

# *On the Influence of Dacheng Music Score on Annal of Joseon Dynasty and the Ritual Music of Confucian Temple in Korea*

Lili Ma

*School of Music, Pingdingshan University, Pingdingshan 467002, China*

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**Abstract:** In 1116, the Song Dynasty's ceremonial music and sacrificial temple music entered the Korean Dynasty, which opened the cultural door for Chinese music to enter the Korean history. In the Sejong period, the ritual music of Confucian temple borrowed the basic melody of Dacheng Music Score written by Lin Yu of the Yuan Dynasty, and created the ritual music of Confucian Temple of that dynasty by using the theory of 12 temperament, 7 tones and 28 tones. The ritual music of Confucian temple in South Korea has always followed the standard of Chinese ceremonial music, and retained the ancient Chinese elegant music form of "singing in the hall, suspended music under the hall, and dancing in the civil and martial arts". Through the comparative study of the Sejong period and the current Confucian temple ritual music in South Korea, this paper further explores how South Korea has internalized and established its own unique music culture system by using ancient Chinese music theory and ceremonial music system, providing theoretical and practical support and basis for the creative transformation and innovative development of traditional culture.

## 1. Introduction

*Annal of Joseon Dynasty* is a part of the real record of the Korean Dynasty, which records the historical facts from August 1418 to February 1450. Among them, volumes 136 and 137 record the basic situation of the establishment, application and music use of ceremonial music in the Sejong period, especially the preface of ceremonial music notation written by Zheng Linzhi, the deputy inspector of Jixian Hall, which records in detail the historical background, formulation process and creation concept of ceremonial music in the Sejong period. It is a particularly precious historical document in the history of Korean music.

The current related research on the ritual music of Confucian temple is mainly the ninth episode of the complete works of national music issued by the National Music Academy of Korea. Jin Qizhu sorted out the ritual music of Confucian temple in the order of the 15th palace, and gave a detailed explanation on its accent, movement, music suspension, dance score, playing ceremony, music clothes and objects, music suspension diagram, make offerings to ancestors record, sacrificial order and shrine burial; [1] in 1985, the National Gugak Center released the 21st episode of

“Korean music”, and Jin Qizhu translated the ritual music of the Confucian temple into the staff according to the order of the 15th palace; [2] in 2009, the National Gugak Center released the elegant music score of the 20th episode of “complete works of national music”, and Pu Yixun's ensemble score was based on the ritual order of the Confucian temple and the well simplified score. This paper makes a comprehensive arrangement of the ritual music of the Confucian temple, and illustrates suspended music and rows of ceremonial dancers. [3]

Based on the historical data of *Annal of Joseon Dynasty* and the current Confucian temple ritual music, the paper makes a deep exploration on the similarities and differences between *Annal of Joseon Dynasty* and *Dacheng Music Score* in its development process.

## 2. Musical Meter

The music of sacrificial music in *Annal of Joseon Dynasty* borrowed Huangzhong (one of the notes in traditional Chinese music) note of the God of welcome (the music of setting an an) in the *Dacheng Music Score* of Linyu. However, the Sejong Dynasty changed the yellow bell and Qingtai cluster in the book of *Dacheng Music Score* into the Huangzhong notes and the Taicu sound, reducing the original pitch by eight degrees, making the whole music use the positive sound. The Huangzhong note in the other eleven notes is like this. In addition to the positive sound, the other 132 notes were transferred from the Huangzhong note. Besides the positive sound, the other four voiceless consonants including Huangzhong, Dalv, Taicu and the Jiazhong were used. Therefore, the sacrifice music of the Sejong Dynasty was 12 palaces, 7 and 16 tones. The current law of ritual music for the sacrifice of the temple is exactly the same as that of the music in the records of the Sejong, all of which use 12 laws, 7 sounds and 16 sounds. There are 12 positive pitches, namely: Huangzhong, Dalv, Taicu, Jiazhong, Guxi, Zhonglv, Ruibin (musical pitch roughly equivalent to an F-sharp), Linzhong (8th of the 12 musical pitches), Yize, Nanlv, Wuyi and Yingzhong; four voiceless sounds, namely: unvoiced Huangzhong, unvoiced Dalv, unvoiced Taicu and unvoiced Jiazhong.

