

The Ancient Performance Arts in Shi jing – Feng

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Abstract

Shi jing is the earliest collection of poetry in ancient China. The research objective of this paper is to refine the types and performance forms of music and dance in the Shi jing-Feng, and to analyse the social background, cultural connotation and aesthetic characteristics of music and dance in the Central Plains during the Chun qiu and the Zhan guo Period.

This paper adopts the literature method to collect and organise the information related to music and dance in the Shi jing-Feng. Using the interdisciplinary research method, the paper explores and analyses the music and dance in Shi jing-Feng from multiple perspectives and levels, such as music, dance, literature and history. And the method of mathematical analysis is used to test the validity of the obtained data.

The research results of this paper are as follows: the types of music and dance and the forms of performance in Shi jing-Feng are clarified. The influence of the open and free social environment and cultural connotation on the development of music and dance in the Chun qiu and the Zhan guo Periods is summarised. The aesthetics of music and dance in the Chun qiu and the Zhan guo Period is diversified.

Keywords: Shi jing-Feng; types and forms of music and dance; aesthetic characteristics

Introduction

The performing arts of ancient China have a long history, rich in connotation and diverse in form. Chinese performing arts took shape thousands of years ago. In the Western Zhou Dynasty, a system of music and dance performances was formed with a strict hierarchy and norms. The Shi jing is the earliest collection of poetry in China, collecting and preserving 305 poems from the early Western Zhou Dynasty to the middle of the Chun qiu Period (11th to 6th centuries B.C.), a period of more than 500 years.

What is contained in Shi jing-Feng is precisely the folk customs from the early Western Zhou Dynasty to the Chun qiu and Zhan guo Period, which includes poems related to music and dance performances. The study of music and dance performance art in Shi jing-Feng is based on the free and open music and dance culture background of the Chun qiu and Zhan guo period. Through the analysis of the fifteen national wind texts, combined with the literature, archaeological data, and image data of the relevant regions, the study will grasp the cultural connotation and value orientation of the social foundation, development history, actors, and performance methods of that time, and analyse the aesthetic trends of the music and dance art at that time.

The study of ancient performing arts based on the literature of " Shi jing- Feng " is of great historical and practical significance, as it can educate people with culture, nurture them with literature and cultivate them with literature, provide theoretical support and practical basis for the construction of the ancient music and dance cultural system with Chinese characteristics, and open up a wider path of development for the inheritance and protection of traditional culture.

Research Objectives

1. To refine the types of music and dance in Shi jing-Feng and the forms of performance.
2. To analyze the social background and cultural connotation of the Central Plains during the Chun qiu and Zhan guo periods.
3. To analyze the aesthetic characteristics of music and dance during the Chun qiu and Zhan guo periods in Shi jing-Feng.

Literature Review

According to the research focus of this dissertation, a literature review will be conducted on three levels: Shi jing-Feng, music and dance during the Chun qiu and Zhan guo periods, and the culture and aesthetics of ancient music and dance.

1. Shi jing-Feng

In the history of Shi jing research, attention to the artistic nature and expression of "Feng" was relatively late, and the analyses and summaries of ancient scholars were mostly sporadic and scattered in various notes and poetic commentaries. In modern research, it is usually studied from the perspective of history, literature, geography, linguistics, and so on. For example, Zheng Zhiqiang's book *New Vision of Contemporary Poetry and Scripture Research* applies the methodology of contemporary literary theory research to organize and interpret the literary achievements and cultural traditions in Shi jing through a modern perspective, while at the same time providing an in-depth analysis and overview of the basic creative principles, creative methods, and main ways of thinking in Shi jing. Chen Dongmei's study of the regional styles of the Poetry Scriptures: Binfeng, Ernan, and Wangfeng, and Li Zhaolu's study of the Poetry Scriptures: Qifeng are based on the geographical regions in the "Feng", and explore the influence of geographical factors in different regions on humanities, society, and literary works. It explores the influence of geographic factors in different regions on humanities, society and literature, and contributes to the construction of local culture by combining with the development of the discipline.

