

An Investigation Report on the Music of Lectures in Lingying Palace of Mount Tai in Shandong Province

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Keywords: Mount Tai, Taoism, Morning and evening classes, Ritual music

Abstract: The Taoist ritual music is a very important component in the Taoist ceremony. It forms a "transcendental threshold" to communicate the two worlds of "man-god" through the combination of vocal singing, Singing and musical instrument performance. The existence of a ritual music is not only to show the isolated notes, but also to show the spiritual concepts and behavior activities related to the people in the ceremony. Through on-the-spot investigation of the music of the lesson recitation ceremony in Mount Tai Lingying Palace, this paper studies the music behavior in the ceremony, systematically combs the general situation of Mount Tai Lingying Palace and its Taoist music, the process of lesson recitation ceremony, the music characteristics and the analysis of sound and sound functions, and provides theoretical reference for understanding the connotation and significance of the music of the whole truth Taoist lesson recitation ceremony.

1. General Situation of Lingying Palace in Mount Tai and Its Taoist Music in Shandong Province

Mount Tai is regarded as the first of the five mountains. It has been regarded as the place where immortals live since ancient times. It belongs to one of the thirty-six Taoist caves. There are many Taoist temples in Mount Tai. According to the Qing Dynasty documents, there are more than 80 Taoist temples, and now there are more than 20 well preserved ones. According to documentary records, Mount Tai is the birthplace of Taoism, where many immortals and Taoists gather to practice. It has been regarded as an ideal place for practice for more than 2,000 years. Even before Taoism was formally formed, the study of Huang Lao and traveling magicians were already prevalent in Mount Tai and its surrounding areas.

Taishan Taoist activities are mainly held in Azure Cloud Temple and Lingying Palace. Azure Cloud Temple is located on top of Mount Tai. Lingying Palace is its lower temple, which is located on Lingshan Street at the foot of Mount Tai. Lingying palace was called Tianxian temple before the Spring Festival. It is said that Granny Taishan will go down from Taishan Mountain to buy things in the world before the Spring Festival. If she buys things from anyone's home, this shop will prosper and make money in the new year. Lingying palace is where granny Taishan lives. Because the roadbed of Lingshan street is relatively low, you have to climb the stone platform to enter the Taoist temple. The Lingying Palace gate is of brick and stone structure. After entering the gate, there is a bell tower on the left and a drum tower on the right, both of which are renovated and rebuilt. The bell is rung in the morning and drummed in the evening to tell the time, so it is called "dusk drum and morning bell".

The Taoist ritual sacrificial music originated from the ancient sacrificial activities^[1]. Song and dance, musical instruments and other forms of expression were often used in the sacrificial process. After the formation of Taoism, the ritual of ritual fasting has been continuously improved and evolved into the present performance mode. In the Qing Dynasty, Taoism was divided into two major sects: the Quanzhen Taoism and the Zhengyi Taoism. The music of Keyi also formed a complete system. The Taoism in Mount Tai belonged to the Quanzhen Taoism and was mainly the dragon sect spread by Qiu Chuji.

Quanzhen Taoist people pay attention to cultivate one's morality and cultivate one's nature. They don't often go out to perform Buddhist rituals for believers and lay people. The music used in the ritual is mainly "Ten Square Rhymes", which is mostly used by gods and practitioners themselves.

The book "Ten Square Rhymes of Daoism Quanzhen" is chosen as the teaching material. This teaching material follows the Qing Dynasty's "Re-publication of Taoist Collections: ·Quan Zhen Zheng Yun" and absorbs rich local musical elements such as folk songs, minor tunes, operas and Buddhist music according to local cultural characteristics. This sutra is elegant, elegant and elegant, and has a strong temple flavor and religious flavor. The singing part of Taishan Taoist music is mainly spread and preserved by Taoist priests through oral teaching, but there are inevitably some differences between master and master. With the development and progress of the times, in recent years, Taoism has held many "training classes on Taoist high accomplishments" and collected the popular and practical music scores in a simplified form. Some rhymes that have not been used for a long time are seldom sung by people. Many rhymes have been collected and recorded through such measures as notation and rescue, making indelible contributions to the inheritance and development of Taoist ritual music.

