

Ying Bin Wu¹
Ying Pin (Bin) Wu
Ying Pin Wu
Shao Zu Ying Bin Wu²
(Shao Zu) Ying Bin Wu³
(Taiwan)

English Translation: Dance of Welcome; Dance of Reception
Japanese Transliteration: インピンヴウ (or サウズ・インピンヴウ)
Pronunciation: Ying(2) Bin(1) Wu(3)
Background:

This dance was choreographed⁴ in July 1979, based on the dance steps of Taiwanese aborigines, who live in mountain regions. Thus, this is one of the choreographed Taiwanese “mountain dances.” In the title, “Ying” means welcome; “Bin” means guests; and “Wu” means dance. It is a welcome dance performed before guests.

It is not clear whether this dance was originally named “Ying Bin Wu” or “Shao Zu Ying Bin Wu.” “Shao,” normally translated into “Thao” in Taiwan, is an ethnic minority group and “Zu” means “group of people.” Hence, the title “Shao Zu Ying Bin Wu” means “Thao’s Welcome Dance.”

Since there are many other kinds of Ying Bin Wu in Taiwan, it would be better to have a way to distinguish this one from other welcome dances. “(Shao Zu) Ying Bin Wu” is probably a suitable title to compromise between two possible original names and to distinguish this dance from other welcome dances.

In 1979, Mr. & Mrs. Ching Shan Chang⁵ introduced this dance, under the name of “Ying Pin Wu,” to San Diego State University Folk Dance Conference. In 1980, Mr. Ching-Shan Chang taught this dance, under the name of “Ying Pin (Bin) Wu⁶,” to Stockton Folk Dance Camp. Also in 1980, Mr. Yang Chang Shong⁷ introduced this dance, under the name of “Dance of Reception,” to Mainwoods Dance Camp. Since then, this dance has spread to many American folk dance groups under the name of Ying Bin Wu or Ying Pin Wu. After reviewing this dance with a group of American dancers, I suppose it is better to keep the popular name of Ying Bin Wu⁸ to avoid confusion. (Cont.)

¹ 迎賓舞.

² 邵族迎賓舞.

³ (邵族)迎賓舞.

⁴ Choreographed by Ms. 田春枝 (pronounced as Tian Chun Zhi), a minority belonging to the Amis Tribe in Taiwan.

⁵ 張慶三, Mr. & Mrs. Chang.

⁶ “Pin (Bin)” was transliterated from “賓.” 賓, meaning guest, was officially transliterated into “Pin” under the Wade-Giles system of Romanization for the Mandarin language. In Hanyu Pinyin, it is transliterated into “Bin,” which sounds closer to the Mandarin pronunciation of “賓,” although neither sounds exactly like the Mandarin pronunciation. Thus, “Ying Pin (Bin) Wu” means that the name of the dance is transliterated into either “Ying Pin Wu” or “Ying Bin Wu.”

⁷ 楊昌雄, Mr. Yang.

⁸ “Bin,” rather than “Pin,” is adopted to fit the trend of using Hanyu Pinyin to transliterate Mandarin characters.

Choreographer: 田春枝

Music: 2/4 meter

(3:13)

Formation: Open circle of individual dancers, facing center, front basket hold position with left arm over right arm of the dancer to the left.

Steps:

Stomp-Close (in this dance) (2 cts):

Facing ctr, stomp R with slight hip movement to R and shake hands bkwd slightly but violently (to make ringing sound if wearing bells) (1). Step L beside R and move hands back (2). Do this sequence either in place or with a little movement twd LOD. (Stomp is a stamp but changing the weight to the foot that is stomping.)

Mountain Side-Progress Step (in this dance) (4 cts):

Facing ctr, in front basket hold position, cross R in front of L and bend upper body fwd (1). Step L in place and straighten up the body (2). Step R bkwd with arms raised to between waist and shldr ht (usually a little above the waist) and the body turned 45 degrees twd LOD (3). Step L fwd and move twd LOD (4). Mountain Side-Progress Step is unique, but popular, in Taiwanese mountain dances. This step is similar to the grapevine step but the line of progress is toward LOD. Some variations have more violent motions, especially on the 3rd beat.