2. Music and Dance in the Chun qiu and Zhan guo periods

Around the 20th century, a number of works on the general history of Chinese dance emerged. The representative ones are: *General History of Chinese Dance*, edited by Liu Qingyi, which not only sorted out the types, styles and degrees of Chinese dance development in each period, but also closely linked the study of dance development with social, political, cultural and economic aspects, making it a set of general historical writings. Among them, Sun Jingshen's "Pre-Qin Volume" and Liu Enbo's "Ancient Cultural Relics Atlas Volume" have a greater reference value for this thesis in terms of the literature and unearthed artifacts about the music and dance of the Zhou Dynasty. In addition, "History of Chinese Dance" written by Wang Ningning, Jiang Dong and Du Xiaoqing is a comprehensive interpretation of history in

the form of a brief history of dance, in which the chapters on Zhou Dynasty music and dance also lay a certain theoretical foundation for the research of this thesis.

3. Ancient music and dance culture and aesthetics

Beyond the historiography of dance, breaking down the barriers between disciplines and utilizing a multidisciplinary and interdisciplinary approach to the study of the physical qualities of Chinese dance, the re-observation of the different categories can make the dance-related research more fulfilling. For example, archaeology and ecology are applied to the study of dance historical materials, and aesthetic theories are integrated into the study of dance thought. Jin Qiu's book, *Traditional Chinese Culture and Dance*, closely links traditional culture and dance, and analyzes the dance forms and characteristics of the dynasties from the pre-Qin Dynasty to the Ming and Qing Dynasties. Yuan He's book, *Chinese Dance Aesthetics*, identifies the basic categories, characteristics and laws of Chinese dance aesthetics from a theoretical point of view, discusses the composition of the aesthetic system, and combs through to summarize the historical process of Chinese dance aesthetic thought. In the first part of the book, the discussion of pre-Qin dance aesthetics is a significant revelation to the study of the aesthetic level of Zhou dynasty music and dance.

Research Methodology

This paper is a qualitative research, which is based on two main research methods: documentary research method and interdisciplinary research method.

According to the purpose of the research, the totality and sampling of this paper are screened at the level of both the research object and the researcher. The research object is the text of the *Shi jing - Feng*, and the researchers are the informants related to the *Shi jing*. The main informants were categorised into three groups: experts on the *Shi jing*, researchers in museums and cultural centres, and performers of ancient music and dance.

According to the purpose of the study, the scope of the collection of documentary data was determined, and the obtained documentary materials, audio-visual materials were sorted out and integrated, refined and then classified and managed, and the valuable data were preserved as the basis of the study. Using the interdisciplinary research method, the literature in *Shi jing-Feng* is sorted out and analysed comprehensively in combination with literature, history, geography, music, dance, aesthetics and other disciplines. After classifying and summarising the data collected by the research tools, three experts were invited to verify and double-check the data. The reliability of the information collected was ensured by soliciting expert opinions.

Research Scope

This paper takes the text of *Shijing-Feng* as its object, and the time range of the poems contained in it is from the beginning of the Western Zhou Dynasty to the middle of the Chunqiu Period (11th century B.C.E. to 6th century B.C.E.). The scope of this paper includes the following: a study of the text of *Shijing-Feng*, a study of the types of music and dance and performance forms of *Shijing-Feng*, a study of the cultural background and connotations of the Chunqiu and Zhanguo States Periods, and a study of the aesthetics of music and dance in the Chunqiu and Zhanguo States Periods.

Research Conceptual Framework

The research framework of this study is illustrated in Figure 1 below.

