



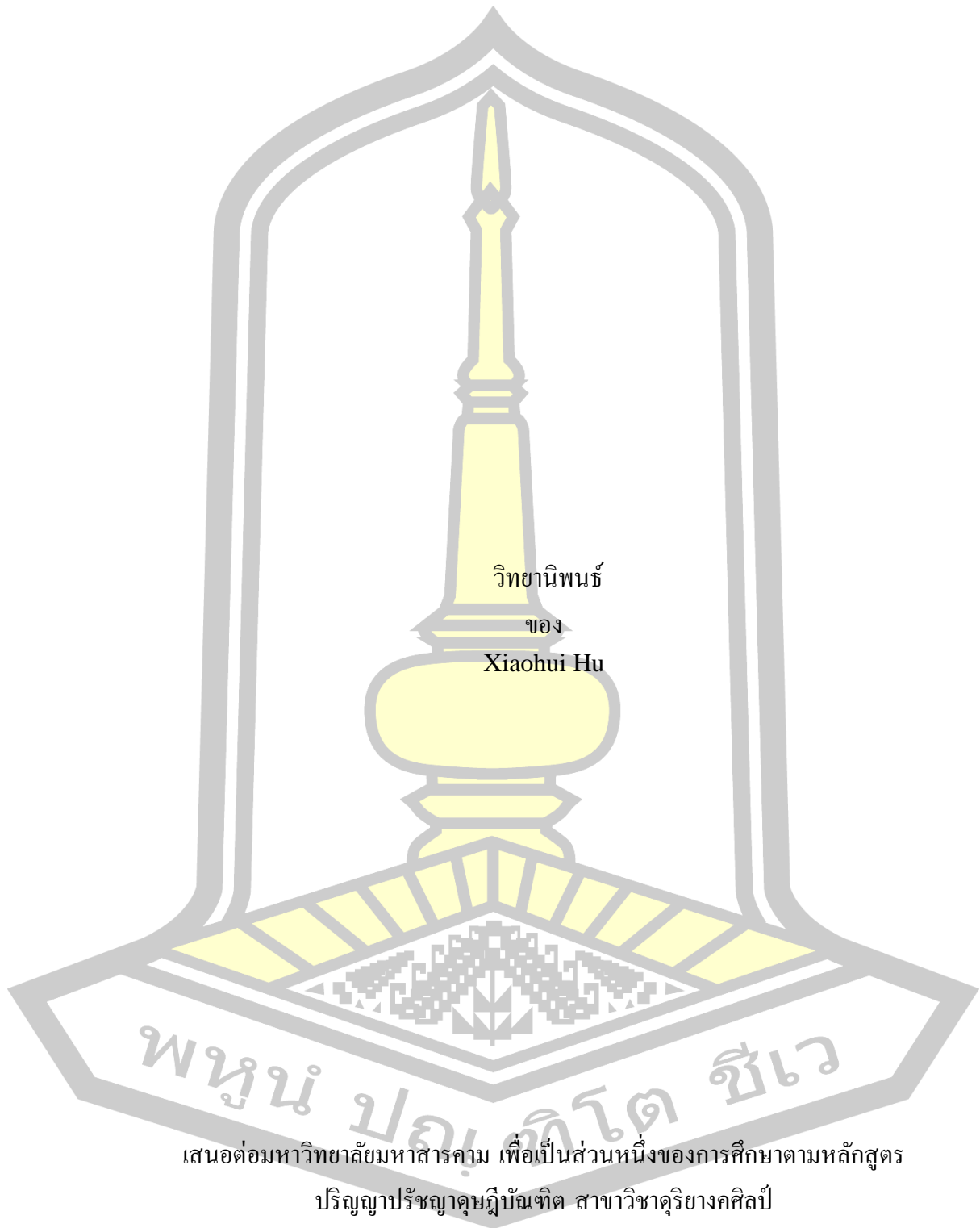
Taoist Funeral music in GuiZhou Province,China

Xiaohui Hu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
August 2023

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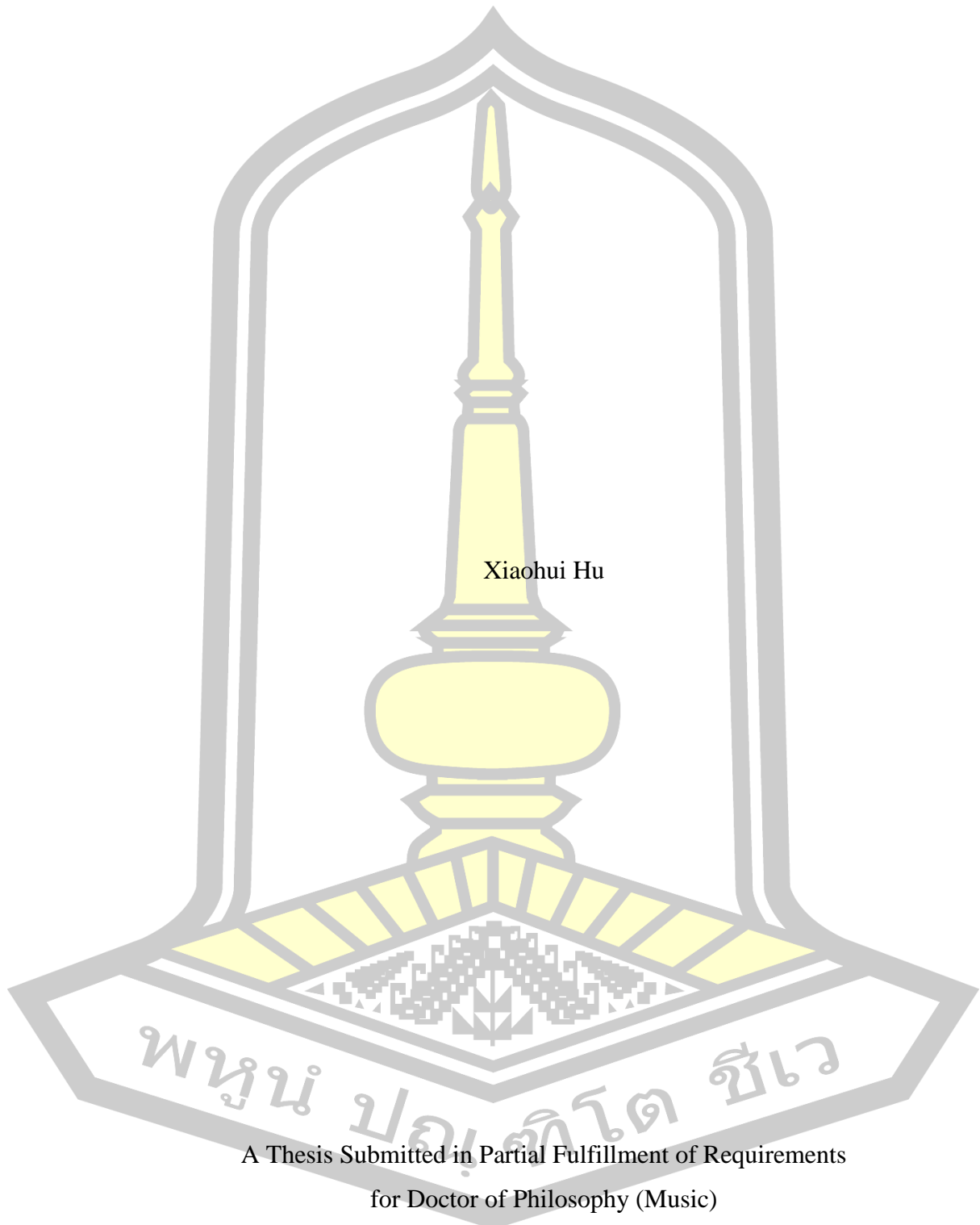
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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สิงหาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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for Doctor of Philosophy (Music)

August 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Xiaohui Hu , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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ABSTRACT

This research is "Taoist Funeral Music in Guizhou, China".this research uses qualitative research methods and ethnomusicology theory to study Taoist funeral music in Guizhou, China, and collects data and statistical data analysis through field investigation. There are three research objectives:1) To investigate the function of Taoist funeral music in Guizhou Province, China. 2)To analyze the music characteristics of Taoist funeral music in Guizhou Province, China.3) To analyze the transmission process of Taoist funeral music in Guizhou Province, China.Collecting data by fieldwork with 10 key informants, the result follows as:

The following research conclusions are drawn.1)The functions of Taoist funeral music in Guizhou Province, my country, and draws two functions: religious function and social function.There are four types of religious functions: Provide salvation for the masses life and death,Pray for blessings and dispel disasters, Perceived the gods, Promote filial piety.There are two types of social functions:Health function, Entertainment function.2)The characteristics of Guizhou Taoist funeral music. ,from two points to analyze.The vocal music is mostly in a minor key,The pace of the music is very slow, the instruments used are almost percussion instruments, the instrumental music has the characteristics of fixed Qupai and so on.3)The transmission process of Guizhou Taoist funeral music. It is concluded that music transmission is mainly through Master and Zongmen Transmission, and imitate other denominations. There are four ways of the master and Zongmen Transmission:private transmission,Accumulation of practice,Scripted, Oral transmission to heart instruction.

Keyword : Taoist, Funeral music, Function, Characteristics, Transmission

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The doctoral study is coming to an end. Looking back on the past years, I feel full in my heart. When I finished this graduation research, I felt relieved and filled with emotion.

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Thank my family, classmates and friends who have accompanied me for three years, and thank them for their useful suggestions and opinions. With their support, encouragement and help, I can fully spend three years of study and life.

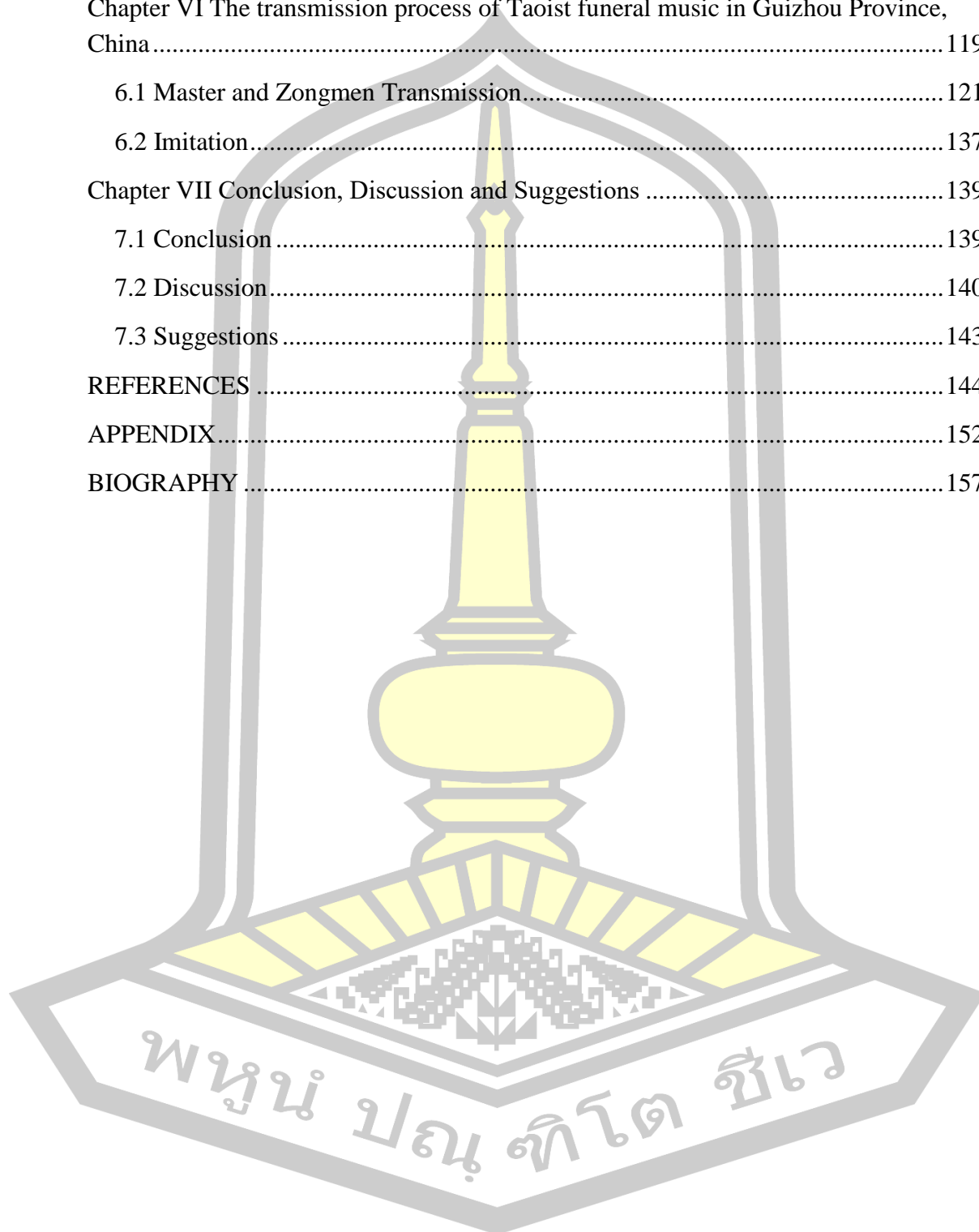
Finally, I would like to thank all my professors, teachers, family and friends who have helped me. I sincerely thank you for your support and help.

Xiaohui Hu

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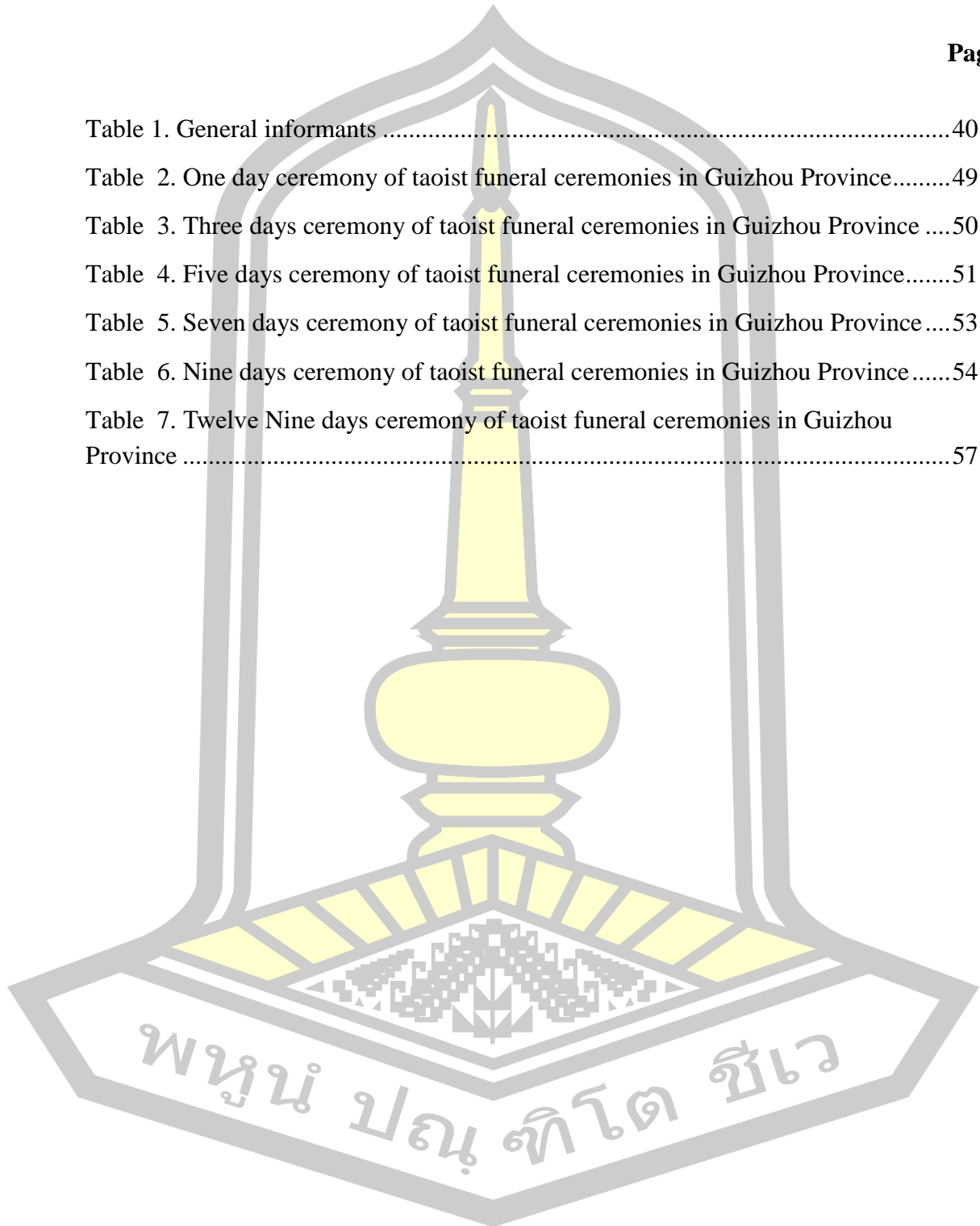
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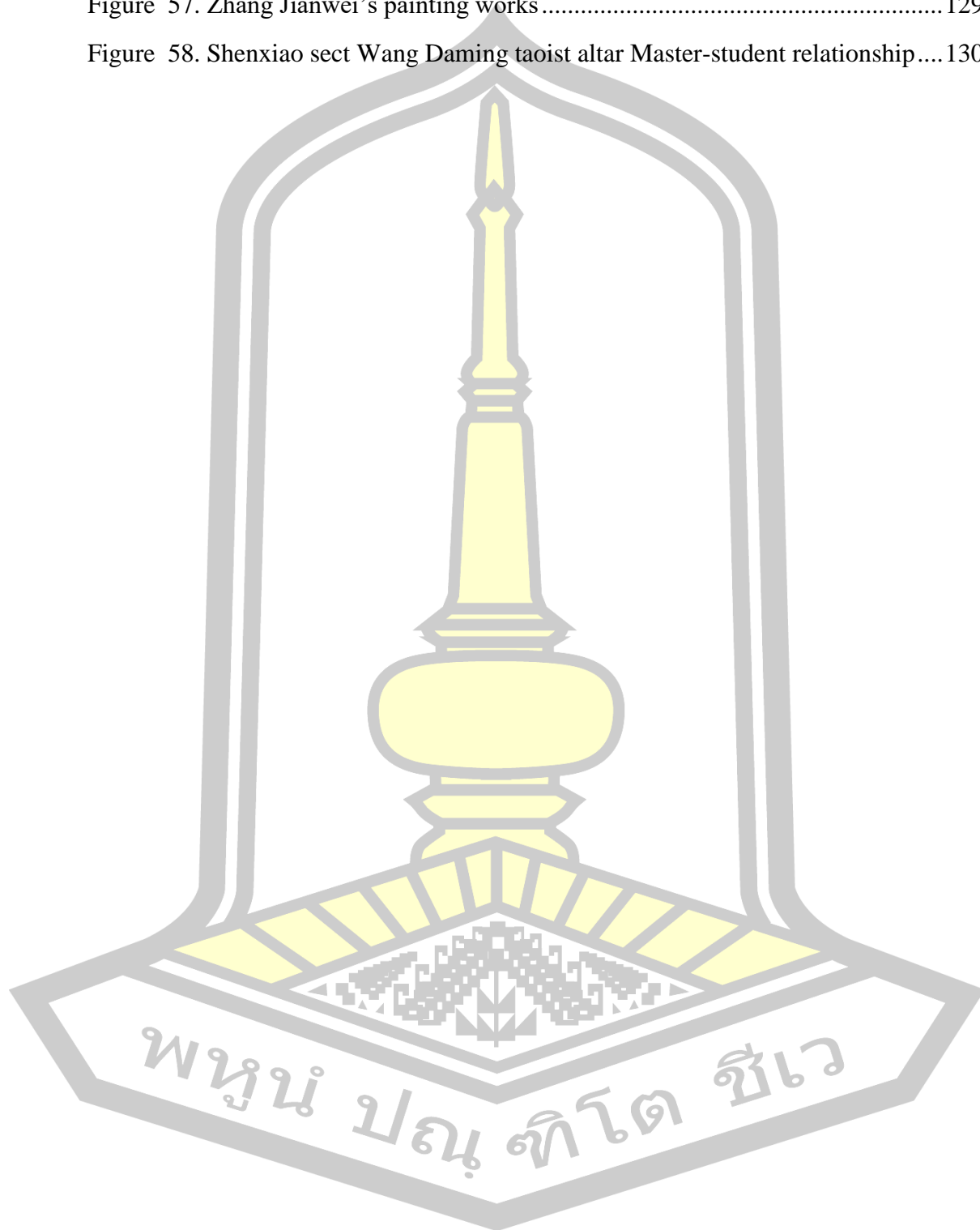
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Chapter I

Introduction

1.1 Statement of the Problem

As an inherent local religion, Taoism contains rich Chinese historical civilization in its culture. It is the essence of the local culture and an important part of the local culture of the Chinese nation. At the same time, Taoism is also the state religion of China, with a history of about 1900 years. At present, Taoism in China is mainly divided into two factions, Quanzhen Church and Zhengyi Church. Quanzhen Taoist priest strictly observes the rules and regulations, and a Taoist priest, also known as Huo Ju Taoist priest, has a large number of believers and semi-professional believers. Its ideological content clarified the origin of Taoism and Taoism, climbing the pre-Qin Taoism, emphasizing the double cultivation of life, the cultivation of Taoism, Buddhism and Confucianism, and the life of the integration of Confucianism and Taoism. Funeral refers to the funeral and burial of the dead. It is a ceremony to hold a funeral, so that The soul of the dead have a home to return, the living have mourning and other related matters, is a unique human emotion. Funeral is based on feelings such as sacrifice and memory, and folk funeral forms have different forms in different areas (earth burial, cremation, water burial, etc.). In Chinese folk, funeral ceremonies are mainly completed by Taoist altar, Buddhist altar and other witchcraft sect, which mainly include the death, the funeral, the funeral, the funeral, burial and so on.

As an important symbol of Chinese cultural identity, the "belief system" is also the core and motivation of Chinese traditional folk rituals and religious rituals. In the long history and transmission process, it influences the rules and models of rituals. In general, "belief system" includes "belief" in the category of "thought" and "ritual" in the category of "behavior". As part of a ritual act. Sound and sound is a major media and means to enhance and continue the behavior and atmosphere of the ceremony, through which it brings out the spirit of the ceremony. Therefore, for Chinese ritual music researchers, belief, ritual and music are a triad and inseparable whole. After decades of precipitation and accumulation, the achievements of ritual

music research have broadened the horizon of the academic circle, and also opened up a new situation in the exploration of theoretical methods. More and more scholars realize that they grasp the two sides of "thought" and "behavior", and analyze and understand the belief system from the perspective of musicology. It can help to more comprehensively and deeply explain the foundation of Chinese traditional music.(Cao Benye, 2010)

Since the 1980s, a group of Chinese traditional music has deep educated local scholars, based on the local inherent academic traditional cognitive basis, reference and international ethnic musicology and other related humanities, social science theory method, for the academic study of ritual music developed the academic concept and practical experience. Up to now, the research and practice of ritual music in the academic circle has gradually presented the theoretical framework and practical method of the Chinese belief system and the laws and regulations of ritual music structure. In this strong academic atmosphere, when the first " national national sound now, the most significant development of domestic social science is the research and investigation of traditional culture.As one of the four ancient civilizations with a long history, China's traditional culture is deeply rooted and profound, which has a unique style in the world culture, among which Taoist culture is a typical representative. As the state religion, Taoism has had many experts and scholars made a lot of research for a long time, and achieved fruitful results. However, the folk Taoism (altar), which is still popular among the masses, is little known to this day. The so-called folk Taoist altar refers to the activities held among the folk for the dead. In the past, because of the superstition of the folk Taoist altar, few people asked for it, let alone research. It was not until after the reform and opening up that it was gradually paid attention to by the academic circle, and it is still in its initial stage, so it is a topic worthy of attention. This research is conducive to enhancing the micro understanding and macro grasp of the development of taoist ceremony music in China, and further enriching and improving the system of Chinese music research and the development law have special and far-reaching significance.(Cao Benye , 2010)

Taoism, an inherent religion rooted in the land of China, is the essence of Chinese traditional culture passed down and refined after the baptism of history. In the long course of development, Taoism has continuously absorbed the essence of the

fertile soil of China, and developed into the national religion of China after integration and crystallization. The historical origin of Taoism can be traced back to the pre-Qin period, and its formal formation was in the middle and late Eastern Han Dynasty. Zhang Daoling founded the Wudoumi Road (now Zhengyi Education) in Bashu, and Zhang Jiao founded the Taiping sect in North China, marking the formal establishment of Taoism, with a history of about 1900 years. Among the five major religions in China, Taoism is the only religion that originated in China and was founded by the Chinese people, so it is also called a local religion. Taoism has had a profound influence on the politics, economy and culture of ancient China, and is one of the three spiritual pillars of the ruling class.(Qinjia Fu, 2011)

Throughout the Taoist music research, southwest only GanShaoCheng the type of Taoist music and its characteristics (1989) the Yunnan yao Taoist instrument music (Yang Minkang, Yang Xiaoxun, 2000) and the Yunnan Dali Jianchuan the Bai nationality Taoism instrument music research (Luo Minghui, 2001), Guizhou Taoist music research once appeared academic blank. The author (2002-2004) made a certain field investigation on the Taoist funeral music in Zunyi and Guiyang, Guizhou province (see the investigation report of Longmen School in Zunyi and Xianren Cave in Guiyang, published in the Theory and Practice of Ethnic Culture published by Ethnic Publishing House. The 1st edition in January 2005 is also a pioneer for the study of Taoist music culture in Guizhou. It is a pity that Taoist music culture in Guizhou has faced an academic gap because it has never been valued. Taoist music has been neglected in the development of Guizhou culture for a long time, but this is exactly inverse proportional to the long history of Taoist culture and the wide influence of transmission. Taoist belief culture is not only widely spread in the residential areas of the Han nationality in Guizhou, but also affects the cultural concepts of all ethnic groups in Guizhou. Therefore, it is extremely necessary to conduct academic investigation and research on folk Taoist music, the main carrier of Guizhou Taoist culture.(WuTaixiang, 2012)

The funeral ceremony was concerned by China's music circle and began in the 1990s. Although having been learned before They studied the funeral ceremony music and published relevant research results, but only paid attention to the music form (ontology) in the ceremony, but did not interpret and explain the overall process of the

funeral ceremony and the cultural context, and the musical performance and display in the ceremony procedure basically stayed at the overview level. Since the 1990s Since the generations, Our academic circles is deeply influenced by the theory and methods of North American ethnomusicology, The discipline team keeps coming, Long-term, large-scale, systematic study of traditional Chinese ritual music began in 1993, Cao Benye , then a professor of music at the Chinese University of Hong Kong, took the lead in launching the "Chinese Traditional Ritual Music Research Program" project, The project seeks to integrate the disciplinary resources of the major music schools in China, Systematic in-depth investigation and research of traditional ritual music in mainland China, Hong Kong, Macao and Taiwan, In order to gain the overall cultural understanding of ritual music, In 1999, the topic was renamed "Research on the Track, Style and tradition of Chinese Folk Faith Ceremony Music", There are two projects: "Research on Chinese Traditional Ceremony Music" and "Chinese Folk Ceremony Music Research", Continue to conduct a comprehensive research on Chinese folk ritual music. In 2007, the project team moved to Shanghai musicology, and the concept of "studying music in culture (studymusicin culture: A.PMerriam1960)" has also become the basic principle and general consensus of contemporary Chinese ethnomusicology research. As an important part of ritual music research, the study of funeral ritual music has attracted attention from academic circles from the very beginning.(Xinghua He, 2013)

In summary, As the state religion, Taoism has been many experts and scholars made a lot of research for a long time, and fruitful results. But little is known about Taoist funeral music still circulating in Guizhou, China.The folk people in Zunyi City, Guizhou Province, China, believe in Taoism and are the hometown of researchers. They have been influenced by Taoist funeral music since childhood, and the scenes of Taoist rituals are also vividly seen. The major of ethnomusicology is in line with the above experience. With the continuous advancement of socialist modernization, the consciousness of folk people believing in Taoism gradually weakens, and the transmission of Taoist funeral ceremony music will be lost with the progress of The Times. It is urgent to protect and transmission Taoist funeral music. Therefore, the study of Guizhou Taoist funeral music interest arises spontaneously, can't wait to pay for the storage action. The main object of this research is the funeral music of Taoist.

This research has three objects. The first object is to explore the function of folk Taoist funeral music in Guizhou Province, China, the second object is to analyze the characteristics of folk Taoist funeral music in Guizhou Province, and the third object is to analyze the transmission of folk Taoist funeral music in Guizhou Province, China.

1.2 Research Objectives

- 1) To investigate the function of Taoist funeral music in Guizhou Province, China.
- 2) To analyze the music characteristics of Taoist funeral music in Guizhou Province, China.
- 3) To analyze the transmission process of Taoist funeral music in Guizhou Province, China.

1.3. Research Questions

- 1) What is the function of Taoist funeral music in Guizhou Province, China ?
- 2) What are the music characteristics of Taoist funeral music in Guizhou Province, China?
- 3) What is the transmission process of Taoist funeral music in Guizhou Province, China?

1.4 Importance of Research

- 1) We will understand the function of Taoist funeral music in Guizhou Province, China.
- 2) We can Summarize the music characteristics of Taoist funeral music in Guizhou Province, China.
- 3) We will understand the transmission process of Taoist funeral music in Guizhou Province, China.