Liu-Yun Step (abbr. for *Bai-Shou-Liu-Yun Step*⁹, meaning *Flowing-Cloud Step with hands moving*) (4 cts):

Right Liu-Yun Step (Right Flowing-Cloud Step):

In individual position, bend body a little fwd. Step R sdwd and move hands to R and a little fwd (1). Step L slightly in front of R (or beside R) and move hands to L and a little bkwd (2). Repeat 1 (3). Touch L to R with hands continuing to move twd R front (4).

Left Liu-Yun Step (Left Flowing-Cloud Step):

Similar to the previous rightward *Liu-Yun Step*, the leftward *Liu-Yun Step* takes opp ftwk in oppo dir, with hands moving a little diagonally to L back (5), R front (6), and L back (7-8).

Right-Turn Liu-Yun Step (Right-Turn Flowing-Cloud Step):

Right Liu-Yun Step with a half turn CW when stepping R sdwd at the 3rd ct.

Hop-Point Sequence (in this dance) (4 cts)

Make a small hop in place on R (1). Point L toe fwd (2). Make a small hop in place on L (3). Point R toe fwd (4).

Cts Pattern

Introduction: (11 x 4 counts) (number of meas may vary for different music)

1.44 Do *Stomp-Close* 22 times (1-44).¹⁰

(Cont.)

⁹ 擺手流雲步.

¹⁰ The dance is supposed to start on the first beat. However, since it is difficult to have everyone start moving together right when the music begins, some groups of dancers wait for either 2 or 14

Figure I: (11 x 4 counts)

1-44 In front basket hold position, do 11 *Mountainous Side-Progress Steps*.

Figure II: (6 x 4 counts)

- 1-12 Facing along diag line between RLOD and ctr dir, do *Right Liu-Yun Step* (1-4), *Left Liu-Yun Step* (5-8), and then *Right-Turn Liu-Yun Step* to face along diag line between LOD and outward dir (9-12).
- 13-24 Do *Left Liu-Yun Step* (13-16), *Right-Turn Liu-Yun Step* to face along diag line between RLOD and ctr dir (17-20), and then *Left Liu-Yun Step* again (21-24).

Figure III: (11 x 4 counts) (number of meas may vary for different music)

- 1-28 Facing ctr, do *Hop-Point Sequence* 7 times, clapping hands at shldr level¹¹ to the right, then to the left, etc., while simultaneously pointing the opposite foot forward.
- 29-44 Do *Hop-Point Sequence* 4 times, with hands moving softly at shldr level (or slightly lower)¹², from L to R (on the 1st 2 cts of a 4-ct sequence) or R to L (on the 2nd 2 cts of a 4-ct sequence). Turn wrists to have palms facing downward and shake both hands (to make sounds when wearing bells) on even cts.

Interlude: (4 x 4 counts) (number of meas may vary for different music)

1-16 In front basket hold position, do *Stomp-Close* 8 times.

Sequence: After 22 measures of Introduction, repeat Figs I, II, III, and Interlude for a total of three (3) times. The last Interlude is the ending figure. At the end of the ending figure, everyone holds up arms in V-shape and repeats shaking hands violently (to make sounds when wearing bells).

References: “Ying Pin Wu,” dance notes, 1979 San Diego University Folk Dance Conference, p.102. (Syllabus in English)
Chang, C.-S. (ed.), Oct. 1985, *中國土風舞暨創作舞全集*, p.186, 聚文圖書公司, Taipei, Taiwan. (Syllabus in Chinese)
<http://www.geocities.com/biggyoro/376.doc> (Syllabus in Chinese) (1/11/09)
<http://www.utan-fd.com/0dance/impin.htm> (Syllabus in Japanese) (1/11/09)

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measures (cts. 1-4 or 1-28) before doing the remaining 20 or 8 *Stomp-Close* (cts. 5-44 or 29-44, respectively).

¹¹ In American dance groups, it is popular to clap hands fwd and above head. Yet hands are supposed to clap at shldr level according to the original dance notes.

¹² In some American dance groups, dancers sweep their hands to their waistlines. I don't think it is choreographed that way.

¹³ 江文里.