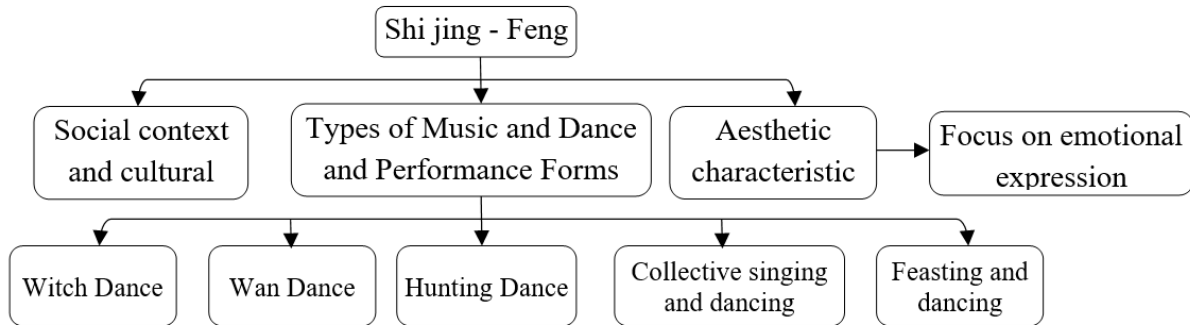


Figure 1 Research Conceptual Framework
Source: Constructed by the researcher

Research Results

1.1 Types of Music and Dance in Shi jing-Feng and Forms of Performance

There are 160 poems in Shi jing-Feng, and although every one of them can be included in music, there are only 17 poems with clear descriptions of music and dance or related records. Through analyzing and organizing the literature, the types of music and dance recorded in these 17 poems include five kinds of dance: witch dance, Wan dance, hunting dance, collective song and dance, and feast and drink music and dance. This paper chooses the three kinds of music dances as examples to be analyzed in this paper, namely, the witch dance, Wan dances and the hunting dance.

1.1.1 Witch Dance

In the ancient obscurantist era, human beings could not understand the phenomena of thunder and lightning, wind and rain, disease and death in the natural world, and thus produced the worship and reverence for supernatural power. Against this background, witches came into being as intermediaries between man and God. They communicated with the gods by means of dancing, singing and incantations, with a view to obtaining their blessings and solving difficulties and problems in life. The wizard culture in ancient times was the initial germ of Chinese performing arts, as the saying goes, "The gods of witchcraft must use song and dance (Wang Guowei, 1995)." This kind of dance for the purpose of sacrifice is the prototype of ancient witch dance.

Ancient Chinese witch dances were performed in a variety of forms, "Witches entertained the gods with songs and dances during rituals, sacrificed to heaven and earth, and acted as a bridge to communicate between people and the gods to seek blessings and get rid of evils. (Huang Yongtang, 1999)" It can be seen that the creation and development of poetry, music and dance are closely related to the culture of witch. Among the fifteen national Feng of Shi jing, the Chen Feng is the most distinctive and involves the most witchcraft and religious activities. For example, the two poems "Chen Feng - Wanqiu" and "Chen Feng - Dongmen zhifen" describe the singing and dancing to entertain the gods in Wanqiu and Dongmen in Chen, vividly reproducing the folklore of witchcraft prevalent in the state of Chen at that time, which is a concrete embodiment of the dance of witchcraft in Shi jing.

Wanqiu" is the first poem of "Chen Feng", which describes a Chen woman holding a heron's feather in Wanqiu, accompanied by the sound of drums and percussion music, dancing in winter and summer. In ancient China, witchcraft sacrifices accompanied by songs and dances were common, and the songs and dances themselves bore the imprints of witchcraft. The sacrificial scene of the witch entertaining the gods with her dance in Wanqiu also shows the witchcraft customs of Chen at that time, when songs and dances flourished, from another side. The dance form depicted in "Chen Feng - Wanqiu" is "Worth its heron feather", in which the witch dances with the feather of a heron in her hand, as if the bird is flying freely, which is also a phenomenon of the totem worship of "bird" in the ancient sacrifices. (Guo Wenying, 2002) "Dongmen zhifen" tells the story of a party in which young people who fell in love gave each other tokens of trust, and sang and danced for each other's pleasure. The singing and dancing scenes were quite spectacular, reflecting the special customs of the state of Chen, in which young men and women were fond of singing and dancing, and in which witchcraft was prevalent. The unique local conditions of Chen country make witch dance and love and religion closely combined, people attach great importance to the entertainment role of dance in religious ceremonies, and has become a social custom. It has penetrated into the daily life of men and women in Chen, evolving from religious rituals into the wind of song and dance and the openness to love that grows therein, and the place of religious rituals has gradually evolved into a place for men and women to gather and visit.

1.1.2 Wan Dance

In the history of Chinese dance development, "Wan Dance", as an ancient form of music and dance, has its unique historical role and status. From the surviving oracle bone inscriptions as well as "Shi", "Shu", "Chun qiu" and the canonical books of the pre-Qin dynasties can be found in its long history and its colorful artistic charm. As the most important music and dance in the ancient history of China, the Wan Dance was popularized among the four major tribal clusters of the Di, Xia, Yi and Miao people in the primitive era of China. Originally, the Wan Dance was supposed to be a kind of ritual in the middle of spring, and it was carried through the culture of the Xia, Shang and Zhou dynasties, and it seems that people always danced the Wan Dance in the middle of spring. This kind of cultural and martial group dance, when performing, the dancers holding Ganqi, feathers and other dance tools dance, has the religious ritual function of sacrificing to the mountains and rivers and ancestral temples, the political edification function of declaring the cultural and military achievements and the artistic appreciation value of the celebration and entertainment. Shi jing-Feng in the "Bei Feng- Jian xi," this piece of poetry, the Wan Dance has a very rare record.

