



THE MUSICAL FORMS IN THE WEIFENG PART OF THE SHIJING POETRY SCRIPTURE
RELATED TO THE QIHE RIVER BASIN CULTURE



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An Thesis Submitted in Partial Fulfillment of the Requirements
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THE THESIS TITLED
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This study investigates the music culture associated with the Qi River Basin in the Hebi region of Henan province, as depicted in the Shijing Poetry Scripture. The *Shijing* Poetry Scripture is essentially divided into three sections: "Feng," "Ya," and "Song." In The *Shijing*, the content related to the State of Wei mainly consists of traditional songs from Bei, Yong, and Wei. The "Odes of Wei" section is the primary focus of this study. The aims of this study are: (1) to study the musical characteristics in the Weifeng part of the Shijing poetry scripture relating to the Hebi region; (2) to analyze the musical form of the people's way of life in the Weifeng part of the *Shijing*. The research used content analysis to organize the data collected through fieldwork and case studies. The findings suggest that the poetry in "Weifeng" includes various repetitive sentence structures, melodies based on the principle of "one character, one musical note," and song forms such as solo singing, choral singing, and singing accompanied with dance. All of these features reflect the vibrant musical life of ancient society. These findings not only improve our comprehension of ancient musical culture but also provide valuable traditional cultural resources for modern music education, highlighting the distinctive appeal and inheritance value of the musical culture of "Weifeng."

Keyword : Weifeng, the Shijing Poetry, Scripture

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CHAPTER 1

INTRODUCTION

1.1 Background

History of the Shijing Poetry Scripture The Shijing Poetry Scripture is considered to be the beginning of ancient Chinese poetry. It is also the earliest collection of poetry, having been compiled in the early West to the Spring and Autumn period (which occurred between the 11th century and the 6th century). There are a total of 311 pieces of poetry, including "Weifeng," which is considered to be one of the Shijing poetry scriptures, and a total of ten of these poems depict the state of affairs (in the northern Henan region) among the local conditions, customs, and social life.

The strong connection between music and poetry is a significant aspect of the Shijing poetry scripture. The majority of the poems in the Shijing poetry scripture may be sung with music, and this intimate connection between music and poetry is a crucial characteristic of the Shijing poetry scripture. Poetry, music, and dance were the three elements of art that were considered to be a trinity during the Zhou Dynasty. These three forms of art combined formed the ritual and music culture of the ancient society.

Due to the fact that Weifeng is a component of the Shijing poetry canon, its poetic substance, musical style, and performance form all have distinctive regional features and cultural connotations. Furthermore, Weifeng is an essential source of information for the study of ancient art, culture, music, and poetry.

A Brief Overview of the Development of Music Research in the Shijing Sacred Text: Scholars have never stopped studying the Shijing poetry scripture, including certain studies on its music, including those that have been conducted since ancient times. From ancient classical materials like Music Records and Mao's Poems to numerous research works and articles in modern times, they have offered a wealth of academic resources and a theoretical foundation for the study of Weifeng music in the Shijing poetry scripture. Additionally, they have supplied a theoretical foundation for future research.

The destruction of the music written in the Shijing poetry scripture and its subsequent reconstruction: The original music of the Shijing poetry scripture was progressively lost after the Zhou Dynasty; nonetheless, the literati of all dynasties regularly produced music for it, leaving behind a variety of songs. This was the case even if the music was eventually lost. Despite the fact that these scores are not the original scores of the Shijing poetry scripture, they are able to perceive the shadow of the original music of the Shijing poetry scripture, which provides crucial clues for contemporary research.

The rise of interdisciplinary research: As a result of the rise of multidisciplinary research, an increasing number of academics are beginning to do in-depth research on the Shijing poetry scripture from a variety of viewpoints, including musicology, literature, history, culture, and others. This tendency in research that draws from a variety of disciplines has resulted in the study of the music of the Weifeng section of the Shijing poetry scripture. Through the transmission of the traditional culture and its continuation: In order to better understand and inherit the ancient Chinese ritual and music culture, as well as to carry forth the excellent traditional culture of the Chinese country, the study of the music of the Weifeng part of the Shijing poetry scripture will be of great assistance to us.

The study of Weifeng music in the Shijing poetry scripture has the potential to provide fresh views and materials for the study of ancient music history. Additionally, it can expand our understanding of the forms, genres, and features of ancient music. The study of the Weifeng section of the Shijing poetry scripture can be used to foster cultural exchange and integration. Music has the potential to develop understanding and friendship between individuals from different countries and regions, as well as to promote interaction and integration between diverse cultures.

1.2 Objectives of the Study

1. To study the musical characteristics in the Weifeng part of the Shijing poetry scripture relating to the Hebi region

2. To analyze the musical form of the people's way of life in the Weifeng part of the Shijing poetry scripture.

1.3 Significance of the Study

Cultural Transmission and Preservation: The Weifeng, which is a component of the Shijing poetry scripture music, is an essential component of ancient Chinese culture. It conveys a wealth of historical knowledge and serves as a repository of national memory. In-depth research has the potential to assist us in better comprehending and inheriting this significant cultural inheritance.

The study of the music of the Shijing poetry scripture can shed light on the social and historical context, cultural meaning, and artistic traits that lie behind it. Additionally, it can leave valuable cultural materials for future generations to inherit.

The value of musicology research lies in the fact that the Weifeng portion of the Shijing poetry scripture music possesses a distinctive musical style and expression form, making it an abundant research object for musicology researchers. It is possible to acquire a more profound comprehension of musicology theory through the examination of musical components such as melody, rhythm, and harmony.

The study of Shijing poetry scripture music can also be used to investigate the development process and development law of ancient music, as well as to provide inspiration and reference for the creation of modern music. Comparative studies of cultures: The music of Weifeng Songs, which is considered to be one of the typical songs of the ancient Central Plains, shares both parallels and differences with the music cultures of other locations. By conducting study that is comparable with the music culture of other regions, it is possible to uncover the regional features, as well as the exchanges and mutual learning that occurred within the ancient music cultural culture.

The purpose of this comparative study is to facilitate the development of a more all-encompassing system of ancient Chinese music culture, as well as to encourage cultural interaction and integration.

Promoting the growth of the cultural industry The music of the Weifeng section of the Shijing poetry scripture has the potential to encourage the growth and innovation

of associated cultural products, such as musical works, concerts, cultural tourism, and other similar activities. Not only are these cultural items able to fulfill the spiritual and cultural requirements of individuals, but they also contribute to the growth of the local economy.

At the same time, the promotion of the music culture of the Weifeng component of the Shijing poetry has the potential to further increase national pride and cultural identity, as well as to foster social harmony and stability. Education and popularization: The introduction of the music of the Shijing poetry scripture into the educational system has the potential to make students experience the allure of traditional culture while they are learning, as well as to cultivate their cultural literacy and aesthetic aptitude.

More people will be able to comprehend and appreciate the music culture of the Weifeng part of the Shijing poetry if it is popularized through a variety of activities, such as lectures, exhibitions, performances, and so on. This will facilitate the expansion of the social influence of the Weifeng part of the Shijing poetry.

1.4 Scope of the Study

1.4.1 Shijing

1.4.1.1. Geographical Scope

Wei State: "Weifeng" is one of the Fifteen Guofeng in the "Shijing Poetry Scripture," primarily reflecting the social life and cultural landscape of the Wei state. The Wei state is located in what is now northern Henan and southern Hebei provinces. Therefore, "A Study on the Music of Weifeng in the Shijing Poetry Scripture" geographically focuses on this area.

1.4.1.2 Temporal Scope

Western Zhou to Spring and Autumn Period and Warring States Period: The temporal scope of the "Shijing Poetry Scripture" roughly spans from the Western Zhou Dynasty to the Spring and Autumn Period and Warring States Period, which is approximately from the 11th century BCE to the 7th century BCE, or from 1045 BCE to 476 BCE (with different interpretations regarding the specific time range). For "Weifeng," its poetic creations are also primarily concentrated within this historical period.

1.4.1.3 Integration of Music and Literature

Musicality: The "Shijing Poetry Scripture" is not only a literary work but also a paradigm of the perfect integration of music and literature. "A Study on the Music of Weifeng in the Shijing Poetry Scripture" will delve deeply into how the poems in "Weifeng" are combined with music, including aspects such as singing, dancing, and instrumental accompaniment.

Musical Structure: The study will analyze the musical structures of the poems in "Weifeng," such as the structures of variation and repetition, corresponding forms, and how these structures align with musical expression.

1.4.1.4 Poetic Content and Themes

Social Life and Cultural Landscape: The poems in "Weifeng" cover various aspects of social life, cultural customs, and natural landscapes in the Wei state. The study will provide detailed interpretations of these poems' content, revealing the social and historical backgrounds and cultural connotations behind them.

Emotional Expression: Poems often express the authors' thoughts and emotions through vivid imagery and rich emotions. "A Study on the Music of Weifeng in Shijing Poetry Scripture" will explore the emotional expression methods in the poems of "Weifeng" and how these emotions are intensified and conveyed through music.

1.4.1.5 Historical Influence and Inheritance

Historical Status: As an important component of ancient Chinese literature, the "Shijing Poetry Scripture" has had a profound impact on Chinese and even world culture. "A Study on the Music of Weifeng in the Shijing Poetry Scripture" will assess the status and role of "Weifeng" in the "Shijing Poetry Scripture" and the entire history of ancient Chinese literature.

1.4.1.6 Inheritance and Development:

The study will focus on the modern inheritance and development of the musical culture of "Weifeng," including aspects such as academic research, artistic creation, and cultural dissemination.

1.4.2 song

1.4.2.1 Morphology and Characteristics of Musical Compositions Singing Forms: Investigate the singing styles in the poems of "Weifeng," including solo, chorus, and duet forms, as well as how these singing forms integrate with the poetic content to express specific emotions and moods. Dance Accompaniment: Explore the relationship between poems and dance in "Weifeng," analyzing how poems provide rhythm and melody foundations for dance, and how dance movements harmonize with poetic content to form a complete artistic expression. Instrumental Accompaniment: Identify and record the types of instruments mentioned in "Weifeng," such as qin, se, zhong, gu, etc., and study the roles and statuses of these instruments in musical performances, as well as how they combine with singing and dance to create diverse and rich musical effects.

1.4.2.2 Musical Structure and Melodic Characteristics Analysis of Musical Structure: Conduct a thorough analysis of the musical structures in the poems of "Weifeng," such as variation and repetition structures, corresponding structures, etc., and explore how these structures influence the overall layout and expressive effects of the compositions. Study of Melodic Characteristics: Investigate the melodic lines, interval relationships, rhythmic patterns, and other musical elements in the poems of "Weifeng," analyzing how these elements collectively constitute a distinctive melodic style. Modes and Tonalities: Discuss the modes (such as Gong, Shang, Jue, Zhi, Yu) and tonal layouts employed in the poems of "Weifeng," and analyze how these modes and tonalities align with the poetic content to enhance the expressive power of the compositions.

1.4.2.3 Integration of Music and Literature Combination of Music and Poetic Content: Analyze how the musicality of the poems in "Weifeng" integrates with their literary nature, and explore how music reinforces the emotional expression, creates specific atmospheres, and evokes moods in the poems. Correspondence between Musical and Literary Forms: Study how the musical forms (such as singing, dance, instrumental accompaniment) of the poems in "Weifeng" correspond with their literary

forms (such as sentence structures, rhyme schemes, chapters, etc.), jointly constituting complete artistic works.

1.4.2.4 Historical Inheritance and Influence
Study of Historical Inheritance: Examine the inheritance of the music of "Weifeng" throughout history, including its transmission and development in different historical periods and regions. **Analysis of Cultural Impact:** Analyze the impact of the music of "Weifeng" on ancient Chinese music culture and even world music culture, and discuss its status and value in music history and cultural history.

1.5 Definition of Terms

1.5.1 The Shijing poetry scripture

the Shijing poetry scripture : the earliest collection of poems in ancient China, including 305 poems from the early Western Zhou Dynasty to the middle of the Spring and Autumn Period (the 11th century to the 6th century before), divided into three parts: Wind, Elegant and Ode. Among them, the "Wind" part contains fifteen regional folk songs, reflecting the local customs of various places at that time.

1.5.2 The part of Weifeng

"Weifeng" is a part of the Shijing poetry scripture, especially refers to the poems of Wei (one of the vassal states of the Zhou Dynasty) in a total of ten (or different according to different versions), such as Qi Ao and Kao Pan, etc. These poems directly reflect the social life, customs and musical culture in the area of Wei.

1.5.3 Music features

Tune: The melodic line of the music, consisting of a series of notes at a specific rhythm. In the study of "Weifeng", we need to refer to the ancient music theory and related documents.

Harmony: Two or more sounds with different pitches sound at the same time, forming a harmonious or disharmonious effect. Since "Weifeng" is mostly monotone poetry, harmony analysis may focus on its potential melodic harmony.

Song structure: the structure and layout of musical works, including the introduction, theme, chorus, interplay, epilogue and other parts. In the study of "Weifeng", it is necessary to discuss how to combine its poetic structure with its musical structure.

1.5.4 State of Wei

State of Wei: A vassal state in the Zhou Dynasty was located in the north of today's Henan Province. Its historical changes, political, economic and cultural conditions had a profound influence on the creation and development of "Weifeng" poetry and its music.

Social and cultural background: including the political system, economic form, religious belief and aesthetic concept of the society at that time, these factors together constitute the macro environment of "Weifeng" poetry and music creation.

1.5.5 Cultural inheritance

Cultural inheritance: emphasizing the in-depth study and protection of the cultural heritage of the "Weifeng" music of the Shijing poetry scripture , in order to inherit the cultural gene of the Chinese nation.

Music creation:Music creation: to explore the enlightenment of "Weifeng" music to modern music creation, and the importance of integrating it into the education system to cultivate students' cultural accomplishment and aesthetic ability.

Cultural industry development: to analyze the potential of "Weifeng" music culture in promoting the development of related cultural products, promoting the local economic development and enhancing the sense of national identity.

1.6 Research framework

Section	Subsection	Description
Scope of Research	Literature Review and	- In-depth review of the "Airs of Wei" section in the Shijing poetry scripture .
	Interpretation	

Section	Subsection	Description
Historical and Cultural Background	Musical Characteristics Analysis	- Interpretation of original text, including meanings of verses and historical context.
		- Analysis of musical elements inferred from commentaries and archaeological discoveries.
		- Attempt to reconstruct musical forms of "Airs of Wei," including melody, harmony, and rhythm.
		- Reference to ancient music theory, archaeological finds, and ancient music literature.
Historical and Cultural Background	Wei State's Historical Background	- Relationship between music and social, cultural, religious, and aesthetic factors.
		- Examination of Wei State's history (political, economic, cultural changes) and their influence on "Airs of Wei" poetry and music.
Musicological Study	Musicological Analysis	- Comparison with other regions' poetry and music to explore regional cultural influences.
		- Analysis of scales, modes, structure from a musicological perspective.
		- Study of performance forms such as solo, ensemble, accompaniment, and their

Section	Subsection	Description
		integration with poetry to convey emotions.
		- Integration of knowledge from literature, history, anthropology, and folklore for a comprehensive study.
Interdisciplinary Research	Cross-disciplinary Approach	- Exploration of the role of "Airs of Wei" music in cultural transmission, social education, and folk activities.
		- Analysis of the modern significance of "Airs of Wei" music in today's society.
		- Study of its inspiration and application in modern music creation, cultural education, and international cultural exchange.
Modern Significance and Insights	Contemporary Value and Cultural Preservation	- Importance of studying "Airs of Wei" music for cultural preservation and understanding historical context.
		- "Airs of Wei" music as a unique study object for deepening understanding of music theory.
Research Importance	Musicological and Cultural Comparative Research	- Exploration of ancient music development and its implications for modern music.
		- Comparative study to reveal regional

Section	Subsection	Description
		characteristics and cultural exchange.
Geographical Scope of Research	Regional Population and Ethnic Groups	<ul style="list-style-type: none"> - Analysis of Wei State's population, including social classes and their cultural life. - Focus on the Huaxia ethnic group, with little reference to minority groups. - Examination of historical geography and modern geographical correspondence. - Core research area corresponds to modern regions like Anyang, Qi County, Puyang, Huaxian, Xinxiang, and parts of Zhengzhou. - Consideration of cultural influence on surrounding regions such as Jin and Qi States.
	Modern Geographical Correspondence	

Figure 1 Conceptual framework

CHAPTER 2

LITERATURE REVIEW

The research involves two aspects: to study the formal characteristics and historical context of traditional Chinese songs in the Weifeng part of the Shijing poetry scripture and to study the musical value of the songs within the Weifeng part of the Shijing poetry scripture. The researchers conducted a literature review to serve as a research guideline, divided into three parts as follows.

2.1 The Qi River Basin area in Hebi, Henan

In the article titled "Commentary on the Waterways Classic" (Chen, Q. 2009), it was mentioned that the Qihe River begins its journey at Qizi Mountain, which is located in Lingchuan County, Shanxi Province. It then flows through Linqi Township, which is located in Linzhou City, Henan Province, and then flows eastward until it reaches Daguidian, which is located in Hebi City for the same province. Subsequently, it takes a bend to the south and flows towards Qi County, which was once known as Chaoge. Ultimately, it travels eastward to Qimen, which is located in Xinzhen Township, Xun County, where it eventually meets the Wei River. Names of places like Linqi, Qi County, and Qimen are all derived from the fact that they are located in close vicinity to the Qihe River. Another river that dates back to ancient times is the Qihe River. In "the Shijing poetry scripture," which is considered to be the first collection of poetry in China, it is cited or directly alluded to about forty times. Along the banks of the Qihe River, a large number of ancient cultural sites and relics from the Yin-Shang period and pre-Yin-Shang times have been discovered. Some of these locations include the well-known Luliu Liuzhuang Yangshao Cultural Site, the Liuzhuang Pre-Shang Cultural Site, the Qi County Songyao Pre-Shang Cultural Site, the Dafandian Longshan to Shang-Zhou Cultural Three-Layer Site, and the Xincun Zhou Dynasty Noble Cemetery of the State of Wei. The presence of these highly inhabited ancient habitation sites and antiquities, which are situated in close proximity to the Qihe River, provide credible physical evidence that the Qihe River was an important water system within the province that was ruled by the

Shang Dynasty. On the other hand, the letter "Qi" (𣎵), which is a combination of the radicals for "water" (氵) and "qi" (氣), is not discovered in any of the oracle bone inscriptions. In the paper titled "The Archaeological Research on the Wei in the Western Zhou Dynasty—Based on the Sites and Tombs of Wei State" (Chen, K. 2019 [7]), it was mentioned that: This chapter will discuss the territories and capital cities that make up the Wei State. It was during the early Western Zhou Dynasty that the Wei State was established, and it was during the early Eastern Zhou Dynasty that the Qin State finally brought about its demise. Kangqiu, Qifeng, Caokh, Chuqiu, Diqiu, and Yeqiu were the numerous capital cities that were successively established throughout the more than 800 years that it has been in existence. In general, Chengyi was the most populous, and the area of the Wei State also continuously grew or contracted with the rise and fall of its strength. Chengyi was the most numerous. This study presents a preliminary discussion on the changes that have occurred in the capital cities and regions of the Wei State. The discussion is based on the combination of literary works and archeological finds. In the first section, we will discuss the capital city and territory of the Wei State during the Western Zhou Dynasty. "Kangqiu" and "Qifeng" were successively considered to be the capital city of the Wei State from the Western Zhou Dynasty until the early Spring and Autumn Period, as stated in the Qinghua Jian - Xinian (Bamboo Slips of Tsinghua University - Annals), which was released not too long ago. Nevertheless, Kang Shu was sealed at an undetermined time, and the precise sites of "Kangqiu" and "Qifeng" have been the subject of much discussion for a considerable amount of time. The research presented in this study investigates this matter in light of the ongoing publication of fresh materials. There is a record in Shiji: Zhou Benji (Records of the Historian—Basic Annals of the Zhou Dynasty) that states, "Yu gave each order to seal Lu, Yan, Cai, Guanhou, and others." This document serves as the foundation for the argument that Kang Shu was sealed in Kangqiu. This opinion, according to Li Xueqin, emerged from the skepticism that scholars of the Song Dynasty had over the style of the Classic of History. Li Xueqin also believes that this view was extensively disseminated as a result of the influence of the imperial examination system that was in place during that time. Although

this is the case, Guan Cai Shijia, also known as "The Family of Guan and Cai," in Shiji makes it very apparent that "Kang Shu, Ran Ji, and Cai Shu were all not yet sealed." There is little doubt that the accounts of the sealing of Kang Shu in the Zuo Zhuan and the Gongyang Zhuan during the reigns of King Cheng and King Kang of Zhou are discordant with one another. It would have been more appropriate for the sealing of Kang Shu to take place during the reign of King Wu. According to Qinghua Jian - Xinian, which is included in the Bamboo Slips of Tsinghua University - Annals, "Kangqiu was first built and sealed in Gengyin." This information pertains to the precise location where Kangqiu was initially sealed. It can be deduced from the passage that Kangqiu was initially sealed to Kang Shu. Based on the records of literature and gold inscriptions, it is beyond a doubt that Kangqiu was the location where Kang Shu completed his initial sealing. The fact that Kang Shu was given the name Kang Shu should be explained by the fact that he was named after the area where he was initially sealed, which was Kangqiu. This was not an epithet. First, the Shangshu (Book of Documents) contains an item with the title Kanggao, and the Kanggao Xushu (Annotation of Kanggao) adds that "King Cheng only managed the Cai, Kang Shu, and others, giving them land to establish the Kang State, making Kanggao, Jiuzuo, Zuo, and Zuo." In Zuo Zhuan, the book titled "The Fourth Year of Duke Ding of the State of Lu" contains a record of the division of territory and the bestowal of the surname. The record states that "Kang Shu was given land, and the people were named Kang." Moreover, in Zuo Zhuan - Xianggong Sinian, which is titled "The Ninth Year of Duke Xiang of the State of Lu," Kang Shu Xijia, also known as "The Family of Kang Shu," asserts that "The state of Tang was named after Tang Shu, and the state of Kang was named after Kang Shu." According to the records of the division of Kang Shu in Shiji and Zuo Zhuan, it can be deduced that Kang Shu had already been a subordinate state during the reign of King Cheng. It is very obvious that Zhuangzi and Sima Qian were not correct in their belief that Kang Shu was suspected. All of the inscriptions that are found on bronze vessels, such as the Kang Hou Ding (also known as the Tripod of Kang Hou), the Kang Hou Jian (also known as the Sword of Kang Hou), and others, all allude to 'Kang Hou' without the title 'Wei Hou,'

