

# Reform of Yuefu System by Xiao Yan, Emperor Wu of Liang Dynasty

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**Abstract:** Xiao Yan, as an important inheritor of the development of rites and music culture in the Southern Dynasties, made many reforms to Yuefu culture during his reign. In the system of rites and music, he completed the revision of the “Five Rites” project, collected and sorted out a large number of folk music and brought it into the category of elegant music, and re-standardized the system of law and music; In the official system of music officials, the status of music officials has been promoted; In the form of song and dance, the scale of music and dance has been reduced to some extent. In short, a series of reforms of Yuefu system led by Xiao Yan made great contributions to the inheritance and innovation of ritual and music culture in the northern and Southern Dynasties, and also provided a reference standard for the formulation of ritual and music system in future generations.

## 1. Introduction

The northern and Southern Dynasties is an important period of national integration and cultural blending in Chinese history. It began with the invasion of the Northern Nationality into the Central Plains and finally the unified dynasty after the collapse of the Chen Dynasty, which paved the way for the opening of the prosperous age of the Tang Dynasty. In the past 170 years, Xiao Yan, Emperor Wu of Liang Dynasty, has made great contributions to the inheritance and development of Yuefu culture. During his reign, he carried out many reforms in the system, officials and dance of Yuefu culture, which made the ritual and music culture of the Liang Dynasty known as orthodoxy, so that Gao Huan, as one of the opposing forces in the Liang Dynasty, had to praise: “There is another American old man Xiao Yan in the East, who specializes in dress, etiquette and music. The scholar bureaucrats in the Central Plains hope that orthodoxy lies. [1]” Xiao Yan's measures greatly strengthened the cultural soft power of the Liang Dynasty and enhanced its influence among various forces.

This paper will sort out Xiao Yan's Yuefu reform, classify these activities and analyze their influence.

## 2. Perfection of Ritual and Music System

Since the funeral of Yongjia, the elegant music culture, which is regarded as “the crown belt of prosperity and the source of Wang Hua [2]”, has been greatly destroyed, and the palace Yuefu is incomplete with the loss of musicians and musical instruments. After the stability of the Eastern Jin regime, the scholar-bureaucrat class in the Southern Dynasty has been working hard to restore and organize the elegant music. He Xun, Ruan Fu, Dai and his son, Yu Liang's brother, Xie Shang, Zheng Xianzhi, Wang Shaozhi and others all took part in the restoration of the gagaku. After Xiao Yan came to power, relying on his knowledge of rites and music, he participated in the discussion of revising the rites and music system and the collection and arrangement of folk music for many times, and cut it into a generation of music. The most representative event is the completion of the revision of the Five Rites.

The revision of the five Rites has just begun. In the third year of Yongming in the Southern Qi Dynasty (485), at the initiative of Fu Manrong, Emperor Wu of the Qi Dynasty Xiao Chuan successively ordered Wang Jian, he Yin and other scholars to revise the five rites. However, due to the change of political situation, this project was not completed in the Southern Qi Dynasty. After

the establishment of the Liang Dynasty, with the support of Xiao Yan, Emperor Wu of Liang Dynasty, the project of revising the five rites was started again every year at the beginning of Tianjian. This project was completed in February of the fifth year of Liang's reign (524). Its achievements are marked by the publication of five works: Jiali note, Binli note, military Li note, auspicious Li note and fierce Li note. In the sixth year of Liang ordinary (525), Xu Mianjin revised the five rites table, which summarized the project as a whole. The significance of the five rites renovation is not only an important system and norm of the Orthodox rites and music system, but also promotes the production of new music. "It is to make new music with new rites and create new songs with new happiness, which has become an indispensable part of the system work." [she] twelve graces was completed under such a background. Jiuxia is an important part of elegant music. They are played on different occasions, The performance method and scope of application are as follows: "first strike the bell and then beat the drum... Wang Guanchu plays Wang Xia, corpse Guanchu plays Si Xia, animal Guanchu plays Zhao Xia, four guests play Na Xia, I have meritorious performance of Zhang Xia, my wife comes out to sacrifice Qi Xia, people of the same family play clan Xia, guests go out drunk to play new Xia, and go out to play Ao Xia. [3]" However, with the changes of the times and the loss of music materials, jiuxia has long been incomplete. In this regard, Xiao Yan organized music officials to modify and supplement it, and the circle "changed jiuxia to twelve elegance, with the meaning of assisting Yang Law, Yin LV and twelve tube revolving Palace [4]". These measures increased the types of music and made the music more corresponding to the changes of the twelve laws. In addition to matching the rhythm, Xiao Yan's observance of the twelve graces followed his own view of the way of heaven: "(Liang) Emperor Wu calmed the national music and called it 'elegant', taking the preface to the poem as saying: 'speaking about the world's affairs, the appearance of the four winds, the so-called elegance. Elegant, correct.'" the Analects of Confucius said: 'Confucius returned to the state of Lu from the state of Wei, and then he was happy, elegant and eulogized. " In order to obtain the necessary items from the public. " Therefore, elegance is limited to 12, which is the will of heaven. So it's fun to leave the steps and eat more and less. [5]"

