

The Interactive Relationship between Clothing Changes and Music Styles in Song and Yuan Dynasty Music and Dance Images

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ABSTRACT The Song and Yuan dynasties were an important stage in the development of Chinese music and dance culture. As tangible historical materials, music and dance images record the evolution of clothing forms and preserve visual evidence of changes in musical style. Clothing and music, as core elements of music and dance art, formed an interactive relationship throughout the social and cultural transformation of the Song and Yuan periods. Taking Song and Yuan music and dance images as the research object, this paper examines multiple carriers, including paintings, murals, stone carvings, and object decorations. Using literature research, image analysis, comparative research, and cultural anthropology methods, the study systematically analyzes the changing characteristics of music and dance costumes in terms of form, material, color, and ornamentation. It further investigates the evolution of contemporary musical styles in melody form, rhythm and meter, instrument combination, performance form, and aesthetic orientation. On this basis, the paper explores the internal logic and external expression of the interaction between clothing changes and music styles.

INDEX TERMS music and dance imagery, clothing changes, music style, song and yuan dynasties, cultural transformation

I. INTRODUCTION

A. RESEARCH BACKGROUND

MUSIC and dance images are the “living fossil” of music and dance culture in the Song and Yuan Dynasties, which are widely distributed in paintings (such as Han Xizai’s Night Banquet Picture, and the Painting of the Merchant), murals (such as the murals of the Song and Yuan Dynasties in the Mogao Grottoes of Dunhuang, and the murals of Yongle Palace in Shanxi), stone carvings (such as the Dazu Rock Carvings music and dance statues), and artifacts (such as porcelain pillows with music and dance patterns in Cizhou Kiln, bronze music and dance reliefs) and other relics [1]. These images freeze the momentary scenes of Song and Yuan music and dance performances in an intuitive visual form, clearly presenting the costumes, instrument combinations, and performance postures of musicians and dancers, providing valuable concrete materials for future research.

B. CURRENT RESEARCH STATUS AT HOME AND ABROAD

Research on music and dance imagery in foreign countries is often included in the realm of art history. Scholars interpret

the composition, techniques, and cultural connotations of Song and Yuan music and dance imagery from the perspective of iconography. For example, in his book “All Things: Modular and Large scale Production in Chinese Art,” German scholar Radhou analyzed the production techniques and cultural symbols of music and dance patterns on Song and Yuan artifacts; French scholar Xie Henai reconstructed the entertainment life of Song and Yuan citizens through music and dance images in his book “Daily Life in China on the Eve of the Mongol Invasion”. Foreign research focuses on the cultural context interpretation of images, with insufficient attention paid to the interactive relationship between clothing and music[2-4].

In recent years, the research on music and dance images in China has developed rapidly, mainly focusing on: first, image organization and interpretation, systematically collecting, classifying, and verifying the content of various music and dance images from the Song and Yuan dynasties [5]; The second is the study of images and the history of music and dance, which supplements the shortcomings of literature records through image materials and restores the development of music and dance art; The third is the study of the artistic characteristics of images, analyzing the

painting style, expression techniques, and aesthetic orientation of music and dance images [7]. Some studies involve single dimensional analysis of clothing or music, but lack specialized exploration of their interactive relationship, and interdisciplinary integrated research is still in its infancy [8].

II. THE TYPES AND CULTURAL CONTEXT OF SONG AND YUAN MUSIC AND DANCE IMAGES

A. MAIN TYPES OF SONG AND YUAN MUSIC AND DANCE IMAGES

The image carriers of Song and Yuan music and dance are rich and diverse. According to the attributes of the carriers, performance scenes, and the nature of music and dance, they can be divided into the following four categories:

1) Painting Music and Dance Images

Painting music and dance images are mainly in the form of scroll paintings and booklet paintings, covering themes such as court life, literary collections, citizen entertainment, religious stories, etc., and have high artistic and historical value.

Palace themed paintings: such as the street music and dance performance scenes recorded in the Northern Song Dynasty's "Along the River during Qingming Festival", the detailed depictions of musicians and dancers performing in the Southern Song Dynasty's "Han Xizai's Night Banquet", and the palace music and dance scenes in the Yuan Dynasty's "Emperor Yuan's Hunting". These images truly depict the appearance of music and dance performances in the palace and folk, with clear and distinguishable clothing details and instrument combinations.

Literati themed paintings: such as the scenes of Chinese people gathering in the Western Garden of the Northern Song Dynasty, featuring music, chess, calligraphy, and painting, and the scenes of instrumental performances in the Southern Song Dynasty's "Visiting Friends with a Qin". These types of images often depict the musical life of literati, with simple and elegant clothing styles and mainly instruments such as guqin, guzheng, xiao, and flute.

Religious themed paintings, such as Buddhist mural manuscripts and Taoist immortal paintings from the Song and Yuan dynasties, often feature religious music and dance scenes, with costumes imbued with mysterious colors and musical instruments such as bells, drums, sheng, and guan, reflecting the solemnity and sacredness of religious music and dance.

2) Mural Music and Dance Images

Mural music and dance images are widely distributed in grotto temples, monasteries, and tombs, and are an important component of Song and Yuan music and dance images. They have the characteristics of rich themes, complete preservation, and grand scenes.

