

# **A Study on Baiyun Temple Taoist Music in Jia County, Shaanxi Province, China**

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## **ABSTRACT**

As a Chinese religion, Taoism has developed for more than 2000 years in China. The culture of Taoism is closely related to the life and customs of Chinese people. Baiyun temple in Jia county is one of the famous Taoist temples in Shaanxi Province of China, with a history of more than 400 years.

Based on the field investigation of the music of Baiyun temple in Jia County, this paper firstly sorts out its history and origin; secondly, it records and analyzes the music in the Taoist music ceremony of Jia County, Baiyun temple; finally, it analyzes the characteristics of instrumental music and vocal music of Baiyun temple Taoist music. The purpose is to make contributions to the transmission and development of the Taoist music of Baiyun temple in Jia county through field investigation, and to provide field materials for scholars who study the Taoist music of Baiyun temple in Jia County in the future.

**Keyword:** Taoist music Baiyun temple in Jia County Religious music

## **INTRODUCTION**

China is a multi-religious country. As a native religion in China, Taoism has developed in China for nearly 1800 years. Taoism has a direct impact on Chinese traditional culture and affects the lives and habits of every Chinese. Taoist temples not only carry the Taoist culture for thousands of years, but The Taoist music of Baiyun temple in Jia county originated from the Taoist music of Baiyun temple in Beijing.

It also absorbed other Taoist ritual music, as well as local folk songs, Qin opera, Jin opera, etc. in the process of spreading, it has a unique local style. Now, the Taoist music of Baiyun temple in Jia county has been listed as the second batch of national protected heritage. collecting, recording, researching and protecting it is of great significance to Taoist music and Chinese traditional culture.

Among the rich cultural content of Taoism, its core is the Taoist immortal belief. As a mature religion, Taoism has its own theological theory and has a religious belief goal that can attract people to pursue. This belief is that people can become immortal and have special functions by pursuing their efforts. This fairy belief is the core of Taoist theological theory. Taoism established its immortal beliefs at the beginning of its creation. At the same time, Taoism in this period also absorbed many elements from ancient philosophies, primitive religions, and the maintenance of the body of the ancients, to form a theory and behavioral system concerning the beliefs of the gods. It laid the foundation for the development of Taoist theology. On the basis of the "Taoist immortal belief", Taoism absorbed and integrated Chinese traditional culture and established a large and rich Taoist culture system. (Data from: <https://www.baidu.com/>)

The Taoist ethics and morality not only absorbs the ethical and moral concepts of Taoism, but also the ethical and moral concepts of other schools, so its content is more and more complicated. Among them, the most influential Taoist ethics is the Confucian "loyalty and filial piety" thinking. But unlike Confucianism, the ethics of Taoism is mainly carried out by the power of the Taoist immortal.

The material of Taoist philosophy began with Chinese philosophy, mainly Taoist philosophy. Taoism makes extensive use of the rational argument of Taoist philosophy, which makes Taoism include rich philosophical content such as worldview, epistemology, ethics, and life theory.

## LITERATURE REVIEW

1. "The monograph Daoism musicology" (Pu hengqiang2013) gives a detailed introduction to the development and transmission of Daoism music, the form of music and its classification. It also discusses the relationship between Daoism music and ancient Chinese court music, Buddhism music, literati music, traditional opera and national folk music, which is of high reference and practical value. Other related articles are "the south biography of Taoism and its influence" (Wang liying's 2004 doctoral dissertation), "the origin and development of Taoism music in China" (Zhou hong ,2005: p153 - p154), Taoist music development and Musical Instruments " ( Zheng xiaohong, Geng jiPeng, 2013), Classification and hierarchy of Taoist music (Liu hong, 1992)," the evolution of the Taoist music and its branch instrument function " (Qian jianming, 2000)," the Taoist ritual music sings of the structure and its cultural

connotation in movement of Lv Chang (Lv chang,2011), The system and style of Taoist ritual music (Lv chuikuan, 2014), etc, these articles from the ceremony of Taoist music, Musical Instruments made overview, band preparation, etc. In the literature "Taoist music theory: a study on the ternary theoretical structure of belief, behavior and sound of Taoist rites" (Cao benye and Liu hong ,2003), the author introduces the general situation of music of major Taoist temples in various parts of China, and combs and discusses the history of quanzhen Daoism and zhengyi Daoism, as well as the different styles of Taoist music. The history of Chinese Taoist music (Liu hong,2013) edited by Liu hong describes the development process of Taoist music. Shi xinmin's religious music volume, (Shi xinming, 2005) Taoism music summarizes the historical development of Taoism music and the three stages and characteristics of the study of Taoism music, and summarizes the general situation of Taoism music in China's main Taoist temples, famous mountains and some areas. There's a lot of research on this.