2. The Procedure of Lesson Reciting Ceremony and the Use of Sound

Morning and evening lessons are the daily ritual activities of Daomen. It is said that this tradition started with the establishment of Quanzhen Religion and the jungle system by Wang Zhongyang in the Jin Dynasty. It has a history of about 800 years ^[2]. Taishan Taoism has a fixed time for the recitation ceremony every day. The morning class starts at 6: 00 a.m. and the evening class starts at 4: 30 p.m. The duration is about half an hour. The length of time is also related to the speed of the Taoist priests during the ceremony. Early classes begin at Maoshi, when yang qi is born. early classes can play a role in mind cohesion and smooth pulse. The evening classes begin at Youshi, when the sun's spirit gradually wanes. Through the evening classes, the exhaustion of the day can be dissipated, making people calm and sleep peacefully at night. There are less tourists in Lingying Palace during the two periods of morning and evening classes, and there are fences in front of the main hall for morning and evening classes, so the process of recitation will not be greatly affected by tourists.

Before the ceremony began, the Taoist congregations in the Taoist temple entered the main hall one after another through the wooden bars and changed the vestments neatly stacked on the futons. The vestments are all red and printed with a number of gossip patterns. Buddhist instruments and scriptures are all neatly placed on the table. There are also some Taoists outside the wooden fence, who are not familiar with rhymes and musical instruments for a long time. Taoists who come late will sing on the futon outside the wooden fence and will not enter the main hall to disturb other Taoists. If there are no special circumstances, every Taoist priest has to have morning and evening classes every day. However, due to busy affairs, if he is busy with official business or is not physically fit, he may not take part in the classes, so the number of classes per day may not be the same.

The structure and process of the morning and evening classes are roughly the same. The morning and evening classes are respectively started by the rhymes of "Settling rhyme" and "Bu-Xu" to set the emotional tone for the following parts. In the middle part, various satirical scriptures, reciting letters patent and treasure letters patent are added. In the end, it ends with [Conuerting in the Morning] and [Conuerting in the Evening], and the whole process is neat and solemn, eliminating distractions and purifying the mind.

In morning and evening classes, musical instruments are often used as accompaniment, generally including cymbals, wooden fish, chimes, drums, bells, etc. During the ceremony, different musical instruments are played according to different needs. The lesson recitation music as a whole belongs to the combination of musical instruments, and each musical instrument has its own different evolution and development. Every time before the beginning of the recitation, it is necessary to knock the bell and drum three times, and finally to knock the bell and drum three times as the end. The long echo of bells and drums wafts in and out of the hall, giving people infinite reverie and meditation.

On October 4, 2019, I watched the morning and evening class ceremony at Lingying Palace. First, the bell and drum three-way service announced the beginning of the morning class, then I

sang "settling rhyme" and "raising the god", followed by "Double hanging", "incense offering", "great re question" and "small re question". The "outline" interspersed in the middle two times is short, sung by the master sutra master alone according to personal experience, and there is no fixed music score. Next, all the people Singed the eight mantras of "Calm Mind Mantra" and "Jingkou Divine Mantra", the scripture of "Taishang Laojun Saying Chang Qing Jing Jing Jing" and the scripture of "Jade Qing Bao Gao", "Qiu Zu Chan Wen", "Lingguan Mantra" and "Land Mantra", with "Central scroll Hymn" and "Petit Hymn rhyme" interspersed, ending with "Conuerting in the Morning". The sound used in the evening class ceremony is as follows: First, it starts with "Bu-Xu", followed by "Raising the God", "the downfall boat", "incense offering", "Great requestion", "Small requestion" and "Central scroll Hymn". There are three Sutras in the middle, including the Sutra about saving the suffering and getting rid of the sin, which aims to surpass the early rise of the dead, followed by the three official letters and the letter of gratitude. Finally, they sang "Petit Hymn rhyme" and "Conuerting in the Evening". the evening class ceremony ended slowly in devout Singing.

