



Taoist Music in the Baiyun temple in Jia County, Yulin City, Shaanxi Province, China

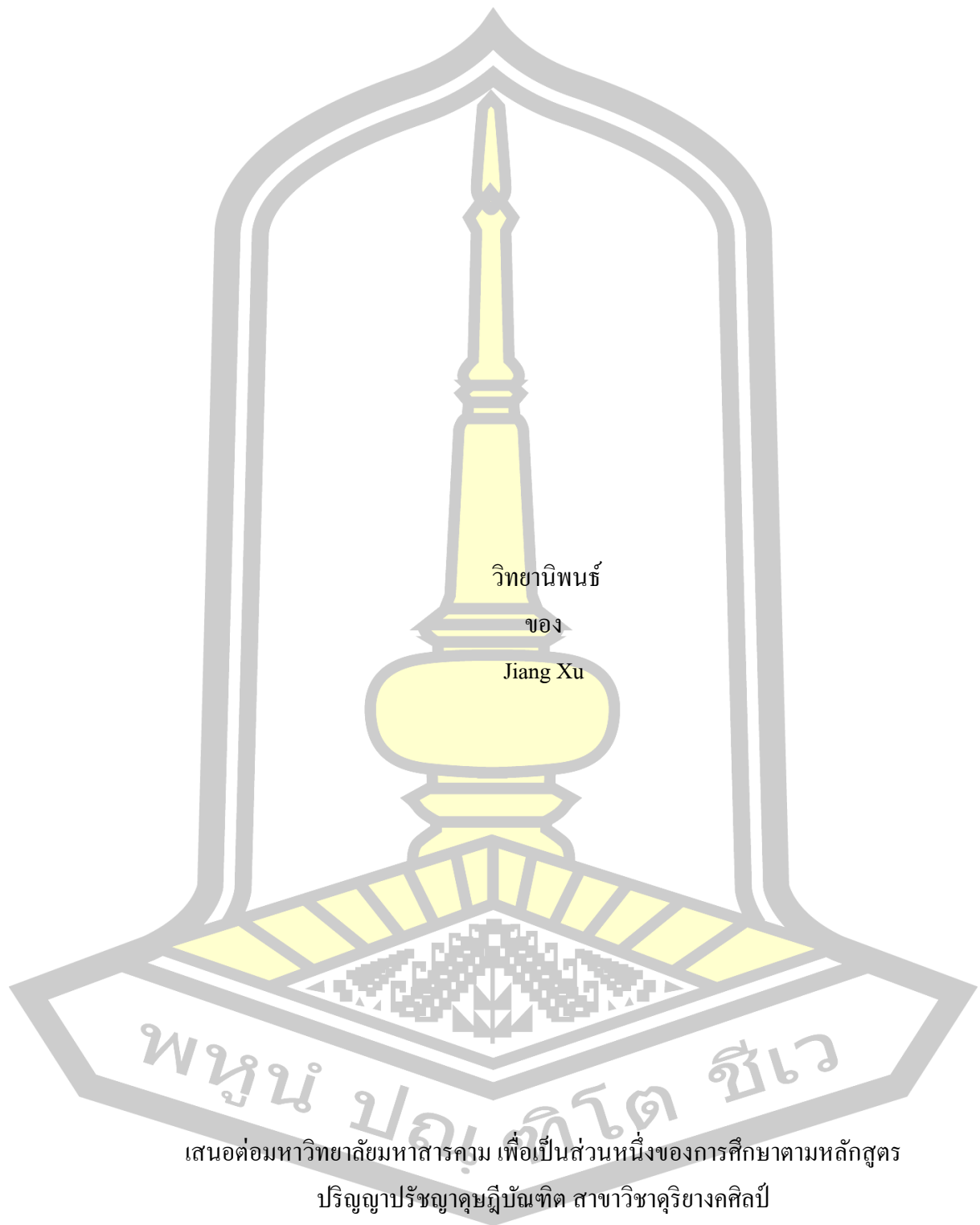
Jiang Xu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

July 2021

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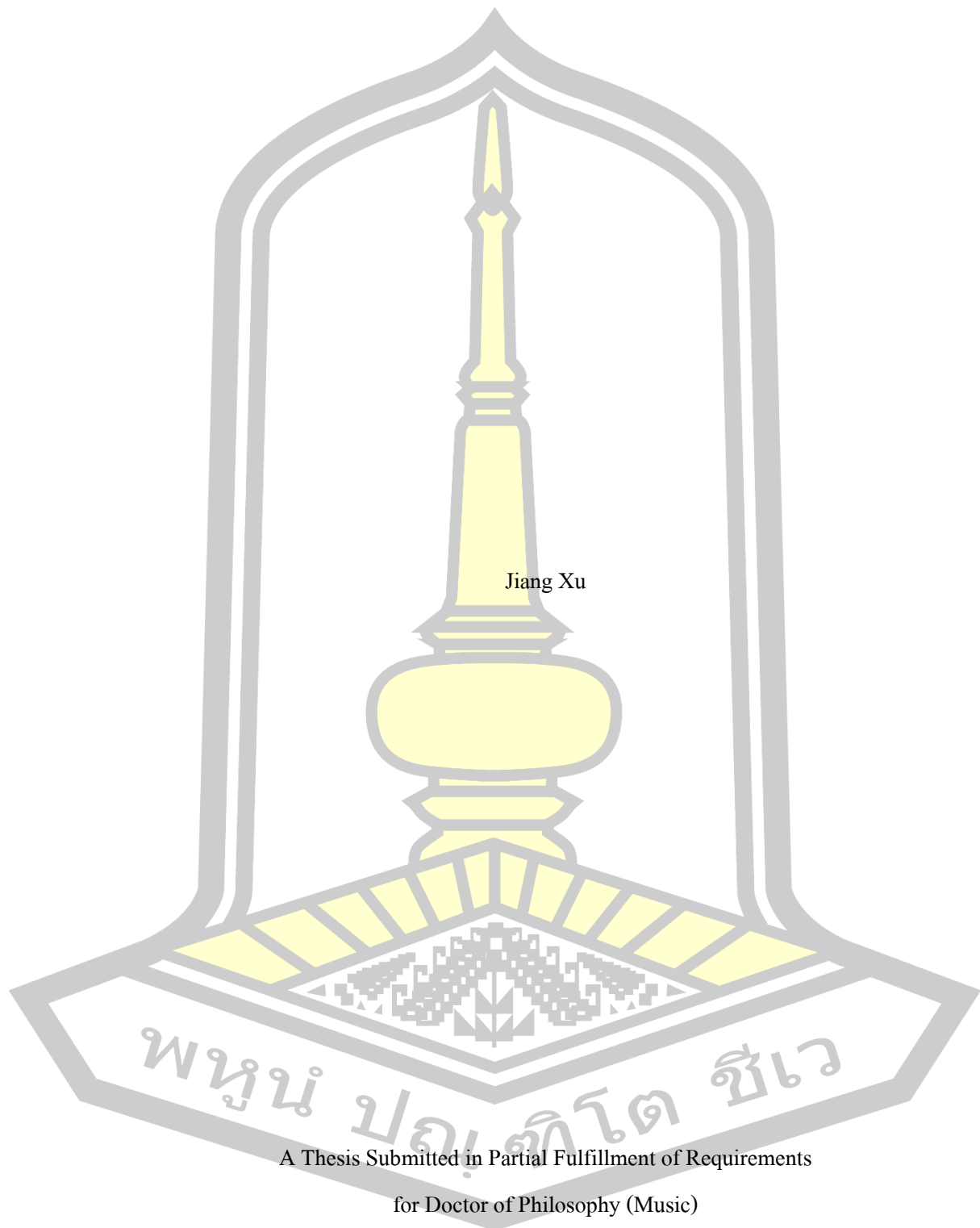
การศึกษาดนตรีเต๋านในเทือกเขา ไบ๋อัน ต.เจีย อ. ยู่หลิน จังหวัดชายซี ประเทศจีน



กรกฎาคม 2564

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Taoist Music in the Baiyun temple in Jia County, Yulin City, Shaanxi Province, China



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July 2021

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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 transminssion 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

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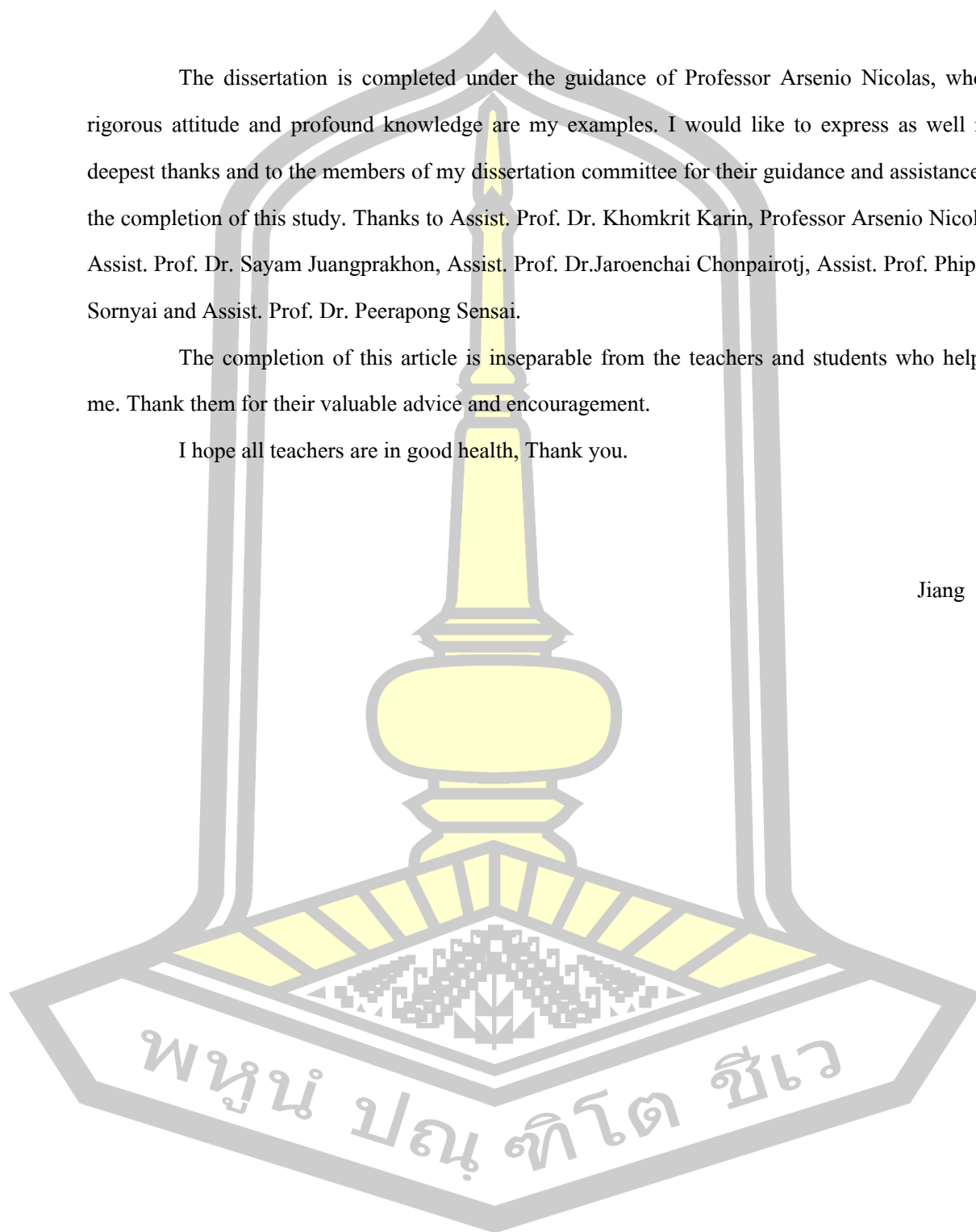
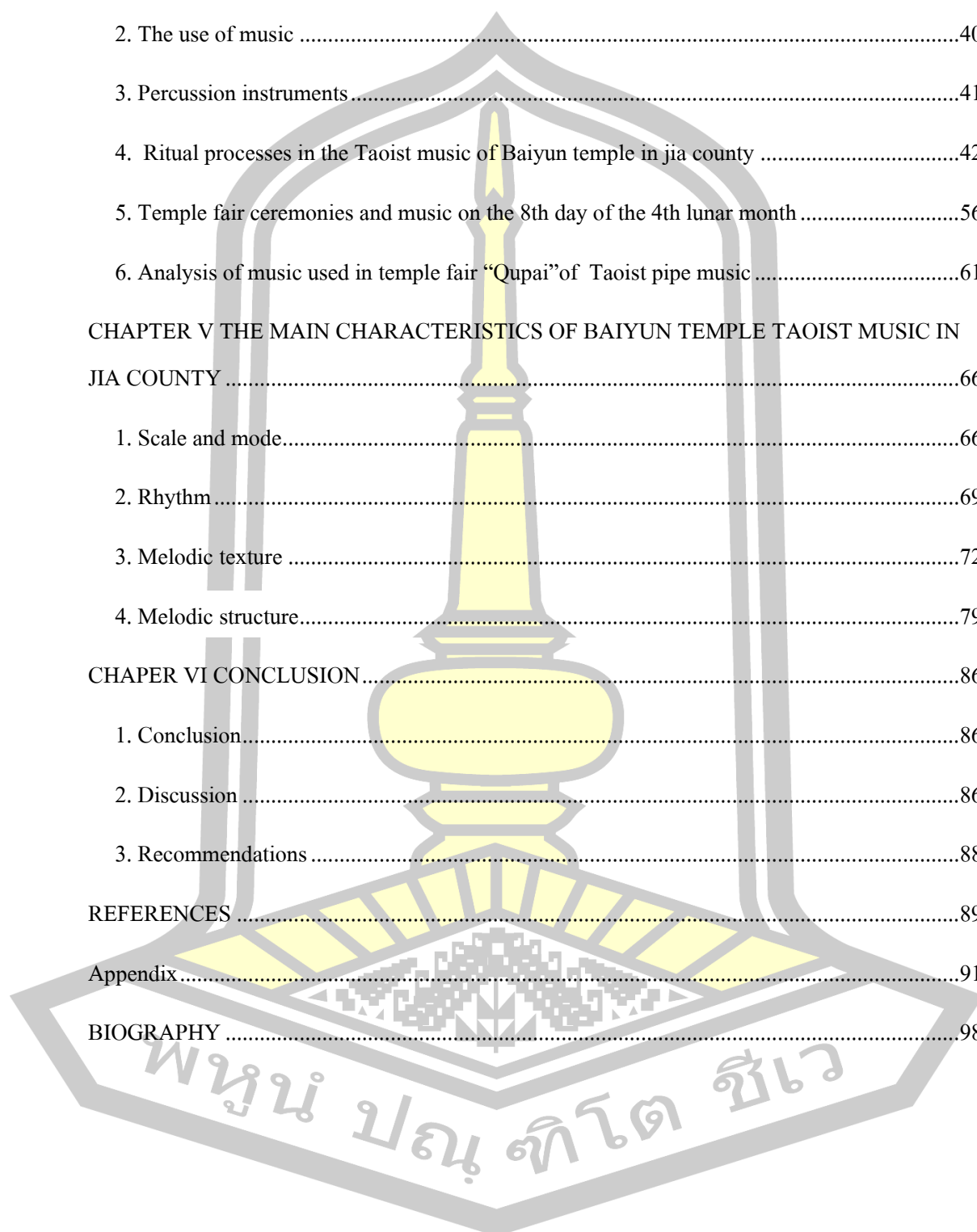


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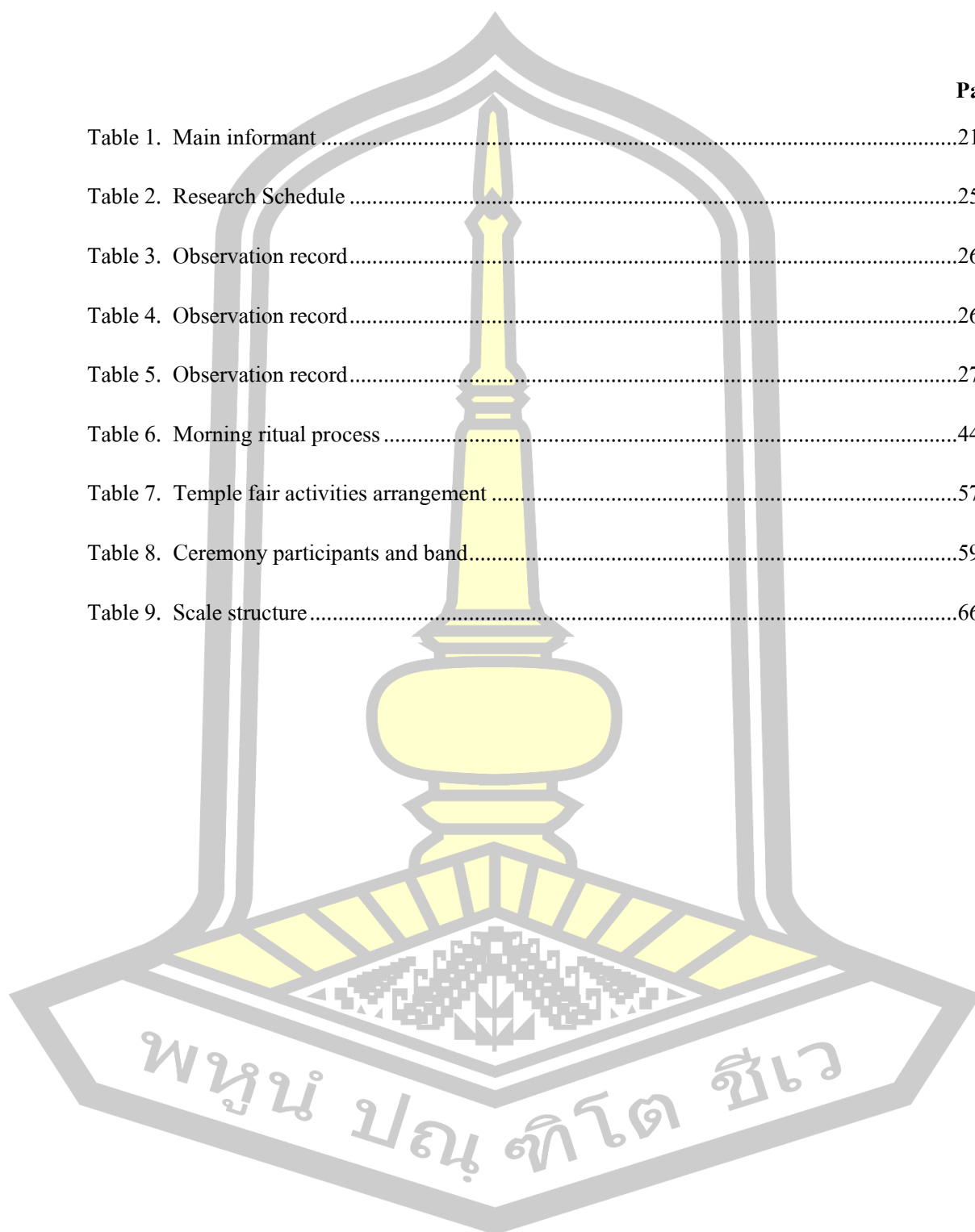
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CHAPTER I

INTRODUCTION

1. Background

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.

2. Research Objectives

2.1 To investigate the use of musical instruments and describe the ritual processes of Taoist music in Baiyun temple, Jia county.

2.2 To analyze the main characteristics of Taoist music of Baiyun temple in Jia county.

2.3 To study the preservation and transmission of Taoist music of Baiyun temple in Jia county.

3. Research Questions

3.1 What are the main musical instruments used and the ritual processes in the Taoist music of Baiyun temple in Jia county.

3.2 What are the main characteristics of Taoist music of Baiyun temple in Jia county?

3.3 What are the means of preservation and transmission of Taoist music of Baiyun temple in Jia county?

4. Importance of Research

Through the research on Taoist music of Baiyun Temple in Jia County, This article hope to provide the data and materials of field work for scholars and experts who study Baiyun Temple Taoist music in the future, and contribute to the continued research, transmission and preservation of Baiyun Temple Taoist music.