which also implies that the seal of Kang Shu ought to be in Kangu. During the time of Shu, the location of the initial capital of Wei, which was known as "Kangqiu," as well as the territory that comprised the Kang State. In light of the fact that Kang Shu was first sealed in Kangqiu, the precise location of Kangqiu has become an additional problem that needs to be resolved. Based on traditional perspectives, Kang is mostly considered to be located within the area of the State of Wei, which is situated between the states of Zhou and Ru, to the southeast of Chengzhou and to the north of the Yingshui River. According to this viewpoint, Kang Shu was sealed in Kang during the reign of King Wu. This viewpoint is mostly congruent with that viewpoint. The research conducted by Mr. Fu Sinian indicates that the states of Lu, Yan, and Qi were initially sealed in the southeast of Chengzhou. Yan was initially sealed in the region of the Heluo River, which is located in the present-day Luoyang, Henan Province. Lu was initially sealed in the mountainous region of the present-day Henan and Shandong provinces, at the intersection of the Yu, Ji, and E states. Fu was of the opinion that the might of the Zhou people during the time of King Wu was not capable of reaching Kangqiu, Qufu, and Qikhou respectively. As a preventive measure, this location was blocked off to Qi, Lu, Yan, and other states, and the statements made by these states are extremely accurate. A southern barrier for Chengzhou was formed by the states of Qi, Lu, and Yan, as well as other states, which were essentially placed on a line that was fewer than 200 kilometers south of Chengzhou. The enfeoffment of the Zhou people was carried out with the intention of "building a barrier with the enfeoffment" and "building a thick barrier with the enfeoffment." It would appear that the sub-enfeoffment of Qi, Lu, Yan, and other states should have been successful in accomplishing the goal of safeguarding Chengzhou and its defense, and it appears that there is no need to further enfeoff Kang Shu near Lu and Qi. It is written in the Bamboo Slips of Tsinghua University's Annals that Qinghua Jian - Xinian says, "First build the Wei State and seal it in Geng (Kang) Qiu, using the remaining people of Hou Yin." Due to the fact that the successors of the Yin people were divided into three states—Yan, Dun, and Wei—the author is of the opinion that Kangqiu was located within the boundaries of the former state of Yin. Therefore, it is

obvious that Kang was in Wei; consequently, the seal was also referred to as the "Wei Seal." Mr. Zhu Fenghan, on the other hand, is of the opinion that Kangqiu was not necessarily located within the borders of Wei but rather in the area of Wei. Kang Shu is referred to in the book as "Wei Shu" and "Wei Ren," both of which are titles that should not have been used at that time and are plainly titles that were imposed retroactively. In addition, there are scholars who believe that Qinghua Jian (Wu) (Bamboo Slips of Tsinghua University - Volume 5) is connected to Xinian (Annals). They believe that "Tang is located in Tangqiu" and is related to "Kangqiu" in Xinian (Annals). They consider "Tang" and "Kang" to be synonymous, and Tangqiu and Kangqiu to be the same location. This is situated in the region of the former Wei State between Xinxiang and Puyang in the present-day northern Henan Province, or in the present-day Qihe County and the Huang County area that falls under its jurisdiction. The author believes that Kangqiu should be located in the territory of the Yin Shang State, most likely in the Huang river basin around Anyang, and that the territory ruled by Kang Shu at that time may have only been in the Anyang area. This belief is based on a comprehensive review of the literature, archaeological discoveries, and various points of view. When it came to the boundary, Shu was enfeoffed. When King Cheng enfeoffed Kang Hou, the seal had already been granted to Kangqiu, according to the meaning of the inscriptions that were found on bronze utensils. When the records in Qinghua Jian - Xinian (Bamboo Slips of Tsinghua University - Annals) are reviewed together, it is determined that Kangqiu should be the location of the event. The "Ge" in the inscription should represent the boundary because King Cheng had already put an end to the Wu Geng revolt at this point in time. It is reasonable to assume that Mr. Li Xueqin's interpretation of the inscription, which reads, "The king is on a punitive expedition against Shang Yi, pacifying the rebellion, and then enfeoffing Kang Hou, designating Wei as its border," is accurate. "In the second year, he served as a military official, traveled to the east, and Yin was greatly shocked," said Zuojie Yun in Yizhoushu, which is a commentary on the Book of Documents written by Zuojie. The states of Shang served as the Zhou people's military base, and the Zhou people launched their assaults in the following order: first,

from the south of the Hedu River, then from the north, and last, from the northwest to the southeast. For this reason, the area of Wei, which was located in close proximity to the capital of Yin, was without a doubt accurate at that time. Mr. Chen Mengjia is of the opinion that Wei and Mo were situated at the same location as the capital of the late Shang Dynasty, which is today situated in the northeastern part of Qihe County in the city of Hebi. Taking this into consideration, Hou Gang was designated as the frontier of Kangqiu during that period of time. The Kang Hou Feng Ding, also known as the Tripod of Kang Hou Feng, is an extra bronze vessel inscription that dates back to King Cheng's era. It states that "Kang Hou served as the minister of works (Si Kong) in the court and made a sacrificial vessel, used as a treasure." There is also a reference to Kang Shu in this inscription. Wang Lan is of the opinion that Mr. Ke Zai, also known as Kang Hou, was one of the eight ministers of Yin during the time that King Wu was in power. Following the collapse of Shang, the Zhou people were confronted with dangers from both Shang Yi and Pu Gu. Even after the Kang State, the inscriptions on gold continue to record, on multiple occasions, that Kang Shu served as the eastern border of the state, and that Ke served as the commander of the army that was stationed there, primarily for the purpose of offering protection against adversaries from the east. The activity area of Kang Hou at that time should have been primarily located in the Anyang region, which is located to the north of what is now Qi County, according to the collection of inscriptions found on the two vessels. According to the Shangshu (Book of Documents) - Kanggao (Announcement to Kang), the seal of Kang Shu is referred to as "Meng Hou," and the inscriptions on gold also allude to him as Kang Hou. This demonstrates that Kang Shu's title of enfeoffment was Hou. It is said in the Shiji (Records of the Historian) - Wei Kangshu Shijia (The Family of Wei Kang Shu) that all of the rulers of the Wei State, beginning with Kang Shu and continuing through Qing Hou, were commonly referred to as Bo. Some academics are of the opinion that the so-called Bo of the six generations of rulers of the Wei State that followed Kang Bo was actually Zun, "Yi Wang Wei Hou," and that subsequent generations continued to refer to them as Wei Hou. The Gong Bimu Ming, also known as the Inscription on the Gong Bimu, reveals that Xie Fu, the king of

the Jin State during the second generation, was also known as "Tang Bo." Furthermore, academics have already proven that the system of enfeoffment was introduced during the Western Zhou Dynasty. The names of the kings of the four great vassal states of Jin, Lu, Qi, and Wei were all referred to as Fang Bo. The titles of the monarchs of the Jin State, beginning with Tang Shu and ending with Jing Gong, were all referred to as "Hou." Therefore, the official title of the rulers of Wei State ought to be Hou, and the Bo ought to be Fang Bo of the enfeoffment. It is recorded in the *Shiji* (Records of the Historian) that Jin Shijia (The Family of Jin) states that the region that was enfeoffed during the Tang period was "a hundred li." In general, the region that the Zhou kings first enfeoffed did not exceed one hundred li. This was due to the fact that political conditions, managerial capacities, and other subjective and objective causes were among the factors controlling the situation. As a result of the fact that Kang Shu and Shu Fu were both enfeoffed during the reign of King Cheng and that their titles were identical, it is reasonable to assume that their territory of authority did not exceed one hundred li. At the time that Kang Shu was enfeoffed, he defined the region to the south of what is now known as Qi County as the border. It was also feasible to the east, up to the region that is now known as Neihuang County, and its zone of authority should have been inside the Anyang region. Sites from the late Shang Dynasty were dispersed throughout the regions surrounding Yin Xu, which served as the capital of the late Shang Dynasty. This was especially true in the lower parts of the Huang river, which were the most densely populated places. The sites that were located in the Huang river basin during the late Shang Dynasty saw considerable alterations in comparison to those that were located during the same time period. Yin eventually abandoned its capital, and the number of people in the high reaches of the Huang river fell. On the other hand, the number of residents in the lower reaches of the river rose. An excavation has been carried out at the Xigao Ping site, which is located in the upper reaches of the Huang river. This site is a minor settlement site. The majority of the discoveries date back to the middle to late stages of the Western Zhou Dynasty. There is only a little amount of Shang culture that has been preserved, and there is one ash pit that dates back to the second phase of the

Yanxu period. The cultural relics that were discovered have a design that is characterized by a strong late Shang culture style, with a tiny amount of Zhou culture components. At the time of the Western Zhou Dynasty, the people who lived at the Xigao Ping site were most likely Yin refugees who had fled here. However, the Zhou people or Zhou culture should have invaded or impacted this region. Both the discovery of sites along the Huang river that date back to the Western Zhou Dynasty and the excavations that took place at the Xigao Ping site indicate that after the early Western Zhou Dynasty, the descendants of the Yin people who lived in the vicinity continued to reside and work in the area. It is possible that Kangqiu, which was given to Kang Shu, was situated in this area. In the event that Kangqiu was located in the vicinity of Yin Xu, the distances to Wei (which is now known as Qi County) and Ke (which is now known as Neihuang County) were around one hundred li. This distance is in line with the region that Kangqiu was enfeoffed with.

2.2 The historical development of the Shijing poetry scripture.

Primary Study of the Qin Ding Shi Jing Yue Pu Quan Shu is the title of the study that was published by Chai in 2011 (S1). Taking into consideration the information presented above, the Qianlong Emperor considered the musical temperament of the Shijing poetry text, which is known as "The Six Principles® Not Transmitted in Secret," to be the origin of sophisticated music for thousands of years. He was of the opinion that the rhythm of the old music of the Shijing poetry scripture had stayed essentially unaltered from the Han Dynasty to the Tang Dynasty, keeping to the idea of "one character, one note" in musical notation. This was the case despite the fact that the melody of the ancient music for the Shijing poetry scripture had changed. As a result of the Qianlong Emperor's belief that this was precisely what embodied the ancient intention of the music of the Shijing Poetry Scripture, he was of the opinion that the musical scores of the Shijing poetry scripture, which were composed by individuals such as Zhu Zaiyu during the Ming Dynasty and the National Music Supervisor Lv Nan during the Jiading period of the Ming Dynasty, did not achieve "one character, one note," and therefore lost the ancient intention. On top of that, the previous musical

scores of the Shijing poetry scripture had other shortcomings, which meant that they were not adequate enough to convey the splendor of the full Shijing Poetry Scripture. Therefore, the Qianlong Emperor thought it necessary to undertake a comprehensive musical notation of the Shijing poetry scripture. In order to fix the musical temperament that Zhu Zaiyu had produced, the Qianlong Emperor prepared the Correct Musical Temperament. In the fifty-third year of the Qianlong reign, the Qianlong Emperor issued an order to all of the princes and music officials, instructing them to set the pitch in accordance with the text of the Shijing Poetry Scripture, following the example of Regulating Music to Rectify Justice. Additionally, the Qianlong Emperor instructed them to compose music for the Shijing poetry scripture in accordance with the classification of the eight musical instruments. The musical notation must be fixed to "one character, one note" as the emperor has mandated. He is of the opinion that this is the only way that the aesthetic requirement of "great music and grand sound" can be satisfied. The Shijing Poetry Scripture was the subject of a complete musical notation that was created by the imperial order. This notation includes 305 original poems and six extra poems, for a total of 311 poems. The scores were broken down into five categories of musical instruments: xiao, di, zhong, qin, and se, with a total of 1,555 scores coming from each category. Therefore, in his "Yu" (preface) for putting together the musical scores of the Shijing Poetry Scripture, the Qianlong Emperor explained his thoughts on earlier musical scores of the Shijing Poetry Scripture. He stated that even though there were four chapters of Shijing Poetry Scripture music, such as "Wen Wang" and "Lu Ming," from the Wei and Jin dynasties, they did not show the pitch, which made it difficult for students to understand what they were listening to. Especially in Zhu Zaiyu's Complete Book of Music, there were many opinions on the "musical scores," that is, the musical scores only filled in the staff notation and did not indicate the pitch names such as "gong, shang, jue, zhi, yu," which would cause uncertainty in the tuning; while in Yu Ya's praise of Boiling the Millet, Thinking of the Civilization, and other fashionable tunes of the time, such as Bean Leaf Yellow, he used brand names and nicknames to add annotations, which inevitably vulgarized the ancient music, making it overly extravagant; and the musical scores he

composed used the "Zhengying and Heshang" tetrachord within an octave and were played sixteen times in a row, which seemed overly long; and the pitch in a single note was either too high or too complex and vulgar. To be more specific, the Qianlong Emperor was unsatisfied with Zhu Zaiyu's emphasis on "shang diao" (商调, a type of musical mode) in his work titled "Modulating Shang and Composing Shang." When it came to composing music, Zhu Zaiyu was adamant about using the term "zhou shi" (周诗, which refers to the Shijing Poetry Scripture) rather than "shang sheng" (商声, which is the sound of shang mode). The Qianlong Emperor was of the opinion that the "shang" in "shang diao" was actually a type of ancient mode, and not the "shang" in "xia shang" (蕤宾, which is a specific pitch in ancient Chinese music theory). It is worth noting that he utilized the "jue diao" (also known as "shang diao") score for The Shijing Poetry Scripture, the "gong diao" (also known as "gong diao") score for The Great Elegance, and the "yu diao" (also known as "yu diao") score for The Ode to Zhou. However, it is worth noting that he solely utilized the "shang diao" score for The Ode to Shang. The Emperor of Qianlong was of the opinion that Zhu Zaiyu's approach to music was excessively constraining and imposed. In his "Yu" for compiling the musical scores of the Shijing Poetry Scripture, the Qianlong Emperor also expressed the fundamental principles of compilation. These ideas include sticking to the aesthetics of ancient music and arguing for "one character, one note." It was only to suppress or elevate the pitch within the number of notes of a single character, rather than to please the audience by writing the notes in one character. Although there were also distinctions in the clarity and length of the music, which could be combined into a five-note or six-note scale, the purpose of these distinctions was not to please the audience. He was of the opinion that this was in fact a technique that adhered to the norms that had been established by the ancients. He particularly highlighted the fact that "Zhu Zaiyu's composition was too complex, either following conventions or improvising freely, which cannot be regarded as a standard," in addition to calling for "detailed additions and corrections." In an effort to get closer to the old musical concepts, he meticulously examined the verses and, as stated in the text, he utilized "a certain gong and a certain diao" for precise annotations.

Additionally, he indicated the word "seven sounds" in each score. During the same time period, the Emperor personally appointed a compilation committee, which was given the title "Ordering the Princes and Music Officials to Compose the Complete Musical Scores of the Shijing Poetry Scripture." As members, it consisted of Hanlin Academy Editor Xie Tangkan, Wuying Hall Editor Zhong Yuanzhu, Chief Censor Ji Yun, Lu Xixiong, Sun Shiyi, and Chief Supervisor of the General Office Lu Feibai. Additionally, the President was Prince Yongrong of the Sixth Rank, among other individuals. The Chief Compiler was Academician of the Cabinet Ji Xiaolan, Assistant Minister of Rites and Chief of the Ritual Department Zou Yixiao. The Compiler was Hanlin Academy Scholar Wu Jing, along with other individuals. Reviewers included Hanlin Academy Scholar Yu Minzhong, Wu Ying, and other individuals. The Proposer was Hanlin Academy Student Yu Baowu, who was the Deputy Supervisor of the Wuying Hall De Guang.

There was a publication of the essay titled "Music Education Revitalization: this translation of the Shijing poetry scripture" (Wu, Y. 2023 [1]). Due to the fact that: First, the scripture of the Shijing poetry The scripture of Shijing poetry is comprised of 305 pieces, of which 311 parts have been confirmed. These pieces include 160 pieces of Feng, 105 pieces of Ya, and 40 pieces of Song and are all confirmed. Furthermore, there are six pieces of Shengshi that can only be identified by their titles and do not include any content. The oldest term for this book was "Shi" (Poetry), which is also known as "Mo" (Ink). This indicates that the Shijing poetry scripture was referred to as "Jing" (Classic) beginning during the period of the Warring States. This is the "Liu Jing" (Six Classics) in question. In the course of the Spring and Autumn Period, the Western Zhou Dynasty was responsible for the formation of the Shijing poetic scripture, which was completed after around five hundred years. When we talk about "poetry" in this context, we are not referring to Tang poetry but rather to the Shijing Poetry Scripture. The scripture of Shijing poetry is considered to be the beginning of literature. In the same vein, the "qin" (a zither with seven strings) that is referenced in the article "qin and calligraphy" is not the piano. Among the four arts of qin, qi (a strategic board game), calligraphy, and painting, the "qin" is considered to be the most famous of all Chinese musical instruments. It has a

history that spans over three thousand years and is considered to be the king of all Chinese musical instruments. Songs played on the qin are referred to as xian ge (stringed songs) and yue ge (melodic songs) when they are encountered. The Analects of Confucius state that "the Shijing poetry scripture contains three hundred pieces, and Confucius composed music for all of them." This is also stated in the Shijing poetry scripture. It is for this reason that the Shijing poetry scripture is not only the source of literature but also the source of music. There are as many as 29 different kinds of ancient musical instruments that are listed in the Shijing Poetry Scripture. When we bring the Shijing poetry scripture back to its original form, which was written in oracle bone character and bronze inscriptions from the Western Zhou Dynasty, we will discover that it is also the origin of Confucian thought. In the event that we understand the Shijing poetry scripture in conjunction with the Book of Changes, we will discover that the Shijing poetry scripture incorporates the philosophical concept of "the unity of heaven and man." In addition to governing the nation, it looks up to heaven and observes the earth. It also considers China to be a family and considers the entire world to be a single entity. According to the Zhou Dynasty, this is the cultural concept that was promoted. The scripture of Shijing poetry has an emphasis on elegance and beauty, explores the similarities and differences between literature and philosophy, and incorporates the remarkable accomplishments of culture and music. In addition, the Shijing poetry scripture is responsible for establishing the aesthetic thought of ancient Chinese music. This includes the philosophical foundation of the unity of heaven and man, the aesthetic pursuit of sublimation of qi (vital energy) and shen (spirit), and the highest state of presenting all aspects to the fullest extent possible. The characters used in Chinese are ideograms. There is a world, a universe, and a bodhi tree within each and every character in the Shijing poetry text. Each and every one of these characters has its own distinct and comprehensive significance. The Shijing poetry scripture is comparable to Tang poetry in the sense that both have histories and backgrounds; nonetheless, the content of the poetry is more important than the history of the poetry itself. Poetry contains historical records, and the Shijing Poetry Scripture has more than three

hundred notable pieces. These pieces address a variety of topics, including those that are about things and those that are about concepts. In what way should the Shijing Poetry Scripture be read? Either interpreting it character by character or going for a more open-ended interpretation is the best course of action. With the exception of the characters "Li" (which means ritual) and "Dao" (which means manner), these two characters in the Shijing Poetry Scripture are difficult to comprehend. A quote attributed to Confucius states that "without learning poetry, one cannot speak." The Zhou royal dynasty uses the Shijing poetry scripture as the measure of success when it comes to governing the realm. It is impossible to have a conversation on national governance if one does not study poetry and are not familiar with standards. The Guanju is the standard for the monarch of the Western Zhou Dynasty, the Juan'er is the standard for the members of the royal family, and the third piece, "The Great Oath," is the standard for the ruler. These three pieces are distinguished from one another by their respective roles. Confucius uttered the following words: "Let it be according to the rites; let it be according to the rites; let people study in order to modify, to supplement, to develop, and to finish it." The purpose of this is to prevent anybody from attempting to change, supplement, develop, and finish it without first according to the protocol. This is the act of reading poetry, gaining knowledge from it, becoming close to it, employing it for the purpose of enlightenment, employing it for tenderness, and employing it for transformation. The Shijing poetic text serves as the foundation for the national code of ethics. According to Confucius, the Shijing poetry scripture is comprised of three hundred different sections, and each word encompasses a great deal of meaning. It is impossible for people to adequately explain their thoughts. It is impossible to adequately express the magnificence of the Shijing poetry scripture.

The Shijing poetry scripture is the music of the Shijing. Poetry, music, and dance are all elements that are incorporated into the Shijing poetry scripture, which consists of three hundred poems in its original form. Mozi Gongmeng made the following statement: "Recite the Shijing poetry scripture three hundred, sing the Shijing poetry scripture three hundred, and dance the Shijing poetry scripture three hundred."

