwan in comparison with the trend of other departments of Chinese music in China and Taiwan; the second part focuses on the structure and pedagogy in the curriculum, including practical performance and theoretical instructions in this music genre, and the challenges in integrating into the curriculum; and the third part analyses the relationship between Chinese culture and ancient court music and the challenges in contemporary society. Interviewing and participant-observation are two main methods to acquire first-hand information about how the revival of this ancient music genre works in this department and the motivations of two founders.

Part one: The establishment of ancient Chinese court music at Nanhua

Ancient Chinese court music is a music genre created during *Zhou* Dynasty (1046~256 B.C.) under the policy by the king of the dynasty, and declined gradually after *Tang* Dynasty (A.D. 618~907) until it officially collapsed at the end of *Qing* Dynasty (A.D. 1613~1912). Falkenhausen (1993) describes the relationship between this music genre and ritual celebrations, as well as political purposes in this music genre as follows:

In ancient China, the art of music was strictly regulated. The most impressive musical performances were embedded in ritual celebrations, to which was attributed the power to keep the cosmos in harmony; music, properly executed, defined and periodically reaffirmed the social order. When the classical texts discuss the subject of music, it is to this peculiarly empowering ceremonial music that they refer. (Falkenhausen 1993: 1)

This music genre was set up to guide the people's intentions by ceremonies, to harmonize their sound by music, to unify their actions by regulations, and pervert conflict among them by punishments in ancient China (Falkenhausen 1993: 1). The rulers used this music genre to enforce feudalism in ancient China, as Falkenhausen points out that a virtuous ruler could employ music as an instrument in the exercise of power to induce social harmony (Falkenhausen 1993: 2). Thus, this music genre demonstrates a political and religious tool from *Zhou* Dynasty (1046~256 B.C.) in ancient China, reflecting the hierarchy of Chinese society. Under the regulations, people at that time had to follow to ensure the social order was maintained and the political power of a ruler was enforced. Otherwise, the punishment would be executed. After this Chinese court music reached the peak and folk music rose gradually in *Tang* Dynasty (A.D. 618~907), this music genre was disseminated, and preserved in Japan and Korea. However, this music genre declined to near extinction because of the collapse of feudalism and paucity of the connection between the music genre and the everyday life of people (Zhao 2012).

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The issue of theoretical study and the revival of ancient Chinese court music is a topic for researchers, and they investigated this music genre from different perspectives, for example, organology (Lin 1962; Zheng 1987), music theory (Yang 1997; Huang 1990, 1993; Liu 2011; Tong 2001, 2004a, 2004b; Wang & Du 2004), and interpretation of ancient notation (Lin 1969; Liu 2013). The reconstruction of this music genre in a specific dynasty (e.g. *Tang* Dynasty) has been done by some centres and institutes in Korea and Japan, for example, the National *Gugak* Center in Korea, and *Gagak* Ensemble in *Shōsōin*; however, since the final dynasty in Chinese history ended in 1912, there is no official institute to revive this music genre until the Institute of Ritual Music in the Temple of Heaven in Beijing were rebuilt in 2014 by the Chinese government. Among these findings in research and achievements in the revival of ancient Chinese court music, there is no discussion about the reconstruction of this music genre in four-year program training in the higher-education system in China and Taiwan and its challenges. Thus, this article focuses on the purposes and process of reconstruction of this music genre in the program training at Nanhua University, and its challenges.