5. Definition of Terms

5.1 Jia County

A county in Yulin City, Shaanxi Province, located in the west bank of the middle reaches of the Yellow River in the northeast of Shaanxi Province, southeast of Yulin City. It is located between $37^{\circ}41'47'' \sim 38^{\circ}23'34''$ north latitude, $110^{\circ}0'45'' \sim 110^{\circ}45'10''$ east longitude, 85 km north-south, 23.9 km wide from east to west, adjacent to Shanxi Lin County in the east. It is bordered by Mizhi County in the west, Wubao County in the south, Shenmu County in the north, Suide County in the southwest and Yuyang District in the northwest. Jurisdiction over 12 towns and 1 street, the county area of 2,144 square kilometers, 43,000 hectares of arable land, the county's registered population of 269,700 (2017). (<https://baike.so.com/doc/5418000-5656158.html>)

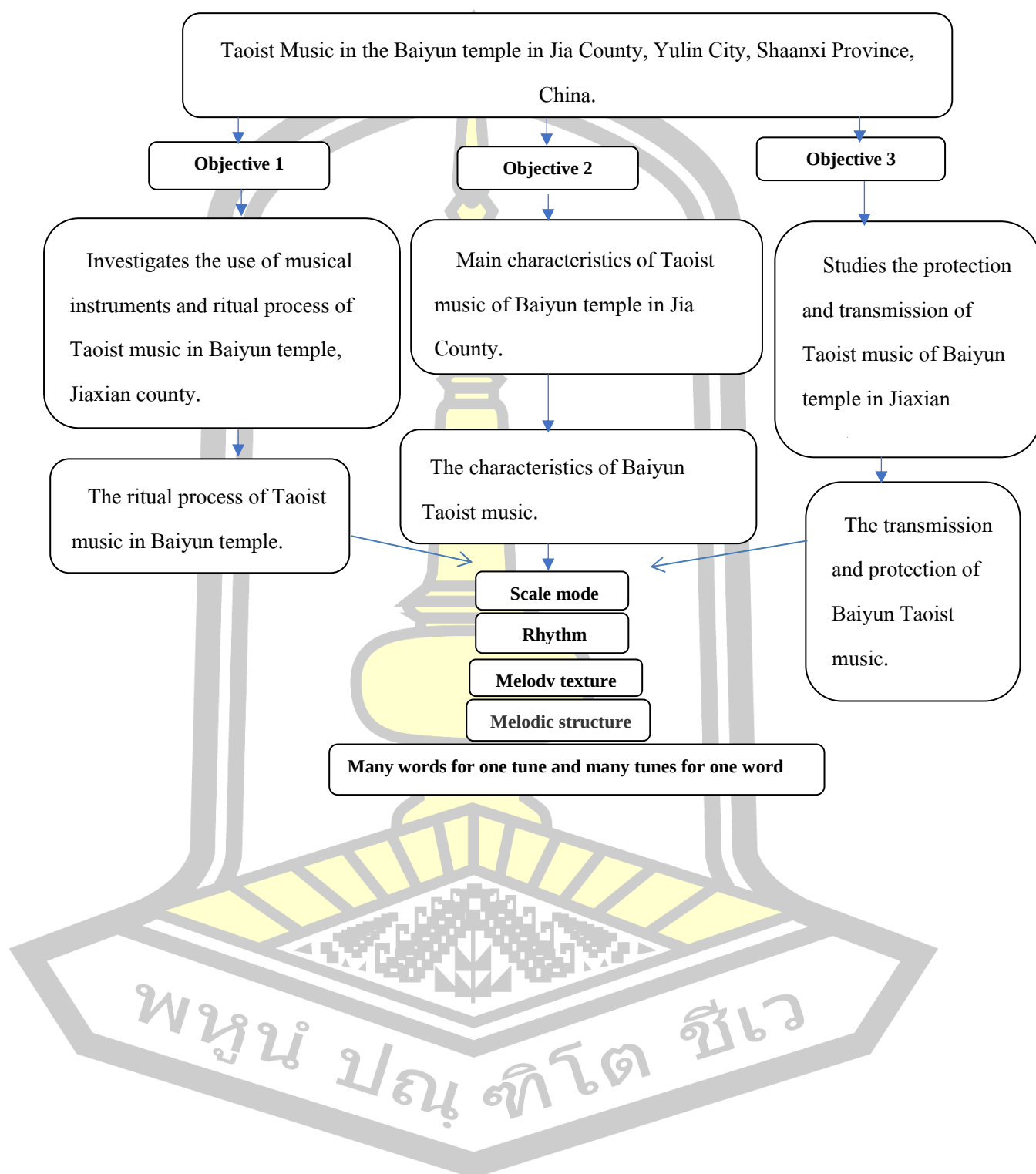
5.2 Taoism

Taoism is a Chinese native religion. It is based on the Taoist thought of the Lao zi. It was founded by Zhang Daoling and has a history of nearly 1800 years. taoist temple is the main activity of Taoist priest. (<https://baike.so.com/doc/5418000-5656158.html>)

5.3 Baiyun temple Taoist Music

Shaanxi Intangible Cultural Heritage, National Intangible Cultural Heritage, and Traditional Folk Music. Baiyun temple Taoist Music consists of three parts: Taoist classic music, wind and percussion. It is the most folk style of the four major schools of Taoist music. Baiyun Mountain Taoist music is based on Beijing Baiyun temple “Quan zhen taoist” music, combined with local folk songs and Chinese traditional operas. It is known as “Immortal music and Baiyun Holy Land”. (<https://baike.so.com/doc/5418000-5656158.html>)

6. Conceptual Framework



CHAPTER II

LITERATURE REVIEW

1. Introduction

Taoism is a native Chinese religion with a history of nearly 1800 years and a broad mass base. Taoism relies on Laozi's (老子) philosophical thinking as the main basis, stressing that immortality is not old, and that the spells are used to drive ghosts. The Taoist culture is very rich, mainly in the following aspects: (<https://www.baidu.com/>)

1.1 Taoist theology

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. (<https://www.baidu.com/>)

1.2 Taoist ethics

The ethical and moral thoughts of Taoism are reflected in the canons and precepts of Taoism. 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. On the one hand, Taoism guides people to consciously abide by ethics and morality with long-formed illusions of Taoist immortal; on the other hand, it uses the punishment of human beings to force people to obey ethics. The combination of guidance and intimidation

makes its moral and ethical norms more influential in society. Make Taoist ethics and morality more concentrated, more systematic and more popular. (<https://www.baidu.com/>)

1.3 Taoist philosophy

In the past, Taoism was considered to be a low-level popular folk religion, with only some spells, rituals and music close to witchcraft. But now, most scholars believe that Taoism has philosophical content. Taoist philosophy serves its doctrine and is the ideological and theoretical basis of its doctrine. In other words, the philosophical argument for Taoist doctrine is Taoist philosophy. 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. These contents are the basic scope and components of Taoist philosophy. Among them, the immortal will not die. The theory is the center of Taoist philosophy. The existence of the immortal and the human beings can become immortal gods. Never die is the basic proposition. It is a demonstration of whether human beings can become immortal. How can they become immortal is a Taoist ideology the most important part of it. (<https://www.baidu.com/>)

1.4 Taoist refining magic of immortality

The magic of Taoist refining of elixir is an important spell of Taoism, including "external elixir" (外丹 wai dan) and "internal elixir" (内丹 nei dan). "External elixir" is made by using sand, lead, mercury and sulfur as main raw materials in combination with other drugs, and using "flying" (飞 fei) and "pumping" (抽 chou) methods to refine it in order to obtain longevity. Become a medicine for immortals. Because it is believed that taking foreign medicines can produce long sensations, the ancient Chinese Taoists will invest their lives in refining. Although taking "external elixir" can not last forever, it unexpectedly promoted the development of ancient Chinese medicine. With the gradual decline of the "external elixir" spell, it is replaced by the "internal elixir" that exercises the internal and external bodies of the human body. It has a great influence on the later Chinese "Qi gong" (气功 : A form of Chinese Kungfu that can be used to treat diseases). (<https://www.baidu.com/>)

1.5 Taoist medicine

At the time of Taoism, Taoism used medicine as a tool for its mission. Moreover, with the establishment of the Taoist theoretical system during the “WeiJin” Dynasties (C.E. 220-589), Taoists regarded medicine as an important auxiliary means and necessary knowledge for the pursuit of immortality. The Taoist medicine "The Tao (道 dao) is natural development" is a theoretical guide, and gradually developed into a human medical thought with Taoist characteristics. After long-term medical practice activities, experts in Taoist medicine have accumulated rich medical experience, and invented and innovated a variety of Taoist medical methods that can strengthen the body and prolong life. (<https://www.baidu.com/>)

1.6 Taoist literature and art

Taoist literature and art is a variety of literary and artistic works that promote the teachings of Taoism and reflect their religious life. Literature and art can expand the social influence of Taoism, and the Taoist immortal belief also has a huge impact on the development of Chinese literature and art. In the Taoist classics, not only do some Taoist classics themselves are literary works, music in Taoism, palace architecture, calligraphy, sculpture, etc., but also have high artistic value. Among the literary and artistic works in China, there are also many works on the theme of Taoism and immortals. This phenomenon also illustrates the close relationship between Taoism and literature and art. (<https://www.baidu.com/>)

Of course, the Taoist culture is not limited to these six parts. If you study more deeply, you will find the richness of Taoist culture.

1.7 Taoist music

Taoist music appeared in the “WeiJin” Dynasties (C.E. 420-589). It is to celebrate the birth of the immortals, pray for the blessings of the immortals, drive away the demons and comfort the souls of the people and other musicals used in Taoist ceremonies. (<https://www.baidu.com/>)

The Tang (C.E. 618 – 907) Dynasty was one of the heydays of Taoist music development. Before the Tang Dynasty, Taoist music was only percussion instruments such as sell, qing (磬: an ancient Chinese percussion instrument.) and drum. In the Tang Dynasty, wind instruments and plucked instruments were added. The emperor at the time not only personally

wrote Taoist music, but also ordered the officials responsible for music in the palace to write Taoist music. Used to commemorate Lao Zi (老子). (<https://www.baidu.com/>)

The Song (C.E. 960 - 1279) Dynasty was another important period in the development of Tao music. At that time, the emperor believed in Taoism and added Silk and bamboo music to Taoist music. The earliest Taoist music collection in China, "Yuyin Fashi", was compiled during the Song Dynasty. (<https://www.baidu.com/>)

In Yuan (C.E. 1271 - 1368) Dynasty, there were two schools of Taoism, Quanzhen school and Zhengyi School, and two different styles of Taoist music. The Quanzhen school values austerities, so the music style is mostly quiet; the Zhengyi school values rituals and Mantras, and the music style is grand. (<https://www.baidu.com/>)

In the early Ming (C.E. 1368 - 1644) Dynasty, Emperor Zhu Yuanzhang set up a special institution to govern the national Taoism. The Taoist rituals and Taoist music were gradually standardized. During this period, many Taoist music were handed down. Provided valuable information for studying the music of the Ming Dynasty. (<https://www.baidu.com/>)

In the Qing (C.E. 1636 - 1912) Dynasty, the old system of the Ming (C.E. 1368 - 1644) Dynasty was basically used in the management of Taoist music. During this period, Taoist music and folk music were widely integrated, forming different styles of Taoist music styles. Taoist music has embarked on a path of diversification, regionalization and secularization. (<https://www.baidu.com/>)

Shaanxi Jia County Baiyun temple was founded in the thirty-three years of the Wanli Period of the Ming Dynasty (C.E. 1605). It was rebuilt and rebuilt in the second year of the Qing Dynasty (C.E. 1724). It has a history of more than 400 years. It is a famous Taoist mountain in China and a national key cultural relics protection unit. The Taoist music of Jia County Baiyun temple is also characterized by its unique local characteristics and has attracted the attention of many scholars and experts. It has been listed as a "National Intangible Cultural Heritage". (<https://www.baidu.com/>)

Therefore, studying and protecting the Taoist music of Baiyun temple in Jia County is of great significance to the development of Chinese traditional culture and Taoist culture.

The study of Taoist music began in the 1940s and 1960s. The initial research began in Hunan and Suzhou. In the mid and late 1970s, Taoist music research began in Shanghai and

Hubei. Influenced by the "Cultural Revolution" from May 1966 to October 1976, the organization and research work of Taoist music was interrupted until the end of the "Cultural Revolution", and the research and organization of Taoist music began again. (<https://www.baidu.com/>)

In the early 1980s, the government began to pay great attention to and support the protection and development of folk literature and art. In 1979, the work of the "Chinese National Folk Literature and Art Integration Book" was officially started. Zhou Weizhi, Lu ji, li ling, sun shen, wu xiaobang, zhang geng, zhong jingwen, jia zhi, ma xueliang, Luo Yang and other experts and scholars served as the director of the general editorial committee and the chief editor of the annals of each department. National folk music of collect and organize nationwide underway (including and collection of Taoist music), the eighty experts and scholars study of Taoist music has a certain achievement, more is representative of the Chinese university of Hong Kong music department professor Cao this smelting initiated and hosted by "Chinese traditional ritual music research plan". This project combined with a number of experts and scholars in related fields to systematically analyze and study some traditional Taoist rituals music that were well preserved in history, which laid a foundation for later understanding and research of Taoist music. (<https://www.baidu.com/>)

2. A Summary of Taoist Music Research

The author classified and summarized the important articles and literatures related to Taoist music from the late 1950s to October 2019 through searching online (wanfang, cnki and other databases) and collecting relevant literatures. I found 14 articles, 2 monographs, 214 related papers, 58 monographs and essays on Taoism music in Baiyun temple, Jia county. According to the research object and content, the author divided these materials into three categories: overview study, Taoist rites and music study and individual case study.

There are 83 articles in the overview class. Most of these materials are studied from the perspective of the function, history, development and influence of Taoist music. There are 103 researches on Taoist ritual music. Most of these materials are summarized and analyzed from the perspective of aesthetics and music anthropology. There are 40 case studies, most of which are for the analysis of Taoist music in different Taoist temples. The following is a brief introduction to the main materials.

2.1 Overview of related literature

“Music and rituals of early Taoism” (早期道教的音乐与仪轨, zao qi dao jiao de yin yue yu yi gui) (Wang Xiaodun, 1994) made a detailed study on the origin and ritualization process of music in Taoism during wei, jin (C.E.220 - 420) and southern and northern dynasties, and proposed that "music in early Taoism could be regarded as the product of fairy Taoism's worship of folk ghosts and gods and the transformation of folk Taoism". "Worship gods and entertain people on the function of Taoist instrument music" (敬神娱人——试论道教科仪音乐的功能, jin shen yu ren shi lun dao jiao ke yi yin yue de gong neng) (Mao Jizeng, 1991: p48 - p52) mainly discusses Taoist music's "worship fairys" and "entertainment function".

Zhao Guangqiang's master's thesis, research on the development of Taoist “qupai” music (道教曲牌音乐发展研究, dao jiao qu pai yin yue fa zhan yan jiu) (Zhao guangqiang,2010), analyzes the characteristics of Taoist music in different periods from the perspective of the historical development of Taoism. “On the practical understanding of the connotation of Taoist music” (关于道教音乐内涵的实用性的理解, guan yu dao jiao yin yue nei han de shi yong xing de li jie) (Yang Xiaoxun (1999: p6-p8) discusses the different understanding and understanding of Taoist music from the perspective of musicology as "insider" and "outsider".

The monograph, Daoism Musicology, (道教音乐学, dao jiao yin yue xue) (Pu Hengqiang, 2013) 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" (道教南传及其影响, dao jiao nan chuan ji qi ying xiang) (Wang Liying's 2004 doctoral dissertation), "the origin and development of Taoism music in China" (中国道教音乐的产生和发展, zhong guo dao jiao yin yue de chan sheng he fa zhan) (Zhou Zhenxi, 1994) (Zhou Hong, 2005: p153 - p154), Taoist music development and Musical Instruments " (道教音乐发展与乐器关系考略, dao jiao yin yue fa zhan yu yue qi guan xi kao lue) (Zheng xiaohong, Geng jiPeng, 2013), Classification and hierarchy of Taoist music (论道教音乐种类及其层次划分, lun dao jiao yin yue zhong lei ji qi ceng ci hua fen) (Liu H, 1993) (Liu hong, 1992)," the evolution of the Taoist music and its branch instrument function " (道教音乐及其科仪功能的演化, dao jiao yin yue ji qi ke yi gong neng de yan

hua) (Qian jianming, 2000)," the Taoist ritual music sings of the structure and its cultural connotation in movement of Lv Chang (道教仪式音乐中吟唱调的结构及其文化内涵初探,dao jiao yi shi yin yue zhong yin chang diao de jie gou ji qi wen hua nei han chu tan) (Chen Yu, 2011) (Lu Chang, 2011), The system and style of Taoist ritual music (道教仪式音乐的体系及其风格特征, dao jiao yi shi yin yue de ti xi ji qi feng ge te zheng) (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" (道乐论：道教仪式的信仰，行为，音声三元理论结构研究， dao yue lun : dao jiao yi shi de xin yang, xing wei, yin sheng san yuan li lun jie gou yan jiu) (L. H. Cao Benye, 2003) (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 (中国道教音乐史略, zhong guo dao jiao yin yue shi lue) (Li Baojie, 2013) edited by Liu hong describes the development process of Taoist music. Shi xinmin's religious music volume (宗教音乐卷·道教音乐, zong jiao yin yue juan•dao jiao yin yue), (Tian Yaonong, 2005) (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.

In general, these studies are about the historical development of Taoist music, music features, cultural values and other aspects, but do not make in-depth investigation and research on any specific Taoist temple.

2.2 Study on Taoist ritual music

The two schools of Taoism in China are Quanzhen school and Zhengyi school, both of which belong to the Taoist system and are based on the philosophical theory of Lao zi. However, the form and style of music are different. The following is the case study of Taoism music listed by the author. Taoist music system and its genre characteristics palace view music of "Zhengyi school" and "Quanzhen "school (道教音乐体系及其流派特征——正一派与全真派的宫观音乐, dao jiao yin yue ti xi ji qi liu pai te zheng -zheng yi pai yu quan zhen pai de gong guan yin yue) (Liu H, 2003), the paper mainly describes the two concepts of Taoist music system and

Taoist music school, and studies the formation and characteristics of the two major schools. Two other articles of Liu Hong, "on the morphological characteristics of Quanzhen Taoist music" (part I) (论全真派道教音乐的形态特征, *lun quan zhen pai dao jiao yin yue de xing tai te zhen shang*) (Liu H, 1993) and "on the morphological characteristics of Quanzhen Taoist music" (part II) (论全真派道教音乐的形态特征, *lun quan zhen pai dao jiao yin yue de xing tai te zhen xia*) (Liu H, 1993), discussed the music style and characteristics of Quanzhen Taoist music, as well as its structural morphology and Taoist techniques. The Quanzhen Daoism "shi fang rhyme" music remains " (全真道十方经韵音乐的遗存, *quan zhen dao shi fang jin yun yin yue de yi cun*) (Tsao Penyeh, 1989) (Gan Shaocheng, 1988), the Quanzhen Daoism musics -" shi fang rhyme "spread" (全真道曲——十方韵的流传, *quan zhen dao qu -shi fang yun de liu chuan*) (S. X. Cao Benye, 1991) (Gan S.C, 1991), two articles on "Quanzhen Daoism" formation, spread and development of music, music tracks made a detailed introduction, although in the process of the spread of Taoist thought, the environment will be affected by local language, customs, habits and the influence of the external factors, such as music, but the Taoism music of Quanzhen Daoism has remained a good original form. "Jingxi Temple" Temple Fair and "Yu Huang Temple" Taoist Music ("京西幡"庙会与"玉皇庙"道教音乐, "jin xi fan" miao hui yu "yu huang miao" dao jiao yin yue) (Beijing Folk Literature and Art Association, 2011), the author participated in the temple fair for ten consecutive years from 1981-1990, and made a complete record of the music played by the temple fair. "Study Zhengyi School and Quanzhen School Taoist Music" (正一与全真派道教音乐的现状研究, *zhen yi yu quan zhen pai dao jiao yin yue de xian zhuang yan jiu*) (Baiyunguan Taoist Democratic Management Committee, 2007) (Hu Jun 2007) gives a detailed introduction to the Zhengyi School and the Quanzhen School, and analyzes the Taoist music of the two schools, so that readers can fully understand the two schools of Taoism. The characteristics of music. Mr. Cao Benye's article on the history of Hong Kong's Quanzhen Taoist, the ritual host, the ceremonial host's training process, instrumental music, in the article "The Beginning of Hong Kong Taoist Truth Ceremony Music" (香港道教全真派仪式音乐初述, *xiang gang dao jiao quan zhen pai yi shi yin yue chu shu*) (Alan Kagan, 1985) (Cao Benye, 1989) Seven aspects of vocal music and rituals, religious music and folk music were introduced.

Most of these materials are researches on Quanzhen Taoism music, involving the history of Quanzhen Taoism music, the evolution of schools, the development of music style, and the particularity of quanzhen rhyme and local rhyme in quanzhen Taoism music. These materials are of great significance for understanding quanzhen Taoism music.

2.3 Case study

Master's thesis "Study on the Multi-Sounds of Taoist Music - In the ritual music of two Taoist temples as an example. " (道教音乐多声现象研究——以两个道观的仪式音乐为例, dao jiao yin yue duo sheng xian xiang yan jiu -yi liang ge dao guan de yi shi yin yue wei li) (Liu qiong, 2011), the author discusses Wuchang Changchun taoist temple "Yu huang biao" music instrument music set and Shanghai Baiyun taoist temple "Chan deng" section The instrumental music set is the research object, and the multi - voice music of these two sets of music is studied. Among them, the multi-voice music of Wuchang Changchun taoist temple is the most representative of Quanzhen school, and the multi-voice music of Shanghai Baiyun school is the most representative. "Taishan Bixia, Taoist Music Research" (泰山碧霞祠道教音乐研究 ,tai shan bi xia ci dao jiao yin yue yan jiu) (Xu yaqi ,2011 Master Thesis) introduces the historical origin and cultural background of Taishan Taoist music from three aspects: Taishan belief and Taishan Taoism. The author of the paper passes the field investigation, from the ceremony and music. It finds its music function and interaction law, and analyzes the music of the rhyme and instrumental music. It believes that the music form of Taishan Taoism reflects the characteristics and laws of traditional Chinese music language.

Master's thesis "Study on the Taoist ritual music of Shenyang Peng ying taoist temple " (沈阳蓬瀛宫道教仪式音乐研究, shen yang peng yin gong dao jiao yi shi yin yue yan jiu) (Hu Jun, 2014) (Zhao nan, 2014), the author made a comprehensive investigation on the historical background, ritual process, the use of the new rhyme in the northeast of the ritual music, basic characteristics and transmission of the Peng ying Taoist Temple in Shenyang. "Dai Temple, Dongyue Temple Fair uses music related issues" (岱庙、东岳庙会用乐的相关问题,dai miao, dong yue miao hui yong yue xiang guan wen ti) (Li Baojie, 2013) (Xiang Yang 2013), the author compares the music scores of the late Qing Dynasty Taoist music collected in the Dai Temple with the Taoist music forms in other places, and believes that the Dongyue Temple sacrifices in the wind music The combination and the use of music are representative. The

musical scores of the Ming and Qing Dynasties in the Dai Temple collection have very important academic research value.