"Three hundred and five pieces, all of which Confucius composed music for, to match the Shao, Wu, Ya, and Song," this is another statement that can be found in the Analects of Confucius. Music is the defining characteristic of both music culture and ritual. As can be observed in the interplay of poetry, music, and dance throughout the Zhou Dynasty, as well as in the collection of folk songs, the assignment of poems to music, and the moral and ethical ideals that are conveyed in music and dance, poetry and music were naturally intertwined during this time period. Following the flowering of poetry and music culture during the Western Zhou Dynasty, it eventually diverged from the Spring and Autumn Period and transitioned into the Warring States Period. The poetry of the Shijing poetry scripture was passed down from one generation to the next by Confucian scholars, so transforming it into a renowned textbook for the study of national studies. A classic work that incorporates poetry, music, ceremonies, and music, as well as the full cultural implications of morality, ethics, politics, and history, the Shijing Poetry Scripture has been passed down for thousands of years and interpreted by generations of scholars. It is a work that has been passed down from generation to generation. The kind and honest nature of the Chinese people has been shaped in large part by the poetry, music, and rituals that have been practiced throughout cultural history. To this day, the "Li" (ritual) continues to serve the functions of managing the nation, establishing social order, regulating the people, and providing benefits to future generations. It is still important to conduct in-depth research on the combination of poetry, music, and rituals. In the present day, Professor Gu Jianfen is responsible for writing poetry for the Shijing Poetry Scripture, and the innovation of learning the qin is like a clear stream. The musical traditions of the Shijing have been passed down to me, and I have been working to promote music that is exquisite. Over the course of thousands of years, I have gone across time, allowing the world to return to spring! 3. The Shijing poetry scripture's musical scores on the musical score The question is, how many different versions of the Shijing poetry text have been published from ancient times? A concise summary of it can be found in the preface to Professor Du's introduction. In addition to doing specialized research on this subject, Professor Hong of the Hong Kong Institute of

Education and Professor Qiyu of the Shanghai Conservatory of Music have authored a book titled "Music Research of the Shijing Poetry Scripture and Chu Ci," which was published by Shanghai Ancient Books Publishing House. This is a condensed version of the story, with additional explanations included. During the Southern Song Dynasty, Zhao Yansu, a successful candidate in the imperial examination, is credited with recording the first known score of the Shijing poetry scripture. This score is currently considered to be the earliest to be recorded. A total of twelve songs were performed during the "Drinking and Offering Sacrifices" ritual that took place during the Kaiyuan period (713-741) of the Tang Dynasty. These songs are included on the record. The composition consists of six parts of Xiaoya, including "Luming" (Four^{②①}), "Huanghuangzhehua" (Royal Splendor), "Yuli" (Fish Tail), "Nanyoujiayu" (Fish in the South), and "Nanshantai." Additionally, there are three pieces of Guofeng, namely "Guanju" (Cooing and Wooing), "Juan'er" (Ospreys), and "Caowu" (Plucking Weeds). Recorded with the lupu, which is a way of recording music, this score was included in the Yili Jingzhuan (Commentary on the Rites) that was written by Zhu Xi during the Song Dynasty. It was given the name "Fengya Shier Shipu" (Twelve Poems of the Shijing poetic scripture in the Ancient Music Style). The "Fengya Shier Shipu" album that was recorded by Lulu is distinguished by the fact that it does not record the beat, and all of the songs begin and conclude with the same note. The Yuele seven-tone scale, which is also referred to as the Guyin scale, is utilized in each of the twelve songs. It is possible for people to comprehend, with the help of the lupu, that the one-character-one-note method is most likely the method that is most similar to the ancient singing style. Xiong Penglai, a well-known musician who lived during the Yuan Dynasty, held the belief that poetry could be sung and could also be used as an accompaniment for the qin. Through his compilation of the Sepu (Book of 藁), he presented it to the world as a compilation of musical compositions that were associated with the Shijing Poetry Scripture. Among the techniques that he utilized were sepu, gongchi, and a variety of yuepu, which are musical scores. "Twelve Poems of the Shijing Poetry Scripture" was included in the second volume, which he referred to as "Old Score." In addition, he

composed twenty poems of his own and referred to them as "New Score." Both of these endeavors took place simultaneously. There are more changes in rhythm and speed, and he devised the double-line score, which aligns the lupu with the gongchi scale. The new score is still composed with one character per note, but there are more variations in rhythm and style. One of the most well-known musicians and scholars of the Ming Dynasty, Zhu Zaiyu, is credited with developing the "Equal Temperament of Twelve Averages." His score first consisted of the "Twelve Poems of the Shijing Poetry Scripture," and then he went on to construct fifty pieces of Xiangyin Shile Pu, which is a score of rural drinking songs. The score is one of a kind since it solely records the techniques for playing the qin, it is packed with information, and it has twenty-five pieces from the Zhou Nan and Zhao Nan regions that were combined into instrumental music without lyrics. When the Ming Dynasty came to an end, the Weishi Yuepu, also known as the Score of the Wei Family, was in the possession of the imperial music officer of the court, Wei Shuanghou. In an effort to steer clear of the chaos that was caused by the conflict between the East and the West in Japan, he brought over two hundred pieces of old music to Japan for the purpose of teaching. It was later that his grandson Wei Liangfu, who was of the fourth generation, compiled the book into Weishi Yuepu. This version of the book was passed down as the Zhu Zaiyu version by Wei Liangfu, and not as the "Fengya Shier Shipu." During the Qing Dynasty, which was a period that placed an emphasis on simplicity, humility, proof, and going back to the source, Han learning achieved great success. Additionally, the highest point was obtained in the study of history and classics. Emperor Qianlong gave orders to his ministers and intellectuals to produce the Qin Ding Shi Jing Yue Pu Quan Shu, also known as the Complete Book of Music Scores of the Shijing Poetry Scripture. This was a massive collection of poetry scores that included 1555 scores, with a total of 311 parts (311 pieces, each having five sections). The Lu Yin Hui Kao, commonly known as the Compilation of Music Scores, was published during the Qing Dynasty and contained a collection of music scores composed by Qiu Zhi. The majority of the poetry scores that have been discovered throughout history adhere to the custom of transmitting scores during the Tang Dynasty

or recording scores that already exist to this day. After that, they create fresh musical scores. The Qin Ding Shi Jing Yue Pu Quan Shu is the only piece that belongs to the Gaogu Version. It has 311 parts and 1555 scores, all of which are created based on the "Fengya Shier Shipu," employing the Yuele scale and keeping the tradition of one character per note. The people will be able to experience the blending of poetry, music, and rituals through the use of this book, which will impress them with beauty, inspire their emotions, and emphasize the significance of music instruction.

4. The Music Scores of the Shijing poetry scripture that are contained within the Siku Quanshu (Complete Library in Four Sections) The Siku Quanshu, which is sometimes referred to as the Qin Ding Si Ku Quan Shu (Complete Library in Four Sections Ordered by the Emperor), is a comprehensive collection of literature that was compiled during the Qing Dynasty under the direction of Emperor Qianlong. Over three hundred and thirty high-ranking officials and experts, including Ji Yun, contributed to its compilation. It took thirteen years to finish, and there were a total of three thousand eight hundred persons involved in the copying process. Classics are referred to as Jing, whereas history is referred to as Shi, philosophy is referred to as Zi, and collections are referred to as Ji. There are a total of 3462 different categories of books contained inside the Wenjin Pavilion collection, which may be broken down into 79338 volumes and 36000 volumes respectively. The four copies of the Siku Quanshu were kept in the Wenxuan Pavilion of the Forbidden City, the Yuanmingyuan Wenxuan Pavilion, the Liaoning Shenyang Wensu Pavilion, and the Hebei Chengde Wenjin Pavilion, which are together referred to as the "Northern Four Pavilions." This occurred after the compilation of the Siku Quanshu was finished. There were three other pieces that were kept at the Wenhui Pavilion in Yangzhou, the Wenzhong Pavilion in Zhenjiang, and the Wenlan Pavilion in Hangzhou. These three pavilions are collectively referred to as the "Southern Three Pavilions." The Wenlan Pavilion collection is the sole duplicate of the "Southern Three Pavilions" that has survived to the point of preservation. When the Anglo-French Allied Forces invaded the Old Summer Palace in 1860, the collection that was housed in the Wenlan Pavilion was tragically destroyed by fire. During the times of the Taiping Heavenly Kingdom

movement, the writings belonging to the Wenhui Pavilion and the Wenzhong Pavilion were misplaced. In the aftermath of the Taiping Rebellion in 1861, which resulted in the fall of Hangzhou, the writings were dispersed among numerous individuals. They later collected the remnants of the Siku Quanshu manuscripts around the country, meticulously compiled and supplemented them, and restored them to their former state, which made them even more valuable than other versions. This was accomplished with the help of Qian Xin, Zhang Zongxiang, and other individuals. During the War of Resistance, Chen Xunci, the director of the Zhejiang Library, recruited the staff and resources necessary to develop the Wenlan Pavilion collection. This was done with the intention of safeguarding the Wenlan Pavilion collection. There was a large amount of overlap between the route and the route that Zhejiang University was taking along its westward movement at that time. After traveling a distance of more than 2500 kilometers, the books were first transferred to Guiyang, Guizhou, for storage, and then transported to Chongqing for safety. The journey began in Hangzhou and included stops in Fuyang, Jiande, Pucheng, Jiangshan, Nanchang, Changsha, and other locations. In the ninth year of the Republic of China, it was moved to five different provinces and towns before being brought back to the Hangzhou Library in July 1946. Since then, it has been a treasure for the Zhejiang Provincial Library. This book contains the music score that was taken from the printed version of the Hangzhou Library that was published in the Wenlan Pavilion. This version is the entire version that was authorized by the emperor and is referred to as the Qin Ding Shi Jing Yue Pu Quan Shu. When compared to other versions, the Wenlan Pavilion collection is distinguished by the fact that its material is more comprehensive, the version is superior, and the layout is more realistic. The initial graphic illustrates the original musical score style that was used in the Qin Ding Shi Jing Yue Pu Quan Shu game. There are a total of thirty-one volumes in the Wenlan Pavilion edition of the Qin Ding Shi Jing Yue Pu Quan Shu. One of these volumes is the Qin Ding Le Lv Zheng Shu, which is a book that contains the rites and music norms. The following is a list of the primary characteristics of this musical score: There are many of different kinds of instrumental music, and there are eight different

kinds of instruments: the qin, the se, the zhong, the qing, the sheng, the gu, and the zhe. Among the various varieties of music are jin, which means metal, shi, which means stone, si, which means silk, zhu, which means bamboo, pao, which means gourd, tu, which means earth, ge, which means leather, and mu, which means wood. Some of these instruments, which are essentially included in the National Treasure Exhibition Catalogue of Musical Instruments, have been performed by the Central Conservatory of Music during the course of the past few years. However, in contrast to the musical instruments that are arranged in the Shijing Poetry Scripture, there is already music composed for the zhonggu, but there is no music composed for the qin or the se. A wide variety of techniques are utilized in the process of recording musical scores. These techniques include lupu, gongchi pu, guangshang zi pu, qianzi pu, and sezhi pu. As an illustration, the "Taoyao" is comprised of three chapters, the first of which is written in five sections, the second of which is also written in five sections, and the order of the sections is xiao, zhong, da, yi, and yu. The method of arrangement is to place the xiao at the beginning, the zhong in the middle, and the se and qin in harmony with each other in four or five parts. The inventive methods of production are highly developed. The 1555 scores all adhere to the "Fengya Shier Shipu" in accordance with the "Tang Chuan Song Ji" (Anthology of Songs Transmitted from the Tang Dynasty). This is accomplished by the utilization of the one-character-one-note system and the Yuele scale (Gu Yin scale), which consists of 14 tones such as zhuo, jun, qing, jun, and so on. Taking into consideration the aesthetics of music, it embodies the ideas of Confucianism and Taoism. It is a reflection of the Taoist belief that "great music is rare in sound," while the Confucian concepts of "harmony" and "great music is simple and profound" are expressed in music. The use of one character per note represents this concept. In the Shijing poetry text, the purpose of generating music is to purify people's thoughts through music that is "simple and profound, rare in sound." This is accomplished by attaining the goals of harmonizing songs, educating people with music, and teaching music. It is possible to refer to the music scores as a masterpiece of Chinese calligraphy just because they are written by hand. While the author was in the process of

transcribing the scores, he or she copied them one stroke at a time, gradually becoming acquainted with them. Following the completion of the author's training in exquisite writing, the simplified characters were then translated into music scores, and the qin was then played in accordance with the scores.

2.3 Hebi and Qi River Basin are related to the Weifeng part of the Shijing poetry scripture.

It was mentioned in the essay "Eternal Splendor and Timelessness: The Qi River in the Shijing Poetry Scripture" (Yao, J. 2014 [5]) that the following items were included: According to the Shijing poetic text, the Qi River A. Liquan Yao The Qi River is a river that is both beautiful and ancient. It is said that one of the cradles of Chinese culture is the fertile loess that is located on both sides of the Qi River. In the past, our forefathers were responsible for the creation of a remarkable ancient culture in this region. This culture also gave birth to a heartbreaking and tragic love story that became a household legend in the past. In order for us to have a complete understanding of the Qi River, to cultivate and make use of the resources supplied by the Qi River, and to encourage tourism and the economic growth of Qibing, it is of the utmost importance that we carefully sort out and analyze these priceless legacies. A passage from The Shijing Poetry Scripture is when the name of the Qi River was first mentioned. In the Shijing poetry text, the chapters that describe the Qi River are referred to as Qifeng, Binfeng, and Weifeng in Difeng. This is due to the fact that these three states had exceptionally strong connections to the Qi River. Following the destruction of the Shang Dynasty, King Wu of Zhou appointed his younger brother Wu Geng Fu as the Duke of Wei, putting him in charge of the remaining members of the Shang people. However, King Wu of Zhou did not feel completely secure in his position, so he divided the territory of the Duke of Wei into three distinct regions. Chao Song ruled the northern region as the state of Yan, Chao Ge ruled the southern region as the state of Kuai, and Chao Hu ruled the eastern region as the state of Wei. Guan Shu, Cai Shu, and Huo Shu were responsible for managing and supervising Wu Geng Fu. These three individuals are referred to as the Three Supervisors of Wei. Following the passing of Wu Geng Fu, the Duke of Zhou took

charge of the administration of the realm. Guan Shu and Cai Shu, along with Wu Geng, devised a plot to overthrow the government. In order to put down the uprising that was taking place in the east, the Duke of Zhou led an army that took three years to reach its conclusion. As a result of Guan Shu's murder of Wu Geng, Cai Shu became the ruler. Despite the fact that it is still referred to as the state of Wei, the three territories were separated and entrusted to young Kang Shu. Because the states of Yan and Kuai were only in existence for a few decades, many people referred to Qi Feng, Bin Feng, and Weifeng as the Three Winds of the State of Wei. This was because the states of Yan and Kuai were relatively new. Within the Shijing poetry text, there are six chapters that provide a description of the Qi River. These chapters are as follows: Quan Shui (Spring Water), Sang Zhong (Mulberry Field), Qi Ao (The Floods of Qi), Min (Bitter), Zhu Gan (Bamboo Pole), and You Hu (Fox). The breathtaking landscapes that may be found on both sides of the Qi River are Weifeng and Qi Ao. By the way, ru gui ru bi, kuang xi kuang xi, qi zhong jiao xi, xi xi xu xi, and bu Wei xu xi are all correct. In addition to being the most well-known chapter in the Shijing Poetry Scripture that describes the Qi River, this particular chapter is also an excellent example of the other chapters in the Shijing Poetry Scripture that describe the Qi River. The Qi River is no longer a place name in this poem; rather, it is a scene and an imagery. This is in contrast to previous chapters in The Shijing Poetry Scripture that describe the Qi River. It is extremely valuable in the classics that were written two thousand years ago, despite the fact that there are only two sentences. We need to read this chapter in conjunction with the one that comes after it, Sang Zhong, if we want to have a complete understanding of the landscape on both sides of the Qi River. We can see the following sight: the water is crystal clear and flowing, the smoke is thick and billowing, and there are big bamboo woods on both sides of the Qi River. You may envision this scene. Large stretches of forest may be found beyond the bamboo woods, and the fields are surrounded by oil fields that are green in color, with lovely wheat fields in the middle of the oil fields. This is a picture of the Qi River in ancient times, when it was a beautiful and flourishing body of water! We are able to assert that the amount of water that flowed down the Qi River in ancient times

was rather substantial. The document known as the Shui Jing Zhu (Commentary on the Waterways Classic) states that in ancient times, there were six or seven rivers that flowed into the land that is now known as Hebi City. During that ancient period, the Qi River was one of the water systems; however, its mainline was no longer existing. The You Quan River, the Mo River, the Quan River, the Ma Gou River, the Fei Quan River, and other rivers are among those that are referenced in Shijing, which is a compilation of ancient Chinese poetry. Because of this, the amount of water that flows through the Qi River is fairly substantial. After we have discussed the poem Weifeng · Bin, we shall not use the term "Qi Shui Tang Tang" to describe the Qi River until a later time. The term "tang" refers to the crashing waves. It is not because of this poetry that we say that the two banks of the Qi River are enormous bamboo woods; rather, it is due of the developed water system on both sides of the Qi River in ancient times, fertile soil, and dense bamboo forests, which are collectively referred to as Qi Yuan Zhu. What happened to the bamboo that was used in Qi Yuan? As stated in the Shui Jing Zhu, the Yellow River shifted its path during the reign of Emperor Wu of Han. In order to prevent the river from flowing in the opposite direction, the Emperor ordered the bamboo of Qi to be cut down. After that, a further catastrophic event occurred. Kuai Xun, who was appointed as the Grand Guardian of the Interior during the early Eastern Han Dynasty, was responsible for cutting down bamboo from Qi Yuan to use as arrow shafts. He had a total of over a million of these shafts, which ensured that the military was well-equipped. Following Kuai Xun's return, he emerged victorious in the conflict; nevertheless, the bamboo of the Qi River was utterly annihilated and was never able to be recovered. The presence of bamboo forests on the Qi River is difficult to find in modern times. Even in the Shijing Poetry Scripture, the terms "San Lin" (forests) and "Mai Tian" (wheat fields) appear numerous times, which are allusions to the absence of bamboo. The "Ao" in the poem, Bo Wu Zhi, is thought to be the "Ao," which is a reference to the location where the water flows and turns. Additionally, the river flows through the corner of Fei, which is a location that is rich in literary and artistic significance. "Precious stones" is what "Xiu" signifies. Forgetting is what "Yan" signifies. Heels are referred to as

"chong er." The decorations that are located along the seam of the deerskin cap are referred to as Hui Zhi. There is a sort of carriage known as Chong Jiao that is reserved for high-ranking officials, while Xi Xi is merely a jest. It is now possible to understand the overall meaning of the poem after these terms have been clarified. The image of a dignified and elegant guy dressed in exquisite and wealthy apparel is depicted in the beginning of this poem, which begins with the bamboo rising. This poem is cited in both *The Great Learning* and *The Analects*, and the *Shijing* poetry scripture series by Zhu Xi and *Collection of Poems* by Zhu Xi consider this to be a poem commemorating Wei Wu Gong by the people of Wei. While this interpretation appears to be feasible, it is also possible that this poem is simply an ordinary lyric of praise. Due to the fact that beauty has always been about more than just one's physical appearance; it also involves one's personality. In addition, there is a notion that gorgeous men are accorded a higher level of respect and admiration. To add insult to injury, attractive men are accorded a higher level of respect and are not likely to go underappreciated whatsoever. Both the legendary tale of "Watching the Heavenly Night Banquet of Killing Wei Jian" from the Eastern Jin Dynasty and the narrative of Pan An being tossed fruits by ladies when he walked out during the Jin Dynasty would not exist if it were not for the fact that women threw fruits at him when he went out during that time. Two, the most heartbreaking love song of the Tavern, which is sung by Weifeng and Min One of the most well-known and emotionally moving poems in the *Shijing* Poetry Scripture is this one. In our opinion, this poem contains two themes that are very significant and should not be overlooked. Initially, the poem included a number of different names for locations, such as "Send him off to Qi, to Dun Qiu." One Dun Qiu can be found in Xianqingfeng, while the other can be found in Xianqi County, which is located south of the Qi River. It should come as no surprise that the Dun Qiu in Qingfeng is not the same as the Dun Qiu described in the poem, and that the Dun Qiu in question is located on the southern bank of the Qi River. When it comes to sending her boyfriend to the opposite bank of the river, it is highly improbable that a young girl would be unwilling to split ways with someone she loved. With this in mind, it is reasonable to assume that the residences of the young girl, the Qi

River, and Dun Qiu should not be located too far off from one another. When they are in love, young men and women typically do not ride horses and chariots to travel in a hurry. Instead, they walk leisurely while holding hands and the moonlight shines on them. Additionally, during that time period, chariots were used as military vehicles, and there were only one hundred chariots in a country. This meant that the average person did not have access to these vehicles. A significant amount of time would pass before riding horses became a common practice. Therefore, strolling at a moderate pace and saying goodbye to two or three li is already experienced as a profound sensation. In the event that we are extra cautious and double the distance, the maximum amount of time that we can send him away is already five li. Given that the Qi River serves as the focal point, it follows that the young girl must fall inside the territory of the Dashudian of today. At that point in time, was Dashudian considered a village? There is a high probability that it is a city. A second perspective states that the name Dashudian was given to the region when King Wu of Zhou was responsible for the destruction of the Shang Dynasty. It was during this time when King Wu of Zhou "scattered the deer platform money, issued the giant axe" as a prize for those who had followed him, and the Lu Tai was located in Dashudian. At that time, Dashudian was a part of the state of Wei, which meant that it was the state's national granary. This was because Dashudian was under the control of the state of Wei. Dashudian was not a little town at that time; rather, it was a metropolis with a huge population, as evidenced by the fact that its population was numerous and well-known, and that it had the capacity to station a strong army. The poem's "Cheng Bi Tu Dan" is another piece of evidence that is quite convincing. The term "Tu Dan" refers to the deteriorating city walls. Only the capitals of the states where people gathered had city walls in ancient times, and only capitals could afford to build city walls. This was because the area was sparsely populated at the time. How did the city walls come to be in such a state of disrepair? According to our speculation, it is mostly connected to the uprising that was led by the Duke of Zhou. Guan Cai and the Duke of Zhou engaged in combat here, which resulted in the destruction of the defensive fortifications. When all of the aforementioned information is taken into

consideration, together with the history of the Duke of Zhou's division of Yan, Kuai, and Wei, which we have discussed previously, the importance of this once-famous city of Tongdu Dayi becomes more apparent. We can nevertheless confidently conjecture that Dashudian was the capital of the ancient state of Kuai, despite the fact that there is still a lack of additional direct evidence and archeological support for this particular hypothesis. Some people believe that Guan Guan is a tiny location name, while others believe that it is the north gate of Chaoge, which is already a topic for another dispute. Guan Guan is one of the names of another place in the poem. It is an exceptional piece of work in The Shijing Poetry Scripture because it is a heartfelt love story that has a rich narrative, a comprehensive story, and beautiful description. It also has feelings that are genuine and genuine, and the prose is rich and colorful. Di Feng, Quan Shui, Weifeng, and Zhu Gan are the individuals who are experiencing feelings of nostalgia for their homeland. Both of these poems convey a profound sense of longing for one's native nation. The Shijing poetry scripture is the collective psychological foundation of society, becoming a complete code of conduct from the inside out and gradually internalizing into a deep social psychological accumulation, integrating into our flesh and blood, making people become rootless water and aimless wood once they leave the complex social environment woven by various blood relationships, floating in the air, thus forming a homesickness that is inseparable from us. After we have grasped this particular point, we will be able to comprehend the reasons for the profound, indelible, and enduring feelings of longing for one's native nation. The longer time passes, the more intense and persistent it becomes, constantly missing the homeland without being aware of it, and at the same time, we can understand why the beautiful, sweet, happy, and painful memories are intertwined in the rich and intense nostalgia in the poems Zhu Gan and Quan Shui, and we can understand why the grass and trees in the memory of the homeland are so beautiful, moving, and deeply hidden in the softest and most untouchable part of the mind.

2.4 The importance of music in the Weifeng part of the Shijing poetry scripture

From the perspective of Chinese traditional culture, the article examines the musical significance of the Shijing poetry scripture. According to Pei, C. (2021), the Shijing poetry scripture is not only the earliest collection of poetry to be published in China, but it also occupies a remarkable position in the annals of music history. The Shijing poetry scripture incorporates not just music for ancestral temple sacrifices but also folk music, reflecting the social realities and cultural landscape of the period from the Western Zhou Dynasty to the mid-Spring and Autumn Period. It contains a wide range of themes and subjects, and it includes music for an extensive range of subjects. Both the maintenance and perpetuation of traditional Chinese culture are significantly aided by its presence. In contemporary research, the examination of the structural qualities and writing skills of the text in the Shijing poetry scripture in order to unravel its musical properties continues to hold a great deal of academic importance. In light of this, this study investigates the musical value that is encoded within the Shijing Poetry Scripture, taking traditional Chinese culture as its point of departure.