Nevertheless, Xiao Yan has made great efforts to repair and innovate Yale, but it has also had some negative effects. Some people think he has tampered with the traditional Yale style. Smart instead of Duan Lin said: "when the twelve songs of Emperor Wu of Liang Dynasty are completed, the etiquette of suburban temple, Ming hall and three dynasties will be used repeatedly. The things of heaven and earth, monarchs and officials and ancestral temple will be the same. This is the reason why I perished. Although I wrote twelve elegance for this week's nine Xia, nine Xia will be played from now on. It is also like the music that can be played in nine deep and nine stems. There is no music to say, not elegance and ode. [6]" The reform of Bell and drum music ceremony has blurred the boundary between them to a certain extent, and lost some of the true colors of ceremony and music ceremony.

In addition, Xiao Yan had a lot of discussions with officials about the lack of elegant music and the unclear boundary of elegant and popular music since the Yongjia rebellion. Records in Sui Shu music Chronicles 1: "At the beginning of the Liang Dynasty, the music was brought together. Emperor Wu wanted to carry forward ancient music. In the first year of Tianjian, he issued an imperial edict and asked all officials," since the Wei and Jin Dynasties, the damage has become more and more serious. So he confused Ya Zheng. The mistake of Zhong Shi, the rhythm of nine changes in heaven and people, and the ceremony of hanging around the banquet has been lost. When I went to the court, I thought of his will, but the past things did not exist and have not been corrected. I sighed day and night. You and other scholars know what they saw. [7]" Xiao Yan was worried about the unclear boundary between elegant music and folk music at that time. The test chart used to collect fragments of elegant music preserved by the people, and added one of the music, dance and foreign acrobatics to the happy ceremony of the three dynasties. "Jin Shu · Yue Zhi" said: "he has people who enjoy music from five aspects, so the so-called" nine changes of great music, the gods can sacrifice '. [8] "the" festival of nine changes of heaven and man "is even called the festival of music from various places. Its perfection is reflected in Xiao Yan's answer to

the formulation of three directions of happiness. He set the music of the three dynasties as 49 items, including elegant music originated in the Pre-Qin Dynasty, various Hu dances originated from the nomadic nationalities in the north, religious music about Buddhism and Taoism, and some miscellaneous Jiyue in the western regions. The provisions of these performance tracks are conducive to the distinction of Yazheng music to a certain extent, but the greater significance is that it affirms the music culture of different nationalities and plays a role in promoting social harmony to a certain extent.

In determining the direction of music, Xiao Yan combined with other views of destiny to create the twelve laws, and made four “tongs” and twelve flutes related to them. The so-called “Tong” refers to a combined law instrument with three strings and similar to the recumbent harp. There are four kinds of Tong, each of which is named corresponding to a season. It is divided into Xuanying Tong representing spring, Qingyang Tong representing summer, Zhu Mingtong representing autumn and white Tibetan Tong representing winter. There are three strings in each pass, four kinds of twelve strings in total, corresponding to the twelve tones respectively. The twelve flutes correspond to the twelve laws. In addition, Xiao Yan also criticized and modified the clock hanging system in the Jin, Song and Qi dynasties, that is, the “four hanging instrument”. Xiao Yan questioned the repair of Jinshi musical instruments recorded in the literature in the Jin and Song Dynasties and thought that there were exaggerated parts. Therefore, he criticized: “in the Jin and Song Dynasties, it is said that in the four years of Taiyuan and Yuanjia, there were four compartments of Jinshi and stone. Now, when checking the Yuefu, there are only four compartments: Huangzhong, Guxi, Ruibin and Taiqun. The six laws are incomplete. What is the four compartments? What is the meaning of the articles on music and dance? [9]”. In the Jin, Song, Qi and three dynasties, there were four kinds of bells hanging musical instruments in the north, East, South and West. There were four kinds of bells on each side, starting from the chime, followed by the chime, then the Heng bell, and finally the Kan bell, with a total of 16 bells on all sides. Xiao Yan organized the musicians to remove the largest balance clock in the process of restoring the original clock hanging style. According to Lu Lu, there are 12 chimes on all sides, and each chime is set with one chime and one chime “. In this way, the original 16 chimes of the total clock have been modified into 36, which will have a more accurate grasp of the tone. On the basis of these newly made musical instruments, Xiao Yan also determined the rhythm as 84 key. “History of the Old Five Dynasties · records of Music II” said: “Emperor Wu of Liang was always proficient in rhythm, from making four-way and twelve flute to drum instrument. He also cited the ancient five positive and two variable sounds, rotating the phase as the palace, and obtained 84 tones, which are the same as and different from the tones of the legal standard. [10]” the five positive are the five tones of palace, Shang, horn, symbol and feather; Two changes, namely, palace change and feature change. “History of the Song Dynasty · six records of music”: “the twelve laws are respectively palaces, so as to produce five tones and two changes.” [11] Xiao Yan calls these twelve rhythms Gong Diao respectively, and each law corresponds to Gong, Shang, Jiao, Zheng, Yu, changing Gong and changing Zheng, so 84 tones are derived together. After the loss of Jingfang 60 key, the 84 key created by Xiao Yan standardized Lulu for the first time, which provided a clear reference standard for the creation of happy people, was conducive to the creation of Yuefu Poetry and music, and promoted the prosperity of Xiao Liang's music culture.