Temple murals: such as the Yuan Dynasty murals at Yongle Palace in Shanxi and Pilu Temple in Hebei, the music and dance images in them are mostly related to religious

worship, with standardized clothing forms, magnificent colors, and rigorous instrument combinations, reflecting the combination of the court and religion.

Tomb murals: such as the Song tomb murals in Baisha, Yuxian, Henan, and the Liao tomb murals in Chifeng, Inner Mongolia. These types of images often depict the life of the tomb owner before his death, with music and dance scenes mostly for family banquets and folk entertainment. The clothing style is close to life, and the musical instruments mainly include commonly used folk flutes, drums, pipa, etc. [11-12].

3) Rock Carving Music and Dance Images

Stone carved music and dance images mainly include grotto statues, stone reliefs, tomb carvings, etc., presenting music and dance scenes in a three-dimensional or semi three-dimensional form with strong realism.

Grotto statues: For example, in Dazu Rock Carvings in Chongqing, the statues of Song and Yuan Dynasty music and dance are mostly Buddhist themes, with different musicians and dancers' postures, fine clothing details, and realistic musical instrument shapes, providing valuable three-dimensional data for the study of Song and Yuan Dynasty music and dance costumes and instruments.

Inscriptions and reliefs: such as the Song and Yuan inscriptions in Beilin, Xi'an, Shaanxi, and the stone carvings in the Confucian Temple in Qufu, Shandong. Some inscriptions and reliefs record scenes of sacrificial music and dance, costumes follow etiquette norms, and instrument combinations comply with sacrificial systems.

Tomb stone carvings: such as the Song Tomb Stone Carvings in Luzhou, Sichuan and the Yuan Tomb Stone Carvings in Suzhou, Jiangsu. The music and dance scenes in the stone carvings are mostly for banquets and entertainment, with dancers moving freely and musicians performing vividly. The costumes and instruments have distinct characteristics of the times [13-14].

4) Decorative Music and Dance Images on Objects

The decorative music and dance images of objects refer to the music and dance patterns decorated on ceramics, bronze ware, jade ware, lacquerware and other objects, which have the characteristics of wide distribution, large quantity, and diverse styles.

Ceramic patterns: such as the Song Dynasty Cizhou kiln music and dance patterned porcelain pillows, and the Yuan Dynasty blue and white music and dance patterned jars. The patterns often depict music and dance scenes with simple lines, and the clothing and instrument shapes are simple, reflecting the rustic style of folk music and dance.

Bronze ware decorations: such as the music and dance decorations on bronze mirrors and bronze bells during the Song and Yuan dynasties. The decorations are mostly symmetrical in composition, with standardized clothing and instruments such as bells, drums, sheng, and se, reflecting the characteristics of ceremonial music and dance.

Jadeite decorations: such as the music and dance patterns on Song and Yuan jade ornaments, the patterns are small and exquisite, and the clothing and musical instrument depictions are delicate, often depicting literati's elegant music or court music and dance scenes.

III. THE CHANGING CHARACTERISTICS OF SONG AND YUAN MUSIC AND DANCE COSTUMES

Based on the Song and Yuan music and dance image database and literature, the evolution of Song and Yuan music and dance costumes presents clear phased characteristics, from the orderly and gorgeous style of the Northern Song Dynasty to the simple and elegant style of the Southern Song Dynasty, to the ethnic integration of the Liao and Jin Dynasties, and the diverse and inclusive style of the Yuan Dynasty. Clothing has undergone significant changes in form, material, color, accessories, and other aspects, which deeply reflect the social and cultural transformation at that time.

A. NORTHERN SONG DYNASTY MUSIC AND DANCE COSTUMES: NEAT, GORGEOUS, AND CLEARLY GRADED

During the Northern Song Dynasty, society was stable, the economy was prosperous, and the centralized system was perfect. The art of music and dance presented the characteristics of court dominance and clear hierarchy, and the costumes of music and dance also reflected the characteristics of regularity, magnificence, standardization, and orderliness.

Folk music and dance costumes: Folk music and dance costumes are relatively loose and diverse in shape, mainly consisting of jackets, short coats, and pants, with short sleeves and narrow skirts for easy movement. Note that "short jackets, skirts, trousers" in Table 1 are the basic category classification of Northern Song folk costumes, while "narrow skirts" is a detailed description of the skirt style—folk skirts are mostly "narrow pleated skirts" (as shown in the screenshot of street dancers in *Along the River During Qingming Festival*), which belong to the skirt category and are designed with narrow widths to facilitate dance movements, forming a corresponding relationship between overall classification and detailed characteristics. The short skirts and pants worn by street dancers in *"Along the River During Qingming Festival"* are simple and practical, meeting the needs of folk entertainment scenes.

Material: Palace music and dance costumes often use high-end fabrics such as silk, satin, silk, and satin, with delicate texture and good glossiness. Some costumes are also decorated with embroidery, gold weaving, and other techniques, showing off their magnificence; Folk music and dance costumes often use ordinary fabrics such as linen and cotton, which have rough texture and strong practicality.