Such research basically deals with the Taoist music in the Taoist rituals, as well as the study of transmission and history. There is no in-depth study and analysis from the music ontology. Such research basically stays in the Taoist music in the Taoist rituals, as well as the study of transmission and history. There is no in-depth study and analysis from the music ontology.

The materials directly related to this study are: He Jun, Fan Zhaoming, Li Shigong of the Xi'an Branch of the Chinese Musicians Association in 1958 collected and organized the Taoist music scores of the Baiyun Temple in Jia County, and recorded the Baiyun Taoist Eight in Jia County. It recorded 8 sets of Taoist classics and 27 pieces of wind instruments in Baiyun temple, jia county. Recorded 8 sets of Taoist rhymes of Baiyun temple in Jia County and 27 sets of wind music, providing information for the future study of music ontology. Mr. Li Zhanzhou's "Baiyun Temple" and "Introduction to Shaanxi Baixian Baidao Taoist Music" (白云山庙观,陕西佳县白云观道教音乐简介, bai yun mountain temple guan,shan xi jia xian bai yun temple dao jiao yin yue jian jie)(Li Zhanzhou, 1980s), both articles only gave a brief introduction to the Taoist music of Jiaxian Baiyun temple, without music Analytical research from the angle.

The 13th volume of the "Chinese Traditional Ritual Music Research Project Series", published in 1999 by Taiwan Xinwenfeng Publishing Company, Yuan Jingfang, Li Shibin, Shen Feixue, "Jiaxian Baiyun temple Taoist Ceremony Music Research" (佳县白云观道教科仪音乐研究, jia xian bai yun temple dao jiao ke yi yin yue yan jiu) (Yuan Jingfang, 1999) (Yuan Jingfang, Li Shibin, Shen Feixue 1999), a comprehensive combing and music scores for Baiyun temple Taoist music, divided into two parts: theoretical research and music composition. It not only discusses the history of Taoist temple, the genre and management system, but also analyzes the characteristics of Taoist music in Baiyun temple from the perspective of music, musical instruments, band system, etc. In addition, it also records the part of the ritual process of Baiyun temple Taoism. The music score section recorded 78 Taoist rhyme, 52 wind music, and 28 percussion. In 2010, Zhang Minggui and Kang Zhigong narrated, Shen Feixue collected and collected the "Baiyun Mountain Taoist Music"(白云山道教音乐, bai yun shan dao jiao yin yue) (Zhang Minggui and Kang Zhigong said that Shen Feixue collected and organized, 2010). The

book is divided into two parts. The first part states the Baiyun temple Taoist music. Geographical environment, historical origins; the basic content of Taoist music in Baiyun temple; the transmission and protection of musical instruments and band systems, playing genres, and Taoist music of Baiyun temple.

The second part contains the Taoist classic rhythm of Baiyun temple Taoist music and the music of the musical instrument “qupai” and percussion music score. The number of scores included in the book is very large, providing a large amount of music scores for later researchers. In the master's thesis "Investigation and Study on the Music Fields of Baiyun Temple Taoist Music in Jia County, Shaanxi Province" (陕西省佳县白云观道教音乐田野考察与研究, shan xi sheng jia xian bai yun guan dao jiao yin yue tian ye kao cha yan jiu) (Marterre Buddy, 2018) (He feifei 2018), the field investigation was taken as the main means, and the Taoist music in the Baiyun temple ceremony in Jia County was analyzed and studied.

Master's thesis "Investigation on the Musical Phenomenon of Taoism in Baiyun Temple in Shan County, Shaanxi Province" (陕北佳县白云观道教音乐技术现象探究, shan bei jia xian bai yun dao guan dao jiao yin yue ji shu xian xiang tan jiu) (Liu H, 2010) (Li Xiaoning 2010), the author is the morphological characteristics, expression techniques, organizational forms and harmony in the music of Baiyun temple Taoist music from the perspective of music technology theory. Sexuality, polyphony, and other aspects of analysis and discussion. Another article by Li Xiaoning, "The Modern Musical Value of Taoist Music in Baiyun temple, Shaanxi Province" (陕北佳县白云观道教音乐的现代音乐价值, shan bei jia xian bai yun dao guan yin yue de xian dai yin yue jia zhi) (Li X.N, 2009) analyzes the academic value, aesthetic value, tourism value and educational value of Baiyun temple Taoist music from the perspective of aesthetics.

2.4 English Literature

Judith Boltz (1985). *Neumatic Notation in the Taoist Canon and Performance Practice Today*. Proceedings of the International Symposium on Taoist ritual music of the Chinese University of Hong Kong.

This article mainly introduces the relationship between Taoist Rites and Taoist music.

Micheal Saso (1985). *The Su-chi Ritual: Musical Score and Video Tape with the An Ling-pao chen wen and the Shou chen-wen Dance Sequence*. Proceedings of the International Symposium on Taoist ritual music of the Chinese University of Hong Kong

This article mainly introduces the Taoist music in Taoist rituals, as well as the analysis of Taoist music score.

Alan Kagan (1985). *Eight Immortals Longevity Blessings: Symbol and Ritual Perspectives of the Music*. Proceedings of the International Symposium on Taoist ritual music of the Chinese University of Hong Kong.

This article mainly talks about the importance of Taoist music in Taoist rituals.

Tsao Penyeh (1989). *Taoist Ritual Music of the Yu-lan Pen-hui Feeding the Hungry Ghosts Festival in HongKong* Taoist Temple Hong Kong: Hai Feng Publishing.

This article records the music of Taoist Rites in Yu Lan pen Hui, Hong Kong. (detailed field work has been carried out for bands, musical instruments, ceremonies, etc.)

These articles are all ethnomusicologists' research from the perspective of "ritual music".

3. Summary and thoughts

The above survey on Taoist music in Baiyun temple of Jia County is mainly focused on music scores, music score analysis and ritual processes. There is no detailed study on the local elements of Taoist music and the relationship with the masses.

This study aims to provide a comprehensive study of the history, ritual process, music structure, music ensemble system, local elements and relationship with the masses of Taoism music in Baiyun temple of Jia County, and the development and of Taoist music in Baiyun temple of Jia County. It also puts forward suggestions and solutions for the protection and development of Taoist music in Baiyun temple of Jia county. As a doctoral student, I hope my research can play a certain role in the development of Taoist music in China.

CHAPTER III

RESEARCH METHODS

1. Research Scope

1.1 Content

Through the field investigation of Taoist music in Baiyun temple of Jia County, this dissertation discusses that the Taoist music of Baiyun temple is a kind of music that combines “Quan zhen school Taoist Music”, “Zheng yi school Taoist Music”, Buddhist music and folk music. This will use the research methods of musicology to analyze and study the role and characteristics of instrumental music, vocal music, music scores, Taoist rituals, Taoist rituals used in Taoist music, and Taoist music on the lives of the masses. The purpose is to make people through research. He has a more comprehensive understanding of the development and status quo of Taoist music in Jia County, and contributes to the of Taoist music in Baiyun temple.

1.2 Maps of Selected Places in this Study

1.2.1 Shaanxi province

Shaanxi province is located in northwest China, between $105^{\circ}29' \sim 111^{\circ}15'$ e and $31^{\circ}42' \sim 39^{\circ}35'$ n. It is about 880 kilometers long from north to south and 160 ~ 490 kilometers wide from east to west. Across the Yellow River and the Yangtze river, the province borders eight provinces and cities: shanxi, henan, hubei, sichuan, gansu, ningxia, Inner Mongolia and chongqing. (<https://www.baidu.com/>)



Figure 1 Map of China

Source: <https://www.google.com/maps/>, accessed June 21, 2020

1.2.2 Yulin City

Yulin city is located in the most northern part of shaanxi province. It is adjacent to Gansu and Ningxia in the west and Inner Mongolia in the north. Geographic coordinates: $36^{\circ}57' \sim 39^{\circ}35' \text{ n}$, $107^{\circ}28' \sim 111^{\circ}15' \text{ e}$. Yulin is 309 kilometers long from east to west and 295 kilometers wide from north to south, covering a total area of 43,578 square kilometers, accounting for about 21% of Shaanxi province. (<https://www.baidu.com/>)



Figure 2 Map of Shaanxi Province

Source: <https://www.google.com/maps/>, accessed June 21, 2020

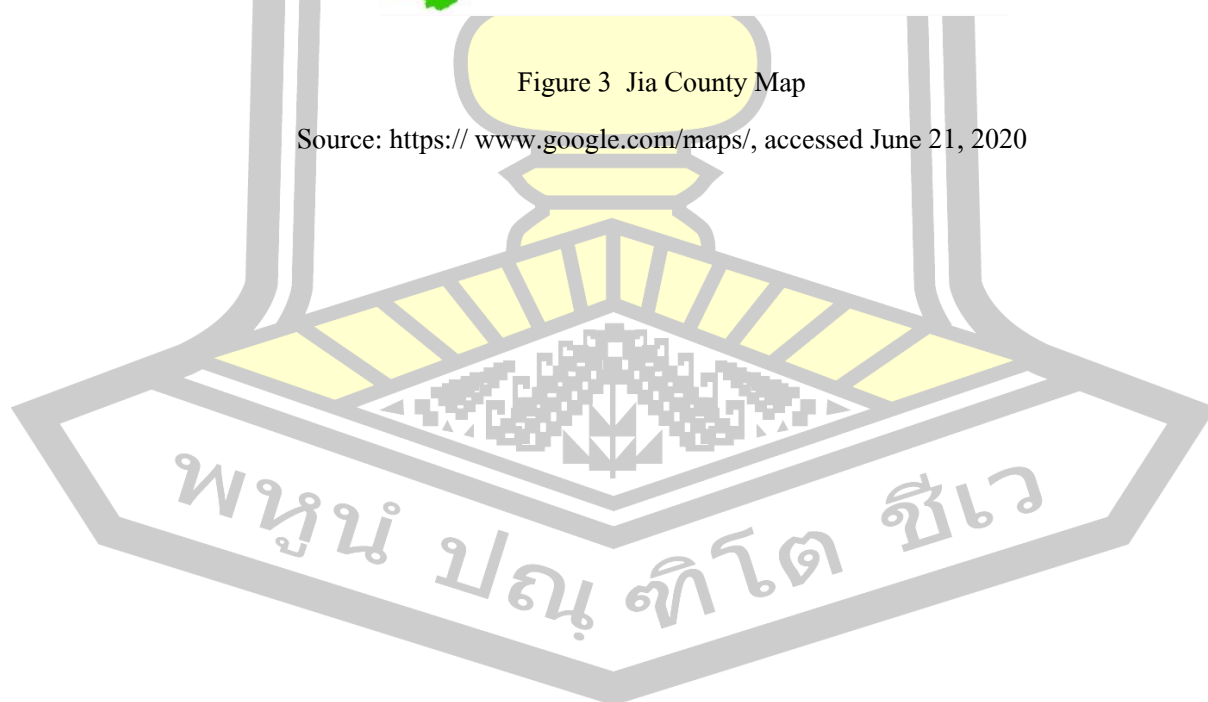
1.2.3 Jia County

Jia county is located in the west bank of the middle reaches of the Yellow River in the northeast of Shaanxi Province, southeast of Yulin City, southeast of the “Mao wu su” Desert. The east is adjacent to the Yellow River in Linxian County, the west is bordered by Mizhi County, the south is adjacent to Wubao County, the north is adjacent to Shenmu County, the southwest is adjacent to Jingde County, and the northwest is adjacent to Yuyang District. There are 20 townships with an area of 2, 144 square kilometers. (<https://www.baidu.com/>)



Figure 3 Jia County Map

Source: [https:// www.google.com/maps/](https://www.google.com/maps/), accessed June 21, 2020



1.3 The historical background of the Baiyun temple

1.3.1 Baiyun temple



Figure 4 Baiyun temple

Source: [https:// www.baidu.com/maps/](https://www.baidu.com/maps/), accessed June 21, 2020

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 (双龙岭) 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 transmission 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. (<https://www.baidu.com/>)

1.3.2 Baiyun temple Road Taoist music



Figure 5 Baiyun temple Taoist Ceremony Music

Source: [https:// www.baidu.com/maps/](https://www.baidu.com/maps/), accessed June 21, 2020

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. (<https://www.baidu.com/>)

1.4 Research methods

1.4.1 Document analysis method

The author collected and analyzed the related literatures, papers, history and music scores, and classified and summarized the data, and extracted the useful data and materials.

1.4.2 Fieldwork method

Go to the field sites to interview the Taoist music in the recording ceremony, and obtain audio, images, music scores and text materials. Through interviews with Taoist music bands, Taoist music experts, and historians, we can understand the Taoist culture, the instruments used in Taoist ritual music, the band system, performance characteristics, etc., and provide rich information and theoretical basis for the research of the thesis.

1.5. Informants

According to the research objectives of this paper, 4 Taoist music experts, 3 Taoist music experts and 10 temple devotees were interviewed. The following is an introduction to the informants.

1.5.1 Main informant

Table 1. Main informant

Name	Gender	Position	Age
Shen feixue	male	Baiyun temple Taoist Music Research Expert	73
Zhang zhipeng	male	Baiyun Temple Director of the management committee	60
Feng yinxiong	male	Beijing Dongyue Temple Taoist music leader	30

Name	Telephone number	Address
Sheng feixue	13892250228	Cultural District, Yuyang District, Yulin City, Shaanxi
Zhang zhipeng	13892250296	Baiyun Mountain, Baiyun temple, Jia County, Shaanxi Province
Feng yinxiong	15501191615	Beijing Dongyue Temple



Figure 6 On the left side of the picture is Teacher Shen feixue.

Photo: Jiang Xu. China City 2019.

Shen Feixue, born on January 4, 1946, is a native of Jia County, Shaanxi Province. Member of the Chinese National Folk Dance Theory Research Association, member of the Shaanxi Provincial Musicians Association, and Baiyun temple Taoist Music Research Expert.

He graduated from the Normal School of Suide County, Shaanxi Province in 1968. He graduated from the Xi'an Conservatory of Music in 1971 and was the first music class of the middle school teacher class in Yulin District. He has worked as a primary and secondary school teacher, a composer and band member of the Cultural and Art Organization, a music professional in charge of the Cultural Center, and a text editor. He served as a member of the Standing Committee of the First, Second and Third Political Consultative Meetings of Jia County and Deputy Director of the Baiyun temple Administration of Jia County. 1993-2006 Deputy Director of the Standing Committee of Renjia County People's Congress.

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. He 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.

Shen feixue 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 instrumen. In 2010, Zhang Mingguai 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".





Figure 7 Zhang Zhipeng, Director of Taoism Management Committee of Baiyun temple, Jia County, Shaanxi Province

Photo: Jiang Xu. Shaanxi Province 2019.

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)



Figure 8 Beijing Dongyue Temple Taoist Music Band Manager - Feng yinxiong

Photo: Jiang Xu. China City 2019.

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)

1.6 Research Schedule

Table 2. Research Schedule

Duration of Time	Task
January - May 2019	Fieldwork, data collection, literature and articles
May - July 2019	Fieldwork
July-September 2019	Organizing literature
September - November 2019	Writing TS1、TS2
November-December 2019	Participate in the Baiyun temple Taoist Ceremony
January-March 2020	Draft writing

2. Research Process

2.1 Research Tools

Video recorders, cell phones, voice recorders, tuning forks, computers, sound measuring devices, rulers, notebooks, pens, and gifts for interviewers.

In order to better understand and record the Taoist music of Baiyun temple, the author produced an interview form and an observation form.

2.2 Data collection

2.2.1 Observation record

Table 3. Observation record

Observation record Main performance (singing) person	Mainly using musical instruments
Zhang zhipeng	<i>Sheng</i> (笙)
Ren bixiao	<i>Er bing zi</i> (二饼子)
Ma qiang	<i>Guan zi</i> (管子)
Liu xin	<i>Hai di zi</i> (海笛子)
Ma xiaogang	<i>Dangdang</i> (铛铛)
Ren yuzhou	<i>Drum</i> (鼓)
Ma zhiqiang	<i>Cymbal</i> (钹)
Hu xiaohe	<i>Mu yu</i> (木鱼)

Table 4. Observation record

Song name	Beat
“ <i>Cheng qing</i> ” musical sound	4/4
“ <i>Yu qing gao</i> ”	2/4
“ <i>Shang qing gao</i> ”	2/4
“ <i>Duan wang</i> ”	2/4
“ <i>Praise</i> ”	2/4

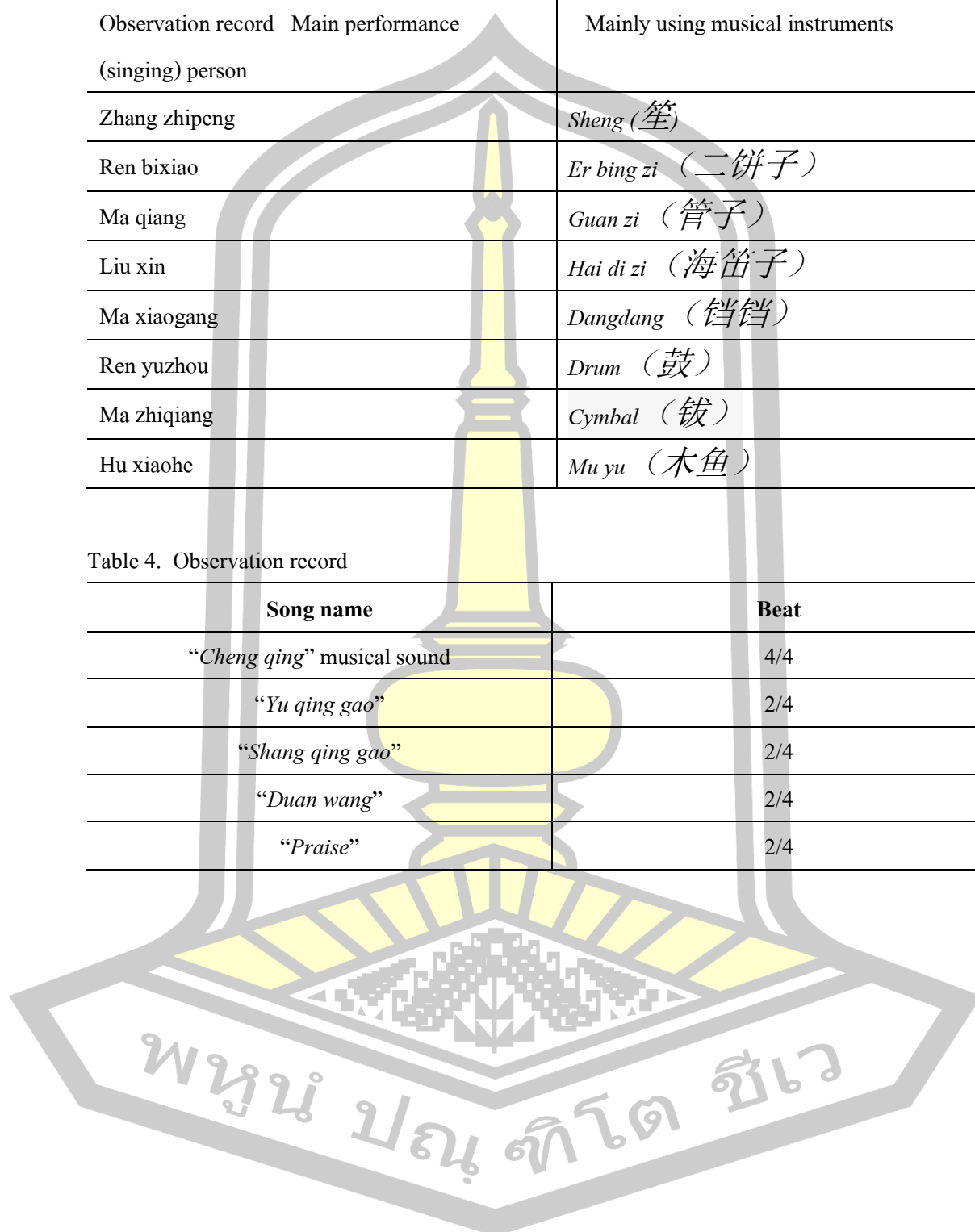


Table 5. Observation record

Instrument name	Accompany for Taoist music	Wind	Percussion
<i>Guan zi</i> (管子)	1	1	
<i>Hai di zi</i> (海笛子)	1	1	
<i>Sheng</i> (笙)	1-3	1	
<i>Drum</i> (鼓)	1	1	1
<i>Cymbal</i> (钹)	1	1	1
<i>Dangdang</i> (铛铛)	1	1	1
<i>Er bing zi</i> (二饼子)	1	1	
<i>Da nao</i> (大饶)	1		1
<i>Da bo</i> (大钹)	1		1
<i>Mu yu</i> (木鱼)	1		

2.3 Data management

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.

2.4 Data analysis

The author divides the records and collected information into five categories:

2.4.1 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.

2.4.2 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”.