1.5 Definition of Terms

- 1) Taoist funeral music

Refers to the music used in various religious activities in Zunyi City, northern Guizhou Province, China.

2) Music functions

Refers to the role of Taoist funeral music in Guizhou Province, China, including both religious function and social.

3) Performance

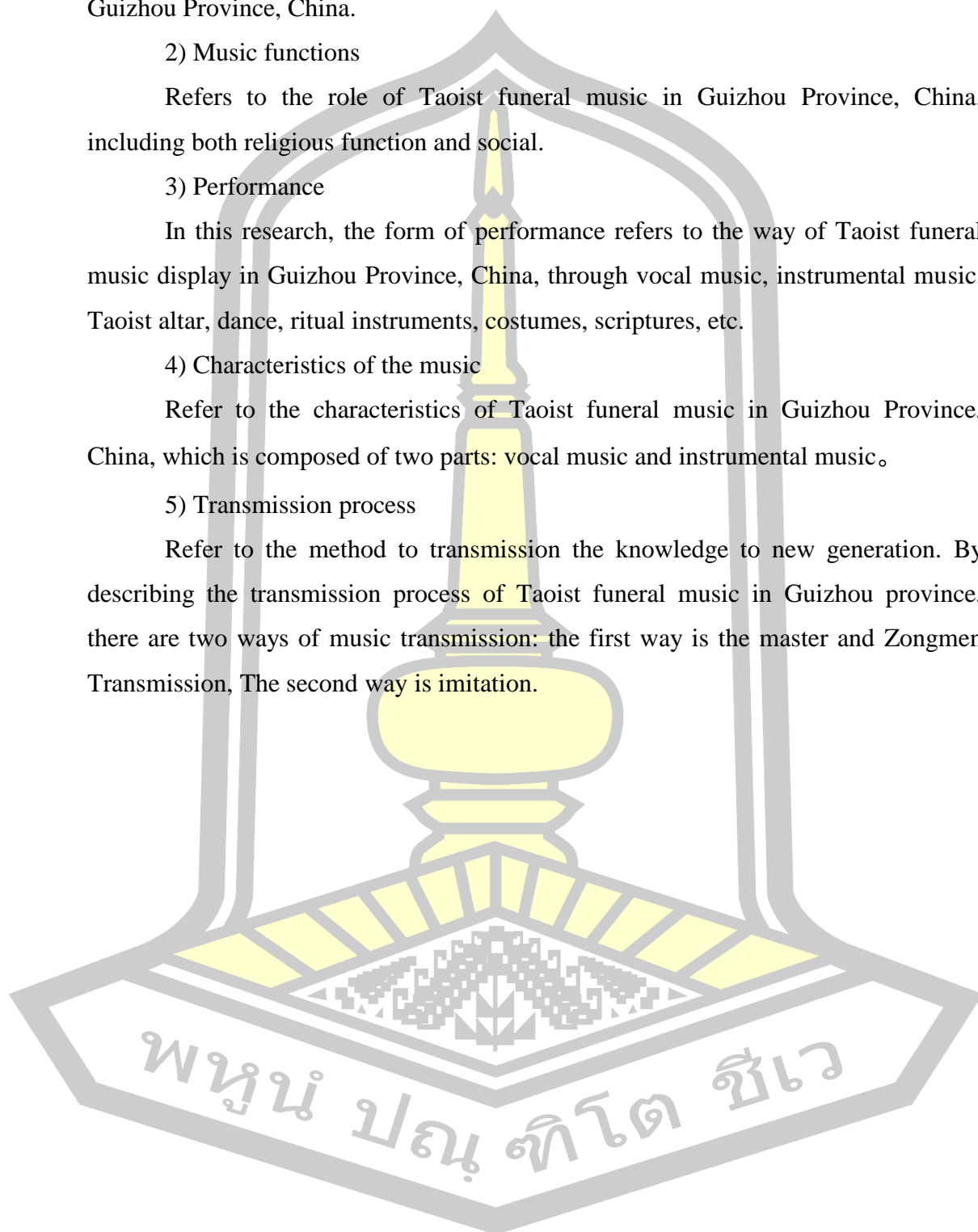
In this research, the form of performance refers to the way of Taoist funeral music display in Guizhou Province, China, through vocal music, instrumental music, Taoist altar, dance, ritual instruments, costumes, scriptures, etc.

4) Characteristics of the music

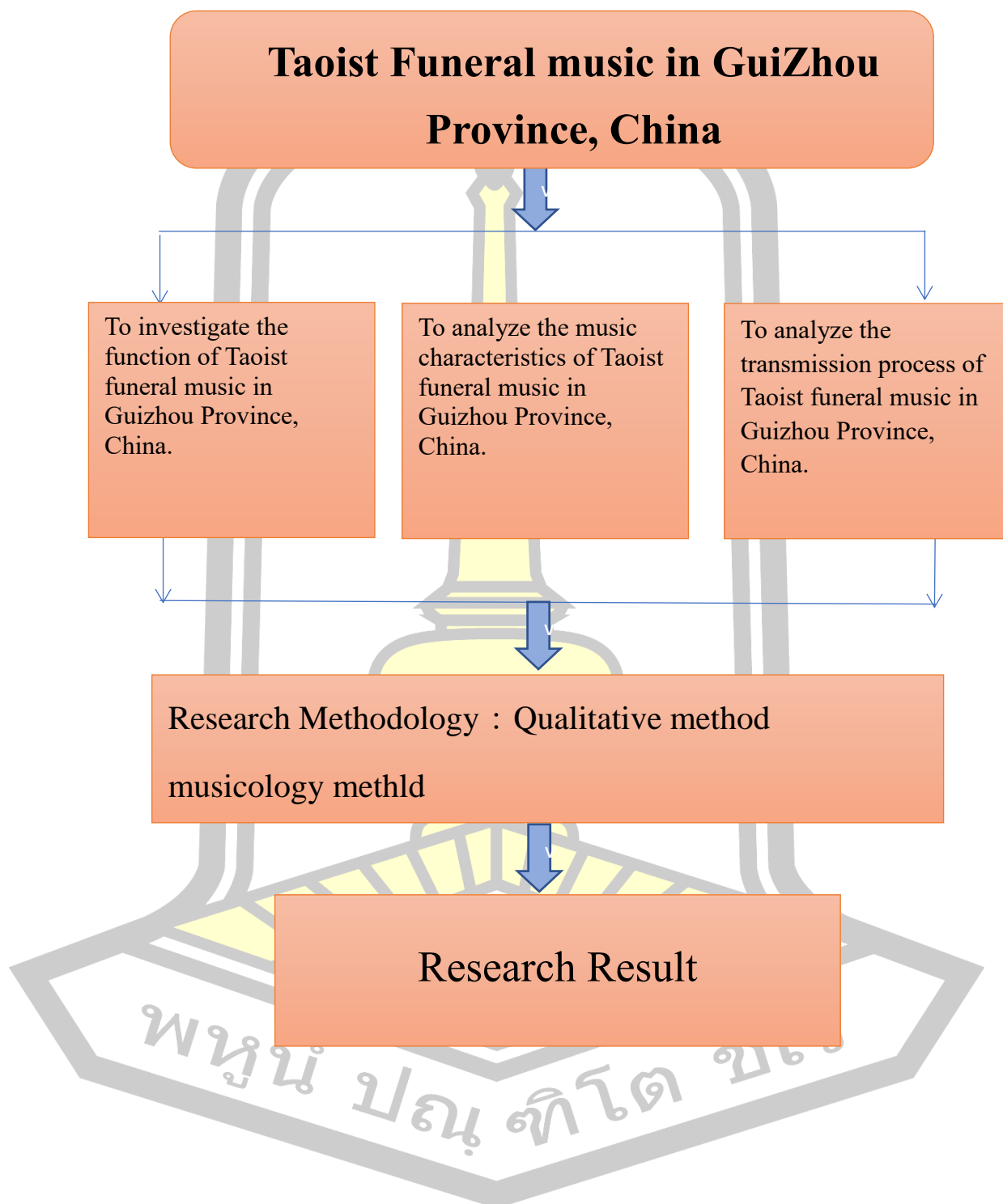
Refer to the characteristics of Taoist funeral music in Guizhou Province, China, which is composed of two parts: vocal music and instrumental music.

5) Transmission process

Refer to the method to transmission the knowledge to new generation. By describing the transmission process of Taoist funeral music in Guizhou province, there are two ways of music transmission: the first way is the master and Zongmen Transmission, The second way is imitation.



1.6 Conceptual framework



Chapter II

Literature Reviews

In this research, the investigators reviewed the relevant literature and obtained the most comprehensive information available for this study. The investigators have reviewed the following topics, with sections divided into 4 separate sections.

- 2.1 Introduction to Guizhou
- 2.2 Guizhou Taoism
- 2.3 Guizhou Taoist funeral ceremony main activities
- 2.4 Documents and related research

2.1 Introduction to Guizhou

2.1.1 Geographic environment

It is a provincial administrative region of the People's Republic of China. Guiyang, the provincial capital, is located in the hinterland of southwest China. It is a transportation hub in southwest China and an important part of the Yangtze River Economic Belt. It is the first national big data comprehensive pilot zone, a world-renowned mountain tourism destination and a major mountain tourism province, a national ecological civilization pilot zone, and an inland open economic pilot zone. It connects Sichuan and Chongqing in the north, Hunan in the east, Guangxi in the south and Yunnan in the west. Guizhou is located in the Yunnan-Guizhou Plateau, with an average altitude of about 1100 meters. The plateau of Guizhou is mostly mountainous, with the terrain high in the west and low in the east, sloping from the north, east and south. The landform of the province can be divided into four basic types: plateau, mountain, hilly and basin, of which 92.5% of the area is mountainous and hilly. With a total area of 176,200 square kilometers, it spans the Yangtze River and the Pearl River. (Guizhou Provincial People's Government network, 2022)

Guizhou is a subtropical humid monsoon climate area with warm and humid climate, annual average temperature is about 15 degrees Celsius, and annual rainfall is between 1000-1400 mm; annual frost-free period is between 250-300 days. There is no cold in winter and no heat in summer. The average temperature in the coldest

January is 4-6 degrees Celsius, and the average temperature in the hottest July is 15-23 degrees Celsius. The unique climate characteristics make Guizhou become an ideal leisure tourism and summer resort.(Guizhou Provincial People's Government network, 2022)

2.1.2 Population and ethnic groups

By the end of 2021, the permanent resident population of Guizhou province was 38.52 million, among which the urban permanent resident population was 20.927,900, accounting for 54.33% of the permanent resident population at the end of the year. Guizhou is a province inhabited by multiple ethnic groups, among which there are 18 ethnic groups, including Han, Miao, Buyi, Dong, Tujia, Yi, Gelao, Shui, Hui, Bai, Yao, Zhuang, She, Maonan, Manchu, Mongolian, Mulam, and Qiang. In the northwest of Guizhou and Guizhou, there are also green groups (also known as the Qing and Sichuan youth). Due to the questions left by many visits, the youth groups are not among the 56 ethnic groups in China, and the ethnic groups noted on their ID cards are "youth".[23] According to the fifth national population census, The province has a population of more than 100,000 han nationality (21,911,700, 62.2%), Miao (4,299,900, 12.2%), Buyi nationality (2,798,200 million, 7.9%), Dong nationality (1,628,600, 4.6%), Tujia nationality (1,430,300, 4.1%), the Yi nationality (843,600 people, 2.4%), the Gelao nationality (559,000, 1.6%), aquarium (369,700, 1.0%), Bai nationality (187,400, For 0.53%) and the Hui nationality (168,700, At 0.5%). The minority population in Guizhou accounts for 39% of the total population. There are 3 ethnic autonomous prefectures and 11 ethnic autonomous counties in the province, with prefecture-level administrative division units accounting for 30% of the province, and 46 county-level administrative division units, accounting for 52.3% of the province. The land area of ethnic minority autonomous areas is 97,800 square kilometers, accounting for 55.5% of the province. There are also 253 ethnic townships. For thousands of years, all ethnic groups have lived in harmony and jointly created a colorful Guizhou culture.(Guizhou Provincial People's Government network, 2022)

2.1.3 Economy and culture

In 2021, the regional GDP of Guizhou province reached 1.958.642 billion yuan, and the main industries were agriculture, forestry, animal husbandry, fishery,

industry and tourism. By the end of 2021, Guizhou province has owned 190 art performance groups, 31 art performance venues, 100 museums, 99 public libraries, and 1,702 mass art galleries and cultural centers (stations). In addition, the paper-cut culture, food culture is also very prominent. (Guizhou Provincial People's Government network, 2022)

The folk music of Guizhou Han nationality includes folk songs, folk song and dance music, folk rap music, folk opera music, folk instrumental music, folk sacrificial music, religious music and other categories. There are two places in Guizhou that are famous for the production of Musical Instruments, yuping, "hometown of The flute in China" and Zhengan, "hometown of The guitar in China". (Guizhou Provincial People's Government network, 2022)

Guizhou and Guizhou ethnic minority music culture is rich and colorful, among which the Miao, Buyi, Dong, Tujia, Gelao and Shui nationality music culture is the most representative. Folk songs mainly include folk songs, love songs, wine songs, marriage custom songs, sacrificial songs and children's songs. The Musical Instruments include Lusheng, Suona, gong and drum, paulownia wooden drum, wood leaf, Xiao, flute, Yueqin, Dong pipa, Niutuiqin, Sihu and so on. In 2009, the Dong Dage was listed as an intangible cultural heritage of mankind by the United Nations, while the pipa song of the Dong nationality is a national intangible cultural heritage. Dong songs have repeatedly represented the original Chinese culture in Paris, Vienna, Tokyo, New York, Norway and other places. (Guizhou Provincial People's Government network, 2022)

2.2 Guizhou Taoism

Taoism is the only religion originating in China and founded by the Chinese people, so it is also called a local religion. Taoism has had a profound influence on the politics, economy and culture of ancient China, and is one of the three spiritual pillars of the ruling class. A Taoist priest is the name of the Taoist clergy. Taoist ritual, also known as Taoist and "set up an altar for prayer rituals" (a Taoist ceremony), is a ceremony held by Taoists to meet the beliefs and psychological needs of believers, such as miss the dead, praying for life, and exorcism. (A History of Taoism in China, 2017)

Guizhou Taoism was introduced to Renhuai, Guizhou successively due to the cultivation and development of the rulers in the Tang and Song Dynasties, mainly Zhengyi and Quanzhen religion. During the Southern Song Dynasty, Taoism spread rapidly in northern Guizhou. At that time, because the ruling class believed that Taoism had a certain influence on local officials, In the Song Dynasty Jiading years in Zunyi. It is recorded in Yang Wen Shinto Monument that When Yang Can ruled Bozhou (now Zunyi), Yang Can advocated literary governance. Both Taoists, scholars and monks praised him for liking Confucianism and advocating morality, which accelerated the development of civilization in Zunyi in the Southern Song Dynasty. In addition, during the Southern Song Dynasty, Wenchang Temple in Zunyi, Zhaohua Temple in Wuchuan and Tongzi Chongde Temple were established successively. During this period, there were a large number of statues, symbols and other related articles buried in some tombs in northern and eastern Guizhou. In addition, the Renhuai Song tomb is engraved with the Heavenly and Earth Branch, Eight Eight News, Blue Dragon and white tiger (two of the 28 stars of the green Dragon and White Tiger Taoism). In the Yuan Dynasty, the spread of Taoism in Guizhou was influenced by the rulers. Taoists go deep into the folk and folk customs closely combined, Taoist monks with medicine and engaged in fu and other techniques. Another for the public to ask, choose, etc (Religious Annals of Guizhou Province, 2007)

During the Ming Dynasty, Taoism spread rapidly in Guizhou. As in the Yuan Dynasty, it was influenced by the ruling class. Most local officials and gentry believed in Taoism and built Taoist temples, which had a great influence on the people under its administration for a long time. Several sowing state Yang family is the most prominent, Yang not only build temple temple, and Yang descendants by the department of Sichuan Yang bin in Ming Zhengde 13 years (1518) follow Taoist white fly chardonnay, the following year in gaoping (now renhuai) built congenital view, and practice in the Taoist temple, to disciple the Zhouyi, the author of the metaphysical dacheng act, etc. The Yang family has a long history of believing in Taoism, which directly affects the trend of people's belief in northern Guizhou. In the Ming Dynasty, there were Quanzhen and Zheng Taoism widely spread, and both schools had many believers, with their influence throughout the province. According

to the Qing Daoguang "Zunyi Fu" records, Daoji in the Jade view. In Zunyi County, it is in Yongan Hall; in Tongzi County, there is a Department in the east gate, in Zheng'an County, and in Renhuai and Suiyang.(Religious Annals of Guizhou Province, 2007)

In the early Qing Dynasty, the rulers respected Tibetan Buddhism and had no faith in Taoism. Later, considering that Taoism had a profound influence on the Han people, during the reign of Shunzhi, Kangxi and Yongzheng, Taoism was managed by using the old system in the Ming Dynasty. However, the status of Taoism and its influence on the ruling class were far less than that of the Ming Dynasty. Nevertheless, Taoism still has great folk influence, with extensive adaptability because of its worship of polytheity. During this period, Taoism was deeply integrated with the people and the people, expanding the development space. Among them, Taoism is widely spread in the folk, and is closely related to the folk customs. During the Xianfeng and Tongzhi periods of the Qing Dynasty, the war disasters and many Taoist temples. Renhuai Wenchang Palace, the Temple of the Queen of Heaven, are destroyed at this time. Since the end of the Qing Dynasty, Taoism and its thoughts with more feudal colors were severely impacted, and democratic and scientific thoughts were widely spread and supported and recognized by the general public.(Religious Annals of Guizhou Province, 2007)

In 1914, the Guiyang Taoist Association was established under the leadership of Shi Hongming and others. There were about 60 Taoists from Zhengyi and Quanzhen schools. In 1928, the National government promulgated the standards for the abolition of shrines and decided to abolish some temple shrines. Many temples and shrines were abolished into military camps or organs. In 1930, the Qingxu Taoist Association of Guizhou Province was established, and Taoist organizations were also established in Renhuai, Dafang, Qianxi, Xishui and other places. Since the 1820s, Buddhism began to flourish and Taoism began to decline, the altar of Taoism mostly depends on the Buddha door, by the name of Buddhism to live up. Moreover, most Taoist believers are not literate and not easy to get the truth, so fewer and fewer people believe in Taoism.(Religious Annals of Guizhou Province, 2007)

After the founding of the People's Republic of China, due to the relevant policies implemented by the government, Taoists enjoyed the right of freedom of

religious belief granted by the Constitution, and Taoism and its culture were gradually protected and respected by law. Taoist property and its activities are protected by law. During the land reform period, the land in the palace temple was distributed to the farmers according to the policy. Some palace organizations produce labor and are self-sufficient. Taoism has changed in political thought, palace management and other aspects. The ideological awareness of Taoists has continuously released positive energy. They love the country, observe discipline and law, and actively participate in the construction and development of socialism. In this period, because of the characteristics of not living in the Taoist temple and practicing in the home, the activities of the positive school were quite influential in both urban and rural areas. During the "Cultural Revolution", Taoism was severely impacted, some Taoists were criticized and imprisoned, and the scriptures, statues and historic sites in Taoist temples were seriously damaged. It was not until the Third Plenary Session of the 11th Central Committee of the Communist Party of China that the policy of freedom of religious belief was implemented, and a large number of unjust and erroneous cases created in the "Cultural Revolution" were rehabilitated. The Taoists were displaced, and seven Taoist temples, including Guiyang Xianren Cave, Renhuai White Horse Palace and Tongzi Chongde Temple. At the same time, the Taoist community actively assisted the relevant departments to collect Taoist cultural relics, sort out the Taoist literature, history and classics, and promoted the academic research on Taoism. Some Taoist researchers and Taoists also write articles and participate in national academic conferences. (Religious Annals of Guizhou Province, 2007)

2.3 Main activities of Guizhou Taoist funeral Ceremony

In summary, Iliad's religious approach is all about understanding the core parts of religion from religious experience to religious symbols, myths, and rituals, and then, on the other hand, the interpretation of rituals, myths, and symbols reveals the true meaning of life. This method of religious research can combine the two main parts of the ritual, namely, the religious experience of the ritual participants and the meaning of the ritual space. Iliad pointed out that religious scholars should stand in the empirical world of believers and understand with compassion to understand and reveal how religious rituals contain the ultimate meaning and transforming hope for

themselves and the world gained by believers in the sacred experience.(Cao Benye, 2008)

The folk Taoist rituals in the mainland were not systematically collected and organized out after the reform and opening up. Among them, the most great contribution is the "Chinese traditional ritual book compilation", "folk art from the book", "Compilation of Traditional The Chinese Juegang dense spectrum", "Chinese traditional ritual music research plan from the book" hosted by Cao Benye and other large series publishing plans."Chinese traditional instrument this compilation series" has 14 kinds of 17 copies, involving Fujian, Jiangxi, Zhejiang, Hunan, Sichuan, Guangxi and other provinces of 14 regions, the book of all the data from field investigation, not only included the instrument scriptures, also detailed the altar layout, instrument process, Taoist group, method, etc. From 1993 to 2008, the Folk Art series published 86 books, including survey reports, data compilation, scripts or books, research papers, etc., many of which cover local Taoist rituals and scriptures. At present, the compilation of "Chinese traditional legend gang secret spectrum" has published three volumes, mainly including the data of the folk Taoist temple in Hunan province.[17-19] In addition, the "Chinese Traditional Ritual Music Research Program Series" is one of the results of the " Chinese Compilation of Traditional The Juegang dense spectrum" project launched by Cao Benye at the Chinese University of Hong Kong, with 21 projects published from 1995 to 2001. The series adopts the method of field work and historical research, investigates and arranges the folk Taoist ritual music in different regions of China, and faithfully records many local Taoist ceremonies. The above achievements present the true form of the folk Taoist temple activities around China, and their academic contribution and literature value are self-evident.(Li Shengzhu, 2020)

Taoist or Buddhist rites. The taoist altar is the fast, and the whole funeral ceremony is called the Taois taltar. The Taois taltar is the master of the Dharma, who is the person involved in the whole funeral ceremony. The whole funeral ceremony is first divided into three, five, seven days according to the different books used, and then the main family chooses the number of days, and finally Sir determines the amount of books used. The master of this article asked to do three days, therefore, this trip taoist priestTaoist (hereinafter referred to as taoist priest) a total of nine people,

including the master, the master as the main responsible person, the allocation of various legal matters, such as the arrangement of nine Taoist priests singing paragraphs, Musical Instruments, etc. The following is the specific content. (Chen Shanshan ,Shui Mengqun , 2016)

The first day: first of all, the gentleman entered the door began to fill in the document, in the hall around the hanging, the gentleman began to write spirit card flags and other text work, after the completion of the formal singing: the first paragraph: open the altar, call the dead. First of all, the master assigned a gentleman to sing the book "Kaifang subject ", with conch as the first instrument to sing. Singing with each word dragged with a long breath, seems to be disconnected and feel even as one of the main characteristics, Musical Instruments have conch, gong, drum, horse gong, took, wooden fish, Jiaozi, bell and so on. After the above content is completed, Taoist priests should write some documents, the purpose of this paragraph is to call the soul of the deceased to return to the ashram, listen to the transition. The second day: first in the three dynasties early, three dynasties content form with conch sound, plus big gong, cymbals, two gong, drum, suona, thre third mate Yao, , gong, Jiaozi, wooden fish rhythm of the rhythm of pure instrumental music, silent, because of all the above instruments are percussion, so only the rhythm without pitch. Day 3: Paragraph 13: mourning. After the date of the funeral and the burial place, singing the funeral, this is a very important link, is the last link of the home of the deceased, in this link the deceased's daughter, daughter-in-law have to mourn. In this link need a live chicken, generally by the master personally mourning, the master wearing vestments, please god to testify the funeral drive, approved, taoist priestWith mantra, formula, hand sword, forced ghost with the coffin, singing is the book "funeral" hair, and finally by the strong mans age carried the coffin out of the mountain for burial.(Chen Shanshan , Shui Mengqun, 2016)

The undead is the main activity of the Linji School, the purpose is to save the soul of the dead from suffering and rise to heaven as soon as possible. Super dead is divided into three types, one is "Chu lin ba fu ceremony ", the excess has been died for many years and now for the super field. The second is the "Jiku ceremony", the super did not die and first super field. The third is "Invite the soul to the mountain taoist altar", the new people, his children, relatives for him (her) burial and do the

temple, commonly known as "funeral hall". In the concept of the dying school, the soul person must be redemption, otherwise he will be pressed in hell, no freedom at all. They have the virtues of "Buddha" and "Bodhisattva", and the magic power of "immortal", they can help the dead with the help of the gods and the help of the Dharma to build a big ship and cross soul of the dead to the other side of the world. (Zhang Yinghua, 2001)

Throughout the funeral ceremony, chanting and prostration are exhortation, most of which educate the moral code of "propriety, righteousness, integrity and filial piety" in the world. The three most important ceremonies are: opening the altar, Li You and invite soul of the dead to the mountain taoist altar, which will be introduced one by one below.1) The altar opening ceremony. The opening ceremony is the beginning of the whole funeral ceremony, intended to play tomorrow, comfort living in the earth. To live in the government, here will do a funeral ceremony, ordered to live in the government to avoid. (Ann Lili, 2017) taoist altar altar division into Yang house to save the temple or the hall, the taoist altar altar teachers and students to the ancestor, patriarch protection, deliverance soul of the dead.2) The Li You ceremony. The effect of the lighting ceremony is the same as the "feeding", which is a transformation of the feeding ceremony in the funeral ceremony of Tongzi, Guizhou province. Its main purpose is also to open the mouth for the soul, so that it can enjoy the fairy food, and then for its excess, so that it can get the way to ascend the immortal. The ceremony first originated in the "meet to soul of the dead" in the Northern Wei Dynasty, the formation of the "Zhongzhai Yi" in the Southern Dynasty, the "Xuandu" in the Tang Dynasty, the development of the "Huanglu Zhai" in the Song and Yuan Dynasties, and the improvement of the theory and ceremony in the Ming Dynasty, the "feeding ceremony" in the Qing Dynasty, and then gradually changed into the "feeding ceremony" of the palace and Taoist schools.3) invite the dead to the mountain taoist altar,. The upper table ceremony is one of the upper table ceremony, "table" is "table note". It is one of the ways that the altar masters communicate with the gods in the funeral ceremony, whose purpose is to report to the gods and submit a petition report. The whole ceremony was grand in scale and had many participants, which was the most wonderful and attractive part of all the ceremonies. So in Tongzi County, Guizhou Province, the official table ceremony is

usually placed the night before the funeral, pushing the whole funeral ceremony to a climax.(Sun Fujun , 2015)

In the above ceremony, Each link, Such as: get rid of filth, duyou, warning, Sanqin fragrance, jade furnace incense, furnace, etc., Are all commonly used in Taoist rituals, speak volumes for, Although the funeral ceremony here has folk elements, But the ritual link still basically follows the pattern of Taoist ritual: the performance form, There is a shadow of the local witch religion (locally known as the "Qing altar", In fact, it is a Yin opera of "Nuo Opera"), Under the guidance of the Taoist science and technology instrument, It ends the evolution of local operas; The transtexts section, Integrating the strengths of a hundred schools, Even Buddhist scriptures appear; Most of the books are be the same in essentials while differing in minor points from the ancestral court-Jiangxi Longhu Mountain Tianshi House, For example, the ceremony "Li you" all the books and "a day division books collection-Lingbao alchemy" is almost the same.(Sun Fujun , 2015)

There are two kinds of activities in Zunyi, Guizhou, China. One is for the promotion of the dead and the other. The Taoist instruments of the undead are mainly divided into six categories. The subjects used in each place are increasing according to the lengthening of days, and the subjects used in various places have certain unique ceremony activities on certain rules. The six types of taoist altar and names are: one day taoist altar for the night, three days of taoist altar for Guanshen, five days for Bingzhu taoist altar, seven days for Yingshi taoist altar, nine days taoist altar for Yingjia taoist altar, more than 12 days for Zhuanjing taoist altar. Each type can be used to exceed the dead, the length of time, the effect is also different. When choosing what kind of taoist altar, according to the super dead is new or died for a long time and death, the dead and living relatives birthday, filial piety economic situation and requirements, combined with the situation to choose the right taoist altar, generally rich people will ask to choose more days taoist altar, one is for filial, two for the dead can bless filial piety family living children.

2.4 Documents and related research

2.4.1 Guizhou Taoist funeral ceremony main activities

Zhang Yinghua (2001) published "Investigation on the Music of the Folk Linji sect in the Wuximan Area at the Border of Hunan and Guizhou", and found that the music of the Linji School in the "Wuximan" area at the border of Hunan and Guizhou is closely related to the ritual activities and subjects. It has the characteristics of "the unity of Buddhism and Taoism". Its music is a fusion of various local folk music, which can be divided into two systems: singing and instrumental music.

Wu Taixiang (2005) published a paper "Zunyi duck creek Longmen sect, Guiyang fairy hole is Zhengyi sect of Taoist music report, discusses the necessity of Guizhou Taoist music research, and then introduces the cultural characteristics of Guizhou Taoism, finally compared the Zunyi duck stream longmen, Guiyang fairy cave is the form of Taoist music structure.

