

# *A Study on the Changes of Music Scores of Korean Ancestral Temple Sacrificial Music*

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**Abstract:** the sacrificial rites of the ancestral temple have been regarded as the highest rites of the country since the Korean period. The instrumental music, songs and dances played in the sacrificial rites of the ancestral temple are the sacrificial rites of the ancestral temple. The evolution of ancestral temple sacrificial music in Korea still remains in the music scores of various times. Dingdaye and dingdaye created in the Shizong period have been changing since they were designated as ancestral temple sacrificial music in the Shizu period. Their evolution process is recorded in the music scores of Shizong record, Shizu record, Da Le Hou spectrum, folk music source spectrum, newly compiled music score of Li Wangzhi Yayue department, Korean music episode 11 baotaiping / dingdaye, and ancestral temple sacrificial music. Through the analysis of music scores recorded in different periods, this paper has an insight into the evolution process of sacrificial rites and music in the ancestral temple.

## 1. Introduction

In order to break the bad habit of using elegant music in Koryo Dynasty and create a correct ritual and music system for national consciousness, King Shizong began to rectify elegant music and reorganize the newly formulated sacrificial music. Among them, the new music “safeguarding peace” and “setting great cause” created on the basis of advocacy music and rural music were to praise Taizu and Taizong's cultural morality and martial arts in establishing the country, Intended for ritual music. However, it backfired, and was eventually used as meeting etiquette and music.

In Volume 138 of Shizong's true records, the music scores of baotaiping and dingdaye are recorded. The music scores are recorded by using the law character spectrum of twelve laws and 32 Jingjian spectrum. One Jingjian represents one beat, the law name is pitch, and Jingjian is time value. Through notation, we can intuitively express the time value of sound and the height of law name. Each line is subdivided into 4 or 5 lines. The first line is string notation, the second line is staff drum notation, the third line is beat technique, and the fourth line is movement. The first line is the string score, the second line is the pipe score, the third line is the staff and drum score, the fourth line is the beat method, and the fifth line is the movement.

The music score of Shizu Dynasty is based on the five tone score and the 16 well notation. Shizu created the five tone score by borrowing the “one” and “fan” of gongchi score in order to replace the twelve tone score. It takes the palace sound as the center and has five tones at the top and

bottom. The specific comparison diagram of twelve rhythm spectrum and five tone spectrum is as follows.

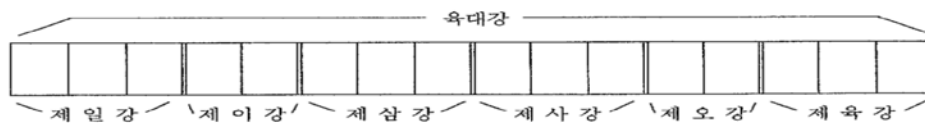
Table 1 Specific Comparison Of Twelve Rhythm Spectrum and Five Tone Spectrum [1]

|               |        |       |       |        |       |          |           |             |        |       |        |
|---------------|--------|-------|-------|--------|-------|----------|-----------|-------------|--------|-------|--------|
| Shizong style | yellow | too   | Zhong | Forest | south | Decorate | Eliminate | in          | Drench | Make  | yellow |
| Shizu style   | lower  | lower | lower | lower  | lower | Palace   | upper     | upper upper | upper  | upper |        |
|               | five   | four  | three | two    | one   |          | one       | two         | three  | four  | five   |

The music score used in the Shizu records for welcoming gods, paying coins and presenting meals is identical to that in the Shizong records. The music score used in the initial offering of baotaiping is identical to that in the Shizong records. Each line of the music score used in Yaxian dingdaye is subdivided into 6 or 7 lines. The first line is string music score, the second line is staff drum score, and the third line is Dajin score, The 4th line is the score of Xiaojin, the 5th line is the beat method, the 6th line is the movement, the 7-line division method, the 1st line is the score of string music, the 2nd line is the score of pipe music, the 3rd line is the score of stick and drum, the 4th line is the score of Dajin, the 5th line is the score of Xiaojin, the 6th line is the beat method, and the 7th line is the movement. Since the song starts from Class 3, the speed is medium.