Ancient Chinese court music can demonstrate more details about the music character in ancient Chinese music compared to modified Chinese music taught in the departments of Chinese music in China and Taiwan after 1919. After this music genre at royal court collapsed in 1912, it was not set up as an official program in higher-education system until this music genre was modified to fit in the four-year program in the Department of Ethnomusicology at Nanhua University in 2001. After the decline of *Tang* Dynasty (A.D. 618~907), many well-trained musicians were disseminated to the folks, resulting in the manifold local styles in Chinese folk music, and most of these traditional music genres were transmitted from generations to generations in the folk (Zhao 2012). In 1919, the May 4th Movement is a turning point in the development of traditional folk music in contemporary Chinese history-Westernization. As Jones (2001) points out that two influential musicians, Xiao Youmei and Wang Guanqi, reveal their commitment to modern science and enlightenment ideals, becoming the heroes of an epochal cultural transformation (Jones 2001: 35). The president of Beijing University, Cai Yuanpei, displayed his reformation in Chinese music by introducing Western music and reformulating traditional Chinese music along a scientific line (Jones 2001: 36~37). Wu Ben also argues that the beginning of the 20th century was a period when Western music was imported largely. To demonstrate the fresh ideas in this new period, they invented some new things in traditional folk music, including Liu Tianhua and Yang Yinliu (Wu Ben 1992: 61). With the influence of cultural and political policies by the Chinese government after 1919, many musicians and scholars applied scientific and systematic methods from Western culture to improve Chinese traditional music in China. All the departments of Chinese music were established in China and Taiwan to cultivate the musicians in this modified Chinese folk music by Western influence, including the innovation of Chinese instruments, music texture and Chinese orchestra. Consequently, this genre of ancient Chinese court music can reveal more information about the essence of ancient Chinese music, including music theories, music texture and aesthetic preference, because it is unaffected by this Western influence after 1919.

According to the interview with the founders, professor Shen Qia and Chou Chunyi in 2015, they commented that there are two motivations to revive and transmit ancient Chinese court music in the contemporary society, so they set up the Department of Ethnomusicology at Nanhua University in 2001, which is the first ethnomusicology department in higher-education system in Taiwan. One is to reconstruct an authentic traditional Chinese music in comparison with the modified Chinese music in a western way in modern society, and the other is to represent a collective traditional performance in ancient Chinese history, which is replete with ancient cultural and aesthetic elements. From their viewpoints, the ancient music genre was not modified in a western way, in terms of music theories, music texture, instrumental structure, and aesthetic preference.

The first motivation is to set up a different department, which mainly contains ancient Chinese court music compared with other departments of Chinese music modified in a western method in China and Taiwan after 1919. After scrutinising literature about court music in Chinese history, these two erudite professors found there is sufficient extant material to reconstruct ancient Chinese ensemble, including instruments, theories, and practical music. They recruited some students to form the first official ancient Chinese court music ensemble as the preliminary program in the club in 1996, before the advent of the four-year training program in the curriculum and the establishment of the Department of Ethnomusicology in Taiwan in 2001. Before they set up the ancient Chinese court ensemble in 1996, all the students merely studied music culture and theory based on secondary sources without any practical, listening experience. What people could learn about so-called ancient Chinese music is some genre in folk music, which is considered as the traditional style in history, such as *Nanguan*, rather than ancient court music.

For example, many researchers consider the genre of *Nanguan* shares similar characteristics with the ancient Chinese style in *Han* Dynasty (202 B.C. ~ A.D. 220) and *Tang* Dynasty (A.D. 618~907). People merely can imagine the sound of ancient Chinese music by listening to *Nanguan*, before the advent of the ancient Chinese court music ensemble in Taiwan in 1996. Consequently, the significant importance of the revival of ancient Chinese court music is to provide more practical performances for learning ancient Chinese court music and its cultural system. Furthermore, it is a good opportunity for people to manipulate ancient instruments in this music genre. All the instruments in this music genre are duplicated from ancient literature according to the dimensions and images, and the fingerings for playing are represented from the description on the books. Thus, when students learn Chinese music history about ancient court music at Nanhua University, they can learn not only the theories, but also the fingerings on ancient instruments, experiencing the relationships between the sound and the fingerings in court music.

The second motivation for this revival can be illustrated by the components of this music genre. Ancient court music is a collective group performance (trinity) from three elements, rather than individual performance in instrumental playing, or dancing, or singing. In most of the Chinese music departments in China and Taiwan, all the students are trained as professional musicians in instrumentalists or vocalists or both without too much training in dancing, because dancing is another profession, which should be trained in a full program in departments of dance.

In ancient Chinese court music, there are musicians, dancers, and singers, all of whom always perform at the same time. Students in the Department of Ethnomusicology at Nanhua University have to learn how to play the instruments, to sing, and to dance for the ancient court music, experiencing the process of the collective performing art. The learning experiences in these three professions would intertwine in learner's mind. When they cooperate with other groups in the performance, it is easy for them to perform synchronously. Figure 1 shows the performance on the stage. The dancers are performing in front of the ensemble, and the singers are behind the curtain to sing. Figure 2 demonstrates another way to perform. In this piece of music, people dressed in the ancient costume have to sing while dancing in front of the ensemble.