Instrument name	<u>Accompany</u> for Taoist music	<u>Wind</u>	Percussion
<i>Guan zi</i>	1	1	
<i>Hai di zi</i>	1	1	
<i>Sheng</i>	1-3	1	
<i>Drum</i>	1	1	1
<i>Cymbal</i>	1	1	1
<i>Dangdang</i>	1	1	1
<i>Er bing zi</i>	1	1	
<i>Da nao</i>	1		1
<i>Da bo</i>	1		1
<i>Mu yu</i>	1		

The Taoist music of Baiyun temple in Jia County originated from the “Quan zhen rhyme” of Beijing Baiyun temple. In the forty-six years of the Wanli Period of the Ming Dynasty (C.E. 1618), Beijing Baiyun Taoist temple Taoist Zhang Zhenyi and Jing Zhenyun carried the scrolls to Jia County. Spread Taoist culture in Baiyun temple and teaches the Taoist of the Baiyun Temple to

sing and play Taoist music, and establishes the band of the earliest Taoist music in Baiyun temple. In the later development, the Taoist priests integrated the Northern Shaanxi folk songs、Suo na、Jin operas and Qin qiang into the Taoist music of Baiyun temple, forming a Baiyun temple Taoist music with regional characteristics. In the rescue of national cultural heritage, collecting and sorting out folk music and dance in northern Shaanxi, and studying the culture of northern Shaanxi has made great contributions.

2. Baiyun temple located on the edge of the Yellow River, 5 kilometers south of Jia County City, Yulin City, Shaanxi Province. It was called Shuanglongling in ancient times. The Baiyun Temple on Baiyun Mountain is the largest Ming Dynasty ancient architectural group in Northwest China. The Baiyun Temple contains rich humanistic connotations. Its architecture, painting, sculpture, calligraphy, music and other arts are the embodiment and transminssion of China's excellent traditional culture. It is a famous scenic spot in the country and a famous Taoist mountain, a national key cultural relics protection unit. After many generations of maintenance and new construction, the Taoist Temple has expanded its scale and consists of more than 50 Taoist palaces. (Data from: <https://www.baidu.com/>). Baiyun temple Road Taoist music: The Taoist music of Baiyun temple in Jia County originated from the "Quan zhen rhyme" of Beijing Baiyun temple. In the forty-six years of the Wanli Period of the Ming Dynasty (C.E. 1618), Beijing Baiyun Taoist temple Taoist Zhang Zhenyi and Jing Zhenyun carried the scrolls to Jia County. Spread Taoist culture in Baiyun temple and teaches the Taoist of the Baiyun Temple to sing and play Taoist music, and establishes the band of the earliest Taoist music in Baiyun temple. In the later development, the Taoist priests integrated the Northern Shaanxi folk songs、Suo na、Jin operas and Qin qiang into the Taoist music of Baiyun temple, forming a Baiyun temple Taoist music with regional characteristics. (Data from: <https://www.baidu.com/>).
3. Shen feixue used to be the editorial board of "Chinese Folk Songs Integration" in Yulin City. He collected and compiled the "Shaanbei Folk Songs", "Shaanbei Folk Instrumental Music Collection", "Introduction to Northern Shaanxi Folk Dance" and other literature materials. In 1981, he was rated as an advanced worker by the Shaanxi Provincial Bureau of Culture for his outstanding contribution to the work of organizing ethnic folk music. He also made a great contribution to music creation. The song "Helongkou" created by him won the creation prize in the 1982 Shaanxi Rural Song Collection Campaign; his song "Jia County Red Date Tianxia" was published in 1996. Silver medal in the "Sound of the Century National Song Contest".

