

## THE ORIGIN, EVOLUTION AND MORPHOLOGICAL ANALYSIS OF THE TAOIST MUSIC OF THE LINGBAO SCHOOL: HISTORICAL PROMOTION AND CULTURAL INHERITANCE

### A ORIGEM, EVOLUÇÃO E ANÁLISE MORFOLÓGICA DA MÚSICA TAOÍSTA DA ESCOLA LINGBAO: PROMOÇÃO HISTÓRICA E HERANÇA CULTURAL

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#### ABSTRACT

As an important part of Taoist culture, "Lingbao Taoist music" is widely used in all kinds of Taoist rituals and ceremonies and is integrated into an organic whole. The Taoist scriptural rhythms that we collectively regard as "music" have a set of names and a classification system of their own within Taoism. Here, the question is obvious: when did these paradigms, formats, and norms of chanting behavior begin? In the longitudinal view, Taoist sutra rhymes have evolved and been lost in the process of historical development; horizontally, it is explored how it is related to other phenomena in traditional Chinese culture and how it has become the situation observed in reality. This paper takes "Taoist Jingyun" as the research object analyzes and researches it from the aspects of religious origin, historical evolution, and morphological analysis, and then peeps into the religious function and cultural connotation of Taoist Jingyun.

**Keywords:** Lingbao School of Taoism; Music; Origin; Historical evolution; Morphological analysis

#### RESUMO

Como parte importante da cultura taoísta, a "música taoísta Lingbao" é amplamente utilizada em todos os tipos de rituais e cerimônias taoístas e está integrada em um todo orgânico. Os ritmos bíblicos taoístas que consideramos coletivamente como "música" têm um conjunto de nomes e um sistema de classificação próprio dentro do taoísmo. Aqui, a questão é óbvia: quando começaram esses paradigmas, formatos e normas de comportamento de canto? Na visão longitudinal, as rimas dos sutras taoístas evoluíram e se perderam no processo de desenvolvimento histórico; horizontalmente, explora-se como se relaciona com outros fenômenos da cultura tradicional chinesa e como se tornou a situação observada na realidade. Este artigo toma "Taoísta Jingyun" como objeto de pesquisa, analisa-o e pesquisa-o a partir dos aspectos de origem religiosa, evolução histórica e análise morfológica, e então examina a função religiosa e a conotação cultural do taoísta Jingyun.

**Keywords:** Escola Lingbao de Taoísmo; Música; Origem; Evolução histórica; Análise morfológica

### 1. INTRODUCTION

Taoist history has formed a variety of Taoist sects in the doctrine of doctrine and the promotion of Taoism on the practice of the various differences, but in the ritual music has always pursued a relatively unified mainstream tradition, reflecting the stability of the core in the complexity of the time and

space changes (Tan & Bao, 2022). This unique musical phenomenon has not yet attracted sufficient attention. How did this mainstream tradition develop? How is it related to various Taoist sects? In my opinion, the Taoist sects differed greatly in the degree of importance and the role of literature in the formation and reproduction of ritual music and its traditions. Among them, the Lingbao

School, which was formed in the Eastern Jin Dynasty, is the one that emphasized the practice of ritual music and had the longest continuation and the most far-reaching influence (Song, 2017). By differentiating Taoist music according to Taoist schools and focusing on the Lingbao School, we can truly find the roots of Taoist ceremonial music. This kind of research will also help us to understand the whole chain of the historical development of Taoist music more completely and accurately and to recognize its essential characteristics (Schachter, 2022). Therefore, this paper intends to focus on the Lingbao school and analyze and study its connection with the whole process of the formation and development of the Taoist ceremonial music tradition.

While previous scholarly research on music and transmission rituals has been fruitful, the longitudinal examination of the music of specific Jingjiao schools is currently insufficient. An important question for the new pre-Tang Taoist schools is whether it is necessary to consider them as a continuous whole (Chen & Huang, 2023). Some scholars in the academic community are currently

inclined to view the Ge Xuan and Ge Hong lineage as a southern Fangshi tradition independent of the Lingbao Jingxiao Dafa school. While this division is consistent with historical facts, it tends to overlook the recognition of this change within Taoism and is not conducive to a vertical perspective on the transformation of the Lingbao teaching rituals of the Lingbao Jing Dharma School in the North and South Dynasties (Peng & Lu, 2021). On the other hand, there is no summary study of the evolution of the Lingbao teaching ceremony in the academic world, and there are few monographs on the pre-Tang Lingbao teaching ceremony. Therefore, it is necessary to retrace academic history from different perspectives and to collate and analyze the research results of the current academic world, which this paper needs to draw upon (Belaya & Zelnitskiy, 2018). In general, the research on the teaching ceremony of Lingbao is dominated by European and American sinologists and religious scholars, followed by Japanese scholars, while domestic scholars mainly conduct research based on the classics of the Lingbao School or the music of the Lingbao School..