Figure 1: Dancers (front), instrumental musicians (back), and singers (behind the curtain) in an ancient Chinese court music performance in 2013 (photo by Department of Ethnomusicology at Nanhua University)



Figure 2: Dancers and singers (front), and instrumental musicians (back) in an ancient Chinese court music performance in 2013 (photo by Department of Ethnomusicology at Nanhua University)

The trend of a crossover performance for many influential music groups recently reveals that in 1996, these two professors (Shen and Chou) at Nanhua University had realised and foreseen the importance of a collective performance in the future, such as ancient Chinese court music. To increase the diversity in performance and attract more audience to the performance, many music groups in China and Taiwan impose other elements in their performance, such as singing, dancing and drama. Figure 3 shows a kind of crossover performance in music, dance, singing and drama by China National Traditional Orchestra in Beijing in 2014. It is clear that two instrumental musicians are playing their instruments in a traditional seat position in the front, and more Chinese *erhu* (Chinese fiddle) performers playing in a modern standing position, to acquire more flexibility to move their bodies while playing in a drama.



Figure 3: A crossover performance by China National Traditional Orchestra in Beijing in 2014³

Figure 4 is another example to explain a crossover performance by an influential music group. *Ambush from All Sides* is a traditional *pipa* (Chinese lute) composition and this piece was arranged and performed in a form of drama with musicians and dancers by Chai Found Music Workshop in Taipei in 2016.

³<http://shipin.people.com.cn/n/2013/0827/c85914-22710460.html> (accessed on 01/10/2016)

The dancers are performing in front of the musicians to play this drama on the stage, and the musicians are playing their instruments in a standing position. In this standing position, musicians can move and play in a drama without disturbing the fluency in the plots in this drama.



Figure 4: A crossover performance by Chai Found Music Workshop in Taipei in 2016⁴

Collective training is necessary and beneficial for performers in the crossover performances. This phenomenon of crossover reflects many music groups are seeking ways to increase their diversity in performances, in order to attract more audience to come, which helps them survive in contemporary society; however, in the process of collaboration, people from different fields cannot cooperate smoothly from the beginning, and performers should learn some basic knowledge from different professions for a period of time to increase the consistency and synchronization in the collaboration. The challenge faced by the performers in this kind of contemporary crossover reveals the necessity of a collective training program, encouraging people to rethink about the advantage of the combination of singing, dancing and instrumental playing in ancient Chinese court music, which is the achievement in a collective performance in Chinese history. This collective performance style was designed to fulfil the aesthetic, political and religious demands in ancient Chinese history, while a collective performance form is arranged in modern society because of the commercial purpose.

In ancient Chinese court music, it is not only the crossover performances among these three professions, but also the hybridity of variegated music genres from different areas. For example, in the court music in *Tang* Dynasty (A.D. 618~907), many music genres outside China were imported in court music, and integrated into the normal performances (Zhao 2012: 45~83). Thus, studying in ancient Chinese court music is a method to acquire more understanding of the evolution in ancient Chinese music history, and the process of localization of foreign music genres in ancient China.

These two motivations reveal how learners can benefit from the establishment of this music genre in the program in the Department of Ethnomusicology at Nanhua University. On the one hand, this revival can provide an opportunity to understand ancient Chinese court music, rather than a modified music genre in a western method. In the whole program, students can learn how to perform in this music genre, experiencing the regulations and diversity in this music genre. On the other hand, students can experience how a collective performance works in Chinese history by learning how to play ancient Chinese instruments, how to sing and how to dance.

However, in the process of revival, two professors face the critique and challenges from other researchers. Two biggest challenges are the accuracy of music in reconstruction and necessity of this music genre. Professor Chou Chunyi devotes himself to scrutinising all the ancient books about ancient Chinese court music, including the ancient scores in Japan since the advent of ancient Chinese court ensemble in 1996 and published his interpretation of ancient music theory in Chinese court music in 2013 (Chou 2013). Also, Liu Suide published his findings in music theories in interpreting ancient Chinese notation in 2011 and 2013.