Yang Dianhu (2008) published a paper titled "Rujia Culture Reciprocity: the value orientation of neighbors' participation in funeral ceremony music activities- - Anthropological interpretation of the" saving pain "ceremony music activities in Guizhou Yingpan", Taking the folk music and culture of Yingpan community in the hinterland of central Guizhou as the field investigation of events, Analyze the cultural revival phenomenon of the ritual music, especially the funeral ceremony music, We believe that the prosperity of folk music is the result of the conscious adjustment of the cultural changes, And the core ceremony of the villagers participating in the funeral activities of their neighbors- - "save the suffering" ceremony music activities, It is the realistic need of the traditional filial piety in the township society, It is a typical embodiment of the ethics of reciprocal survival, Music (sound) is both the form and the content of the ceremony, It plays an important role in the sacred narrative while creating the sacred context.

Wu Taixiang (2012) published a paper titled "A Brief Examination of Guizhou Folk Taoist Ceremony and Music Culture". This article expounds the Taoist music culture research and the significance of folk Taoist music culture research in Guizhou, the cultural characteristics of Guizhou Taoist music, Guizhou Taoism and folk Taoism, summarizes the Guizhou folk Taoist music should be the traditional Taoist taoist altar ceremony music into Guizhou into a secularization, the unique folk Taoist ritual music, and the minority original religion, based on the basis of the comparative

study, can explore its and Sichuan, Jiangxi, Hubei and other places the relationship between the orthodox Taoist taoist altar ceremony music.

Zeng Xuefei ,Ma Jing, Wang Jun (2012) published papers, the power culture and social order of sacrificial music in hemp hill miao nationality area funeral ceremony in the "alu king" as an example” , the sacrifice is a kind of folk belief, represents a kind of social culture, can reflect a country a region of political, economic, power, social order and life concept. As the medium and tool to convey people's emotional culture, music also plays the function of interpreting the national and community culture in the performance of sacrificial activities. As an important life etiquette, the sacrificial music in the activities is endowed with specific cultural connotation and significance. Through the interpretation of the sacrificial music in the funeral in Mashan area in different contexts, this research reflects the worship of power and the stable social order in the community.

Sun Fujun (2014) published a paper titled "Study on Taoist Funeral Ceremony in Tongzi County, Guizhou Province" Sir "Ethnomusicology Investigation". Based on the Taoist funeral ceremony in Tongzi County, Guizhou Province, this research discusses the altar holder, ceremony, musical vocal part, music and instrumental music part. The investigation of " taoist altar Altar Master" ethnomusicology will be based on Linghu Fuzhen, "master" in Loushanguan Town, as the main research object, and the representative of "master" in other towns in Tongzi County, with its religious attributes, survival status, music transmission and other aspects.

Jia Lina and Pu Hengqiang (2014) published a paper titled "Investigation and Research on the " Buo Song "of the Funeral Ceremony of the Yi Nationality in Bijie", believing that the core content of the funeral ceremony music of the Yi nationality and the unique specimen of the original religious ceremony music of ethnic minorities. In bijie city three officer village yi area case investigation as the breakthrough point, on the basis of hand material, the cloth in the song under the background of ceremony and culture, study it used in the ceremony, music structure system, the details of the typical repertoire, finally from the perspective of regional style is the new viewpoint of the north sound system, thus the essence of cloth song and features. In 2014, Yao Shixiu published a paper on the dong funeral ceremony of music social function analysis in liping dragon village as an example, ", the dong funeral ceremony is an

important life of dong people, its content and form and the dong people's religious beliefs, reflects the traditional folk custom culture of dong society. As an integral part of funeral ceremonies, ritual music plays different types of roles in the process of ritual, including the role of praising the virtues of the dead and communicating the dialogue between men and gods. It has important value and significance to interpret the music culture of Longwei Dong funeral ceremony, to analyze its cultural connotation and social function, and to understand and study the characteristics of Dong funeral ceremony. In 2014, Chen Zhong published a paper titled "Bronze Drum Music in the Funeral Ceremony of apu Maonan (fake) in Guizhou", which made the cultural interpretation of the funeral ceremony of apu Maonan (fake) in Guizhou from the perspective of musical anthropology.

Sun Fujun (2015) published a paper entitled "Two Studies on Taoist Funeral Ceremony in Tongzi County, Guizhou Province" "ceremony" investigation of ethnomusicology. Based on the Taoist funeral ceremony in Tongzi County, Guizhou Province, this research discusses the aspects of his master, ceremony, voice and instrumental music. The study of the ceremony is based on the ceremony made by Linghu Fuzhen, the altar master of Loushanguan Town, as the deceased, and the study of the rituals of the Taoist funeral rituals in this area.

Chen Sisi (2015) published a paper "Research on recite passages from scriptures Music of the Buyi Mor Funerl sect Ceremony in Wangmo Region", which introduced the funeral ceremony of the Buyi nationality, and analyzed the funeral ceremony music of the melody characteristics, rhythm and decorative sounds.

Chen Shanshan and Tax Mengqun (2016) published a paper titled "Investigation of Funeral Music in Guizhou Daozhen county Gelao nationality and Miao nationality Autonomous County- -The Funeral of an Old Man in Qinggang Lin Group, Beiyuan Village as an example". Through the investigation of the funeral ceremony of a deceased old man in Beiyuan Village, LunCounty and Miao Autonomous County, Guizhou, the local funeral music culture was displayed.

Song Yang (2016) published a paper "miao sacrificial music and rural power operation research to the villagers group funeral ceremony, for example", from the analysis of the relationship between music and politics, think the miao sacrificial ceremony and music rich diversity, has obvious social education function, at the same

time, the use of music, use, reflects the logic of the rural power operation, and in the daily life of level social function, understand the miao area rural power operation system, for the construction of a harmonious society and multi-ethnic harmonious coexistence provides the perspective of culture and art.

Sun Fujun (2017) published the paper "Study on the transmission of ritual Music in Tongzi County, Guizhou Province", which investigated the transmission of Taoist ritual music and analyzed the transmission of Taoist ritual music, and summarized the important role of transmission in the sustainable development of traditional music.

Rao Dong (2017) published a paper titled "Analysis on the Funeral ceremonies and Music Functions of Dong nationality in Liping County", exploring the funeral ceremonies and musical functions of Dong in Liping County, which is of great value and significance to the study of folk music. It is believed that Dong funeral ceremony music has the function of increasing the feelings of relatives and friends, informing ancestors to bless future generations, and promoting the dissemination of Dong music.

Zhao Ling (2018) published the paper "Customs, Hierarchy, and Ritual Music Research on the copper Drum and Leather Drum in the Funeral Ceremony of the Maonan Nationality in Pingtang County, Guizhou Province", which analyzed the Shi and Liu surnamed families of the Maonan Nationality in Pingtang County, Guizhou Province. The use of bronze drums and leather drums in funeral ceremonies has been studied. There are legends of leather drums circulating in the families of Shi and Liu, and the customs and concepts of using bronze drums are preserved. Bronze drums and leather drums are endowed with the dual-level functions of "crowd ordering" in the Maonan ethnic group in Guizhou: "distinction between inside and outside" and "Young and old orderly". Bronze drums and leather drums are considered to have functions such as conveying information in funeral ceremonies and have become an indispensable part of the ceremony. Copper drums and leather drums are closely integrated with the funeral ceremony process through the externalized rhythm, and become attachments to inform the souls of the dead and entrusted objects for the living to express their grief and express their emotions.

2.4.2 Overview of Taoist music Studies in China

For the study of Taoist music, the author divides it into four stages.

The first stage: between the 1940s and the 1950s. In the stage of collection and collation research, There are mainly Chen Guofu's Brief Draft of Taoist Music Examination (1949) and the Appendix of Religious Music · Hunan Music Census Report edited by Yang Yinliu (1958, 1960), Chinese dance art research society "Suzhou Taoist art collection" (1957), Yangzhou literary federation "Yangzhou Taoist music introduction" (1958), li Shigang and others record translation "Jiaxian Baiyunshan Taoist rhyme eight sets and sheng tube 27" (1959), Yang Yin clear and Cao An and "su blow" (1957), etc.(WuTaixiang, 2012)

Stage 2: From the 1970s and 1980s. Sichuan, Hubei, Jiangxi, Shandong, Beijing, Hong Kong, Taiwan and other places of scholars (such as Cao Benzhi, BoHeng, thin, GanShaoCheng, Yuan Jingfang, liu hong lu hammer wide, Li Xiuqin, Xu Ruikun, etc.) the regional territorial study of Taoist music, this stage Taoist music research time earlier and remarkable results, and by the "overview" research gradually expanded and Taoist music and other music, song, music structure, evolution characteristics and Taoist style problem. There are more breakthrough "regional" and "folk" traditional music research theory appeared. Mainly embodied in the research paper, "the origin and development of jiangnan Taoist music" (1989), Gan Shaocheng the type of Taoist music and its characteristics (1989), Chen tianguo "Chaozhou Taoist music" (1989), Cao Benye "Hong Kong Taoism ceremony music" (1989), Wu Xueyuan "Kunming Taoism" qing "section music analysis" (1985), Pan Zhonglu "giant deer Taoist music" (1990), Zhang Hongyi "Beijing baiyun Taoist music" (1990), etc.(WuTaixiang, 2012)

The third stage: in the 1990s, during this period, the academic study of Taoist music was more systematic and comprehensive than before. His main works (monographs) include Pu Hengqiang's Research on Taoist Music in Wudang Mountain (1993) and Tao and Traditional Chinese Music (1993), Wang Chunwu and Gan Shaocheng's Chinese Taoist Music (1993), Zhou Zhenxi and Shi Xinmin (1994). Especially in 1994 by the Chinese university of Hong Kong music professor cao benzhi "Chinese traditional ceremony music research plan", Beijing, Shanghai, Sichuan, Hubei, Jiangxi and other places of nearly 20 music scholars participated in the research plan, around the traditional Taoist music across the regional system research, has all published in the form of books (see this argument "main research"

part). Here, the relationship between Taoist music and traditional music is the most prominent research discourse, research more comprehensive, system, and break through the "music" or "club organization" for the academic vision, the Taoist music "faith, ritual behavior, ritual sound contact, each other, has gradually to a deeper the theoretical speculation between music and culture. Japan, senior professor at Kyoto art university Tong yu, is the first Japanese scholar of Taoist music, since the early 90s, visited China's main Taoist temples, and cooperate with liu hong completed a number of research topics, including: "Suzhou Taoism into table music", "Taoist music", "Daoism Handbook" (music volume, 2000), and so on.(WuTaixiang, 2012)

Stage 4: From 2000 to the present, There are successively pu Hengqiang's "Divine Rites Music Orthodox Taoist Science and Instrument Music Research" (2000), Cao Benzhi, liu hong the theory of Taoist ritual belief, behavior, sound ternary theory structure research (2003), PuHengQiang "music theory" (2004), Cao Benzhi "thought, behavior, ritual sound research" (2008) monographs and Xue Yibing "the function of ritual music" (2003), the concept of ritual music definition (2003), liu hong " Taoist music in the ritual environment (2003) and other papers. During this period, scholars in the early stage of a large number of field investigation and research experience, more thorough exploration of Taoist music research subject theory construction, has risen to the study of text writing and research methods and Taoist music, instrument, music concept of academic interpretation of the relationship between Taoist music, on the basis of social psychology, the thought, values level of philosophical thinking height, for our Taoist music research and social science has made a great contribution.(WuTaixiang, 2012)

2.4.3 Summary of music research on Chinese funeral ceremonies

Funeral ceremony is an important form of etiquette in one's life, and funeral ceremony music is an important part of it. Through the study of folk beliefs and customs and cultures in different regions, we can better understand the differences of local funeral customs, and we can also fully understand the funeral ceremony music. In the past research on ritual music, the research on funeral music accounted for a large proportion. French anthropologist, folklorist, ethnography founder of Arnold fan hot app (ArnoldVan Gennep) (1873~1957) founded the theory of "transition ceremony" (transition ceremony published in 1909), he believes that "transition

ceremony" is by "separation" transition stage "," transition stage "integration stage" life ceremony, funeral belongs to the transition ceremony, he pointed out that " research ceremony is not research ceremony itself, but the study of their significance. The theory of "transition ceremony" has exerted a profound significance to the study of later rituals. Victor Turner (Victor Turner (1920~1983) transmitted and developed the theory of transition ceremony, and developed "threshold limit" from the "threshold limit" of "edge ceremony". He proposed that "one threshold limit before one threshold limit around the ceremony is a process of one reverse structure and one structure". French Jewish business sociologist anthropologist du (EmileDurkheim) (1858~1917) the funeral ceremony into funeral etiquette, funeral etiquette, he thought that "the soul and the human body is very close, the combination as a whole... the soul in the human body", the funeral ceremony is to make the soul leave the body back to their own country (hometown). The "Southwest Volume" of "Traditional Chinese Folk Ritual Music" edited by Cao Benye has several investigations and studies of Naxi folk ceremony music, Sichuan Han Nationality folk sacrificial music among. Research on Tujia nuo altar belief and its ritual music; In the "East China Volume" and "Northwest Volume", Qi Kun's "Qingyin Class in the Space of Taoist, Buddhism and Christian Funeral Ritual in Nanhui, Shanghai"(2007), Cao Benye and Tan Jingde, A Comparative Study on "Funeral Ceremony" Music in Nanhui, Taiyang Mountain, Zhoushan, Zhejiang, Taicang, Jiangsu",(2007),Zhang Zhentao's"Suona Music Class in Burial Customs--Investigation and Research on Funeral Ceremony Music in Yulin Area"(2003), Wang Yingrui "Investigation and Research of Funeral Ceremony and Music in Qingzhou, Shandong(2007)" four papers on the study of funeral ceremony music. Through in-depth exploration of geology, historical, cultural context, ritual processes, musical behavior, and the detailed description of their bands, these studies comparatively analyze the connection between ritual music and human-like cultures, and reveal the reasons why musical activities exist in the ritual space. There is no doubt that these findings are very valuable resources for the study of funeral ritual music.

To appreciate the folk customs and regional characteristics of funeral ceremonies, the data collection is mainly carried out through the small folk traditional model. In the process of abstract, this study adopts three methods of social academic

argumentation, trying to make up for the shortage of professional information and first-hand field investigation through three aspects of ancient books, local civilization, myth and folk belief. Relatively few related topics and research results in Guizhou region, collecting related materials and equipment challenges. Therefore, the author extended the scope of the material search set to the external structure related to sleeper instrument music, based on the relationship between ancient books, local myths and folk beliefs, and collected several relevant manuscripts for reference. In addition, I conducted a keyword search in the cnKI database, which covered ritual music, funeral music, folk belief and other topics. There were 1,507 related papers on ritual music research, including 68 research papers on funeral ceremony music, including 30 master's and doctor's dissertations. In addition, 33 papers focus on the study of Guizhou folk beliefs. These papers are mainly published in the core journals of music and some literary history and religious journals. The total number of papers from 2000-2010 is 24 and from 2010-2020 is 68, which shows that the research on funerary music is developing rapidly and attracting the attention of a wide range of ethnomusicist scholars. The content of 98 research papers on funeral ceremony music is summarized as follows.

There are six studies on ancient funeral ritual music. In Tan Daxian's "The Source of mourning Songs" (1988), he made a historic exploration of the origin and evolution of "mourning songs". "Sad song" is not only a special form of folk songs in the leading field of Chinese folklore and folk literature, but also a proof of the history of Chinese Musical Instruments music. In his Examination on the Elegy of Han and Wei Dynasties (2002), Wu Chengxue commented on the form and style rules of "elegy", and pointed out that "the strange phenomenon of elegy has appeared since the Eastern Han Dynasty, which reflects the special mentality and aesthetic taste of people at that time". Du Ruiping made an in-depth study on the "elegy" (2005), and speculated that "the elegy was first produced in the Spring and Autumn Period, which was based on the labor song, and was later used for funeral ceremonies, so it is a significant feature of the elegy based on the funeral process". In addition, In the relationship between the production of forbidden music in the Zhou Dynasty and Confucian Optimism (2005), Song Zhaomin summarized the production of "forbidden music" in the Zhou ritual funeral ceremony, and showed some of the particularity of

funeral music production in the Zhou Dynasty. As is known to all, the funeral ritual system of the Zhou Dynasty had the characteristics of "lifting the funeral without taking pleasure", which is somewhat contained in the historical documents. In reality, the funeral rites and music system reflected in the Zhou rites is to a large extent the optimistic extension of the Confucian ideal rites. However, with the passage of time and the development of society, the "eternal music" of the Zhou Dynasty was finally replaced by the secular music rites of the Han Dynasty. The historical evolution process of funeral music reflects the strong desire of social customs and the needs of the people in reality. The above provides us with a deep perspective, and for the deep study of the Confucian rites and music view has an important reference value.

The 62 papers on the study of modern funeral ceremony music. Such documents include Li Min's Investigation Report of Funeral Music in Wangcheng County, Hunan Province (2003), Jinping's Folk Taoist Music and Funeral Folklore in Southern Henan Province (2005), Investigation Report and Reflection on Funeral Music, Ningjin County, Dezhou, Shandong Province (2006). Through the achievements of local field investigation, the paper objectively describes the ritual process, ritual music and its music class organization. It provides the basis and reference model for the further investigation and text description of the corresponding local funeral ceremony music. Theoretical interpretation should be the core of ritual music research, or the metaphysical category of human culture research. It is based on the field investigation, data collection, analysis and description, and the further research results. The theoretical framework of exposition cannot be separated from the exploration of the forms and characteristics of cultural objects, whose forms and characteristics, case investigation and behavior analysis. Without water without a source, there can be no theoretical research divorced from practice. Therefore, many scholars in the theoretical research, from time to time to cite some case analysis, or take a certain case analysis as an example, to carry out the theoretical elaboration. Of course, due to the particularity of the case or the different research texts and research ways, the interpretation methods are different.

Dong-liang lu, blue snow through the three music ring beyond time and space-Guangxi northeast guyang county township funeral music culture (2006), Yang Yongbing jinnan funeral gongs examination "(2007), Yang Dian welcome osmosis

reciprocity: citizen value orientation in the funeral ceremony music activities-qian camp folk funeral" save "ceremony music activities anthropology interpretation" (2008) Liang Wei under the background of urbanization folk music-Shanxi Jincheng eight will funeral ceremony music case investigation (2008), Based on the three-section structure of "humanistic background-ritual reality-music analysis", Facing their respective ritual objects, Adding a cultural perspective to the funerary music, Explore the deep meaning of the implication. The study of music should pay attention to the humanistic background, which has been agreed in the academic circle, because the potential of the humanistic background can help to understand the dependent funeral customs. However, if more attention is paid to the "literature records", it is possible to answer many puzzles. For example, Li Wei's Southwest Shandong Funeral Rites and Advocating Music (2006), he learned the conclusion that "advocating music and etiquette are inseparable" through the "relevant records and literature" in the first part. Although there are few complete ritual records in the literature, sporadic records can sometimes play a link between the past and the future.

Qi Baiping the tujia funeral ceremony music model research (2006) Yang "on the tujia funeral song ultimate care" (2007) Kong Meiyuan try funeral song, dance, play and its folk culture function (2008) Zhang Zongren wa funeral instrument "just" cultural connotation "(2008) jia yong group of the Tibetan Buddhism hospice care and the dead super ceremony music research (2009) JiKun music performance ceremony space-in Anhui qimen mountain village funeral ceremony as an example" (2010), Based on the case of funeral ritual music, By caring for the social science community, such as ritual music, ritual space, and ritual behavior, It explains the essential characteristics and cultural laws of funeral ceremony music. The structure of the article breaks through the three-stage text narration mode of "humanistic background-ceremony reality-music analysis". When describing, they do not state the case alone, but take the case data of the investigation as the basis, and then make a comprehensive analysis of the ceremony on the macro level, and make a diachronic or syntenical research on their musical culture. It fully embodies the thinking mode of "studying music in culture" of contemporary folk musicology, and has the observation perspective of anthropology, history and sociology, which is worthy of reference.

Zhao Banquet and Zhao Shiwei's *Research on Suona, Marriage and Funeral Ceremony in North Jiangsu* (2009), Xu Wentao's *morphological Characteristics of Percussion in Tujia Marriage and Funeral Ceremony-Taking Tujia Region in Southeast Chongqing as an example* (2010) are a special ceremony music research based on the investigation of music class (suona music class and percussion class). By understanding the whole relationship between music class and ceremony, this research analyzes the morphological characteristics of music, and expounds its special function and symbolic significance. Li Ping's "Rethinking of the Study of western Hubei Tujia Funeral Ceremony Music" (2009), in view of the contradiction between the study of "music ontology" and "culture", it pointed out that the research of "ritual music" should pay more attention to the complex regional problems, the function of "ritual" and "music" and the lack of the role of "insider". Then the current "the study of the tujia family culture, ceremony" and "music scholars of western Hubei family funeral ceremony music research", put forward their own views: "in the music in culture to study" such a music academic consensus research method, in the process of research often cannot "music" and "culture" research complete fusion, thus appeared in isolation to discuss "music" and the theory of "culture" phenomenon. These problems, worth everyone deep thinking, at the same time to give the author great enlightenment.

Tang Jie analyzed the *Social Function and Cultural Significance of Ceremony Music Taking the Funeral Ceremony Music of Beishijian Village, Boai County, Jiaozuo City as an example* (2009), he explained the instruments of the funeral ceremony music of Beishijian Village, Boai County, and pointed out that the main used for the band was the suona. Li Wenjun visited the *Musical Instruments of Taoist funeral ceremonies in Xiaoshan*, 2014). In *The Interpretation of the Practical Functions of Advocating Music in funeral Ceremony in Longdong Region* (2016), Kang Li investigated the advocating instruments in Longdong, Gansu province- - suona, banhu, flute, pipe, drum, cymbals, cymbals and cloud gong, and pointed out that suona is the main musical instrument in advocating music. Chang Fang and Zhao Guizhen discussed the advocating Musical Instruments in northern Shanxi, pointing out that suona and pipe are the main playing instruments, and sheng is the main accompaniment instruments. In the fieldwork of the Funeral Ceremony music of the

Eight Party of the Party (2018), Liu Yafei investigated the music cards of the music in Shangdang District, and pointed out that the eight tone music often connects many music cards flexibly in order to cooperate with the funeral ceremony. Xiao Xiao investigated the music tunes of the funeral ceremonies in Yueyang, Hunan Province, in the book (2018), pointing out that the tunes all use the traditional five-tone style.

Shufeng zhao in the Hunan new folk Taoist ceremony music ethnography investigation and research to serve home town to kimura folk funeral ceremony music as an example "(2010) in Hunan new folk Taoist ritual music ethnography, points out that the corresponding ceremony music, the same ceremony music can" a multi-purpose ", but in different ceremony singing rhyme form to raise the selection of obvious differences. Heping Yang in the folk ritual sound expression to pucheng funeral ceremony music living status investigation, for example " (2012) of cangnan county, Zhejiang province Pucheng funeral ceremony band the number of five teams, repertoire source, organization form, scope, age structure, economic distribution, investigated, the playing repertoire and the use of Musical Instruments, and the folk music elements, religious elements and foreign elements are analyzed. Haibo xu in the Zhangye Ganzhou funeral ceremony music and the band of the preliminary investigation (2016) investigated the Zhangye Ganzhou funeral ceremony music, think the music can be divided into the nature of witchcraft music and suona, drums, cymbals as the main instrument advocate two kinds, more than 20 in all kinds of music, palace in the majority. Feather, business second, fine tuning type the least.

Lu Dongliang examined the pattern structure characteristics of the "big Song" of Guanyang County in the third Study of the "big Song" (2013), and believed that the structure of the "big Song" was a complex mode structure composed of three modes. Xiao Yan in the secular nature of "night song" in Hengshan funeral Ceremony Taking "scattered flowers" and "memorial funeral hall" as an example "(2018) inspected the song" scattered flowers "and" memorial funeral ceremony " in the funeral ceremony monastery in Hengshan District, Hunan.

In A Study of Traditional Funeral Dance in Quanzhou (2017), Yang Lifang investigated the dances in Quanzhou, pointing out that there are many forms of dance in Quanzhou, which generally come from the traditional local opera Liyuan Opera, Gaojia Opera, city opera or teacher Gong opera, which is the so-called "Southern

Opera". Wang Songyang discussed the dance music of the eight Diagrams in the Funeral Ceremony of Tongbai County under the Vision of dance anthropology (2016). In short, in the interpretation of cultural theory, should be combined with the music case, in the abnormal emphasis on the people When describing the clan records, it is also inevitable to involve the theoretical elaboration. So, we began to notice the collection of data and The importance of description in theoretical interpretation also notes the progress of theoretical interpretation in the study of ethnography, and actively makes the description method applied to the cultural interpretation, and makes the interpretation method quoted to the study of music ethnography.

There are 30 doctoral and master's dissertations, which are based on the survey of funeral ceremony music, and describe the existence of music, music classes and musicians in funeral rites to varying degrees. At the same time, the social and cultural functions of funeral ceremony music are analyzed and demonstrated from different angles.

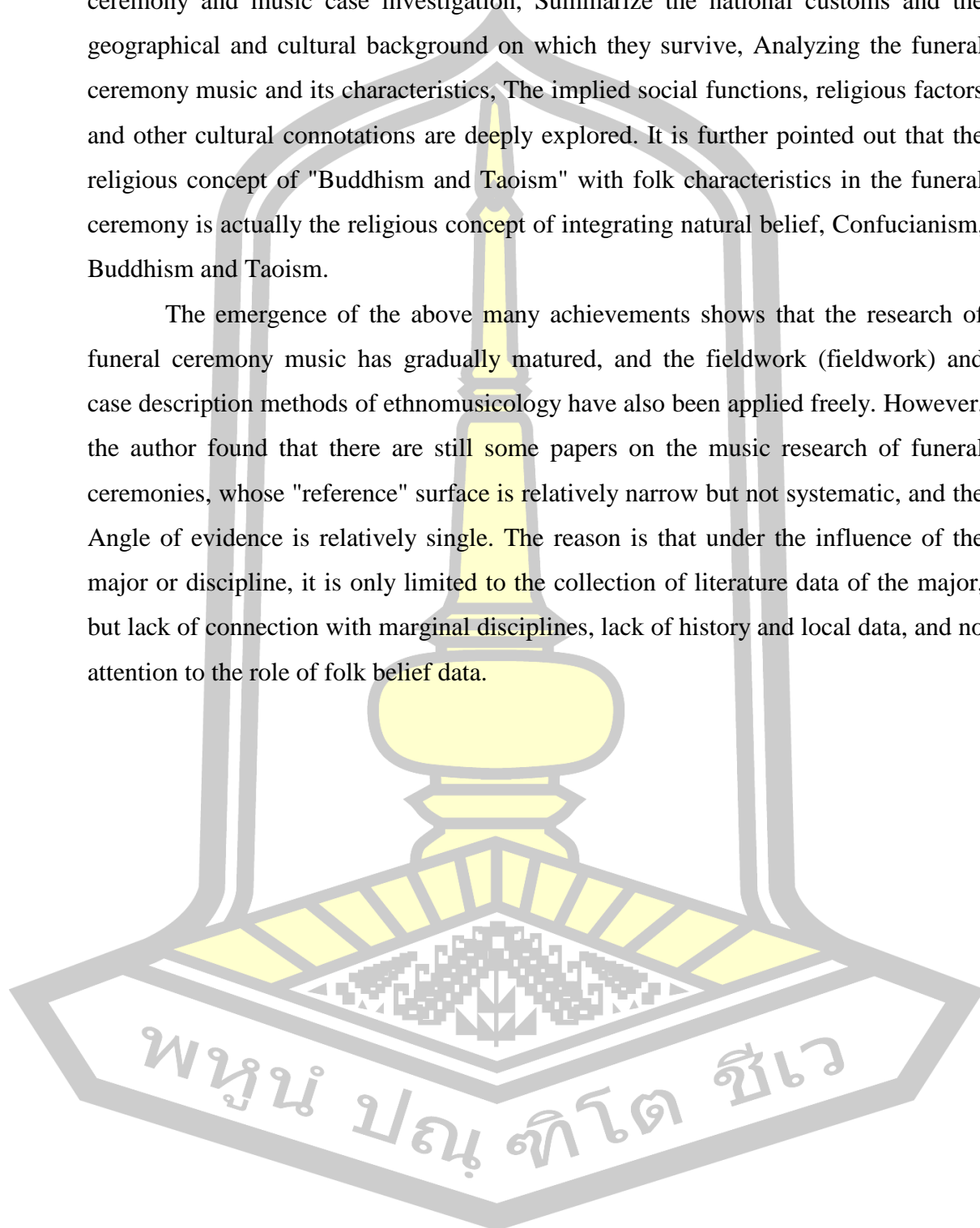
Han nationality funeral ceremony music research 20 articles. Such papers include Cao Ying's Research on the Buddhist Funeral Ceremony and Its Music of Shanxi (2023), and Yu Dan's Investigation and research on the funeral ceremonies of Chongqing and Hunan Qu altar door and the altar door as an example (2022), Long Na Luling funeral ceremony ritual music thought research (2020), Zeng Ruicheng Chongqing Nan'an district longevity bridge town funeral ceremony sound research (2019), AnLili Shandong zhucheng peach forest town funeral ceremony music research (2018), Yao Tingting the change and stick to: Ganzhou funeral funeral music research (2018) liu qing Xiangtan county shot port town Confucianism funeral ceremony music research report (2016), zhang xingjiang linze funeral ceremony Taoist music culture research (2016), Wang Qing yu guangshan county welcome shan funeral ceremony music research (2015), li xiang yuanyang funeral ceremony music research (2015), li xia in Liaoning and Shandong folk funeral ceremony music comparative study (2014), Li Kunhua Hebei sanhe yanjiao town funeral ceremony music research (2013), the Yangzhou area funeral ceremony music investigation and research (2013), XiaoWei DaLin town funeral ceremony music research (2012), Lu Dongliang " XiangGui corridor funeral ceremony music culture research (2011),

zhang hong, Hunan stone drum town funeral ceremony music research "(2010), KuangWei" Hunan ningyuan folk funeral ceremony music research "(2010), Luo Liangxing northeast Sichuan han funeral ceremony and its music culture research (2009), Zhao Ling" pine wood pond funeral ceremony music "(2007)," irrigation town funeral ceremony music and music class investigation and research " (2006), This part of the dissertation, Basically, through a funeral ceremony case in a certain area, Describe the geographical and cultural context on which it depends, Then the different categories and forms of funeral ritual music are explained, The culture is analyzed and explored in it., Of course, some papers is the funeral ceremony and its music behavior description and analysis, such as zhang hong "Hunan stone drum town funeral ceremony music research" (2010), with stone drum town funeral ceremony music as the research object, the folk matters into a specific cultural background, through the field of folk music methods, detailed record process of ceremony, using "ritual music" theory in recent years, the relationship between the ceremony, music, faith. Based on the music itself, the paper records the instrument and the combination form, records the music and analyzes the characteristics of the music. Folk artists and Taoist monks exist attached to folk customs, and are the performers and communicators of ritual music. Through the investigation of music classes and practitioners, their internal composition, living state, transmission and development, and economic operation are revealed in the framework of faith.