## 2. LITERATURE REVIEW

In addition to the efforts of scholars outside the Church, the research conducted by scholars within the Church has also provided informative information to help decipher the inherent sacredness of the music and its concrete examples (Mickey, 2019). Based on the special status of the scholars within the Church, they have their own unique references in the construction of theological theories and the interpretation of the Church's literature on the ordination of monks because of their religious experience of Taoism. In terms of the study of Fazhi, Taoist Master Zhang Xingfa, Taoist Master Li Shaohua, and Taoist Master Mei Sheng, as scholars within the Church, have made contributions that cannot be ignored (Bokenkamp, 2020). In recent years, scholars within the Church have mainly focused on the theological significance of music, historical investigation, and interpretation of the content of the theological significance of music. Zhang Xingfa published three articles on the theological significance of music, namely, "Examination of the Taoist Music

System and the System of Playing Positions", "Cultural Connotation of Taoist Music and Its Theological Significance," and "The Theological Basis of the Taoist Fazhi and its Historical Discussion on the History of Teaching," which carefully combed through the history of the Taoist music system and the history of the study of Taoist music (Xia, Biddington, & Crompton, 2023). The latter two articles also analyze in detail the theological foundation of music and the history of music transmission from Zheng Yi Dao.

In addition to domestic scholars' discussions on the history and texts of Taoist music, the research results of foreign scholars are also of reference significance. The "Dunhuang Taoist Scriptures - Catalog Editions" by the Japanese scholar Shinobu Ohbuchi contains such documents as the "Taishang Zhengdidian Xianling Seal Ceremony" and the "Dongxuan Lingbao Sandong Fengdao Keqi Rituals," which deal with musical ceremonies (Mou, 2023), or are themselves musical ceremonies. Based on these sources, Shinobu Oyuchi attempted to construct a

history of Taoist rituals, focusing on the Taoist section of Chinese Religious Rituals: Buddhism, Taoism, and Folk Beliefs. John Lagerwey's Introduction to the History of Taoist Ritual Through the Tang discusses the relationship between the Taishang Lingbao Shengxuan Neiqiaojing and the Dongxuan Lingbao Wushenwen, which is called the "Taiyi Zhai. The relationship between the Taishang Lingbao Shengxuan Neiqiaojing and the "Taiyizai" in the Dongxuan Lingbao Wenshenwen is discussed. In combining and integrating the above sources, one can tentatively conclude that Taoist music has a very long history, dating back as far as the Eastern Han Dynasty, but the musical tradition of the Lingbao Transmission Tradition and related music did not appear in the same time as the Lingbao Transmission Tradition (Andrijauskas, 2019). According to Bai Zhaojie's compilation, specific Lingbao music first appeared in the "Dongxuan Lingbao San Dong Feng Dao Ke Precepts Camp Beginning," which are the "Taishang Dongxuan Lingbao Zhu Tian Nei Yin Seal,"

### 3. THE ORIGIN OF MUSIC OF LINGBAO TAOIST SECT

Founded in the late Eastern Jin Dynasty, the Lingbao Sect is a far-reaching sect of Chinese Taoism, known as the Three Mountains Seals of Approval along with the Tianshidao and Shangqing Sects, which honors the supreme deities of Yuanshi Tianzun, Taishang Taoist Monarch, and Taishang Laojun, also known as the "Three Qing". The sect was named after the teaching of the Dongxuan Lingbao sect, and the word "Lingbao" first appeared in the Eastern Han Dynasty in the Taoist classic Taiping Jing (Xu, 2023). In Taoism, the word "Lingbao" has three meanings: Essence, Divine Spirit, and Wenzui. These three meanings largely describe the contents of the Taoist system of the Lingbao School, i.e., qi and seals. The main classics of the Lingbao School are the Primordial Immeasurable Human Upper Wonderful Sutra and the Five True Sutras of the Lingbao Sutra. Its basic belief is to live long and become immortal. On the other hand, the Lingbao sect is based totally on the precept of supporting the world and the people, and its central concept is to assist humans regardless of heaven and earth, the gods and immortals, the

the "Yuan Shi Dongxuan Lingbao Chishu Zhen Wen Seal," and the "Taishang Dongxuan Lingbao Twenty-four Shengtu San Bu Bu Biao Bailing Natures to the Truth Jade Seal. None of these three kinds of music were created according to the levels of Lingbao Beginning Alliance, Middle Alliance, and Great Alliance, nor do they correspond to the levels in the actual conferral. The records in the section on precepts in the Strategies for Transmitting the Precepts of the Three Caves Sutra and the records on the Lingbao method in the Lingbao Dharma Catalog indicate that within the Dharma position of the Dongxuan disciples, the three-tiered method of the oath-taking stage, which had begun with Lu Xiuqing, was continued. In the logic within the Spiritual Treasure Dharma, music seems to appear more as a basis for practicing the Dharma and as a qualification credential (Zhen-peng, 2021). This is fundamentally related to the historical development of the Lingbao Sutra Dharma School itself and the Lingbao Lenten rituals.