⁴<http://pareviews.ncafroc.org.tw/?p=20170> (accessed on 01/10/2016)

Their achievements in research lay a solid foundation of revival, and professor Chou was invited to be a full-time chair professor at Beijing University to assist the reconstruction in different areas in China in 2015. In this revival, all the scores are from the notation in the ancient literature in Chinese history, and all the instruments are duplicated from the ancient books. Some music which was not written in the ancient books and the functions of this music genre are the irreparable parts in the process of revival. Besides, compared with folk music genres in Chinese music, the relatively obstinate and sacred characters in this music genre can ensure the proportion of irreparable part reduced. Thus, this process of revival helps obviate unnecessary interpretation for a western perspective, reducing the irreparable degree to a minimum. The revival is merely the reconstruction of extant material, not the complete repertoire of ancient Chinese court music.

The other challenge is the necessity of this music genre. This music genre is the product in feudalism in the hierarchy of society in ancient China. People worry about the reoccurrence of imperial courts, because our society in Taiwan changed from a feudal and imperial system to democratic and presidential system after 1912. People in contemporary society do not use this music genre in their everyday life as ancient people did. This music genre existed at court and helped the ruler to enforce the power, which are what people abhor in contemporary society. To pacify the pernicious impact of this music genre, the revival was modified to integrate into the program in the curriculum in the higher-education system, and the purpose of this revival was changed from a political tool and symbol to a method to experience and understand a collective performance in ancient Chinese culture.

Part two: Structure and pedagogy in curriculum

Relevant and modified pedagogy and contents in the curriculum could assist the revival in the Department of Ethnomusicology at Nanhua University in Taiwan, because of the difference in learning and teaching conditions between ancient and modern times. In 2001, professors Shen Qia and Chou Chunyi designed a series of the program which can help cultivate the professional musicians in ancient Chinese court music. In the program, there are four groups of courses: theoretical courses, practical individual courses, practical ensemble courses, and dancing course (Table 1)

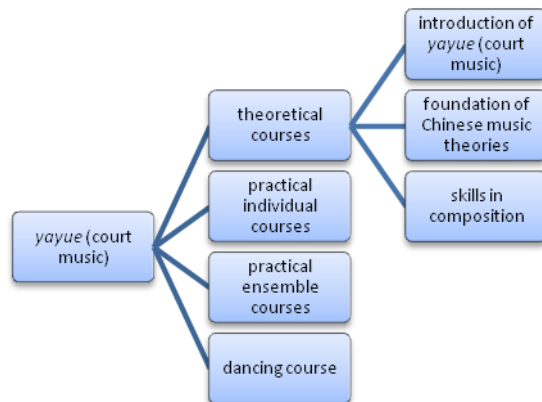


Table 1: The structure of the program in *yayue* (court music) in the Department of Ethnomusicology at Nanhua University.

In theoretical courses, there are three main modules: the introduction of *yayue* (court music), the foundation of Chinese music theories, and skills in the composition in ancient Chinese music. Among these modules, the first two are primary courses in this group for students to understand ancient Chinese court music, including the music system, notation, instruments, performing process. All the teaching material is summarised from ancient literature about Chinese history and music by Chou Chunyi.

The skills in compositions of ancient Chinese music is the advanced course in this group, because students should understand all the details of ancient Chinese court music, including music texture, music system, and music instrumentation. In this advanced module in the theoretical courses, students have to utilise what they learn about the court music in different periods of dynasties, rearranging and composing new pieces for their performances by the end of the semester. This reveals that the purpose of this module is not only to revive this ancient music genre but also to reconstruct it in a contemporary way.

Ancient Chinese instruments in this music genre are not only the instruments played by musicians but also the medium to express political and religious intentions from the ruler in the imperial system in ancient Chinese culture:

Archaeological remains of musical instruments, commonly found associated with sacrificial vessels and other ritual paraphernalia, also hint at an underlying politico-religious significance. (Falkenhausen 1993: 1)

Practical individual courses are the second group modules for students to learn how to manipulate each ancient instrument in Chinese court music. There are *guqin*, *bili* (*bichiriki*), *xiqin* (*baeguem*), *pipa*, *zheng* and so on. All the fingerings are from the description on ancient books from each dynasty without modification, and the instruments played by students are complete duplication from ancient books in Chinese music (see Figure 5~6). With the background knowledge of the learning in theoretical courses, students can apply the knowledge about ancient Chinese music on playing instruments, including ancient notation, music system and modulation in Chinese music. Consequently, in these practical individual modules, students can learn how to play these ancient instruments accurately to represent the ancient court music, demonstrating the music and filling the gap in Chinese music history in living sound before the advent of this first ancient Chinese court ensemble in systematic training in Taiwan in 1996. Furthermore, the students can be the teachers after this systematic training in court music to help revive the court music, for example, seven nations before the *Qin* dynasty (221~207 B.C.) in different areas in ancient China. The name of one nation around Shangdong province in China during that period (476 ~ 221 B.C) is Lu (魯), and one postgraduate student was invited to assist local scholars and musicians to revive this national music in that period. The reconstructions in this music genre of other nations are processing with the supervision of professor Chou Chunyi and his students in China.