The music score of ancestral temple sacrifice used in the Shizu period created a 16 well score based on the 32 well score in the Shizong record. A column of music scores is arranged according to the fixed pattern of 3.2.3.3.2.3, 16 well and six outlines. The specific division is as follows:

Vi. outline division method [1]



The reason for the creation of the six syllabus is recorded in the music after Da Le: “it is to distinguish the sparse number and urgency of sounds (i.e. speed) and not use the Chinese law character spectrum to record the spectrum, but use the five tone brief spectrum to record the spectrum.” [1] edited by the Art Promotion Association of the National National Conservatory of music, after the music, Galaxy press, 1989, 10.] Although it is known that the “outline method” is established to distinguish speed, there are no relevant records on how to distinguish it in the literature. Because there is no record on the specific method in the literature, according to the speculation of today's scholars, the music starting from the first outline is slow, the music starting from the second outline is medium speed, and the music starting from the third outline is fast. However, some experts in South Korea hold different opinions on this. They believe that the “outline method” is not to express the rhythm of music, but to intuitively show the form of rhythm. The music starting from the first outline is composed of rhythms of 3, 2, 3, 3, 3, 3 and 3, and the music starting from the second outline is composed of rhythms of 2, 3, 3, 3, 3 and 2, Music from the third outline consists of rhythms of 3, 3, 2, 3, 3, 3 and 2.

## 2. Music Score of Ancestral Temple Sacrifice Music in Late Korea

In the 4th year of renzu (1626), the number of sentences and words of the song presented at the beginning of Taiping was slightly shorter than that of Ya Zhongxian. In order to match Ya Zhongxian, Longguang and Zhenming were combined into one, and Chongguang chapter was added between Zhenming and Judah. In the 35th year of Yingzu's reign (1759), the music scores of Shizong Dynasty and Shizu Dynasty were classified and named as “music score before music” and “music score after music”, with a total of 16 volumes. The pre music score was lost during the Qing

Japanese war in 1894. Now there are only 7 volumes of the post music score, which is hidden in the National Conservatory of music. Among them, the music scores of baotaiping and dingdaye used in the sacrificial rites and music of the ancestral temple during the Shizu period are included, which are the same as the music scores included in Volume 48 of the actual records of Shizu.

The music scores of the empress of Da le and the empress of Shizu are the same, but there are some differences in the notation method. The music score of the empress of Da Le only uses the five tone notation, while the empress of Da Le is a combination of the five tone notation and the rule notation. The specific notation is the same as the five line notation of the music score of the empress of Shi Zu, although there are also seven line notation in the empress of Da le, But in fact, there is no notation for 5 and 6 small lines, so it is still a 5-line notation.

The last page of the book “folk music source manual” indicates that “Renchen was rebuilt in March in the 18th year of Guangxu”. It can be seen that it was revised in the 29th year of Gaozong (1892). The folk music source score is divided into seven volumes: benevolence (Volume 1) · righteousness (Volume 2) · ritual (Volume 1) · wisdom (Volume 1) · faith (Volume 2). Among them, benevolence (Volume 1) and faith (Volume 5) record the music score of sacrificial rites in the ancestral temple to ensure peace and settle the great cause. The music score recorded in renpian (offering music to protect peace in Yongning Hall of the ancestral temple) of the source of folk music is exactly the same as that of the queen of great music. It uses the six outline of 3.2.3.3.2.3 and the score between the sixteen wells. The music score of the letter of folk music source score adds the striking and picking method of xuanqin, Jiayang Qin and pipa. Although the score is recorded by the method between six outlines and sixteen wells, I don't know why the rhythm between six outlines and sixteen wells is not used, but becomes a rhythm of one sound and one beat. In addition, different from the traditional notation of music score between wells, a space between wells is reserved at the end of each sentence to distinguish phrases, which is the same as the current notation of music score.

### **3. Music Score of Ancestral Temple Sacrifice Music during the Japanese Rule Period**

During the Japanese rule period, the music score of Korean ancestral temple sacrificial rites and music was mainly recorded in the music score of Li Wangzhi's elegant music department. Among them, “the music of preserving Taihe” and “enjoying the music of thousands of years” are the music scores of “maintaining peace” and “setting great cause” of ancestral temple sacrificial rites and music, which were compiled with the “letter” of folk music source score as the master plate. In addition to the string music scores of Dazhen, Xiqin and Yazheng, there are also percussion scores of chimes, chimes and festival drums. In order to take a closer look at its rewriting, the Jingjian spectrum is translated into a staff by taking the xinpian · Xiwen of the folk music source spectrum as an example, which is consistent with the subsection division of Da Zhen · Xiwen of the staff of Li Wangzhi Yayue department. The comparison is as follows:

Music score of Li Wangzhi Yayue Department



Fig.1 “Folk Music Source Manual” Letter Chapter Xiwen Staff



Fig.2 Malili System Spectrum

Through the comparison of the two scores, it can be seen that the Xiwen in the xinpian of Li Wangzhi Yayue department and the folk music source score are composed of the same melody, and the rhythm is also similar. Although the letter of folk music source score is recorded according to the length of 16 wells in the sixth outline of 3.2.3.3.2.3, it can no longer reflect the function of well score, and the rhythm becomes very irregular. The music score of Li Wangzhi Yayue department records the score in the way of one sound and one beat, which has the characteristics of Chinese elegant music.