### **3. Attention to Yuefu Officials**

If you want to do something good, you must sharpen your tools first. In the process of Xiao Yan's reform of Yuefu system, a large number of talents are necessary. This can be seen from the changes of officials related to rites and music in Song, Qi and Liang Dynasties. Compared with Song and Qi dynasties, the types and number of musicians in Xiao Liang period increased, and the appellation of official system also had unique historical characteristics at that time.

Responsible for all matters of Yuefu, mainly Taichang and some of his subordinate officials. According to records in the book of the Song Dynasty, in the Liu and Song Dynasties, music officials often wrote: one Tai Le Ling and one Cheng. It is also recorded in the book of Southern Qi

that in Southern Qi, music officials often wrote: one Tai Le Ling and one Cheng. According to records in records of hundred officials in the book of Sui Dynasty, music officials often wrote down in the Liang Dynasty are: Tai Le (under the jurisdiction of the Qing commercial department Cheng) and advocacy (both set orders and Cheng); Xie LV Xiaowei, general chapter supervisor, Le Zheng. In terms of responsibility setting, the music officials in the Liang Dynasty were more diverse than those in the song and Qi dynasties. It can be seen that the ranks of Yuefu officials in the Xiao Liang period were larger than those in the song and Qi dynasties. In the establishment of Yuefu official office, the song and Qi dynasties were mainly Taiyue office. In the Xiao Liang era, in addition to the Tai Le Department, there were also the advocacy department and the Qing business department under the jurisdiction of the Tai Le order. The perfection of Yuefu official office has been comparable to that in the Western Jin Dynasty. In addition, Yuefu Poems in the Xiao Liang period also set up the posts of Xie LV school captain, general chapter school supervisor, Yue Zheng and so on. In terms of both the number of music officials and the number of music officials, the Yue government offices in the Xiao Liang period were much larger than those in the previous two dynasties. In terms of the rank of music officials, Taichang's official positions in the song and Qi dynasties were the third grade, while Taichang's rank in the Liang Dynasty was regarded as "doctor Jin Ziguang Lu", which was the second grade. Taichang's official rank is higher than that of the previous dynasty, and the status of music officials has been improved to a certain extent.

In addition, the name of Taichang in the Liang Dynasty changed and became your first. "(Liang) Tianjian was appointed Taichang as Taichang Qing for seven years. [this]" different from the nine you in Qin and Han Dynasties, you were arranged according to four seasons in Xiaoliang period, which were divided into four categories: spring, summer, autumn and winter. There are three kinds of officials in each category. Taichang Qing, Zong Zhengqing and Si Nong Qing are collectively called "you". This change reflects Xiao Yan's pursuit of the ritual system of the Zhou Dynasty. Too often, "Zhou Shi said Zongbo, which is the spring official. [learning]" Xiao Yan classified according to spring, summer, autumn and winter. To some extent, this is an inheritance of the six officials of heaven, earth, spring, summer, autumn and winter in Zhou Li.

It can be seen that music officials in Xiao Liang's time were paid more attention to than those in Song and Qi dynasties to a certain extent. This has a lot to do with the relative stability outside the Liang Dynasty, the implementation of the internal Huairou policy and the monarch's hobby.

#### **4. Changes to Music and Dance Performance**

In terms of music and dance performance forms, Xiao Yan has formulated some norms to make them more planning and careful selection.

Xiao Yan once stipulated the costumes of music and dance performers. "During the reign of Qi Yongming, dancers wore headscarves and hairpin pens. The Emperor (Liang) said:" the pen version is accepted as a record. Dance is not subject to words. What is hairpin pens? Do you wear court clothes and wear banquet shoes? "So he left the pen. [14]" in the middle ages, civil officials had the habit of feather pens, and the circle inserted pens on the side of the crown when going to the dynasty for writing. Pens and articles appearing on important occasions in the imperial costume making village should not appear in recreational dance. Xiao Yan replied that the behaviors of imperial dress and hairpin pen in dance were strictly prohibited, which reflected Xiao Yan's attention to the role of etiquette education in Yuefu performance.