3. Music Characteristics of Lesson Reciting Ceremony

Table 1 Sound content of morning class

Name	Form	Falling sound	Speed	Sound of device
				Bell drum three links
[Settling rhyme]	Sing	Palace	Slow up and medium speed	Full play
[Raising the God]	Sing	Palace	Slow up and medium speed	Full play
[Outline]	Sing		Slow speed	Without accompaniment
[Double hanging]	Sing	Sign	Slow up and medium speed	
[Incense feeding]	Sing	Palace	Medium speed	Full play
[Outline]	Sing		Slow speed	Without accompaniment
[Great requestion]	Sing	Sign	Slow up and medium speed	Full play
[Small requestion]	Sing	Palace	Medium speed	Full play
Chant mantras (meditation mantra, Jingkou mantra, etc.)	Read and sing		Quicker	Wooden fish play
Satirize the scriptures (Taishang Laojun said Chang Qing Jing Jing, etc.)	Read and sing		Fast	Wooden fish, chime, bell and accompaniment
Recite (Jade Qing Bao Gao, etc.)	Read and sing		Fast	Wooden fish, chime, bell and accompaniment
[Central scroll Hymn]	Sing	Palace	Medium speed	Full play
The Confessions of Qiu Zu	Read and sing		Fast	Wooden fish, bell and accompaniment
[Petit Hymn rhyme]	Sing	Sign	Slow up and medium speed	Full play
Chanting Mantra (Lingguan mantra, land mantra)	Read and sing		Quicker	Wooden fish play
[Conuerting in the Morning]	Sing	Sign	Slow up and medium speed	Full play

The Taoist ritual music occupies a very important position in the Taoist ceremony. It forms a "transcendental threshold" to communicate the two worlds of "man-god" through the combination of vocal singing, Singing and musical instrument performance. The existence of a kind of ritual music does not only show isolated notes one by one, but also through the behavioral activities associated with the person holding the ceremony displayed in the ritual music. It is also bound to

become an indispensable part of the ritual process, and has become an increasingly important part of ritual behavior research. Taishan's Daojiaoyi music is widely used in various Dojo and Dharma events and is a very valuable intangible cultural heritage. This paper takes the morning and evening classes of Lingying Palace in Taishan Taoist Temple as an example to analyze its music features and sound functions.

Inspection time: October 4, 2019;

Location: Lingying palace, Mount Tai;

Photographer: Liu Beini.

Table 2 Sound content of late class

Name	Form	Falling sound	Fast	Sound of device
				Bell drum three links
[Bu-Xu]	Sing	Palace	Slow up and medium speed	Full play
[Raising the God]	Sing	Palace	Slow up and medium speed	Full play
[Outline]	Sing		Slow speed	Without accompaniment
[The downstream boat]	Sing	Sign	Medium speed	Full play
[Incense feeding]	Sing	Palace	Slow up and medium speed	Full play
[Great requestion]	Sing	Sign	Slow up and medium speed	Full play
[Small requestion]	Sing	Palace	Medium speed	Full play
Allegorical scripture (Tai Shang Dong Xuan Ling Bao Tian Zun said the best scripture for rescuing suffering and pulling out sin, etc.)	Read and sing		Fast	Wooden fish, chime, bell and accompaniment
Recite (San Guan Bao Gao, etc.)	Read and sing		Fast	Wooden fish, chime, bell and accompaniment
[Central scroll Hymn]	Sing	Palace	Medium speed	Full play
"Treasure Letters Patent for Gratitude"	Read and sing		Fast	Wooden fish, bell and accompaniment
Twelve Wishes	Read and sing		Fast	Wooden fish play
[Petit Hymn rhyme]	Sing	Sign	Slow up and medium speed	Full play
The Land Curse	Read and sing		Fast	Wooden fish play
[Conuerting in the Evening]	Sing	The Land Curse	Slow up and medium speed	Full play

The morning and evening classes started at 6: 00 a.m. and 4: 30 p.m. respectively, and there were seven priests participating in the ceremony that day. There are four bills in the middle of the hall, with two bills in a group, three priests standing in front of the left one and four priests standing in

front of the right one, each with a futon in front of him. The Taoist priest holds different musical instruments in his hand. From left to right, they are bell, cymbal, thunk, big wooden fish, chime, cymbal and drum. Please refer to Table 1 and Table 2 for the sound content records of morning and evening classes on that day.