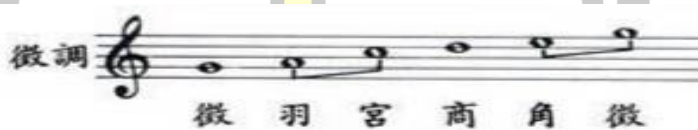
2.4.3 Ritual processes: Through the live video recording, recording and investigation of the Taoist ritual process in Baiyun temple, the author learned the close relationship between the Taoist rituals of Baiyun temple and Chinese traditional culture and the life of the masses.

2.4.4 Mode: The most commonly used Gong mode (宮), followed by Zhi mode (徵), Shang mode (商), Yu mode (羽) and Jiao mode (角) are not commonly used.

“Gong” mode is Chinese traditional mode



“Zhi” mode is Chinese traditional mode



“Shang” mode is Chinese traditional mode



“Yu” mode is Chinese traditional mode



“Jiao” mode is Chinese traditional mode



2.4.5 Beat: The most common is 2/4 beats, followed by 4/4 and 3/4 beats, 1/8 and 1/4 beats are only used in special performances.

2.5 Research results

Through the analysis of the literature and the field work, the author draws the following conclusions:

2.5.1 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.

2.5.2 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*” (二饼子).

2.5.3 Jia County Baiyun temple Taoist music has strict ritual norms. The music and instruments used in the ceremonial activities have fixed modes.

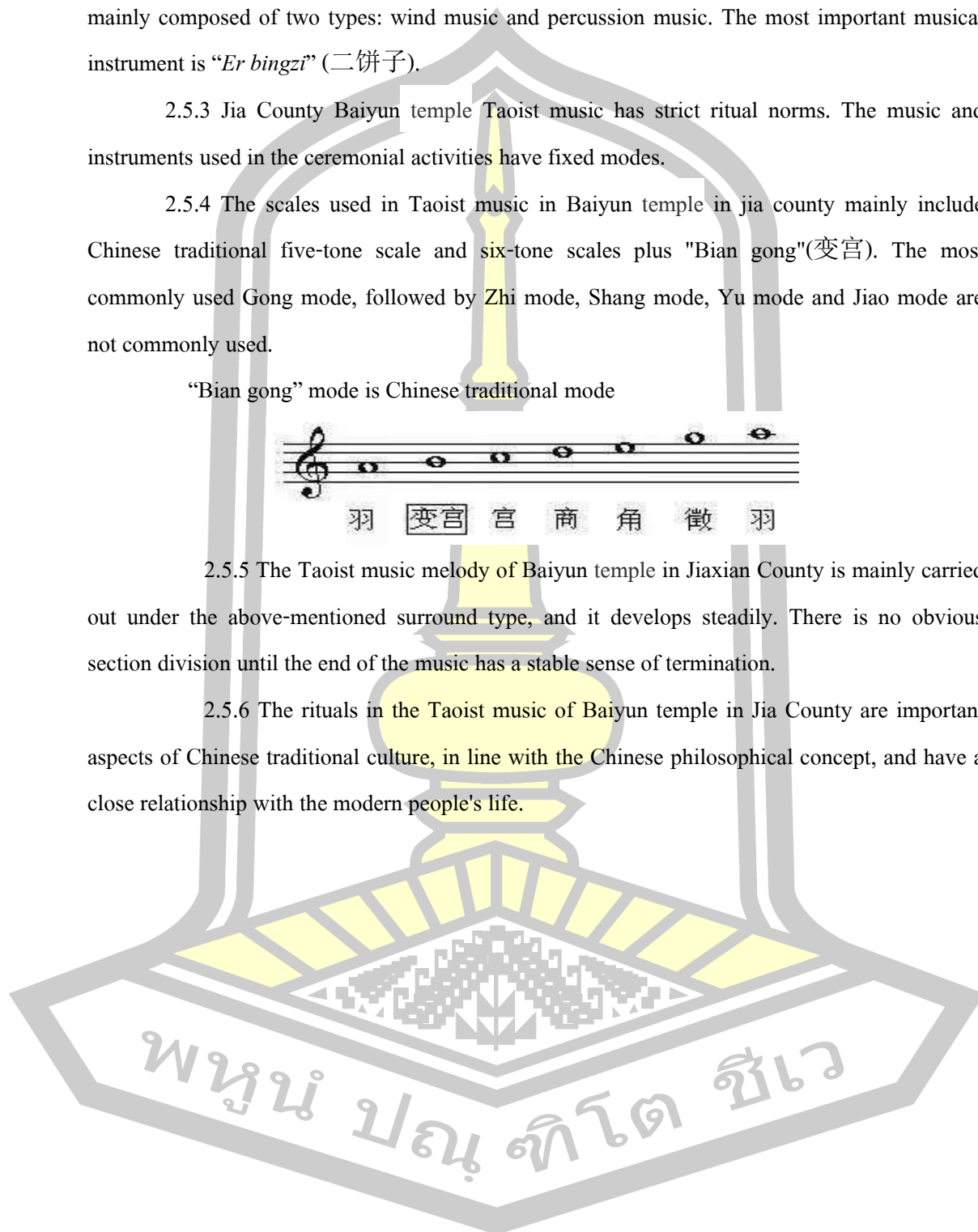
2.5.4 The scales used in Taoist music in Baiyun temple in jia county mainly include Chinese traditional five-tone scale and six-tone scales plus “Bian gong”(变宫). The most commonly used Gong mode, followed by Zhi mode, Shang mode, Yu mode and Jiao mode are not commonly used.

“Bian gong” mode is Chinese traditional mode



2.5.5 The Taoist music melody of Baiyun temple in Jiaxian 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.

2.5.6 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.



CHAPTER IV

MUSICAL INSTRUMENTS AND RITUAL PROCESSES IN THE TAOIST

MUSIC IN BAIYUUN TEMPLE

1. The musical instruments

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.

1.1 Wind 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.

1.1.1 Guan zi



Figure 9 Guan zi

Photo: Jiang Xu. fieldwork 2020.

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, The scale is as follows:

At present, Baiyun temple Taoist orchestra can only play in D, so it takes D as an example.



Score 1 (*From fieldwork*)

1.1.2 *Hai di*



Figure 10 *Hai di*

Photo: Jiang Xu. fieldwork 2020.

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 a¹, for D high tone *Hai di*, the scale is as follows:



Score 2 (*From fieldwork*)

1.1.3 *Sheng*



Figure 11 *Sheng*

Photo: Jiang Xu, fieldwork 2020.

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. According to Baiyun temple use of the *Sheng*, the scale of his 17 tubes and 17 reed *Sheng* is as follows:



Score 3 (*From fieldwork*)

With 17 reed *Sheng* playing, although the harmony effect is good, sound full and substantial, but also increased the playing difficulty Degrees. Due to technical difficulties, the musicians of Baiyun temple removed five reeds or blocked the 17 reed *Sheng*. Its blowing hole, for 12 reed *Sheng* playing. According to the current Baiyun temple Taoist buddhist orchestra used 17 tubes 12 reed *Sheng*, The scales are measured as follows:



Score 4 (*From fieldwork*)

Pictures and music notation excerpts without attribution are all by the author.

1.2 Taoism Percussion instruments

1.2.1 Small drum



Figure 12 Small drum (name in Chinese)

Photo: Jiang Xu, fieldwork 2020.

The drum face is covered with cow skin, with a diameter of 23.5 cm. 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.

1.2.2 *Xiao cha* (Side Cymbal)



Figure 13 *Xiao cha* (Cymbal)

Photo: Jiang Xu. fieldwork 2020.

The two sides are one pair, 17.8 cm in diameter, 8 cm in diameter and 3 cm 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.

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1.2.3 *Dang dang*



Figure 14 *Dang dang*

Photo: Jiang Xu. fieldwork 2020.

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.

1.2.4 *Er bingzi*



Figure 15 *Er bingzi*

Photo: Jiang Xu. fieldwork 2020.

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.

1.2.5 Da nao



Figure 16 Da nao

Source: [www. baidu.com](http://www.baidu.com). Accessed December 12, 2020.

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.

1.2.6 Big cymbals (Chinese Taoist music is called “Dabo”)



Figure 17 Big cymbals (Chinese Taoist music is called “Dabo”)

Source: [www. baidu.com](http://www.baidu.com). Accessed December 12, 2020.

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.

1.2.7 *Xiao muyu*



Figure 18 *Xiao muyu*

Source: [www. baidu.com](http://www.baidu.com). Accessed December 12, 20120.

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.

1.3 Other instruments

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.

1.3.1 Hand bell

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

1.3.2. *Da muyu*

They are larger and have lower pronunciation. They are placed on the altar in the Taoist temple.

1.3.3 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.

1.3.4 Da qing



Figure 19 Da qing

Photo: Jiang Xu. fieldwork 2020.

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.

1.3.5 Small bell

Made of copper, the Taoist priest blows incense every day.

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1.3.6 Big bell

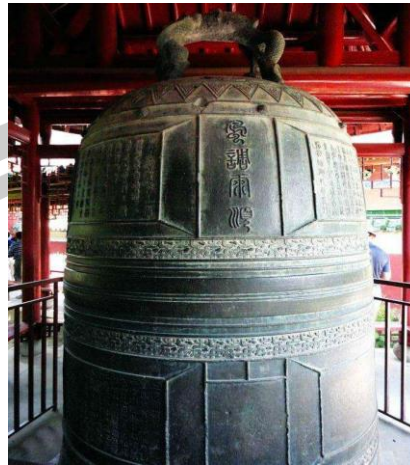


Figure 20 Big bell

Source: [https:// www.baidu.com/maps/](https://www.baidu.com/maps/), accessed June 21, 2020

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

1.3.7 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.

1.3.8 Da tong gu



Figure 21 Da tong gu

Source: [https:// www.baidu.com/maps/](https://www.baidu.com/maps/), accessed June 21, 2020

The drum tower above the palace is drummed on the morning of the seventh day of the fourth lunar month.

2. The use of music

Baiyun temple Taoist music in jia county can be divided into two categories according to its performance form and musical genre, vocal music and instrumental music. Vocal music is a tune chanted or sung by a Taoist priest. The content is various scriptures. Instrumental music is purely instrumental music, including Taoism wind instruments and Taoism percussion.

2.1 Vocal music

Taoist vocal music is mainly manifested as Taoist “jingyun” combining “song ci”, which is sung by taoists when they recite scriptures. Also known as scripture songs. According to the singing method, it can be divided into the following three types:

2.1.1 Reading and singing forms

Also known as the “Feng jing qiang”, the scripture is a Taoist classic. The singing is simple and plain, and the tone is similar to that of self, however, the language tone, the melody is poor, the rhythm is also very simple, basically for a word a beat. Different words are spoken and sung repeat in a similar tone until the mantra is said, using the “Mu yu” to accompany it, singing one word at a time.

2.1.2 chanting form

Also called “Song gao qiang”, it is often used in “Bao gao” (a form of writing in praise of immortals) recited by Taoists in morning and evening classes. Belongs to poetry singing, sentence Short, simple melody. There are no fussy linings, linings and long drawls, vocal beats and scriptural phrases, the connection between them is very close. Mixed beats of 2/4 and 3/4 are used, one beat per word, with only two beats added at the end of each sentence. Therefore, “Bao gao “with different sentence patterns formed "four words and five beats", "five words and six beats" and so on Sentence patterns.

2.1.3 singing forms

Also known as “Yun qiang”, “Yun qiang” is the singing of Taoist scriptures with strong singing characteristics, which is also the main content of “Zhai zhan” ritual (Taoist

sacrificial ceremony) music. Its length is large, the sentence pattern turns repeatedly, the rhythm is broad, the beat is changeful. Different “Zhai zhan” rituals use different ones the text is sung, and the same melody is sung with different lyrics for different occasions. This style of singing is the most effective temperament, beautiful melody, more melodies, less lyrics, suitable for emotional expression. It is usually sung by Taoists, Taoist pipe music and fighting percussion music accompaniment.

2.2 Instrumental music

2.2.1 Taoist pipe music

Taoist pipe music is a very important part of Baiyun temple Taoist music. Not just for singing the sutras Accompaniment is also used in almost all religious ceremonies. The performance forms are the main melody of sheng, guan zi and hai di, Drums, cymbals, gongs and other percussion instruments as the rhythm.

2.2.2 “Qupai” of Taoist pipe music (“Qupai” is a term for a specific melody in Chinese music)

“Qupai” of Taoist pipe music can be performed independently and is mainly used in various Taoist rituals. Baiyun temple, there are a wide range of “Qupai”, including ancient “Qupai”, imported buddhist “Qupai”, Suona music from northern shaanxi, folk songs from northern shaanxi and opera tunes from Meihu. The music is different depending on the occasion. Taoist ritual activities, sacrificial activities are for the immortal practice, play more solemn, solemn orthodox “Qupai” Such as (Xi fang zan), (Bu zhi diao), etc. Funeral, do ashram is for people to do things, the repertoire requirements follow. Then, sometimes also can play some folk tunes.

2.2.3 Accompaniment music for Taoist scriptures

This kind of music is music for the singing of scriptures, mainly the melody of Taoist scriptures. Only in between, musical fragments such as (Chang liu shui), (Wei sheng), etc. Generally not instrumental the program performed independently.

3. Percussion instruments

The instruments used are small drums, Xiao cha, Da nao, Da bo, Dang Dang, Er bingzi, Shou Lin, Qin, Mu yu, etc. The percussion music in Baiyun temple Taoist music of jia county is

less, but it plays an important role. It uses a unique instrument, the sound is clear and loud. Mainly used in Taoist pipe music and the accompaniment of scripture music, in the introduction, Interlude and endoscope are used to foil emotions and create a religious atmosphere. It is also indispensable in Taoist rituals is the connection between the beginning and the end of the ritual and the various rituals. In addition, some Taoist percussion music may also be performed independently, such as (Liu shui), (Feng huang san dian tou), (Lu jing qu), etc. Is the special accompaniment music of scripture music, such as (Xiao zan); There are also pieces of music that can be used in almost all sutras, such as (Wei sheng), (Jian zou qu), etc. Dedicated and commonly used music is not performed independently.

4. Ritual processes in the Taoist music of Baiyun temple in jia county

Taoist music serves various Taoist rituals. Its functions can be divided into daily activities, temple fairs and folk festivals sacrificial activities and folk funeral activities. Incense, morning and evening classes, reception of believers and other daily activities, the Taoist priests choose a memorable day for worship and worship, called temple fairs, especially the traditional Chinese lunar calendar on the eighth day of the fourth month of the largest temple fairs. Both folk sacrificial activities and folk funeral activities belong to "Zhai zhan" ceremony, which can be divided into "Qing zhan" and "You shi" according to different contents. Qing zhan has such practices as praying for blessings, thanking celestial beings, getting rid of diseases, praying for rain, and eliminating disasters. And "You shi" has evocation, transcendent spirit, and other dharma.

In March 2018 and May 2019, I personally went to Baiyun temple in jia county for field study. I investigated and analyzed the morning and evening ritual of Taoism in Baiyun temple in its daily activities, the process of temple fairs on the eighth day of the fourth lunar month and the music used.

4.1 Morning and evening rituals

The morning and evening course of Taoism is an important religious activity of taoists. The taoists place their faith and express their feelings through the daily morning and evening lessons, which are the important lessons for Taoist believers to cultivate and practice. The recitants are required to be neatly dressed, not to eat, to recite quietly, not to discuss with each

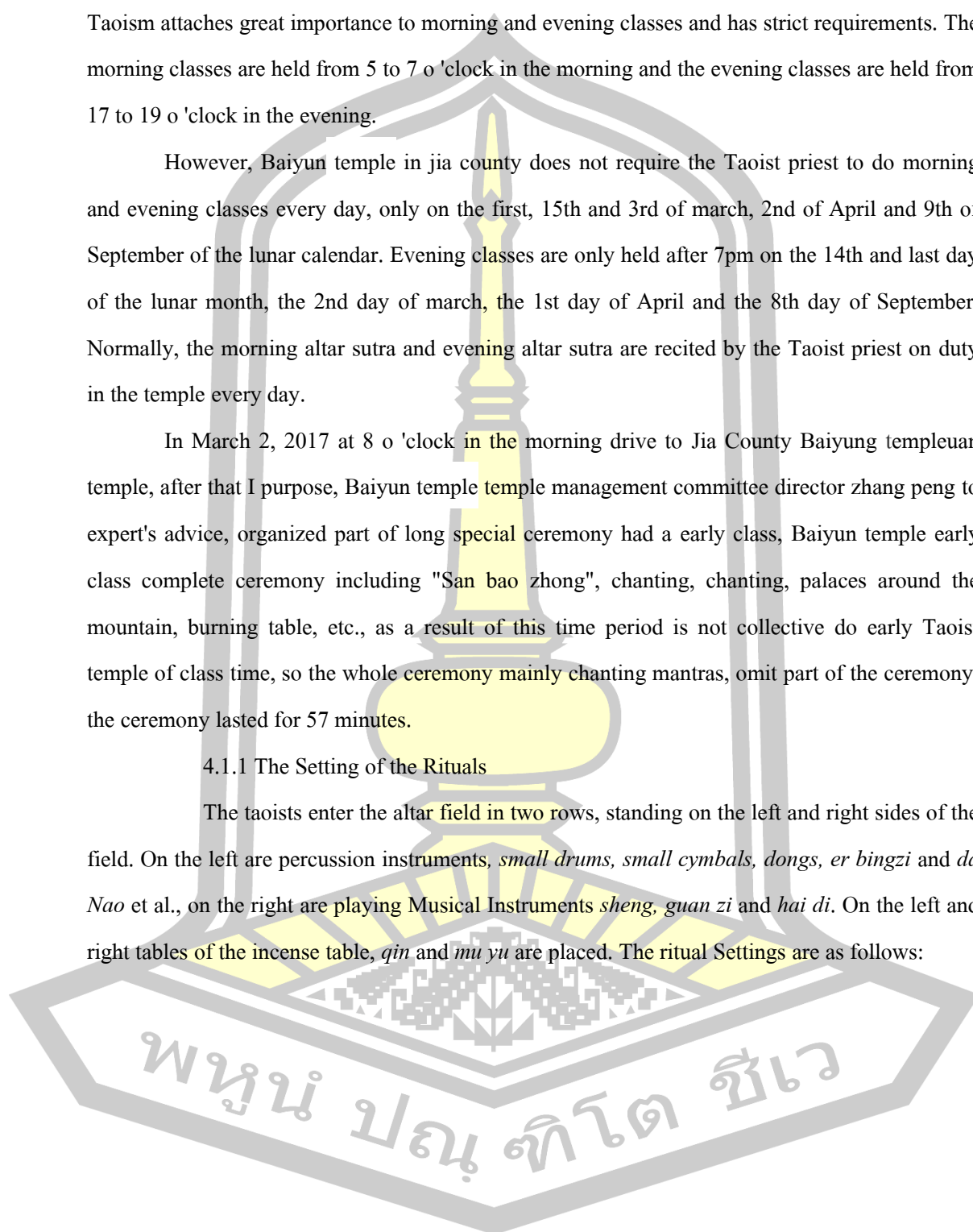
other, to have their eyes slightly closed, not to show their teeth, etc. From this, it can be seen that Taoism attaches great importance to morning and evening classes and has strict requirements. The morning classes are held from 5 to 7 o'clock in the morning and the evening classes are held from 17 to 19 o'clock in the evening.

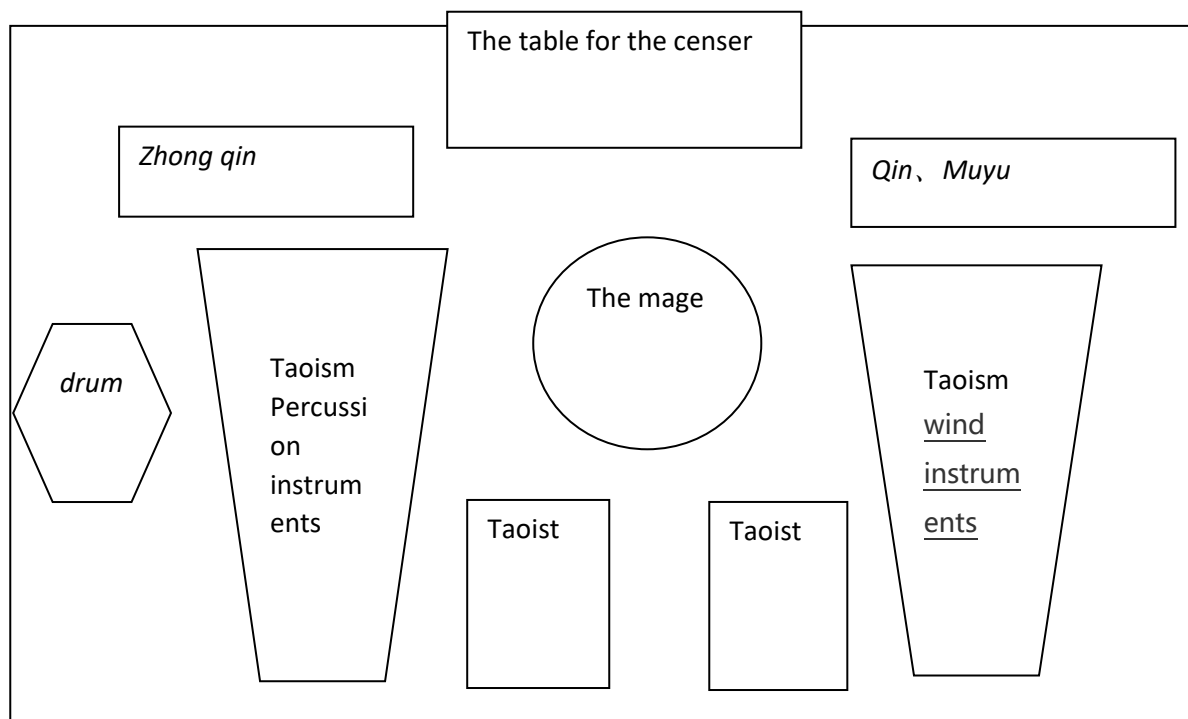
However, Baiyun temple in Jia County does not require the Taoist priest to do morning and evening classes every day, only on the first, 15th and 3rd of March, 2nd of April and 9th of September of the lunar calendar. Evening classes are only held after 7pm on the 14th and last day of the lunar month, the 2nd day of March, the 1st day of April and the 8th day of September. Normally, the morning altar sutra and evening altar sutra are recited by the Taoist priest on duty in the temple every day.