## 3. Melody

The current ritual music of Confucian temple in South Korea is the melody transferred from Huangzhong sound one to meet the God and Huangzhong sound two to send the God in *Annal of Joseon Dynasty*. That is to say, in *Annal of Joseon Dynasty*, the melody of Huangzhong sound one to meet the God is transferred from Huangzhong, Dalv, Taicu, Jiazhong, Guxi, Zhonglv, Ruibin (musical pitch roughly equivalent to an F-sharp), Linzhong (8th of the 12 musical pitches), Yize, Nanlv, Wuyi and Yingzhong as the central tone, and the 12 pitches with different melodies are the same. In *Annal of Joseon Dynasty*, Huangzhong sound two, Jiazhong and Linzhong to send the God are borrowed. Therefore, there are 15 palaces in the current Confucian temple ritual music.

The sacrificial music in *Annal of Joseon Dynasty* is based on the *Dacheng Music Score* by Lin Yu of Yuan Dynasty. There are 17 pieces in *Dacheng Music Score*, of which the music for washing and burying are the same. Sejong Dynasty borrowed the twelve modes of ancient Chinese music tunes from them, and based on the twelve modes of ancient Chinese music tunes, they were transferred to 144 gongs with 12 rhythms as the central tone respectively. Among them, Guxi (Tongan Music), with Dalv as the horn, Taizu as the symbol, Yingzhong as the feather, and shared by Washi and Wangyi, was not borrowed. That is to say, there were five notes of the ancient Chinese five-tone scale in Sejong Dynasty, but only the first note Gong was used in court music, and the four tunes of Shang (corresponding to 2 in numbered musical notation), Jiao (corresponding to 3 in numbered musical notation), Zheng (corresponding to 4 in numbered musical notation) and Yu (corresponding to 5 in numbered musical notation) were abandoned.

In the general history of Korean music written by Professor Song Fangsong, a Korean music historian, it clearly records the borrowing relationship between the ritual music of Confucian temple in Sejong Dynasty and *Dacheng Music Score*: “the ritual music of Confucian temple in Sejong Dynasty was obtained from 12 melodies of Huangzhong sound. In other words, in Lin Yu's *Dacheng Music Score*, In order to meet the needs of the Gods, there are Huangzhong sound to welcome the gods, Nanlv pitch to raise the rank, Nanlv pitch to lay coins, Guxi pitche to hold the throne, Nanlv pitch to offer Wenxuan king at the beginning, Nanlv palace to offer Yanguo gong at the beginning, Nanlv palace to offer You state duke at the beginning, Nanlv pitch to offer Yi state duke at the beginning, Nanlv pitch to offer Zou state duke at the beginning, Guxi pitch to last offering, Nanlv pitch to offer two ancient food containers used at sacrifices, and Huangzhong pitch to send the gods. These first 12 melodies are all sacrificial music formed by 12 kinds of Huangzhong pitches transferred from 12 Huangzhong pitch, which are also sacrificial music of Confucian temple in Sejong Dynasty. “ [4]

Based on the comparison and comprehensive analysis of *Annal of Joseon Dynasty's* Confucian temple sacrifice and the current Confucian temple sacrifice, the music melody and palace tune names used in greeting and sending gods are the same. The difference is that *Annal of Joseon Dynasty's* Confucian temple sacrifice is playing the fixed song when greeting gods, and 30% of Huangzhong sound is not in line with the concept of “Yin and Yang chorus” in Zhou rites. The current ritual music of the Confucian temple is 90% for fixed attention, 30% for Huangzhong sound, 20% for Zhonglu sound, 20% for Nanlv sound and 20% for Yize sound, which is in line with the concept of “harmony of Yin and Yang” in Zhou rites.

It can be seen that the four palace names of gods, earthly gods, human ghosts in the three major sacrificial rites of Zhou Dynasty are used. *Zhou Li · Chunguan · Da Si Yue* mentioned “for all music, Huang Zhong is the Gong, Dalv is the Jiao, Taicu the Zheng, Yingzhong is the Yu, the road drum, the small road drum, bamboo tube, zither-like instruments, song of nine virtues, and dance of nine virtues are played in the ancestral temple. If the music changes nine times, then people and ghosts can get rites.”