From the above table, we can see the musical characteristics of the late lesson ceremony: first, the late lesson is in the form of a set of music, which includes a number of musical instruments. musical instruments will accompany the musical instruments during the performance, and the junction of the two musical instruments will be mainly transited by musical instruments. Secondly, the Taoist will choose different Singing methods such as Read and Sing, sing according to the content. sing will use multiple musical instruments to accompany, but only wooden fish, lead chimes and hand bells will follow when reading and sing scriptures and reciting letters patent. Thirdly, in the whole ritual music, the ending sound falls on the palace sound most, followed by the symbolic sound, which shows that the ritual music pays attention to the tonal characteristics of the palace sound, and shows the solemn and quiet musical temperament that guides practitioners to enter the realm of emptiness. Finally, the melody of verse sing is complex, so the speed is slow, while the speed of satirizing and reciting is faster because of the decrease of musicality. The speed of the whole ceremony is from slow to fast, and then slow back to the end of medium speed. These constitute the procedural characteristics of Taoist music recitation.

4. Analysis of the Sound Function of Lesson Reciting Ceremony

In morning and evening class ceremonies, the concept of "music" can be generalized into two categories, one is the sound played by musical instruments, and the other is the human voice in the natural vocal process of Taoist people. There are various types of Taoist religious instruments, which can not only call the gods to send, but also exorcise evil spirits and demons. The ritual instruments commonly used in morning and evening classes are fixed, and each instrument has different symbolic meanings.

4.1 Acoustic Function Analysis of Devices

Wooden fish, also known as "roe" and "wooden drum", is hollow in the middle and is usually placed on the right-hand side of the Taoist. It is struck with a mallet in the right hand to make a sound. Wooden fish can be divided into big wooden fish and small wooden fish. The timbre of big wooden fish is rich and long, while that of small wooden fish is crisp and bright. People use wooden fish to cooperate when reciting sutra rhyme, so that the words of sutra rhyme correspond to the beat of wooden fish. "Supreme secret wants" to the wooden fish's function has such expression: "the wooden fish clear chime, vibrates awakens the world ^[3]."

Drum is divided into big drum and small drum, big drum is cylindrical, small drum is oblate, both are hollow, with two sides or one side of skin. The big drum is mainly used in conjunction with the big clock when the morning and evening class ceremonies are quiet and quiet. The tambourine is used in conjunction with Jason Chung as a multiplier in the Dojo ritual instrument. It can be used in conjunction with the Read and sing eyelets, known as "flower dots". Taoism believes that drums can strike a sound effect similar to "wind and cloud thunderstorms" and can play a role in guiding gods and ward off evil spirits.

The chimes are divided into "round chimes" and "flat chimes". The "round chimes" are large, cylindrical and hollow. The "flat chime" is made of jade and has a shape similar to a curved ruler with an angle of 120. Generally speaking, most of the Daochang instruments are chimes, which are too big to hold. They are usually placed on the left most side of the whole bill. The chime sound is clear and far-reaching. Its main function is to inform the gods, and also to eliminate disasters and difficulties. In addition to the chime that is needed to coordinate with the activities of science and instrument, the hall master also needs to chime when pilgrims enter the hall to worship. The bell is generally made of copper and iron, hollow inside without tongue. It can make sound by knocking. According to the shape and size, it can be divided into big bell and small bell. Its function is similar to big drum and small drum. In the book of Tao and Tibetan, the book of Tao and the book of

assistance to god has related annotations to chimes and bells: "the ancient people's sacrificial music includes chimes and chimes, each with 16 pieces, in response to the twelve laws and the clear sound of the four palaces, as well as special hanging bells, special hanging chimes, and special hanging people, hanging alone. This cave case includes admiralty, jade chime, and big clock, all of which are based on this" ^[4].

Dang, also known as "dang zi" and "single tone", is to fix a small brass gong on a wooden frame with a long handle and use a dial to strike to make a sound. Cymbals are round disks with a central bulge. Red cloth strips are tied to the outer side of the center. People hold a cloth strip in each hand and sound through a combined strike. The cymbals are also divided into big cymbals and small cymbals, which are often used together with the cymbals in ceremonies. The bell, also known as "Sanqing bell" and "Handbell", has a handle on the outside and a tongue on the inside. It can be shaken with one hand to produce sound. Some bells have a "mountain" shape at the top of their handles, symbolizing the respect of the three Qing dynasties for gods. The bell plays an important role in Taoism. It is generally believed that the bell has the function of reducing gods and eliminating demons. It is recorded in Shangqing Lingbao Dafa that "when the bell is vibrated, all gods and ghosts are in awe" ^[5].