Color: The palace music and dance costumes are magnificent in color, with red, yellow, blue, green and other main colors. Yellow is the exclusive color for emperors,

while red and purple are commonly used colors for high-ranking officials and nobles, reflecting the differences in rank; The colors of folk music and dance costumes are relatively simple and elegant, mainly consisting of white, gray, brown and other intermediate colors, with some costumes embellished with a small amount of bright colors, simple and bright. The palace music and dance costumes and accessories are exquisite and complex. Male musicians often wear headbands and jade belts, while female musicians often wear flower hairpins, pearls, and earrings. The accessory materials are mostly gold, silver, jade, and pearls, and the craftsmanship is exquisite;

Folk music and dance costumes and accessories are simple and practical. Men often wear simple headscarves, while women often wear hairpins and cloth flowers made of materials such as cloth, wood, and copper, with a simple and rustic style.

B. SOUTHERN SONG MUSIC AND DANCE COSTUMES: A FUSION OF SIMPLICITY, ELEGANCE, AND VULGARITY

The Southern Song Dynasty was relatively peaceful in the Jiangnan region, with a shrinking land area and a shift of economic center to the south. As a result, the development of civic culture continued, and the art of music and dance presented the characteristics of simplified court music and dance, and flourishing folk music and dance. Music and dance costumes also tended to be simple and elegant, integrating elegance and vulgarity.

1) Evidence of Stylistic Evolution from Northern to Southern Song

Physical evidence: Comparing the wide-sleeved music and dance figurines unearthed from the Northern Song tomb in Yanshi, Henan (sleeve width 18cm, full-body embroidery) with the narrow-sleeved music and dance figurines unearthed from the Southern Song tomb in Quzhou, Zhejiang (sleeve width 10cm, partial embroidery), a clear trend of sleeve narrowing and decoration simplification is visible;

Documentary evidence: Quoting *Miscellaneous Records of the Court and the People* since Jianyan ("After the Southern Crossing, music and dance costumes were simplified, with narrow sleeves and short robes adopted to facilitate performances"), confirming that the narrow-sleeve style is an overall stylistic evolution after the Southern Song moved south;

Functional correlation: The rise of folk music in the Southern Song Dynasty (characterized by flexibility and interactivity) required costumes to be more practical. The narrow-sleeve and short-robe styles adapted to the needs of frequent performances in teahouses, streets, and other scenes, forming a collaborative evolution of style and function.

Distinction between Class Differences and Stylistic Evolution The difference between the Northern Song court's "wide robes and large sleeves" and the folk's "narrow

sleeves and narrow skirts” was mainly due to class etiquette—royal and noble costumes emphasized hierarchy through cumbersome decorations and wide sleeves. In the Southern Song Dynasty, both the court and the folk showed a tendency towards narrow sleeves: the sleeve width of court costumes was reduced by 30% compared to the Northern Song, and folk narrow-sleeve costumes became more popular. This cross-class common change confirms that it was a stylistic evolution of the times rather than a simple class difference.

2) Structural Features

Palace music and dance costumes: Compared to the Northern Song Dynasty, the Southern Song Dynasty’s court music and dance costumes had a simpler shape, with fewer styles of wide robes and large sleeves, and more use of narrow sleeves, short robes, and short skirts. The length of the skirt was shortened, making it easier to move around. The costumes for sacrificial music and dance in the Southern Song Dynasty court had narrower sleeves and ankle length skirts compared to the Northern Song Dynasty, reducing decorative elements and emphasizing practicality.

Folk music and dance costumes: Folk music and dance costumes come in various shapes and are more closely related to daily life. Styles such as skirts, backs, pants, and half arms are widely popular. The back is a common costume for female musicians in the Southern Song Dynasty, with a straight collar and front placket, loose and moderate sleeves, and knee length, which is both beautiful and easy to perform; Male musicians often wear short jackets and pants, paired with headscarves, which are simple and neat.

3) Material and Color Characteristics

Material: The materials for palace music and dance costumes are still mainly silk, silk, and brocade, but the complex craftsmanship of weaving gold and embroidery has been reduced, and more emphasis is placed on the texture and comfort of the fabrics; The materials of folk music and dance costumes are mainly cotton and linen, and some wealthy musicians use silk fabrics, reflecting the characteristics of the integration of elegance and vulgarity.

Color: The colors of palace music and dance costumes tend to be simple and elegant, with a reduction in the use of regular colors and a preference for soft tones such as light red, light green, beige, and light blue, avoiding the grandeur of the Northern Song Dynasty; Folk music and dance costumes come in a variety of colors, ranging from simple and elegant intermediate colors to bright and bright colors, reflecting the aesthetic needs of the urban class.

4) Accessory Features

The court music and dance costumes and accessories have been simplified, with a reduction in the number of flower hairpins and pearl jade, and more concise styles. Male musicians often wear simple headbands, while female musicians

often wear plain colored headscarves or a small number of pearl hairpins;

Folk music and dance costumes and accessories have become more diverse. In addition to headscarves and hairpins, practical accessories such as sachets, belts, and wallets have also emerged, some of which have distinct regional characteristics.

C. LIAO AND JIN MUSIC AND DANCE COSTUMES: ETHNIC INTEGRATION AND DIVERSE STYLES

In the Yuan Dynasty, music and dance costumes and accessories were diverse and inclusive. Male musicians often wore leather hats, metal belts, and sachets, while female musicians often wore gold and silver jewelry, pearls, and scarves. Mongolian fur hats, Western Regions gemstone jewelry, Han jade pendants and other accessories coexist, with different styles; The exquisite craftsmanship of accessories, such as gold weaving, inlaying, embroidery, etc., is widely used, reflecting the development of handicraft industry in the Yuan Dynasty.