Shen Feixue's essay "Shaanbei Yangge and Folk Sacrifices" won the second prize of the 1986 Shaanxi Folk Dance Theory Research Achievements. In 2005, the Propaganda Department of Yulin Municipal Committee and the Cultural and Cultural Relics Bureau of Yulin City held the first prize and special honor award for the song category in the "Love My Home" mass art creation competition. After years of collection, sorting and research, the book "Baiyun temple Fairy" and "Li youyuan Shaanxi Folk Songs Collection" was published. In 1999, Taiwan Xinwenfeng Publishing Co., Ltd. published the "Jia County Baiyun temple Teaching Music Research" by Shen Feixue and Yuan Jingfang and Li Shibin, which comprehensively combed and music scores on the Taoist ritual music of Baiyun Mountain. Recorded 78 Taoist rhymes, 52 Taoist songs and 28 wind instruments. In 2010, Zhang Minggui and Kang Zhigong described the "Baiyun temple Taoist Music" collected by Shen Feixue (Shaanxi Tourism Press) supplemented and expanded the previous Baiyun temple Taoist music research. Because Shen Feixue has made outstanding contributions in the collection and research of folk music and the creation of folk songs, his main life stories have been compiled into the "Chinese Literature and Art Biography" and "The Who's Who in Chinese Contemporary Art Circle".

4. Zhang Zhipeng, born in 1959, is a member of the Jia County of Shaanxi Province, the 21st generation of Taoist music of Baiyun temple, and the director of the Baiyun temple Taoist Management Committee of Jia County. Since 2000, he has studied Taoism music in Baiyun temple. Zhang Zhipeng is in the Taoist band of Baiyun temple Responsible for playing the instrument "Sheng", he once led the Baiyun temple Taoist music band to perform in many cities in China and abroad. In 2017, with the support of the Jia County government, the author also participated in the Jia County Baiyun temple Taoist Music Research Association organized by Director Zhang Zhipeng, and convened a lot of Taoist music experts to organize the literature and materials of Baiyun temple Taoist music into electronic resources. An electronic database of Taoist music in Baiyun temple was established to facilitate the research of scholars and experts. (The data come from field work).
5. Feng yinxiong, born in Yulin, Shaanxi Province, was born in 1988. He studied Chinese traditional music from an early age. In 2009, he was admitted to the Tianjin Conservatory of Music to study ancient Chinese music and guqin. Now he is the Taoist of Dongyue Temple in Beijing. He is responsible for the Taoist music of Dongyue Temple in Beijing. Organized and played with the band. In 2019, in the "Chinese Taoism" (2019.1) magazine published an article

"The Taoist Guqin Qu - "The Interpretation of the Artistic Connotation of "Shen you Liuhe"".(The data come from field work).

6. Through the analysis of the literature and the field work, the author draws the following conclusions: The Taoist music of Baiyun temple in Jia County originated from the Taoist music of Beijing Baiyun temple. It also incorporates the Taoist music of the "Zhengyi School" in southern China. In the process of spreading, it also absorbs musical elements such as Buddhist music, local folk songs, opera, and percussion in folk dance. Formed a unique musical style. The musical instruments used in the Taoist music in Baiyun temple of Jia County is mainly composed of two types : wind music and percussion music. The most important musical instrument is "Er bingzi". Jia County Baiyun temple Taoist music has strict ritual norms. The music and instruments used in the ceremonial activities have fixed modes. The scales used in Taoist music in Baiyun temple in jia county mainly include Chinese traditional five-tone scale and six-tone scales plus "Bian gong". The most commonly used Gong mode, followed by Zhi mode, Shang mode, Yu mode and Jiao mode are not commonly used.

"Bian gong" mode is Chinese traditional mode



7. The Taoist music melody of Baiyun temple in Jia County is mainly carried out under the above-mentioned surround type, and it develops steadily. There is no obvious section division until the end of the music has a stable sense of termination. The rituals in the Taoist music of Baiyun temple in Jia County are important aspects of Chinese traditional culture, in line with the Chinese philosophical concept, and have a close relationship with the modern people's life.
8. Through the field investigation of Baiyun temple Taoist music, it is known that the Musical Instruments used in Baiyun temple Taoist music can be divided into three types: wind instruments, Percussion instruments and other Musical Instruments. The main instruments used are wind instruments and percussion instruments. The main wind instruments used in Baiyun temple Taoist music in jia county are *Guan zi* and *Sheng*. Later, a Taoist priest named Ma zhifa (1915-1917) introduced the Hai di, a folk instrument from northern shaanxi province, Join Baiyun temple Taoist music performance.