Figure 5: Students play ancient Chinese instruments (photo by the Department of Ethnomusicology at Nanhua University in 2015)



Figure 6: Students perform in the adult ceremony in public (photo by the Department of Ethnomusicology at Nanhua University in 2015)

The third group of modules is for ensembles. In previous practical individual courses, students pay more attention to individual fingering learning; while in this ensemble training, they can learn the music texture in ancient Chinese court music and how to cooperate with other groups. There are four groups in this ensemble training: drum, *guqin*, orchestra (ancient Chinese instruments) and dance, and each group has its repertoire for practice and performance. For orchestra (ancient Chinese instruments), students can practise the compositions from different dynasties to understand the evolution of ancient Chinese court music and the discrepancies among these dynasties in Chinese history.

The fourth group in *yayue* program is ancient court dancing training. The training focuses on body movements in this music genre, including postures, gestures, position, and footsteps. Students can learn how to move from one position to another position with relevant gestures, postures and footsteps, acquire a three-dimensional experience in this music genre. Figure 7 shows how two students practice in the dancing training and other students help observe their movements for further improvement.



Figure 7: Students are rehearsing in dancing training (photo by the Department of Ethnomusicology at Nanhua University in 2016)

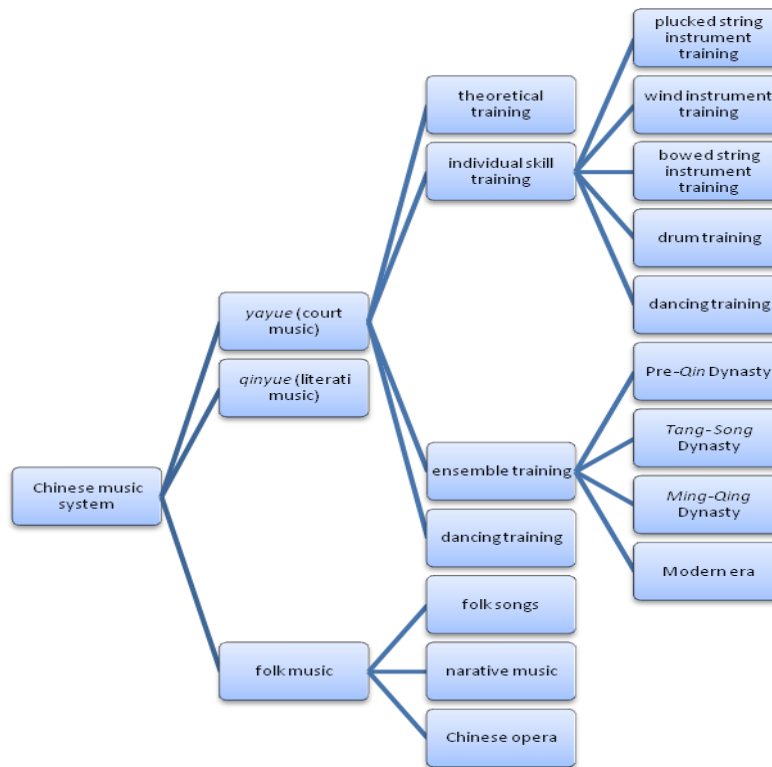


Table 2: Program in ancient Chinese music in the Department of Ethnomusicology at Nanhua University

Table 2 is the whole structure of the program in ancient Chinese music at Nanhua University in Taiwan, containing court music, literati music and folk music in Chinese music history. Under the main title (Chinese music), there are three categories: *yayue* (court music), *qinyue* (literati music) and folk music. In the first category (*yayue*), there are four subcategories: theoretical training, individual training, ensemble training and dancing training. Theoretical training is the foundation for further practical trainings. Individual training is the core of the whole program, because this kind of training will sharpen students’ abilities in playing many ancient instruments in court music. For example, the plucked string instrument training focuses on the ancient *pipa* and *zheng* playing; wind instrument training focuses on *bili* (*hichiriki*), and bamboo flute playing; bowed string instrument training focuses on *xiqin* (*baiguem*) playing; and drum training focuses on Chinese drum playing. Figure 8 shows how students play ancient Chinese ancient drums and Chime-bells in the practice room.