2.5 Understanding the traditional music in the Weifeng part of the Shijing poetry scripture

The journal article entitled "A Brief Analysis of the Musical System and Characteristics of the Shijing Poetry Scripture," The Shijing poetry scripture has had a significant impact on Chinese culture and musical art, and it possesses an extraordinarily rich study value, according to Bai, M. (2019). This scripture is considered to be a cultural and artistic treasure from China's pre-Qin period. As a result of its verses, which demonstrate the lofty artistic domain in which old lyrics, rhythms, and poetry beautifully complement one other, it has become known as "all 300 poems have tunes." From a "musicological" point of view, we will investigate the musical system presented in the Shijing poetry text, diving into its musical ontology and qualities.

2.6 Ancient musical pieces derived from the Weifeng part of the Shijing poetry scripture

The article "Music Education Revitalization. Wu, Y (2023)" mentioned that "Qiao song, Mang song, Boxi song, Suoren song, and Mugua song. "The analysis of song score.

In the article "Research on the Music Scores of The Shijing poetry scripture", Han, L (2022) said as follows: The music score of the book of songs is a Book of poetry and music score of the Qing Dynasty written by Emperor Qianlong in the 53rd year of Emperor Qianlong (1788), which is contained in the Si Ku Quan Shu. The book contains 305 poems of Feng, Ya and song, as well as 6 poems of "imperial tonic Sheng poems", with a total of 311 poems. It is a poetic music score of vocal music and instrumental music of various spectral types, which adopts the musical notation of "one word one sound" of ancient music. The book is an important music work compiled by the Qing government in an all-round way based on "Lv Lv Zheng Yi", and it is also the only music score of 311 poems in the book of songs.

Taking the music score of the book of songs as the research object, this paper tries to make a breakthrough on the basis of previous studies by using three research methods: literature research method, music law discrimination method and music analysis method. Combined with the results of the author's interpretation of ancient music scores, this paper explores the musical connotation of music scores in the book of songs from both macro and micro aspects, such as musical thought, melody, rhythm and rhythm, and explores Qianlong's "retro" music aesthetics and "ancient innovation" music making style.

From the macro perspective of the music score of the book of songs, taking time as the axis, through the study of the historical development, ritual and music system and music culture of the Qing Dynasty, it is concluded that Emperor Qianlong's attitude changed before and after compiling the music score of the book of songs, in order to explore the origin of the book in the history of the Qing Dynasty. In this regard, different from the past, it is the first time to examine the actual compilers of the music department ministers such as Qianlong, Debao and Zou Yixiao, who embody the

music thought of music score of the book of songs for the first time. It can be seen that the book not only reflects the music thought of the ruler Qianlong's pursuit of "retro" and the music making style of "ancient innovation", but also reflects the music thought of Deibao, Zou Yixiao and other music department ministers who compiled the book. Finally, it explores the spread and changes of the music score of the book of songs from the Tang and Song Dynasties to the Ming and Qing Dynasties. Through the comparative analysis of 13 ancient music scores, this paper demonstrates the transformation relationship between the ancient music scores such as the music score of the book of songs, the elegant twelve poetry score, the new poetry score, the Weishi music score and the complete book of music rules. There are great differences in the way of notation and music form from the past, which shows that the book of songs music score is of great significance in history. In addition, based on the collected four versions of the musicscore of the book of songs were compared, and finally selected the Siku Quanshu wenyuange book as the research object.

In the micro understanding of the music score of the book of songs, it is mainly studied from two aspects: the score book and the music law of the music score of the book of songs. On the one hand, it makes a comprehensive and systematic study on the music score of the book of songs, and finds that music score of the book of songs has different innovations in melody, rhythm, lyrics, notation and so on. Through the comparative analysis between the music score of the book of songs and the complete book of music rules by Zhu Zaiyu, it is concluded that the rhythm has changed from "one word with multiple tones" to "one word with one tone". The simplification of melody and rhythm is also an important feature of the "retro" of elegant music. In addition, the translation and interpretation of the six "imperial Sheng poetry" re filled by Qianlong's special musicians shows that it has very important historical and academic value. It is the first time to verify the types of musical notation in music score of the book of songs. From the four types of spectrum involved in the spectrum, Gongche spectrum, Lvlv spectrum, Gongshang spectrum and subtraction spectrum, combined with the analysis

of instrumental music scores such as Qin, zither, Xiao, flute and bell, it is found that the words of this instrumentensemble spectrum are one-to-one correspondence.

On the other hand, in the micro understanding of the music score of the book of songs, it also makes a targeted research and Analysis on the music law of the music score of the book of songs. For the first time, this paper makes a systematic textual research on the 14 tones in the music score of the book of songs, makes full use of theexcavation of new historical materials and the interpretation of ancient scores to verify the musical connotation of the music, and expresses his personal opinions on the basis of previous studies. Through the interpretation of the "Foulteen tables connected with musical instruments" in the music score of the book of songs, and the theoreticalresearch of other music laws such as yin-yang two laws, yellow bell sound and Gongche seven tones, 14 pieces of music with more representative tones are selected for score analysis, and the musical characteristics of Qingzhuo two balance, Xiayu starting and ending tone, using law with the month, starting and finishing tune and so on are obtained. It can be seen that Qianlong's re composition of music in the music score of the book of songs was for the "retro movement" of the Qing Dynasty.

CHAPTER 3

METHODOLOGY

3.1 Research Methods

3.1.1 Literature Research Method

3.1.1.1 Ancient Texts and Documents

The Original Text of "The Shijing Poetry Scripture": The most direct and core source of materials is naturally "The Shijing Poetry Scripture" itself, particularly the "Weifeng" section. Through deep study of the original text, first-hand information about the music of "Weifeng" can be obtained.

Ancient Music Theory Works: Such as "Yue Ji" (Records of Music) and "Zhou Li" (Rites of Zhou), these ancient texts contain rich information on ancient music theory and institutions, which are crucial for understanding the historical background and cultural context of the music of "Weifeng".

Historical Documents: Including official histories, unofficial histories, note-taking novels, etc. These documents may contain scattered descriptions and records of the music of "Weifeng", providing abundant historical materials for research.

3.1.1.2. Modern Research Achievements

Academic Papers and Journal Articles: The research achievements of scholars both domestically and internationally in the field of "The Shijing Poetry Scripture" music constitute an indispensable source of materials. These achievements often encompass the latest research trends, theoretical viewpoints, and methodological discussions, which are of great significance for deepening the study of "Weifeng" music.

Monographs and Collections of Papers: Academic monographs and collections of papers specifically focusing on "The Shijing Poetry Scripture" music or related fields have brought together the wisdom and achievements of numerous scholars, providing systematic and comprehensive material support for research.

Dissertations: Including master's and doctoral dissertations, these papers typically conduct in-depth and detailed research on specific issues, playing a positive role in broadening research horizons and acquiring new perspectives.

3.1.1.3 Archaeological Discoveries and Physical Materials

Musical Artifacts: The ancient musical instruments, musical scores, images of musical dances, and other physical materials obtained through archaeological excavations provide intuitive and compelling evidence for the study of "Weifeng" music. These artifacts not only showcase the material forms of ancient music but also reflect the musical aesthetics and cultural characteristics of the society at that time.

Sites and Tombs: Sites and tombs related to ancient musical activities are also important sources of materials. Through the investigation and analysis of these sites and tombs, information can be gained about the performance venues, participating crowds, and the relationship with social life of ancient music.

3.1.1.4 Other Resources

Digital Resources: With the development of information technology, an increasing number of ancient texts and modern research achievements have been digitized and uploaded to the Internet. By utilizing digital resource libraries, academic search engines, and other tools, research materials can be obtained quickly and conveniently.

Expert Interviews and Oral Histories: Conducting interviews with experts and scholars in the field of "The Shijing Poetry Scripture" music, or collecting oral history materials related to ancient music, are also important ways to obtain research materials. These interviews and oral histories often contain scholars' personal insights and precious historical memories, which hold unique value for research.

3.1.2 Field Investigation Method

3.1.2.1 Field Investigations and Research on Relics

Ancient Musical Instrument Relics: Visit museums, archaeological sites, etc., to conduct field investigations on ancient musical instrument relics that are close to

or related to the era of "The Shijing Poetry Scripture," such as chime bells, stone chimes, and se (a plucked string instrument), observing their shapes, craftsmanship, and potential musical performance.

Record details such as the size, material, and decorative patterns of the instruments, analyzing their possible roles and sound effects in "Weifeng" music.

Images and Sculptures of Music and Dance: Examine images of music and dance in ancient artworks such as murals, stone carvings, and terracotta figurines, particularly scenes related to "Weifeng," analyzing the configuration of instruments, dance movements, and costume features to understand the music performance forms and cultural atmosphere of that time.

Ancient Musical Sites: Conduct investigations on ancient sites that may be related to "Weifeng" musical activities, such as palaces, ancestral temples, and altars, analyzing the layout, function, and possibility of music performances in these places, and exploring the status and role of "Weifeng" music in ancient social life.

3.1.2.2. Living Transmission and Fieldwork

Music Societies and Performance Observations: Visit academic groups, cultural institutions, and performance ensembles that study "The Shijing Poetry Scripture" music, observe how they restore and interpret "Weifeng" music, and analyze its contemporary transmission and development. Record details such as instrument configuration, singing styles, dance movements, and other aspects during performances, evaluating their artistic value and academic significance.

3.1.2.3. Cultural Context and Social Background Research

Local Documents and Gazetteers' Records Review: Review local gazetteers' records, family genealogies, cultural and historical materials, etc., to understand the historical background, cultural traditions, and folk customs of the region where "Weifeng" originated, and analyze the impact of these factors on the formation and development of "Weifeng" music.

Expert Interviews and Symposia: Organize or participate in expert interviews and symposia related to the study of "The Shijing Poetry Scripture" music, invite experts and scholars from fields such as history, musicology, and folklore to conduct in-depth discussions and exchanges on issues related to "Weifeng" music. Record the viewpoints and insights of the experts to provide academic support and theoretical basis for the research.

3.1.3 Interview Method

3.1.3.1 Selection of Interview Subjects

Experts and Scholars: Select experts and scholars with profound attainments in the fields of "The Shijing Poetry Scripture" research, musicology, history, folklore, etc., as interview subjects. These experts may come from universities, research institutions, cultural organizations, etc., and possess rich academic achievements and practical experience.

Folk Artists: Interview folk artists who may possess the living transmission of "Weifeng" music, to understand their comprehension, transmission methods, and current status of "The Shijing Poetry Scripture" music. These folk artists may be inheritors of intangible cultural heritage, and their oral historical materials are of great significance for research.

3.1.3.2 Design of Interview Content

Historical Background of "Weifeng" Music: Inquire experts about their understanding of the social environment and cultural background of the era in which "Weifeng" emerged, as well as how these factors influenced the formation and development of "Weifeng" music.

Morphological Characteristics of "Weifeng" Music: Explore the musical structure, melodic features, rhythmic patterns, etc., of "Weifeng" music, to understand its status and role in ancient music history.

Transmission Status of "Weifeng" Music: Ask folk artists or relevant cultural institutions about the contemporary transmission of "Weifeng" music, including

transmission methods, transmission groups, challenges encountered during transmission, etc.

Cultural Value of "Weifeng" Music: Discuss the value of "Weifeng" music in cultural transmission, education popularization, artistic creation, etc., as well as how to better protect and transmit this cultural heritage in modern society.

3.1.3.3 Implementation of the Interview Process

Appointment and Arrangement: Make appointments with interview subjects in advance to ensure the smooth progress of the interview. Flexibly adjust the interview time and location according to the schedule of the interview subjects.

Interview Recording: During the interview, use methods such as recording, videotaping, or note-taking to record the interview content in detail. Ensure accurate and complete recording for subsequent collation and analysis.

Post-Interview: After the interview, promptly collate the interview records, summarize and categorize the interview content. If necessary, invite the interview subjects to review and supplement the collated content.

3.1.3.4 Application of Interview Results

Academic Support: Use the interview results as an important basis for academic research, providing strong academic support for the study of "Weifeng" music in "The Shijing Poetry Scripture".

Theoretical Construction: Combine the interview content to construct a theoretical framework about "Weifeng" music, analyzing its status and influence in ancient music history.

Practical Guidance: Apply the interview results to actual cultural heritage protection and transmission work, providing guidance and suggestions for relevant cultural institutions.

3.2 Data Collection

3.2.1 Purpose of Data Collection

The purpose of data collection is to comprehensively and systematically obtain various information related to the music of "Weifeng" in the Shijing Poetry Scripture, including its historical background, musical form, cultural connotation, and current status of transmission, in order to provide a solid foundation for subsequent analysis and interpretation.

3.2.2 Specific Methods of Data Collection

3.2.2.1 Literature Review and Sorting

Content: Extensively collect and sort historical documents, academic works, journal articles, and other materials related to the music of "Shi Jing" and "Weifeng", including but not limited to ancient classics, modern research achievements, and expert reviews.

Importance: Through literature review, we can understand the research achievements and viewpoints of predecessors, providing theoretical support and a reference framework for this study.

3.2.2.2 Field Investigation

Content: Conduct on-site investigations and interviews in regions where "Weifeng" is prevalent, to understand the local cultural background, music transmission situation, performance forms, etc.

Methods: Employ multiple methods such as observation, recording, videotaping, and interviews to document first-hand information.

Importance: Field investigations can directly obtain vivid musical practice information, providing empirical support for the study.

3.2.2.3 Audio and Video Data Collection

Content: Collect audio and video materials related to "Weifeng" music from various channels, such as traditional performance videotapes, demonstration recordings by transmitters, etc.

Processing: Organize, classify, and annotate the collected materials for subsequent analysis and use.

Importance: Audio and video materials can intuitively showcase the morphological characteristics and performance styles of "Weifeng" music, making them an indispensable part of the study.

3.2.2.4 Expert Interviews and Consultations

Targets: Invite experts and scholars with profound knowledge in the fields of "Shi Jing" research, musicology, history, etc., for interviews and consultations.

Content: Conduct in-depth exchanges focusing on the historical background, morphological characteristics, cultural connotations, and other aspects of "Weifeng" music.

Importance: Expert interviews and consultations can obtain authoritative professional insights and unique viewpoints, providing important guidance for the study.

3.2.3 Precautions for Data Collection

3.2.3.1 Ensure Data Authenticity and Reliability: In the process of data collection, attention should be paid to the sources and channels of data to ensure their authenticity and reliability. For controversial data, multiple verifications and comparisons should be conducted.

3.2.3.2 Emphasize Data Diversity and Comprehensiveness: When collecting data, emphasis should be placed on data diversity and comprehensiveness, covering as many aspects and fields related to "Weifeng" music as possible. This helps to form a comprehensive understanding and appreciation of "Weifeng" music.

3.2.3.3 Comply with Laws, Regulations, and Ethical Norms: In the process of data collection, relevant laws, regulations, and ethical norms should be followed, respecting local cultural traditions and customs, and protecting the privacy and intellectual property rights of interviewees.

3.3 Data Analysis

The title of this thesis is "A Study of the Musical Culture of the Qihe River Basin in the Hebi Region from the Shijing Poetry Scripture". The researcher has established guidelines for data analysis using the concept of sociology of music especially the phenomenology theory and the cultural reproduction, the cultural reconstruction, we

conducted a survey of related literature, dividing it into the following sections, based on the topics listed below:

3.3.1. The formal characteristics and historical context of traditional Chinese songs in the Shijing poetry scripture.

3.3.1.1 Historical Background

3.3.1.1.1 Compilation Time

3.3.1.1.2 Social Context:

3.3.1.1.3 Cultural Influences:

3.3.1.2 Formal Characteristics of the Shijing poetry scripture

3.3.1.2.1 Poetic Structure

3.3.1.2.2 Rhythm and Rhyme

3.3.1.2.3 Expressive Techniques

3.3.2. The musical value of the songs within the Shijing poetry scripture

3.3.2.1 Musical Forms and Structures

3.3.2.2 Dance and Song Forms

3.3.2.3 Musical Values

3.3.2.3.1 The ancient literary value

3.3.2.3.2 The value of inheritance

3.3.2.3.3 Modern influence and development

CHAPTER4

FINDING

This study, titled "A Study of the Musical Culture of the Qihe River Basin in the Hebi Region from the Shijing Poetry Scripture," strives to accomplish two research objectives, which are as follows: 2) The musical value of the songs that are included in the Shijing poetry scripture; 1) The formal qualities and historical background of traditional Chinese songs that are included in the Shijing language. Through interviews and the examination of samples, the researchers investigated the historicity, cultural integration, and creative potential of the subject matter. These three study objectives served as the basis for their investigation. In this chapter, the researchers spend the most of their time conducting the following analysis: 1. To explore the formal characteristics of traditional Chinese songs as embodied in the "the Shijing poetry scripture" (Shijing) and its historical background, to understand the social context and cultural influences of ancient China, to gain insight into the social norms, customs, and beliefs of the time, and to showcase the poetic structure, rhythm, rhyme, and expressive techniques utilized in the "the Shijing poetry scripture." 2. Conduct research into the cultural significance of the songs that are included in the Shijing poetry scripture's classic poetry. In addition to analyzing the forms of singing and dancing, you should also analyze the musical structures and forms that are embodied in the works. In addition, it investigates the aesthetic value of music in the Shijing poetry scripture, including topics such as the categorization of musical tunes, the combination of literature and music, and the function of ceremonies and music education in the culture of ancient China. Investigate the poetic text of the Shijing and its cultural significance.

4.1. The formal characteristics and historical context of traditional Chinese songs in the Shijing poetry scripture.

4.1.1 Historical Background

4.1.1.1 Compilation Time

The collection of Shijing poetic scripture was compiled over a reasonably lengthy period of time, roughly beginning in the early Western Zhou Dynasty and continuing until the middle of the Spring and Autumn Period, which is approximately five hundred years. All of the social, political, and cultural conditions that existed during this time period had a significant impact on the development of the Shijing poetry scripture. According to the Records of the Historian: Confucius' Lineage, Confucius was the one who edited and published the Shijing poetry scripture, which is considered to be one of the most important works of Confucianism for subsequent generations. However, contemporary research generally holds the belief that the compilation of Shijing poetry scripture was not the work of a single individual but rather the result of collection, compilation, and transmission over a number of generations, ultimately resulting in the formation of a collection that was relatively complete during the Spring and Autumn Period. Poetry, which was an important tool for expressing emotions, chronicling history, and educating the people, came to be widely shared and treasured during the early era of the Western Zhou Dynasty. This occurred concurrently with the adoption of the enfeoffment system and the gradual stability of social order. To be more specific, the Compilation of Shijing Poetry Scripture was not completed overnight but rather went through a lengthy process of collection and compilation. In the Zhou Dynasty, there were officials who were specifically tasked with the responsibility of collecting poems. These officials went out into the folk community to collect ballads and folk songs from a variety of places. In the end, these ballads and folk songs were incorporated into the Shijing poetry scripture as an important component. In addition to being a part of the Fifteen Guofeng sections that are found in Shijing poetry, the poems that are collected in the Weifeng also originated from the region of the State of Wei during this time period.



Figure 2 The Wei State Map

Note. Photo of the State of Wei, Copyright by Baidu.



Figure 3 Scenic View of the Qi River

Note. Photo of the Scenic View of the Qi River, Copyright by Rednote.



Figure 4 Scenic View of the Qi River

Note. Photo of the Scenic View of the Qi River, own work.



Figure 5 The Poetry Classic Corridor along the Qi River.

Note. Photo of the Shijing poetry scripture Theme Park along the Qi River , own work.



Figure 6 The Poetry Classic Corridor along the Qi River.

Note. Photo of the Shijing poetry scripture Theme Park along the Qi River , own work.



Figure 7 the ancient stone bridge of Qishui Pass

Note. Photo of The picture shows the ancient stone bridge of Qishui Pass, which was built 3,300 years ago during the Shang Dynasty. It is a product of the same period as the "Odes of Wei" in the Shijing poetry scripture that we are studying. own work.

According to researcher Zhao Yansu, the first known musical notation for the Shijing poetry scripture was composed during the Southern Song Dynasty.

Twelve ritual songs from the Xiang yin jiu li (village drinking ceremony) of the Tang Dynasty's Kai Yuan period (713–741) are preserved in this notation. Six of these odes are

from Xiao ya: "Deer Cry" (Lu Ming), "Four Steeds" (Si Mu), "Splendid Blossoms" (Huang Zhe Hua), "Abundant Fish" (Yu Li), "Southern Delicacies" (Nan You Jia yu), and "Southern Mountains" (Nan shall not You Tai); three are from Zhou Nan: "Crying Ospreys" (Guan Ju), "Kudzu Vines" (Ge Tan), and "Gathering Plantains" (Juan Er); and three are from Shao Nan: "Magpie's Nest" (Que Chao), "Gathering Artemisia" (Cai Fan), and "Gathering Duckweed" (Cai Pin).

This notation, Fengya Twelve Odes Notation (Fengya Shier Shipu), is a collection of Zhu Xi's Comprehensive Commentary on Rituals and Classics (Yili Jingzhuan Tongjijie). It employs lülü pitch notation, a pre-modern

Chinese musical notation system, and has monophonic melodies (one note per syllable) with the same opening and closing pitches for every song. The ancient seven-tone Yayue (ritual music) scale is used in the twelve odes.

According to scholars, early singing habits are probably reflected in this monophonic form.

A musician named Xiong Penglai suggested during the Yuan Dynasty that these (a 25-string zither) be used to accompany the

Shijing Poetry Scripture. Along with recording

The instrument's history and performing methods, His New Odes Notation (Sepu) added 20 new compositions

(New Odes Notation) and the Fengya Twelve Odes Notation (now known as Old Odes Notation) in Volume II. Xiong introduced a dual-notation method Pairing lülü and gong che (another traditional notation) while

Maintaining the monophonic structure without Rhythmic markers. Zhu Zaiyu, who created the twelve-tone equal temperament, put together Xiangyin Shiyue Pu (Village Drinking Ritual Music Notation) during the Ming Dynasty.

In addition to 50 new compositions, including 25 unaccompanied vocal pieces by Zhou Nan and Shao Nan, this work maintained the Fengya Twelve Odes Notation.