The first three chapters describe the time, scene, and performance of Wan dances: at noon, Wan dances are about to begin, and the drums inform the crowd that the dancers are already in the position of leaders; immediately afterwards, Wan dance begin, and the beautiful, sturdy dancers hold the bridle ropes in their hands and dance powerfully; while the drums rest and the dances stop, the dancers look red and moist after the dance. After the dancer's face red, as if coated with Dan dust, and the king of Wei also feel that this dance is very good, shouting "give wine". The last chapter is the poet's lyrical expression, she realized that she had unknowingly fallen in love with the dancer, so she sighed: there are hazel trees on the mountain, there are ling grass in the marsh, who is the person I miss? Who is the person I miss? It is the Western beauty, and this Western beauty is the dancer of Shuo Mei. The Wan Dance in "Bei Feng- Jian xi," is not only a form of dance, but also a microcosm of the culture of ancient society. Through the wonderful performance of the dancers, it shows the prosperity and

harmony of the ancient society, and at the same time reflects the aesthetic concepts and cultural traditions of the ancients.

1.1.3 Hunting Dance

Hunting was originally one of the oldest production activities and a means of livelihood for primitive human beings. After entering the slave society, the rulers no longer need to murder by hunting, but as an ancient social customs and practices are still keen by the slave masters and nobles. In ancient times, slave owners and aristocrats often trained their armies through hunting for entertainment. They often took their families and led large groups of men and horses to places with beautiful scenery where birds and animals gathered to hunt, sometimes not returning for months on end. "The rulers' fascination with field hunting has been documented since the Xia Dynasty, and by the Chun qiu and Zhan guo periods, field hunting was very prevalent among the nobles. (Xu Suqing, 1987) "There are many poems on shooting and hunting in Shi jing-Feng, such as "Qi Feng – Yi jie" and "Zhou Nan – Tu ju ", which preserved precious information on the activities of people of all classes in the Zhou Dynasty engaged in shooting and hunting, dances, and spring excursions, and so on.

In "Qi Feng - Yi jie ", a highly skilled archer is depicted, and his appearance, demeanor and exquisite shooting skills are praised, reflecting the fact that more than two thousand six hundred years ago, our ancestors already attached importance to the beauty of the human body and were able to take the body as a standard of human beauty, such as tall, strong, athletic, agile and coordinated, flexible and bright eyes, and a dignified demeanor. The archery activities shown in "Qi Feng - Yi jie " have a relatively obvious tendency to be ceremonial and entertaining. "Dance is selected", "skillfully tends to stagger" shows that in the process of archery there is both dance and music, but also need to have a certain etiquette, the original practical significance has been greatly weakened, and ultimately became only pay attention to the surface of the ceremonial manner without focusing on the effectiveness of the "ritual shooting". "The original practical significance has been greatly weakened. This is a kind of "decorating with rituals and music", used to observe virtue, teaching in the shooting activities, it seeks is through the archery competition, rituals and music, humility and concessions, moral self-reflection way, to achieve the "teach people to be courteous, Dunhua into a custom" effect.

The poem "Zhou Nan – Tu ju" is a poem praising the warrior's bravery and resourcefulness. The poem is divided into three stanzas: the first stanza is about the warrior's bravery and loyalty, and the warrior is the vanguard of defending the lord. The second stanza is about the warrior's courage and righteousness. The gallant warrior is a good helper of the lord. The third stanza describes the warrior's courage and wisdom, and the gallant warrior is the counselor of the lord. This poem reflects that the lords and ministers at that time recruited many talented people and the society was in the trend of raising warriors. The warriors earned their food and clothing by serving their masters with their skill. From the different characters and forms of hunting activities in the above poem, we can understand the hunting activities of that time and see the microcosm of the social life of that time.

1.2 Social background and cultural connotation of the Chun qiu and Zhan guo periods

The Chun qiu and Zhan guo periods was a transitional period from slavery to feudalism, which in the Chinese chronology specifically refers to the period from 770 B.C. to 221 B.C., which was also a period of great division of the territory and mountains in Chinese history. In 770 B.C., the eastward migration of King Ping of the Zhou Dynasty began the Chun qiu Period of Chinese history, and also began to form the period when the feudal system was transformed into a centralized system of power and became a monarchy. By the Chun qiu and Zhan guo

periods, music and dance had a new development, from a solemn form of sacrifice to a form of entertainment. In such a period of frequent wars, the vassal states established their own countries, so the types of music and dance were more complicated.