prosperous and the poor, and the yin and yang worlds, and it believe that no longer solely to assist the Taoists to end up immortal (Schachter, 2022), however also to assist the regular human beings and the terrible to do right deeds and reap the Tao, simply like the Buddhism of universalizing all sentient beings. Emphasis on advising the excellent and supporting all human beings is one of the most one-of-a-kind factors of the Lingbao School that distinguishes it from the Shangqing School and the Tianshidao School, and this attribute suggests that the Lingbao School additionally has its secularized characteristics, accordingly enabling it to have a wider.

This feature shows that the Lingbao School also has secularization characteristics, thus enabling it to have a broader base in civil society and develop rapidly. The Taoist Lingbao School developed to the point where it was known as the Gexian Sect, with the YuXu Palace on Gexian Mountain (Figure 1) as the center of dissemination. The Ge Soi Sect worshiped Ge Xuan as its founder, and together with the Maoshan Sect and the Longhu Sect, it was known as one of the three major sects of the Taoist Rune Seal Sect. The basic beliefs of the Ge Soap Sect,

as well as the scriptures and formulae practiced by the sect, are the same as those of the Ling Bao Sect, with the “Ling Bao Wuji Duoren Shangpin Miao Jing” (short for “The

Sutra of the Measureless Human”) being the main classic practiced by the sect, and the ritual of fasting and awakening is the most important part of the Ge Zao Sect.

**Figure 1** - Gexian Mountain YuXu Palac



#### **4. HISTORICAL CHANGES IN THE MUSIC OF THE LINGBAO TAOIST SECT**

Since its founding at the end of the Han Dynasty, Tianshidao has undergone changes in Wei, Jin, North, and South Dynasties and flourished in Tang, Song, Yuan, and Ming Dynasties until the present time, which is more than 1,800 years (Barrett, 2019). From Zhang Daoling to the present day, it has been passed down for 65 generations and has become the “Tianshi family” second only to the Confucius family in the history of China, and its ritual music has always accompanied the Tianshi Dao’s symbols and seals of sacrifice activities. From the early Tianshidao prayer and incantation music, which originated from ancient folk magic music to the present rich and unique Tianshidao ritual music, it has gone through a long and complicated development process and has had a great influence on the music of other Taoist sects and the music of many palaces and temples (Lagerwey, 2022).

#### **The Formation of Tianshidao Ceremonial Music at the End of the Han Dynasty**

Tianshidao was a religious organization developed under the historical conditions of intensified class conflicts and deep social crises in the Han Dynasty, relying on and adapting the doctrine of Huanglao, which was formed during the reign of Emperor Shundi of the Eastern Han Dynasty (126-144), and its founder was Zhang Daoling (also known as Zhang Ling) (Wu & Yao, 2022). After Zhang Daoling’s death, his son Zhang Heng and his grandson Zhang Lu continued to promote his teachings. The three generations of Zhang’s ancestors and grandchildren came to be known as the “Three Zhangs” or “Three Masters”. Tianshidao was one of the earliest Taoist sects to be founded. They created a book of rituals, established a system of rites and buckets, opened a “quiet room”, and created a variety of fasting activities, which objectively contributed to the birth of koji music (Reiter, 2019). The early Tianshidao



belonged to the Fuzhuan school of folk Taoism, and the prayers and forbidden incantations of the Fuzhuan school originated from ancient folk witchcraft. Tianshidao was founded in the Ba Shu area, which is located in the southwest of China, where primitive witchcraft and fallen witchcraft were extremely prevalent. Drawing talismans and reciting incantations was an important part of the activities of early Tianshi Dao (Feng, 2019), which, together with the activities of Taoist chanting and confessing, constituted an important part of Taoist music culture. The magic spell of "talisman and seal scripture" is one of the main religious behaviors of Tianshi Dao, and the faith of Taoist believers in Taoism is concretely embodied through Taoist law and is also obtained by the implementation of Taoist law. Before the Taoist priests perform their spells, they have to set up an altar and perform rituals, there is a so-called "general altar" in which the names of various deities are written (Liu, 2020), and there are the deities that the Taoist priests usually believe in. The incantations recited by the Taoist priests are also a type of Tianshidao music (Figure 2).