In the midst of the conflict, Wei Shuanghou, a court musician of the late Ming, fled to Japan and took over 200 ritual songs, including Shijing settings.

Instead of using the Fengya Twelve Odes Notation, his successors collected 50 pieces into Wei's Music Notation (Weishi Yuepu), which was based on Zhu Zaiyu's compositions.

The enormous Imperially Commissioned Complete Musical Notation for The Book of Songs (Qinding Shijing

Yuepu Quanshu) was created by experts during the Qing Dynasty under the patronage of Emperor Qian Long.

All 311 poems were set to music in this work, which also included 1,555 scores (five parts per poem) and the reconstruction of the lyrics for six vanished "Sheng poems" (instrumental pieces). It closely followed the monophonic and theyayuescale traditions of the Fengya Twelve Odes Notation. The Fengya scores were also featured in the

Compendium of Musical Tones (Lüyin Huikao), written by Qiu Zhilu, another Qing scholar. The majority of

Shijing notations have historically honored the Tang-Song Fengya Twelve Odes Notation by either directly adopting it or using its structure. One notable example of a major revival is the Imperially Commissioned Complete Musical Notation, which applies the Fengya principles methodically to all 311 poetry.



Figure 8 A collection of books entitled *Qin Ding Shijing Yuepu Quanshu*.

Note. Photo of The picture shows this ancient collection of poems and their musical scores was compiled under the order of Emperor Qianlong of the Qing Dynasty. own work.

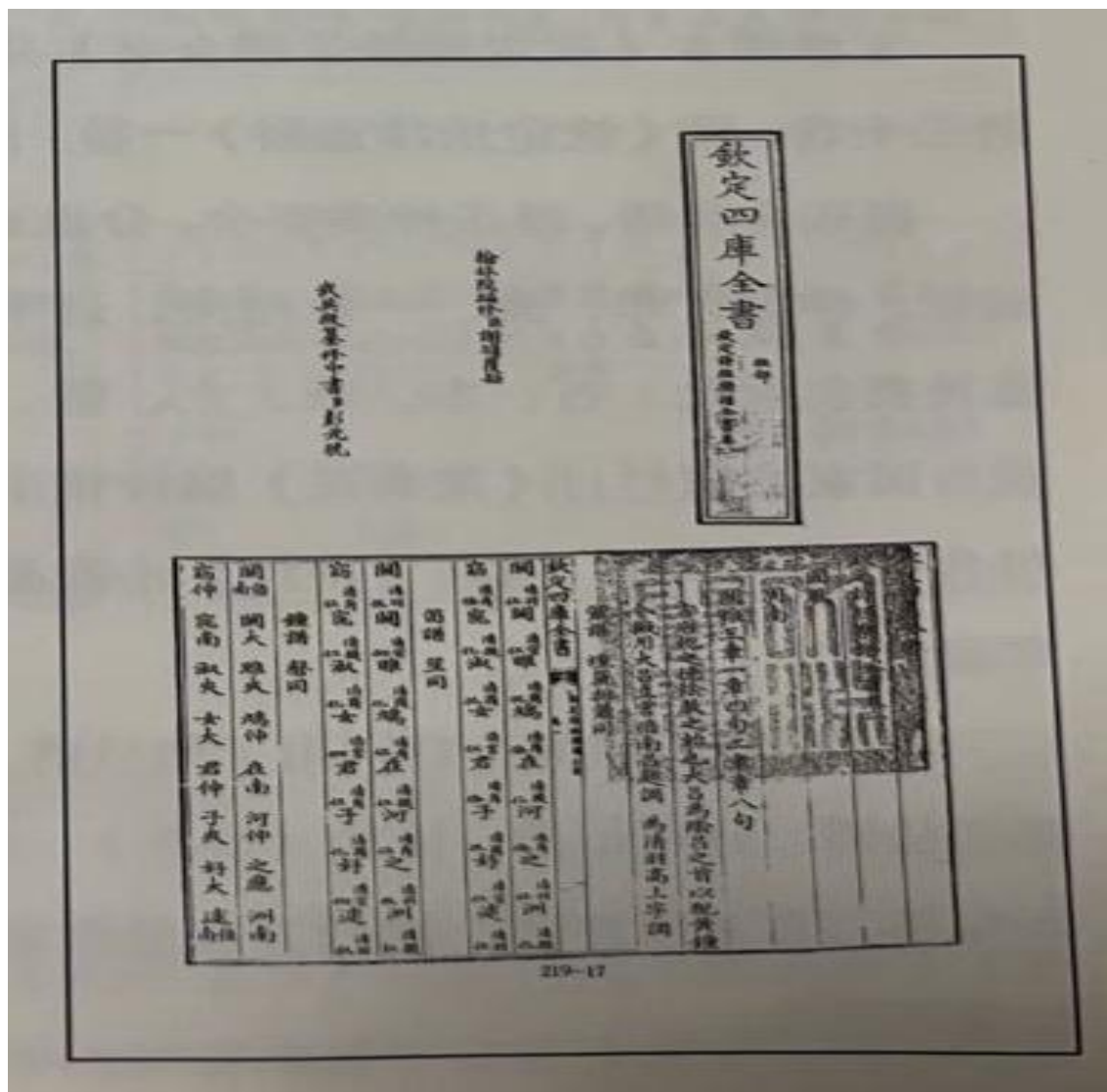


Figure 9 The contents of a collection of books entitled *Qin Ding Shijing Yuepu Quanshu*.

Note. Photo of The picture shows this ancient collection of poems and their musical scores was compiled under the order of Emperor Qianlong of the Qing Dynasty. own work.

4.1.1.2 Social Context:

At the beginning of the Western Zhou Dynasty and continuing until the middle of the Spring and Autumn Period, China went through a period of profound social change. Over the course of this time period, the power of the Zhou royal court steadily decreased, while the influence of the vassal states increased. This resulted in a system in which vassal states competed with one another for hegemonial status. A huge space was made available for the production and transmission of poetry as a result of changes in social structure, which made cultural exchange and integration easier to accomplish. Poetry functioned not only as a medium through which aristocrats could communicate their feelings and thoughts to one another, but it was also an essential component of the ritual and music system that was in place during the Western Zhou Dynasty. The Zhou royal court, through the development of the ritual and music system, regulated the reciting of poems and the performance of dances according to different levels and circumstances, making poetry an important way of maintaining social order and establishing political rule. Poetry was also an essential tool for the Zhou royal court to perform diplomatic actions and exhibit the image of the country. This was the case at the same time. The development and transmission of poetry increasingly broke free from the confines of the ritual and music system throughout the Spring and Autumn Period. This was accompanied by the growth of vassal states and the frequent occurrence of conflicts for hegemony. As a result, poetry displayed a trend that was more diverse and liberal. Poems from all locations and genres started to interact with one another and fuse with one another, which resulted in the formation of a poetry culture that was rich and dynamic. In addition, as a result of the development of private schools and the expansion of the scholar class, poetry became an indispensable medium through which academics could convey their personal feelings and political beliefs. The State of Wei, which was a vassal state of the Zhou Dynasty, was situated roughly in the northern portion of what is now the province of Henan, the southern part of the province of Hebei, and the western part of the province of Shandong. The social background and cultural milieu of the state of Wei had a considerable impact on the production of the Wei-style

poetry that is contained in the Shijing poetry scripture. The state of Wei held a prominent position in the history of the Zhou Dynasty. During the Western Zhou Dynasty, the State of Wei was a vassal state that was reasonably stable, had a booming economy, and had a culture that was blossoming. On the other hand, the state of Wei likewise fell into disarray as a result of the decline of the Zhou royal court and the ongoing disputes that occurred amongst vassal kingdoms within the realm. This socioeconomic context gave a wealth of material for the creation of poetry in the Wei style, which included both laudatory statements about a wonderful life and serious insights on the reality of society. When it came to politics, the State of Wei went through a number of different regime changes, as well as conflicts both within and without its borders. Numerous poems, either directly or indirectly reflecting the political situation and social tensions in the State of Wei, were written as a result of these political events, which had a considerable impact on the content of poetry written in the Wei style. In terms of the economy, the State of Wei was situated in the center of the Central Plains, and it had a developed agricultural sector as well as a certain level of development in the areas of handicrafts and other commercial activities. With many poems illustrating the natural scenery and labor scenes of the State of Wei, this economic background gave a rich material foundation and creative inspiration for Wei-style poetry. Also, this background supplied a rich material foundation. The cultural traditions of the State of Wei had a lengthy history, and the state was a vassal state with a significant cultural heritage. In terms of culture, the state was a vassal state. Poetry and music were two things that the inhabitants of the State of Wei were passionate about, and they were very good at expressing their feelings and thoughts via poetry. It was within the "Shijing" (also known as the Shijing Poetry Scripture or Shijing Poetry Scripture) that optimal conditions were created for the birth and development of Wei-style poetry and its subsequent development.

4.1.1.3 Cultural Influences:

In literature, the "Weifeng" section of the Shijing poetry scripture, with its unique artistic style and expressive techniques, has provided invaluable reference for later literary creations. Its use of metaphor and analogy, repetitive verse structures, and simple, natural language style have all significantly influenced subsequent poetic compositions. Additionally, the "Weifeng" section has been an important subject of study in ancient Chinese literary criticism and theory, laying the foundation for the development of later literary criticism and theoretical frameworks. In music, many of the poems in the "Weifeng" section of the Shijing poetry scripture were intended to be sung to music, providing rich material and inspiration for later musical compositions. Many ancient musicians drew inspiration from the "Weifeng" section, creating numerous beautiful musical works. Furthermore, the musical forms found in the "Weifeng" section have had a significant impact on later musical creations, such as melodic contours, rhythmic variations, and the use of harmony, all of which have been influenced to some extent by the musical forms of the "Weifeng" section. In dance, many of the poems in the "Weifeng" section of the Shijing poetry scripture were combined with dance performances, forming a trinity of song, dance, and music as an artistic expression. This artistic form not only enriched the cultural life of ancient people but also provided valuable reference for later dance creations. Many ancient dance works borrowed elements from the poems and dances in the "Weifeng" section, creating dance pieces with unique styles. In drama, many of the poems in the "Weifeng" section of the Shijing poetry scripture possess distinct narrative and dramatic qualities, providing rich material and inspiration for later dramatic compositions. Many ancient dramatic works drew inspiration from the poems and plot elements in the "Weifeng" section, creating dramatic works with profound connotations and unique styles.

4.1.2 Formal Characteristics of the Shijing poetry scripture

4.1.2.1 Poetic Structure

The Shijing Poetry Scripture contains the following poetic structure for the "Weifeng" chapter: The Shijing poetry scripture, which is the first collection of poetry in China, possesses distinctive qualities in its poetic structure. These characteristics are

comprehensively contained in the "Weifeng" part of the composition. Generally speaking, the Shijing's lyrical structure may be broken down into three distinct sections: Feng, Ya, and Song. "Qi'ao," "Kaopan," "Shuoren," "Meng," "Zhugan," "Wanlan," "Heguang," "Boxi," "Youhu," and "Mugua" are the ten pieces that make up the "Weifeng," which is a component of the "Feng" and mostly consists of folk songs from the region of the State of Wei. In terms of their structure, these poems exhibit a great degree of both unity and diversity.

1. The Shijing poems frequently use a multi-section structure, which is most noticeable in the "Weifeng." This structure is one of the most prominent characteristics of the Shijing. The term "multi-section structure" refers to a poem that is formed of numerous sections, with each section either repeating or varied in content while still retaining a constant structure that is continuous throughout. When the poetry is recited or sung, the rhythmic and musical qualities of the poem are enhanced by this structural shape, which also makes the poem more catchy. Using "Meng" from "Weifeng" as an example, the poem is composed of six chapters, each of which has 10 lines, forming a structure that is typical of multi-section poems. Changes in the protagonist's married life and shifts in his or her own feelings are presented in each successive chapter, which also evolves in terms of overall content. On the other hand, the structure of the poem is such that each chapter follows the same rhythm and sentence pattern, which gives the entire poem a cohesive and melodious appearance.

2. Repetition of Verse with Variations: The Shijing is known for its use of a literary form known as repetition of verses with variations. This structure is also a key component of the poems that are included in the "Weifeng." The term "repetition" refers to the practice of repeating specific sentences or sections within a poem, with each repetition incorporating some alterations, such as the substitution of words or revisions in the structure of the sentence. It is via the use of this structural structure that the poem's theme and feelings are brought into focus, so improving its expressiveness and appeal. In the "Weifeng," there is a significant amount of repetition of verses with modifications. One example is the poem "Mugua" from the "Weifeng" collection, which is

divided into three chapters, each of which has four lines. The poem follows a traditional structure of repeating verses with modifications. A few word substitutions are the only difference between the remaining parts of each chapter, which are essentially identical to one another. The poem is able to be brief and clear in its structure thanks to this structural form, while also being rich in diversity and layering about its topic. Using a combination of repetition and variation, the poet is able to successfully portray profound feelings and express their appreciation for friendship.

3. The Structure of the Verse-Chorus: Despite the fact that the verse-chorus structure is not the most prevalent form in the Shijing, it can be found in a few of the poems that are included in the "Weifeng." A poem that is made of two parts—verses and a chorus—is said to have a structure known as the verse-chorus structure. The verse section is responsible for the primary narrative and emotional expression, while the chorus performs the function of enhancing the mood and putting emphasis on the principle. The musicality and expressiveness of the poem are both enhanced by making use of this structural arrangement. This form can be seen in specific sections of various poems in the "Weifeng," despite the fact that there are no evident examples of full poems adopting a verse-chorus structure. However, there are remnants of this structure in such passages. For instance, certain passages in "Boxi" from the "Weifeng" book use a verse-chorus structure that is very similar to this one. These passages are able to successfully convey the protagonist's profound yearning and unending attachment to her husband, who is away on a military expedition, by means of the narrative in the verse part and the repeated chanting in the chorus part.

4.1.2.2 Rhythm and Rhyme

In terms of its rhythm and prosody, the Shijing poetry scripture offers an incredible amount of artistic value. This is because it is a collection of poems that were intended to be sung to music. These prosodic and rhythmic characteristics are presented in their entirety in the "Weifeng" section, which serves as a good reference for further poetry compositions created by the author.

A preponderance of In addition to the four-character lines, there are also mixed lines: The five-character lines that make up the majority of the Shijing's poems are defined by the melodic quality of the poems themselves. Because the line structure of the four characters is succinct and vibrant, and because it has a unique beat, it is an excellent choice for singing while being accompanied by music. In addition, the Shijing contains a specific number of poems that have mixed lines. These poems are more adaptable and variable in their sentence form, which provides a greater number of opportunities for the development of poetry. In the "Weifeng," the majority of the lines are composed of four characters. For instance, the line "Qi'ao" from the "Weifeng" is entirely made up of four-character lines, and each line forms a rhythmic unit consisting of two characters, which results in a distinct feeling of rhythm. In addition, the poem makes effective use of rhetorical devices such as repeated characters and assonance, which contribute to the enhancement of the poem's harmonic and artistic qualities in terms of sound. Some of the poems in the "Weifeng," such as "Kaopan," have lines that are a combination of five and six characters in length. Adding more variety and depth to the poetry is accomplished through the use of these different sentence structures.

Rhyming and phrase shifts are two types of rhetorical devices that are frequently used in poetry. Rhyming is a rhetorical strategy that helps enhance the rhythm and musicality of a poem. There is a rhyming form that is used in the majority of the poems that are found in the Shijing. Some of these poems have the same rhyme throughout the entire poem, while others change the rhymes in different portions or sentences. Changing the rhyming words between various paragraphs or phrases in a poem is referred to as rhyme shifts. This is a method that enhances the diversity and layering of the poem. All throughout the "Weifeng," rhyming and rhyme changes are utilized in a significant way. Using "Meng" from "Weifeng" as an example, the entire poem is written in a rhyming fashion, and each chapter maintains constant rhymes, which results in the creation of a distinct feeling of rhythm. In addition, the poem uses rhymes that change between chapters, which contributes to the overall improvement of the poem's sound. Rhyming and rhyme shifts are used extensively in the majority of the

other poems in the "Weifeng" collection. This makes the poems more cohesive and harmonious in structure, as well as more melodious and attractive to the ear in terms of sound.

Characters that are repeated and assonance are two of the most prominent types of rhetorical techniques found in the Shijing. These devices contribute to the enhancement of the musicality and expressiveness of the poem. Single words that appear several times throughout the poem are referred to as repeated characters. This creates a cyclical and recurrent aesthetic in the poem's tone. Assonance is a strategy that enhances the harmony and rhythmic beauty of a poem. It is a technique that refers to adjacent words in the poem that share the same or comparable vowel sounds. Repetitive characters and assonance are used extensively throughout the "Weifeng," which is a book. In the poem "Mugua" from "Weifeng," for instance, the lines "Throw me a pawpaw (peach, plum), and I'll repay you with a jade pendant (jasper, black jade)" are examples of assonance. This technique makes the poem more harmonious and aesthetically beautiful in terms of its sound. Furthermore, the poem adeptly employs repeated characters, such as the word "ye" (also) in the line "Not as repayment, but to forever cherish our friendship," which results in the creation of a repeated character effect and contributes to the enhancement of the poem's rhythm and melody. This makes the poetry more dynamic and vivid in form, as well as more melodious and attractive to the ear in sound. Other poems in the "Weifeng" collection also make extensive use of repeated characters and assonance.

4.1.2.3 Expressive Techniques

The scripture of Shijing poetry, which is a collection of poems with a profound cultural legacy, makes use of a wide range of expressive approaches. These approaches are utilized to their utmost potential and showcased in the "Weifeng" section, which also provides informative references for later lyrical productions.

Techniques of Bi and Xing Bi and Xing are two of the most common expressive techniques found in the Shijing poetry text. These techniques help to enhance the imagery and emotional effect of the poems. The use of metaphors to

describe things or communicate feelings is referred to as *bi*, whereas the introduction of a theme or the creation of an atmosphere through an evocative opening is referred to as *xing*. By utilizing *bi* and *xing*, the poetry is able to communicate itself in a manner that is more implicit, euphemistic, colorful, and saturated with imagery. Throughout the practice of "Weifeng," the *Bi* and *Xing* methods are utilized heavily. Taking "Shuoren" from the "Weifeng" as an example, the poem depicts the beauty and dignity of Zhuang Jiang through metaphors: "Her hands are like tender grass shoots, her skin like congealed fat, her neck like the larva of a silkworm, her teeth like the seeds of a calabash, her forehead like a hornet's head, her eyebrows like silkworm antennae, her smiling face charming, her bright eyes sparkling." Through the use of these metaphors, Zhuang Jiang's physical characteristics are vividly depicted, enabling readers to intuitively appreciate her beauty and dignity. At the same time, the poem makes use of the *Xing* style to present the theme, which is as follows: "The river flows onward, northward bound, swirling and lively." Carps and sturgeons are known to leap with great force, casting nets with a big splash. Reeds and cattails sway beautifully, and the ladies that are there to make their presence known are many and sophisticated. The poem is made more implicit, euphemistic, and appealing in its articulation as a result of these evocative opening lines, which create a fresh, natural, and dynamic atmosphere throughout the entire poem.

Symbolism and Implication: Symbolism and implication are two more common expressive techniques that are found in the Shijing poetry scripture. These techniques help to enhance the more profound meaning and expressiveness of the poems. The term "implication" relates to the expression of particular intentions or feelings in a manner that is euphemistic and implicit, whereas the term "symbolism" refers to the representation of abstract concepts or feelings through particular things. Through the utilization of symbolism and implication, the poem is able to convey itself in a manner that is more profound, thought-provoking, and implicit. Within the framework of the "Weifeng," the utilization of symbols and implication is very prevalent. Using the poem "Bo Xi" from "Weifeng" as an example, the poem uses symbolism to convey the heroine's

profound yearning and unending love to her husband, who is currently abroad on a military expedition. The poem says, "Since my husband went eastward, my hair is like scattered thistledown." Are there no combs or ointments available? Should I decorate myself for whom should I do so? "Thistledown" is a metaphor for the inner turmoil and instability that the protagonist experiences, and it suggests that she has a profound yearning and an unending yearning for her husband. The poem also gives the impression that the protagonist is repulsed by war and has a strong antipathy to it: "Where can I get the forget-me-not? My intention is to plant it next to the tree. In light of the fact that my heart is aching with sorrow, I wish to think of my husband. The phrase "the forget-me-not" in this context suggests a magical herb that has the ability to erase worries; nevertheless, the protagonist makes it clear that she is unable to get this herb and that she can only silently bear the anguish and torment that is there in her heart.

Direct and Indirect Lyricism: Direct and indirect lyricism are two frequent approaches that poets make use of to express their feelings through their writing. Both direct and indirect lyricism are utilized in the poems that are included in the Shijing poetry scripture. This results in the poetry being more diverse and profoundly emotional in its portrayal. The usage of direct and indirect poetry is also prevalent throughout the "Weifeng," which is located in China. As an illustration, the poetry "Mugua" from "Weifeng" conveys the poet's appreciation and thanks for friendship through the use of direct lyricism. The poem reads as follows: "You throw me a pawpaw (peach, plum), and I repay you with a jade pendant (jasper, black jade)." There is no obligation to repay; our relationship will endure for all of eternity! Here, the phrase "our friendship will last forever" is a direct expression of the poet's deep appreciation for friendship as well as his unwavering dedication to it. By presenting a moment in which the poet and their friend exchange gifts, the poem makes use of indirect lyricism to convey the idea that the poet and their friend have a profound friendship and a mutual understanding of one another: "It's not a repayment; our friendship will last forever!" The expression "It's not a repayment" in this context suggests that the poet's repayment with jade pendants (jasper, black jade) is not only to express gratitude and appreciation for the friend's

generosity in the form of presents; rather, it is to convey the poet's appreciation and appreciation for the friendship.