Minority funeral ceremony music research 10 piece. Such papers have Xu Mengen zhenxiong county millet more village yi funeral ceremony music research (2022), Wang Qian Wantan town Tujia folk Buddhism funeral ceremony research (2020), generation min eryuan fengxiang bai funeral ceremony music research (2017), Jia Lina three officer village yi funeral ceremony music and education function research (2015), Zhang Xiaoxin in ninglang county, Yunnan province new camp village, the rice funeral ceremony music research (2014), Chen min the mosuo funeral ceremony music research (2013), Xu Wentao " tujia wedding ceremony music and music characteristics Cultural meaning (2008), Du Fangfang the dong funeral ceremony and ceremony music Buddha two ginseng-to tianzhu county bond hole town north dong Taoist ceremony as an example (2008), cui Lingling Qinghai Taiwan Jier Mongolian life etiquette and music research (2004), JiBaiPing the western Hubei

Tujia funeral ceremony music culture research (2003), through to a minority funeral ceremony and music case investigation, Summarize the national customs and the geographical and cultural background on which they survive, Analyzing the funeral ceremony music and its characteristics, The implied social functions, religious factors and other cultural connotations are deeply explored. It is further pointed out that the religious concept of "Buddhism and Taoism" with folk characteristics in the funeral ceremony is actually the religious concept of integrating natural belief, Confucianism, Buddhism and Taoism.

The emergence of the above many achievements shows that the research of funeral ceremony music has gradually matured, and the fieldwork (fieldwork) and case description methods of ethnomusicology have also been applied freely. However, the author found that there are still some papers on the music research of funeral ceremonies, whose "reference" surface is relatively narrow but not systematic, and the Angle of evidence is relatively single. The reason is that under the influence of the major or discipline, it is only limited to the collection of literature data of the major, but lack of connection with marginal disciplines, lack of history and local data, and no attention to the role of folk belief data.



Chapter III

Research Methodology

This study is a Taoist funeral ritual music in Guizhou Province, China, with 3 objectives. In this chapter, the investigator will use the following methods to conduct the study. Researchers collect important data to find key informants for the field work. This chapter can be divided into two themes:

3.1 Research Scope

3.1.1 Scope of content

3.1.2 Scope of site

3.1.3 Timeline of research

3.1.4 Key Informants

3.2 Research Process

3.2.1 Research Tools

3.2.2 Data Collection

3.2.3 Data Management

3.2.4 Data Analysis

3.2.5 Research Results Presentation

3.1 Research scope

3.1.1 Scope of content

This study will explore the functions of Taoist funeral music in Guizhou Province, analyze the characteristics of Taoist funeral music, and analyze the transmission process of Taoist funeral music in Guizhou Province, China.

3.1.2 Scope of Site

Zunyi City, northern Guizhou Province, China



Figure 1. A Map of Guizhou Province, China
source: www. baidu. com, July 14, 2022

Reason: Guizhou is located in southwest China, Taoism is closely linked with people's lives, whether good or bad things need to Taoist rituals, the Zunyi area is the representative of Guizhou Taoist funeral music, so choose the Zunyi area as the destination of on-the-spot investigation, and according to the research summarizes the function of Guizhou folk Taoist funeral music, characteristics and transmission. Zunyi is located in the northern part of Guizhou Province, China. Geographically, it is only across a river from Sichuan Province. Sichuan Province is the birthplace of Taoism, and Taoism culture is all over the country. Historically, due to the war and immigration and military action, the song dynasty began a large number of immigrants from the popular Taoism in Jiangxi, Hunan and Sichuan province, Then he entered Zunyi, the song dynasty Bozhou (Zunyi) toast special respect Taoism, make Taoism in Zunyi got larger development, opened the fusion of Buddhism, Taoism, and further to the mass, secular development.

3.1.3 Timeline of research

From March 2022 to May 2023

3.1.4 Key informants

In this study, key informants will be divided into three categories: Scholar informants, casual informants and general informants.

3. 1.4.1. Scholar informants

In terms of Scholar informants, the researchers have formulated a selection criterion as follows:

- 1) Have the experience about working experience in Taoist funeral music more than 20 years
- 2) Have the article more than 20
- 3) Have old over 50 years old
- 4) He has a deep knowledge of music analysis
- 5) Got the prize from Government or Organizations

According to this criterion, the researchers selected three scholar informants, Guanghua Deng, Yinghua Zhang and Jun Deng.

Deng Guanghua



Figure 2. Deng Guanghua

Source: Xiaohui Hu, Sep 10, 2021

Deng Guanghua, male, professor of Guizhou Normal University, 82 years old, has more than 60 years of research and work experience in ethnic music, and has had in-depth research on funeral music and nuo circle in Guizhou. With over 80 academic papers and 13 books, he has enjoyed special government allowances since 1993. He

was the director of the Music Department of Guizhou Normal University and the director and professor of the Folk Music Research Institute of Guizhou Normal University. After 1995, he was invited to Seoul, Hong Kong and other places for visit and exchange. He was a member of Chinese Musicians Association, director of China Music Education Research Association, China Minority Music Society and China Nuo Drama Research Association. Vice Chairman of Guizhou Musicians Association, President of Guizhou Music Education Research Association.

Zhang Yinghua



Figure 3. Zhang Yinghua

Source: [www. baidu. com](http://www.baidu.com), Nov 10, 2021

Zhang Yinghua , male, 55 years old, doctor of China Conservatory of Music, professor, master tutor, has more than 30 years of working experience in ethnic music research, and has made outstanding achievements in the research of Taoist funeral music in Guizhou. He has published more than 40 academic papers in important journals such as Music Research and Huang Zhong, hosted or participated in 11 research projects and published 6 books, and won the second prize of the 13th Hunan Social Science Outstanding Achievement Award. He once served as the Party branch secretary and dean of the Department of Music of the School of Art of Guizhou University, and the Journal of Guizhou University. Art edition, deputy editor, now Hunan first normal college music dance academy, Guizhou province cultural

department of intangible cultural heritage audit experts, Guizhou province education department art education committee deputy secretary general, Guizhou musicians association, deputy director of minority music research association, Guizhou music education research association deputy secretary general, Guizhou university "southwest national language research center" researcher.

Deng Jun



Figure 4. Deng Jun

Source: www.baidu.com, July 14, 2022

Deng Jun, male, 55 years old, associate researcher of Chinese National Academy of Arts, has more than 30 years of working experience in ethnic music research. Research interests: Chinese Minority music, Chinese traditional music, folk music and cultural heritage. He has published 30 academic papers in important journals such as Chinese Music and People's Music, and participated in the compilation of the university textbook Chinese National Folk Music. He once served as deputy chief editor of Music Culture and deputy chief editor of Music Life Life. Undertake the national "ninth Five-Year" Art Planning Youth Fund project "Miao Lusheng Music Culture Research" (monograph). He has won the second prize of outstanding Scientific Research Achievement Award of Chinese Academy of Arts and the first prize of the first Youth Scientific Research paper competition.

3.1.4.2. Casual informants

In terms of Casual informants, the researchers have formulated a selection criterion as follows:

- 1) Have the experience about Taoist funeral music performance work more than 20 years
- 2) Who was born or live in Zunyi
- 3) Have old over 50 years old
- 4) Got the prize from government or organizations

According to this criterion, the researchers selected two Casual informants, Zhenyuan Hu and Yiling Wang.

Hu Zhenyuan



Figure 5. Hu Zhengyuan

Source: Xiaohui Hu, March 10, 2012

Hu Zhenyuan, Zunyi renhuai sa weng altar taoist altar altar, born in 1942,81, has been living in Guizhou zhunyi renhuai, 20 began to learn Taoist funeral music, has more than 60 years of funeral ceremony music experience, Taoist funeral ceremony music taoist altar more than 500 games, a taoist altar up to 12 days, his apprentice. He often led his disciples to participate in the study organized by the Chinese Taoist Association and obtained the certificate recognized by the association.

Wang Yiling



Figure 6. Wang Yilin

Source: Xiaohui Hu, May 4, 2023

Wang Yiling , born in 1938, Chishui City, Zunyi City, is 85 years old, and has been living in Baiyun Township, Chishui City, Zunyi City, Guizhou Province. He began to learn Taoist funeral music at the age of 12. He has 73 years of working experience in funeral ceremony music, presided over more than 800 Taoist funeral ceremony music temples, and has many apprentices and grandchildren. He often led his disciples to participate in the study organized by the Chinese Taoist Association and obtained the certificate recognized by the association.

3.1.4.3 General informants

In terms of General informants, the researchers have formulated a selection criterion as follows:

- 1) Have the experience about Taoist funeral music performance work more than 10 years
- 2) Who was born or live in Guizhou
- 3) Got the prize from government or organizations

As Table 1 shows, according to this criterion, the researchers chose five people to be ordinary informants:

Table 1. General informants

Name	Gender	Birth Year	Site	Profession
Liu Yunsong	Man	1969	Zunyi	Singer
Xu Shidan	Woman	1980	Zunyi	Players
Wu Taixiang	Man	1970	Guiyang	Music researcher
Li Fuyang	Man	1980	Guiyang	Composer
Ren Peifa	Man	1974	Zunyi	Music teacher

Table 1 shows the data statistics of the general investigators, including name, gender, nationality, age, address, and occupation.

In short, they have high academic attainments in the performance and research of funeral music in Guizhou, and have made great contributions to the transmission and development of funeral music in Guizhou. Nine informants provided a large amount of important data and information for this study, which is of great reference value.

3.2 Research Process

3.2.1 Research Tools

The research tools of this research are mainly interview method and observation method. The researcher designs corresponding interview forms and observation forms according to different interview objects and observation objects.

Process of making the questionnaire.

- 1) Design questions based on two research objectives
- 2) Design questionnaire and interview content

- 3) Bring it to the advisor to examine.
- 4) Be modified according to advisor editing.
- 5) Modified according to specialist advice before being used in the field work.

3.2.2 Data collecting

I have collected the data through written documentation and field work. First, I searched my research objectives on the paper website, and from these documents, I found the content related to the paper. Secondly, since March 2012, I have been learning Taoist funeral music in Guizhou. The researcher went to Baiyun Township, Chishui City, Hema Town, Renhuai City and Tongzi County for many field visits. He completed the overall observation of folk Taoist music in many places in Guizhou Province, and conducted interviews and on-site observation. Approximately 30 hours of video and 10 hours of audio were recorded, with about 500 photographs. More than 100 kinds of Vocal music and 10 more than kinds of Instrumental music were collected, and six representative works were selected and analyzed in the fifth chapter.

3.2.3 Data management

Through field work, fellows use a categorical approach to manage the collected data and check their validity. The authors ranked the data by location and summarized them according to musical characteristics and types. Finally, the function and transmission mode of Guizhou Taoist funeral music were obtained. The researchers also verified the authenticity of the collected data. First, the researchers classify and manage the data from the aspects of creative concepts, such as musical form, melody, rhythm, texture, harmony, intensity and so on. Secondly, the data is managed from all aspects of the engineering application.

3.2.4 Data analysis

To ensure the validity of the data, I used the triangulation method. Triangulation is achieved by combining the following data sources: field recording, video observation, interviews, document analysis, etc. For most of the research questions presented, at least three types of data questions were collected.

Object 1. According to the information of the field survey, the social and religious functions of the Taoist funeral music in Guizhou were analyzed and summarized by the knowledge of ethnic musicology, folklore, anthropology and other

disciplines, and the various uses and influences of the funeral music in Guizhou Taoism on the society were analyzed, so as to comprehensively evaluate its social benefits.

In Object 2, in Object 1, the researchers summarized the characteristics of Guizhou Taoist funeral music by using western music theory and Chinese music theory, including form, mode, phonability, rhythm, rhythm, harmony, texture and other elements, combined with the content of field research.

Object 3, according to the field investigation of information, with Taoist altar for individual cases, from longitudinal new source, combined with Chinese history and Chinese Taoist history, using ethnic musicology, folklore, anthropology and other discipline knowledge of Guizhou Taoist funeral music Taoist transmission status analysis, it is concluded that Guizhou Taoist funeral music transmission.

3.2.5 Research Results Presentation

Chapter I Introduction

Chapter II Review Literature

Chapter III Research Methodology

Chapter IV The function of Taoist funeral music in Guizhou Province, China.

Chapter V The music characteristics of Taoist funeral music in Guizhou Province, China.

Chapter VI The transmission process of Taoist funeral music in Guizhou Province, China.

Chapter VII Conclusion Discussion and Suggestion



Chapter IV

The function of Taoist funeral music in Guizhou Province, China

As an important part of Taoist culture, Taoist funeral music plays the role of an artistic medium for Taoist priests to participate in auditory images in Taoist sacrificial activities. With the prosperity and development of Taoism and Taoist culture, Taoist funeral music has been widely transmitted and developed. An in-depth analysis of the functions of Guizhou Taoist mourning music will help us understand the connotation of Taoist culture and why Taoism has such a wide and far-reaching influence. No culture can exist in isolation. It is closely related to other cultures, interdependent and mutual influence. To analyze the functions of folk Taoist funeral music in Guizhou, we must first start with its main activities. This chapter explores this topic in two parts. The researchers believe that Guizhou Taoist funeral music has the following functions: religious function and social function, which will be discussed separately below.

4.1 Religious function

4.2 Social function

4.1 Religious function

In order to deeply analyze the religious function of Zunyi Taoist funeral music, it is necessary to understand the ongoing Taoist activities in Zunyi, Guizhou. What are the beliefs of the local people? How are their altars arranged? What are the main activities? What are the types and functions of taoist altar ?

4.1.1 Taoist ritual activities

Chinese Taoism is divided into Quanzhen Taoism and Tianshi Taoism, and Tianshi Taoism it is divided into Lingbao School and Zhengyi school. The Quanzhen Taoist monks live in the Taoist temple, while the Zhengyi Taoist believers of the Taoist school can marry wives and have children, there is no need to get rid of meat ,semi-professional, and engage in farming when there are no activities. The author's

research focuses on the taoist funeral ceremony music in zunyiv, Guizhou. Taoist ritual activities include a variety of ceremonies, Such as asking for saints, enlightenment, performing duties, fulfilling wishes, bless holy, celebrating Christmas, offering to heaven, delivering, opening, Statement to God, welcoming God's carriage, etc. Zhengyi school attaches great importance to taoist ceremony, because this is their main source of income, so their science activities are very wonderful. In addition, the folk Taoists refer to the Taoists who are scattered in the people and do not live in the Taoist temples, and many folk Taoists transmission their own religion. The researchers found that after transmission and development of 1900 years, folk Taoist music integrated traditional folk tunes and court music under the pressure of survival, which integrated to form a unique folk music system. This music system is unique with its elegant, mysterious and fairyland, and has special characteristics in many traditional folk music. The ritual activities of folk Taoism are constantly enriched and innovated, which deserves further study.

The taoist altar organization. Taoism in Guizhou has still maintained a religious organization with the "altar" as the core, with about 10 people in each altar, all men. The leader is the master, who is not only the organizer and leader of the altar, but also the core of the activities, but also the main actors of the activities. Therefore, the altar master is generally held by the experienced and prestigious elders. Its members are collectively called "Sir", which means the respectful name of the Taoist priest. Ordinary people from the teacher to the taoist altar , after several years, even decades of test and training. After entering the school gate, each performs his own duties. The development of folk Taoist members in Guizhou can not be restricted by family, family, rich and poor and native place. As long as they are loyal, sincere, intelligent and capable, In line with the main several items in the altar door provisions, can be absorbed into the school. Some into the altar to write a teacher post, as the basis for entering the altar. He also devoted himself to learning art, until all or most of the altar law, the ceremony was formally held. From then on, the people of the altar to bear the whole altar burden, life worship.

Although the development of the taoist organization emphasizes that it is not restricted by relatives and regions, in view of the special social environment and conditions in the mountainous areas of Guizhou, the taoist is still composed of father

and son and family. Most of them are centered on a village or family name. Such as Chishui City Lingbao school, Renhuai City Saweng school, Tongzi County Shenxiao school. Therefore, it has a strong cohesion, closure and exclusivity. After thousands of years of decline, with this special form of organization and strict mentoring relationship is inseparable. These altars not only have a complete set of large-scale ceremonies, but also in the space layout, costumes, singing, Musical Instruments, music, dance and other contents(see figure 7, Figure 8).



Figure 7. Taoist ceremony

Source: Xiaohui Hu, July 20, 2022



Figure 8. Taoist ceremony

Source: Xiaohui Hu, July 20, 2022

Take the Renhuai City Saweng school as an example (now active in the Sichuan and Guizhou border taoist altar group), the school mainly has two activities, one is used for the detachment of the dead, mainly for Yingjia ceremony, Yingsheng ceremony, Shijie ceremony, Liandu ceremony, Jingbiao ceremony, Zandeng ceremony, raoguan ceremony. The excess of the dead is the main activity of the group, aiming to save the spirits of the deceased from suffering and rise to heaven.

1) Yingjia ceremony

The Yingjia ceremony instrument is used for welcome the Jade Emperor. Welcome ride means to meet the holy carriage, holy especially refers to the Jade Emperor. The main process is: chanting, respectfully invite, speaking, indicating, out of the altar.

2) Yingsheng ceremony

It is often used in the morning taoist altar. Please invite all the holy to ascend to the taoist altar. The main process is: indication, worship, incense, Proclamation shows that, protect altar. Meaning ancestor master god xuan came to the altar, to the door often quiet.

3) Shijie ceremony,

It is often used as a kind of Taoist evening altar. Give for charity, To appease the ghost, give him food to abandon the harassment of the dead, for the dead spirit enlightenment.

The main process is: confession, worship, incense, sprinkle water, show the propaganda table seal, sprinkle food. Meaning to pray for the door of sweet dew, pardon the dead will Go to Wonderland.

4) Liandu ceremony

It is a ritual commonly used in taoist rituals. Meaning with true water and true fire to refine the dead, pull out the ghost, called water and fire refining. When holding

the instrument, the middle of the altar needs to be set up in the pool and the fire, the pool will hold real water, the fire will set real fire. The main process is: burn incense, Call soldiers, call the dead, water and fire refining, burn taoist talisman, appease the dead, Send the soul over the bridge, retreat from the taoist altar.

5) Confession ceremony

The confession ceremony is a ceremony used for the completion of the ceremony, all confession of the Taoist altar. Its procedure is: Holding incense to the gods, show, back to, chanting, send flowers, Exit the hall. Meaning battle power, sin elimination, often turn the Falun, take across sentient beings universally.

6) Jingbiao ceremony

It is a very important ceremony in Taoist rituals, Also known as presenting the above table, Among them, the letter to the Jade Emperor was used in large-scale rituals, called "pay tribute to the heavenly watch". The subjects he chanted are "praise candle", "Please master", "save suffering", The ceremony means that the mage will write a message and send it to heaven to heaven. Then the saints came and blessed the spirits. The main procedures are: open the altar, please gods, letter of worship, sealed letter, burning letter, offer, retreat.

7) Zan deng ceremony

Zan lamp ceremony is a commonly used in the evening altar. The master with the lamp as the main instrument, held after sunset. The flame comes from the noon sun, and then lights the lights in the lamp. Meaning shines through the sky, To drive out the darkness. down to Nine layers the nether world, through no blessing heaven. Main process: into the altar, state, conversion and praise, propaganda, return.

8) Rao guan ceremony

The ceremony of walking around the coffin is a more active ceremony in the Taoist ceremony. The great master and members of the altar led the relatives of the

deceased around the coffin to complete the ceremony in the process of marching. Combined with "Sanhua tune", comes from the singing in the local festive lantern opera, and the lyrics are mostly improvised by the leader, which is intended to comfort and praise the filial family and activate the atmosphere. Around the coffin is the participation of the believers. During the process of the ceremony, the believers played percussion music, or then the mage's singing impromptu. The atmosphere of the scene was active and laughter often broke out. Its procedure is mainly: The altar is under way, ask holy, show, scattered flowers (please see figure 9) .



Figure 9. Raoguan ceremony

Source: Xiaohui Hu, July 4, 2022

The Taoist rituals of the dead are mainly divided into six categories. The subjects used in each place are increasing according to the lengthening of days, and the subjects used in various places have some unique ritual activities in certain rules. The six types of taoist altar and names are: one day taoist altar , three days of taoist altar for Guanshen, five days for Bing taoist altar, seven days for the teacher, nine

days taoist altar for the drive, more than 12 days for the transfer taoist altar. Each type can be used to exceed the dead, the length of time, the effect is also different. In the choice of what way to listen to the requirements of filial piety, generally rich people will ask to choose more days of Taoist, one is for filial piety, two for the dead can bless filial piety family living descendants. The following the tables are the corresponding days, names, and functions of the various ashram types:

Table 2. One day ceremony of taoist funeral ceremonies in Guizhou Province

Day	The name of the ceremony	The ceremony	The meaning ceremony
One day	Zhouxiao ceremony	jiao yin ru guan(Put the body into a coffin) →kai ling shang xiao(Wear white clothes for the family members of the deceased) →kai tan (The Taoist altar began) →li qing (Please ask the master, the gods) →qi jing (Please come out of scriptures) →rao guan(Walk around the coffin) →jinbiao (Statement of letters) →ci ling hua fu (Farewell to the dead and burn money paper) →zhao qing(Call up the souls of the dead back home) →jiao chan(Repent to the gods for the dead and their families) →yuan man an wei(Position the souls of the dead and end the taoist altar)	To appease the dead

Table 3. Three days ceremony of taoist funeral ceremonies in Guizhou Province

Day	The name of the ceremony	The ceremony	The meaning ceremony
Three days	The Guan Shen ceremony	<p>jiao yin ru guan(Put the body into a coffin)</p> <p>→kai ling shang xiao(Wear white clothes for the family members of the deceased)</p> <p>→gao ming (Ask the kitchen bodhisattva)</p> <p>→kai tan (The Taoist altar began)</p> <p>→ting can(Please invite the three Taoist gods to sit down)</p> <p>→guan fa (An instrument for the pardon of offences)</p> <p>→yan jing (Reciting the scriptures)</p> <p>→jin biao (Statement of letters)</p> <p>→shijie(Give food to the ghost of exile and appease them)</p> <p>→rao guan(Walk around the coffin)</p> <p>→jin biao (Statement of letters)</p> <p>→ci ling hua fu (Farewell to the dead and burn money paper)</p> <p>→zhao qing(Call up the souls of the dead back home)</p> <p>→jiao chan(Repent to the gods for the dead and their families)</p> <p>→yuan man an wei(Position the souls of the dead and end the taoist altar)</p>	Open the way and send the dead to the underworld

Day	The name of the ceremony	The ceremony	The meaning ceremony

Table 4. Five days ceremony of taoist funeral ceremonies in Guizhou Province

Day	The name of the ceremony	The ceremony	The meaning ceremony
Five days	The Bing Zhu ceremony	jiao yin ru guan(Put the body into a coffin) →kai ling shang xiao(Wear white clothes for the family members of the deceased) →qi jing (Please come out of scriptures) →gao ming (Ask the kitchen bodhisattva) →kai tan (The Taoist altar began) →ting can(Please invite the three Taoist gods to sit down) →guan fa (An instrument for the pardon of offences) →na qian (Burning money for the ten Kings of the underworld) →jian tan(Arrangement of the Taoist altar site) —wu chao (The noon ceremony)	Into heaven, to send the dead to the place of the god of

Day	The name of the ceremony	The ceremony	The meaning ceremony
		<p>→xing wen (An instrument for the pardon of offences)</p> <p>→wan chao (The evening ceremony)</p> <p>→dong yue (Visit the underworld departments)</p> <p>→jinbiao (Statement of letters)</p> <p>→po yu (Go to the underworld to call the dead)</p> <p>→shijie(Give food to the ghost of exile and appease them)</p> <p>→gong tian shang biao(Letter addressed to the Jade Emperor)</p> <p>→fu chao (Continue the ceremony)</p> <p>→xing wen(An instrument of pardon was issued)</p> <p>→ci ling (Farewell to the dead)</p> <p>→kao shang (Reward and appease the fallen evil spirits)</p> <p>→chuan jie (For the dead to reincarnation items)</p> <p>→ hua fu (burn money paper)</p> <p>→jiao chan(Repent to the gods for the dead and their families)</p> <p>→yuan man an wei(Position the souls of the dead and end the taoist altar)</p>	<p>save suffering</p>

Table 5. Seven days ceremony of taoist funeral ceremonies in Guizhou Province

Day	The name of the ceremony	The ceremony	The meaning ceremony
Seven days	The Ying Shi(Huang Biao) ceremony	jiao yin ru guan(Put the body into a coffin) →kai ling shang xiao(Wear white clothes for the family members of the deceased) →qi jing (Please come out of scriptures) →gao ming (Ask the kitchen bodhisattva) →kai tan (The Taoist altar began) →ting can(Please invite the three Taoist gods to sit down) →guan fa (An instrument for the pardon of offences) →na qian (Burning money for the ten Kings of the underworld) →jian tan(Arrangement of the Taoist altar site —wu chao (The noon ceremony) →xing wen (An instrument for the pardon of offences) →wan chao (The evening ceremony) →dong yue (Visit the underworld departments) →jin biao (Statement of letters) →po yu (Go to the underworld to call the dead) →shijie(Give food to the ghost of exile and appease them) →gong tian shang biao(Letter addressed to the Jade Emperor) →fu chao (Continue the ceremony)	Send the dead to the West to see the Jade Emperor

Day	The name of the ceremony	The ceremony	The meaning ceremony
		→xing wen(An instrument of pardon was issued) →ci ling (Farewell to the dead) →kao shang (Reward and appease the fallen evil spirits) →chuan jie (For the dead to reincarnation items) → hua fu (burn money paper) →jiao chan(Repent to the gods for the dead and their families) →yuan man an wei(Position the souls of the dead and end the taoist altar)	

Table 6. Nine days ceremony of taoist funeral ceremonies in Guizhou Province

Day	The name of the ceremony	The ceremony	The meaning ceremony
Nine		→an shi(Please send Priest of this school to sit) →shu fan (A long pole hangs the name of the Jade emperor bodhisattva) → ying shi zuo zhen (Please invite five sacred (Zhang Tianshi) to sit down) →qian zhi hua ya (Assign responsibilities) →qi jing huang jing (Please publish the	

Day	The name of the ceremony	The ceremony	The meaning ceremony
days	The Ying Jia ceremony	<p>scriptures of the Jade Emperor)</p> <p>→gao ming (Ask the kitchen bodhisattva)</p> <p>→zheng tan kai qi (The Taoist altar formalbegan)</p> <p>→Yang fan gua bang (A long pole hangs the name of the Various gods)</p> <p>→ying jia (The carriage to greet the Jade Bodhisattva)</p> <p>→qing fu (Please come out with Taoist magic figure)</p> <p>→guan fa (An instrument for the pardon of offences)</p> <p>→jian tan(Arrangement of the Taoist altar site)</p> <p>→lian du (Refine the soul of the dead)</p> <p>→qi jing (Please come out of scriptures)</p> <p>→kai tian duan gang(Open the sky gate, cut off the demon)</p> <p>→yan she(Pardon for the crimes of the undead)</p> <p>→xing wen song jing(Issuing documents, read sutras)</p> <p>→po yu zhao wang(Open the hell to summon the souls of the dead)</p> <p>→zan deng(The ceremony ofPraise the light that illuminating the darkness)</p> <p>→xi xiang(The ceremony of extinguishing the incense line)</p> <p>→dong yue (Visit the inferno departments)</p> <p>→shi jie(→shijie(Give food to the ghost of</p>	<p>Send the dead to the West to see the Jade Emperor,The effect of release souls from purgatory is better</p>

Day	The name of the ceremony	The ceremony	The meaning ceremony
		<p>exile and appease them)</p> <p>)</p> <p>→zan deng(The ceremony ofPraise the light that illuminating the darkness)</p> <p>→xi xiang(The ceremony of extinguishing the incense line)</p> <p>→yu rang(Confession, eliminate the disaster)</p> <p>→qi shi shu biao(Please master sit down)</p> <p>→qing shui sa tan (Clean up the Taoist altar site)</p> <p>→ying biao an wei (Meet the document placement position)</p> <p>→jiao huang chan (Confession to the Jade Bodhisattva)</p> <p>→jie hui (Get rid of filth)</p> <p>→gong tian shang biao(Letter addressed to the Jade Emperor)</p> <p>→zan tian (Please 32 gods to help realize the wish)</p> <p>→fu chao (Continue the ceremony)</p> <p>→ci ling (Farewell to the dead)</p> <p>→kao shang (Reward and appease the fallen evil spirits)</p> <p>→chuan jie (For the dead to reincarnation items)</p> <p>→ hua fu (burn money paper)</p>	

Day	The name of the ceremony	The ceremony	The meaning ceremony
		→jiao chan(Repent to the gods for the dead and their families) →yuan man xie jiang (Thanks to the soldiers on the mission) →an wei(Position the souls of the dead and end the taoist altar)	

Table 7. Twelve Nine days ceremony of taoist funeral ceremonies in Guizhou Province

Day	The name of the ceremony	The ceremony	The meaning ceremony
Twelve days(more)	The Zhuan Jing ceremony	Compared with the more complex rituals used in the Ying Jia ceremony, the above rituals are used alternately as needed.	Better effective than The above five ritual release souls from purgatory, To appease the dead.