**Figure 2 - Taoist Seals**



The Changes of Tianshidao's Ceremonial Music in Wei, Jin, and North-South Dynasties

At the end of the Han Dynasty, the rulers adopted a two-handed policy of restricting and suppressing the folk Taoism and utilizing it for transformation, and many high-ranking members of the clergy joined Taoism; therefore, in the Wei, Jin, and North-South Dynasties, Tien-Shi-Dao had changed, not

only the organization of Tien-Shi-Dao was developed, but also the rituals of Tien-Shi-Dao were enriched, which had a wide and profound impact on the later Tien-Shi-Dao, as well as on the development of the Taoism as a whole (Castelli, 2022). If the Tianshidao at the end of the Han three Zhang era completed the Tianshidao rituals and its music in the Song and Ming reached its heyday, then the Wei Jin and North and South Dynasties the Tianshidao ritual music development both disastrous and colorful, musical ideas soaring development period. Because the Wei Jin and North and South Dynasties period is an important stage in the development of cultural thought in China, therefore, it will inevitably have a great impact on the Tianshidao ritual music (Kim & Bang, 2021), in addition. Buddhism in the Eastern Han Dynasty, after the introduction of great progress, is in the doctrine and precepts and rituals and music than the early days of Tianshidao more profound and systematic, which gave the development of Tianshidao threat, Tianshidao to continue to develop only to learn from the length of Buddhism, in order to be established in the fight between the Buddha and the Tao and survive. Therefore, on the one hand, Tianshidao continued to fight against Buddhism, and on the other hand, it introduced a lot of Buddhist doctrines and ritual music in order to reform its own imperfect situation (Kim, 2022).

In addition, In addition, the Danding School of Taoism, which developed out of the Fangshi of the Qin and Han dynasties, flourished in the Wei, Jin, and North and South Dynasties due to its popularity among the upper classes and far exceeded the influence of the Rune Seal School, whose main representative was Ge Hong of the Eastern Jin Dynasty, whose name was Chihchuan, and who called himself Hugu Puzi, and was a native of Jurong, Danyang (present-day Jiangsu Province) (Wu, 2021). In this book, he theorized the possibility of cultivating immortality, and it is an important work in the history of Taoism with a complete theory and a wide range of spells that encompass everything. In this way, Ge Hong's Taoism differed in method and purpose from Tian Shi Dao. The Danding School of Taoism, with its method of alchemy for immortality and its harmonization with Confucian orthodox ethics,

gained the popularity and support of the upper classes (Figure 3). In this way, as the folk nature of Tien Shih Tao had been attacked, slandered, and disparaged, and thus Tien Shih Tao also realized that only by assimilating the Xian Dao ideology and changing its original lower level of cultivation and primitive and simple music would it have a greater way out and development.

**Figure 3** - The celestial master's magic weapon for alchemy



The Prosperity of the Song, Yuan, and Ming Masters of Taoism Section Only Shoulel

During the Tang, Song, Yuan, and Ming Dynasties, Taoism and Buddhism were known as the two major religions and became the spiritual pillars of the feudal ruling class. Tianshidao, represented by Zhang's descendants, was regarded as the orthodox school of Taoism, and its power flourished day by day. Because the royal family on the Tianshidao is very respected and believes in, and in the politics of its vigorously foster and use, therefore, the Tianshidao seat of the Longhu Mountain Palace, Taoist monasteries are scattered. Shangqing Palace, Tianshifu, and Tianshidao Main Palace are the construction of most in this period. Tianshi descendants of prominent figures in Zhang Jixian, Zhang Yuchu, etc., have lived in the Song and Ming periods.

Therefore, this period is also Longhu Mountain Tianshidao's music development history of the "golden period".

Tang, Song, Yuan, and Ming, Jiao-festival, praying for set from the official to the folk are very prevalent; the Palace of every wedding and funeral, and other major events, are to invite the celestial master into the Palace of the Jiao-festival ceremony (Zürn, 2022). Fifteenth Tianshi Zhang Gao in the middle of the Tang Dynasty, Suzong Li Heng descending incense and silk, Jianjiao mountain. The music of the Jiao festival was quite prosperous. The twentieth Tianshi, Zhang Chen, was ordered by Emperor Yi to build the Golden Seal Jiao festival in the middle of the Tang Dynasty and was given gold and silk to return to the mountain. At the end of the Northern Song Dynasty, Zhang Jixian, the 30th Tianshi, also built many jiao festivals for Emperor Huizong of the Song Dynasty. Yuan Chengzong established, called and ordered the thirtieth generation of Tianshi Zhang and Di to build Jiaojiao in Banzai Mountain and set up Jiaojiao in Changchun Palace, the North and South of a thousand Taoist priests. Yuan Renzong Yanhua three years (1316), the thirty-ninth generation of Tianshi Zhang Sucheng built Changchun Palace, Taiding two years (1324) Buns in Changchun Palace, there are smallpox clouds and cranes of Switzerland. When Emperor Chengzu died, Zhu Di ordered Zhang Yuchu to host a 100-day jiao festival (Figure 4). For this reason, Zhu Di, also special in the Yongle five years (1407) October 15, issued an imperial edict on the Jiaojiao host Zhang Yuchu, as well as all the Taoist disciples to show a reward; the imperial edict recorded the Jiaojiao extremely luxurious scene: "Royal Decree of the first heir of the Church of the real Zhang Yuchu. I only Yuan Yuan of the Church, the unity of the great Taoist sect, the whole open up the yin and yang, the good offices of the transportation of the gods, mixing and blending of the three worlds, the total registry of all souls. Walking the way, non-sincere to the point, can feel through? Then the death of Empress Ren Xiao, specially ordered the rate of all the Taoists loves to recommend Yang, Kai Jade Seal of the Lenten Section, appropriate Luang letter of the secret code. Within a hundred days, Ruiyin parallel to Zhen, Ye five-color celebration of the clouds,