In March 2, 2017 at 8 o'clock in the morning drive to Jia County Baiyun temple. After that I purpose, Baiyun temple temple management committee director Zhang Peng to expert's advice, organized part of long special ceremony had an early class, Baiyun temple early class complete ceremony including "San bao zhong", chanting, chanting, palaces around the mountain, burning table, etc., as a result of this time period is not collective do early Taoist temple of class time, so the whole ceremony mainly chanting mantras, omit part of the ceremony, the ceremony lasted for 57 minutes.

4.1.1 The Setting of the Rituals

The Taoists enter the altar field in two rows, standing on the left and right sides of the field. On the left are percussion instruments, *small drums*, *small cymbals*, *dongs*, *er bingzi* and *da Nao* et al., on the right are playing Musical Instruments *sheng*, *guan zi* and *hai di*. On the left and right tables of the incense table, *qin* and *mu yu* are placed. The ritual Settings are as follows:





The instruments used in the morning band are percussion instruments: dang dang, er bingzi, da nao, cymbals, qin, mu yu. Taoist wind instruments: guan zi, hai di, sheng.

4.1.2 Morning ritual process

Table 6. Morning ritual process

The order of music performance	Musical Instruments and forms	Note
(Chang liu shui)	Zhong qin, Qin, Muyu	Music is prepared before the ceremony begins
(Lao ba ban)	Sheng, Guanzi, Haidi	The mage stood and cast spells, offering incense and salutes to the statue of the immortal
Interlude	Er bingzi, Dangdang, Nao, Bo	After the ceremony, the Taoist priest who led the chanting led the other taoists to separate themselves Two lines down on my knees.
(Cheng qin yun)	Kneeling sing	

Table 6. (Continued)

The order of music performance	Musical Instruments and forms	Note
<i>(Jing xin spell)</i> <i>(jing kou spell)</i> <i>(jing shen spell)</i> <i>(An tu di spell)</i> <i>(Jing tian di jie sui spell)</i> <i>(Zhong shan spell)</i> <i>(Zhu xiang spell)</i> <i>(Jing guang spell)</i> <i>(Kai jin xuan yun spell)</i> <i>(Tai shang lao jun chang shuo qing jin scripture)</i> <i>(Tai shang dong xuan lin baosheng xuan xiao zai hu min miao scripture)</i> <i>(Tai shang lin bao tian zun shuo rang ai du e scripture)</i> <i>(Wu shang yu huang xin yin miao scripture)</i> <i>(Yu qing gao)</i> <i>(Shang qing gao)</i> <i>(Tai qing gao)</i> <i>(Mi luo gao)</i> <i>(Tian huang gao)</i> <i>(Xing zhu gao)</i> <i>(Hou tu gao)</i> <i>(Sheng xiao gao)</i> <i>(Bei wu zu gao)</i> <i>(Nan wu zu gao)</i> <i>(Qi zhen gao)</i> <i>(Pu hua gao)</i>	Reciting scriptures	Beat the rhythm with <i>Mu yu</i>

Table 6. (Continued)

The order of music performance	Musical Instruments and forms	Note
(<i>Quan shan scripture</i>)	Singing on the march	All the taoists marched from the east side of the palace to the sutra depository and then returned to the palace from the west side. Repeat the mantra
(<i>Zhong tang zan</i>) (<i>Qiu zu chan hui wen</i>) (<i>Duan wang</i>) (<i>Xiao zan</i>)	Stand up to sing	Back at the palace
(<i>Lin guan spell</i>)	reciting	
(<i>Tu di spell</i>)	Stand up to sing	
(<i>Zhu wen</i>)	reciting	
(<i>Xi fang zan</i>)	Sheng、 Guanzi、 Haidi	Incineration (<i>Zhu wen</i>)
Reciting (<i>San gui yi</i>) Taoism wind instruments play (<i>Qian shen fo</i>)	Sheng、 Guanzi、 Haidi	

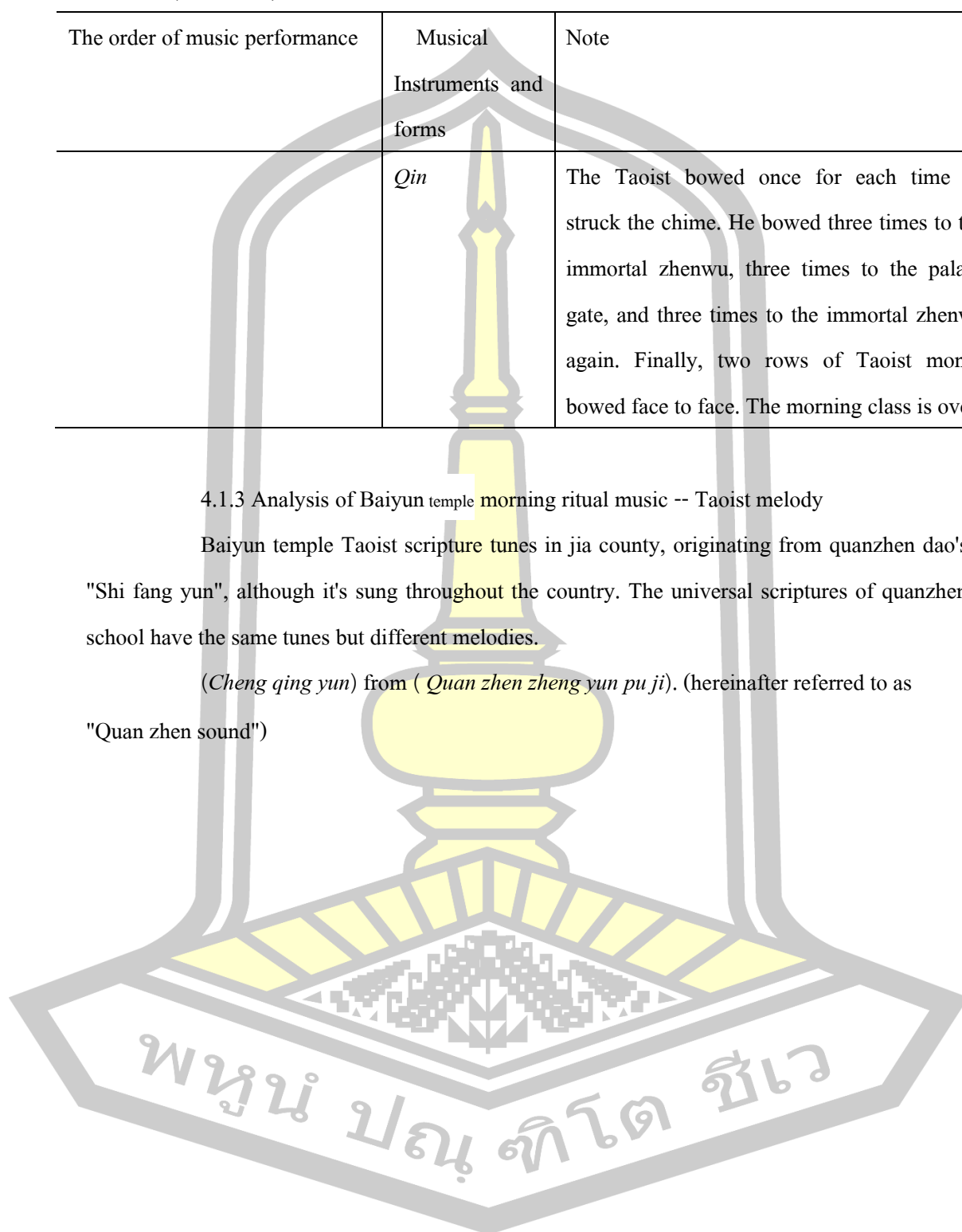
Table 6. (Continued)

The order of music performance	Musical Instruments and forms	Note
	<i>Qin</i>	The Taoist bowed once for each time he struck the chime. He bowed three times to the immortal zhenwu, three times to the palace gate, and three times to the immortal zhenwu again. Finally, two rows of Taoist monks bowed face to face. The morning class is over.

4.1.3 Analysis of Baiyun temple morning ritual music -- Taoist melody

Baiyun temple Taoist scripture tunes in jia county, originating from quanzhen dao's "Shi fang yun", although it's sung throughout the country. The universal scriptures of quanzhen school have the same tunes but different melodies.

(*Cheng qing yun*) from (*Quan zhen zheng yun pu ji*). (hereinafter referred to as "Quan zhen sound")



Chen qing yun

成都二仙庵传谱
闵智亭 收藏

琳 琅 (啊) (哎) 振 (哎)

响 (呀)

十 (哎) 方 (哎)

肃 (哎)

清 (哎) 大 量 玄 玄 也

Figure 22 Score 5 (From fieldwork)

Photo: Jiang Xu. fieldwork 2020.

The following picture is (*Cheng qing yun*) sung by Taoist priest Baiyun temple in jia county. (hereinafter referred to as "Baiyun temple sound")

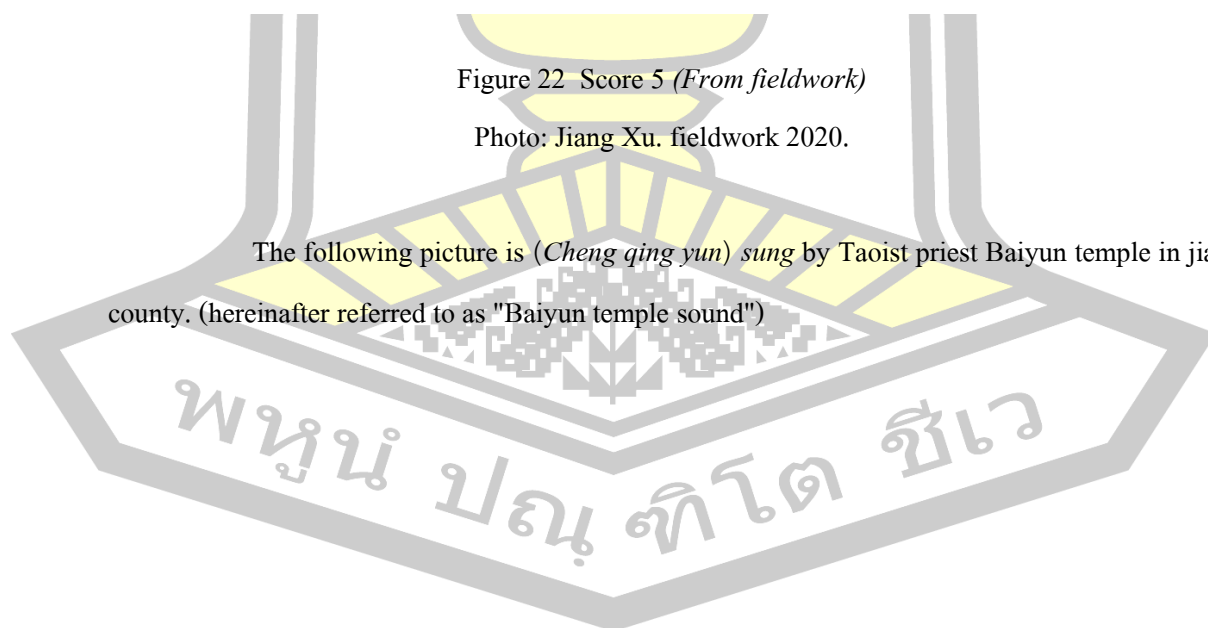




Figure 23 Score 6 (*From fieldwork*)

Photo: Jiang Xu. fieldwork 2020.

The above two groups of musical scores are in pentatonic mode of D house, with 4/4 beats and almost the same musical structure. They are all "introduction + development part + conclusion", in which the positive rhyme part consists of eight sections of lyrics, which are sung repeatedly. The difference is that "quan zhen sound" has a large length, a large singing voice and a complex melody, with five bars in the beginning sentence, while "bai yun temple sound" is much simpler. "Quan zhen sound" begins with four lines and ends with a long drawl. The range is wide and the melody is complex. The music enters from the sanban, with free rhythm, and the theme melody of the developing part appears, playing the role of the lead. The segments are clearly divided, and the final note falls on the tonic. The beginning sentence of "bai yun temple sound" is more concise, with only two bars, and only the last word with a lining word forms a long drawl. The main melody is the same as the first bar of "quan zhen sound", but with a tight rhythm.

The "quan zhen sound" in the opening part adopts the orderly top sentence and the following sentence, and the word has four words. The first two words are the top sentence and the second two words are the next sentence, and each sentence has four bars. Each word is followed by a line word to form a drawl; In terms of lyrics, "bai yun temple sound" is the same as "quan zhen sound", with two words and two bars for each sentence. The last word in the second sentence is lined, so the last sentence is slightly longer than the last. In terms of melody, the backbones of the two are very similar. Although the beginning of "quan zhen sound" begins with

zhi, the melody almost always develops around shang and jiao. The second sentence jumps from jiao to yu and then back to gong. While "bai yun temple sound" always seems to use the same material in the melody. For example, the second sentence uses the musical material of the third beat of the first sentence to promote the development of music by constantly changing the rhythm and enriching the melody. The melody always revolves around gong, shang and jiao, and there are also jumps to yu, and the ending note also falls to gong. At the end of the sentence, "quan zhen sound" uses the reconstruction of the backbone sound at the beginning of the expanded sentence to expand its rhythm and develop, and finally ends with the gong sound again. On the other hand, the ending sentence of "Baiyun temple sound" is very concise, adopting a tonal change similar to that of chanting in the scriptures to form a descending scale from jiao to gong, which also ends on gong.

Through the comparative analysis of the above two songs, it can be seen that the same lyrics, basic structure and similar melodic materials indicate that they should be homologous. However, in terms of melody, the rhythm of "quan zhen sound" is square, the paragraphs are clear, and each sentence falls on the tonic, with a strong sense of ending, which is consistent with the tonal characteristics of "quan zhen sound" emphasizes the tonic; While "Baiyun temple sound" uses the method of weak beat preexistence to first draw out the melody of weak beat in the developing part between the lead and the beginning of the developing part, blurring their boundaries, making the relationship between the two closer and increasing the sense of melody flow. Moreover, the ending of each part also falls on the gong tone, which also has the distinctive gong tone. In terms of lyrics, "quan zhen sound" has a lot of contrast words, thus forming a drawl, so that its singing is more abundant, with melody and singing; Although "bai yun temple sound" also has a small number of linings and drag, the development of its singing and rotation are far less abundant than "quan zhen sound". Because of this, the melody material is simple and easy to sing.

In the morning song, "The twelve Bao gao" uses a unified basic melody. Since the word "Bao gao" is short and long, variations and adjustments are made on the melody based on the backbone notes. Here are two examples:

Yu qing gao



Figure 24 Score 7 (*From fieldwork*)

Photo: Jiang Xu. fieldwork 2020.

The lyrics of (*Yu qing gao*) are neat, with each four-word word divided into one sentence and each two-sentence into one paragraph. (*Shang qing gao*) is different. The basic sentence pattern at the beginning is still four words and two paragraphs. After the second paragraph, every two paragraphs will change, and the second and third paragraphs will add words at the end of the sentence, changing from four words to seven words. The melody will also change with the increase of words, adding a bar on the basis of the same melody. The fourth and fifth letters of patent were increased to 9 characters, and the melody of the second half remained unchanged, only the melody of the first half was changed. In the sixth and seventh sections, the letters patent is increased to 10 words, and the melody remains unchanged at the beginning and end, and a bar is added in the middle. Eight and nine paragraphs return to the basic four-word sentence pattern, and the melody also returns to the prototype. Melody changes are completely processed according to the length of the letters of patent. Because the basic framework and key notes of the melody are kept in the changes, the music is very smooth and makes people sound as if they are still repeating themselves.

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Shang qing gao

(引) (合)

志心皈命礼。居上清境，号灵宝君。礼劫化生，九万九千余梵真。因混沌赤文。而开九五。宵劫。天枢经阴地极纬阳。巍乎造化之宗。祖。大玉悲宸大道愿君。大灵圣宝大天尊。

Figure 25 Score 8 (From fieldwork)

Photo: Jiang Xu. fieldwork 2020.

When the twelve Bao gao is over, the percussion is played, followed by the song (*Zhong tang zan*). The lection is like a transitional interlude, repeated six times on a fixed melody, leading to the 200 - odd bars of (*Qu zu chan hui wen*). Although (*Qu zu chan hui wen*) has a large volume of content, its melody also changes according to the length of the words, and adopts the method of repetition, development and change in the basic sentence pattern. Overall, there is one basic sentence pattern and three variable sentence patterns:

Qiu zu chan hui wen

基本句式

经 功 浩 力 不 思 议，

5 回 向 十 方 诸 圣 众。

变化句式1

恋 香 味 色 声 而 触 法。

13 变化句式2

不 敬 天 地 袖 祇， 呵 风 骂 雨

18 变化句式3

若 夫 似 前 流 荡， 必 竟 迷 失 本 来。

Figure 26 Score 9 (From fieldwork)

Photo: Jiang Xu. fieldwork 2020.

The first paragraph is the basic sentence pattern, because the word is the most, the rhythm is loose, therefore most grows, uses the balanced sentence structure. Others vary according to the length of the words in each paragraph by changing the rhythm, reducing the melody and so on. If the word structure of two adjacent paragraphs is the same, the same sentence pattern should be repeated repeatedly. If the word structure changes, the melody should be increased or decreased according to the length of the sentence. This melodic development approach is similar to the "Bao gao" in that it is fundamental to vary and develop melodic and tonal material. So the connection between jingyun sounds very harmonious and natural. A brief interval of percussion was followed by (*Duan wang*). Unlike the previous percussion instruments, which were used only for ending and interludes, the percussion instruments were always used to accompany the chanting melody. The jingyun is composed of two parts. The first part is a sentence with six characters, two sentences and a paragraph; The last part is a four-word sentence,

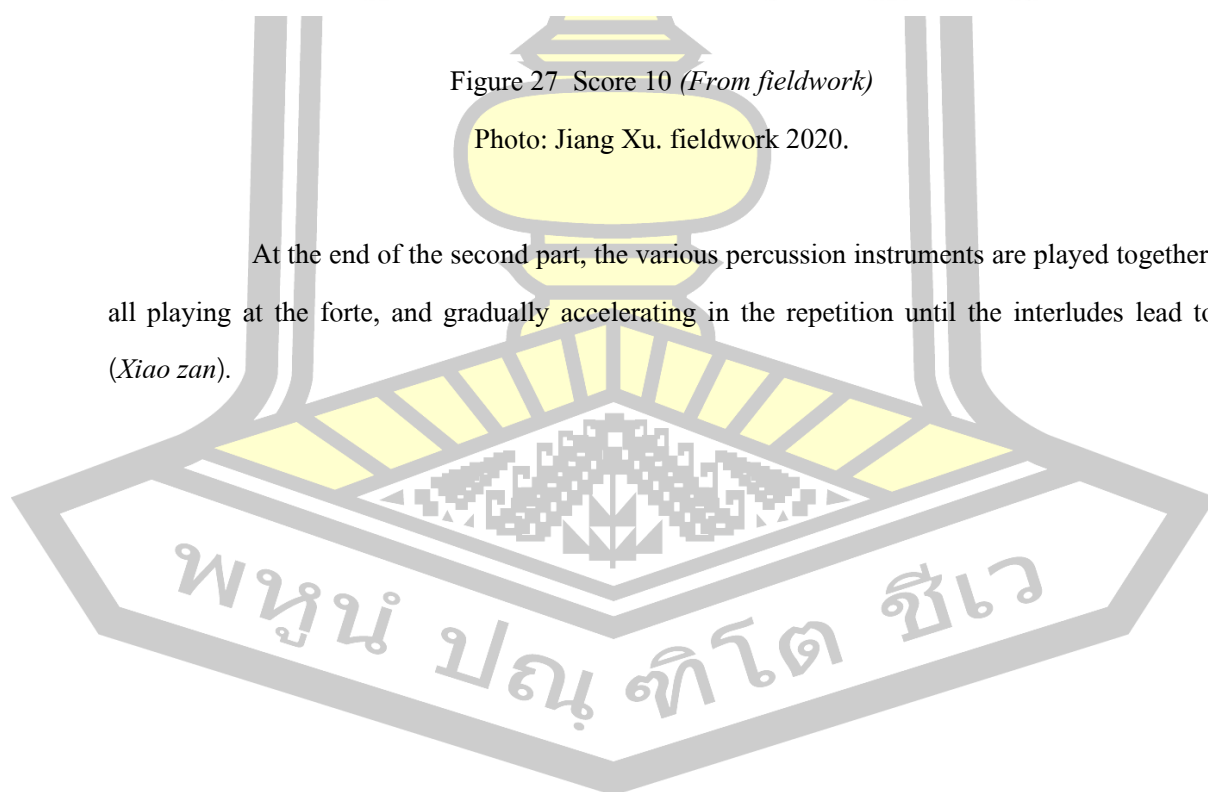
two sentences and a paragraph of the end of the sentence. The repeated parts of the lyrics have the same structure, so the melody does not change. In the first half of the text, the percussion moves in from the last beat of the last sentence of the next sentence and stops before the last beat of the next sentence.