4.2. The musical value of the songs within the Shijing poetry scripture

A vast cultural heritage and a wealth of musical implications are embodied in the Shijing poetry scripture, which was the earliest collection of songs in the history of China. According to the "Records of the Grand Historian," Confucius attempted to imitate the manner in which the music of the "Shao," "Wu," "Ya," and "Song" genres were performed by playing and singing all 305 poetry that were included in the Shijing. This evidence makes it very evident that the sections of the Shijing titled "Feng," "Ya," and "Song" were originally accompanied by music and sung throughout their whole. On the other hand, because of the constraints imposed by history, the transmission of these ancient tunes was mostly spoken, and there are no recordings of comprehensive musical scores that have been preserved. Because of this, subsequent generations are only able to conceive about and theorize about the musical forms that extended beyond the confines of time and space by means of the eternal lyrics contained within the Shijing. This does not mean that we are completely empty of hints, notwithstanding the difficulties that are presented by the absence of musical scores. In spite of the fact that they were published during the Song Dynasty, the earliest musical scores that have been discovered for the Shijing date back to the Tang Dynasty. These scores consist of just twelve masterpieces, including the "Guan Ju." This priceless score makes use of the one-of-a-kind lulu notation method that was used in ancient China to record melodic pitches. Each note corresponds to a single character, which results in the score having an old and solemn tone that most likely closely mimics the original singing style. Future generations will benefit tremendously from the scientific insights that it supplies. In addition, the well-known composer Zhu Zaiyu made an effort to produce musical scores for the Shijing during the Ming Dynasty. However, his works were criticized by scholars of the Qing Dynasty because they did not strictly adhere to the ancient principle of "one character, one note." In an effort to more accurately recreate the musical styles of the Shijing, scholars of the Qing Dynasty devoted a significant amount of effort between the

years 1772 and 1778 to composing musical scores for each poem in the collection. This gigantic accomplishment was subsequently incorporated into the "Siku Quanshu" (Four Treasuries of Books), which turned out to be an invaluable resource for the study of Shijing music. Despite the passage of time into the modern period, the investigation and transmission of Shijing music have not come to an end. In 2014, Ms. Wu Yaoxiang offered the audacious proposition of producing musical scores for the Shijing and transforming them into qin songs for the purpose of incorporating them into contemporary musical education. Her enthusiasm and admiration for ancient culture were the driving forces behind her proposal. She had the intention of ensuring that this historic cultural heritage would continue to be handed down from one generation to the next. In order to undertake an analysis of a selection of songs, this study will make use of the Weifeng section that is found in the book "Le Jiao Chong Guang" (Rekindling the Light of Music Education).

4.2.1 Musical Forms and Structures

4.2.1.1 The song classification in the Shijing Poetry Scripture

The article exploring the Artistic Combination of Musical Instruments in the Shijing Poetry Scripture through Archaeological Finds of Zhou Dynasty Music. Journal of Hubei Normal University (Philosophy and Social Sciences). Liu, G. (2022) mentioned that The archaeological discoveries of a large number of musical artifacts from the Zhou Dynasty provide empirical materials for exploring the art of musical instrument combinations in the music of "The Shijing Poetry Scripture." The music of "The Shijing Poetry Scripture" generally includes seven common ways to combine instruments, with the most notable combinations being the se and qin, bells and drums, and metal and stone instruments. The "six-tone" instrument combination, which integrates the three major categories of percussion, plucked strings, and wind instruments, represents the highest level of large-scale symphonic instrument combinations in "The Shijing Poetry Scripture."

The article *Inferences on the Author of 'Woodapple' from the Wei Odes*, Zhao, W. (2024). The author believes that "Wooden Melon" from the "Odes of Wei" is a poem of mutual gift-giving written by a woman under the guise of a man's voice. A man describes receiving "wooden melons," "wooden peaches," and "wooden plums" from a woman, and in return, he gives her "jade pendants," "jade ornaments," and "jade beads," and promises to "be kind forever." All this deep affection is not explicitly stated but is implied in the process of mutual giving. All of this is reasonable and natural because the creator of "Wooden Melon" is a woman who is content to express her feelings for a woman from a man's perspective. Thus, one can glimpse the way people expressed their feelings at that time. Moreover, "The Shijing Poetry Scripture" is an important material for the study of the ritual and music culture of the Zhou Dynasty. Many poems record the social ritual and music culture and ceremonies. This poem restores for readers the scene of interpersonal communication at that time, such as the custom of giving gifts to each other, and has high historical value. Such poems hold an important position in "The Book of Songs."

The article *The Hundred Classics of Chinese National Learning: The Shijing Poetry Scripture*, Tao, X. (2012). The classification of The Shijing Poetry Scripture mainly includes three parts: Feng, Ya, and Song, which are divided based on the musical nature and usage of the poems. Feng: It includes fifteen national odes such as Zhou Nan, Zhao Nan, Bei, Hao, Wei, Wang, Zheng, Qi, Wei, Tang, Qin, Chen, Gui, Cao, and Bin, totaling 160 poems. These poems mainly reflect local folk songs, with most of the content being works from the Eastern Zhou period and a few from the late Western Zhou period.

The Shijing Poetry Scripture encompasses two main sections, Da Ya and Xiao Ya, which together contain 105 poems. Da Ya predominantly features works crafted by Western Zhou nobles and is employed in court ceremonies, while Xiao Ya blends noble banquet songs with certain folk songs, set to more adaptable music. Additionally, there are the Song category poems, comprising Zhou Song, Lu Song, and Shang Song, totaling 40 in number. These are primarily utilized in ancestral temple sacrifices,

accompanied by ritual dances and characterized by a slow tempo. Beyond these classifications, The Shijing Poetry Scripture boasts a diverse array of themes, including poems that expose the avarice of rulers and the populace's longing for improved circumstances, verses that convey soldiers' homesickness and resentment towards war, pieces that reflect the hardships inflicted by the Western Zhou conscription system, and compositions that portray the romantic lives of young men and women, among others. Reorganize the grammar. The classifications of songs are as follows:

1. Ya: a collection of courtly songs

1.1 Da Ya: The content mainly focuses on the history and political narratives of the Zhou Dynasty, used to praise the achievements of the rulers, with a solemn and elegant language.

1.2 Xiao Ya: More than half of them were created by ancient scholars. They include both sacrificial odes and lyrical poems expressing the longing of soldiers away from home. The emotional expression is more personal than that of the Da Ya.

2. Feng: A collection of folk songs and ballads. The poems of Weifeng in this study belong to the category of Guofeng.

3. Song: The ritual music and dance of sacrificial ceremonies.

4.2.1.1 Musical Forms in the Poems of the Weifeng Section

As a result of the extensive use of rhyming techniques in the poems that are included in the Shijing Poetry Scripture, the poetry is able to flow easily and is imbued with a strong feeling of rhythm. The poems that are included in the Weifeng section are not an exception. Within the Weifeng section, for example, the poetry "Mugua" is comprised of three chapters, each of which contains four lines. Furthermore, the second and fourth lines of each chapter rhyme at the end, resulting in a beautiful rhythmic harmony. Not only does this method of rhyming make the poem more melodious, but it also makes it simpler to remember and spread while it is being recited with others.

The poems that are included in the Shijing Poetry Scripture make use of alliterative and assonant compound words in a sophisticated manner. This results in harmonious syllables and contributes to the enhancement of the musical aesthetic. In the Weifeng section, all of the poems are identical to one another. The phrase "Qi'ao" is an example of an alliterative word, and the word "sways" (which is rendered as "yiyi" in the original, which is an assonant word in Chinese) is an example of an assonant word. For instance, the line "Gazing at the Qi'ao, the lush green bamboo sways" takes place in the Weifeng section. Syllables in the poetry are smooth and full of musicality as a result of the usage of alliteration and assonance.

It is one of the common musical genres that can be found in the Shijing Poetry Scripture that the repetition of chapters is used. In addition to enhancing the enjoyment of musical aesthetics, it also serves to strengthen the lyricism of the poem through the use of repeated chapters. A significant amount of this method is utilized in the poems that are included in the Weifeng section. In the Weifeng part, for instance, the poetry "Mugua" is divided into three chapters, and each of these chapters has essentially the identical structure and substance, with only a few words being different from the other chapters. There is a particular sense of rhythm and rhythmic beauty in the poetry as it is recited, and this is because the chapters are repeated in this manner.

A Powerful Sense of Rhythm: The poems that are included in the Shijing Poetry Scripture are normally composed of multiple phrases for each chapter. Each pair of lines represents a beat, which results in a powerful and well-organized sense of rhythm and imparts a profound musical beauty. Additionally, this feeling of rhythm can be found in the poems that are included in the Weifeng part. An example of this rhythm can be seen in the line "The tall and noble lady, dressed in brocade and linen," for example. Her father is the Duke of Qi, and her husband is the Duke of Wei. She is the daughter of each of them. From "Shuo Ren" (The Noble Lady), in the Weifeng part, each pair of lines produces a beat with a specific sense of rhythm that makes it easy to recite. The sentences include the following: "The sister of the Crown Prince, the aunt of the Duke of Xing, and the private consort of Duke Tan." Pronouns and Modal Particles Are

Used Frequently The poems that are included in the Shijing Poetry Scripture also make use of pronouns and modal particles on a regular basis, which gives the poetry a more expressive and melodic quality. The poems that are included in the Weifeng section make use of this method in a similar manner. For instance, the use of the modal particle "ye" in the line "My husband holds the halberd, marching at the king's vanguard" from "Bo Yi" (My Husband) in the Weifeng section (which is translated as "also" here for context, but in Chinese it serves as a grammatical or emphatic particle) contributes to the enhancement of the lyricism and musicality of the language.



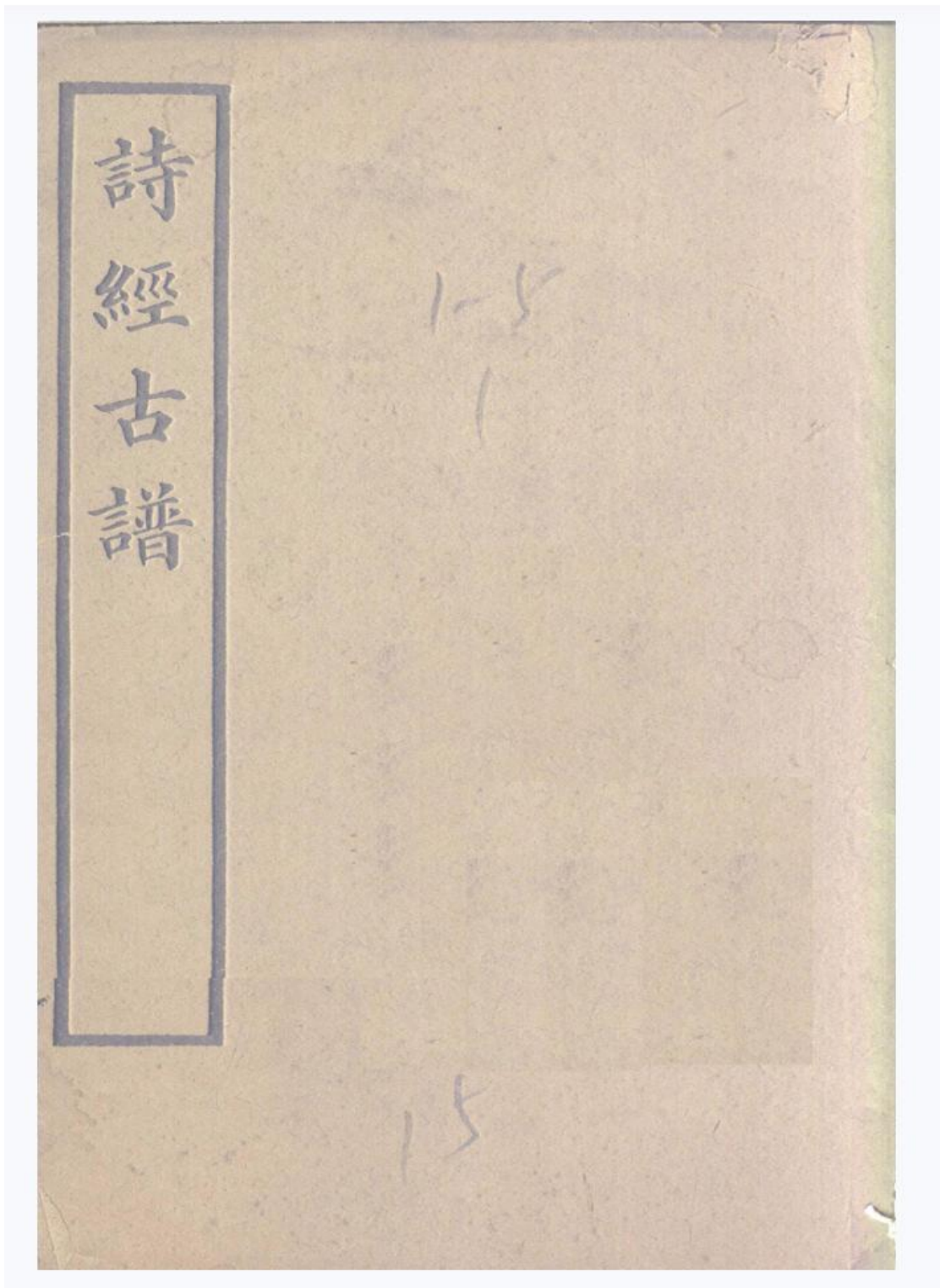


Figure 10 Shijing Gupu book

Note. Photo of *Shijing Gupu* book. Own work.

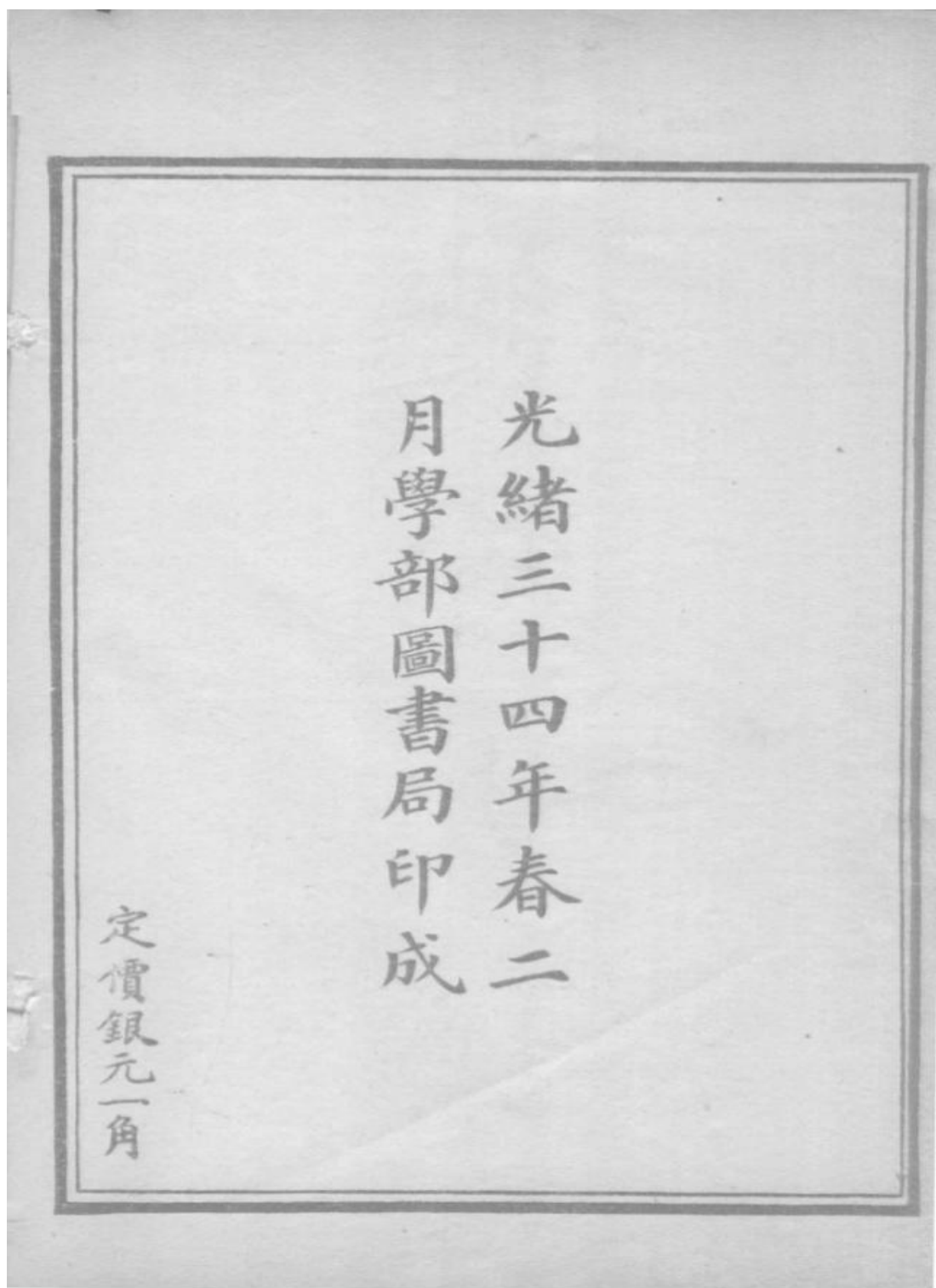


Figure 11 Shijing Gupu book

Note. Photo of *Shijing Gupu* book. Own work



Figure 12 The Staff Notation of Qi Yu Song

Note. Photo of The ancient musical notation of the song "Qi Yu" in the book Ancient Scores of the Shijing Poetry Scripture. Own work.

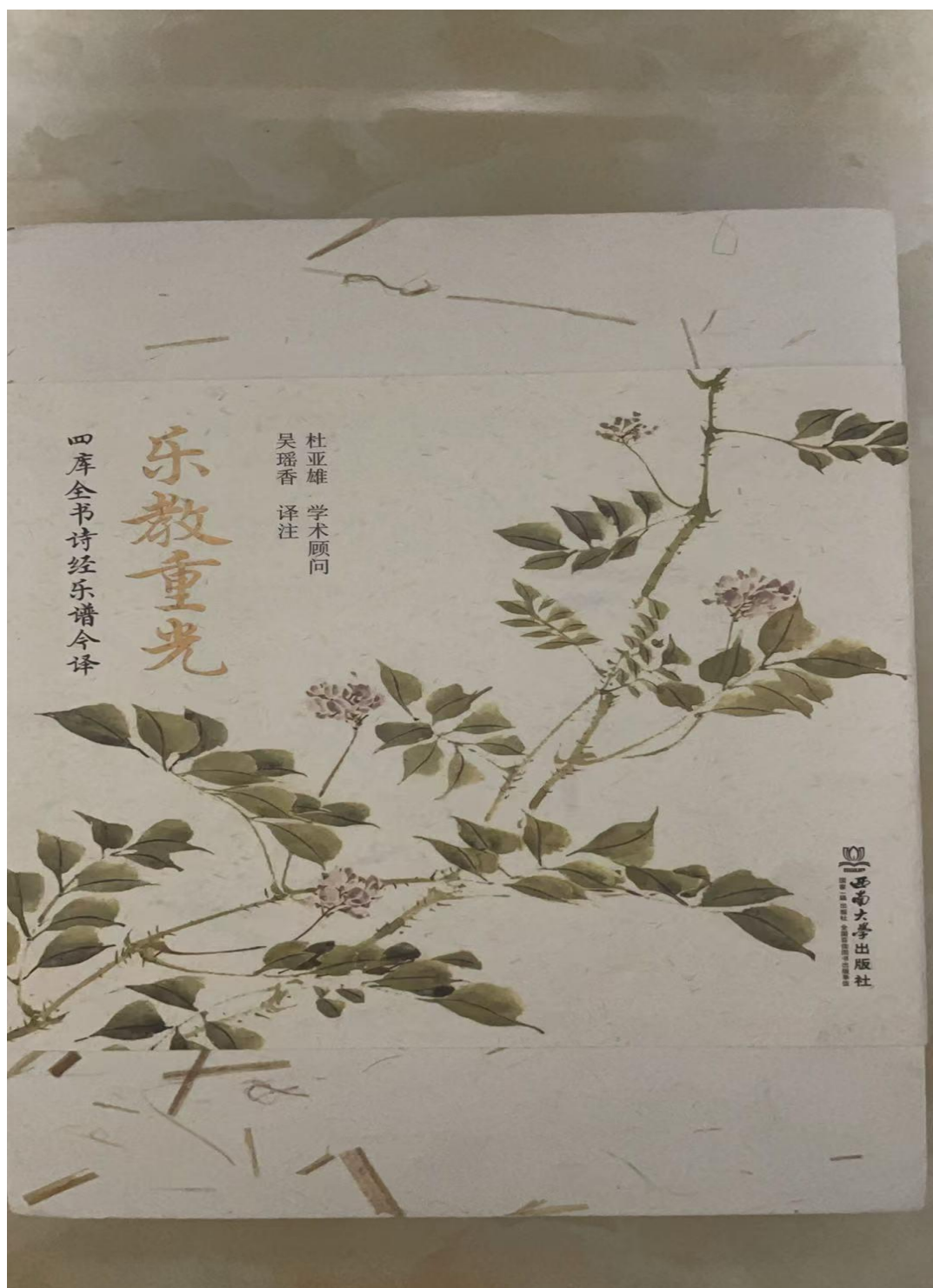


Figure 13 Yue jiao chong guang book

Note. Photo of Modern Chinese translations of SIKU QUANSHU in the Shijing Poetry Scripture , own work.