rotten nine days of Rui Lu, green luan dazzle in the Lin Hall, white cranes flying in the Yao altar, five-color auspicious light, bright through the night. All of these were due to the

fact that our ancestors had inherited the law, and the Tao was so true that they explored the microcosm of the peony of the Yuan Dynasty.

**Figure 4 - The Hundred Days Bun Festival**



Music of Tianshidao after the Middle Ming Dynasty

Ming Dynasty Lung Fu Shan Tianshidao from flourishing to decline. After the Qing Dynasty, the successive emperors did not believe in Taoism and gradually adopted various restrictive measures, which accelerated the decline of Taoism. In the early Ming Dynasty, Zhang's world was in charge of Taoism, borrowing the position of high power and doing whatever they wanted. According to the "Ming History - Fang Shu biography" records: forty-three generations of Tianshi Zhang Yuchu, "Jianwen, sit illegal, seize the seal of harmonization." Ming Xianzong, the forty-sixth generation of Tianshi Zhang Yuanji, "vegetarian ferocious, to Kai with the marsupial equipment and clothing, trespassing system of books, take the children of good families, forced to take people's property. Home prison, before and after the killing of more than forty people." Emperor Xianzong went to his real person's name and chose his clan award. By the time of the Qing Dynasty, Tianshidao was further

snubbed. The rulers of the Qing Dynasty were always uneasy about the Longhu Mountain Tianshidao. Therefore, on the second day of Qianlong's reign, he imposed harsh restrictions on Tianshidao. In the 17th year of the Qianlong reign (1752), the first real person was reduced from the second grade to the fifth grade, and was forbidden to send out the legal staff to pass on the degree, and stopped the old system of the Tianshi's visit to the emperor since the past dynasties, and was received by the Ministry of Rites instead. And limit the authority of the Divine Master, only allowing the Divine Master to command the Longhu Mountain Taoist congregation, canceling the original Divine Master in charge of the world of Taoism and the status of the head of the Jiangnan Taoism. To the Daoguang years and then canceled the heavenly master into the palace hajj system (Costantini, 2022).

After the middle of the Ming Dynasty, Tianshidao is getting poorer and poorer, Tianshidao's mansion is falling into disrepair, built in the Song Dynasty, Sihan Tianshifu



(Figure 5) was a large-scale, majestic, magnificent building of the mansion, but after the Qing Dynasty, the Qing dynasty Qianlong, Qing dynasty Palace, and Tianshifu no longer

get to repair the antler. In the late Qing Dynasty, the Tianshi went from one product to five products, and the court of the Tianshi became increasingly cold.

**Figure 5 - Heirong Han Tianshi Mansion**



Tianshidao ceremonial music of the current situation of Kaoshi

At the end of the Qing Dynasty, Tianshidao was further cold-shouldered; the end of the Qing Dynasty to 1949 basically stopped all the ritual activities, the first year of the Republic of China, due to the elimination of superstition, the Jiangxi Governor's Office canceled the Zhang Tianshi's title and banned the fiefdom, which was originally more declining Tianshidao is undoubtedly a heavy blow. Then the May 4 Movement, which was aimed at anti-imperialism and anti-feudalism, broke out and further dealt a blow to the stagnant Tianshi Dao. However, due to the warlords and the Kuomintang's attachment to Tianshidao, Tianshi's activities were saved from a quick demise. Sixty-sixty-three generations of Tianshi were active in the Shanghai area. Sixty-two generations, Tianshi Zhang Yuanxu was a great real person of the first heir teachings. In 1919 was also pushed as the "Universal Moral Society" Honorary President, and in 1920 was pushed as the "five churches of the Taoist

Association" President and convened in Shanghai, "in 1924, the 63rd Tien Shi, Zhang Enpu, succeeded to the throne, but because of his addiction to opium, the reputation of the Tien Shi as a Taoist leader diminished. During the 1930s and 1950s, most of the Taoist priests returned to their homes.