Figure 8: Students dressed in ancient Chinese costume play different instruments (left: drum, middle and right: Chime-bell) (photo by the Department of Ethnomusicology at Nanhua University in 2015)

The third subcategory under *yayue* (court music) is ensemble training. All the courses under this subcategory are divided by dynasties: Pre-*Qin* Dynasty (before 221 B.C.), *Tang-Song* Dynasty (A.D. 618~1279), *Ming-Qing* Dynasty (A.D. 1368~1912), and Modern era (after 1912). Each dynasty has a specific music character, costume and orchestration. In the ensemble training sessions, students have to utilise what they learn in the individual training to play. There is no court in the modern era, so the training in this period focuses on the modified traditional Chinese music to acquire the understanding of the evolutionary process in Chinese music in the modern era. The fourth subcategory under *yayue* is dancing training. Figure 9 shows how students played different ancient Chinese instruments can cooperate in the ensemble training.



Figure 9: Students learn how to perform in the ensemble training (photo by the Department of Ethnomusicology at Nanhua University in 2016)

Qinyue (literati music) is the second category in the Chinese music system. *Qin* is an important seven-stringed instrument, especially for literati in the hierarchy society in ancient China, so all the students have to learn how to play to acquire the knowledge about ancient mode system and fingerings of *qin*. In the transmission process of *qin*, people can not only learn how to play this instrument but also a kind of enculturation of this well-educated group (literati) in ancient Chinese culture. It contains many aspects, including philosophy, aesthetic, courtesy, and so on. Furthermore, folk music is the third category in the Chinese music system, and it consists of three main music genres: folk songs, narrative music and Chinese opera. It is clear that in the ancient Chinese system program shown in Table 2, the courses about *yayue* are the main component in Chinese music system in the curriculum at Nanhua University.

The pedagogy in ancient Chinese court music in Taiwan is different from the counterpart in the past and it was modified to integrate into the teaching and learning conditions in the higher-education system. In the periods of dynasties, this music genre existed at court, not in higher-education system. In the institution for this music genre set up by the ruler at court, musicians and dancers were trained by learning from experienced experts in court music. For example, in *Tang* Dynasty (A.D. 618~907), official institutions were established by the rulers and people who received complete professional training were qualified to be the performers in this music genre at court. As *Tang* Dynasty declined, the function of these institutions at court did not exist (Zhao 2012: 53-78). The learning situation at court is totally different from the environment in higher-education system, because all the courses in higher-education system should be fulfilled the demands of the regulation of time and duration within different semesters. For example, in the past, musicians at court can develop their musical ability without the limitation of time. If they want to be virtuosic performers, they have to practice intensively in order to gain the reputation and position of musicians. On the contrary, in higher-education system in Taiwan nowadays, students should finish their professional courses in four years for their undergraduate degree. Consequently, the discernible modification is to design a four-year program in the curriculum in this system, and the teaching and learning condition is the discrepancy between Chinese court music in higher-education system and ancient times.

Similarly, the content of pedagogy is slightly modified to guide students in contemporary society. In the past, this music genre was mainly transmitted by word by mouth. Although there was a kind of notation to assist to write down the music, the music on the notation is merely the skeleton. The patterns and variations in this music genre should be memorised by the performers.

However, the limitation in higher-education system comes from the limit of the learning period. Thus, the pedagogy would concentrate on radical theoretical learning first, in order to acquire some basic ability in understanding the music principles and how to use notation. The application of notation can facilitate the teaching and learning in class, so students have to learn how to write down the music in the notation and interpret the notation. Because the form of the notation is mainly ancient Chinese notation which used in this music genre in the past, students can experience how people interpreted music from this notation in ancient Chinese culture. To shorten learning period, teachers would utilise some staff notation or cipher notation to help students understand the similarities and differences between the ancient Chinese system and other systems in different cultures.