Figure 27 Score 10 (From fieldwork)

Photo: Jiang Xu. fieldwork 2020.

At the end of the second part, the various percussion instruments are played together, all playing at the forte, and gradually accelerating in the repetition until the interludes lead to (*Xiao zan*).



Xiao zan

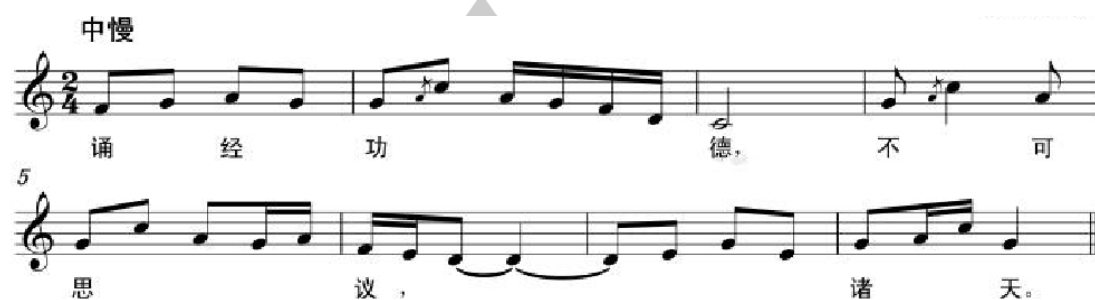


Figure 28 Score 11(From fieldwork)

Photo: Jiang Xu. fieldwork 2020.

This song (*Xiao zan*) only the first two words have the melody, after the first two words of the third sentence will pick up "Xiao zan" in the music of gong and drum, 2/4 time, from the middle part began to accelerate, the rhythm is faster and faster, the mood is intense. Finally sing the scripture music (*San gui yi*), thus ending the morning class.

San gui yi



Figure 29 Score 12 (From fieldwork)

Photo: Jiang Xu. fieldwork 2020.

The music style of this song is obviously different from other music of Baiyun temple early lesson in jia county. It has the characteristics of euphemism and beauty of southern Chinese music. Zhang minggui learned it from Baiyun temple in Beijing in 1989, and it is the scriptural melody preserved in yanjingdong in wenzhou, zhejiang province. By comparing with (*Wu gui yi*) in (*Quan zhen zhen yun pu ji*) by Min zhiting, I found that the content of the lyrics was exactly the same, and the melody range and melody general trend were also very similar. The two had obvious homologous relationship, and some melody changes were different, which may be due to the recipients in the process of transmission the influence of music.

Through analysis and comparison, it can be concluded that the characteristics of Baiyun temple early rituals are the following:

- 1) Baiyun temple early class in jia county is solemn and solemn in all links, and there is a homologous relationship between scripture tunes and “Quan zhen music”;
- 2) Baiyun temple Taoist orchestra in jia county is rich in Musical Instruments, including not only Guan zi made of tin made by itself, but also Hai di, a local instrument, which is closely coordinated with Taoist percussion.
- 3) Therefore, the performance style has both the characteristics of Taoist music solemn and serious, and the characteristics of folk music in northern shaanxi. In addition to the common Taoist instruments, Er bingzi, an instrument with local characteristics of northern shaanxi, is also added to the percussion instruments. During the whole morning class, the accompaniment of Taoist percussion instruments is indispensable, and all the programs need to be played or linked.

5. Temple fair ceremonies and music on the 8th day of the 4th lunar month

It is said that the eighth day of the fourth lunar month is the opening day of the statue of "Zhen wu immortals" in Baiyun temple, jia county, The temple fair starts from the first day of the lunar New Year and ends on the eighth day of the lunar New Year. During the *Ming* and *qing* dynasties, due to the inconvenience of transportation, believers from all over the country came to worship in eight days, with different arrangements for each day. The first day is "Kai chu men", which means opening the kitchen door, cleaning, preparing meals and preparing for the reception of believers. The second and third day of school are few. On the evening of the fourth day, the

pilgrims of the first and second meetings came to Baiyun temple to attend the ceremony of welcoming incense and yellow paper on the morning of the fifth day. Hengshan county will start from Hengshan county on the first day, with musicians, deacons, along the way to play, to attract believers, until the fifth night of the west Baiyun temple arrived at Wuzhen 25 kilometers away. On the sixth day, at breakfast time, I went up to the mountain to offer sandalwood incense. The seventh is Yulin meeting period, the meeting will not eat Baiyun temple, by the believers themselves to eat, even the offerings are prepared at home, in the early hours of the seventh morning into the statue of "Zhen wu immortals" before. The last day of the eighth day is the jia county fair, the temple fair is close to the end, the foreign believers have returned from the mountain. The rest of the clubs will be arranged by the President of the accommodation, free mountain incense. From the first to the eighth day of tourists, pilgrims in an endless stream. (The information comes from fieldwork)

On April 29, 2017, I arrived at Baiyun temple, jia county, on the evening of the fourth day of the fourth lunar month.

5.1 Temple fair activities arrangement

Table 7. Temple fair activities arrangement

Time	Ceremony
Four o'clock in the morning on April 5	To receive offerings of sandalwood and yellow paper
10 am on 6th April	Receive donated money and food Fortune-telling
12:00 noon on April 7 welcome offerings	Welcome offerings Offerings
8pm, 8th April	Viewing lanterns

5.1.1 Welcome incense and yellow paper

The arrangement on the morning of the fifth day of the incense ceremony, meaning that the temple fair on April 8 from the fifth day of the real start. To welcome incense and yellow

paper is to welcome worshippers from all over the world. From the foot of Baiyun temple, incense and yellow paper presented by pilgrims are welcomed into the temple. Incense and yellow paper must be greeted before sunrise. On April 30, 2017, I lived in Baiyun temple at 4 o'clock on the morning of the 5th day. All the Taoists, believers, musicians and flag-bearers gathered in front of the mountain gate at the foot of Baiyun temple mountain at 4:30 the ceremony began with the sound of firecrackers. The Taoist priest sang the third verse of (*Chao tian di* for about 10 minutes. After the When a percussionist strikes a gong, it means the gong is ringing its way. Under the guidance of the Taoist leader, the believers follow the principle of "one by one" Go up the hill in order.

In front of the flag-bearer, deacon and other honor guards opened the way, four band musicians behind the flag-bearer all the way playing gongs and drums music. Taoist monks from Baiyun temple play Taoist pipe music, and the worshippers at the end carry sandalwood incense and yellow paper. They are very pious. According to this ritual procedure, sandalwood and yellow paper were welcomed to the palace in the temple.

5.1.2 Welcome money and food

Welcome money and food is also a Taoist activity with the majority of believers, about thousands of participants, the activity has strong local characteristics, the purpose is to heaven, earth, people to inform the income and expenses of the temple fair. The ceremony was solemn and warm. On May 1, 2017, at 10 o'clock on the morning of the sixth day, the ceremony officially began. The big gong opened the way, and the honor guard, folk trumpet band, deacons, Taoist orchestra, Taoist priests and believers marched in two columns in a certain order. The first and second associations would each have a person with a ledger and "money and food." The plates on which money and grain were placed were covered with a red sheet of paper on which were written the amount of money and grain which the believers had donated, Money on top of a few pieces of ancient Chinese gold made of "Yuan bao" pressure red paper. Holding hands and holding up colorful flags, *Suo na* band and the Taoist wind band play to the music of *Suo na* band and the *Suo na* trumpet, and the "money and food" greet the palace in the temple. After arriving at the palace at 10:45 a.m., the Taoist priest wrote down the number of donations on red paper in the account book, then expressed his thanks to all the believers and temple fair staff, and the ceremony ended.

The order of participants on that day is shown in the following chart :

Table 8. Ceremony participants and band

Ceremony participants and band	
<i>Da luo 1</i>	<i>Da luo 1</i>
<i>Xiao cha 1</i>	<i>Drum1</i>
<i>Da suona1</i>	<i>Da suona 1</i>
Flag1	Flag1
Flag1	Flag1
<i>Drum1</i>	<i>Xiao cha 1</i>
<i>Da suona1</i>	<i>Da suona1</i>
Guard of honour1	Guard of honour1
<i>Drum1</i>	<i>Xiao cha 1</i>
<i>Da suona1</i>	<i>Da suona1</i>
<i>Drum1</i>	<i>Xiao cha 1</i>
<i>Da suona1</i>	<i>Da suona1</i>
Taoist	
Complications	Complications
Taoist representative	Taoist representative
<i>Da bo 1</i>	<i>Da nao 1</i>
<i>Bell 1</i>	<i>Bell 1</i>
<i>Xiao cha 1</i>	<i>Er bingzi 1</i>
<i>Small drum1</i>	<i>Dang dang 1</i>
<i>Sheng 1</i>	<i>Sheng 1</i>
<i>Sheng 1</i>	<i>Sheng 1</i>
<i>Hai di 1</i>	<i>Guan zi 1</i>
<i>Sheng 1</i>	<i>Sheng 1</i>
Register of merit 1	Register of merit 1
Believers and crowds	Believers and crowds

5.1.3 To convey the divine will

To convey the divine will is an important activity of the Baiyun temple fair on April 8, just inside the palace. It was followed by the ceremony of receiving money and food, a very solemn ceremony in which the little wooden barrels used to convey the immortal's will were wrapped in red cloth the day before the event. On the sixth day of April, a Taoist priest unseals and shakes a wooden bamboo stick in a bucket, on which is written the immortal's will. At eleven o'clock in the morning, as the faithful waited outside the palace, the liaison entered and knelt before the Taoist priest, who gave orders for the harvest and population of northern China. After that, we will draw the will for each place in northern shaanxi. At the end of each draw, the liaison would deliver his message to the faithful waiting outside the palace.

5.1.4 Receive and offer tributes

The ceremony to receive and present tributes was held at 12 noon on April 7, when the *Suo na* band greeted the tributes from the kitchen to the palace of the sutra. (*Liu shui*) is played by Taoist instruments. Accompanied by a slow tempo of Taoist wind instruments, the master offered incense. After the incense, the ritual instrument played (*Wei sheng*). Taoists sing (*Shi gong Yang*) from (*Yin luan jie jia ke shu*), and daoist wind instruments play melodies. For each song, the Taoist orchestra played a tune, and the master presented it. Finally, the Taoist pipe band plays (*Jin tang yu*), and the mage reads the (*Yin luan jie jia ke shu*) scriptures with other taoists, and the ceremony ends.

5.1.5 ornamental lanterns

Viewing lanterns is held in front of the palace of Tibetan scriptures on the 8th of April at 8pm. The palace consists of two high tables, a low table and a bowl for rice. The rice bucket is decorated with the immortal sign of "Zhen wu", and many candles are placed on the table with bright lights. There is also a candle mountain in the middle. The ceremony began with the instrument playing (*Liu shui*) and all the taoists singing the second verse of (*Wu gong Yang*). Chant (*Bei dou jing*), (*Zhen wu jing*), etc, sing (*Da zan*) after reading a sutra, and play Taoist pipe music. Around the table and candle mountain, the Taoist priests turned left three times and turned right three times to watch the lantern ceremony end. This is also the last ritual of the temple fair, so far, the white cloud temple in jia county on the 8th day of the fourth lunar month also announced the end of the temple fair.

6. Analysis of music used in temple fair “Qupai”of Taoist pipe music

6.1 Characteristics of mode

According to the classification of Baiyun temple Taoist music in jia county, it can be concluded that there are few tunes in the seven-tone mode of Baiyun temple wind music, while the five-tone mode and six-tone mode are mostly. It is mainly in the six tones with Bian gong. Today, the Taoist priest Baiyun temple can play more than a dozen of these tunes as an example to analyze, they are (*Shang nan po*), (*Lao ba ban*), (*Xi fang zan*), (*Qian shen fo*), (*San shen fo wu shen fo lian zou*) All four pieces are in the “Bian gong” six-tone style, ending with “Zhi” A.

6.2 Melodic features

The melodic development of Baiyun temple Taoist music is based on the five - tone and six – tone on the scale, therefore, the progression of melody in music is mainly the second and third intervals, jumping into the pure fourth intervals, the pure fifth interval, the big sixth interval, and so on, while the increase of the fourth interval, the little second interval such as the jump into the dissonance interval is rare. In order to enrich the changes of music, the author often makes some changes in the rhythm, speed, melody and other aspects to deal with the music. There is no particularly high or low tone area in the music, and most melodies start with the middle tone area, and the climax and ending are also mostly in the middle tone area. There is no design of climax and ending for the music development deliberately, and there is no obvious climax part. Below, I will collect the four pieces take music as an example to analyze: (*Shang nan Po*) begins with “Zhi” “A in all three parts. The melody of *Hai di* starts with the fourth y interval jumping up and down, the second interval stepping up, and the sixth interval jumping down after A short interval. The melody of *Guan zi* is basically parallel to *Hai di*. The melodic development of *Sheng* is more complicated than that of *Hai di* and *Guan zi*. The music starts with two sets of cadences with 16 notes to decorate *Guan zi* and *Hai di*. There is no obvious change in the melody development of the three parts, most of which are theme melody repetition or grace note repetition. The melody development is mainly carried out in the middle and high tone areas. After the three minor stanzas, the theme melody changes again and again, and the vibrato changes from the previous *Guan zi* performance to the simultaneous performance of *Guan zi* and *Hai di*. The two parts complement each other in the high pitch, and *Sheng* sets the stage with the same note E, adding an

active atmosphere to the music. Beginning with bar 7, *Hai di* and tube changes gradually increase, and the development of the music is qualified by the cadence of the quaver. 11 section start music development to the next paragraph, starting at the F, this paragraph of music as A whole in the treble, is the climax of the (*Shang nan Po*), three parts basically the same melody, *Hai di* as main parts, *Guan zi* and *Sheng* in *Hai di* melody based on multiple line surrounds with homophones repetition and rhythm changes, speed gradually slow down after repeated twice, in A "Zhi" sound A is just stop over the whole song. The three vocal parts of (*Lao ba ban*) all start with "Jiao" sound #F, *Hai di* as the main vocal part, and *Guan zi* and *Sheng* are all changed based on the melody of *Hai di*, for example, *Sheng* and on the basis of *Hai di* # F the sound, in the form of dotted notes added E, 3 take *Hai di* and *Guan zi* notes are the same, the rhythm of *Sheng* before the 16th added "Bian gong" # C, 4 shoot, *Sheng*, *Hai di* # F and *Guan zi* of A sound, the combination of the rhythm of the past 16, formed on the longitudinal sound of harmony. There are many such changes in the music, most of which take one voice part as the main body, while the other two parts are added or repeated. There are not many grace notes in this music, which mainly appear in the voice part of *Guan zi*, adding a little color to the melody through the changes of grace notes such as down slide, opposition and vibrato. (*Lao ba ban*) melody development compared with the (*Shang nan Po*) haven't changed much, *Guan zi* and *Sheng* melody centered *Hai di*, three parts basically the same, the melody is mostly in *Hai di* pace of transformation on the basis of the figure, to change the theme tune repeat, twice after repeated music in the 20th section suddenly slow, *Hai di* to slow half note B and A note, and end the whole song *Guan zi* and *Sheng* also added some grace note and on the basis of the rhythm to change now.

Compared with (*Lao ba ban*) and (*Shang nan Po*), (*Sans sheng fo wu sheng fo qian sheng fo lian zou*) has a larger structure and more complicated performance. The melody starts from *Guan zi* and *Sheng*, the melody of the first three bars is basically the same, and the downslide played by *Guan zi* connects with *Sheng* naturally. In the fourth bar, *Hai di* and *Sheng* become slightly different, with the continuous quad rhythm of *Sheng* as the foundation, and the *Hai di* is more melodic. From the ninth section, the melody played by the three instruments is basically the same, with more ascending progressions and descending jumps in the melody, and the melody development is mainly conducted around without obvious stops. This melodic development method makes the music more unstable and makes the melody more lively. This

pattern of melody development seems to have no obvious climax, but in fact it is unpredictable, which greatly enhances the musical expression and makes Taoist music lively. From 42 section for the (*San sheng fo wu sheng fo*), the music started three parts to play at the same time, the first section after playing Musical Instruments can decrease step by step, strength weakening, the sound become thin and music had obvious pauses, 47 section started three parts to play at the same time, *Guan zi* on the basis of the quaver rhythm now joined the tremolo. In section 52, the playing of instruments is reduced again, from *Hai di* and *Guan zi* playing at the same time to *Guan zi* and *Sheng* playing at the same time, forming an alternate connection in tone, which seems to be broken or not broken at the same time. After a break of 6 bars, starting from section 64, the three instruments are played at the same time again, and the melody of the three parts is basically the same. The A, B, and D tri form the rhythmic pattern of quaver and quarter note. The music repeats the three tones in the form of reduction and reproduction. *Guan zi* and *Sheng* emphasize the A and B tones in bar 71. From section 75, all three instruments played the same melody in unison. *Sheng* was added with grace note to make the parts more orderly. In the beginning of bar 93, the music becomes smooth, *Hai di* and *Guan zi* are played with longer notes, and *Sheng* is decorated with a quarter note and two quaver notes. At the beginning of section 107, the reduced and reproduced melody appears again. With the continuous development of the music, the speed suddenly slows down, and the long "Hui" note A when three instruments are playing at the same time ends the whole song. (*Wu sheng fo qian sheng fo lian zou*) is more complicated than (*Shang nan Po*) and (*Lao ba ban*), but there are traces. The development and changes of music are not aimless. (*Xi fang zan*) focuses on *Hai di* and *Sheng*, and *Guan zi* has more rest. At the beginning of the music, *Guan zi* played note A alone, and the third time, *hai di* and *Sheng* entered at the same time. *Guan zi's* voice was in A state of rest. *Sheng* and *Hai di* are complementary to each other. *Sheng* is mainly composed of two quaver notes and the first sixteen rhythm patterns, and the music mostly consists of descending progression. At the beginning of section 7, the *Guan zi* sub-voice part was also added, and *Guan zi* and *Hai di* played the melody in unison, and *Sheng* was changed and decorated. Section 11 begins with *Guan zi* taking a break. After two repetitions, the music slows down suddenly at 13 bars, and all three instruments play A long "Zhi" A to end the song.

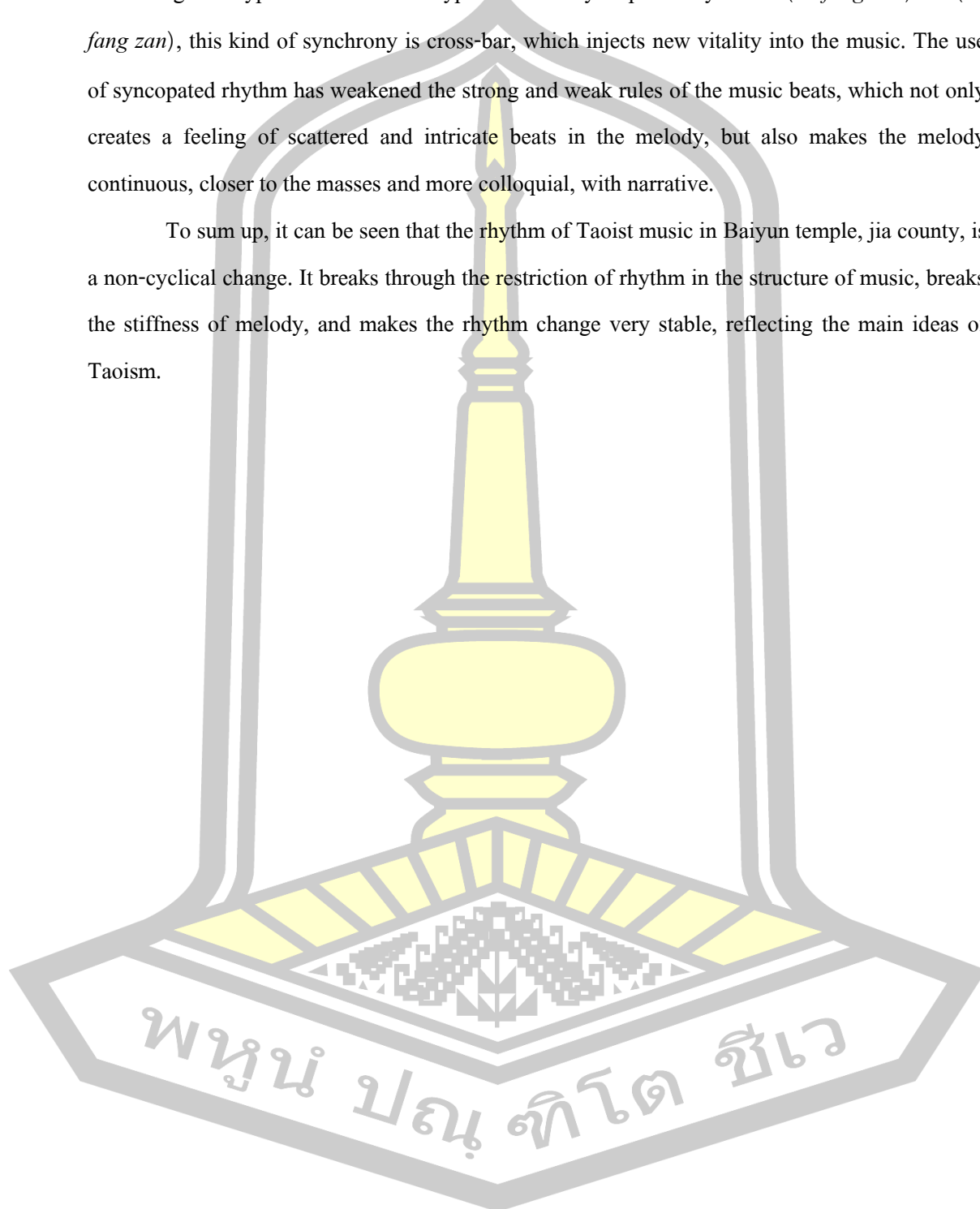
The end note of the four pieces above is "Zhi" A, in the "Zhi" mode with "Bian gong" added. The melody is mainly performed with continuous downward progression and upward jump, without obvious pauses in the music. Although there are pauses in (*Xi fang zan*) and (*San sheng fo wu sheng fo qian sheng fo lian zou*), the connection between the instruments is very natural, giving the listener a feeling of continuous and unending. The voice part composed of three instruments has no obvious harmonic function, and the distinction between the accompaniment voice and melody voice is not obvious. Each voice part is mainly linear melody, and the long-duration sound is also relatively rare. In general, the melody of Baiyun temple Taoist music developed smoothly, and the scale was mainly composed of steady progressions, supplemented by jumps. The range is also not wide, generally is an octave or a half octave interval within the melody is mostly in the middle and high region. The melody development technique is not rich, mainly develops the melody in the way that surrounds carries on and the change repeats, the melody is single.