Figure 1: *Guan zi (From fieldwork)*

The traditional *Guan zi* is made of wood, has eight holes, with two reeds. In the 1940s, the Taoist priest of Baiyun temple changed to a *Guan zi* made of tin. The *Guan zi* was made of tin, and the reed was made of reed grass, there are eight 8-hole, vertical blowing. Rough pronunciation, bright timbre, with the characteristics of metal vibration, because the playing effort, generally discontinuous blowing of the main melody, is the Baiyun temple Taoist music color instrument, after measuring the sound, the tube tone is e.



Figure 2: *Hai di (From fieldwork)*

*Hai di* is a melodic instrument of Baiyun temple Taoist music, with bright, high and expressive tone, suitable for playing light and lively music. Baiyun temple Taoist music originally did not use the *Hai di*, but in order to better popularize and promote Baiyun temple Taoist music and make the masses better accept it, Ma zhifa added the sea flute from the folk music of northern

shaanxi and shanxi Jin opera in the 1940s. The pipe is made of wood and is tapered, with a thin top and a thick bottom. The upper end of the reed made of double reed whistle, the lower end of the installation of copper horn bowl. There are seven holes in the body of the pipe, which are blown vertically. After measuring the tone, the tube is a<sup>1</sup>, for D high tone *Hai di*.

*Sheng*-The material of *Sheng* is bamboo and copper, the pronunciation is clear and bright, and the bass is soft and full. It is a harmonic instrument in the band. According to Qu yuanen's 1924 manuscript 《music book》, Baiyun temple used 17 tubes and 17 reed *Sheng*. According to what I saw in the field survey, it was 17 tubes with 12 reed *Sheng*. *Small drum*-The drum face is covered with cow skin, with a diameter of 23.5cm. The pronunciation is strong and loud, and the drumhead is used to improvise with the melody. In marching, one hand holds the drum and the other plays with a single hammer. *Xiao cha (Side Cymbal)*-The two sides are one pair, 17.8cm in diameter, 8cm in diameter and 3cm in height. The pitch is clear and bright, which is suitable for expressing cheerful and enthusiastic emotions. However, in Baiyun temple Taoist music, it is generally used as a rhythmic instrument, hitting the strong beat in music. Usually, it is struck once every two beats in slow music, once every beat in fast music, and once in Taoist percussion music. Sometimes in order to avoid the monotonous and inflexible music, the performer will also change his playing method and play with flexible percussion. *Dang dang*-The material of *Sheng* is bamboo and copper, the pronunciation is clear and bright, and the bass is soft and full. It is a harmonic instrument in the band. According to Qu yuanen's 1924 manuscript 《music book》, Baiyun temple used 17 tubes and 17 reed *Sheng*. According to what I saw in the field survey, it was 17 tubes with 12 reed *Sheng*. The 《music book》 contains the sequence and spectrum of the *Sheng*, without recording the pitch.

It is a small gong with a diameter of 17cm, a striking surface of 13cm in diameter and a height of 2cm. It is made of copper. Sound clear, Baiyun temple Taoist music is generally used as a rhythmic instrument.

*Er bingzi*- The material is made of copper, which is played by two small gongs of the same size and different pitches side by side on the gongs rack. A single small gong has a diameter of 11cm, a striking surface diameter of 8.5cm and a height of 1.8cm. For it was like two cakes of bread, So it is called "*Er bingzi*". The voice is clear, sharp, the voice is sensitive, the pronunciation is thin, the aftersound is very few, belongs to the rhythm musical instrument.



*Da nao* -One pair on both sides, 30cm in diameter on one side, 5cm in diameter inside the bowl and 5cm in height. Copper, small bowl, large volume, more used in playing percussion music, taoism by the rhyme melody prelude, interludes, the end of the play, hit the beat or press the hit point Alternate with large cymbals.