Notwithstanding some modifications, all of the instruments and compositions are completely replicated and summarized from ancient books about music from individual dynasties without any modification and these are the main component in the whole transmission process. While learning in the whole process, three elements in this music genre (singing, instrumental playing and dancing) should be played at the same time. The purpose of this is that all the students can experience all cultural elements in performance. In addition to this, the costume is necessary for the learning and all the students have to learn how to wear a traditional costume during the whole process in that variegated dressing are arranged according to the positions and dynasties. This kind of training is totally different from music-focused training in other Chinese music departments in China and Taiwan. Within this practical and modified transmission process in a four-year program, learners in modern society can experience complete educational procedure at court in the past. Thus, at Nanhua University, this modified pedagogy is the first reconstruction of ancient court music in higher-education system and this systematic pedagogy is replete with the music characteristics of ancient Chinese court music and adaption in contemporary teaching and learning condition.

The Chinese music system at Nanhua University is different from Chinese music in other departments in the world. Chinese music is one of the important music genres in the education system in world music in many seminal universities outside China, such as the UK and US; however, the Chinese music taught in these universities is contemporary Chinese music modified by Western culture, including instruments and temperament. In Taiwan, the representation of *yayue* (ancient Chinese court music) system is a core program in the Department of Ethnomusicology at Nanhua University. In the whole educational structure and process, students could both learn ancient Chinese music theories, and experience these by manipulating ancient Chinese instruments duplicated and reconstructed based on ancient Chinese literature and instruments from the tombs by archaeologists. In addition, compared with the usage of cipher and staff notation in contemporary Chinese music, this educational process mainly relied on ancient traditional notation (*Lü Lü*, 律呂, the names of twelve notes in ancient Chinese music system), and this music genre is a collective performing art (singing, instrumental playing and dancing), which represents the original process of performance at court. As a result, the transmission process of *yayue* system at Nanhua University represents not only ancient music at court but also a process of enculturation in the imperial system in ancient Chinese history.

Part three: The relationship between Chinese culture and ancient court music, and the challenges

Falkenhausen elucidates the relationship between this music genre and political regime in the imperial system in ancient Chinese history as follows:

In times of good government, music will be harmonizing in and of itself, thus compounding the positive effects of the ruler's actions, but dissolute rulership will always be accompanied by disorderly music. In this sense, music may serve the sensitive ruler, or an outside observer, as a barometer for assessing the public morale. (Falkenhausen1993: 2-3)

As the imperial system collapsed in 1912 in Chinese history, this music genre lost the supportive condition in society. This music genre cannot be operated as it did in the imperial system, for example, to guide the people's intentions by ceremonies, to harmonize their sound by music, to unify their actions by regulations, and pervert conflict among them by punishments in ancient China (Falkenhausen 1993: 1).

As the society in Taiwan changes from feudal and imperial system to democratic and presidential system, people extremely abhor the obstinate and deleterious function of this music genre. In terms of the music characters, it mainly focused on slow tempo and notes in long duration, which are not the attractive elements from anaesthetic viewpoint of people in society now.

Furthermore, people in ancient China were saturated with this music genre, because what people behaved should follow the regulations in this system, to harmonize the social order and enforce the ruling power of the leader. However, the ancient lifestyle does not exist in modern society, and people do not use this music genre in their everyday life. Nowadays, this music genre merely exists in the Confucius Temple for worshipping to celebrate Confucius birthday annually, and adult ceremony for teenagers, not at the royal court. Consequently, without the connection between this music genre and people, this condition becomes the biggest challenge when people intent to revive this music genre in modern society. To survive in this challenging condition, this music genre should be modified in contemporary society. As Hobsbawm points out:

Adaption took place for old uses in new conditions and by using old models for new purposes. Old institutions with established functions, references to the past and ritual idioms and practices might need to adapt in this way. (Hobsbawm 1983: 5)

How to adapt is the challenge for the revival of this music genre. The adaptations could be examined in three aspects: function, gender and hierarchy, and career. The function of this music genre should be changed from political empowerment and ritual to performing art on the stage and a process of enculturation in ancient Chinese culture in the imperial system, in order to obviate unnecessary critique from the public about the recrudescence of feudalism and imperial regime. Precluding the symbol and meaning of politics and religion would direct people to ruminate on the value of this music genre in performing arts. For example, the relationship between the music characters and ancient Chinese culture and how three elements can intertwine and interact in this collective performance. Furthermore, in the process of enculturation in ancient Chinese culture, people can experience how ancient people emphasized moral value, behaviour and the spirits of humanity, which encourages people to rethink how to harmonize social order in modern society.