#### 4. Music Score of Current Ancestral Temple Sacrificial Music

The current music score of ancestral temple ritual music is mainly recorded in “Korean music episode 11: safeguarding peace / dingdaye” and “ancestral temple ritual music”. In order to facilitate a clear comparison with the music scores of the Japanese rule period, the Da Cen Wen staff score of the 1970s is made as follows.

Da Cen Wen music score in 1970s[1]



Fig.3 Malili System Spectrum

By comparing the score with the score of Li Wangzhi Yayue department during the Japanese rule period, it can be found that dacen Wenwen in the 1970s retained the original music melody and rhythm, and the mode was flat, but there were changes in the notation method and notation rhythm type. In the music score of Li Wangzhi's elegant music department, Da Cen Wen recorded the score in C key, Da Cen Wen in the 1970s recorded the score in F key, and Da Cen Wen in the 1970s decomposed the full note time value at the end of each sentence into the score of octave XX XX XX XX. In addition, in order to increase the fluidity of music and add a large number of ornamental tones, the appearance of mode 7 dropped not only did not affect the stability of the mode, but increased the color of music.

However, the rhythm of the current “sacrificial rites and music for the ancestral temple” takes the quarter note attached to the point as a beat, and the score is recorded in the F key with a high octave. In order to meet the aesthetics of modern people, more intertones are used, emphasizing the melody beauty of music, breaking the formal and elegant style of previous music and increasing the appreciation and rhythm of music, but the main sound of the music is always consistent with the original, This is a strong basis for the continuation of the current music score of zongmiao sacrificial rites and music and the music score of liwangzhiya music department during the Japanese rule period.

In addition, in order to clearly compare the melody changes of the ancestral temple ritual music from the Korean period to the present, the following is a comparison of the musical score of Shizu recorded music, folk music source score and the musical score of string instruments in the current”Longhua” ancestral temple ritual music, as shown in the figure below.

|      |    |    |    |    |    |    |    |    |    |    |    |     |    |    |    |    |   |     |   |   |   |
|------|----|----|----|----|----|----|----|----|----|----|----|-----|----|----|----|----|---|-----|---|---|---|
| 《世祖》 | 黄- | -  | 林- | 林- | -  | 仲- | 南- | -  | 林- | 林- | 南- | 黄-南 | 林- | 仲- | 太- | 仲- | - | 南林- |   |   |   |
| 《俗》仁 | 黄- | 林- | 林- | 仲- | -- | 南- | 林- | 林- | 南- | 黄- | -- | 南-  | 林- | 仲- | 太- | 仲- | - | 南-  |   |   |   |
| 《俗》信 | 黄  | 林  | 林  | 仲  | 南  | 林  | 林  | 南  | 黄  | 南  | 林  | 仲   | 太  | 仲  | 南  | 林  | 仲 | 太   | 仲 | 仲 | 黄 |
| 现行乐谱 | 黄  | 林  | 林  | 仲  | 南  | 林  | 林  | 南  | 黄  | 南  | 林  | 仲   | 太  | 仲  | 南  | 林  | 仲 | 太   | 仲 | 仲 | 黄 |

Fig.4 The Current”Longhua” Ancestral Temple Ritual Music

It can be clearly seen from the above figure that the melody of the ancestral temple sacrificial music has hardly changed from the actual record of Shizu to the current melody. Except that the rhythm and notation method of the music score have changed (after the letter of the folk music source score, there are one sound and one beat, and in order to distinguish the phrases, each phrase

has an empty beat), the sound names used in the music score in different periods have hardly changed.

## 5. Conclusion

To sum up, from the true records of Shizong to the renpian of folk music source spectrum, almost all ancestral temple sacrificial music preserve the same music form. As the ritual music used in sacrificial occasions, it not only has a neutral and elegant style, but also emphasizes the importance of lyrics. In order to achieve the purpose of communication between man and God, it pays great attention to the coincidence of beat, rhythm, melody and lyrics. However, there will be some changes in the rhythm of the score after the letter of the folk music source score, which can be regarded as the process of maintaining peace and determining the great cause gradually tending to elegance and music. At the same time, the current baotaiping and dingdaye break away from the music form of one sound and one beat, and make extensive use of the elements of rural music. By adding changing sounds to the music, the melody beauty and law movement of the music are added, which is more in line with the aesthetics of modern people.

## Reference

[1]Jin Qi's book, *Korean music episode 11: peace / great cause* Seoul: National Orchestra, 1973, 10-14