*Big cymbals* (Chinese Taoist music is called “*Dabo*”) -One on each side. The diameter inside the bowl is 16.6cm and the height is 5.3cm. Material for copper, the bowl is big, the volume is loud, the sound is long, In the playing of percussion music, taoism by the rhyme melody Preludes, interludes, epilogues the use of, take a strong beat or take a point and take a big take alternately. Shaped like a fish head, wooden, high pronunciation, single use, small, easy to carry, in the outside chanting and performance. when singing the taoism by the rhyme melody. Usually in singing a slow taoism by the rhyme melody two beats, in singing, fast taoism by the rhyme melody. the tune is struck on every beat.

9. Other instruments include this kind of musical instrument is actually the instrument in the Taoist temple, generally placed in the fixed place in the Taoist temple, in a specific ceremony. Used in activities, usually not incorporated into the band.

*Hand bell*- Copper, small, shaking sound, is the master in the ritual and ritual activities of the command with the multiplier.

*Da muyu*-They are larger and have lower pronunciation. They are placed on the altar in the Taoist temple.

*Xiao qing*-Copper, small and easy to carry around, used at Taoist temples or when going out to practice, mostly for chanting and singing Taoist music, beat back and forth on the music.

*Da qing*-It is made of copper and placed on the altar of Taoist temple. It is knocked before and after chanting and when incense is offered every day.

*Small bell*-Made of copper, the Taoist priest blows incense every day.

*Big bell*- Copper, weighing 9,999kg, for the Ming wanli 34 years casting, hanging in the main hall bell tower, in Taoist rituals. Hit before and stop.

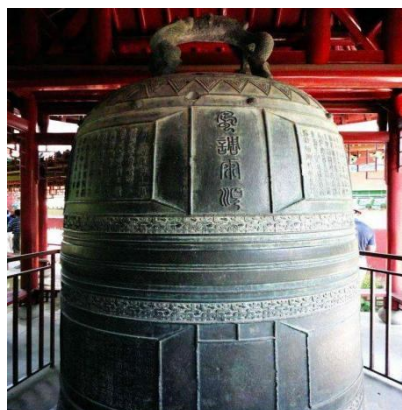




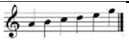

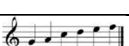
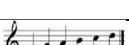


Figure 3: *Big bell* (From [www.baidu.com](http://www.baidu.com))

*Zhong tong gu*-It was placed on a drum rack in the palace, which was struck by the Taoist priest when he offered incense every day.

*Da tong gu*-The drum tower above the palace is drummed on the morning of the seventh day of the fourth lunar month.

Name of scale.	Scale structure	Termination of the sound	Application of frequency	Applicati on of music
		Gong scale	Most less	《 <i>Zhong tang zan</i> 》

Pentatonic scale		Zhi scale	more	《Chao du wang hun》
		Shang scale	general	《Cheng qing yun》
Hexatonic scale		Gong scale	more	《Bu xu》
		Yu scale	general	《San gui yi》
		Zhi scale	general	《Pu an zhou》
		Zhi scale	Only one	《San da tian zun lai lin shi hui 三》
		Jiao scale	less	《Long hu jing》

10. It can be found from this table that the scales of Baiyun temple scriptures are divided into pentatonic scale and six sound scales with "Bian gong" added. Gong is the most widely used mode, followed by Zhi. Shang, Yu and Jiao are not commonly used. The use of Gong and Zhi tones in major tones makes Baiyun temple sutras solemn, solemn and elegant. The tonal scale used in traditional Chinese music is mainly pentatonic. However, in recent years, the Baiyun temple Taoist wind band has been able to play more than a "dozen qu cards", only three pentatonic scales and only one seven-tone band. The rest are all six tones with "Bian gong" 7 added. Based on the analysis of these tunes, it can be concluded that there are 8 "Zhi" tunes ending in the tonic with sol as the tonic, 4 "Gong" tunes ending in sol with do as the tonic, 4