In 1949, after the founding of the People's Republic of China, the Three-Self Movement was introduced, and a policy of freedom of religious belief was established, which was neither compulsory nor prohibited. However, during the Cultural Revolution, with the change in the political environment and the negative propaganda that regarded religious activities as superstition (Capitania, 2019), most of the descendants of Tianshi and believers returned to their hometowns. Tianshidao in Longhu Mountain, the main (the only surviving relatively intact) activities of Tianshifu House, was also occupied by the school. From then on, Tianshidao in Longhu Mountain completely interrupted all the activities of the Palace until 1982, when Tianshifu was designated as a national key



palace and returned to the hands of Tianshidao practitioners, Tianshidao's rituals and its activities of transmitting and awarding seals of approval, which had been interrupted for nearly half a century, began to be resumed gradually. This time, the seal-granting ceremony followed the ancient style of seal granting by the three masters of the Tang and Song Dynasty and changed the custom of the masters of the Ming and Qing Dynasty, and the seal-granting ceremony

## 5. ANALYSIS OF THE MUSIC FORMATION OF LINGBAO TAOIST SECT

Generally speaking, the basic elements of traditional Chinese music are melody, rhythm, tempo, beat, key, scale, meter, pattern, etc. It is due to the differences in these elements that the various musical styles and characteristics of traditional Chinese music are formed. It is due to the differences between the above elements that all kinds of musical styles are formed in Chinese traditional music. As a branch of traditional Chinese music, Taoist Jingyun also has the above elements. In order to understand the significance of the above titles and names for the form of Jingyun music, it is necessary to summarize the common features of the different titles and names of Jingyun music in terms of pitch, mode, meter, range, beat, and tempo.

### Tuning

In folk music, it is customary to call the key we call "tonal gate". Due to its special inheritance environment, Taoist Jingyun has always maintained the tradition of folk music and adopted the folk tune Gongshiqi as its key name. The so-called seven tones of Gongshi is a system of seven tones on the flute. Generally speaking, the key name is determined according to the interrelationship of the tone positions of each key, as shown in the hole sequence of the flute, with the "main palace key" or "small work key" as the benchmark. The correspondence between the seven keys and the international common pitch is as follows.

Shogong key, G key

Six Character Tone - F Tone

lasted for three days. Ceremonies such as initiating the master, answering the seal, lecturing on scripture, precepts, issuing the ultimatum, and legal instruments were held, interspersed with rituals such as inviting water to open the altar, laying the ground for the dragon, hoisting streamers, hanging up the list, sending out the application, staying in the temple, worshipping the table, and worshipping the Jade Emperor's Confession, and so on.

Fanzheng key, E-flat key

Xiao Gong Tuning - D Tone

Shakuji Tone - C Tone

Shangzi key - B flat

B key - A key

According to the tradition of Taoism, especially the Quanzhen Taoist sect, there were few musical instruments to accompany the chanting of sutra rhymes, and most of them only beat the rhythms with magic instruments. Therefore, in the past, most Taoist priests did not have the concept of tuning up, and most of them sang the sutra rhymes as they wished and set the tunes on an ad hoc basis. Even later, with the development of Taoism, the popularization of music education, coupled with many Taoist palaces and temples, have cultivated the qin masters who are responsible for playing musical instruments; over time, the tuning of these sutra rhymes has been relatively fixed.

### Tone rows, scales, and registers

Most of the Taoist sutra rhythms are based on the Chinese pentatonic scale; although there are some hexatonic or heptatonic scales, it is easy to see that the partial tones in these scales appear in the form of ornaments. The author also analyzes and summarizes this according to the names of the sutra rhymes. Among the sutra rhymes in which the six-tone scale occurs, there are two types of sutra rhymes with the name "Zan". The rest, such as chants, mantras, jing, buchu, and hanging, are all based on the pentatonic scale.

Tone sequence refers to the arrangement of tones in a musical system in an upward or downward order, which is called a tone sequence. Among the collected sutra rhymes

The longest tone row in the rhyme, named "Ode," has nine tones, and the shortest tone row has only five tones, while the shortest tone row has only five tones.

The longest tone row in the rhyme scheme of "zan" is 11 tones, and the shortest tone row is only five tones.

The longest note in the rhyme scheme of "jie" has 12 tones, and the shortest note has only five tones.

The longest note in the rhyme scheme of the sutra, named "jie" is listed as 11 tonnes, and the shortest note in the rhyme scheme is only 4 tonnes.