1) Material and Color Characteristics

Material: The material of Liao Jin music and dance costumes combines the characteristics of both nomadic and agricultural ethnic groups, including commonly used materials such as fur and leather, as well as traditional Han fabrics such as silk, silk, and brocade. Fur materials are often used for winter clothing or male musician costumes, reflecting the living habits of nomadic peoples; Silk fabrics are often used for palace music and dance costumes or female musicians’ costumes, reflecting the absorption of Han culture.

Color: The costumes of Liao and Jin music and dance are brightly colored, mainly in red, yellow, blue, green, white and other colors, with strong contrast, reflecting the passionate and unrestrained personality of ethnic minorities. At the same time, influenced by Han culture, some court music and dance costumes tend to have simple and elegant colors, presenting a feature of diverse fusion.

The costumes and accessories of Liao and Jin music and dance have distinct ethnic characteristics. Male musicians often wear leather hats, metal belts, and bow and arrow bags, while female musicians often wear gold and silver jewelry, fur scarves, and embroidered shoes. The accessory materials are mostly gold, silver, copper, and fur, with exquisite craftsmanship and a strong nomadic style;

Some accessories incorporate Han elements, such as jade pendants, silk belts, etc., reflecting the integration of ethnic culture.

In the Yuan Dynasty, music and dance costumes and accessories were diverse and inclusive. Male musicians often wore leather hats, metal belts, and sachets, while female musicians often wore gold and silver jewelry, pearls, and scarves. Mongolian fur hats, Western gemstone jewelry, Han jade pendants and other accessories coexist, with different styles;

TABLE 1. Evolution Characteristics of Music and Dance Costumes in the Song and Yuan Dynasties

Period	Style Features	Shape Characteristics	Material & Color	Accessories
Northern Song	Regular, gorgeous, hierarchical	Court: wide robes with large sleeves, cross-collar right lapel; Folk: short jackets, skirts, trousers	Court: silk, brocade, bright colors (red, yellow, blue); Folk: linen, cotton, plain colors (white, gray)	Court: exquisite hairpins, jade belts, pearls; Folk: simple headscarves, cloth hairpins
Southern Song	Simple, elegant, integration of elegance and popularity	Court: narrow sleeves, short robes, shortened hemlines; Folk: beizi, short jackets, knee-length skirts	Court: silk, soft colors (light red, light green); Folk: cotton, linen, diverse colors	Court: simplified hairpins, plain headscarves; Folk: sachets, cloth belts, pouches
Liao & Jin	Ethnic fusion, diverse styles	Khitan: round-collar narrow-sleeve robes, left lapel; Jurchen: short robes, trousers, leather boots	Fur, leather, silk; bright contrasting colors (red, blue, white)	Leather hats, metal belts, fur scarves, silver jewelry
Yuan Dynasty	Multicultural inclusion, innovative	Mongolian zhisunfu, Han-style jackets, Western-style lapels; wide/narrow sleeves coexist	Silk, fur, Persian brocade; rich colors (red, gold, green)	Leather hats, gem jewelry, silk scarves, embroidered shoes

The exquisite craftsmanship of accessories, such as gold weaving, inlaying, embroidery, etc., is widely used, reflecting the development of handicraft industry in the Yuan Dynasty.

IV. THE EVOLUTIONARY LAW OF SONG AND YUAN MUSIC STYLES

During the Song and Yuan dynasties, music styles underwent significant evolution under the promotion of social and cultural transformation. From the refined and regular style of the Northern Song dynasty to the fusion of elegance and vulgarity in the Southern Song dynasty, to the ethnic characteristics of the Liao and Jin dynasties, and the diverse and inclusive style of the Yuan dynasty, music presented a clear development trajectory in terms of melody form, rhythm and melody, instrument combination, performance form, aesthetic orientation, etc. These evolutions corresponded and influenced each other with the changes in music and dance costumes.

A. NORTHERN SONG MUSIC STYLE: ELEGANT AND REGULAR STYLE WITH PALACE DOMINANCE

During the Northern Song Dynasty, there was political stability, cultural prosperity, and a complete system of court music institutions. The music style was characterized by elegance, regularity, and neatness, with court music and dance dominating the direction of music development.

1) Musicological Indirect Evidence

1. Music literature support: Citing the record of the “Dasheng Music” temperament system in

History of Song·Records of Music (“the temperament follows the three-part profit and loss method, with stable melody and clear modes”) and the description of Khitan music tones in History of Liao·Records of Music (“the melody is bold and unrestrained, with obvious interval leaps”), verifying the melodic characteristics of Northern Song court music and Liao ethnic music;

2. Instrument form deduction: Combining the details of musical instruments in Dazu Rock Carvings (e.g., the short flute with a pipe length of 25cm, the long xiao with a pipe length of 60cm) and Yongle Palace murals,

the acoustic characteristics of instruments are used to infer musical expression—short flutes are mostly used for lively melodies with high pitches, while long xiao are suitable for soothing tunes with low pitches;

3. Performance scene mutual evidence: Through the correlation between dancer movements, formation changes and instrument combinations in music and dance images—for example, the neat queue of court music and dance corresponds to regular 4/4 beats, and the rapid steps of folk dancers correspond to complex syncopated rhythms—indirectly confirming the rhythm characteristics of music.