"Gong" tunes ending in sol with la as the tonic, 2 "Yu" tunes ending in sol, 1 "Shang" tune ending in sol with re as the tonic. Music generally stops at the end of the tonal tonic composition of the most stable, to have a sense of the end, but no matter what the tone of Baiyun temple Taoist trumpet tunes end at the "Zhi" sound sol. The reason is that the activity time of "Zhai zhan" ceremony in Taoism varies according to different occasions and ceremonies. When all ritual procedures are finished, no matter whether the music is finished or not, the performance must be stopped. So the musicians need to use a unified phrase and a stop note to end the tune. Baiyun temple *sheng* pipe qu card mainly Zhi mode, so choose "Zhi" mode of the tonic sol as the end. The same method is used in the tune of shanxi jin opera "tight worship field". When the performers finish the performance, no matter where the tune is played, they will stop and use the universal ending phrase "Wei zi".

## CONCLUSION

China is a multi-ethnic country, and the Taoist music in every place has its own characteristics. Through the field investigation and data analysis of the Taoist music of Baiyun Taoist temple, we can know that the Taoist culture and music in Northern Shaanxi have a very important impact on the local people. In order to make the people in Northern Shaanxi more like and inherit the Taoist music of Baiyun Taoist temple, we should pay more attention to the Taoist culture and music in Baiyun Taoist temple. It is necessary to add many elements of Northern Shaanxi folk music into Taoist music of Taoist temple.

With the needs of social development, the Chinese government and scholars pay more and more attention to the protection and transmission of intangible cultural heritage. The Taoist music of Baiyun temple in Jia county was selected into the second batch of intangible cultural heritage list of China in 2008. Although the government and scholars have made great achievements in the protection and transmission of Baiyun temple Taoist music in recent years, there are still many problems, mainly reflected in the following aspects: In the protection of Baiyun temple Taoist music, the lack of government support, lack of professional guidance and supervision, hindered the development and transmission of Baiyun temple Taoist music. The social function of Baiyun temple Taoist music gradually disappeared. Due to the reform of Chinese traditional funeral rites, many funeral rites of Chinese tradition have been cancelled, and the utilization rate of Taoist music in Baiyun temple is becoming less and less. with the improvement of China's internationalization,

people's entertainment methods have increased, and people prefer pop music. The traditional Baiyun temple Taoist music can't interest most people. Single transmission mode. Because the traditional Taoist music of Baiyun temple is passed down by oral transmission, most of the Taoist priests of Baiyun temple have not experienced professional music training, many Taoist music of Baiyun temple cannot be recorded and preserved, and young Taoist cannot complete learning in a short time. With the death of the older generation of Taoist, many traditional Taoist music cannot be inherited. Lack of publicity, weak awareness of protection. As the remains of Chinese traditional folk music, Baiyun temple Taoist music is an important part of Chinese traditional music, which affects the belief, behavior and lifestyle of local people. However, the government does not pay enough attention to it, and there are no professional personnel to publicize and popularize it.

Through literature review and field investigation, the author recorded 13 kinds of musical instruments, 107 music scores were collected; 3 books and documents, 176 pictures were taken, and the video was taken for 247 minutes. By watching the Taoist rituals, the processes of the ritual, the system of the musical ensemble, and the information about the performers were recorded, and important information was recorded. The author divides the records and collected information into five categories: 1. Music score: The author collected 107 scores and analyzed the scores, summarizing 32 music scores related to Baiyun temple Taoist music and local folk music. 2. Performance form: Through live video and investigation, the author understands that the performance of Baiyun temple Taoist music is roughly divided into three categories, one is "wind instruments", the other is "percussion instruments", and "other types of musical instruments". 3. Ritual processes: Through the live video recording, recording and investigation of the Taoist ritual process in Baiyun temple, the author learned the close relationship between the Taoist rituals of Baiyun temple and Chinese traditional culture and the life of the masses. 4. Mode: The most commonly used Gong mode(宫), followed by Zhi mode(徵), Shang mode(商), Yu mode(羽) and Jiao mode(角) are not commonly used. Therefore, the Taoist music of Baiyun temple in Jia county is influenced by the local folk music, and it is similar to the folk music in the creation subject or creation method. There is no obvious passage division between the single-section body tunes and the multi-section body Taoist wind music. It is usually at the end of the music that there is an obvious sense of termination.

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