The longest tone row in the sutra rhyme with the name "zhou" has 9 tones, and the shortest tone row has only 3 tones.

The longest note in the rhyme scheme named "buxu" has 8 tones, and the shortest note has only 5 tones.

The longest note in the rhyme scheme called "hanging" has 9 tones, and the shortest note has only 6 tones.

The range refers to the range between the lowest and the highest notes of a piece of music. Since, as mentioned above, Taoists do not have the concept of a fixed pitch when chanting sutra rhymes, it should be noted that the highest and lowest tones appearing in the rhymes are often accidental in nature. However, it is possible to analyze the range of tones in order to summarize the range of tones commonly used in each type of rhyme. With the exception of "jie", which has the range of c to g in the group of small characters, all the other titles and titles have the range of g to an in the group of small characters.

#### Tempo and beat

It is generally recognized that the larger the number of beats, the slower the piece, and conversely, the smaller the number of beats, the faster the piece. This musical characteristic also applies to Taoist sutra rhymes (Meulenbeld, 2021). Therefore, I have organized the tempo and beat of the above sutra rhymes according to this characteristic. As shown in Table 1, Table 2, Table 3 and Table 4.

**Table 1** - The speed and rhythm of Taoist sutra rhyme of ode

Name	First verse of scripture	Music Formation						
		Metronome	Tone rows	Modes	Range	Cadences	Sentence structure	Rhythmic patterns
Ode to Taiji	无象无名, 太祖救苦尊,	2/4	23561	A	2-1	One word with multiple sounds	Long-short sentence	Slow and soft
Ode to the Pure Altar	啸咏朱陵府,	4/4	5612356	B	5-6	One word with multiple sounds	Five words	Slow and soft
Ode to Heaven	天堂享大福,	2/4	123561	C	1-1	One word with multiple sounds	Five words	Quick and tense
Ode to Joy	乐法以为妻,	4/4	6123561	G	6-1	One word with multiple sounds	Five words	Slow and soft
Ode to Burning Incense	烧香归太上,	4/4	35671235	B	3-6	One word with multiple sounds	Five words	Slow and soft

Name	First verse of scripture	Music Formation						
		Metronome	Tone rows	Modes	Range	Cadences	Sentence structure	Rhythmic patterns
Ode to the Cloud Carriage	云奥已降，天驾来临，	1/4	561235	G	5-5	One word with multiple sounds	Five words	Slow and soft

**Table 2** - The speed and rhythm of Taoist sutra rhyme of praise

Name	First verse of scripture	Music Formation						
		Metronome	Tone rows	Modes	Range	Cadences	Sentence structure	Rhythmic patterns
Great Praise	道场启，法筵开	4/4	234567123	C	2-3	One word with multiple sounds	Seven words	Slow and soft
Small Praise	诵经功德不可思议，	2/4	5612356	C	5-6	One word with multiple sounds	Long-short sentence	Slow and soft
Middle Praise	向来诵经念存诚，	2/4	123456123	D	5-6	One word with multiple sounds	Five words	Slow and soft
Hymn to the geese	金阙玄穹主，	4/4	123567123	C	1-3	One word with multiple sounds	Five words	Slow and soft
Praise of Three Treasures	皈命礼道宝，	4/4	2356123	D	1-3	One word with multiple sounds	Seven words	Slow and soft
Incense Praise	道香德香无为香，	2/4	2356123	C	1-3	One word with multiple sounds	Long-short sentence	Slow and soft

**Table 3** - The speed and rhythm of Taoist sutra rhyme mantra

Name	First verse of scripture	Music Formation						
		Metronome	Tone rows	Modes	Range	Cadences	Sentence structure	Rhythmic patterns
Chanting Mantra	太上台星，	1/4	56123	D	5-3	One word with multiple sounds	Four words	Quick and tense
Land Mantra	经坛土地，	2/4	51256	Null	5-6	One word with multiple sounds	Four words	Quick and tense
Xuan Yun Mantra	寂寂至无宗，	2/4	123561	D	1-1	One word with	Five words	Quick and tense



Name	First verse of scripture	Music Formation						
		Metronome	Tone rows	Modes	Range	Cadences	Sentence structure	Rhythmic patterns
						multiple sounds		
Yangqi Mantra	仰启碧云，	2/4	2356123	D	2-3	One word with multiple sounds	Long-short sentence	Slow and soft
Guo Du Mantra	茫茫虾都中，	2/4	56123561	A	5-2	One word with multiple sounds	Five words	Slow and soft
Broken	东方玉宝皇上天，	2/4	612356	G	6-6	One word with multiple sounds	Long-short sentence	Quick and tense