6.3 rhythm

Rhythm is an essential musical element in music, combining notes of different length and duration. And the meter is the measure of the rhythm. Baiyun temple Taoist music in jia county has a variety of beats, and there are few pieces that use the same beat in the same piece of music. Generally, there are two or more beats in each piece of music. For example, (*Shang nan Po*) uses a mixture of 4/4 and 4/2 beats. In (*Shang nan Po*), the music begins with 4/4 beats, then changes to 2/4 beats at the end of the paragraph, and then again to 4/4 beats at the beginning of the next paragraph. Mix the use of the meter is not deliberately designed for music development, but with all the principles of free development, the beat should be suitable for the development of music, if music be beat frames in advance, there is no Taoist music just the sense of rhythm, so in order to make the record of music is more close to reality, will use a lot of mixed rhythm notation. The rhythm of Baiyun temple Taoist music is also relatively stable, the notes are short and average, and the rhythm composed of quarter notes, quaver notes and sixteenth notes is mostly. This kind of smooth rhythm is the most common and is widely used in music. For example, in (*Qian sheng fo san sheng fo wu sheng fo lian zou*), the change of rhythm is not obvious, and the rhythm develops in a balanced and stable way. Syncopated rhythm is also frequently seen in Baiyun temple taoist music, and it is one of the characteristics of Taoist music that syncopated rhythm is

widely used. The changes of syncopated rhythm in Taoist music mainly include cross-bar type, alternating beat type and mixed beat type. Like the syncopated rhythm in (*Xi fang zan*). In (*Xi fang zan*), this kind of synchrony is cross-bar, which injects new vitality into the music. The use of syncopated rhythm has weakened the strong and weak rules of the music beats, which not only creates a feeling of scattered and intricate beats in the melody, but also makes the melody continuous, closer to the masses and more colloquial, with narrative.

To sum up, it can be seen that the rhythm of Taoist music in Baiyun temple, jia county, is a non-cyclical change. It breaks through the restriction of rhythm in the structure of music, breaks the stiffness of melody, and makes the rhythm change very stable, reflecting the main ideas of Taoism.



CHAPTER V

THE MAIN CHARACTERISTICS OF BAIYUN TEMPLE TAOIST MUSIC IN JIA COUNTY

1. Scale and mode

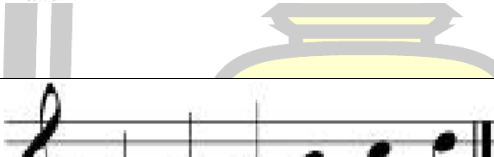
Scale is the material for the composition of the mode, it always depends on the mode and existence, Baiyun temple scripture melody is the most common pentatonic scale, the number of more than 80. Secondly, there are more than 20 pieces with "Bian gong" 7 added, and there are even less with "Qing jiao" 4 added. The lowest is seven, with only two. Of the pentatonic scale and sixth-scale tunes, the Gong ends most often. Secondly, the falling sound in "Zhi" sound is also more common. After fieldwork, I combined the scale category, scale structure,

Examples of end notes and their practical use are summarized as follows:

Table 9. Scale structure

Name of scale.	Scale structure	Termination of the sound	Application of frequency	Application of music
Pentatonic scale		Gong scale	Most less	(<i>Zhong tang zan</i>)
		Zhi scale	more	(<i>Chao du wang hun</i>)
		Shang scale	general	(<i>Cheng qing yun</i>)

Table 9. (Continued)

Name of scale.	Scale structure	Termination of the sound	Application of frequency	Application of music
Hexatonic scale		Gong scale	more	(<i>Bu xu</i>)
		Yu scale	general	(<i>San gui yi</i>)
		Zhi scale	general	(<i>Pu an zhou</i>)
		Zhi scale	Only one	(<i>San da tian zun lai lin shi hui</i> 三)
		Jiao	less	(<i>Long hu jing</i>)

It can be found from this table that the scales of Baiyun temple scriptures are divided into pentatonic scale and Hexatonic scale 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".

The following figure is Wei zi of (Jin bai chan), a tune of Jin opera.



Figure 30 Score 13 (*From fieldwork*)

Photo: Jiang Xu. fieldwork 2020.

Through music and Baiyun temple Taoist blowpipe tune end contrast, can be found that although Taoism blowpipe tune the end of the sentence or long or short, the same, but the ending sound the same, at the end of melody is level downward into sol stay in "Zhi" notes, this could also confirm mentioned jia Baiyunguan temple blowpipe music tune Jin opera absorbed in the process of the development of shanxi's tune. Sol is the dominant tone of "Gong" mode, and the subordinate tone of "Shang" mode. Although the melody ending is the most stable on the tonic tone and has a strong sense of termination, using the dominant tone and the subordinate tone as the ending note also has a certain sense of closure compared with other unstable notes. As for the Yu tune board ending with sol, the second interval of its tonic la, it is not stable, but it is not surprising when it is customary for all tunes to end in sol.

2. Rhythm

Sutras are sung at medium and slow speeds, depending on the context. Some of the tunes also need to be sung at a slightly faster speed due to their emotions. The diversity of sentence patterns and reciting rhythms of Baiyun temple scriptures determines the diversity of the tunes, including $1/8$, $1/4$, $2/4$, $3/4$, $4/4$, $4/5$ and so on. Among these beats, the most used are $2/4$, $3/4$, $4/4$ beats, $1/8$, $1/4$ single beats only used in (*Feng jing qiang*). It is common to mix several different beats in the same tune. For example, (*Zhong tang zan*) uses $2/4$ and $3/4$ beats to change each other. (*Shi fang tian zun fu Shi hui*) adopts $2/4$ and $4/4$ to change the beat. (*Wu fang gang*) uses a mix of beats of $2/4$, $3/4$ and $4/4$; (*Tai yi jiu ku tian zun zan*) consists of two parts, the first half using free beats and the second half using a mixed beat of $2/4$, $3/4$ and $4/4$. There is a fixed form of words and a fixed tune in the melody. The application of various forms of beats allows it to have room for change and development in the fixed melody framework, which adds some vitality to the dull and repetitive text and greatly enhances the expressive force of the music.

In Chinese folk music, the word "Ban shi" is used to indicate the speed. In the tune of Baiyun temple wind music in jia county, "Ban shi" includes "Man Ban", "Liu shui", "Jin Liu shui", "Ji Ban" and "San Ban". The "Man ban" is $4/4$, and the speed is slow. Some "Man ban" labels are recorded as $2/4$ beats according to the melody and are still played at adagio speed. The melody of "Man ban" is delicate and emotional. The rhythm is calm and relaxed. The melody is gentle and pleasant. The typical tunes are Xi fang zan and Bu zhi diao." The tune "Man ban" is often played sitting in the hall, and also in the ceremony of receiving and offering tribute. "Liu shui" has a $2/4$ beat and a medium speed. The rhythm of "Liu shui" is light, bright, simple and neat. The melody is flexible, smooth, clean and lively. Such representative tunes include "Die luo jin qian" and "Ne zha ling". They are often played in faster-paced ceremonial activities and rituals such as (*Zhuan jin*) and (*Zhuan jiu qu*). "Jin liu shui" is also called "Er liu shui". It is usually used after "liu shui". Ji ban, in the form of a quarter beat, was even faster than "Jin liu shui". It was usually played towards the end of the event and accelerated after "liu shui". "San ban" has a relatively free beat and is often used in traditional Chinese opera and folk music. "San ban" is usually used at the beginning of a tune, such as (*Jin tang yu*). Baiyun temple Taoist music has five rhythmic forms:

- A. "Man ban"——"Liu shui"
- B. "Man ban"——"Liu shui"——"Jin liu shui"
- C. "Man ban"——"Liu shui"——"Jin liu shui"——"Ji ban"
- D. "Liu shui"——"Jin liu shui"
- E. "Liu shui"——"Jin liu shui"——"Ji ban"

The instrumental tunes of Baiyun temple Taoist music are accompanied by the singing of scriptural tunes, as well as in the form of accompaniment, interludes and tails the rhythm, beat, combination and usage of percussion instruments have certain regularity. Percussion playing speed in addition to the "Baiyun temple bronze bell" with slow speed, generally are medium speed and medium speed slightly faster. The basic rhythmic pattern and variation pattern are as follows:

Basic rhythmic pattern: XX | cha O | XX | cha O ||

Variation type A: XX cha | XX cha | X cha X cha | XX cha ||

Variation type B: XX cha | XX cha | XX cha X | cha X cha ||

Variation type C: XX cha | XX cha | XX cha X cha ||

Variation type D: || : XX cha | XX cha X cha : ||

Variation type E: XX cha | XX cha X cha | XX cha X | cha X cha ||

Variation type F: XX cha | XX cha X | cha X cha ||

("XX" means Drum Percussion, "Cha" means cymbal)

Baiyun temple Taoist music has religious seriousness, so percussion percussion is relatively simple, different from the combination of folk percussion.

Xiao cha (Side Cymbal) (小镲), Dang Dang (铛铛) and Er bingzi (二饼子) have the following common combinations:"

"Man ban" 4/4 beats (as shown below)

พจนานุกรม พิธีกรรม ชีว

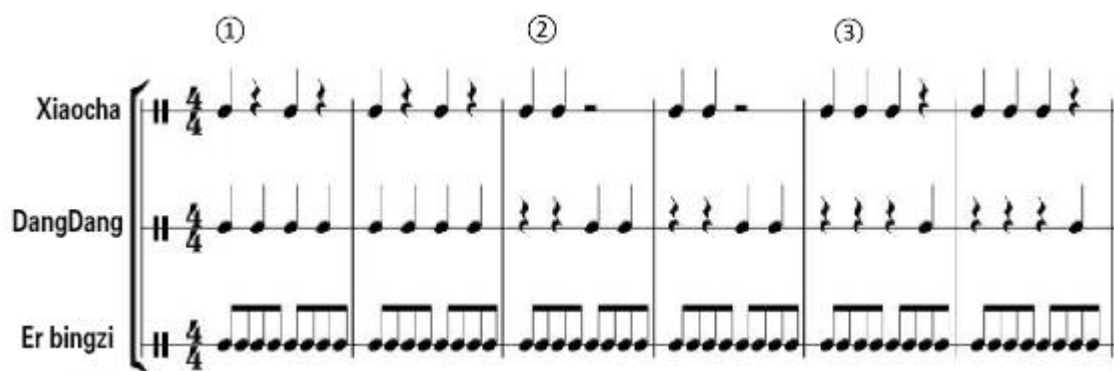
Figure 31 Score 14 (*From fieldwork*)

Photo: Jiang Xu, fieldwork 2020.

“Liu shui” 2/4 beats (as shown below)

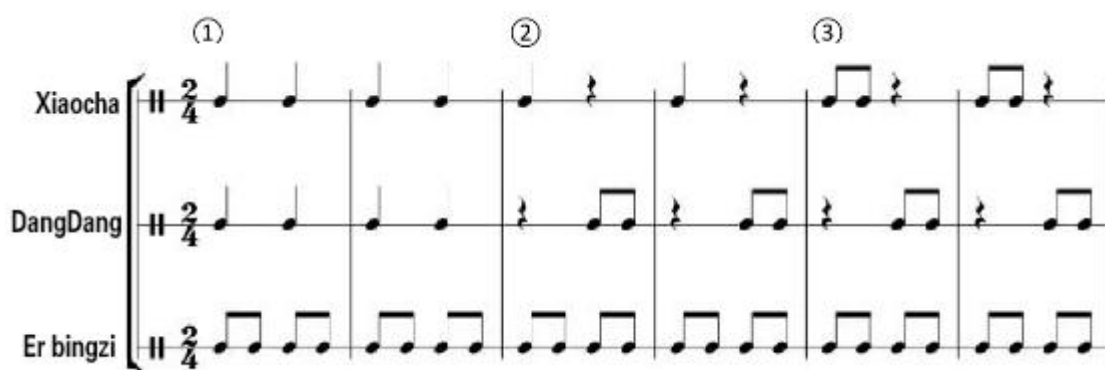
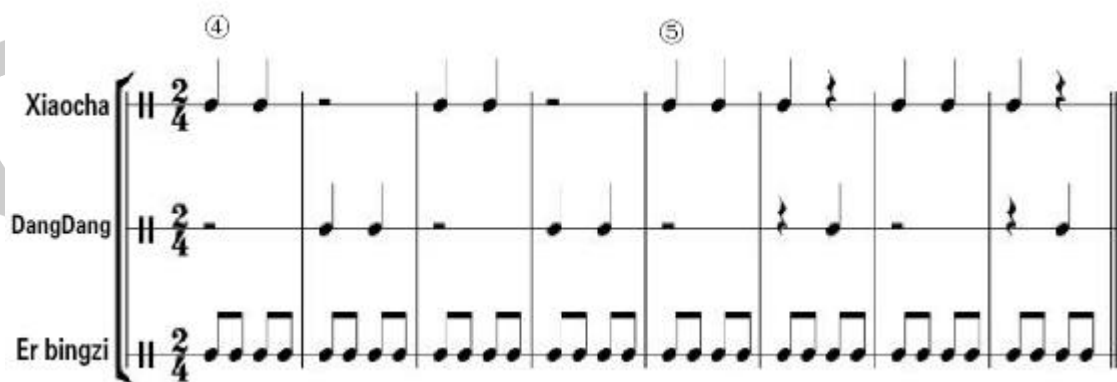
Figure 32 Score 15 (*From fieldwork*)

Photo: Jiang Xu, fieldwork 2020.



“Jin liu shui” 2/4 beats (as shown below)

Photo: Jiang Xu, fieldwork 2020.

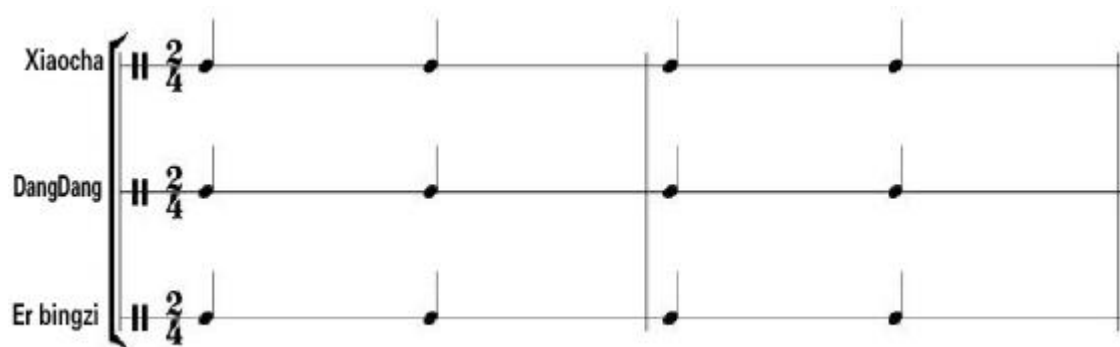


Figure 33 Score 16 (*From fieldwork*)

Photo: Jiang Xu. fieldwork 2020.

“Ji ban” 1/4 beats (as shown below)

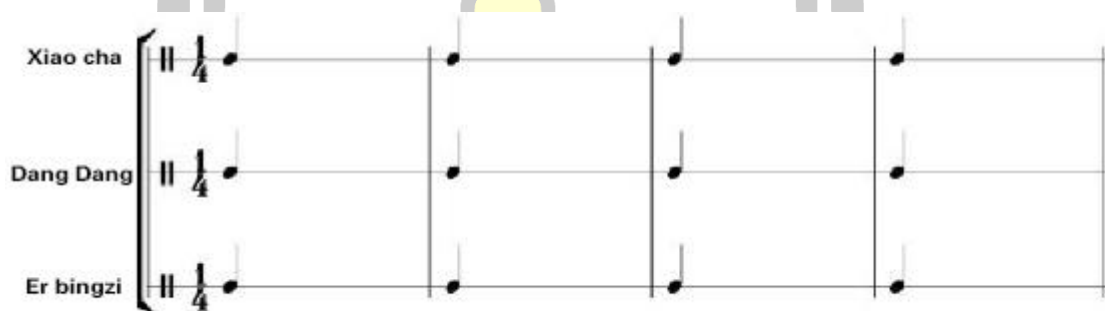


Figure 34 Score 17 (*From fieldwork*)

Photo: Jiang Xu. fieldwork 2020.

3. Melodic texture

Baiyun temple Taoist music in Jia county embodies the breadth and strength of northern shaanxi music. Most music is based on the jump in of five, six and seven intervals.

The reason why I choose the following example is that these works appear more frequently in the Taoist ceremony of Baiyun temple in Jia county. According to the Taoist of Baiyun temple, these tunes are often performed separately and can be used in many occasions. (For example: Folk wedding, folk funeral, Taoist ceremony)

Chen qing yun

成都二仙庵传谱
闵智亭 收藏

The musical score is written in staff notation with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two systems of staves. The first system has five staves, and the second system has three staves. The lyrics are written in Chinese characters below the notes, with some characters in parentheses indicating specific vocalizations or breaths. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and dynamic markings.

琳 琅 (啊) (哎) 振 (哎)
响 (呀)
十 (哎) 方 (哎)
肃 (哎)
清 (哎) 大 量 玄 玄 也
琳 榔 振 响 (呀) (哎)
十 方 肃
清 (哎) 大 量 玄 玄 也

Figure 35 Score 18 (From fieldwork)

Photo: Jiang Xu, fieldwork 2020.

For example, which is in line with the music style of Northern Shaanxi the melody development in (*Cheng qing yun*) is mainly in the form of circumambulation progressive melody, accompanied by rapid sixth-note and quaver tone patterns. The music is in D major (Chinese call

it “D gong” mode). The main scales are re, mi, #fa, La and #do. The first to fifth bars are the main melody of the music, and the sixth to twelfth bars are the imitation of the main melody, the first bar to the fifth bar is the main melody, and the sixth bar to the twelfth bar is the imitation of the main melody, The fifteen bars and sixteen bars are also imitations of the main melody, and the music ends on the D. Therefore, this kind of melody is in line with the characteristics of Northern Shaanxi music.

Yu qing gao



Figure 36 Score 19 (*From fieldwork*)

Photo: Jiang Xu, fieldwork 2020.

(*Yu qing gao*) keeps the basic melody skeleton, mainly in the form of several backbones, and the melody is very smooth. This piece of music is F major (Chinese call it "f gong") and is very short. The whole piece is repeated around the main sounds of fa, sol, La, do and re (The main arrangement of Chinese pentatonic scale f gong), The melodic form of repetition is similar to the style of Northern Shaanxi music.