1.2.1 Social Background

During the Chun qiu and Zhan guo periods, all the vassals wanted to have more rights by establishing their own states, so there were constant wars during this period. During the Chun qiu period, the strength of the vassal states was not balanced, and in order to strive for greater interests and rights, wars were constantly waged among the states, and five great powers gradually appeared, i.e. the "Five Hegemons of the Chun qiu Period": the Qi Huan gong, Song Xiang gong, the Jin Wen gong, the Qin Mu gong, and the Chu Zhuang wang. In 453 B.C., the three kingdoms of Han, Zhao, and Wei cut off the state of Jin, and Yue overcame Wu and Chu overcame Yue. At this time, after a long period of war, only Qi, Chu, Yan, Han, Zhao, Wei and Qin were left, which were the "Seven Kingdoms of the Zhan guo" in Chinese history. During the Chun qiu and Zhan guo periods, the prolonged period of warfare would inevitably affect the social system at that time, destroying the old feudal system of the previous dynasty and causing great suffering to the people. However, on the other hand, the long period of war and chaos accelerated the unification of the vassal states and various ethnic groups. Chun qiu and Zhan guo period of music and dance, its most notable feature in the development of the folk content is broad, diverse forms, has been rapid development. The Western Zhou initially made music for the purpose of learning the lessons of the failure of the Shang Dynasty, in order to further consolidate their rule. Therefore, this programmed restriction made the art of music and dance detached from life and lost its innovative power. Since the Spring and Autumn Period, the system of the Western Zhou Dynasty was broken, and the folk music and dance took advantage of the situation to develop, and the fifteen state Feng in Shi jing recorded the folk Feng and folk music of the vassal states. It can be seen that the folk music and dance at that time were closer to people's lives and more lively and vivid when they were performed, which not only promoted the development of entertainment music and dance, but also made the professional dancers pay more attention to the display of their technical skills.

1.2.2 Cultural connotation

During the Chun qiu and Zhan guo periods, as an important transition period of ancient Chinese society, music and dance, as an important part of social and cultural life at that time, was deeply influenced by the cultural connotation of its evolution and development. In the Chun qiu and Zhan guo period, "falling of ceremony" represented the collapse of the patriarchal bloodline politics established in the Western Zhou Dynasty in front of the new class authority, political environment and social stage, and at the same time, "music", which is closely related to "ceremony", also collapsed due to its collapse. and at the same time, "music", which is closely related to "ceremony", was also destroyed because of its collapse. The ritual and music culture established by the Western Zhou with great pains lost its former glory in the face of the socio-political disintegration in the middle and late Spring and Autumn period. The Zhou people's rule-following and self-control also changed with the pace of the times into the enterprising and competitive career of the Chun qiu and Zhan guo periods. "Falling of ceremony" broke down the hierarchy and weakened the norms of morality and propriety. "It was a time when people were not bound by rituals and were not subject to the same discourse, and therefore it was also a time of independent thinking and creative passion. This era catalyzed people to abandon stereotypes and encouraged them to passionately enjoy women's music, song and dance, which created conceptual support for the large number of folk music and dance

to enter the court. (Yuan Wo, 2006) "The vivid and fresh folk music and dance won favor from the bottom up with its simplicity and warmth of emotion and its variety of forms, and the women's music with white teeth and thin waists, and the gorgeous witch dances in the mountains recorded in Shi jing-Feng were so touching and aesthetically appealing that they blossomed with the passions of the new era.