In addition to release souls from purgatory, the Weng Master has some other activities that are small, so they are hidden behaviors that can be accomplished by individuals. For example, in order to appease the frightened people, kill the demons, choose the base for building houses, determine the direction of the houses, select the

cemetery for the new dead, determine the seat of the coffin, and ask the calculation for the people, and so on.

Taoism was introduced into Guizhou through the Song, Yuan, Ming and Qing Dynasties, and a set of complete and strict ceremony system has been formed from its emergence to its long development process. This system includes the procedures, rules, contents and functions of taoist altar of law in various taoist altar, as well as the classical confessions of the virtues of the holy god, the setting of the altar, the wearing of priest frock crowns, and the precepts and rules of the school. This is not only a compulsory subject for Taoist disciples, but also a system that must be followed in every Taoist altar activity. Take the SaWeng Taoist jo as an example, the current subjects mainly include: Kai Tan subject, Qing Sheng subject, Shu Fan subject, Yang Fan subject, Ying Shi subject, Shu Chang subject, Qi Jing subject, Song jing subject, Qing Guang Chao subject, Wu Chang subject, Cheng Huang sutra, Shi Wang Chao subject, Shi Wang Fa Chan subject, Yuan Man subject, Song Shen subject, Rang huo subject, Gong Cao subject, Ting Can subject, Wan Ling subject, Yan Jing subject, Fu Shu subject, Xue Hu letter, Jiu Ku Chao subject, Na Qian subject, Qi Shi subject, Jian Tan subject, Jiu You Chao subject, Dong Yue subject, San Hua subject, Seng Luo subject, Po Yu subject, Zheng Ji subject, She Zhao subject, Zan Zhu subject, Zhu Ling Chao subject, Zhao Qing subject, Chuan Jie subject, Kao Shang subject, An Shi subject, Yan luo chao subject, Zan deng subject, Xi Xiang subject, Feng du chao subject, Yu Huang Chao subject, Bao En Chao subject, Xing Zhu Chao subject, Bei Dou Speech, An wei subject, San Guan Letter, Jing Zhu Tian subject, Xue Pen sutra, Jie Yue sutra, diamond sutra, Wu Pong sutra, Zhu Ping sutra, Kitchen king classics, Ksitigarbha Sutra.

The ritual activities of Taoism are essentially a kind of religious behavior, and the religious teachings are permeated everywhere in the execution of their ritual activities. But if we compare a taoist altar to a music week, so each ceremony things like one of the party, and the above subjects like a party in the show, it to taoist altar for the stage, with excess of the dead for the soul, subject music dance as the main means, the one fresh programs show to the audience, thus cause "resonance", plus altar set grand scene, the ceremony is an integration of art products.

Guizhou Taoist funeral ceremony music "Yin sheng" expression form.

The so-called "Yin sheng" refers to all the audible sounds and inaudible sounds in the activities, is an act of faith. This view was put forward by professor Cao Benye , and was quickly recognized by the academic circles and spread quickly. In the process of many field investigations, the author found that the phenomenon of "Yin sheng" is full of it, so this research discusses it.

The expression forms of folk Taoist "Yin sheng" mainly include instrument altar, human vocal music, instrumental music, dance, natural human voice, natural sound, magic instrument, priest frock crown decoration and so on. Among them, vocal music in singing, sutra , dance used frequently, throughout the whole field.

The following is the author's folk Taoist ritual music spectrum compiled and drawn by the author according to the theory of "Yin sheng"(see figure 10) :

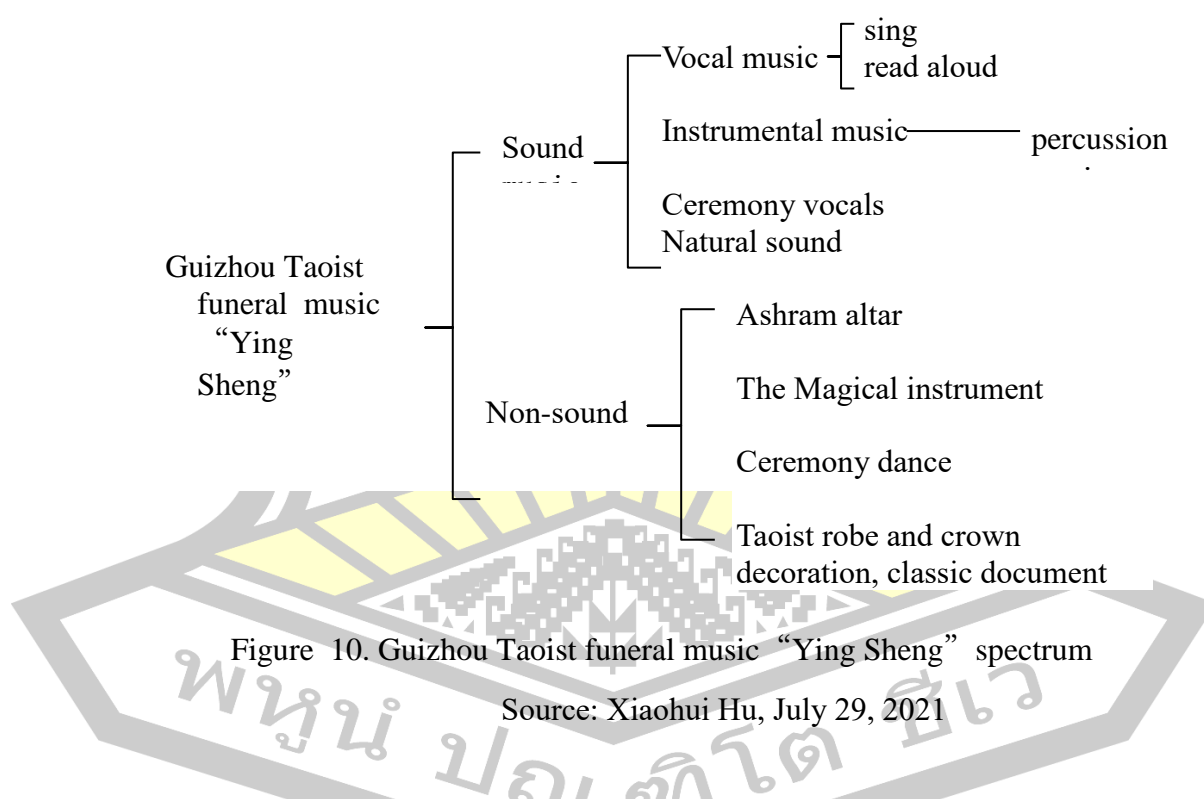


Figure 10. Guizhou Taoist funeral music "Ying Sheng" spectrum

Source: Xiaohui Hu, July 29, 2021

1) Vocal music

Vocal music is a form of interpreting the subject content through the human voice. The voice here refers to the chanting of "near music". The vocal music of Guizhou folk Taoist ritual music is basically true sound, and the tone is exquisite and

smooth, and the masters have a little improvisation in the interpretation. The singing forms mainly include lyrical type, echoing type, rap type and chants type. Part of the melody is beautiful, tone harmony, slow speed, the tune singing is strong, lyric is also strong. Echoing type refers to by the main altar teacher to sing the first sentence, other taoist priest should and the latter sentence, formed into a form of harmony. Rap style refers to some tunes when singing are close to the tone of speaking, weak melody, and are used more when reading "jin biao (read letter)" ceremony. The singing style The pitch of the chants type does not change much, and it seems to be singing but not singing, and it seems to be talking but not talking. It is mostly used for chanting sutras and confession and some prose. Only wooden fish (and sometimes clang) are used to strike along with the words, and the speed is between lyrical and rap. It is a form of a cappella that only uses bells and drums as accompaniment. It usually recites various mantras and quotations, etc. . In addition, there is "reading", "reading" refers to the sound of chanting and chanting mantras in the form of "near language".

2) Instrumental music

instrumental music is used to support the rhythm of the whole Keyi instrumental performance, all composed of percussion. The percussion instruments used in Guizhou folk Taoist ritual music including Gu(drum), Bo(cymbals), Rao(big cymbals), Dang Zi(clang), Da Luo(big gong), Jiao Zi and so on.

3) Ceremony voice

This part mainly refers to the voices of bystanders or believers, relatives and friends needed in some ceremonies. This part has a certain degree of coordination and organization. For example, when going out for a funeral, the gentleman draws "Qi", everyone "Qi" together, and carries the coffin to the burial place at the same time; when presenting flowers, gentlemen will ask the relatives of the deceased for "gratuity" money. Sing some words of blessing, and the people next to them will also

echo at them; and in scientific sacrificial activities, at the beginning of the ceremony, female relatives will stand beside the coffin, cover their faces with towels, and sing "crying songs" with a certain voice. Tune. This part of the sound can also reflect the beliefs of the local people.

4) Natural sound

This part refers to the sound of discussion, firecrackers, screams and other related natural sounds of the participants in the scene. These natural sounds are often ignored by people. In fact, it can deepen our understanding of the time and space of ritual, and it is also the fundamental of human understanding of nature. Therefore, we should also pay attention to it. The various sounds in the ashram can be integrated with each other and independent of each other, and can be recombined.

5) Ashram altar

The altar is an important part of ritual performance. Before the ceremony to set up the sacred scriptures case, serve make tribute to animal offerings and toasts ceremony, hanging the god picture. The portraits of various gods are commonly known as gods, with different sizes of different gods. The venues below seven days, such as the temple for five days, three days and one day night, usually only hang a pair of general gods (please see the Figure 11).



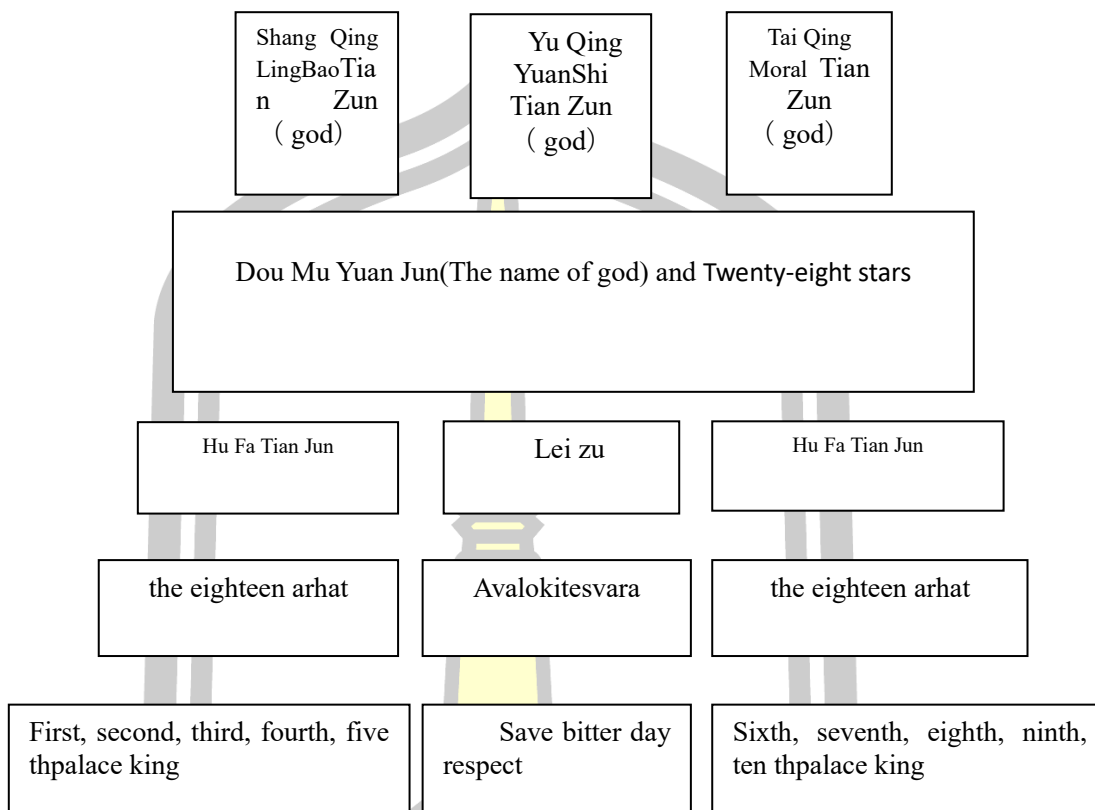


Figure 11. Location of the Taoist ritual statues
(Source: Xiaohui Hu, July 29, 2022)

The gods are in place according to the level and are divided into nine levels from top to bottom. The most superior is Sanqing image, the middle is the Yuqing Yuanshi Tianzun, the left is the upper Shangqing Lingbao Tianzun, the right is the Taiqing Daode Tianzun moral heaven, that is Taishang Laojun. The second, third, fourth for the dou mother (dou mother, The mother of the Big Dipper stars, referred to Doumu Yuan Jun) and 28 stars, the fifth level for Lei Zu (Lei Zu is the main thunderstorm god. Lei Zu is its title, the main palace of Taoism is mostly dedicated to Lei Zu), The mother of the Big Dipper stars, the sixth level is the Guanyin Bodhisattva and the left and right eighteen Arhats, The seventh level is to save the suffering and the deputy general the next two level is the king of the ten halls. (please see the Figure 12)

Seven days or more of the Taoist field in the altar of the scene is very grand, in the hall and outside the house to hang the corresponding portrait of gods, respectively placed by the altar. For example, the seven days (see figure 13), nine days and the end of more than 12 days to more than a month. Because the ceremony needs to be entered and exited from both sides, and another reason is that there are many people participating, an entrance and exit that can be shared at the same time is set up. The specific drawings are shown as follows:





Figure 12. Location of the Taoist ritual statues

Source: Xiaohui Hu, July 29, 2022

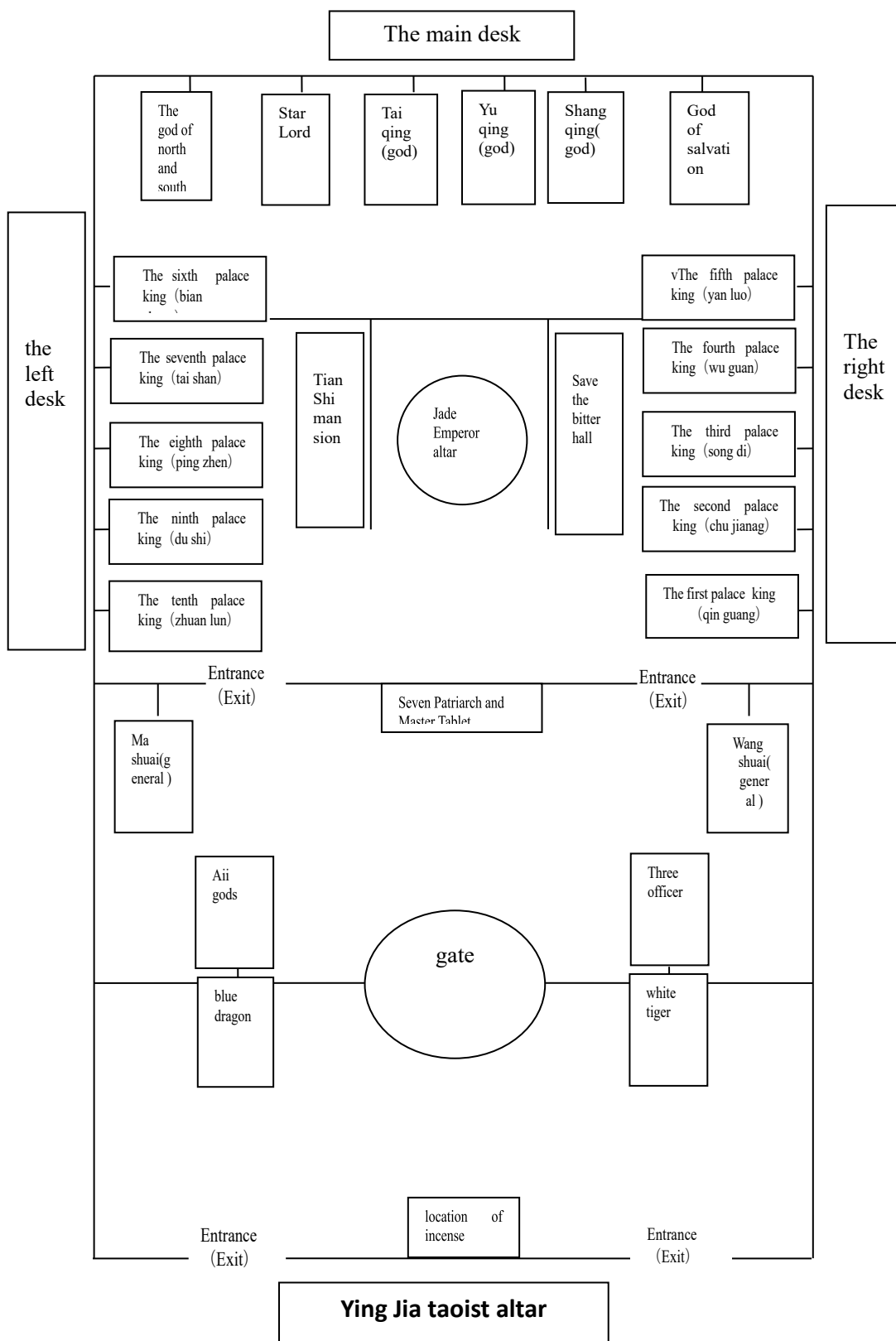


Figure 13. Ying Jia taoist altar layout

Source: Xiaohui Hu, July 29, 2022

6) The Magical instrument

The Magical instrument (Tools used in the Ashram altar) are also known as tools or props. It is used for respectful Welcome god, read the letter, issue orders, subdue demon and other kinds of instruments is every ashram group essential props. The method instruments used were Bao Jian, Yu Long, Gua, Chao Jian, Ling Zhong, Jie Fang, Yin, Ling Pai, MuYu, Hai Luo and so on. Most of these instruments are used as instruments. They are now described as follows:

Bao Jie: iron, wooden hilt, about 2 feet long, the blade is very blunt, the sword is a powerful weapon to kill the demon (please see figure 14) .



Figure 14. Bao Jian (sword)

Source: Xiaohui Hu, July 29, 2021

Yu Long: plastic system, about 40 centimeters long. The dragon body is fixed in a wavy, rectangular shape. It means the place where Rezu preached (please see figure 15) .



Figure 15. Yu Long (dragon)

Source: Xiaohui Hu, July 29, 2021

Gua: wood, about 15 centimeters long, horn, red, two pieces, divination tools (please see figure 16) .

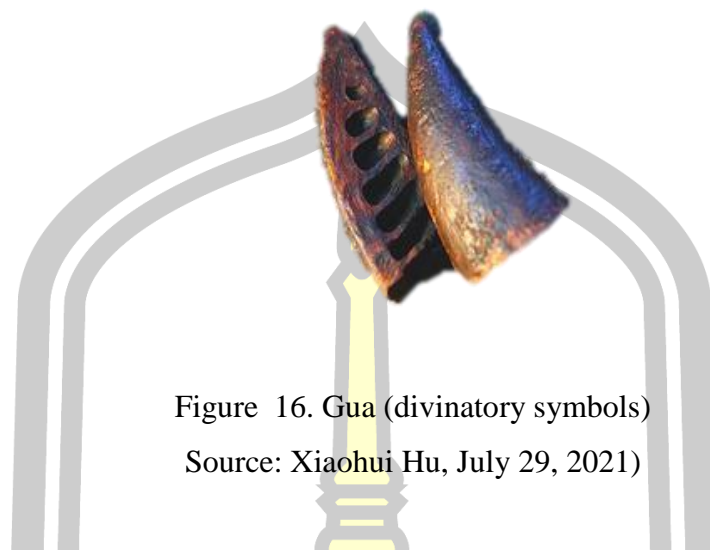


Figure 16. Gua (divinatory symbols)

Source: Xiaohui Hu, July 29, 2021)

Chao Jian: Wooden, about 40 centimeters long, shaped like a ruler, paint red. In the ceremony, Gao Gong held Jane with both hands, such as to heaven (please see figure 17) .



Figure 17. Chao Jian

Source: Xiaohui Hu, July 29, 2021

Ling Zhong: Copper, about 10 centimeters in diameter, bell-shaped, with a small tongue inside, the upper end for the "mountain" shape. Have the function of lowering the gods and eliminating the demons. Also known to be used as a rhythmic instrument while playing (please see figure 18) .



Figure 18. Ling Zhong (the bell)

Source: Xiaohui Hu, July 29, 2021

Jie Fang: Wooden, about 30 cm long, square cylinder. Commonly known as "Marshal Tianpeng tortured the devil's wooden ruler", specially in the instrument used to deal with ghosts (please see figure 19) .



Figure 19. Jie Fang

Source: Xiaohui Hu, July 29, 2021

Yin : Also known as legal seal, copper, the back engraved text. Seal is the exercise of the divine power, is also the public seal played to the heaven (please see figure 20) .

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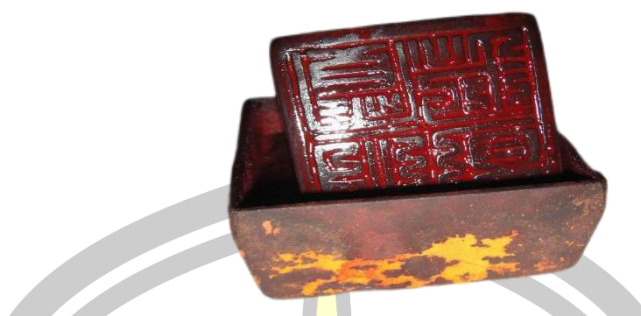


Figure 20. Yin (Seal)

Source: Xiaohui Hu, July 29, 2021

Ling Pai: Wooden, about 15 centimeters long, its shape is the top of the arc, the middle inscription, the lower end of a straight strip, meaning "Round sky and square earth" (please see figure 21) .



Figure 21. Ling Pai

Source: Xiaohui Hu, July 29, 2021

MuYu : Wooden, about 10 centimeters in diameter, shaped like a fish, dark color. The tone is clear, as a rhythmic instrument with a word blow (please see figure 22) .



Figure 22. Mu Yu (Wooden fish)

Source: Xiaohui Hu, July 29, 2021

Hai Luo : The shell of the conch, about 15 cm long, is a spiral. When blowing, the "whine" sound is used as a color musical instrument in the ceremony, which plays a great role in foil the atmosphere of the taoist altar (please see figure 23).



Figure 23. Hai Luo (Conch)

Source: Xiaohui Hu, July 29, 2021

Wan Qing: Copper or stone, about 10 cm in diameter, about 5 cm in height, in the shape of a bowl, with a wooden stick to strike a "ding ding" sound, which plays a role in communicating with the gods and warning the public during the ceremony (please see figure 24).



Figure 24. Wan Qing (bowl musical stone)

Source: www.baidu.com, July 29, 2021)

7) Ceremony dance

The origin of Taoist music is closely related to the ancient witchcraft, which was produced and developed from the tradition of "song and dance". Therefore, the initial Taoist music comes from the ancient witchcraft ritual music and dance. The dance of the Ming and Qing dynasties can be divided into two systems: palace dance and folk dance, which integrate and influence each other, and are inseparable with religious culture. In Ming Dynasty, there is the play "Make Zhong Kui", with the plot of Zhong Kui drinking and dancing. The action and shape are complex and beautiful. In the folk, there are "five rampant" and mask nuo dance, there are the northern god black face, the southern god red face, the western god white face, the eastern god blue face and the central god. This is also a combination of the concept of the five elements of Taoism and ghosts and gods. Guizhou folk Taoist ritual dance has this characteristic, and the following picture is an example. Ritual dance has the characteristics of general artistic dance, but it has a deep mysterious color. The expression forms of dance are rich and diverse, which is divided into solo dance, group dance and even pas de deux. From the action of the most points to "around", "turn", "run", "curve" and so on. The selection of dance is decided by the ceremony activity venue. The procedure on the courtyard dam is relatively large, mainly "around" and "running", while the procedure in the main room is relatively small,

mainly "turn" and "bending". Step is more for advance and retreat two kinds, forward for Yang, retreat for Yin, can be meant to advance is the future, retreat is room. It is also mentioned that in the dance process, the faces of the masters are more serious. Although the disciples of Sparty do not think the above is a dance, but a ceremony to worship god, from the artistic point of view, it is indeed a very distinctive dance. Dance is different from ritual movements, with certain extension movements, dance forms include solo dance, pas as deux, group dance and so on.

Solo dance

The lone dancer are mostly high power, with "fu", "mantra", "formula" together to complete. They are collectively known as "fu", "mantra", "formula" and "step". Most of them are under the condition. Thinking is the most distinctive way of thinking in Taoism, which often becomes the key to the whole magic and science. Gao Gong imagination in the world of ghosts and gods, in the face of ghosts and gods world and implement the law.



Figure 25. Solo dancer

Source: Xiaohui Hu, July 29, 2021

Pas de deux

The pas de deux accounts for a very small proportion in the ceremony of Renhuai teacher. When the author followed the investigation of the Taoist group, there were only one or two manifestations of this form of expression. When singing the classics, the two Taoist monks each hold a pair of musical instrument Jiao Zi, face the scriptures side by side, sing the classics in the way of double singing, the two bodies in turn to kneel, the body bent half and then back, knees can not be touched.

Three to Dance

In the early funeral ceremony of Sayon Taoism in Renhuai City, in the song of "Ten make offerings", three Taoist monks repeated and exchanged positions according to the following figure 26, took ten items of the sacred Bodhisattva, and sang while dancing.

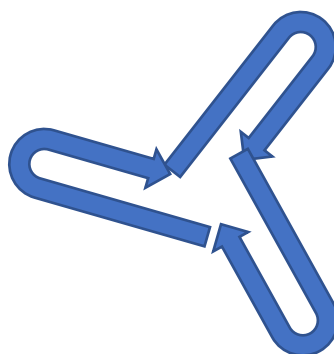


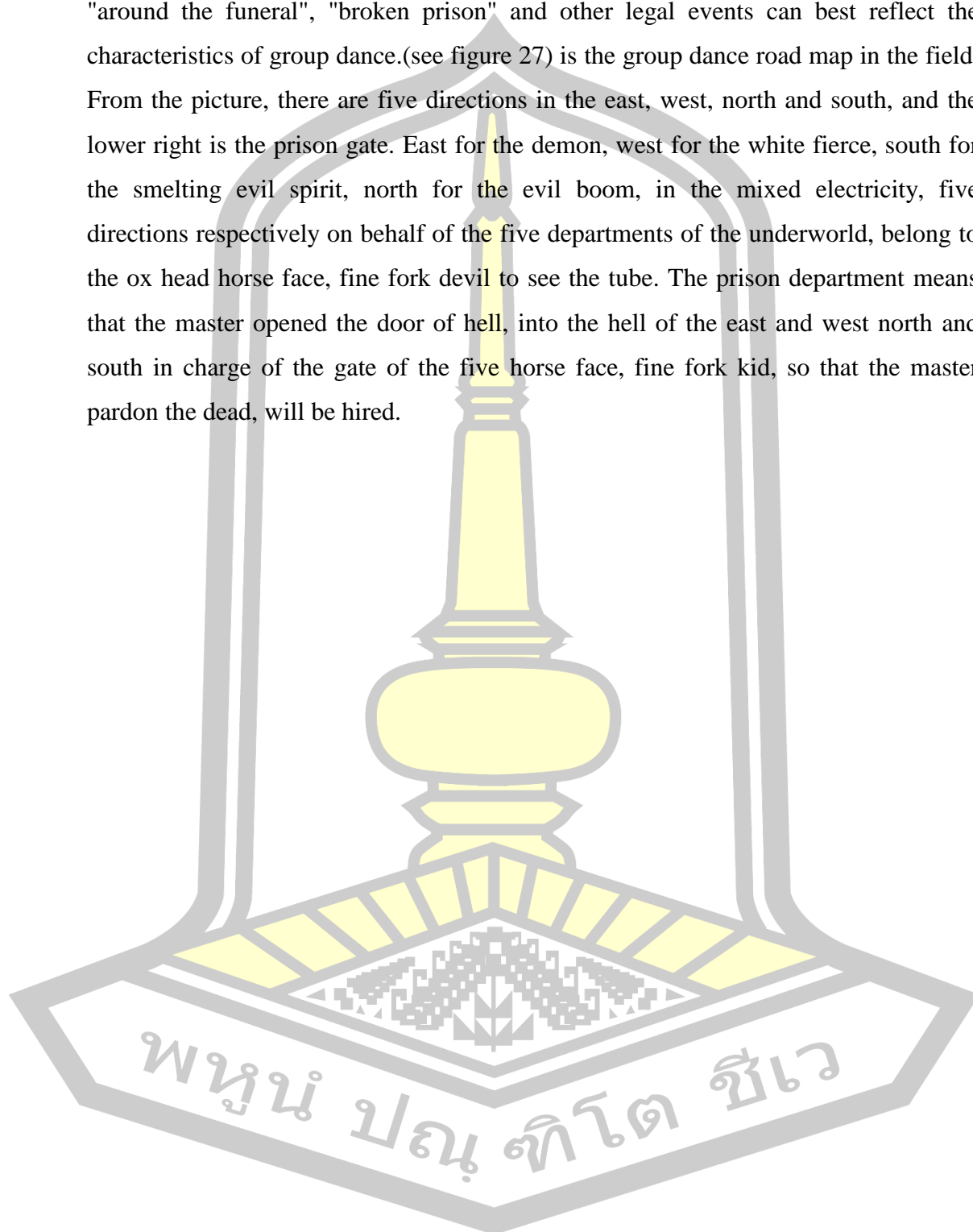
Figure 26. Three-person dance route

Source: Xiaohui Hu, July 29, 2021

Group dance

Group dance is the most used form of performance in saon taoist altar activities. Most to take eight diagrams diagram, wear flowers. It takes the point of the human station as the basic dance element combination movement, thus forming a variety of dynamic and static modeling, mainly dynamic. Route graphics have a square array, matrix, circle, oval, octagonal and so on. There are many changes of curve movement, and its formations are mostly rotation, rotation, intersection and tangent. In form, special attention should be paid to the aesthetic effects such as symmetry, comprehensiveness, diverse unity, slow disease interweaving, dynamic

coordination, and density. In the son Taoist ceremony activities, "around the coffin", "around the funeral", "broken prison" and other legal events can best reflect the characteristics of group dance.(see figure 27) is the group dance road map in the field. From the picture, there are five directions in the east, west, north and south, and the lower right is the prison gate. East for the demon, west for the white fierce, south for the smelting evil spirit, north for the evil boom, in the mixed electricity, five directions respectively on behalf of the five departments of the underworld, belong to the ox head horse face, fine fork devil to see the tube. The prison department means that the master opened the door of hell, into the hell of the east and west north and south in charge of the gate of the five horse face, fine fork kid, so that the master pardon the dead, will be hired.