4.2.1.2 The Musical Structure of the Poems in the Weifeng Section

(1) There is a wide variety of metrical forms that can be found in the poems that are included in the Shijing Poetry Scripture. These structures include single-chapter patterns as well as multi-chapter structures. In addition, multi-chapter structures include structures that have variations and repetitions. In the Weifeng part, the majority of the poems are organized into multi-chapter structures, which results in the creation of distinctive musical structures through the use of repeated or different rhythms. For example, the poem "Mugua" found in the Weifeng section is divided into three chapters, each of which has a metrical structure that is comparable to the other chapters. Each chapter is composed of four-character lines and rhymes every other line. During the recitation of the poetry, this repeated metrical pattern gives the poetry a distinct feeling of rhythm as well as a beautiful rhythmic quality. While this is going on, there are variances in content across chapters, which reflect the poet's appreciation and reciprocity of friendship through the replacement of terms such as "papaya," "peach," "plum," and "jade ornaments" (which are represented by "qiongju," "qiongyao," and "qiongjiu"). (Figure 7)(Figure 8)

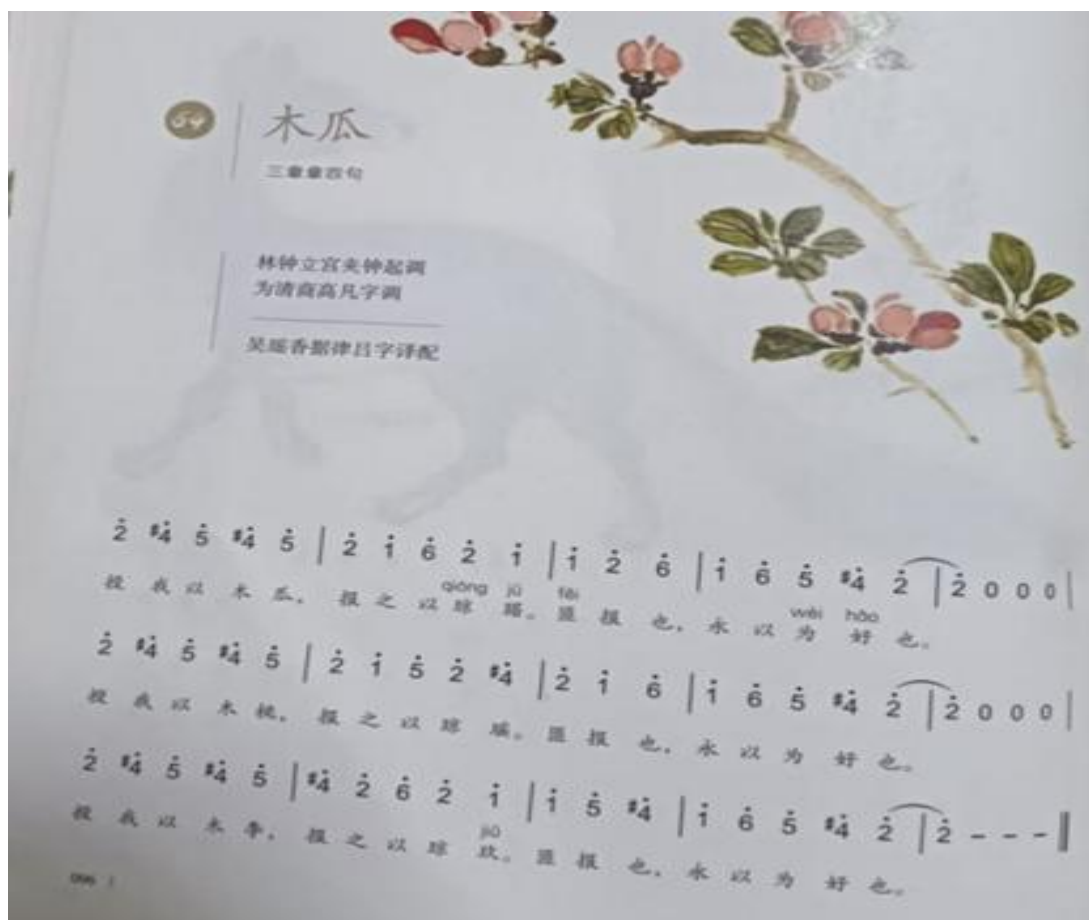


Figure 14 The Numerical Notation of *Mu Gua* Song

Note. Photo of Modern Chinese translations of SIKU QUANSHU in the Shijing Poetry Scripture , own work.

Mu Gua Song (Papaya Song)

Composer: unknown

Melody interpreter: Wu Yaoxiang

Transcriber: Geng Rui

The image displays the musical notation for the 'Mu Gua Song' (Papaya Song) in staff notation. The notation is presented in three lines, each with a corresponding line of lyrics in Chinese. The first line of music is in 2/4 time, followed by a 3/4 time signature, and then a 4/4 time signature. The second line of music is in 2/4 time, followed by a 3/4 time signature, and then a 4/4 time signature. The third line of music is in 2/4 time, followed by a 3/4 time signature, and then a 4/4 time signature. The lyrics are: 'tóu wǒ yǐ mù guā, bào zhī yǐ qióng jū. fěi bào yě, yǒng yǐ wéi hǎo yě.' (Line 1), 'tóu wǒ yǐ mù táo, bào zhī yǐ qióng yáo. fěi bào yě, yǒng yǐ wéi hǎo yě.' (Line 2), and 'tóu wǒ yǐ mù lǐ, bào zhī yǐ qióng jiǔ. fěi bào yě, yǒng yǐ wéi hǎo yě.' (Line 3). The notation is in G major, with a key signature of one sharp (F#).

Figure 15 The Staff Notation of *Mugua* song

Note. Photo of the Song 'Mu Gua' from the Shijing poetry scripture, Weifeng Section. The musical notation in five lines is translated from the songbook in "Music Education Rejuvenated", with a copyright date of 2023.

Lyrics:

tóu wǒ yǐ mù guā, bào zhī yǐ qióng jū。

fěi bào yě, yǒng yǐ wéi hǎo yě。

tóu wǒ yǐ mù táo, bào zhī yǐ qióng yáo。

fěi bào yě, yǒng yǐ wéi hǎo yě。

tóu wǒ yǐ mù lǐ, bào zhī yǐ qióng jǐ。

fěi bào yě, yǒng yǐ wéi hǎo yě。

The meaning of the lyrics:

You presented me with a papaya, and I repaid you with a beautiful jade ornament. This is not just a repayment, but a hope that we will always be good friends. You gave me a peach, and I repaid you with a beautiful jade ornament. This is not just a repayment, but a hope that our friendship will last forever. You presented me with a plum, and I repaid you with a beautiful jade ornament. This is not just a repayment, but a hope that we will always remain close.

Musical Structure of Weifeng: 《Qi'ao》 from the Weifeng

Melody Characteristics: One Character, One Note: Adheres to the "one character, one note" principle of Qing Dynasty court music, resulting in a succinct and lively melody that aligns with the aesthetic standards of ancient music. Stable Tone: The overall tone is stable with minimal fluctuations, reflecting the gentle, refined, and introspective nature of the gentleman. Moderate Range: The vocal range is controlled within a moderate span, neither too high nor too low, facilitating singing and instrumental performance.

Rhythm Characteristics: Even and Orderly: The rhythm is even and orderly, with each verse corresponding to a fixed rhythmic unit, creating a stable rhythmic feel. Repetition and Variation: While maintaining an overall stable rhythm,

subtle variations in the melody introduce contrast and variety, enhancing the musical layering.

Harmony Characteristics: Simple and Harmonious: Due to the "one character, one note" melody principle, the harmony is relatively simple, featuring consonant intervals that create a serene and harmonious musical atmosphere.

Instrumental Coordination: In instrumental performances, different instruments complement each other seamlessly, producing rich timbral layers and harmonic effects.

Form Structure: Three-Section Structure: The poem comprises three chapters, each with a similar structure, forming a distinct three-part form. Each section consists of nine musical phrases, interconnected through subtle variations in melody and rhythm. Introduction, Development, Climax, and Conclusion: Within each section, there is a logical structure of introduction, development, climax, and conclusion. The first two phrases introduce the theme, the middle phrases develop it, and the final phrases conclude, forming a complete musical narrative. (Figure 16) (Figure 17)

55 | 淇奥 ^{yù}
三章章九句

无射立宫蕤宾起调
为变徵四字调

吴琇香据律吕字译配

^{zhān} 瞻 彼 淇 奥, ^{yī} 绿 竹 猗 猗。 ^{fēi} 有 匪 君 子, ^{qiē} 如 切 如 磋, ^{cuó} 如 琢 如 磨。 ^{zhuó} 瑟 兮 僖 兮, ^{mó} 瑟 兮 僖 兮, ^{sè} 瑟 兮 僖 兮, ^{xiàn} 瑟 兮 僖 兮。

^{hè} 赫 兮 咺 兮。 ^{xuān} 有 匪 君 子, ^{xuān} 终 不 可 谗 兮。

^{zhān} 瞻 彼 淇 奥, ^{jīng} 绿 竹 青 青。 ^{xiù yíng} 有 匪 君 子, ^{kuài biàn} 充 耳 琇 莹, ^{kuài biàn} 会 弁 如 星。 ^{xiù yíng} 瑟 兮 僖 兮, ^{kuài biàn} 瑟 兮 僖 兮, ^{kuài biàn} 瑟 兮 僖 兮, ^{kuài biàn} 瑟 兮 僖 兮。

^{hè} 赫 兮 咺 兮。 ^{xuān} 有 匪 君 子, ^{xuān} 终 不 可 谗 兮。

^{zhān} 瞻 彼 淇 奥, ^{jīng} 绿 竹 如 簟。 ^{xiù yíng} 有 匪 君 子, ^{kuài biàn} 如 金 如 锡, ^{kuài biàn} 如 圭 如 璧。 ^{xiù yíng} 瑟 兮 僖 兮, ^{kuài biàn} 瑟 兮 僖 兮, ^{kuài biàn} 瑟 兮 僖 兮, ^{kuài biàn} 瑟 兮 僖 兮。

^{hè} 赫 兮 咺 兮。 ^{xuān} 有 匪 君 子, ^{xuān} 终 不 可 谗 兮。

OPPO A2 5G

Figure 16 The Numerical Notation of *Qi Yu* Song

Note. Photo of Modern Chinese translations of SIKU QUANSHU in the Shijing Poetry Scripture, own work.

Qi Yu Song

Composer: unknown

Melody interpreter: Wu Yaoxiang

Transcriber: Geng Rui

7 Zhān bǐ qí yu, lǚ zhú yī yī, yǒu fēi jūn zǐ, rú qiè rú cuō, rú zhuó rú mó. sè xī xiàn xī,

13 hè xī xuān xī. yǒu fēi jūn zǐ, zhōng bù kě xuān xī. Zhān bǐ qí yu, lǚ zhú qīng qīng.

19 yǒu fēi jūn zǐ, chōng ěr xiù yíng, kuài biàn rú xīng. sè xī xī, hè xī xuān xī, yǒu fēi jūn zǐ,

25 zhōng bù kě xuān xī. Zhān bǐ qí yu, lǚ zhú rú kuì, yǒu fēi jūn zǐ, rú jīn rú xī,

rú guī rú bì, kuān xī chuò xī, yī zhòng jiào xī, shàn xī xuè xī, bù wéi nuè xī.

Figure 17 The Staff Notation of *Qi Yu* song

Note. Photo of the Song 'Qi Yu' from the Shijing poetry scripture, Weifeng Section. The musical notation in five lines is translated from the songbook in "Music Education Rejuvenated", with a copyright date of 2023.

Lyrics:

Zhān bǐ qí yu, lù zhú yī yī, yǒu fēi jūn zǐ, rú qiè rú cuō, rú zhuó rú mó. sè xī xiàn xī, hè xī xī. yǒu fēi jūn zǐ, zhōng bù kě xuān xī.

Zhān bǐ qí yu, lù zhú qīng qīng. yǒu fēi jūn zǐ, chōng ěr xiù yíng, kuài biàn rú xīng. sè xī xī, hè xī xuān xī. yǒu fēi jūn zǐ, zhōng bù kě xuān xī.

Zhān bǐ qí yu, lù zhú rú kuì. yǒu fēi jūn zǐ rú jīn rú xī, rú guī rú bì. kuān xī chuò xī, yī zhòng jiào xī, shàn xī xuè xī, bù wéi nüè xī.

The meaning of the lyrics:

The Shijing Poetry Scripture contains poems that display a wide variety of metrical structures, including single-chapter structures and multi-chapter structures. These structures are referred to as metrical structures. Structures that contain many chapters also include structures that have variations and repetitions. Multi-chapter structures are utilized by the majority of the poems in the Weifeng section, which results in the creation of distinctive musical structures through the use of repeated or different rhythms. Each of the three chapters that make up the poem "Mugua" in the Weifeng part has a metrical structure that is comparable to the other chapters, consisting of lines that are four characters long and rhyming every other line that is written. The poetry is given a distinct feeling of rhythm and a beautiful rhythmic quality when it is recited because of its repeated metrical pattern. In the meantime, there are variances in content across chapters, which convey the poet's cherishing and reciprocity of friendship through the substitution of terms such as "papaya," "peach," "plum," and "jade ornaments" (these words are represented by "qiongju," "qiongyao," and "qiongjiu").

4.2.2 Dance and Song Forms

In the course of the investigation of "The Music of the Weifeng Section of the Shijing Poetry Scripture," it is essential to investigate the various styles of singing and dance that are associated with the Weifeng in order to acquire a grasp of its musical identity. In ancient China, the term "yue" (music) did not refer to music in the contemporary sense; rather, it was a combination of singing, dancing, and performance,

and it embodied the trinity of "poetry, music, and dance." Not only do the poems of the Weifeng have a high literary worth, but they also contain rich forms of singing and dancing. These songs, which are an essential part of the Shijing Poetry Scripture, give a glimpse into the vivid artistic life and aesthetic preferences of the ancient Chinese people

There is a combination of singing and dancing. The poems that are included in the Shijing Poetry Scripture were initially composed and disseminated in the form of accompanying music, which is what led to their intimate link with music and dance. The same may be said for the poems that are included in the Weifeng passage. Not only are they transcriptions of written works, but they are also artistic pieces that can be sung and accompanied by dancing. In ancient times, the singing of poems was often accompanied by dance performances, and this kind of song and dance integration not only heightened the expressiveness of the poems but also made its transmission more widespread and profound. Just as an illustration, the poem "Papaya from Weifeng" is broken up into three chapters, each of which contains four sentences. Due to the fact that its cadence is harmonious and its phrase patterns are nicely organized, it is an excellent choice for singing. In the meantime, the intense affection and true emotions that are revealed in the text of the poem also provide a wealth of material for dance interpretations. It is possible that individuals in ancient times planned comparable dance moves based on the content and feelings of the poetry. They did this by using the rhythm of their bodies to better interpret the creative conception and emotions of the poem.

Various Types of Dance and Their Characteristics Through an examination of the lyrical material, we are able to make some basic inferences regarding the qualities and forms of the dances that are described in the Shijing Poetry Scripture. This is despite the fact that it is difficult to rebuild the dance forms properly. The poems that are included in the Weifeng part mostly describe various aspects of folk life, love and marriage, scenes of work, and other topics, which serve as a source of rich inspiration for the choreography of their respective dances. It is possible that the poetry in the

Weifeng part made use of a variety of dancing styles, including sacrifice dances, banquet dances, and folk dances, among other types of dances. Each of these dance forms has its unique characteristics, but they all place an emphasis on the coordination of the body, rhythm, and the expression and transmission of emotions. People may, for instance, conduct solemn and mysterious sacrificial dances during sacrificial ceremonies in order to communicate their reverence and prayers to the deities. On the other hand, when they are at a banquet, they may dance joyous and energetic banquet dances in order to enhance the festive atmosphere.

An Examination of the Interactional Connections That Exist Between Song and Dance in the Weifeng Section The interactive relationship that exists between poetry and dance is made explicit in a number of different ways within the Weifeng part of the Shijing Poetry Scripture. In the first place, poetry offers both content and emotional support for dance, which enables dance performances to more accurately convey the artistic vision and feelings of the poems. Secondly, dancing provides a new channel and approach for the diffusion and reception of poetry. This opens the door for poetry to be given to the audience in a manner that is more vivid and intuitive. In addition, the relationship between poetry and dance is reflected in the rhythm and meter of their music. During ancient times, the recitation of poems was frequently accompanied by the beat of dance. Both poetry and dance were able to express themselves more fully as a result of this coordination and unity of rhythm and meter, which also made their performances more harmonious and fluid.

4.2.3 Musical Values

The Shijing Poetry Scripture is of great literary merit and contains significant musical connotations. It was the first anthology of poetry to be published in China. Among these, the "Weifeng" portion, which is an essential component of the Shijing Poetry Scripture, is a reflection of the folk customs and cultural traits of the territory of the State of Wei. Furthermore, the musical significance of this piece cannot be overlooked. Within the scope of this essay, we shall investigate the musical significance of the "Weifeng" part of the Shijing Poetry Scripture from three perspectives: the value of

ancient literature, the value of heritage, and the value of modern interpretation and development.

4.2.3.1 The ancient literary value:

A Remarkable Example of the Integration of Poetry and Music through Art: A dual aesthetic experience of ancient literature and music is jointly comprised by the poems that are included in the Shijing Poetry Scripture. Originally, the poems were lyrics that were performed to music. Poetry and music were closely connected. Within the Shijing Poetry Scripture, the section titled "GuoFeng" contains a poem called "Weifeng." This poem is a complete demonstration of the artistic feature of combining poetry and music. For instance, in the song "Weifeng: Papaya," the lines "You throw me a papaya, and I return you a jade pendant" make reference to this. The phrase "Not as a repayment, but as a token of everlasting friendship" is succinct and filled with energy. It is accompanied by a tune that is musical and pleasant, and it not only conveys the genuine feelings that exist between men and women, but it also demonstrates the ancient people's enthusiasm for life and their desire to experience romantic sensations. "Yuefeng" gained a significant place in the annals of ancient literature as a result of the blending of music and poetry that it embodied. (Figure17)(Figure18)

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硕人

四章章七句

夹钟立宫信应钟起调
为变宫高尺字调

吴琬香据律吕字译配

7 2̇ 3̇ #4̇ | 2̇ 7 #4̇ 6̇ | 2̇ 3̇ #4̇ 3̇ | 7 #4̇ 7 6̇ |
 硕 人 其 頍, 衣 锦 褰 衣。 齐 侯 之 子, 卫 侯 之 妻。

3̇ 3̇ 2̇ 3̇ | #4̇ #4̇ 7 6̇ | #4̇ 3̇ 2̇ 7 | 7 0 0 0 |
 东 宫 之 妹, 邢 侯 之 姚, 谭 公 维 私。

7 2̇ 3̇ #4̇ | 6̇ #4̇ 7 6̇ | 3̇ 2̇ #4̇ 3̇ | 6̇ #4̇ 7 6̇ |
 手 如 柔 荑, 肤 如 凝 脂。 领 如 蝤 蛴, 齿 如 瓠 犀,

2̇ 3̇ 7 2̇ | #4̇ 6̇ 7 #4̇ | 2̇ 3̇ 2̇ 7 | 7 0 0 0 |
 螓 首 蛾 眉, 巧 笑 倩 兮, 美 目 盼 兮。

1 081



OPPO A2 5G

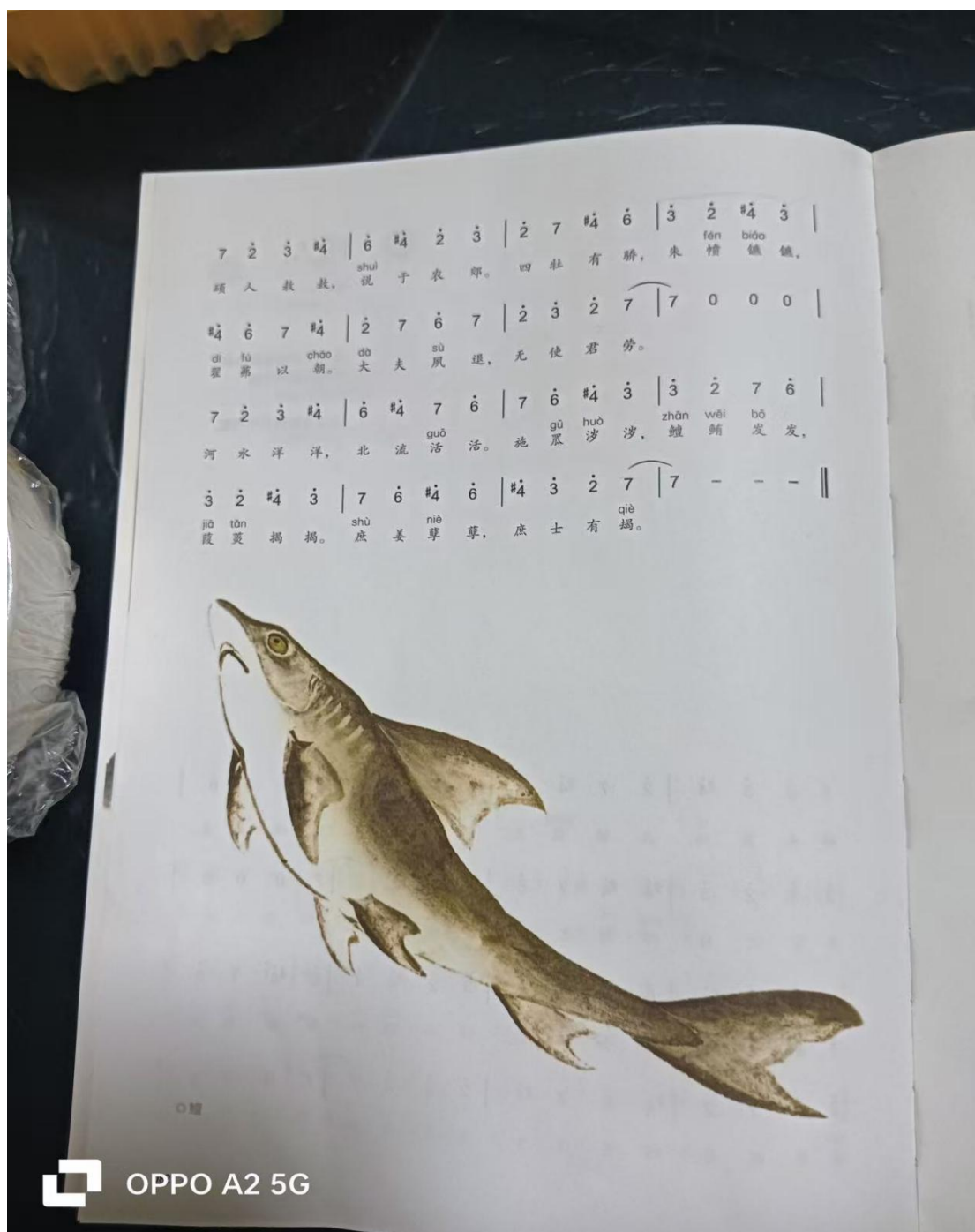


Figure 18 The Numerical Notation of *Shuo Ren Song*

Note. Photo of Modern Chinese translations of SIKU QUANSHU in the Shijing Poetry Scripture, own work.

Shuo Ren Song

Composer: unknown

Melody interpreter: Wu Yaoxiang

Transcriber: Geng Rui

7 shuò rén qí qí, yī jīn jiǒng yī. qí hóu zhī zǐ, wèi hóu zhī qī. dōng gōng zhī mèi, xíng hóu zhī yí.

13 tán gōng wéi sī, shǒu rú róu tí, fū rú níng zhì. líng rú qiú qí, chǐ rú hù xī.

19 qín shǒu é méi, qiǎo xiào qiàn xī, měi mù pàn xī. shuò rén áo áo, shuō yú nóng jiāo.

25 sì mǔ yǒu jiāo, zhū fén biāo biāo. zhái fú yǐ cháo. dà fū sù tuì, wú shǐ jūn lǎo.

31 hé shuǐ yáng yáng, běi liú huó huó. shī gū huò huò, zhān wēi fā fā. jiā tǎn jiē jiē, shù jiāng niè niè,

shù shì yǒu qiè.

Figure 18: The Staff Notation of *Shuo Ren* song

Note. Photo of the Song 'Shuo Ren' from the Shijing poetry scripture, Weifeng Section. The musical notation in five lines is translated from the songbook in "Music Education Rejuvenated", with a copyright date of 2023.