In terms of song and dance form, Xiao Yan reduced the number of people dancing with the music of many Western songs and changed the dance scale from 16 to 8. For example, Western songs such as Mo sorrow music, Sanzhou song, caisangdu, Jiangling music, common entertainment, Anping, nahetan, Mengzhu, shelter music and Shouyang music, "Sixteen old dancers and eight Liang people"; "The music of estimating guests" includes "Sixteen Qi dancers and eight Liang dancers"; "Sixteen people danced, and then eight people" in Xiangyang. The reduction of the number of music and dance plays a great role in reducing the financial burden of the state. Combined with Xiao Yan's concise concept of ceremony in the ritual and music system. It can be said, "even if you look at Xiao Yan's life, frugality is an undeniable fact [friend]".

Xiao Yan's reform of the Yuefu system in the Liang Dynasty, which involves the ritual and music system, officials, song and dance forms and so on, is relatively comprehensive.

In terms of its positive significance, by revising the five rites, the Liang Dynasty made the perfection of his rites and music system reach the peak of the northern and Southern Dynasties, and became the representative of rites and music culture at that time. Later, most of them took a positive attitude towards the results of these reforms. After the fall of the Liang Dynasty, Chen Baxian, the monarch of the southern Chen Dynasty, when determining the ritual and music system, said: "the Liang family is only like a person. Follow the past, Jihe chenbi, Gaoxiang Wanbang, Maofu convergence, and should follow the old code. [do]" after the Sui Dynasty destroyed Chen and unified the whole country, Emperor Yang Jian and his officials of the Sui Dynasty discussed the formulation of national fast music, and some scholar bureaucrats still favor the ritual and music system of the Liang Dynasty. For example, Yan Zhitui wrote: "now too often, I am very happy, and use Hu Sheng. Please look for classics based on the past events of the state of Liang." it can appear in some people's minds. Some ritual and music systems formulated by Xiao Yan, Emperor Wu of Liang, are still considered orthodox. Compared with the music from the Hu people in the Northern Dynasty, the elegant music collected in the Southern Dynasty and the southern folk music are still more popular with literati and bureaucrats. By the time of the Five Dynasties and Ten Kingdoms, Liu Xiang and other historians still affirmed Xiao Yan's rule of rites and music in the book of the old Tang Dynasty. "Music records of the old Tang Dynasty" commented on the ritual and music system of the Southern Song Dynasty: "Jiangnan attracted his legacy and the sound of governing the world. Yuan, Wei and Yuwen... Did not enter, but there was the name of music in the air." [or] even though all the emperors of the Southern Dynasty during the Yongjia rebellion had decrees to sort out elegant music, the greatest achievement was the Xiaoliang Dynasty under the auspices of Xiao Yan. If it is compared with the "Yuan Wei" and "Yuwen" dynasties of the Northern Dynasty, Xiao Liang's ritual and music society can better grasp the mentality of scholars at that time.. In particular, this is the art of Yuefu Poetry that flourished during Xiao Liang's time, which makes him evaluated by later generations as: "the culture of the Southern Dynasty between song and Liang dynasties is the most. People's ballad customs also have a new era." [19] Looking back at the style of the Six Dynasties, Emperor Xiao Liang's worship can be said to be the epitome of music culture. His music creation represented by Qing and Shang songs can become an important factor for future generations to miss the romance of the Six Dynasties. The prosperity of rites and music is the prosperity of Confucianism and the revival of Confucianism in the whole Southern Dynasty. Xiao Yan is one of the middle-class arsenic pillars. Zhao Yi praised Xiao Liang in his notes on the twenty second history, especially the school construction during Xiao Yan's reign: "the study of Confucian classics in the Southern Dynasty is not like that in the north. At the same time, the above people don't think it is important, so they study less and less. According to the statistics, only from the beginning of Xiao Qi to Emperor Wu of Liang for more than 40 years, Confucianism gradually flourished. It is with Xiao Yan's profound cultural heritage of rites and music and the construction of rites and music system vigorously advocated that Xiao Liang can become the representative of the etiquette state of the whole northern and Southern Dynasties. These rites and music construction activities are the continuation of Orthodox rites and music.

However, as a ruler, he devoted a lot of energy and time to cultural development, which made the whole country indulge in the illusion of singing and dancing and flourishing music, ignored the construction and development of national defense forces, and finally lost the hand of the next generation of girder, which is what people behind us have to warn.

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