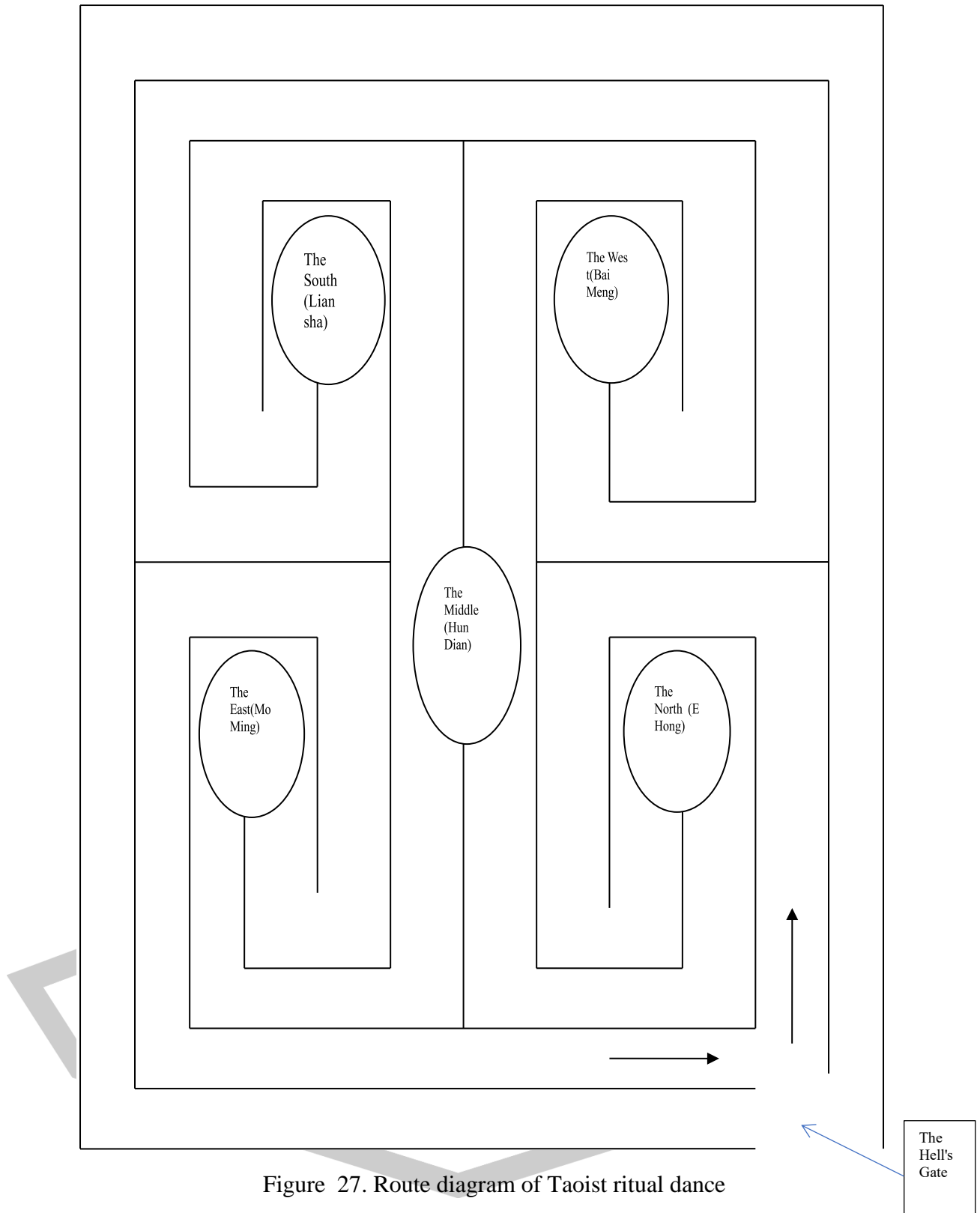


Figure 27. Route diagram of Taoist ritual dance

Source: Xiaohui Hu, July 29, 2021

8) Taoist robe and crown decoration, classic document

Taoist robe crown decoration refers to the dress worn by a mage in academic activities. In the ceremony in Guizhou, only one person with high merit wore “Chao Yi”(see figure 28), while other scholars wore ordinary robes(see figure 29). The crown (see figure 30)is the hat, divided into square crown, purple crown two, the robe divided into coats, “Chao Yi”, The coat is black cotton cloth, inlaid with red and white skirt, the back is Taiji Bagua map, and the “Chao Yi” is red silk, with a dragon embroidered on the chest. Square crown, coat used for general law, high frequency, purple crown, the clothes only in the large temple of the court can be worn, such as "worship the emperor table". classic document are classics, confessions, subjects, letters, etc., used in ritual activities.



Figure 28. Chao Yi (The second layer of clothes)

Source: Xiaohui Hu, July 29, 2021



Figure 29. Da Yi (The first layer of clothes)

Source: Xiaohui Hu, July 29, 2021



Figure 30. Fang Jing Guan (headdress, hat)

Source: Xiaohui Hu, July 29, 2021



Figure 31. Overall clothing

Source: Xiaohui Hu, July 29, 2021

These are also essential parts of Taoist Taoist rituals, which have no sound, but are real, so the researchers believe that they should be classified as non-vocal music.



4.1.2 Religious function

In Taoist funeral ceremonies, music carries the embodiment of Taoist theology. The direct influence of ceremony on music is first reflected in the Taoist priest's understanding of "Tao". The "Tao" referred to by Taoism is realized through the practice of Taoist ceremony, and runs through the whole program."The Tao is virtual, not virtual can not object, human nature is good, not good can not clear dao" indicates the concrete image of "Tao". In the Dharma altar, both the thought and magic come from the truth thinking of "Tao", and the Taoist priest who hosts the set up an altar for prayer rituals ceremony must focus on thinking and enter the mental state into the realm of Taoism. The music expresses the idea of teaching Taoism.

(Yun Ji Qi Qian) Volume 45 -the third segment:

zhuàn zhě jiè qíngxìng zhǐ hán qiǎn fēi zhì duàn è gēn fā shēng dào yè yǐ fán rén shèng zì shǐ
篆者，戒箴情性，止寒愆非，制断恶根，发生道业，以凡人圣，自始
jí zhōng xiān yǐ cóngchéng rán hòu dēngzhēn
及终，先以从成箴，然后登真。

Means seal refers to the standard behavior, control emotion, stop evil thoughts, cultivate good, make ordinary people achievement sacred, from the beginning to the end, the first to follow the specification, then can ascend fairy, tianshi tao thought, only accept is a method, is qualified to dip, only get the method, can be considered to occupy the heaven, have a priest. And the music emphasizes the significance:

zhāng dà dào jì zhī cí tài shàng jiù wù zhī zé
彰大道济之慈，太上救物之泽。

Taoism believes that Lingbao is the root of all laws, and Lingbao law is regarded as "the root of the road, the superior quality of people", giving the effect of saving the world.

shàng xiāo tiān zāi zhōng zhèn guó zuò xià dù rén mín
上消天灾，中镇国祚，下度人民。

lì gōng jì wù dù rén hóng dào
立功济物，度人弘道。

The meaning is except natural disasters, bless the country, and the good people. The purpose of Taoism is to lower blessing, Buddha world, which is regarded as an expression of make meritorious service and help things, teach people and promote the way". In the opening and announcement song section, the Taoist priest recited (the Jade Emperor sutra) , (peace and quiet sutra) and (Clean mind magic spell) , aiming to move the gods and achieve the object of immortality.

Guizhou Taoist funeral music has a series of religious functions, these functions include:Provide salvation for the masses life and death, Pray for blessings and dispel disasters, Perceived the gods, Promote filial piety.These functions are deeply rooted in the cultural and religious traditions of Guizhou province and reflect the unique values and beliefs of the Guizhou people.

4.1.2.1. Provide salvation for the masses life and death

In Chinese Taoist belief, it is believed that the souls of the dead will not dissipate after death, but will continue to exist in another world. In this case, one of the main functions of Guizhou folk Taoist funeral music is to pay tribute to the dead and help their souls transition to the world.

In funeral ceremonies, Taoists usually play music in the process of incense and libation, providing guidance and comfort for the souls of the dead. The lyrics and melodies of the songs usually comfort the souls of the dead by expressing respect, gratitude and remembrance of the dead.

In Taoist belief, it is believed that the gods have the ability to save suffering, help, protect, eliminate disasters and security, and can remove the trouble of the mind and relieve the disaster, which constitutes the basic idea of relief. In the period of the Six Dynasties, (Degree person classics) is said:

shàn dé jì dù quán qí běn nián
善得济度，全其本年

jì dù chuí sǐ jué ér dé shēng
济度垂死, 绝而得生

advocated good deeds to achieve prosperity, believing that prosperity can be achieved. (Jin Bao Yu Jian) volume 1:

cháng xíng shàn xīn yòu yuē qí tóng cí ài fán jiàn tàn gǔ gū dú jí bìng jī hán biàndāng sī yǐ jì zhī
常行善心, 又曰齐同慈爱, 凡见探寡孤独, 疾病饥寒, 便当思以济之.

He explained the need to do good and have a loving heart, when encountered loneliness, disease, hunger and cold, we should think about how to help them. The classics of Taoism contains rich thoughts of degree, and discusses the methods and ideas of degree.

In the funeral department of Guizhou Taoism, "degree" represents the highest realm of salvation, and has the compassionate nature of breadth of salvation. The ceremony and its accompanying music are Taoist methods. In the music of Taoist science, there is a melody of inspiring, saving all living beings and saving people. The rhythm of a singing paragraph of "Ru Wen tune" is melodious and moving, which fully reflects the sincere compassion of saving the lost soul, and the lyrics in the rhyme are deeply moving. The poem sings this:

chén wén xuān yù jì zhī mì diǎn wù dào zhě liàn dù yú zhū líng yǎn jīn lù zhī zhēn kē wù zhēn zhě chāo
臣闻, 宣玉笈之秘典, 悟道者炼度于朱陵, 演金禄之真科, 悟真者超
shēn yú bì lè dì jūn shǐ yú sī mǎ huì guāng zhào yú fēng dōu hóng kāi jì dù zhī mén dà shè yōu láo zhī kǔ
身于碧乐。帝君始于司马, 惠光照于酆都, 宏开济度之门, 大赦幽牢之苦。

This paragraph of lyrics is to all kinds of dead soul, do not ask the death of death, or after the death of the soul, will open the door of salvation, pardon the death of the crime, save the dead soul test the pain of suffering. The rescue in "Zheng Ji ke" was accomplished with the help of the incomparable "Tao" of the old Lord, including the issuance of three seals and documents: calling the ten gods and the flying immortals to the thirty-six hell of Fengdu Mountain and the Five Holy Mountain. They opened amnesty for the soul, resolved its evil spirit, rescued the soul of deep sin from the underworld, and ascended to the auspicious court of Taoism. In the melody of

"Fengdu Chao subject ", "Seng Luo Ci" and "Bao En Chao subject ", there are lyrics of salvation from the soul. The music of these verses is melodious, complex, vivid, and emotionally moving. Every word in the poem reflects the heavenly teacher tao's deep care for these lost souls. Keyi opens the door of excess for all kinds of undead, regardless of their past merits and sin, and the state of neglect after death. It parons and relieves their past and future suffering, and saves the dead souls from their plight. Taoism believed that during the establishment of the Zhai School, all the living creatures, including the ancestral spirits who were properly supported, must also be rewarded. This is the universal salvation principle of the construction of the Zhai altar.

In the Taoist belief in Guizhou, music is used not only used to honor the souls of the dead, but also to relieve the grief and suffering of the living. The performance of the music can create a quiet, calm atmosphere, allowing the living to quietly mourn and remember their loved ones. This quiet atmosphere can also help people to accept the inevitable transformation and end in life. Taoism is not only dedicated to saving the dead souls, but also pays attention to the relief of human suffering. In the case of Lingbao, the concept of relieving suffering formed the idol of saving the suffering, and this image was the highest worship in the altar of Huangzhuan Zhai after the Southern Song Dynasty. Saving the suffering of people is the function of religion, and the economy of Taoism links suffering with crime, believing that the root of people's suffering begins with personal evil. The crimes committed by people in life may lead to suffering in the underworld. Taoism believes that the principle of set up an altar for prayer rituals can not only save the living, but also exceed the dead, whether the living or the dead can be saved. In the use of Chishui Lingbao school, the expression of "everyone wants to live 100 years old, who knows the heaven does not tolerate, 80 years old, 90 years old and 100 years old, it is hard to avoid green mountains and soil" meaning, this is a typical word to persuade

people to cherish life, cherish life. And to accept the end of human death. Another important function of Guizhou folk Taoist funeral music is to comfort the living and help them accept the pain of losing their loved ones. In funeral ceremonies, Taoists often use specific music and songs to create a calm and meditative atmosphere to provide comfort and comfort for the living (please see figure 32).

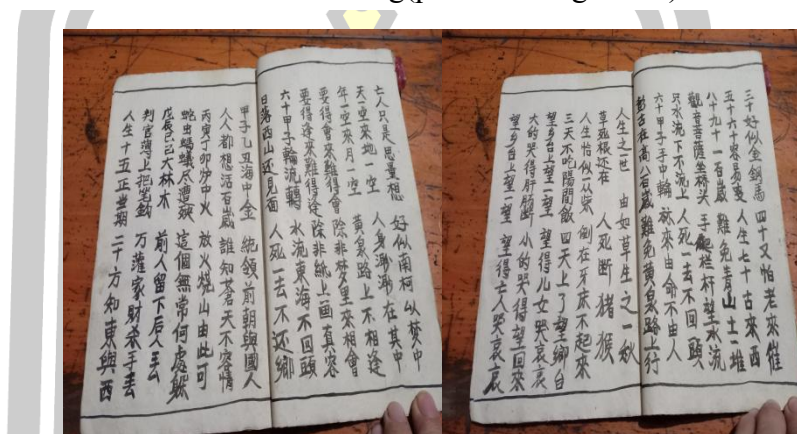


Figure 32. A lyrics of Inspire the living

Source: Xiaohui Hu, July 29, 2021

First, funeral music helps the living to reduce their psychological stress and pain by regulating their emotions. Losing a loved one is an extremely painful experience, and funeral rituals and music can help the living to ease their emotions and pain. The melody and lyrics of the music are thought to achieve this purpose by adjusting the emotional and emotional state of the living. Secondly, funeral music can also help the living to think about life and death, providing a kind of understanding of death and the afterlife. The lyrics and song themes in music are often about life, death and the afterlife, which can guide the living to think deeply about these questions. This kind of thinking can help the living better understand death and the afterlife, so that better accept the departure of loved ones and their own lives. In addition, funerary music can also encourage the living by conveying the meaning and value of life. The

lyrics in music usually emphasize the short and precious value of life, reminding the living to cherish the present and not forget the meaning and value of life. This encouragement can help the living face the psychological impact of the loss and regain confidence in life. In short, Guizhou folk Taoist funeral music helps the living accept the pain of losing loved ones through a calm atmosphere, providing a sense of life and death, and encouraging the living. This kind of music can provide comfort and comfort for the living, but also guide them to think about life and death and regain confidence in life.

In the ceremony of Jiao festival, there are many words, such as praying for the world peace, good harvest, filial piety, filial piety, benevolence, harmony, peace, good security, peace, universal peace, peace, peace and equality. These vows repeatedly emphasize the theme of Taoism, including the people of the country, the people of the country, the land and the four towns. These expressions are intended to achieve social harmony and prosperity, to promote the well-being of the people, and to promote the stability and tranquility of the country.

Taoism also believes that people suffer because they pursue worldly greed and pleasure, and do not understand the truth of the road of purity and inaction. Therefore, the master must understand the true way, and the rites and its music are the best way of confession and liberation. Such as "surrender tone" lyrics: wish great compassion forgive the cloud soul sin, the ceremony to save the bitter heaven, the breadth of heaven.", By following the confession department, the Lord hopes to pull out the crimes before death, and to redeem himself through intensive practice and repentance.

The function and content of various rituals and rhymes in Guizhou Taoist funeral department. No matter the length of time, these classics contain the elements of the confession, elimination of sin, injustice, excessive reincarnation, rehabilitation and happiness. Taoism takes the purpose of measuring people, emphasizing the

benefit of sentient beings and universal compassion. By establishing fasting and performing the classical music of Jiao rites, it can help the Lord to pray for repentance and the rise of the gods, so that the souls of the sinners can be saved and the suffering people can be reborn. These music influence all living beings in the world with the power of "Tao", guide them away from evil deeds, pursue good deeds, follow the moral wind together, and understand the way of life. The music of Taoism helps to help save and develop the hearts of people, integrate people into the realm of Tao, and have the effect of relieving disaster and hardship.

4.1.2.2 Pray for blessings and dispel disasters

The function of praying for blessing and dispel disasters is one of the religious functions of Taoist funeral instrument music. Taoism believes that the supreme compassion, set up to teach all living beings, the living have the method of praying, the dead have the instrument of saving action. The important function of Taoist funeral instrument music is prayer. Pray, is to pray for blessing; set, is set to eliminate disaster. All kinds of Taoist funeral rites have specific prayer functions. Volume 1 of "Ling Baoyu Jian" says that there are 9 kinds of Yin power, That is, the wrong degrees, the sun and the sun, four degrees, Yin and Yang do not tune, the Lord of the disaster, the military revolution, epidemic, zhao people death and injuries, teachers and friends. The above 9 cases have the corresponding jiao prayer and its music. Stars wrong degrees, the sun and moon loss, repair the emperor nine yao zhai; four degrees, Yin and Yang do not adjust, repair the five emperor yu wu zhai; soldiers revolution four xing, repair the holy true zhai; the epidemic, please rain, repair the five god zhai; teachers and friends, repair yellow lu zhai. In Taoism in the Tang Dynasty, the main function of the Jinzhuan zhai and its music was also to pray for god to bless the emperor and reassure the town. In the Tang Dynasty, the main function of Jinluzhai and its music was also to pray for god to bless the emperor and reassure the town. Tang Dynasty three day and the birth of the emperor to routinely invite the heavenly master palace, build jinzhuan zhai, pray for the country. Every occurrence of five star loss, four gas change, two image restless, water early for disaster, moth locust plague, epidemic poison cloth, fire drift and other natural

variation, should be fine preparation letter instrument, according to the compliance code, repair gold seal treasure Zhai, release heaven, to set the atmosphere evil, eliminate the disaster. At this time, the rhyme of Jin Ce is all for the emperor, Kings and princesses, civil and military staff confession and blessing, wish zongzhou peace, emperor map reverie far, holy bow longevity, peace in the whole world.

The classification and function of Taoist rhymes in the customization of Taoism written by Lu element in the Southern Song Dynasty. According to "the Dao Men Ding Zhi", 27 kinds of Taoist rhymes each have unique prayer functions. For example, Taiyi zhai is used for the emperor, displaying the ceremony with the way of heaven; the Dongyuan zhai can dispel the disease and dispel evil spirits; the Jiuzhai can light the lamp to break the darkness and save the dead; the temple, appease the spirits, teach the method of seal cutting and dispel the evil. In addition, Taoism also has the xuanBeidou seven yuan life jiao, special worship of the Beidou seven yuan, where the prayer is used for the upper chapter begging for mercy, pray for blessing; Dongyue Yansheng dipped in the Dongyue emperor, used for longevity confession; nine you pull long can save the death of the dead, free suffering and confession, etc. "Taoist Customized" is classified according to the functions of different Dharma rhymes. Each kind of rhyme has its own specific function of praying, and is used for different occasions and purposes, including blessing, rescue, exorcism, confession, etc.

In the Ming Dynasty, the three altar jiao Jiao festival and its music function. According to volume 24 of "the Shang Qing Ling Bao Ji Du Da Cheng gold book" of The Upper Qing Dynasty written by Zhou Side, The three Jiao Festival and the related music in the Ming Dynasty have the following functions: The Golden Jiao Festival: its function is the two rites of the Qing Dynasty, counsellor Dahua, pray for the guidance and blessing of God. It can save the country from the suffering of war, so that the foundation of eternity can continue, ten thousand years of the country can be cultivated. Jade Zhuan Jiao Festival: Its function is to consolidate the country, make the country peaceful, and protect the dignity of the royal family. At the same time, it can also gather happiness for the people, stabilize the country and the people, reconcile the spirit of Yin and Yang, and manage the way of heaven and earth. The Bun Festival: This bun Festival is suitable for emperors and ordinary people to pray

for different situations. Whether it is the stars, the sun and moon, war, epidemics, famine, or all other things, the Yellow Jiao Festival can pray for the protection of the gods. In short, the Ming Dynasty often had three jiao festivals, whose musical functions were praying for the guidance and blessing of heaven, consolidating the country and comforting the people, and dealing with various situations. The purpose of these jiao festivals is to pray for the country and the people, protect the peace of the country, make the country last forever, and maintain harmony by harmonizing the spirit of Yin and Yang and the way of heaven and earth.

"The Han Tianshi family" recorded in the practice of jiao prayer activities and jiao ritual rhyme. It shows that the rituals of the Tang, Song, Yuan and Ming dynasties almost covered almost all kinds of problems in social life, and shows the meticulous care of the heavenly master for the living and the dead. Taoist Jiao Festival rituals and music can meet people's demand for welfare and disaster relief in the process of helping life and death. The function of Taoist rituals and their music is usually combined with elements such as rhyme to achieve the purpose of prayer and relief.

The ceremony of praising the lamp in the funeral music of Guizhou Taoism prayed for the blessing of the star lamp through worshipping the original life lamp symbolizing the life of the Lord, expressing the prayer for life and the yearning for becoming an immortal. Taoist true worship fighting is also a way of praying to the god, hoping to get protection and longevity to become immortal. Reciting also plays an important role in praying. In the chanting confession, it not only contains the scriptures for the protection of god, but also accompany the sound of gongs and drums and other magic instruments, showing the power of blessing and disaster. In addition, there are various lyrics of classics in Taoism, involving all levels of social life, including doing merit, praying for sunny days, eliminating monsters, removing disasters, rainfall to increase crops, etc., to meet people's spiritual needs for blessing and disaster. In the ancient society, people deeply believed in the prayer function of the jiao festival ritual music, and regarded it as a sacred practice.

4.1.2.3 Perceived the gods

Among the Taoist beliefs in Guizhou, music is regarded as one of the important media of communication with the gods. Therefore, another important

function of Guizhou folk Taoist funeral music is to help people communicate with the gods.

In funeral rites, Taoists often play specific music and songs that are thought to evoke the soul of the dead while establishing connections with the gods. The melodies and lyrics of the music and songs are thought to cross the boundaries of life and death to show the gods how people can respect and remember the dead. In addition to paying homage to the gods, Guizhou folk Taoist funeral music can also be used to pray for the protection and blessing of the gods. In this case, the melody and lyrics of the music are thought to cross the boundaries of life and death and pray to the gods.

Moreover, Taoist beliefs believe that music can also be used to evoke gods and other spiritual beings, help them connect with the souls of the dead and supervise the transition of the afterlife. These spiritual beings are believed to have a vital influence on human life and death, so the connection with them through music can achieve better posthumous peace and afterlife protection.

Among them, the rhyme of "Zan Deng subject" sings:

sān qīng huà tiān zūn tài yì jiù kǔ tiān zūn jiǔ yōu bá zuì tiān zūn kāi tōng míng lù tiān zūn zhū
 三清應化天尊, 太乙救苦天尊, 九幽拔罪天尊, 开通冥路天尊, 诸
 wèi zǔ shī tiān zūn hé yuán mǎn bǎo huá tiān zūn
 位祖师天尊, 和圆满宝华天尊.

It praised the Taoist gods, such as Sanqing, Taiyi, Jiuyou and other gods, to express their reverence and faith. Taoist funeral ceremony music arises from the worship of Taoist gods, teachings and rules, and is consistent with the content of the ceremony. It pursues a solemn and solemn mood, and shows a unique style consistent with Taoist thought. Taoism regards Lao Tzu as its master and respects the three officials of heaven, earth and water as the thin gods. At the end of the Southern and Northern Dynasties, the immortal spectrum of Taoism took "three qing" and "four imperial" as the highest gods, including the gods of heaven, earth and earth. The highest god is called "San Qing", which refers to the heaven of heaven, Lingbao and moral. In the ritual procedure of Taoism, it usually includes three steps: serving, respecting and visiting the gods. The Lord expresses his wishes and requests and prayed for the blessing of God; then he conveys God's will and expelled evil for the happiness and peace of the Lord. In this special occasion where both "god" and "man"

exist, god is a very important process, and music has the most powerful function in god. Music, as the "language" of knowing god and feeling god in Taoism, is reflected in the Musical Instruments themselves, classical music and instrumental music.

In Taoism, some instruments are called maninstruments. There are two main purposes of ringing the bell in Taoist science. On the one hand, it is to foil the atmosphere of the gods and move the spirits; on the other hand, it is to gather the two gods of Yin and Yang in itself. In addition, the sound of drums is also considered to have the role of connecting gods and avoiding evil spirits in Taoism, and can "inform ghosts and gods". Therefore, when building the dipping field, you must first hit the French drum. In the three rituals of Taoism, in the early dynasty, the Meridian Dynasty and the late Dynasty, there were the process of draining the Sanqing Emperor, the Ziwei Emperor, and the GouChen Emperor, in order to play the three treasures of Qing Ci, purple Hui and Gou Chen. In order to achieve the expected effect of the ceremony, Gao Gong often transfers the true gas after sprinkling the monastery, and uses the curling cigarette to convey the sincere meaning to the relevant gods. For example, in the ceremony of the altar, the Taoist monks sang in unison to achieve the purpose of understanding the gods. Each sentence of the song is five characters:

zhì xīn cháo cháo lǐ miào yǒu xuán zhēn jìng yù huáng dà tiān chē xuán gōng gāo shàng dì
志心朝朝礼, 妙有玄真境, 玉皇大天车, 玄宫高上帝。

zhì xīn cháo cháo lǐ miào miào zǐ jīn yuè yù lì dà tiān yáng xuán níng gāo shàng dì
志心朝朝礼, 渺渺紫金阙, 玉立大天羊, 玄宁高上帝。

zhì xīn cháo cháo lǐ tài huī yù qīng gōng yù huáng dà tiān yáng xuán gōng gāo shàng dì
志心朝朝礼, 太徽玉清宫, 玉皇大天羊, 玄宫高上帝。

zhì xīn cháo cháo lǐ wú jí wú shàng shèng yù lì dà tiān yáng xuán gōng gāo shàng dì
志心朝朝礼, 无极无上圣, 玉立大天羊, 玄宫高上帝。

zhì xīn cháo cháo lǐ sēn luò fā guāng míng yù lì dà tiān yáng xuán qióng gāo shàng dì
志心朝朝礼, 森落发光明, 玉立大天羊, 玄穷高上帝。

zhì xīn cháo cháo lǐ jì jì hào wú zōng yù huáng dà tiān zǎo xuán guān gāo shàng dì
志心朝朝礼, 寂寂浩无宗, 玉皇大天早, 玄官高上帝。

zhì xīn cháo cháo lǐ xuán fàn zǒng shí fāng yù lì dà tiān yáng xuán níng gāo shàng dì
志心朝朝礼, 玄范总十方, 玉立大天羊, 玄宁高上帝。

zhì xīn cháo cháo lǐ zhàn jì zhēn cháng zāo yù lì dà tiān yáng xuán qióng gāo shàng dì
志心朝朝礼, 湛寂真常遭, 玉立大天羊, 玄穷高上帝。

zhì xīn cháo cháo lǐ huī ào dà shén tōng yù lì dà tiān yáng xuán qióng gāo shàng dì
志心朝朝礼, 恢澳大神通, 玉立大天羊, 玄穷高上帝。

The tune of " Jade Emperor repent" is smooth and slow to foil the solemn image of burning incense And the tribute. By repeatedly singing this tune ", the people of the taoist altar entered the true realm of god and expressed their devotion to the of the Jade Emperor.