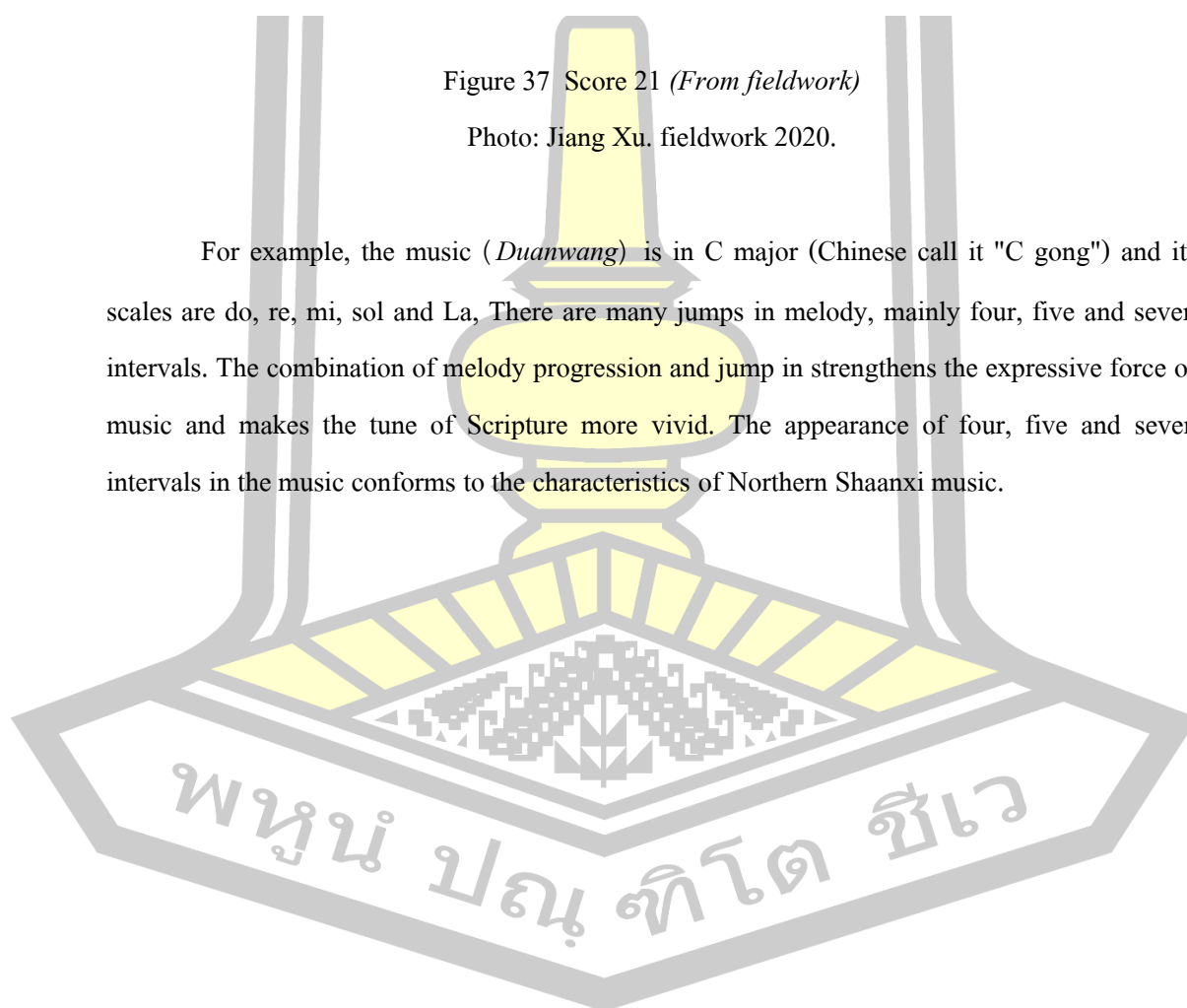
Duan wang



Figure 37 Score 21 (*From fieldwork*)

Photo: Jiang Xu, fieldwork 2020.

For example, the music (*Duanwang*) is in C major (Chinese call it "C gong") and its scales are do, re, mi, sol and La. There are many jumps in melody, mainly four, five and seven intervals. The combination of melody progression and jump in strengthens the expressive force of music and makes the tune of Scripture more vivid. The appearance of four, five and seven intervals in the music conforms to the characteristics of Northern Shaanxi music.



Lao ba ban

Hai di
 Guan zi
 Sheng

4
 10



Figure 38 Score 21 (*From fieldwork*)

Photo: Jiang Xu, fieldwork 2020.

For example, the music is in D major (Chinese call it “D gong” mode), The main scales are re, mi, #fa, La and #do, In the third, sixth, eighth, ninth, fourteenth, seventeenth, eighteenth, twentieth and twenty-first sections, there are six interval jumps, while in the seventh and sixteenth sections, there are five interval jumps. The appearance of more interval jumps is in line with the characteristics of Northern Shaanxi music.

Xi fang zan

Hai di

Guan zi

Sheng

4

7

1.

10



Figure 39 Score 22 (*From fieldwork*)

Photo: Jiang Xu, fieldwork 2020.

In (*Xi fang zan*), the music is in D major, (Chinese call it “D gong” mode), The main scales are re, mi, #fa, La and #do, the first bar, the third bar, the sixth bar, the ninth bar, the eleventh bar all appeared the six degree interval jump, the twelfth bar appeared the five degree interval jump, and finally ended with the five degree interval. The melody of *Haidi* and *Sheng* became the complementary in the interval, making the music more abundant.

4. Melodic structure

The musical structure of traditional Chinese music is divided by the unit of each sentence. A paragraph may consist of only one sentence or more than one sentence. In Baiyun temple Taoist music of jia county, there is no obvious sense of sentence breaking or termination, and the melody has been continuously developing and developing. Therefore, when dividing the qu structure, I analyzed the qu structure of the lection and tune in Baiyun temple Taoist music and the tune of Taoist pipework, which are mainly divided into two categories: single-section body and multi-section body.

The monosyllabic body of the melody is a structure consisting of only one complete paragraph, or a single sentence, or a number of sentences. The whole paragraph has the most stable sense of termination only at the end.

The reason why I choose the following example is that these works appear more frequently in the Taoist ceremony of Baiyun temple in Jia county. According to the Taoist of

Baiyun temple, these tunes are often performed separately and can be used in many occasions.
(For example: Folk wedding, folk funeral, Taoist ceremony)

Chen qing yun

成都二仙庵传谱
闵智亭 收藏

The musical score for 'Chen qing yun' is presented in two systems. The first system consists of five staves of music, with lyrics written below the notes. The lyrics are: 琳 琅 (啊) (哎) 振 (哎) 响 (呀) 十 (哎) 方 (哎) 肃 (哎) 清 (哎) 大 量 玄 玄 也. The second system consists of three staves of music, with lyrics: 琳 榔 振 响 (呀) (哎) 十 方 肃 清 (哎) 大 量 玄 玄 也. The score is written in a traditional Chinese musical notation style, using a treble clef and a key signature of one sharp (F#).

Figure 40 Score 23 (From fieldwork)

Photo: Jiang Xu. fieldwork 2020.

For example, in (*Cheng qing yun*), it is composed of 21 sentences, which can be divided into two paragraphs. The first paragraph is from the first bar to the fourteenth bar, and the second

paragraph is from the fifteenth bar to the twenty-first bar. The melody of the second paragraph is based on the first melody, and there is no obvious sense of termination between the paragraphs. Until the end of the music, there is no obvious sense of termination.

Shang qing gao

(引) (合)

志心皈命礼。居上清境，号灵宝君。礼劫化生，九万九千余梵真。因混沌赤文，而开九五宵劫。天枢经地纬，巍乎造化之宗。大玉悲宸大道愿君，大灵圣宝大天尊。

Figure 41 Score 24 (*From fieldwork*)

Photo: Jiang Xu. fieldwork 2020.

(Shang Qing Gao) is the Chinese "C gong" hexatonic scale, which is arranged as do, re, mi, fa, sol, La, do. The first section and the second section are the introduction of the music. From the beginning to the end of the third section, the music adopts the music materials of the third section, the fourth section and the fifth section, which is the repetition and variation of the music materials of the three sections. The whole music can be divided into five sentences, and it doesn't have obvious sense of termination until the end of the music.

A Taoist pipework set is mostly two or more independent tunes, which are played together according to the needs of a special ceremony to form a multi-section body structure

composed of multiple tunes. Compared with the melody of scripture, its melody is more coherent and the boundaries between paragraphs are more difficult to distinguish. The content is huge.

Xi fang zan

Hai di
 Guan zi
 Sheng

4

7

10



Figure 42 Score 25 (From fieldwork)

Photo: Jiang Xu, fieldwork 2020.

For example, (*Xi Fang Zan*) and (*Lao Ba ban*) are often played together in the Taoist music of Baiyun temple. This form is the "multi-section body structure" in the Taoist music of Baiyun temple.

Lao ba ban





พูน ปณ ทิโต ชเว



Figure 43 Score 26(*From fieldwork*)

Photo: Jiang Xu. fieldwork 2020.

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.



CHAPTER VI

CONCLUSION

1. Conclusion

Through the field investigation and music analysis of the Taoist music of Baiyun temple in Jia County, the following conclusions are drawn :

1.1 The Taoist music of Baiyun temple in Jia county comes from the Taoist music of Baiyun temple in Beijing.

1.2 The Taoist music of Baiyun temple in Jia county has absorbed the elements of Chinese Buddhist music, the music of gongs and drums in Shaanxi, and the folk songs and traditional operas in Northern Shaanxi.

1.3 "Er Bing Zi" is the most distinctive musical instrument in the Taoist music of Baiyun temple in Jia county. The music can be divided into vocal music and instrumental performance (instrumental music can be divided into percussion music and Chinese wind music).

1.4 The Taoist music of Baiyun temple in Jia county is carried out in coordination with the Taoist ritual activities. The holding of the activities has a fixed time and strict standards. The music and musical instruments used in the ceremony have fixed requirements.

1.5 There are mainly two types of scales in the Taoist music of Baiyun temple in Jia County: the pentatonic scale in China and the hexatonic scale with "Bian Gong". The most commonly used mode is "Gong" mode, followed by "Zhi" mode.

1.6 There are two most important functions of Taoist music in Baiyun temple of Jia County: one is entertainment function, the other is to repose the good wishes of the masses.

2. Discussion

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:

2.1 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.

2.1.1 The social function of Baiyun temple Taoist music gradually disappeared.

2.1.2 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.

2.1.3 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.

2.2 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.

2.3 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 is no professional personnel to publicize and popularize it.

3. Recommendations

In view of the transmission and protection of Baiyun temple in Jia County, I summarized several methods:

3.1 Organizing cultural performances with the government

With the help of cultural activities held by government departments, we should strengthen publicity and increase performance opportunities.

3.2. Innovation

On the basis of maintaining the traditional performance mode of Baiyun temple Taoist music, it integrates modern music elements and performance methods to make it easier for young people to accept.

3.3 Increase international exchanges

We should increase the communication between Baiyun temple Taoist music and other countries' religious music, learn from other countries' methods and experience of protecting and inheriting religious music, so that other countries can also understand Chinese Taoist music.

3.4 Let the common people understand the Taoist music of Baiyun temple through the Internet

The network of modern society is very developed. We can use the network to popularize Taoist music for the common people, let the people understand the Taoist music, and can also use the network to perform, so as to increase the performance opportunities of Baiyun temple Taoist music.

The purpose of writing this dissertation is to contribute to the protection and transmission of Taoist music in Baiyun temple, Jia County, and to provide field data for scholars who will study Taoist music in Baiyun temple, Jia County in the future.

Due to my limited knowledge and ability, there are still many shortcomings in the writing of the thesis. I hope scholars and experts will give valuable opinions.

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Appendix

1. Questionnaire

Interviewer: Jiang xu

Dissertation Topic: Taoist Music in the Baiyun temple in Jia County, Yulin City, Shaanxi Province, China.

Explanation:

This interview form is used as a tool for interviewing key information. There are 3 parts as follows.

Part one: General information of the interviewee

Part two: An investigation on the characteristics of Taoist music in Baiyun Temple in Jia County

Part three: Taoist music in Taoist ritual of Baiyun Temple in Jia County

Part one [General information of the interviewee]

1. What is your name and gender? (你的名字和性别)
2. What your address and telephone number? (你的地址和电话)
3. What is the highest level of education you have received? (你的最高学历)
4. List all degrees you have earned. Give the name of the institution from which each degree was earned and the field of study of each degree. (你受教育的机构和你的研究方向)
5. How many people in your family? 你有多少家人?

Part two

You must give question about your objective 1, To receive written information according to the objectives 為了根據目的以書面形式獲得信息

The melody and rhythm of Taoist music in Baiyun Temple.

Mode and Beat of Taoist music in Baiyun Temple.

Play the way

Structure of music

Scale of music

Whether there is a fixed way of playing

Can you talk about the characteristics of Taoist music in Baiyun Temple

Part three

You must give question about your objective 2, To receive written information according to the objectives 為了根據目的以書面形式獲得信息

What activities do Taoist music usually play?

Does Baiyun temple Taoist music use local dialects to sing?

Which instruments are used in Taoist music in Baiyun temple?

What is the general situation of Taoist music and singers in Baiyun temple?

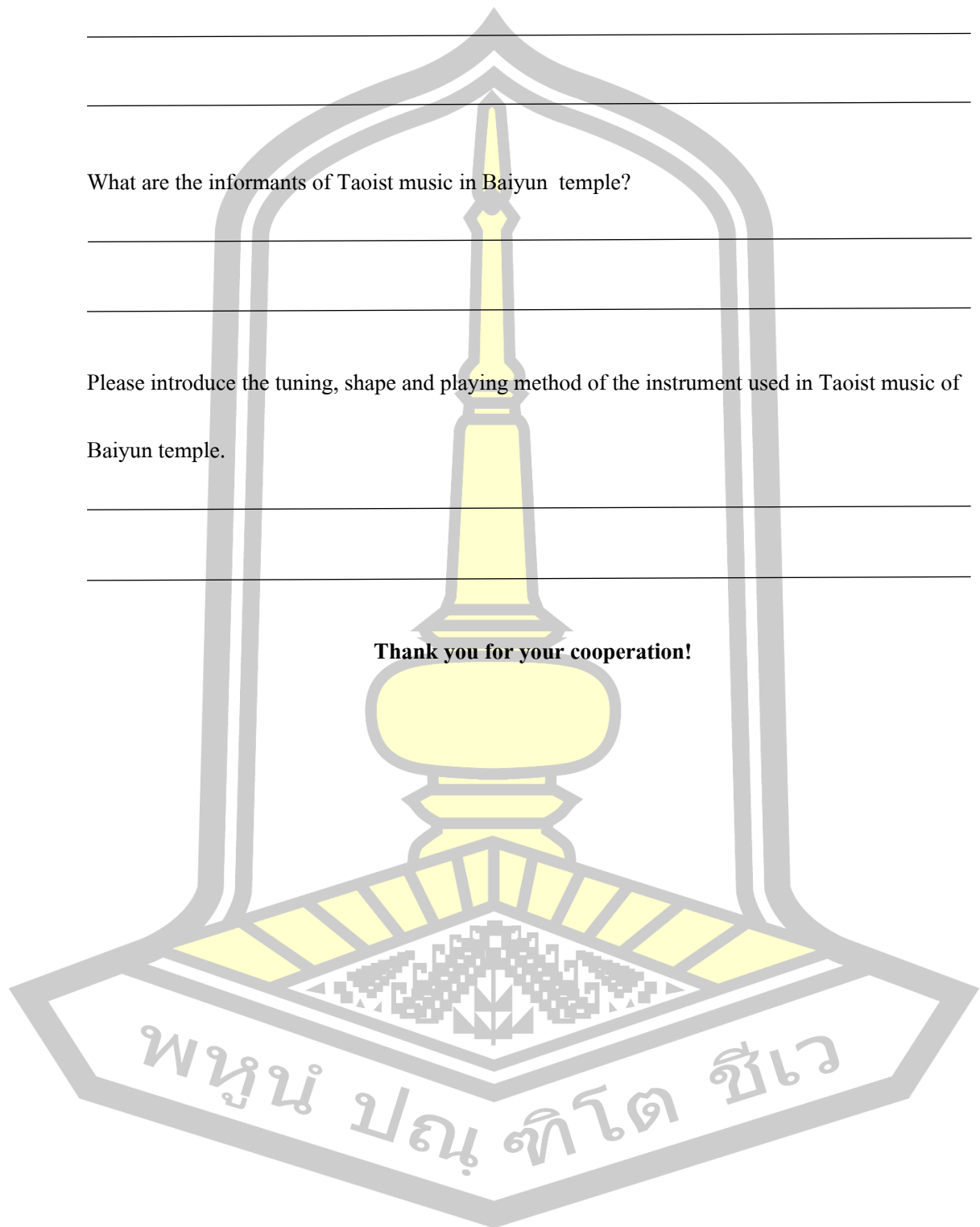
What is the relationship between Taoist music in Baiyun temple and the life of the people?

What kinds of folk music and folk operas have been absorbed by Baiyun temple Taoist music?

What are the informants of Taoist music in Baiyun temple?

Please introduce the tuning, shape and playing method of the instrument used in Taoist music of Baiyun temple.

Thank you for your cooperation!



2. Pictures of Baiyun temple in Jiaxian County



Stone carving of Baiyun temple in Jia County



Stone tablet of Baiyun temple in Jia County



VITA

1. Profile

Jiang Xu, male, teacher of Yulin University. PhD candidate, mahasalakan University, Thailand. He is a member of Shaanxi Musicians Association, China Art Anthropology society, and China children's culture and Art Promotion Association.

2. Education and work experience

2.1 Education

2.1.1 from September 2006 to June 2011, Tianjin Conservatory of music

2.1.2 master of Tianjin Conservatory of music from September 2011 to June 2014

2.1.3 since July 2018, doctor of music (Musicology) of mahasalakan University, Thailand

2.2 work experience

2.2.1 music teacher of Yulin University of Shaanxi Province since July 2014

2.3 meeting participation

2.3.1 in November 2018, he participated in the 10th anniversary celebration of the establishment of MSU music performance academy and delivered a speech on Taoist music.

2.3.2 In June 2019, he attended the 23rd Asia Pacific ethnomusicology Association's 2019 annual meeting (apse) and delivered a speech.

3. Awards, monographs and papers

3.1.1 excellent award of the fifth young teachers' lecture competition of Yulin University in 2015

3.1.2 advanced individual of practical teaching in 2015-2016

3.1.3 advanced individual of practice teaching in 2016-2017

3.1.4 excellent class teacher in 2017-2018

3.2 monograph

Preliminary exploration of music teaching method was published in November 2019 and published by Northeast Normal University Press

3.2.2 in December 2018, research on University piano art culture and teaching, published by Kyushu publishing house

3.3 paper publications

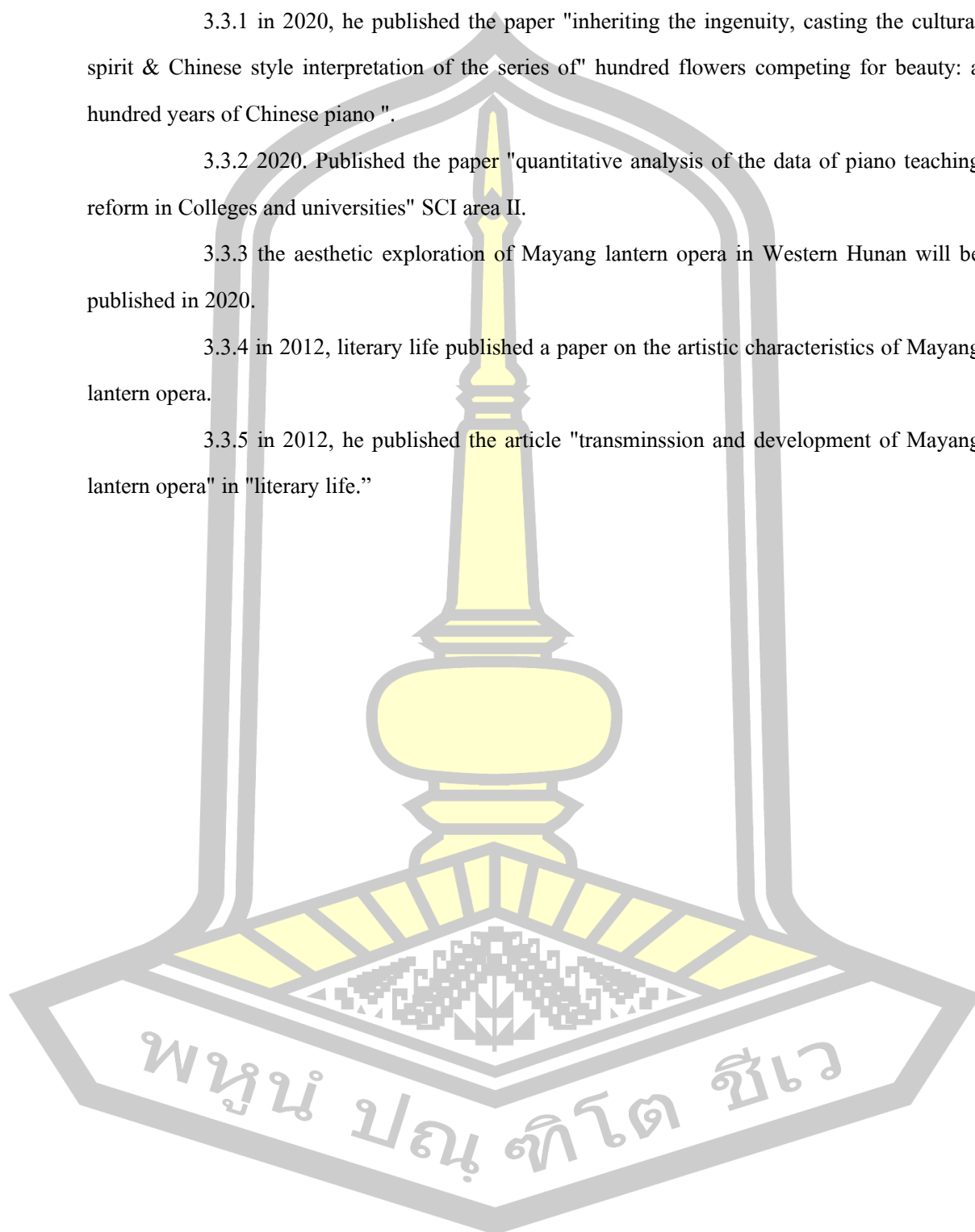
3.3.1 in 2020, he published the paper "inheriting the ingenuity, casting the cultural spirit & Chinese style interpretation of the series of" hundred flowers competing for beauty: a hundred years of Chinese piano ".

3.3.2 2020. Published the paper "quantitative analysis of the data of piano teaching reform in Colleges and universities" SCI area II.

3.3.3 the aesthetic exploration of Mayang lantern opera in Western Hunan will be published in 2020.

3.3.4 in 2012, literary life published a paper on the artistic characteristics of Mayang lantern opera.

3.3.5 in 2012, he published the article "transmission and development of Mayang lantern opera" in "literary life."



BIOGRAPHY

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