2) Melody Form

Scale mode: The court music of the Northern Song Dynasty mainly used the pentatonic scale, with the main modes being the Palace mode, Shang mode, and Yu mode. The rhythm was standardized and followed the “three part profit and loss method”, reflecting an elegant aesthetic orientation.

3) Rhythm and Rhythm

Rhythm: The music of the Northern Song court often used regular rhythms, such as four beats and two beats, which were stable and distinct in strength, reflecting the solemnity of ceremonial music;

Rhythm type: Rhythm type is relatively simple, mostly consisting of evenly distributed rhythms, avoiding complex rhythm changes, and facilitating collective performance and inheritance.

4) Instrument Combination

The combination of palace music and dance instruments is rigorous, with “elegant music instruments” as the main ones, including bells, drums, chimes, sheng, xiao, se, qin, etc. The number and combination of instruments strictly follow etiquette norms;

The combination of folk music and dance instruments is relatively flexible, mainly consisting of flute, drum, pipa, zheng, etc. The number of instruments is relatively small, and emphasis is placed on melodic expression.

5) Performance Forms and Aesthetic Orientation

Performance form: Palace music and dance are mostly collective performances, with neat formations and unified

TABLE 2. Evolution Rules of Music Styles in the Song and Yuan Dynasties

Period	Melody Form	Rhythm & Meter	Instrument Combination	Performance Form & Aesthetic Orientation
Northern Song	Five-tone scale, stable melody, conjunct motion	Regular meters (4/4, 2/4), simple rhythms	Court: ritual instruments (bells, drums, sheng); Folk: flute, drum, pipa	Court: collective performance, elegance and regularity; Folk: solo/ensemble, simplicity
Southern Song	Five/six/seven-tone scales, flexible modes	Diverse meters (3/4, free meter), syncopation	Court: simplified ritual instruments + folk instruments; Folk: suona, yangqin	Folk-oriented, interactive performance, integration of elegance and popularity
Liao & Jin	Ethnic scales + Chinese five-tone scale, bold melody leaps	Free meter, mixed meter, strong beats	Khitan: xiqin, hujia; Jurchen: waist drum + Chinese flute	Outdoor collective performance, bold and vigorous style
Yuan Dynasty	Integrated scales (Chinese, ethnic, Western), frequent modulations	Complex rhythms, diverse meters	Chinese (qin, zheng), Mongolian (morin khuur), Western (suona, tanbur)	Diverse forms (court banquet, folk dance, opera), multicultural inclusion

movements. The music performance and dance movements are highly coordinated, reflecting the standardization of palace art;

Aesthetic orientation: With “elegance and correctness” as the core aesthetic standard, emphasizing the educational function and ceremonial attributes of music, pursuing the beauty of melody, the regularity of rhythm, and the solemnity of performance.

B. SOUTHERN SONG MUSIC STYLE: INTEGRATION OF ELEGANCE AND VULGARITY AND SHIFT TOWARDS URBANIZATION

During the Southern Song Dynasty, the territory was occupied, the scale of court music and dance decreased, and civic culture emerged. The music style showed a fusion of elegance and vulgarity, and a shift towards urbanization. Folk music became the core driving force for the development of music.

1) Melody Form

Melody direction: The lines of the melody increase in amplitude, the intervals of the big jumps increase, and the melody becomes more lively and expressive. Like the melody of folk songs and dances in the Southern Song Dynasty, the rhythm is bright, the melody is smooth, and it is full of vitality.

2) Rhythm and Rhythm

Beats: Beats are more flexible and diverse. In addition to four beats and two beats, three beats and scattered beats are widely used in folk music, with rich variations in beat;

Rhythm type: Rhythm type is complex and diverse, with frequent occurrences of split rhythms and dotted rhythms, enhancing the dynamic and expressive power of music.

3) Instrument Combinations

The combination of palace music and dance instruments tends to be simple, with a reduction in the use of elegant musical instruments and more adoption of folk instruments such as flute, drum, pipa, erhu, etc., resulting in more flexible instrument combinations;

The combination of folk music and dance instruments is rich and diverse. In addition to traditional instruments, new

instruments such as suona and yangqin have emerged and become popular, with more freedom in instrument matching and emphasis on the contrast and fusion of timbres.

4) Performance Forms and Aesthetic Orientation

Performance forms: Folk music and dance performances are flexible and diverse, with solo, ensemble, accompaniment and other forms coexisting. The performance scenes are more lifelike, such as streets, restaurants, teahouses, etc., enhancing interactivity;

C. LIAO JIN MUSIC STYLE: INTEGRATION OF ETHNIC CHARACTERISTICS AND CULTURE

During the Liao and Jin Dynasties, the ethnic minority regimes had frequent cultural exchanges with the Central Plains, and the music style showed distinctive national characteristics and cultural fusion characteristics, which not only retained the national music tradition, but also absorbed the essence of the Central Plains music.

1) Melody Form

Scale and mode: Liao and Jin music not only adopted the special scales of their own ethnic groups (such as the Khitan seven tone scale and the Jurchen pentatonic scale), but also absorbed the pentatonic scales and modes of the Central Plains, with a clear fusion of modes;

Melody direction: The melody lines are free and unrestrained, with many large intervals and significant fluctuations, reflecting the passionate and unrestrained personality of ethnic minorities. Like the “long tune” music of the Khitan ethnic group, the melody is smooth, the rhythm is free, and it is full of grassland atmosphere.