Lyrics:

shuò rén qí qí, yī jǐn jīǒng yī. qí hóu zhī zǐ, wèi hóu zhī qī.

dōng gōng zhī mèi, xíng hóu zhī yí.

tán gōng wéi sī, shǒu rú róu tí, fū rú níng zhī. lǐng rú qiú qí, chǐ rú hù xī. qín shǒu é
méi, qǐǎo xiào qiàn xī, měi mù pàn xī.

shuò rén áo áo, shuō yú nóng jiāo. sì mǔ yǒu jiāo, zhū fén biāo biāo. zhái fú yǐ cháo.
dà fū sù tuì, wú shǐ jūn lǎo.

hé shuǐ yáng yáng, běi liú huó huó. shī gū huò huò, zhān wěi fā fā. shù jiāng niè niè,
shù shì yǒu qiè.

The meaning of the lyrics:

An admiration is expressed for Zhuang Jiang's thin body, which is dressed with brocade robes and a linen overgarment. That Zhuang Jiang is the daughter of the Duke of Qi and the wife of the Duke of Wei is something that has been brought to people's attention. Zhuang Jiang is also supposed to be the sister of the Crown Prince and the aunt of the Marquis of Xing, according to another line of speculation. The brother-in-law of Zhuang Jiang is a man named Tan Gong. The metaphors that are used to describe her beauty are as follows: her hands are as sensitive as the shoots of newly grown white grass, and her skin is as smooth as fat that has congealed. There are further metaphors that compliment Zhuang Jiang's teeth, which are as white and even as the seeds of a calabash, as well as her neck, which is as white and slender as the larva of a longhorn beetle. In contrast to her big and square forehead, her eyebrows are as thin and curled as the feelers of a silkworm moth. Her forehead is broad and square. Her lovely eyes sparkle with charm, and when she smiles, dimples develop on her cheeks. She has the ability to captivate everybody who comes into contact with her. While Zhuang Jiang is relaxing in the countryside by her chariot, she gets complimented on her lofty stature. In addition to describing her

physical characteristics, the description also conveys the sense of ease and composure that she exudes. A magnificent sight, her chariot is adorned with rich decorations, and it is pulled by four strong and muscular horses. Red silk is tied over the bits on both sides of the chariot, making it so magnificent. In order to make his way to court, Zhuang Jiang travels in a chariot that is decked with pheasant feathers. In order to avoid putting an excessive amount of work on the duke, who is known as the Duke of Wei, the officials leave court earlier than usual. There is a gorgeous flow of the Yellow River that goes to the north. Zhuang Jiang is escorted by a vast retinue, which includes her ladies-in-waiting who are adorned in magnificent apparel and her warriors who are powerful and mighty.

Mostly Reflecting the Local Customs and Social Life of the State of Wei The poems that are included in "Weifeng" are primarily reflective of the local customs and social life that are prevalent in the territory of the State of California. A variety of life scenes from ancient Wei civilization are depicted in these poems through the use of vivid descriptions and real expressions of emotion. For instance, the praise of Zhuang Jiang's beauty in "Weifeng: The Noble Lady" not only exemplifies the ancient people's desire and love of beauty, but it also shows the aesthetic notions and value orientations of the society that existed at that time period. While everything is going on, these poems also cover a variety of topics of the State of Wei, such as weddings, funerals, marriages, labor, and production. everything material is extremely helpful for us to comprehend the ancient Wei culture.

Influence on Later Literary Creations The Weifeng part of the Shijing Poetry Scripture, which is considered to be a treasure of ancient literature, has had a significant impact on the literary works that were produced in the years that followed. Because of its one-of-a-kind artistic style and expressive techniques, it has served as a source of abundant creative inspiration and references for poets who came after it. An example of this would be the Tang dynasty poet Du Fu, who, in his poem "The Beautiful Lady," borrowed the technique from "The Noble Lady" in the Weifeng section of the Shijing Poetry Scripture. This technique was used to depict a woman's beauty and

express praise and longing for beautiful things through a delicate portrayal of the lady's image. In addition, numerous iconic lines from the Weifeng portion of the Shijing Poetry Scripture, such as "No matter life or death, we've made a pledge," "I'll hold your hand and grow old together with you," are still often referenced and cherished in modern times, and they have become an essential component of Chinese culture.

4.2.3.2 The value of inheritance:

1. The Weifeng section of the Shijing Poetry Scripture has self-evident significance in inheritance as a significant part of good traditional Chinese culture. This is true because the section is a part of the Shijing Poetry Scripture. We are able to gain a deeper appreciation for the broad and comprehensive knowledge as well as the one-of-a-kind allure of Chinese culture by studying and investigating the Weifeng portion of the Shijing Poetry Scripture. This allows us to become more familiar with the ways of living and ideological concepts of ancient people. Nevertheless, the ethical principles and humanistic spirit that are embodied in these poems continue to hold significant guiding relevance for the society that we live in today. Taking "Qi'ao" from the Weifeng section as an example, the praise and pursuit of the attributes of a gentleman provided us with a moral example and behavioral norms to follow.

2. As a cultural treasure of the Chinese nation, the Weifeng section of the Shijing Poetry Scripture makes a contribution to the enhancement of ethnic cultural identity and pride through its heritage. This has the effect of promoting ethnic cultural identity and pride. Through the study and investigation of these poems, we are able to more profoundly acknowledge the singularity and superiority of Chinese culture, so more securely inheriting great traditional Chinese culture and promoting it. Not only does this sense of cultural identity and pride contribute to the strengthening of ethnic cohesion and centripetal force, but it also makes it easier for Chinese culture to be disseminated and exchanged from one country to another.

3: Offering Inspiration and Reference for modern Literary production The Weifeng part of the Shijing Poetry Scripture, which serves as a model for ancient literature, provides a wealth of inspiration and reference for modern literary production

through its one-of-a-kind artistic style and expressive abilities. Studying and researching the Weifeng part of the Shijing Poetry Scripture can provide contemporary writers with the sustenance and substance they need to create exceptional works that are characterized by the nation's style and the times in which they were written. For instance, the contemporary poet Yu Guangzhong used the approach from "Bo Xi" in the Weifeng section to communicate homesickness in his poem "Nostalgia." He did this by conveying a profound attachment to his hometown and a yearning for it through the use of vivid imagery and language that was deeply felt.


(Figure 19)

Shuo Ren Song

Composer: unknown

Melody interpreter: Wu Yaoxiang

Transcriber: Geng Rui



The image shows a musical score for the song 'Shuo Ren Song'. It consists of five lines of musical notation in staff notation, with lyrics in Chinese characters and Pinyin. The lyrics are:
 7 bǒ xī ào xī ,bāng zhī jié xī 。 bǒ yě zhí shū ,wèi wáng qián qū 。 zì bǒ zhī dōng ,
 13 shǒu rú fēi péng 。 qǐ wú gāo mù ? shuǐ shì wéi róng ! qí yǔ qí yǔ , gāo gāo chū rì 。
 19 yuàn yán sī bǒ , gān xīn shǒu jí 。 yān dé xuān cǎo ? yān shù zhī bèi .yuàn yán sī bǒ ,
 shǐ wǒ xīn mèi !

Figure 19 The Staff Notation of *Shuo Ren Song*

Note. Photo of the Song 'Bo Xi' from the Shijing poetry scripture, Weifeng Section. The musical notation in five lines is translated from the songbook in "Music Education Rejuvenated", with a copyright date of 2023.

Lyrics:

bǒ xī ào xī , bāng zhī jié xī 。 bǒ yě zhí shū , wèi wáng qián qū 。 zì bǒ zhī
dōng , shǒu rú fēi péng 。 qǐ wú gāo mù ?

shuí shì wéi róng ! qí yǔ qí yǔ , gǎo gǎo chū rì 。

yuàn yán sī bǒ , gān xīn shǒu jí 。 yān dé xuān cǎo ?

yán shù zhī bèi 。 yuàn yán sī bǒ , shǐ wǒ xīn mèi !

The meaning of the lyrics:

My husband is so brave, a hero of our land. He wields the spear in his hand, leading the charge for the king.

Since my husband went off to the east on campaign, my hair has become as disheveled as flying thistledown. Is it that I lack pomade? No, it's just that with my husband gone, whom should I adorn myself for?

I long for rain, I long for rain, but the sun shines brightly instead. I miss my husband so much, my head aches but I'm willing to bear it. Where can I find the forget-me-not? I would plant it at the back of our house. I miss my husband so much, it makes my heart sick and weary.

4.2.3.3 Modern influence and development:

(1) In order to encourage the creative and innovative development of the outstanding traditional Chinese culture: Excellent traditional Chinese cultures, such as the Weifeng portion of the Shijing Poetry Scripture, are confronted with new problems and opportunities in today's society, which is characterized by the acceleration of globalization, the integration of diversity, and the collision of these two concepts. We are able to encourage the inventive growth of good traditional Chinese culture by conducting in-depth research and archaeological excavations of its musical value. This will allow the culture to better adapt to the requirements of the times. By way of illustration, we may transform traditional poems from the Weifeng section into contemporary songs or musicals for the purpose of performance and diffusion. This

would enable a greater number of individuals to comprehend and appreciate the exceptional traditional Chinese culture.



Figure 20 Discussion on the Translation of the Shijing Poetry Scripture

Note. Photo of discussing the translation and adaptation of ancient musical scores from the Shijing poetry scripture with a professional Guzheng player. Own Work.



Figure 21 Conducting experiments with the Guzheng to perform ancient songs.

Note. Photo of working with a professional Guzheng player, we repeatedly played the adapted musical score on the Guzheng instrument, striving to create the best version possible. Own Work.

(2) Promoting Interdisciplinary Integration of Music and Literature: The Weifeng section of the Shijing Poetry Scripture, as an artistic model where poetry and music are integrated, facilitates the interdisciplinary integration of music and literature through the study of its musical value. By analyzing and interpreting the musical elements in the Weifeng section, we can gain a deeper understanding of the intrinsic connections and interaction mechanisms between music and literature. This interdisciplinary research perspective and methodology not only help to broaden our academic horizons and research fields, but also promote the cross-integration and development of related disciplines such as music and literature.

(3) Enhancing People's Aesthetic Taste and Artistic Cultivation: The Weifeng section of the Shijing Poetry Scripture, as one of the treasures of ancient literature, contributes to enhancing people's aesthetic taste and artistic cultivation through the study of its musical value. By learning from and appreciating these poems, we can more deeply perceive the unique charm and artistic value of the combination of music and literature. At the same time, the aesthetic concepts and humanistic spirit contained in these poems also help guide us to establish correct aesthetic orientations and values, thereby improving our cultural literacy and artistic appreciation abilities.



Figure 22 The experimental instruction of ancient music performance following the incorporation of musical tempo.

Note. Photo of teach the completed musical score to students, disseminating traditional musical culture.Own Work.



Figure 23 The experimental transmission of knowledge concerning the Shiing Poetry Scripture.

Note. Photo of explain the cultural background of the music from the "Weifeng" section of the Shijing poetry scripture to the students. Own Work.

CHAPTER 5

DISCUSSION AND CONCLUSION

5.1 Brief Summary of the Study

This study delves into the musical characteristics of the Weifeng section of the Shijing poetry scripture and explores its pedagogical implications. The Weifeng, comprising fifteen poems, is renowned for its rich musical heritage and deep cultural connotations. By analyzing the musicality of these poems from various perspectives, this study aims to provide insights into how ancient Chinese music was integrated into poetry and how this integration can inform modern music education.

5.1.1 Background and Significance

The Shijing, as the first collection of songs in Chinese history, embodies profound cultural heritage and rich musical connotations. Among its three main sections—Feng, Ya, and Song—the Weifeng stands out for its distinct musical features and close ties to folk culture. As recorded in historical texts, the poems of the Shijing were originally accompanied by music and sung, making them not only literary masterpieces but also important musical compositions. Despite the lack of detailed musical score records, scholars have been able to glean insights into the musical styles of the Shijing through its lyrics, rhythmic patterns, and the musical instruments mentioned. This study builds upon previous research by focusing specifically on the Weifeng section and exploring its musical characteristics in depth. The significance of this study lies in its potential to bridge the gap between ancient Chinese music and modern music education. By analyzing the musical elements of the Weifeng poems, this study aims to reveal the pedagogical value of incorporating traditional Chinese music into contemporary music curricula.

5.1.2 Research Questions and Objectives

The primary research questions addressed in this study are: What are the musical characteristics of the Weifeng section of the Shijing poetry scripture? How can the musical elements of the Weifeng poems be utilized in music education? To address these questions, the objectives of this study were: To analyze the melody, rhythm,

harmony, and structure of the Weifeng poems. To explore the pedagogical implications of incorporating the musical elements of the Weifeng poems into music education.

5.1.3 Methodology

This study employed a multidisciplinary approach, combining literature review, textual analysis, and musical analysis. To achieve the research objectives, we took the following steps: Literature Review: We conducted a comprehensive review of existing literature on the Shijing, its musicality, and its pedagogical implications. This provided a theoretical framework for the analysis of the Weifeng poems. Textual Analysis: The lyrics of the Weifeng poems were analyzed to identify rhythmic patterns, repetitions, and other musical elements. This analysis was complemented by a review of historical commentaries and interpretations of the poems. Musical Analysis: The melody, rhythm, and harmony of the Weifeng poems were analyzed using modern musical notation. This involved translating the ancient Chinese lyrics into musical notation and identifying the musical elements that contribute to their musicality. Pedagogical Implications: Based on the musical analysis, the pedagogical implications of incorporating the Weifeng poems into music education were explored. We discussed how we can utilize the musical elements of the poems to teach rhythm, melody, harmony, and composition.

5.1.4 Key Findings

The key findings of this study can be summarized as follows.

Melodic Characteristics: The Weifeng poems exhibit a simple and clear melody, adhering to the "one word, one note" principle of ancient Chinese music. The overall tone is smooth, reflecting the gentle and profound nature of the themes addressed in the poems. **Rhythmic Characteristics:** The poems exhibit a strong rhythmic sense, with each line of poetry corresponding to a fixed rhythmic unit. There is a balance between repetition and variation, creating contrast and layering within the overall steady rhythm. **Harmonic Characteristics:** Although the harmonic structures of the Weifeng poems are relatively simple, they demonstrate a focus on consonant intervals and the use of modal scales. This contributes to their harmonious and soothing sound. **Structural Characteristics:** The poems follow a logical structure, often with an

opening, development, climax, and conclusion. This structure helps to create a cohesive musical narrative and enhances the emotional impact of the songs. Pedagogical Implications: The musical elements of the Weifeng poems can be utilized in music education to teach rhythm, melody, harmony, and composition. By incorporating these poems into music curricula, students can gain a more profound understanding of traditional Chinese music and its cultural significance.

5.2 Discussion of the Results

This research's in-depth analysis of the musical characteristics of "The Shijing Poetry Scripture: Odes of Wei" offers numerous inspirations for modern music creation and education. In terms of creation, its simple melody of "one character, one note", harmonious intervals, moderate range, regular rhythm and clear structure provide creative inspiration for modern music, and its harmonious qualities and narrative structure can be drawn upon. In the field of education, the rhythm, melody, harmony and structural elements of the Odes of Wei can be used in music teaching to help students understand traditional music and culture. Moreover, they can be integrated into courses at different educational stages to conduct cross-cultural comparative studies and explore their influence on contemporary music, thereby enriching the content of music teaching and inheriting musical cultural heritage.

5.2.1 Melodic Characteristics

The melodic characteristics of the Weifeng poems are marked by their simplicity and clarity. Adhering to the "one word, one note" principle of ancient Chinese music, these poems exhibit a melodic line that is easy to follow and sing. This principle, which is also evident in other ancient Chinese musical compositions, contributes to the songs' accessibility and appeal. The overall tone of the Weifeng poems is smooth and soothing, reflecting the gentle and profound nature of the themes addressed in the lyrics. For example, in the poem "Qiyao" (淇奥), the melody flows smoothly, mirroring the noble character being praised. The use of consonant intervals and the avoidance of dissonant sounds contribute to the harmonious quality of the melody. Moreover, the vocal range of the Weifeng poems is moderate, neither too high nor too low. This makes

them easy to sing and play on instruments, further enhancing their musical appeal. The moderate vocal range also allows for a greater degree of flexibility in terms of performance, as singers and musicians can adapt the songs to suit their own vocal or instrumental range.

5.2.2 Rhythmic Characteristics

The rhythmic characteristics of the Weifeng poems are equally noteworthy. Each line of poetry corresponds to a fixed rhythmic unit, creating a strong sense of regularity and predictability. This rhythmic structure helps anchor the melody and provides a foundation for the song's overall musicality. Within this overall steady rhythm, there is a balance between repetition and variation. Repetition, in the form of refrains or repeated lines, helps establish a sense of familiarity and cohesion. At the same time, variation in the melody and rhythm creates contrast and layering, adding interest and depth to the songs. For example, in the poem "Qiyao," the refrain "Yǒu fěi jūn zǐ, rú qiú rú qīng" (有匪君子，如切如磋) is repeated twice, establishing a sense of rhythm and familiarity. At the same time, the melody and rhythm of the intervening lines vary, creating contrast and enhancing the emotional impact of the song. The rhythmic structure of the Weifeng poems also reflects the influence of oral tradition. As these poems were originally transmitted orally, their rhythmic patterns were designed to be easy to remember and recite. This rhythmic simplicity contributes to their enduring appeal and cultural significance.

5.2.3 Harmonic Characteristics

Although the harmonic structures of the Weifeng poems are relatively simple, they demonstrate a focus on consonant intervals and the use of modal scales. This contributes to their harmonious and soothing sound, making them pleasant to listen to and sing. The use of consonant intervals, such as the perfect fourth, fifth, and octave, helps create a sense of stability and resolution in harmony. At the same time, the avoidance of dissonant sounds, such as the tritone or augmented fourth, contributes to the songs' harmonious quality. In addition, the Weifeng poems often employ modal scales, such as the pentatonic scale, which is common in traditional Chinese music.

These scales are characterized by their simplicity and ease of use, making them well-suited for the Weifeng poems' melodic and harmonic needs. The harmonic simplicity of the Weifeng poems also reflects the influence of oral tradition. As these poems were originally transmitted orally, their harmonic structures were designed to be easy to remember and reproduce. This harmonic simplicity contributes to their enduring appeal and cultural significance.

5.2.4 Structural Characteristics

The structural characteristics of the Weifeng poems follow a logical progression, often with an opening, development, climax, and conclusion. This structure helps to create a cohesive musical narrative and enhances the emotional impact of the songs. The opening lines of the poems often serve as an introduction, setting the scene and introducing the theme. The middle lines develop the theme further, providing additional details and elaboration. The final lines bring about a turn and closure, resolving the tension and bringing the song to a satisfying conclusion. For example, in the poem "Qiyao," the opening lines "Kǎn kǎn gǔ wǒ, dūn dūn wǔ wǒ" (坎坎鼓我，蹲蹲舞我) introduce the theme of noble character and virtue. The middle lines develop this theme further, describing the qualities of the noble character in detail. The final lines "Yǒu fěi jūn zǐ, zhōng bù kě xuān yě" (有匪君子，终不可谖兮) bring about a turn and closure, expressing the speaker's admiration and respect for the noble character. The structural coherence of the Weifeng poems also reflects the influence of oral tradition. As these poems were originally transmitted orally, their structures were designed to be easy to remember and recite. This structural coherence contributes to their enduring appeal and cultural significance.

5.2.5 Pedagogical Implications

Music education can utilize the musical elements of the Weifeng poems to teach rhythm, melody, harmony, and composition. By incorporating these poems into music curricula, students can gain a more profound understanding of traditional Chinese music and its cultural significance. Rhythm Teaching: The rhythmic patterns of the Weifeng poems can be used to teach students about different rhythmic structures

and how to feel and express rhythm through movement and sound. By clapping, tapping, or singing along with the poems, students can develop a sense of rhythm and timing. Melody Teaching: The melodic lines of the Weifeng poems can be used to teach students about melody and how to sing in tune. By singing the poems and exploring their melodic contours, students can develop a sense of pitch and intonation. Additionally, students can learn basic harmonic concepts through the use of consonant intervals and modal scales in the Weifeng poems. Harmony Teaching: Although the harmonic structures of the Weifeng poems are relatively simple, they can be used to introduce students to basic harmonic concepts such as consonant intervals and modal scales. By exploring the harmony of the poems through singing or instrumental performance, students can develop a sense of harmony and how different sounds can work together to create a cohesive musical whole. Composition Teaching: The structural characteristics of the Weifeng poems can be used to teach students about composition and how to organize musical ideas into a coherent whole. By analyzing the structure of the poems and exploring how their different sections relate to each other, students can develop a sense of form and how to construct a musical narrative. In addition to teaching specific musical concepts, the Weifeng poems can also be used to introduce students to traditional Chinese culture and its musical heritage. By exploring the cultural context of the poems and their place within the broader tradition of Chinese music, students can gain a deeper understanding of the cultural significance of these songs and their enduring appeal.

5.3 Recommendations for Future Studies

This study offers a thorough examination of the musical attributes of the Weifeng poems within the Shijing poetry scripture and delves into their educational significance in music education. The Weifeng poems, as part of this broader scripture, possess a rich musical heritage that has the potential to greatly inform and enhance modern music education.

The research highlights several key areas for future exploration. Firstly, there is a need for a more in-depth analysis of the specific musical elements of the Weifeng poems. This includes a detailed examination of their rhythmic patterns, melodic contours, and harmonic structures. By employing advanced musical analysis tools and techniques, researchers can gain a deeper understanding of how the musicality of these poems contributes to their overall charm and appeal.

Secondly, the study emphasizes the importance of incorporating the Weifeng poems into music education curricula at various levels, such as elementary, secondary, and higher education. This could involve the development of tailored lesson plans, teaching materials, and assessment tools that cater to the specific needs and abilities of students at different age groups. By integrating these poems into music education, students can gain a richer understanding of traditional Chinese music and its cultural significance.

Thirdly, the research suggests conducting cross-cultural comparisons between the Weifeng poems and other traditional music genres from around the world. This comparative analysis can provide valuable insights into the universal and unique aspects of music, as well as its role in different cultural contexts. By exploring these similarities and differences, researchers can enhance our understanding of the global diversity of musical traditions.

Finally, the study highlights the need to explore the influence of the Weifeng poems on contemporary music. This involves analyzing how contemporary composers and musicians have adapted and reinterpreted these ancient poems in their works. By tracing this influence, researchers can gain insights into the enduring appeal of the Weifeng poems and their place within the broader tradition of Chinese music.

In conclusion, this study lays a solid foundation for future research on the Weifeng poems by providing a comprehensive analysis of their musical characteristics and pedagogical implications. Please check and optimize the grammar of this passage again.

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