The Chun qiu and Zhan guo periods were the stages of the transformation of ancient Chinese society from a slave society to a feudal society, during which a number of great thinkers, philosophers, politicians and educators appeared in the thousands of years of Chinese cultural history. More importantly, during the Chun qiu and Zhan guo periods, the Hundred Schools of Thought, represented by Confucianism, Taoism, and the Law of the Mohists and Scholars, began a great exposition, exchange, and battle of theoretical ideas, which is called the "Hundred Schools of Thought ". The "Hundred Schools of Thought" was an intense exchange of ideas during the Chun qiu and Zhan guo periods, which brought about unprecedented liberation and freedom in the spiritual field of this era. The chaotic social reality of the Chun qiu and Zhan guo periods created a wealth of ideologies and artistic concepts, especially among the classes that broke free from the Western Zhou Dynasty, who, on the one hand, were eager to break away from the old rituals and music's suppression of human desires, and on the other hand, expected to find a reasonable way of governing the world in the midst of the chaotic world. As a result, many opposing voices gradually emerged against the idea of rites and music that had been maintained for hundreds of years. Apart from Confucianism, which still emphasized the important role of rites and music in the rule of the society, Taoism, Mohism, and Legalism strongly attacked it from various aspects. Each family expresses its own opinion and a hundred schools of thought contend. Diversity of thought and culture provides the ideological basis for the innovation of music and dance art. The collision and fusion of ideas of various schools of thought make the art of music and dance present diversified characteristics in the form of expression, connotation and meaning. The music and dance artists drew on the essence of each school of thought and integrated it into their artistic creation, which made the music and dance works more colorful and full of vitality. At the same time, the folk culture of the Chun qiu and Zhan guo periods provided rich materials and inspiration for the art of music and dance, and the music and dance works were closer to the people's lives in terms of content and more flexible and diverse in form. The expression of emotions and aesthetic interests in folk culture also injected new connotations into the art of music and dance, making it more infectious and expressive.

1.3 Aesthetic Characteristics of Music and Dance in the Chun qiu and Zhan guo periods

During the Chun qiu and Zhan guo periods, great changes occurred in social politics, economy, culture and other aspects, and the art of music and dance also presented new aesthetic characteristics. The music and dance of this period not only focused on the beauty of form, but also emphasized emotional expression and cultural connotation, forming a unique artistic style. This period was an era of bursting sensual desires and splendid emotional rendering, and the darkness and tragedy of reality made people indulge in physical sound and color enjoyment. The political symbolism and elegant norms given to music and dance in the Western Zhou Dynasty were no longer the goal of people's pursuit, and the aesthetic orientation was changed from "rationality" and "humanity" to "sensibility", "Desire", the artistic value of Yale dance is losing. Therefore, the dance sought a fresher, more in line with the status quo of social development at that time - folk music dance, which provided a great possibility for the development of the aesthetic ability of the pre-Qin dance. Rulers in the enjoyment of music

and dance, recognizing the aesthetic value and entertainment function of music and dance, and recognizing that music and dance, like "beauty", can play an important role in political struggle, so they not only enjoy music and dance, but also make full use of music and dance in the process of fighting for new power, which greatly contributed to the prosperity of the music and dance activities at that time. This greatly contributed to the prosperity of the music and dance activities at that time, which in turn prompted the dance performing arts into a new level.

1.3.1 The Pursuit of Formal Beauty

The music and dance of the Chun qiu and Zhan guo Period had a very high pursuit of formal beauty. First of all, the movements of music dances were delicately designed and full of changes, which embodied the rhythmic beauty of dances and showed the physical beauty of dancers. Secondly, the costumes and props of music dance are also extremely elaborate, with bright colors and exquisite patterns, adding visual enjoyment to the dance performance. In addition, the music, rhythm, melody and other elements of music and dance are also coordinated with each other, which together constitute a wonderful art form.

1.3.2 Richness of Emotional Expression

The music and dance of the Chun qiu and Zhan guo Period is also characterized by richness in emotional expression. The music and dance works often vividly expressed people's joy, anger, sadness, happiness and other emotional states through dance movements, music melodies and other means. At the same time, music and dance are also good at using symbols, metaphors and other techniques to convey profound ideological connotations and moral concepts. The richness of this emotional expression makes the art of music and dance more infectious and expressive.

1.3.3 Deep Cultural Connotation

The music and dance of the Chun qiu and Zhan guo Period has a profound cultural connotation. The music and dance works of this period often integrate the values, moral concepts, religious beliefs and other multicultural elements of the society at that time, presenting a unique artistic style. At the same time, the music and dance also carried rich historical stories and folk legends, providing the audience with an important window to understand the social culture of the time. The profoundness of this cultural connotation makes the art of music and dance more historical value and cultural significance.