2) Rhythm and Rhythm

Beat: The beat is relatively free, with more use of scattered and mixed beats, reflecting the flexibility of nomadic music;

Rhythm type: Rhythm type is concise and powerful, often combining evenly distributed rhythm and segmented rhythm, emphasizing retake, full of dynamism, suitable for dance performance.

TABLE 3. Interactive Relationship Between Costume Changes and Music Styles (Functional Adaptation)

Interactive Dimension	Costume Adaptation to Music Performance	Music Guidance to Costume Design
Shape & Instrument Playing	Narrow sleeves for string/wind instruments; short hemlines for sitting performance	Steady rhythm → wide robes; lively rhythm → narrow sleeves/short styles
Material & Performance Scene	Silk for indoor ritual music; linen/cotton for outdoor folk music	Court ritual music → luxurious materials; folk entertainment → practical materials
Accessories & Performance Safety	Small jewelry to avoid instrument entanglement; belts to fix costumes	Solo performance → simple accessories; ensemble → unified style with subtle differences

3) Instrument Combinations

The music instrument combination of the Liao and Jin dynasties mainly consisted of local ethnic instruments, such as the Khitan Xiqin, the Jurchen waist drum, and the Hujia, while also absorbing instruments such as the flute, sheng, and pipa from the Central Plains, forming a diverse instrument combination;

The unique way of playing musical instruments emphasizes the contrast of timbre and changes in intensity, enhancing the expressiveness of music.

4) Performance Forms and Aesthetic Orientation

Performance form: mostly outdoor performances, closely combining group dance with instrument playing, with bold and powerful performance movements, full of passion;

Aesthetic orientation: With “bold and vigorous” as the core aesthetic standard, emphasizing the momentum and infectiousness of music, while absorbing the elegant and upright characteristics of Central Plains music, forming a style that combines strength and softness.

D. YUAN DYNASTY MUSIC STYLE: DIVERSITY, INCLUSIVENESS, INTEGRATION, AND INNOVATION

The Mongol Empire’s rule spanning Eurasia promoted in-depth cultural exchanges between Central Asia, Persia, and the Central Plains. The “Western Regions” in the Yuan Dynasty specifically referred to Central Asia, Persia, and the Arab region, rather than Europe. Clothing elements such as Western Regions-style lapels and musical instruments such as tanbur and suona were introduced through land Silk Road trade, post station communication, and court music and dance exchanges, forming a multicultural integration trend. Quoting Nan Cun Tiao Geng Lu (“the imperial court often performs Western Regions music and dance, with musicians wearing robes with folded collars and playing exotic instruments”), verifying the cultural dissemination path.

1) Melody Form

Scale mode: It combines the pentatonic scale of the Central Plains, the special scale of ethnic minorities, and the heptatonic scale of the Western Regions, with a richer mode system, frequent modulation, and enhanced melodic expression.

2) Rhythm and Rhythm

Beats: Rich and diverse rhythms coexist, with complex changes in rhythm, reflecting the integration of diverse cultures;

Rhythm type: Rich in rhythm types, it absorbs the evenly distributed rhythm of the Central Plains, the segmented rhythm of ethnic minorities, and the complex rhythm of the Western Regions, forming a unique rhythm style.

3) Instrument Combinations

The combination of musical instruments is diverse and inclusive, with Central Plains instruments (qin, zheng, flute, xiao), Mongolian instruments (horsehead qin, huqin), and Western Region instruments (suona, danbul, kalong) coexisting, and the variety of musical instruments is unprecedentedly rich.

V. THE INTERACTIVE RELATIONSHIP BETWEEN CLOTHING CHANGES AND MUSIC STYLES IN SONG AND YUAN DYNASTY MUSIC AND DANCE IMAGES

In the images of Song and Yuan music and dance, the interactive relationship between clothing changes and music styles runs through the entire process of the development of music and dance art. The two influence and shape each other, forming a deep mutual structure in terms of functional adaptation, aesthetic collaboration, cultural expression, and jointly promoting the innovative development of Song and Yuan music and dance art.

A. FUNCTIONAL ADAPTATION: BI DIRECTIONAL ADJUSTMENT UNDER PERFORMANCE REQUIREMENTS

The core requirement of music and dance performance is the functional adaptation of clothing and music. The shape and material of clothing need to be adapted to dance movements and instrument performance, while the rhythm and melody of music also need to be matched with the visual presentation of clothing. The two achieve functional optimization through bidirectional adjustment.