4.2 Functional Analysis of Human Voice

In addition to the sound produced by musical instruments, there is also the sound produced by Taoist people's natural sound production. According to the author's field observation and combined with relevant materials, it is divided into the following types according to musicality and singing:

The first one is the most musical form of sing, which is the main part of the ceremony. According to the different contents of the ceremony, sing is matched with different Qupai. Qupai means that the tunes of sing are the same while the words are not necessarily the same. The same Qupai can sing different words in different Keyi, such as [Bu-Xu], [setting rhyme], etc. When singing, the melody is long, the tone is tactful, the phrase is long, the ratio of words to music is more than words, and the lyric is strong. Most of them are in the form of singing together, accompanied by all musical instruments, and usually accompanied by high-level performance.

The second form is chanting singing, which is mainly performed by Gao Gong, accompanied by wooden fish, chimes, bells and other musical instruments. Common forms are [hole class], [competence], [spirit curve] and so on. These kinds of jingyun are roughly the same in melody. They all repeat large sections of content in groups of upper and lower sentences. The melody fluctuates slightly, only slightly different at the beginning of the song.

The third form is Read and sing, which is specially used for satirizing scriptures, reciting letters patent, chanting mantras and so on, and is matched with Wooden fish play. When Read and sing, the melody fluctuates very little, between reading and singing, and the rhythm is mostly running water. The upper and lower sentences repeat continuously, and the speed gradually increases from Medium speed to fast speed. The number of words in each sentence of Scripture, Gao, mantra and other scriptures varies, but the rules are emphasized. When reading and sing, the words are usually one sound, sometimes the sentence ends with a beat, which plays the role of breath.

The fourth is the form of chanting white, similar to the rhyme white performed in traditional operas, which is mainly used in the opening or interweaving part of the ritual feast.

From the standpoint of Taoists, the most direct purpose of the ritual ceremony is to communicate with God, while ritual music is to show Taoists' inner beliefs of worshipping Tao and understanding through extroverted sounds, thus playing a role in self-cultivation, health preservation and spiritual cultivation. Professor Liuhong of Shanghai Conservatory of Music explained in his article Taoist Music in Ritual Environment that the process of Taoist chanting from non-musicality to near-musicality is negatively related to Taoist practice ^[6]. That is, the stronger the musicality is, the farther the distance from "Tao" is, and the levels from shallow to deep are surface level, central level and core level in turn. The so-called core level is the belief that is closest to the Taoist's inner "Tao", which is mainly reflected in the lessons of Taoist rituals. Because homework pays attention to the purification of the common mind and the removal of common thoughts, it is closest to the

cultivation of "Tao". The central level is located in the middle zone, which includes both the part close to "Tao" and the part combining folk "customs", and is within the scope of "the transition between man and god". The superficial level is closely combined with the folk customs, which include folk activities and festivals. Activities of this level have certain communication with the common people and are therefore far from the faith of practicing the "Tao". Therefore, Sing daily morning and evening classes, the singsong with the strongest musicality has strong melody and complicated accompaniment with musical instruments, which is close to the ideal realm of "Tao". However, chanting mantras, satirizing sutras, reciting letters patent and other parts directly recite sutra rhyme, only accompanied by wooden fish, which is more sacred, and is slightly far from the concept of "Tao" compared with the former.

5. Conclusion

This article mainly describes the morning and evening Taoist ceremony of Mount Tai Lingying Palace on October 4, 2019, and combs the general situation of Mount Tai Lingying Palace and its Taoist music, the process of lesson recitation ceremony and the use of sound. The morning and evening classes are mainly a daily ritual for the self-cultivation of the spirits. They play a role of internalizing in the mind and externalizing in the practice through the rhymes of sing and read and sing, satirizing scriptures and chanting Gao. Therefore, the musicality of the morning and evening classes is not particularly rich compared with the large-scale ceremony of rites and rituals. Taishan Taoist ritual music is an intangible cultural heritage and a treasure house of resources for Chinese folk music. The number of researchers involved in this vast research field is still not satisfactory. In order to better protect and inherit the excellent folk music culture of our country, the music learners of our generation should be more deeply involved in it, collect and sort out the comprehensive information, and contribute to the improvement and development of Taoist ritual music.

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