1.3.4 Diversity of regional characteristics

During the Chun qiu and Zhan guo periods, there were frequent cultural exchanges between countries, and the art of music and dance also showed the diversity of regional characteristics. The music and dance of different regions differed in style, movement and costumes, showing their unique aesthetic characteristics. For example, the music and dance of the Chu region is characterized by the beauty of the slender waist and long sleeves, and the dance is graceful and elegant; while the music and dance of the Qi region focuses on the momentum and power, and the dance movements are strong and powerful. This diversity of regional characteristics makes the music and dance of the Spring and Autumn and Warring States Period more colorful.

1.3.5 Influence on the aesthetics of music and dance of later generations

The dances of the Chun qiu and Zhan guo Period were passionate, novel and bright, and most importantly, the dance form with thin waist and long sleeves laid down the basic characteristics and aesthetic tone of ancient Chinese dances, and fully prepared for the establishment of the overall aesthetic style of traditional Chinese dances. There are not a few types of music and dance in this period, and each type of dance is more or less influenced by

the music and dance of Chu, for example, to analyze its influence on the music and dance of later generations. Chu culture has a long history and is an indispensable part of Chinese history. In the land of Chu, the prosperity of sorcery, folk entertainment and so on have influenced the music and dance of Chu, over time, the music and dance of Chu has its own characteristics, forming what we often call "Chu dance". In ancient China, the art form of music and dance has not become a real art form, Chu dance continues the advantages of the previous dynasty of music and dance, but also absorbed the dance style and characteristics of neighboring places, this dance aesthetic style has been continued to the Han Dynasty. Han Gaozu Liu Bang on the Chu culture is very appreciated, especially on the Chu music and dance is more favorite, in his strong support, the court of the Han dynasty in the Chu music and dance prevalent. Now many unearthed artifacts can be seen in the Han Dynasty Chu dance form, or maintain the aesthetic characteristics of the Spring and Autumn and Warring States period Chu dance waist and long sleeves. After the Han Dynasty, Chinese dance was also influenced a lot, and the aesthetic form and style of Chu dance can still be seen in many dance works.

To summarize, the music and dance of the Chun qiu and Zhan guo periods became an indispensable part of the social and cultural life of that time with its unique aesthetic characteristics. In terms of formal beauty, emotional expression, cultural connotation, regional diversity and other aspects, it showed a very high artistic charm. Through the study of the aesthetic characteristics of music and dance in the Chun qiu and Zhan guo periods, we can gain a deeper understanding of the cultural landscape and artistic characteristics of this historical period, and also provide useful reference and inspiration for today's cultural construction and artistic creation..

Discussion

The purpose of this paper is to extract the types of music and dance and their performance forms in Shi jing - Feng, and to analyse the influence of the social background and cultural connotation on the development of music and dance during the Spring and Autumn and Warring States Periods, as well as the aesthetic characteristics of music and dance of the time.

Based on this, it is concluded that there are five kinds of music and dance recorded in the Shi jing - Feng, namely, the Witch Dance, Wan Dance, the Hunting and Shooting Dance, the Collective Song and Dance, and the Banquet and Drinking Dance, which are all performed in the form of the trinity of poetry, music, and dance. During the Spring and Autumn and Warring States Periods, there was a surge of social unrest and change, and a hundred schools of humanistic thought contended for the development of music and dance, which provided an environment for exchange and integration. The aesthetics of music and dance at that time also shifted from ceremonial to entertainment, paying more attention to emotional expression.

Through the research of this paper, it is found that protection is the premise, utilisation is the means, and inheritance is the ultimate goal. In the context of the cultural renaissance of the Chinese nation, the inheritance and development of Chinese music and dance performing arts not only requires professional theoretical knowledge and technical skills, but also the penetration of traditional Chinese culture. The study of music and dance performance based on Shi jing - Feng focuses on the study of dance ontology in theory. It is able to actively explore the unique dance types and performance forms belonging to the " Shi jing - Feng " from the

literature, which expands the ideas for the theoretical study of ancient music and dance, and is in line with the development trend of the society nowadays.

Recommendations

1. Theoretical Recommendation:

To further enhance the research on the inheritance and development of ancient music and dance, and to provide theoretical support and practical basis for the research on ancient dance culture with the characteristics of the Central Plains.

2. Policy Recommendations

Continuously improve the awareness of the living inheritance of ancient Chinese music and dance culture, and play an advancing role in strengthening national self-confidence and prospering cultural undertakings.

3. Practical Recommendations

Integrate the research results into the practice of teaching dance in colleges and universities, and open up a broader path for the inheritance of music and dance culture..

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