1) Evidence of Clothing-Music Functional Adaptation

Taking Han Xizai’s Night Banquet Picture as a typical case, the functional adaptation between clothing and music is verified through multi-dimensional correspondence:

1. Rhythm synchronization: The slow and soothing melody of the pipa solo in the “Listening to Music” section is highly coordinated with the musicians’ simple and

TABLE 4. Case Analysis: Interaction in Night Revels of Han Xizai

Element	Specific Performance	Interactive Reflection
Music Style	Instruments: pipa, zither, flute, xiao, clappers; Forms: solo, ensemble, dance accompaniment; Melody: soothing (pipa solo), lively (flute ensemble)	Elegant and popular integration echoes the costume style of “simplicity with refinement”
Costume Characteristics	Musicians: round-collar narrow-sleeve robes, plain colors, simple hairpins/headscarves; Dancer: wide-sleeve dance dress, flowing hemlines, minimal decorations	Narrow sleeves facilitate instrument playing; wide sleeves match dance movements and music rhythm
Functional Adaptation	Musician costumes: narrow sleeves for flexible finger movement; Dancer costume: wide sleeves for graceful gestures	Soothing pipa melody matches musicians’ simple costumes; lively dance accompaniment fits dancer’s flowing dress
Aesthetic Coordination	Plain costume colors (white, light red) coordinate with delicate instrument timbre; Dancer’s elegant dress echoes smooth melody	Overall aesthetic unity creates an elegant and pleasant banquet atmosphere

neat narrow-sleeve robes—without redundant decorations, it avoids interfering with the focus on musical expression; the lively rhythm of the flute ensemble in the “Clear Blowing” section matches the dancers’ wide-sleeve movements, where the fluttering sleeves visually enhance the sense of rhythm;

2. Movement adaptation: The narrow sleeves of musicians (cuff width 8-10cm) facilitate the flexible movement of fingers when playing string instruments such as the pipa and zither, while the wide sleeves of dancers (cuff width 30-40cm) enhance the expressiveness of dance movements, forming a functional division adapted to music performance.

Supplemented by literature records: Quoting Tokyo Dream (“musicians in Wasi wear simple costumes to facilitate frequent performances”) and Records of the Capital (“folk music and dance costumes are concise, suitable for street and teahouse performances”), confirming the functional adaptation between clothing and music performance scenes.

2) Functional Adaptation of Clothing to Music Performance

Material adaptation to music scenes: The selection of clothing materials is closely related to the music performance scene. Palace ceremonial music and dance are often performed indoors, with clothing made of high-end fabrics such as silk, silk, and brocade, which are soft in texture and do not produce noise, in line with the solemnity of ceremonial music; Folk street music and dance are often performed outdoors, and clothing is made of durable materials such as linen and cotton, which are easy to move around and can adapt to different weather conditions. Religious music and dance costumes often use materials such as silk and fur. In sacrificial scenes, the luster and texture of the materials match the solemnity and sacredness of religious music.

Accessory adaptation for performance safety: The accessory design of Le Wu clothing fully considers performance safety. The accessories of palace musicians are mostly small and exquisite pearl hairpins and jade pendants, to avoid hanging instruments or obstructing movements during dance and performance; The accessories of folk musicians are mostly practical belts and headscarves, which are convenient for fixing clothes and preventing them from falling off during performances.

3) Functional Guidance of Music Style on Clothing Design

Performance form guides clothing style: The performance form of music determines the style orientation of clothing. Solo music performance, with simple and elegant costumes to avoid excessive decoration that distracts the audience’s attention; Ensemble style music performance, uniform clothing style, distinguishing different musicians through subtle differences in color and accessories, enhancing the overall performance; The music performance in the form of dance accompaniment features dynamic and elegant costumes, which facilitate the display of dance movements and complement the melody and rhythm of the music.

Performance scene guidance clothing level: The music performance scene determines the level specification of clothing. The music performance in the palace etiquette scene, with clear clothing grades, gorgeous materials, and rich colors, reflects the supreme power of the emperor; Music performances in folk entertainment scenes, with simple and practical clothing, elegant colors, and no strict level restrictions; Music performances in religious sacrificial scenes, solemn and sacred costumes, and colors and accessories with religious symbolic meanings.

B. CULTURAL EXPRESSION: CONNOTATION RESONANCE IN THE CONTEXT OF THE TIMES

At the folk level, the materials of folk music and dance costumes are mostly linen and cotton, with colors mostly intermediate and no noble decorations such as dragon and phoenix. The corresponding music often uses folk instruments (flute, drum, pipa, etc.), with popular and free melodies and rhythms, reflecting the social status of the urban class; The material of folk music and dance costumes for the wealthy class can be silk, and a small amount of bright colors can be used, but they still need to follow the level standards. The corresponding music can incorporate some palace music elements, but cannot use imperial specific instruments and melodies, reflecting the boundaries of social hierarchy.

During the Song and Yuan dynasties, ethnic integration intensified, and clothing and music became important carriers for constructing ethnic identity. The interaction between the two achieved the recognition and integration of ethnic culture.

At the level of minority regimes: The minority regimes of

the Liao, Jin, and Yuan dynasties constructed ethnic identity through the interaction of clothing and music. The music and dance costumes of the Khitan ethnic group in the Liao Dynasty retained traditional elements such as narrow sleeved robes, leather hats, and boots, while the corresponding music retained traditional instruments and melodic styles such as the Xiqin and Hujia of the Khitan ethnic group. Together, they strengthened the ethnic identity of the Khitan people; At the same time, the clothing incorporates Han ethnic right lapels and silk fabrics, while the music incorporates Han ethnic instruments such as qin and zheng with elegant melodies, both of which promote the integration of ethnic culture.

At the Han ethnic level in the Central Plains: The Han political power of the Northern Song and Southern Song dynasties maintained Han identity through the interaction of clothing and music. The Han ethnic music and dance costumes retain traditional forms such as crossed collar, right lapel, skirt, and back, while the corresponding music retains traditional elements such as pentatonic scale and elegant musical instruments, which together strengthen the Han ethnic identity; At the same time, clothing absorbs the fur materials and narrow sleeve styles of ethnic minorities, while music absorbs the musical instruments and rhythm elements of ethnic minorities, both of which jointly promote the reform of Han culture.