**Table 4 -** The speed and rhythm of Taoist sutra rhyme of gatha

Name	First verse of scripture	Music Formation						
		Metronome	Tone rows	Modes	Range	Cadences	Sentence structure	Rhythmic patterns
Back to the altar gatha	回坛有偶，重位宣扬	1/4	12356	E	5-3	One word with multiple sounds	Four words	Quick and tense
Dangtan gatha	万花兴供养，	2/4	35612345	C	5-6	One word with multiple sounds	Four words	Quick and tense
Sword and Soldier gatha	暑往寒来春复秋，	2/4	56123	Bb	1-1	One word with multiple sounds	Five words	Quick and tense
Returning to the gods	道场启处放豪光，	2/4	23561	C	2-3	One word with multiple sounds	Long-short sentence	Slow and soft
Guo Du Mantra	大圣慈悲接引天尊，	2/4	56123561 2	Bb	5-2	One word with multiple sounds	Five words	Slow and soft
Buddhist hymn	宝华圆天尊，	2/4	5671235	C	6-6	One word with multiple sounds	Long-short sentence	Quick and tense

### Musical Forms

Based on the above analysis of the elements that make up sutra rhythms and the experience of listening to them in Taoist ceremonies, we have summarized the above

rhythms into three different types of sutra rhythms: chanting, reciting, and singing.

### Chanting

The so-called "chanting style" refers to an acoustic state in which the content of the sutra is expressed according to the natural

tones of the language, which is in between chanting and singing, with a clear and stable rhythmic movement of tones, but not a well-formed rhythmic cadence. Instead of calling it "music", it is a kind of chanting with rhythm. This kind of sutra rhyme is mostly in four words mainly in QiYin format, read through the scripture often focuses on a few sounds,

only one or two pieces of magic weapons to beat the rhythm to accompany the cavity, almost impossible to form a complete melody, a single rhythm, the speed is often slow and gradually fast. The rhythm of one word and one tone circulates in a narrower range until the whole passage is recited. It is the least musical of the Taoist sutra rhythms (Figure 6).

**Figure 6 - Taoist chanting music sheet music**



### Singing

The sound state of the "singing style" is often characterized by a gradual progression of the melody, a smooth melody, and a regular rhythm. It is generally a sentence or two regular phrases with different verses to sing, with a distinctive tonality. It is a kind of music form that seems to be chanting and singing. Compared with the two types of sutra rhythms, "chanting" and "singing", their musicality is in a relatively neutral position; specifically, compared with the "chanting"

which concentrates on individual sounds and presents them in a word-for-word manner, the "chanting" is in a relatively neutral position. Specifically, compared with the "chanting" style, which focuses on individual sounds and is presented in a word-for-word manner, the sutra has begun to take on a melodic form, but compared with the "singing" style, which is characterized by a long trailing cadence and a series of three sighs, its music is slightly more homogenous. This category is characterized by the "Ode," "Hanging," and "Lifting the Sky" (Figure 7).

**Figure 7 - Taoist recitative music score**



## Reciting

The "reciting style" is the most musical of the above three types of sutra rhymes. The musical form of this type of sutra rhyme has a clear tonal pattern, the text is composed of long and short sentences or five- or seven-

line chi yin format, and is rich in melodic and rhythmic patterns, often with three sighs in one, and often with decorative drags of consecutive sixteenth notes with floral ornamentation. It is often sung with all the instruments (Figure 8).

**Figure 8 - Taoist chanting music in ceremony**



## 6. CONCLUSION

The seminar in this paper leads to two realizations and conclusions. The first is that the history of Taoist ritual music is characterized by a dominant tradition, which began in the Eastern Jin Dynasty with the Lingbao Zhai, and was formalized in the Southern Dynasty with the Lingbao Jiuzhai, which was created by Lu Xiujing. After the Tang Dynasty, this tradition was recognized by all Taoist schools as a relatively independent system of practice and use of tools. Despite subsequent developments and innovations, it has never departed from the roots of this tradition, let alone changed its course. In the history of Chinese music, and even in the history of world music, it seems that we have not yet seen any other musical variety that can maintain such a grown-up musical system and continue for more than 1,600 years in such a complete way as Taoist ritual music. In this respect, it is a musical phenomenon worthy of attention in both the history of Taoist culture and the history of Chinese music. The second Taoist school that played a decisive role in the formation of this tradition was the Lingbao school, without whose innovations the course of ritual music might have been rewritten. In its later development, Lingbao Jaifa was able to surpass the Taoist Feituan and become

the mainstream of Taoist music, the key reason being that it had already reached a high degree of perfection, standardization, and self-sufficiency when it was formally formed, and was extremely easy for people to directly apply or imitate when it was passed down vertically, and when it was disseminated horizontally, it could be widely used for a variety of ceremonies for different purposes and to satisfy the needs of the psychological beliefs of all social strata. Therefore, it has been able to survive for a long time and is practiced by all sects.

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