Although there are 90% of the current Confucian temple rituals to welcome the gods, the four palaces of Yang and Yin are also in line with the concept of “Yin and Yang chorus” in Zhou rites. However, through the analysis of the music score, in addition to the Huangzhong sound, the other three tunes, Dalv as Jiao, Taicu as Zheng and Yingzhong as Yu, are still confused with the concept of “Wei mode” and “Zhi mode”. They regard Jiao mode as Gong mode, Zheng mode as Gong mode, and Yu mode as Gong mode, which are in the same line with the sacrificial music of Confucius Temple in Sejong period All of them are Gong mode system.

The sacrificial rites and music of *Annal of Joseon Dynasty*, including the laying of coins, the first offering, the second offering, the last offering, and the two ancient food containers used at sacrifices, are all derived from the *Dacheng Music Score* by Lin Yu of the Yuan Dynasty. However, the current ritual music of Confucian temple follows the melody of Huangzhong pitch in *Annal of Joseon Dynasty*, which play an important role in sacrifice, so it has obvious inheritance since ancient times. However, in the process of laying the coins, the first offering, the second offering, the last offering, and the two ancient food containers, the melody is totally different, all of which are derived from the tune of sending God, although the name and tune of the song are exactly the same as the sacrificial music in *Annal of Joseon Dynasty*.

#### 4. Movement

There are all music in the ceremony of the temple *Annal of Joseon Dynasty*. There are no music chapters in Xuanjia music, only instrumental ensemble is used. The present ceremony music of the

temple sacrifice is similar to the grand music score of Lin Yu. Both the song and the porch stand have music, and there are bell chimes, which seems to be more in line with the ancient system. The book of Sejong and the present music of the ceremony in the temple are four words, one sentence and one chapter, but the content of the music is slightly different. The current music of the ceremony of the temple is the same as that of Lin Yu's Dacheng music, which includes the first chapter of the four chapters, namely, the first chapter of the four chapters of Lin Yu, and the other three chapters are not used. There is only one word difference in the borrowed music, that is, the lyrics of the first sentence of the music of Lin Yu's *Dacheng Music Score* are "How great is Xuan Sheng", and the present ceremony music of the temple sacrifice is "How great is Xiansheng". The author thinks that Confucius was praised as Xuanni duke in the first year of the first year of the emperor of Han Dynasty, and later, the emperors of all dynasties respected Confucius as "saints", and the poems were mostly called "Xuansheng". At the first year of the Zhida year in the Yuan Dynasty (1308), Wu Zong also named Confucius as the King of Dacheng and the holy culture and propaganda. The reason why Lin Yu called Confucius "Xuansheng" in the great success music score is probably due to this. The current ritual music of the cultural temple is called Confucius as "the first saint", and the so-called "sage" generally refers to the Duke of Zhou and Confucius, who is the creator of the legendary Chinese characters, while Confucius is an outstanding representative of the ancient cultural integrators, and the ancient name of the Duke of Zhou and Confucius. The current ritual music of the cultural temple sacrifice also refers to the ancient name, which is called "the sage of the first".

## 5. Conclusion

Through the above historical facts and comparative analysis, we can see that Lin Yu's *Dacheng Music Score* has had a profound impact on the ritual music of Confucian temple in Korea in history. In today's Korean Confucian temple ritual music, we can still see the ancient Chinese court music form of "singing in the hall, erecting under the hall, and dancing in the civil and martial arts". The Song Dynasty Da Sheng Fu's original lyrics of the 14 songs are still preserved in the Confucian temple sacrificial music in South Korea; the sacrificial procedure and music melody are the same as *Dacheng Music Score*. As an important carrier of Korean court music culture, Chinese court music has been comprehensively inherited and developed in Korea. In modern sacrificial and ceremonial music, there are still good ways to use it, which is inseparable from the consistent recognition of South Korean music to court music. The court music has been advocated and respected in South Korea. The continuity of this continuous line of South Korean music better interprets the stage of the whole cultural development.

## References

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