

## **In Tune Without Borders: A Study of the Musical Instruments Section in *Illustrated Regulations for Ritual Paraphernalia of the Imperial Court***

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### **Abstract**

The present study examines the musical instruments recorded in *Illustrated Regulations for Ritual Paraphernalia of the Imperial Court*. It shows how, in the name of victory, the Qianlong court incorporated the ethnic music of various peoples from recently conquered areas into the banquet music at the Qing dynasty court. By the recording it in books and stylized repetition of acts, a musical expression symbolizing communal harmony between peoples was integrated with Centered Harmony ceremonial music, forming another step in the dynastic and imperial building of the Great Qing. The present study deals, first of all, with court music and instruments that were added in 1760 and 1761 as a result of the Qing court's victory over Muslim peoples in the western regions. They include the new additions of "Military Song of Triumph" and "Victory Song of Triumph" in 1760. Second, in the eleventh lunar month of 1761, a set of ancient Zhou bells unearthed in Jiangxi was displayed in the specially established Rhyming-the-Old (Yungu) Hall, and bells newly cast after the Zhou set were incorporated as part of the Qing Centered Harmony ceremonial court music. The newly-cast bells were also accompanied by chimes made of jade from the western regions to celebrate the court's victory over rebellious peoples in its western regions and serve as an example of the sound and music capturing the idea of triumph in the west. Finally, the submission of Muslim performers and instruments allowed the music of Islamic peoples from those areas to be officially become one of the court banquet music of various peoples.

On the one hand, the Qianlong emperor sought to trace Centered Harmony ceremonial music in the name of reviving the rituals of Zhou by establishing the Rhyming-the-Old Hall to display ancient bells and also adding new sets of tuned bells and chimes. On the other hand, to illustrate the Qing idea of supremacy in the land, it projected the banquet music of other peoples outwards in terms of time and space by also establishing

the Purple Brightness (Ziguang) Pavilion as a memorial hall of victory in wars. Every year, foreign peoples were invited to Purple Brightness Pavilion for the court's New Year's banquet. Furthermore, to commemorate military triumph in the Ten Great Campaigns, the music of other peoples was added and performed at official ceremonies at the court. As this juncture of time and space, a coordinate system of rites and music was thus formed that could be continually expanded and extended.

**Keywords:** *Illustrated Regulations for Ritual Paraphernalia of the Imperial Court*, court ceremonial music, Muslim Campaign, Rhyming-the-Old Hall, banquet music of peoples

(Translated by Donald E. Brix)