The second modification is the breakthrough in gender and hierarchy. In the imperial system in ancient China, the social positions of musicians and dancers were very low, and performers were strictly regulated by gender (male/female) in the concept of balance of *Yin* (陰) and *Yang* (陽) to express the attempts to integrate music into an intricate system of correlative cosmology (Faukenhausen 1993: 3). In the process of performance, the music genre expected to harmonize the order of cosmos. However, the barriers of gender and hierarchy are broken in the modified program in the curriculum in the revival at Nanhua University. It does not mean this modified program changed the cultural element in ancient Chinese history. Rather, without the bonding between gender and hierarchy, and their denotations, people can acquire an objective viewpoint to consider the inner principles in this music genre, and then they can realise the discrepancy between ancient Chinese culture and modern society in terms of the gender and hierarchy issues. Also, more people can participate in experiencing this music genre, forming a new connection between this music genre and contemporary people. For example, in ancient Chinese court music, all the performances are strictly regulated based on hierarchy, including the instrumentation, performing process (footsteps and positions). In the past in the imperial system, people cannot experience the process in another level (higher or lower) based on the hierarchical ranking. However, in this modified program in this music genre at Nanhua, people can experience the discrepancies in different levels in the social stratification in ancient Chinese culture.

The third modification is the career of the performers. In ancient China, all the performers were raised in the institutions at court. However, since there is no widespread career for performers in ancient Chinese court music in China and Taiwan now, it is important to arrange a career for the performers to survive in modern society. For example, since the establishment of ancient Chinese court music in Department of Ethnomusicology at Nanhua University in Taiwan in 2001, this revival was accredited by the Chinese government in these years, and some universities and one organisation in China were subsidized by the government to revive ancient Chinese court music in different areas, including Hangzhou Normal University in 2009, China Conservatory of Music in 2011, Pingdingshan University in 2013 (Figure 10), Qufu Normal University in 2014, and Institute of Ritual Music in the Temple of Heaven in Beijing in 2014.

The revival of this music genre in Taiwan did trigger the awareness of the importance of ancient Chinese court music in China. In the concept in the traditional setting, the governments in China and Taiwan cannot offer sufficient positions for the performers. Thus, most of the departments with *yayue* training in the universities would cooperate with other organisations, for example, the museum.

In Taiwan, Southern Branch of the National Palace Museum runs a project in afternoon tea in a court atmosphere, and this museum signed an agreement in cooperation with the Department of Ethnomusicology to provide this service regularly to attract more tourists to visit. In China, this revival was integrated into the festivals and regular performances in the popular tourist attractions, such as Confucius Temple (Figure 6), museum, and historical building. This music genre cannot be brought back to everyday life in the same way as that in ancient Chinese culture; however, it could be modified and survive in this changing society, increasing the diversity in world music and decreasing the impact of homogenization by western culture in the musical cultures in the world. This arrangement in career helps this music genre to survive in contemporary society in a different way from that in ancient China.



Figure 10: The ancient Chinese court ensemble in Pingdingshan University demonstrates a collective performance (left: singer, right: dancer and back: instrumentalists)⁵

Conclusion

The importance of the revival of ancient Chinese court music in the Department of Ethnomusicology at Nanhua University was examined from three parts in this article. First, two motivations advocated by professors Shen and Chou are to establish a different department in Chinese music in higher-education system and to address the awareness of a collective performance in ancient Chinese history to react to the impact of homogenization by western culture in world music. Second, the discussion about the structure of the program and pedagogy in ancient Chinese court music reveals how this ancient music genre was modified to integrate into the higher-education system in contemporary society. Finally, the challenges from the revival of this music genre could be pacified by the adaptations in three aspects: function, gender and hierarchy, and career. This article provides an example of the motivations and process of the revival of an endangered music genre, and its challenges, and how this music genre was modified to survive in contemporary society.

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⁵<http://news.163.com/13/0514/08/8UQRJH5700014JB6.html> (accessed on 10/10/2016)

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