The influence of civic culture: Civic culture pursues a value orientation of popularization, practicality, entertainment, and leisure, which is reflected through the interaction of clothing and music. Clothing styles tend to be practical, easy to move around, with rich and diverse colors that are close to life; The music melody tends to be popular, the rhythm tends to be lively, and the performance form tends to be interactive, both of which together convey the value orientation of citizen culture.

The influence of religious thought: The sacred and solemn concepts of Buddhism and Taoism are reflected through the interaction of clothing and music. Religious music and dance costumes are solemn and sacred, with mostly plain or golden colors, and accessories carrying religious symbolic meanings (such as Buddhist lotus patterns and Taoist Eight Trigrams patterns); Religious music has solemn melodies and smooth rhythms, with instruments such as bells, drums, sheng, and guan. Together, they create a sacred and solemn religious atmosphere, conveying religious ideas.

C. TYPICAL CASE: INTERACTIVE ANALYSIS OF CLOTHING AND MUSIC IN "HAN XIZAI'S NIGHT BANQUET PICTURE"

Dancer costume: Dancer Wang Wushan in the "Observing Dance" section of the painting is wearing long sleeved dance clothes that reach the ground. The sleeves are wide and elegant, with plain colors and only a small amount of patterns embellished on the collar and cuffs. The shape of the clothing is agile and elegant, which facilitates the

stretching of dance movements and reflects the functional adaptability of dance costumes.

Performance forms: The "Listening to Music" section is a solo pipa, the "Clear Blowing" section is a flute and flute ensemble, and the "Observing Dance" section is a dance accompaniment. The performance forms are diverse and highly interactive, reflecting the scene needs of night banquet entertainment.

Melody rhythm: From the perspective of performance posture, the solo melody of pipa is soothing and beautiful, while the ensemble rhythm of flute and flute is lively. The dance accompaniment melody is highly coordinated with the dance movements, reflecting the aesthetic orientation of both refined and popular tastes.

Functional adaptation: The round necked narrow sleeved robe of musicians facilitates the performance of instruments such as pipa and flute, while the wide sleeved dance gown of dancers facilitates the stretching of dance movements; The soothing melody of the pipa solo is matched with the simple costumes of the musicians, and the lively rhythm of the dance accompaniment is matched with the graceful costumes of the dancers, achieving functional optimization.

Aesthetic synergy: The elegant colors of musicians' costumes and the delicate timbres of pipa, flute, and xiao create aesthetic synergy, while the graceful feel of dancers' costumes and the smooth melody of dance accompaniment create aesthetic synergy; The simple and orderly overall clothing style resonates with the popular and refined music style, creating an elegant and pleasant atmosphere for the banquet.

The aesthetic synergy between clothing and music is rooted in the consistency of the core aesthetic pursuit of the times:

Northern Song court: The "gorgeous and orderly" clothing (high-end silk fabrics, regular colors, hierarchical decorations) and the "elegant and regular" music (stable melody, standardized rhythm, rigorous instrument combination) jointly reflect the "ritual aesthetics" centered on hierarchy and solemnity, adapting to the court's ceremonial needs;

Southern Song folk: The "simple and flexible" clothing (cotton and linen fabrics, diverse colors, concise decorations) and the "vulgar and lively" music (flexible melody, complex rhythms, folk instrument combination) jointly convey the "citizen aesthetics" focusing on practicality and entertainment, matching the folk teahouse and street performance scenes;

Yuan Dynasty: The "multi-ethnic integrated" clothing (Mongolian zhisunfu, Han-style jackets, Western Regions-style lapels) and the "culturally inclusive" music (integrated scales, diverse instrument combinations) jointly demonstrate the "unified aesthetics" emphasizing diversity and integration, reflecting the cultural integration characteristics of the Yuan Dynasty.

Taking Han Xizai's Night Banquet Picture as an example, the plain colors (white, light red) of musicians' costumes

coordinate with the delicate timbre of the pipa and flute, and the elegant wide sleeves of dancers echo the smooth melody of the dance accompaniment. The overall simple and orderly clothing style resonates with the elegant and popular music style, creating an elegant and pleasant banquet atmosphere.

VI. CONCLUSION AND PROSPECT

This study still has certain limitations:

1. The analysis of music styles is mostly based on instrument combinations in images and literature records, lacking direct support from sheet music. Further empirical evidence is needed to infer some music style features;

2. The analysis of interactive relationships mostly focuses on the macro level, and the exploration of micro level (such as specific types of music and dance, and differences in interaction in specific regions) is not deep enough;

3. The depth of interdisciplinary research still needs to be strengthened, and the theories and methods of disciplines such as music anthropology and costume anthropology have not been fully integrated. The theoretical interpretation of interactive relationships needs to be further deepened.

AUTHOR CONTRIBUTIONS

Zhao Tian'ai designed, collected and analyzed the data, and drafted the manuscript. Zhao Tian'ai conducted the study, critically revised the manuscript for important intellectual content, and gave final approval of the version to be published. Zhao Tian'ai participated fully in the work, take public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved.

CONFLICTS OF INTEREST

The author declares no conflict of interest.

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