In the ceremony, all the men and women who knelt on the scriptures bowed to the im, The solemnity of the Taoist atmosphere and the worship of the Taoist priests made the masters present gradually enter the state of concentration. In the ceremony of presenting to the truth, Gao Gong cannot be completed by individual strength, and he needs to rely on the assistance of the gods. Therefore, he had to mobilize the sacred to the altar in order to accomplish the object of the ceremony.

In the ceremony, the "Lei Tan Fa Gu" has a strong role as a god. In the drum ceremony, the musician should sing the drum 24 times, while the high gong knocks the left tooth, the right tooth and the middle tooth 8 times in the 14 drums, to correspond to the 24 solar terms of the year. Subsequently, Gao Gong and the Taoist people together, and pinched the formula and thoughts. The drum spell is sung in a slow rhythm and a high tone.

The process of realizing music in Taoism depends on one of people's psychological elements, that is, eternal thinking. In the music of theset up an altar for prayer rituals, Gao Gong transformed the altar into the gods through the altar, making the set up an altar for prayer rituals into the altar. Through thinking, we can witness the existence of the three gods, who come from the air, around the blue dragon dragons and White Tiger tigers, and thousands of troops and horses, the three gods and the group of true saints are in front of the altar. All this is intended to express the sincere will of the festival to the gods.

In the funeral ceremony, there is a commonly used festival of memory that is called :

gè lǐ shī cún niàn rú fǎ
各礼师存念如法”.

In this ceremony, Gao Gong first imagined himself that he was a virtuous man, with the five zang organs, the stars guarding him, the five emperors of the five mountains, the five sides and four spirits guarding the altar, which could illuminate ten directions and see everything inside and outside. Through the chanting of the

scriptures in the curtain ceremony, Gao Gong can imagine the emperor to come to the taoist altar, sit on the heaven, roll up the bead curtain, qianzhen gather on the spirit platform, and all the saints gather in fairyland. In the taoist altar ceremony, whenever Gao Gong thought of a god, he recited the corresponding mantra and implemented it to the accompaniment of music. The chanting and singing in Taoist science can be said to be a real way to communicate with the gods.

4.1.2.4 Promote filial piety

Filial piety is a very important part of traditional Chinese culture and is regarded as a basic obligation of children to their parents. Another important function of Guizhou folk Taoist funeral music is to promote filial piety as a way to commemorate and respect the soul.

In funeral ceremonies, music is used to remember and honor the soul. The lyrics usually emphasize the memory, gratitude and feelings of the soul, in order to show the respect and filial piety to the soul. This spirit of filial piety emphasizes people's respect and care for their elders, which is also one of the important values in traditional Chinese culture.

The deceased is female and has children, read the "Xue Pen sutra " in the ceremony to express the hard work of women pregnant childbirth. Such as the song "October pregnancy" lyrics:

bào ēn wú jìn zūn dà xiào dà bēi zūn zhèng yuè huái tāi zài niángshēn wú yǐng wú zōng yòu wú xíng sān
报恩无尽尊， 大孝大悲尊， 正月怀胎在娘身， 无影无踪又无形， 三
cháo yì qī rú lù shuǐ bù zhī hái ér fù zhōng cún ēn nán bào nán bào ēn niàn nán bào mǔ ēn
朝一七如露水， 不知孩儿腹中存， 恩难报， 难报恩， 念难报母恩。

There is also a song "Wine words" to remember his father:

chū diàn jiǔ chū shàng xiāng xiāng yān miǎo miǎo tòu qióng jiōng mèng zǐ jiàn liáng huì wáng wáng rén zhì shàng líng
初奠酒， 初上香。 香烟渺渺透穷窘， 孟子见梁惠王， 亡人至上。 灵
qián chū diàn jiǔ bú jiàn fù qīn cháng xū bù cháng yě wén xiāng
前初奠酒， 不见父亲尝， 需不尝， 也闻香。

Through funeral music, believers of Guizhou folk Taoism can express respect and gratitude to their loved ones, while also delivering this spirit of filial piety to the wider community. This kind of music can not only help people to remember and commemorate the soul, but also can remind people to transmission and carry forward the spirit of filial piety in traditional Chinese culture.

In addition, the spirit of filial piety can be promoted through other rituals and traditions in Taoist beliefs. In the funeral ceremony, the Taoist priest prayed for peace and blessings to the soul, as well as to comfort the family members. This spiritual comfort can also be seen as a spirit of filial piety, emphasizing the care and care for family members.

In short, Guizhou folk Taoist funeral music commemorates and respects the soul by carrying forward the spirit of filial piety, and also conveys such values to the society. Through this music and funeral rites, people can remember and commemorate the soul, and pass on the spirit of filial piety. At the same time, the music can also help family members to get spiritual comfort and care.

To sum up, Guizhou Taoist funeral music depends on the ceremony activities, music is for the service of the ceremony, is the means to achieve the purpose of the activity, only in the ceremony, we can experience the believers of Taoist music, provide salvation for the masses life and death, Pray for blessings and dispel disasters, Perceived the gods, Promote filial piety and other religious functions.

4.2 Social function

Guizhou Taoist funeral music also has a lot of body movements in the performance, and the activities such as dancing and singing in the funeral music also have a positive impact on the physical health. For example, activities such as dancing and singing can help people increase their physical strength and endurance, improve their physical fitness, and help promote their physical health. Improve the respiratory system, and need deep breathing, which can help improve the function of the respiratory system and increase vital capacity and respiratory depth. Promote blood circulation, the rhythm and beat of the music can promote blood circulation, help the blood to better flow, and thus help to relieve fatigue and increase physical strength. Reduce depression and pain, sadness and melancholy emotions in funeral music can help people vent their emotions and reduce depression and pain. At the same time, these activities can help people release emotions and stress, thus to mental health.

Guizhou Taoist funeral music is mainly used in the Taoist activities, attracting the audience is the common people who believe in Taoism. These listeners are more receptive to entertaining and popular music. The performance of Guizhou

Taoist funeral music is closer to the folk music, which is consistent with the taste of the popular audience. The methods of entertaining Taoist music include choosing popular melodies and rhythms, arousing emotional resonance, using narrative and participatory elements, and adapting to the tastes of the masses.

Through field investigation, interviewing experts and scholars, local Taoist altar actors, reading literature and analyzing, researchers believe that Guizhou Taoist funeral music has social functions, including health functions and entertainment functions, which will be discussed separately below.

4.2.1 Health function

Guizhou Taoist funeral music has the function of health preservation, which has a positive impact on people's health. First, the instruments and musical elements used in funerary music can help balance the body's energy and function. For example, the resonant sound of percussion instruments such as drums used in music can help adjust the body's energy and balance its functions, thus benefiting your health. Moreover, certain tones and melodies used in music, are also thought to have the role of balance and adjust body energy, thus helping to promote physical health. Secondly, funeral music can help relieve tension and stress in the body. In modern society, people often face all kinds of pressure and tension, which has a bad impact on physical health. The slow rhythm and melodious melody of funeral music can help people relax and reduce the tension and pressure of the body, thus helping to promote physical health.

As early as more than 1,600 years ago, Chinese Taoism was consciously exploring and developing the life science potential of music, and has formed the corresponding theoretical and practical system. In the 21st century, it is still a subject of academic value and practical significance to absorb the knowledge and experience of health science which is summarized from the extensive and profound Taoist music.(Pu Hengqiang, 2003)

1) Purify the mind

In the practice of Taoist music, there is often a preparation called "Cunsi", which helps the mind to enter a quiet state of concentration by tapping teeth and The pharynx fluid, and then associate with various sacred scenes and communicate with

the gods. These ideas and skills of sanctified and mystifying the sound actually contain the secrets of physical and mental cultivation and health.

As early as in the Wei and Jin dynasties, Taoism attached importance to the mysterious function of music and regarded chanting as a way to monastery and health. Taoism combines chanting and practice, believing that music can communicate with the immortals, which is a sacred way of practice. They recite sutras in a thoughtful way, and maximize the cultivate oneself according to a religious doctrine function of music through different ways of voice and different wishes.

These ideas and practices are embodied in Taoist music, which go beyond the surface of the transcendental appearance, and contain the deep meaning of physical and mental cultivation and health preservation. As early as in the Wei and Jin dynasties, the immortals and Taoism attached great importance to the mysterious function of music. They believed that the function of mantra chanting and music was very broad. The mage believed that the sound was a secret code to communicate with the gods, which could call the gods and induce each other. Therefore, the chanting is a very sacred thing, in advance must bath fasting, make the mind clean, devout, concentration, to obtain the qualification of dialogue with the gods. At the same time, they also think that chanting is a ladder of health.

2)make the body stronger

Guizhou Taoist funeral music has both religious significance and scientific effect. Its pronunciation and luck can shake the body, develop potential, wisdom, and show magical ability. Scientific research has found that the sound of chanting is beneficial to health, the reason is that the sound is related to psychological cultivation and human qi pulse, and has a comprehensive effect on people's psychological and physiological movements. Taoist chanting tone can be divided into two forms. One is the tone of a long scriptures or mantra, called the "Wooden Fish Sutra", accompanied by large wooden fish, with a straight and single tone, which sounds magical and soothing. This tone is monotonous but complex, producing a refreshing, relaxing effect. It is recited repeatedly with fast and continuous single tones, as bright and powerful as urgent rain, forming a unique melody, a symbol of simplicity and deep, let people awe, peace of mind.

Another form of Taoist funeral music is the melody of chanting rhymes, with beautiful melodies, various twists and turns, and rich tones. Taoist people call it "rhyme" or "rhyme cavity", which means a lyrical tone with charm. However, this explanation has not yet fully revealed the true verve of this music. In Chinese music, the word "rhyme" is mainly used in Taoism. As early as the Northern and Southern Dynasties, Taoism used "rhyme" to refer to fairy music, which is still so today, followed by Buddhism, which was first called "rhyme" in the Song Dynasty. The deep meaning of "rhyme" lies in that it represents the specific aesthetic attribute of "feminine softness", which is consistent with the nature of "nature" and "Tao", and conforms to the aesthetic taste of Taoist music. No matter how complex and diverse the Taoist tunes are, each tune has similarities and déjà vu. This is because the virtual, quiet and soft aesthetic taste of "rhyme" limits the forms of Taoist music, such as the slow rhythm, low volume, broad breath, and the lack of strong contrast and conflict of musical materials. To all worldly beings, such music may seem monotonous and fail to inspire strong emotion and enthusiasm. However, this is exactly the effect pursued by Taoist belief, which can make people calm and relax, calm, slow down blood circulation, naturally enter the realm of quiet and ethereal spirit, and play the wonderful effect of health preservation.

Therefore, the true form of Guizhou Taoist funeral music does have the function of calming the mind, rather than false religious propaganda. The relationship between the sound of chanting mantras and the Qi mechanism of the human body is also a human body science issue worthy of in-depth study. The sound of chanting mantras is regarded as a mantra with magical effects in Taoism. Taoist priests in the remote and barren mountains in the early days would use spells to drive away evil spirits whenever they encountered fierce beast attacks or natural disasters. In subsequent Taoist ceremonies, Taoist priests use talismans at key sacred or magical moments. The most common Taoist mantras are "Weng", "A", "Hong", both of which are pronounced from Indian Sanskrit.

"Weng" is a Taiwanese scholar who conducted preliminary research on the human body function of this mantra. He believes that the word "Weng" is the fundamental sound of the original life energy of the universe and has unlimited functions. According to the structure of the human body, the pronunciation position of

the word "Weng" is located in the head, which produces a resonant sound, similar to the sound of the heart and blood flow heard when people cover their ears with their hands. Therefore, when the word "Weng" is pronounced in the mouth, it actually affects the movement of blood in the head cavity and heart. At the very least, it clears the mind and improves the state of mind. For colds or fevers, repeating this sound continuously can induce sweating in the head to obtain non-drug treatment effects. These findings suggest that the pronunciation of the word "Weng" may have some positive effects on the human body, but further in-depth research is needed to verify its efficacy.

The word "A" is an open accent, which maximizes the movement of the oral cavity and chest structures, increases the volume of breathing, and removes the accumulated turbid air. At the same time, the word "A" is considered to be the sound of all life in the world in the beginning, such as when a baby is born. This sound naturally occurs when humans feel depressed or need to relax. Therefore, the word "A" symbolizes the opening of the universe and the development of all things, and has infinite functions. For example, the "Amitabha Buddha" recited in the Pure Land Sect of Buddhism in China uses the open accent of the dumb character. The health advantage of this sound is that it can vibrate to open the veins of the chest viscera, excluding the accumulation of various turbidity and chronic diseases accumulated between the viscera. If you can combine the pure idea to practice and stick to it for a long time, you can get the effect of visceral air pulse vibration.

The word "Hong" is pronounced near the lower dantian, which is considered to be the fundamental sound of eternal life. With the pronunciation of the word "Hong", it can shake the veins of the field, stimulate new life potential, and promote health and longevity.

These spells produce specific sounds through different pronunciation sites and resonators, which then affect the human internal organs and qi veins associated with them. This movement stimulates the normal function of the internal organs, and promotes the vitality movement such as innovation and metabolism. Similarly, human beings often say that "Flowing water does not rot", emphasizing the close relationship between the vitality of life and movement. While traditional physical exercise and guidance focus on the movement of external parts such as muscles, bones and blood

vessels, the Taoist inner Dan Qigong focuses on the movement of internal organs and qi veins to awaken the potential and develop the inner strength of the body. The sound launch of the spell has a similar effect as the inner Dan Qigong, aiming to activate the vitality of the body by promoting the movement of the viscera and qi veins. This principle reveals the scientific significance of sound and sound in health preservation.

3) Increase and prolong life

The health theory of funeral music can be regarded as the source of the contemporary emerging discipline: music therapy. Musical therapeutics is dedicated to studying the relationship between music and the human body on a broader scale. However, the general secular music mainly emphasizes emotional catharsis and aesthetic entertainment, and does not focus on the relationship between music and human life. The aesthetic characteristics of secular music are usually to express the seven emotions and six desires, which are characterized by exaggerated emotions. Whether sadness, anger or joy, it should reach the extreme. Such music can stimulate people's emotions, but there are some shortcomings in health preservation. Because mood swings tend to consume people's energy. However, Taoist music is completely different from secular music, which mainly focuses on the function of Taoist health preservation, so whether in theory or in practice, the relationship between Taoist music and human body science is more direct and close.

Although the style of Taoist music is different in different regions, but it has considerable unity. Its features include calm rhythm, long melody, smooth rotation, singing singing, calm speed, and balanced and consistent volume. These characteristics make people peace of mind, the peace of peace and the mind in a state of stillness and nothingness. On the artistic level, it may have some limitations, but it has unique advantages in health preservation. When people's heart is kept as static as water and the mood is stable, they can prevent the energy dissipation of energy in the body to the maximum, maintain and store life elements and spirit, which is the way to keep good health and longevity. Therefore, Taoist music is of great value in health preservation.

The Taoist priest practices the way of pursuing health and longevity. It is mainly divided into the study of material and chemistry, and the inner Dan school focuses on the study of physiological and psychological cultivation. The cultivation

method of the inner Dan School mainly focuses on the heart, treating the human body as a furnace, refining through the cultivation of "spirit", using the virtual and quiet psychological state, supplemented by the qi method, to achieve the divine condensation and play the life potential, which is closely related to health preservation.

Taoist art is a religious practice of Taoist priests, so it forms the common collective psychology of Taoist monks, and it is widely used in Taoist music, which affects the unified direction of the aesthetic taste of Taoist music. Therefore, in the practice of Taoist music, there are often some magic acts, such as "thinking", "moving" heart ", "Knock on the drum (knocking teeth) ", "throat qi ", "changing god ", etc., aiming to raise the individual to the realm of harmony with the god. These are the magic behavior of psychological cultivation.

To sum up, practice Taoism can be regarded as a way of keeping in good health, and its basic spirit is the realm of feeling, opening sincerity and surpassing life. The method of monastery is to carry out a high level of air movement on the basis of the unified mind and body, aiming to mobilize and develop the human life energy, namely the potential of "essence, qi and god", so as to enhance people's life state and enhance the emotion, wisdom and skills. Taoist music is based on this practice of mental and physical cultivation. Taoist music has a broad aesthetic view of heaven and earth, and takes "virtual and quiet" from the beginning to the end. Through Taoist music, we can not only find the close connection between music and Taoism, but also fundamentally see the essential difference between Taoist music and secular music. In Taoist music, Taoism attaches great importance to the value of nature and man, and also shows its concrete expression in the meaning of life science. For the various social diseases and psychological problems caused by the excessive pursuit of material things in the contemporary society, as well as the impetuous and one-way cultural and aesthetic ideological trend of thought, the people-oriented Taoist music can undoubtedly play a good role in correcting the mistakes. It emphasizes the harmony between man and nature, pays attention to the inner value and balance of man, and brings a human-centered way of cultivation to the contemporary society.

4.2.2 Entertainment function

Guizhou Taoist funeral music should be used in Taoist activities, and the audience is mainly the people who believe in Taoism. These listeners are more receptive to entertaining and popular music. Huoju(folk) Taoist priest is a Taoist priest living in the family. Their aesthetic taste, artistic hobby and living habits are influenced by the surrounding society and people. As a result, their music is closer to the folk music popular among the people. The methods for Taoist music to entertain people include choosing popular melody and rhythm, arousing emotional resonance, using storytelling and participatory elements, and adapting to the tastes of the masses.

After all, the object of Taoist music is the world people, and the actual recipient of its performance is the Taoist in real life and the audience who contact the Taoist activities. It is one of the important purposes of Taoist music to promote the audience to communicate with god in ecstasy, arouse the religious aesthetic experience of Taoism, and win over more listeners. For this reason, it is bound to have an entertaining nature.(Mao Jizeng, 1991)

In the funeral ceremonies of Taoism in Guizhou, some melodies use cheerful musical tunes. For example, in the song "scattered Flower", Taoist Taoists strive for more rewards and often choose songs with cheerful rhythm and vitality and pleasure to praise the master. Such a rhythm can resonate with the audience and make them feel happy and excited. The melody is easy to remember, and the melody of Taoist music is usually simple and easy to remember, easy to be accepted and attracted by the listeners. Such melodies enable people to follow and participate, enhancing a sense of participation and entertainment. In terms of emotional expression, Taoist music moves the hearts of the audience through emotional expression. It can trigger a variety of emotions, such as joy, sadness, peace, etc., so that the audience and music resonance, so as to achieve emotional entertainment effect. In Guizhou, funeral activities are an important part of social activities. By participating in funeral music activities, people can establish new social connections and enhance interpersonal relationships, thus enhancing social skills and social adaptability, and promoting social cohesion and identity.

To sum up, the role of Guizhou folk Taoist funeral music in entertaining people includes the role of establishing new social contacts in social activities, enhancing interpersonal relations, providing fun and relaxing experience, enriching

people's spiritual life and improving the quality of life and mental health level. In addition, funeral music is also a kind of local cultural entertainment activities, with a unique rhythm and melody, which can make people feel the unique charm of folk culture, so as to enhance the sense of identity to their communities, regions and cultural traditions, and promote social harmony and stability.

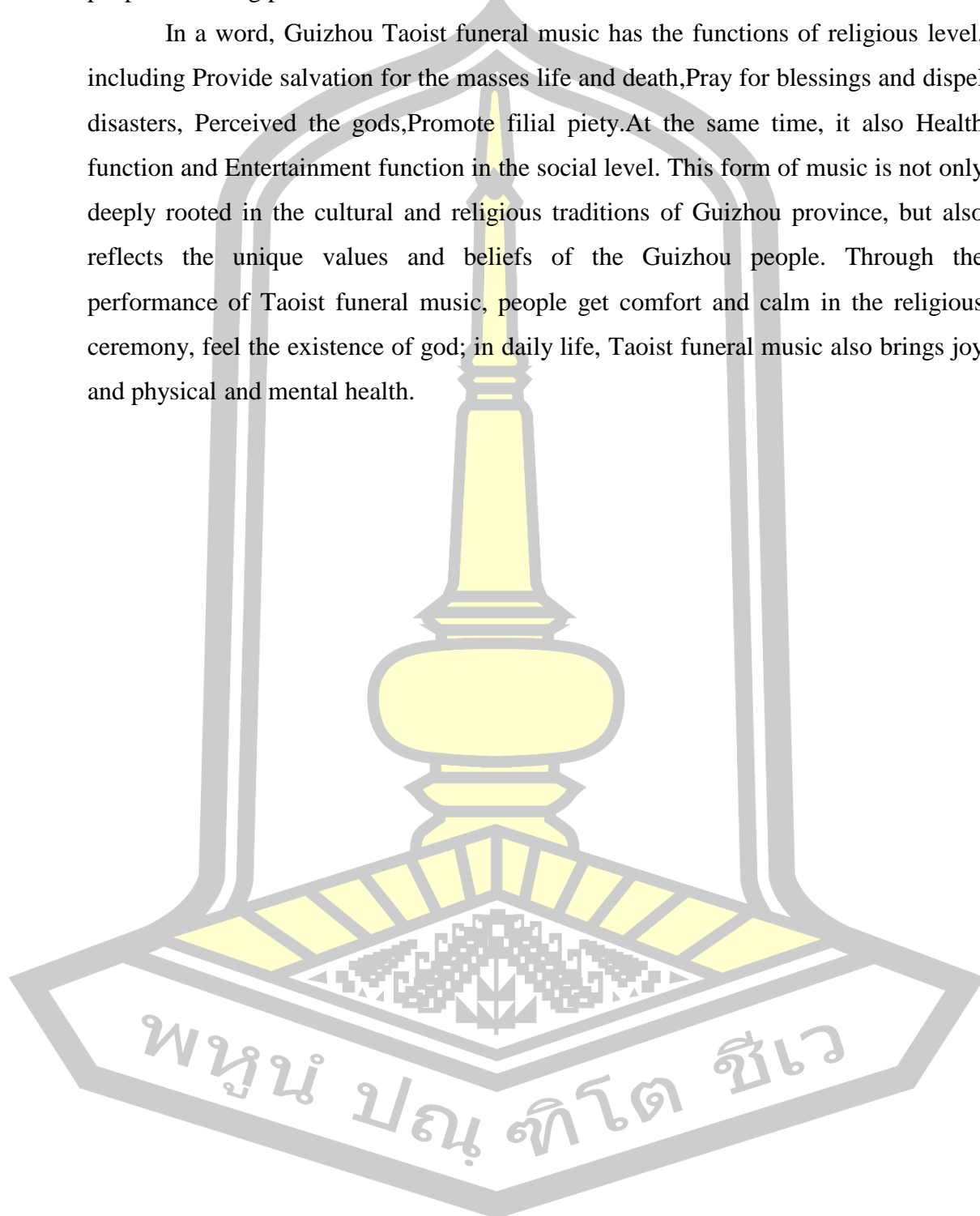
Summary

Guizhou Taoist funeral music is a special music form with religious function. First, it plays an important role in helping life and death. Taoist funeral music plays the role of guiding the soul to rest in the funeral ceremony, and helps the deceased to obtain peace and peace through the blessing and transcendence of music. Secondly, this kind of music is also used to pray for disaster, people believe that by playing specific music, can pray for peace and happiness to the gods, and eliminate evil and disaster. The third function of Taoist funeral music is to feel the spirit. In Taoist beliefs, music is regarded as a medium of communication with the gods, and by playing specific music, people can establish connections with the gods and feel the existence and guidance of the divinity. This music has a mysterious and lofty atmosphere that immerse people in a cosmic consciousness beyond the world. At the same time, Guizhou Taoist funeral music has also promoted the filial piety. In the cultural tradition of Guizhou, filial piety is regarded as the supreme virtue, while Taoist funeral music arouses people's yearning and value of family and affection through touching melodies and lyrics, stimulates the feeling of filial piety, and further promotes the culture of filial piety.

Besides religious functions, Taoist funeral music also has important social functions. The first is the health preservation function. The melody and rhythm of Taoist funeral music usually have the characteristics of relaxation and harmony, which can reconcile people's physical and mental state and promote health and balance. This kind of music can help people reduce pressure, restore spirit, and achieve the effect of health and life. Secondly, Taoist funeral music also has the function of entertainment. As a form of folk music, it can attract a large audience of popular people. These musical works often use easy to understand melody and rhythm to arouse the resonance and emotional experience of the audience. Through

storytelling and the use of participatory elements, Taoist funeral music can move people and bring pleasure and entertainment to the audience.

In a word, Guizhou Taoist funeral music has the functions of religious level, including Provide salvation for the masses life and death, Pray for blessings and dispel disasters, Perceived the gods, Promote filial piety. At the same time, it also Health function and Entertainment function in the social level. This form of music is not only deeply rooted in the cultural and religious traditions of Guizhou province, but also reflects the unique values and beliefs of the Guizhou people. Through the performance of Taoist funeral music, people get comfort and calm in the religious ceremony, feel the existence of god; in daily life, Taoist funeral music also brings joy and physical and mental health.



Chapter V

The music characteristics of Taoist funeral music in Guizhou Province, China

Guizhou Taoist funeral music refers to the folk music used in Taoist funeral ceremonies, which has specific content and purpose related to Taoism. In contrast, musical works based on Taoism belong to secular art music. For example, in European societies where Christianity is dominant, the mass composed by famous composers are not Christian music, but are presented in the form of concert programs. Taoist music is widely distributed and rich in content in China. Taoist music is similar to Pihuangqiang in operas and is widely used in various Chinese operas. From the perspective of music genres, Taoist music can be seen everywhere in every corner of Han society, and rich and varied Taoist ritual phenomena can also be observed. From the perspective of ecology, the ritualization of Taoism can be roughly divided into two schools: Quanzhen Taoism and Tianshi Taoism. Quanzhen Taoism pays attention to daily morning and evening classes, while Tianshi Taoism is represented by rituals and music. It can be seen that Taoist music occupies an important position in Taoist sacrificial activities, and has different characteristics in different genres.

Guizhou Taoist funeral music is closely related to science, musical instruments and other activities and disciplines. It has the characteristics of "the integration of Confucianism, Buddhism and Taoism". Its music is a fusion of various local folk music and has a complete Taoist music system. Now researchers analyze the musical characteristics of Guizhou Taoist funeral music from two aspects of singing and instrumental music.

By analyzing and sorting out the data, the research results of this chapter are divided into two parts.

5.1 Vocal music

5.2 Dinstrumental music

5.1 Vocal music

It can be seen from the following documents that Guizhou folk Taoism flourished in Zunyi, Guizhou with prominent characteristics and can be the representative of Guizhou Taoist funeral music. Therefore, The main field location for this study is herethe of is selected here.

According to Li Duo (1991), Taoism was introduced into the Tongren and Yinjiang areas in northeast Guizhou from Sichuan and Jiangxi provinces in the early Northern Song Dynasty. Due to the historical events of the migration of Han people in Shanxi, Jiangxi, Hunan and Sichuan in the Song Dynasty. In the Southern Song Dynasty and Yuan Dynasty, due to the worship of Taoism in northern Guizhou (Zunyi), Taoism opened the integration of Buddhism and Taoism, and further developed towards secularization and mass development. Although there are few traditional Taoist temples and large-scale Taoist activities in Guizhou, among the people, especially in Guiyang, northern Guizhou and other Han inhabited areas, people still follow Taoist funeral, sacrifice, place selection, divination and other activities. The Yang opera and Nuo Wish opera in Meitan, Daozhen, Zheng'an, Sinan, Shigang and Dejiang counties in northeast Guizhou are still being transmitted and spread. Therefore, since the Song and Yuan dynasties, Taoist culture has formed a traditional social ethics, cosmic thought and values among the people of Guizhou.(WuTaixiang, 2012)

Due to the transmission method of oral teaching that inspires true understanding within , there is a partial lack of Taoist music in the process of transmission. The singing is collectively known as "nine boards and thirteen cavity", but the Taoist Taoists can not correspond to the specific content of nine boards and thirteen cavity. The author also feels confused in the process of its investigation and research. Renhuai City Saweng school altar, for example, the current use of singing (see figure 33) mainly include: "QI Shi praise", "Qing Jiu Huang tune ", "Xuan Yuan praise", "October pregnancy", "open throat", "smoke letter", "praise lamp", "Xian Jia le", "Zan Tian tune", "Jade emperor bodhisattva zan" more than 100 kinds. A subject corresponds to one or several tunes, such as "Zan lamp subject" has the corresponding "Zan lamp tune". The above several kinds of singing is the most commonly used in the science and ritual, each kind of singing has the corresponding science and ritual,

such as "corpse into the coffin" taoist altar ceremony with the tone of "impermanence text", the lyrics are mostly mourning words, the purpose is to comfort the soul, persuade. The singing of SaWeng taoist altar music is used to be modified with a fixed tone. Although it has changed after a long process of transmission, there are still certain rules in its tone, tone, style, word grid and so on.

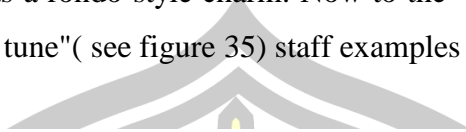


Figure 33. Taoist ritual subject scriptures and lyrics

Source: Xiaohui Hu, July 29, 2021

The Vocal music tunes of SaWeng Taoist music are mostly in minor style, which is mostly “Gong tune” and “Zhi tune” style. The song style is mostly a structure of a sentence, a three sentence style and a four sentence style. There are three-sentence, four-sentence, five-sentence and six-sentence patterns, but most of them belong to three-sentence and five-sentence patterns. The single sentence is repeated, so the singing style is mostly non-square music. Most of the lyrics come from the subject content, with five or seven words as funny sentences. Interspersed frequently in the middle : “a”, “ei”, “yo”, “ye”, “ya”, “an” Such as decorative sound. A

altar of Buddhist rituals uses singing voices with various instrumental music cards repeatedly, which has a rondo-style charm. Now to the "Xian Jia Le"(see figure 34), the "Qing Jiu Huang tune"(see figure 35) staff examples to illustrate.



xian jia le

Singer hu deng chang

$\text{♩} = 72$

xian an jia yan yue ei xian an jia yan yue xian jia lei xian a ren

4 da a ci a bei ya xian an jia yan yue ei xian ya jia ei yue

7 xian ya jia yue ei xian ya jia yue

10 ei xian ya jia

12 yue wei xian ya jia ei yue

Figure 34. music notation

Source: Xiaohui Hu, July 29, 2021



qing jiu huang diao

♩=60

dong a zhen da ei dao jin a que xu wu zi ran gao
 dong a zhen da ei dao jin a que yu chen yuan huang dao

3

zhen, da luo yuan shi tian zun jin a que ya xia.
 jin, da sheng ling bao tian zun jin a que ya xia.

5

dong a sheng da ei dao jin a que hun yuan tai shang lao a

7

jun, da sheng jiang sheng tian zun jin a que ya xi.

Figure 35. music notation

Source: Xiaohui Hu, July 29, 2021

The author found that there are also a large number of singing tones with their strong religious atmosphere in Taoist ritual music. These singing tones, which are widely used in Taoist religious rituals, are mostly two-sentence (and their variant) structures, and generally show the characteristics of "alternating Yin and Yang and interaction" in the melody form structure. After analysis. The author believes that the above characteristics of chanting in Taoist ritual music are closely related to the fundamental teachings of Taoism advocating Yin and Yang and the harmony of Yin and Yang. (Lv Chang, 2011)

this research will first analyze the musical structure of the chanting in Taoist ritual music, summarize its essential characteristics, then explain it combined with Taoist teachings, so as to reveal the cultural connotation contained in it.

The interplay of yin and yang in the structure of Taoist chanting. The main function of chanting in Taoist rituals is to sing praises to the gods. The author believes that Western Catholic and Christian religious ceremonies generally use the same or

similar lyrics, music melody, harmony, and polyphony when praising the gods, in order to enhance the sacred atmosphere: Eastern religions, such as Buddhism, Islam. The Kagura used in Taoist religious ceremonies is generally relatively simple, mostly a single line, and the instrumental accompaniment technique is simple and simple, but the lyrics are often varied in the form of five or seven praises, and its purpose is to promote the teachings. Songs in Taoist ceremonies belong to the latter, basically consisting of multiple lines of lyrics and upper and lower sentences, as shown in the following two examples.

赞天zan tian



Figure 36. music notation

Source :Xiaohui Hu (Photo taken on July 29, 2021)



Figure 37. music notation

Photo :Xiaohui Hu (Photo taken on July 29, 2021)

(see figure 36) The melody is the most commonly used melody in Taoist rituals. It is a regular structure of the upper and lower sentences. The lyrics are composed of neat seven-character poems, accompanied by percussion instruments such as big gong, dang son and wooden fish. This melody did not unfold further during the repeated process, except for the occasional replacement with the basic form (see figure 37). This completely closed development structure is very special compared with most folk singing tunes,

Guizhou is a common creative technique in Taoist funeral music: the interaction of Yin and Yang. It is closely related to the thought of "Yin and Yang interaction, back and forth" in Taoist doctrine. Through the analysis of the melody

spectrum, it can be found that the melody of the “Gong tune” is used, the first sentence ends with the “Yu” tone, and emphasizes through the long tone and sentence reading, presenting negative; while the next sentence emphasizes the palace tone, presenting positive. Through more than ten times of reciprocation, the position of the upper and lower sentences becomes blurred, and the next sentence can be regarded as the following upper sentence, forming an infinite interaction between Yin and Yang.

In terms of accompaniment, Taoist ritual music usually uses percussion instruments with high vocal range, such as big gong, Rao, wooden fish, dang son, etc., and does not use melodic instruments. In the last sentence, the song is disturbed by the accompaniment, and the song is easier due to the low range. This way of singing and the accompaniment instruments form a voice part, so that the overall sound effect is more plump than the last sentence. This interaction of Yin and Yang gives infinite power to the singing tone in Taoist ritual music, and also reflects the intention of Taoists to create the effect of "Great music has the faintest notes".

This technique of creation is widely used in Taoist music, not only in the chanting of Taoist ritual music, but also in most popular Taoist music across the region since the Ming and Qing Dynasties. This creative technique creates a unique musical atmosphere for Taoists by condensing a high cultural connotation.

5.2 Instrumental music

The instrumental music used in Guizhou Taoist funeral music is mainly percussion music, with fixed Qupai. Now from the percussion instrument and qupai two aspects of the instrumental music elaborated.

5.2.1 Percussion instruments

The instruments used in Guizhou Taoist funeral music are all percussion instruments, including Gu(drums), Bo(cymbals), Rao(big cymbals), Dang Zi(clang), Da Luo(big gong),Jiao Zi and so on.

Gu(drums):It is membranophone, with a diameter of about 40 cm, is covered with cowhide on the top, wooden on the bottom, painted red, with thick and full timbre, and short extended tone. It is responsible for the basic rhythm in the performance (please see figure 38).



Figure 38. Gu (drums)

Source: Xiaohui Hu, July 29, 2021

Bo(cymbals): It is a idiophone , about 25 centimeters in diameter, two round copper pieces, the center bulge into a sphere, a hole in the middle, can be worn silk and so on to hold, two pieces of strike sound. The pronunciation is thicker and the pronunciation is shorter (please see figure 39).



Figure 39. Bo (cymbals)

Source: Xiaohui Hu, July 29, 2021

Rao (big cymbals): It is a idiophone , true about 25 cm, ring copper, round shape, shape and cymbals are basically the same, but there are differences: the bowl top flat and small, the cymbals bowl top round and big. The surface is large and thin, mostly curved. Both sides of the sound, pronunciation clear, with deep water sound, longer (please see figure 40).



Figure 40. Rao(cymbals)

Source: Xiaohui Hu, July 29, 2021

Dang Zi(clang): It is a idiophone , made of copper pieces, about ten centimeters, like a disk, four sides chiseled with small holes, tied to the copper circular frame, according to the wooden handle, with a small hammer (please see figure 41).



Figure 41. Dang Zi (small flat gong)

Source: Xiaohui Hu, July 29, 2021

Da Luo(big gong): a musical instrument, made of copper, with a diameter of about 50 cm, flat round body, with edges, small side holes, tied with rope. When playing, fix the gong on the right side of the meridian, and hold the gavel in the right hand.: a musical instrument, made of copper, with a diameter of about 50 cm, flat round body, with edges, small side holes, tied with rope. When playing, fix the gong on the right side of the meridian, and hold the gavel in the right hand (please see figure 42).



Figure 42. Da Luo (big flat gong)
Source: Xiaohui Hu, July 29, 2021

Jiao Zi: a musical instrument, copper, about 10 centimeters in diameter, the same shape as cymbals (please see figure 43) .



Figure 43. Jiao Zi (cymbals)
Source: Xiaohui Hu, July 29, 2021

The percussion instruments used in Guizhou Taoist funeral music are arranged in a fixed position and performance. Will place the percussion instruments on both sides of the desk, the left by desk frame fixed put Da Luo, on the desk put Dang Zi, Rao, Jiao Zi, Da Luo and Dang Zi by a left hand Da Luo, right hand bang Dang Zi play at the same time, and Rao and Jiao Zi by another person at the same time, but in general Rao and Jiao Zi is to replace the use, such as Jiao Zi tone crisp and short, gentle, Rao tone clear and sound long, intense. On the right desk of the Gu is fixed,

and Bo are placed on the desk side. One person beats the Gu with the left hand and the right hand is playing at the same time. The Bo are sometimes used instead of chime (see figure 44).



Figure 44. Musical instrument playing position

Source: Xiaohui Hu, July 29, 2021

5.2.2 Qu Pai

Taking Hu Zhenyuan taoist altar of SaWeng School in Renhuai City as an example, there are many kinds of Qu Pai, such as "Ye Ma Guo Qiao(Wild Horse crossing the Bridge)", "Shang Shan Hu(Up Mountain Tiger)", "Xia Shan Hu(Down the Mountain Tiger)", "Si Ping Qiang (tune)", "Chuan Yi Hu", "Chuan Er Hu", "Chuan San Hu", "Shang Chao Luo (Upper Dynasty Gong)", "Xia Chao Luo(Down Dynasty Gong)", "Chang Lu Yin (Long Road Guide)" and so on. Qu plays the role of introduction, interplay and ending. The content is short, mostly in two or four bars, played repeatedly. Most qu cards appear in the form of series performance. The Sa Weng sect has a combination of gongs and drums that is very granular. The Taoist monks call it to drill spectrum, and the "Rao" is deliberately removed from the percussion instrument, because the lengthen sound of "Rao" the percussion instrument is very obvious, which will destroy the rhythm needed by the ceremony (see figure 45, Figure 46).

四 平 腔

Si Ping Qiang

player: Sa Weng sect

♩=72

鼓Gu
 钹Bo
 铍子JiaoZi
 锣Luo
 铎子DangZi

Figure 45. music notation

Source: Xiaohui Hu, July 29, 2021



野马过桥

Ye Ma Guo Qiao

player: Sa Weng sect

♩=70

鼓Gu

大锣DaLuo

铙子JiaoZi

钹子DangZi

钹Bo

5

Figure 46. music notation

Source: Xiaohui Hu, July 29, 2021

Sa Weng sect some ceremony and special need coherent sound effects, this time they will use sound effect better instrument combination, such as before the start

of the ceremony, taoist altar altar division to wear robe, do all kinds of ceremony preparation, this time to play card called "Chuan san hu", percussion choose big gong, cymbals, took, considering the three instruments with low tone, and add a tone bright "Dangzi" as harmonic (see figure 47).

川 三 胡
Chuan San Hu

player: Sa Weng sect

锣 Luo

钹 Bo

铙 Rao

钹子 Dangzi

5

Figure 47. music notation

Source: Xiaohui Hu, July 29, 2021

From the point of view of the form of use, the use of musical instruments mainly has the following three forms: the link and the performance occasion. One is the performance of instrumental music cards, such as the beginning of the field of pure instrumental music cards, such as "Shang Chao Luo", mainly to remind the teachers of the ceremony will soon begin, gao Gong wear priest frock, filial piety men to follow the teacher to kowtow filial piety, the women to "cry". Also indicates the end of the end of the music playing "Xia Chao Luo" and so on. The second is the

performance of the cut-scene music, such as "Chang Lu Yin (Long Road Guide)", "Chuan San Hu", "Ye Ma Guo Qiao(Wild Horse crossing the Bridge)" and so on. The third is with the chanting and long time chanting mantra or dance process accompaniment. Such as "Si Ping Qiang (tune)", "San Fan Luo (three times gong)" and so on.

From the perspective of performance form, it can be divided into three kinds: sitting, stand and walk. In the sayon ceremonial activities, most of the sitting style, Walk to play and Standing playing are mostly used in mourning, prison, confession and other rituals. Relatively less used.

In general, the instrumental music of the SAWeng sect is relatively simple. According to the author's observation, this is not because the mages have limited instruments, but because there is a potential rule here. In the northern Zunyi area of Guizhou Province, in addition to the lantern troupe and Taoist team, there are also many folk bands. Most of the performances are instrumental music, and the accompaniment instruments combine Chinese and Western music. In addition to western instruments such as trumpets, electronic organs and military drums, there are also ethnic percussion instruments and suona-blowing instruments. Members of these three groups often guest star to each other, indicating that most members of the three groups have a variety of instruments. Mainly because the tone of the Suo Na is more festive, so it is generally used in the happy events. Therefore, the accompaniment instruments of the taoist team in this area are basically percussion instruments, and the saons are no exception. People in this area can distinguish these three different performance scenes by listening to music. Lantern play scene lively, rich performance, vocal music, instrumental music, dance, acrobatics, often accompanied by shouts, Shouting, firecrackers constantly. The music of happy events is mostly instrumental music. Taoist altar music lasts for a long time, the content is various, the music ups and downs, the tone is mostly slowly lyrical, the accompaniment music is basically percussion music.

The Qu Pai of Guizhou Taoist funeral music includes cutscene music, which is used for the preparation of Taoist rituals, such as wearing the front clothes, sprinkling the altar and lining the ritual movements. These songs are similar to cutscene music in a theatrical performance, as the actors prepare, go up and down, and perform various

body movements. Among the Taoist schools in Guizhou, including Taoists and musicians, the instrumental music is unanimously called "cutscene music" and is used in Taoist rituals. Although in fieldwork, the name of such music is uncertain due to differences in interview methods. However, according to the existing Taoist music research works, Taoist music researchers across China usually refer to such music as "qu pai".

The spells passed down by Taoist priests, such as thinking, fingering, moving energy, knocking teeth, stepping and fighting etc, are mainly chanted, while the music in the backstage comes from the traditional music of the place where the Taoist is located. When invited, they will temporarily organize a Taoist group. In ZhengYi sect of various counties and cities in Guizhou, although there are individual differences, the backstage music still comes from Guizhou folk music. Through the study of manuscripts by Taoist priests and musicians, it can be found that the repertoire is very rich, including the Qu Pai and scores of playing music (please see figure 48).

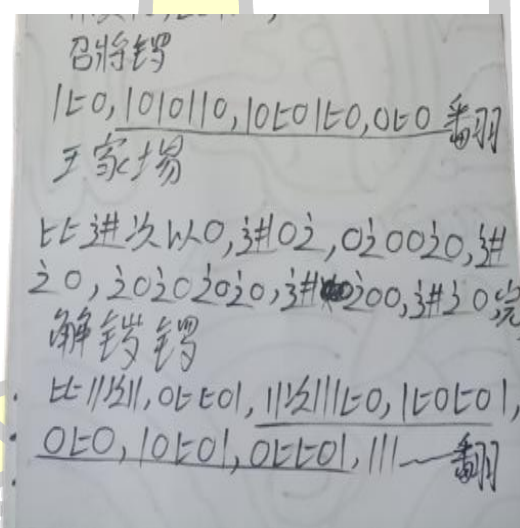


Figure 48. Gong and drum notation

Source: Xiaohui Hu, July 29, 2021

Summary

In the field of literature and art, the formation of style is often closely related to the spatial or geographical environment. This space-based literary feature is prevalent all over the world. For example, China is divided into southern and northern

qu, and in Germany and France before the 17th century, there were also style characteristics of northern Germany and South Germany, northern France and southern France. With the rise of literati music, the art music of Western European countries is still basically divided by countries. This style characteristic not only involves geographical and spatial factors, but also involves historical and cultural factors. In the field of Taoist music, we can see the differences in Taoist funeral music styles in different places, one factor of which is caused by the spatial differences in the ceremony.

The secular color of Taoist funeral music comes from the space where the Taoist priest lives together with the secular public in the ceremony activities. Whether it is in the taoist altar or in the house, these altar spaces are closely related to the life of city or village residents. During the Taoist temple fair, various folk entertainment and food activities are concentrated in the Taoist temple as the core and the surrounding area. From the perspective of the broader environmental space, the space of Taoist ceremony performance is closely linked with the secular life. This feature has a key influence on the style and color of Taoist funeral instrument music.

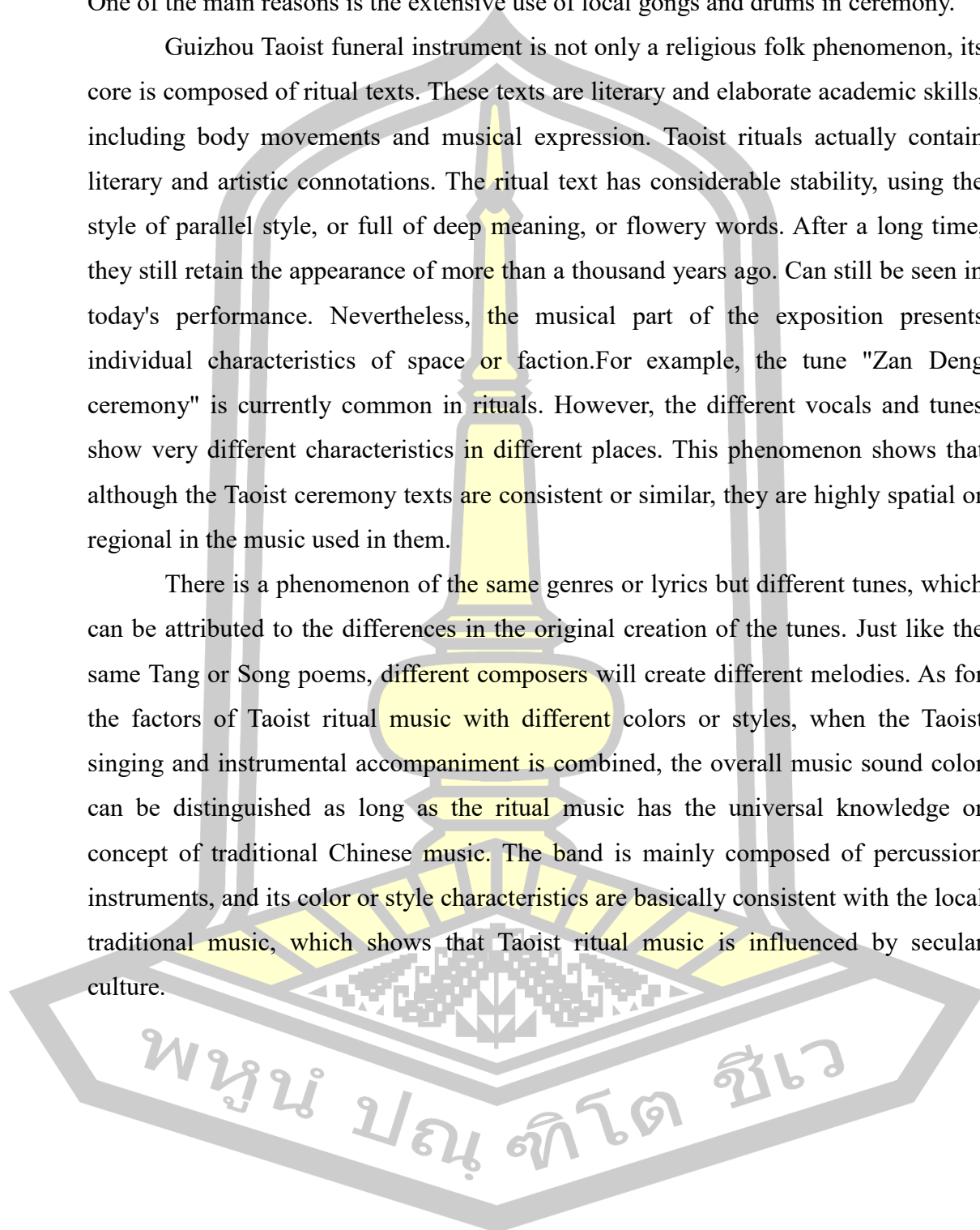
From the point of view of taoist altar, the arrangement of gods related to ceremony is specially established for altar. In theory, the taoist temple of set up an altar for prayer rituals is a three-layer structure with a fixed orientation. The space layout of the Taoist priest performance is similar to the structure of the space of the secular opera performance. In terms of orientation, the seat of the Taoist temple is mostly sitting east to the west, and the Sanqing curtain of the Taoist temple is located in front of the main worship of the gods, so the seat of the Sanqing temple is still sitting east and facing west. According to the theory of ritual, the seat of Sanqing emperor faces south, showing the secularization characteristics of taoist altar space.

The Taoist funeral ceremony music is an important part of the traditional music of the Han nationality. From the perspective of music types, it covers all over the country, with a rich number of repertoire, various genres and singing styles. It can be said that it is the one with the most abundant music resources among many music types and operas in China. Zhengyi's music music is sometimes simple, but with the accompaniment of the band, it still shows a considerable degree of folk music color. Due to the elements of local traditional music, many people, including academic

circles, mistakenly misinterpret the propaganda of Zhengyi sect as "Taoist opera". One of the main reasons is the extensive use of local gongs and drums in ceremony.

Guizhou Taoist funeral instrument is not only a religious folk phenomenon, its core is composed of ritual texts. These texts are literary and elaborate academic skills, including body movements and musical expression. Taoist rituals actually contain literary and artistic connotations. The ritual text has considerable stability, using the style of parallel style, or full of deep meaning, or flowery words. After a long time, they still retain the appearance of more than a thousand years ago. Can still be seen in today's performance. Nevertheless, the musical part of the exposition presents individual characteristics of space or faction. For example, the tune "Zan Deng ceremony" is currently common in rituals. However, the different vocals and tunes show very different characteristics in different places. This phenomenon shows that although the Taoist ceremony texts are consistent or similar, they are highly spatial or regional in the music used in them.

There is a phenomenon of the same genres or lyrics but different tunes, which can be attributed to the differences in the original creation of the tunes. Just like the same Tang or Song poems, different composers will create different melodies. As for the factors of Taoist ritual music with different colors or styles, when the Taoist singing and instrumental accompaniment is combined, the overall music sound color can be distinguished as long as the ritual music has the universal knowledge or concept of traditional Chinese music. The band is mainly composed of percussion instruments, and its color or style characteristics are basically consistent with the local traditional music, which shows that Taoist ritual music is influenced by secular culture.



Chapter VI

The transmission process of Taoist funeral music in Guizhou Province, China

In China with a long history, the traditional music is rich and colorful, including court music, literati music, religious music and folk music. Different types of music have their own transmission system, with fixed guiding theories, paradigm creation and appreciation groups. Such characteristics of transmission are bound to be limited, but the religious music still has loyal listeners and performers. How does this special situation exist in the world? What is the force pushing him forward?

In history, Chinese Taoism attaches great importance to transmission, such as the “Shou du ceremony of” the Southern Dynasty, the “San Dong monastery ceremony” and “Chuan Du ceremony” of the Tang and Song Dynasties, all intended to convey the importance of transmission. The transmission of Taoist funeral music in Guizhou mainly depends on the transmission of teachers through special generations. The transmission method here is very special. Other folk music does not have a "echo what the books say" way of transmission, which well retains the original mystery of folk Taoist funeral music.

Through field investigation, interviewing the transmissioners, analyzing and sorting out the contents of the conversation, the research results of this chapter are obtained. There are two main ways to transmission Taoism in Guizhou.

6.1 Master and Zongmen Transmission

6.2 Imitation

In the traditional Chinese music, Taoist music preserves the tradition of the tenacious, especially rich, the preservation of the content, nearly 100, since the history of the Eastern Jin Dynasty to the Qing Dynasty, the history, and third, with clear titles, lyrics and even singing, some of the music, more importantly, they are not exist in isolation, but in the living practice of various ceremonies, and there are possible, continuous literature records. Therefore, its special value in the study of traditional

music or Chinese music history is self-evident. This phenomenon raises a question: why can Taoism preserve its tradition so well? This involves the transmission of Taoist music culture. According to the current research understanding, the transmission of Taoist music has two basic characteristics. First, it is systematic. That is, its transmission is not a random self-destruction, but a system organically composed of ideas, ways, talents, systems and other elements. Second, the characteristics are prominent. (Pu Hengqiang, Hu Weiguang, 2016)

In the modern period, Chinese and Western music in this period continued to integrate, and the state of "Western music, combination of Chinese and Western music, and troika" continued to develop, and the overall trend was "Western music led". Chinese native music was hit hard. During this period, various kinds of music appeared to be "broken". Although music was spread in a variety of ways and modern technology was added, the protagonist was still "people". At that time, most people loved Western music. After the local music, no matter what means, Chinese music finally appeared in this period of transmission and narrow road phenomenon! (Sun Fujun, 2017)

Since March 2012, many times of Zunyi Renhuai Weng sent Taoist altar team interview, March 18 to 24, 2012 with Renhuai Weng sent Taoist altar team in Renhuai Horse Town Joint Village Hu Fu seven days zhai altar tracking records, since 10 days respectively in Weng sent Hu Zhenyuan, Hu Changqing home of Taoist altar team all data, the transmission of Taoist team status, boot records to check finishing, and talk to his life. On April 2, 2013, the data was again verified by telephone. In 2021, 2022 and 2023, I interviewed the team of Renhuai City, Renhuai City White Horse Temple, and the team of Changsha Town, Chishui City, and started the record.

Through field investigation and reading a large number of related literature, found to analyze thoroughly Guizhou Taoist funeral music transmission is difficult, involves content multifarious, after thinking, the author decided to through Renhuai Sa Weng sent Taoist altar, Water Changsha Town Royal Temple, Tongzi County King Temple three Taoist music transmission cases, in longitudinal analysis and horizontal analysis of the elements, it is concluded that Guizhou Taoist funeral music typical transmission way is as follows.

6.1 Master and Zongmen Transmission

Teacher transmission refers to the master of his life's skills or knowledge to his students, with his own behavior to the students! It also refers to the academic and technical heritage. Learn and transmission knowledge, culture, skills, etc., extended for transmission, only transmission can be transmitted. Now we take the three music heritage of Hu Zhenyuan taoist altar of Renhuai City, Wang Yiling taoist altar of Changsha Town, Chishui City, and Wang Daming taoist altar of Tongzi County, as examples.

Renhuai City SaWeng sect Hu Zhenyuan Taoist altar



Figure 49. SaWeng sect Hu Zhenyuan Taoist altar

Source: Xiaohui Hu, July 29, 2021

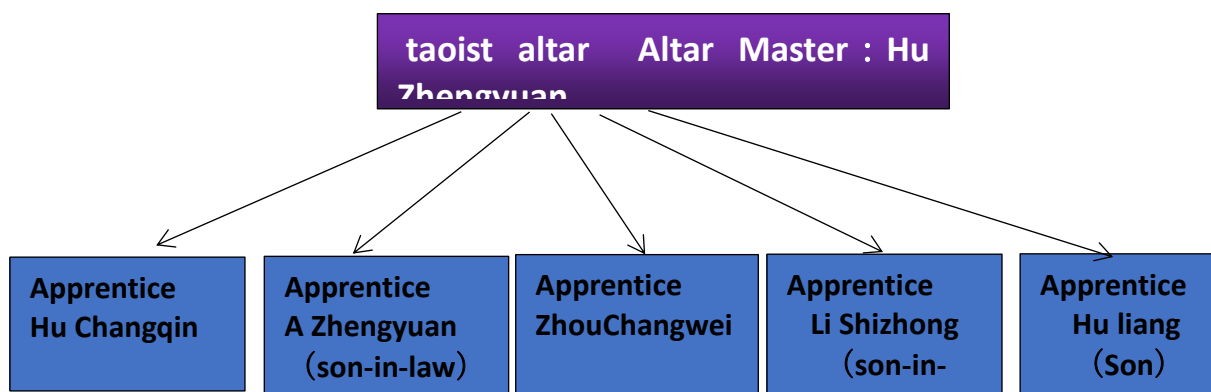


Figure 50. SaWeng sect Hu Zhenyuan Taoist altar Master-student relationship

Source: Xiaohui Hu, July 29, 2021

Hu Zhenyuan, born in 1942, 81 years old, lives in Tangziping, Lianhe Village, Hema Town, Renhuai City, Guizhou Province. In 1962, at the age of 20, he began to learn Taoist skills from his master Hu Shouyi (who has died). From 1966 to 1974 due to the Cultural Revolution, in private only on a very small scale, nearly suspended from study for eight years. Restoration of activities resumed in 1974, Hu Zhenyuan continued to study with his master Hu Shouyi. In 1978, Li Dexiang. In 1980, at the age of 28, qualification for an independent portal, professional skills to a level that can lead a Taoist temple, now, due to his old age and poor physical strength, generally do not undertake large departments and instruments, do only organization and auxiliary work. The main position of the altar is Hu Changqing, who has been formally hired. Son school disciples can worship many masters with exquisite skills. Hu Zhenyuan has two teachers in his life, one is the transmission teacher and also the introduction teacher Hu Shouyi, and the other is the protection teacher Li Dexiang, who has held more than 800 funeral temples for 61 years.

Hu Changqing, a disciple of Hu Zhenyuan, is from the same village as Master. He was born in 1969 at the age of 54. He lives in Ganziping, Lianhe Village, Hema Town, Renhuai City, Guizhou Province. In 1985, at the age of 16, he began to learn Taoist skills from his master Hu Zhenyuan. Now he is the master of the SaWeng sect. He presided over the affairs of the Taoist altar.

Ao Zhengyuan, a disciple of Hu Zhenyuan and the son-in-law of Hu Zhenyuan, has learned Taoist skills from his master for 30 years and has not been finish one's apprenticeship .

Zhou Changwei, a disciple of Hu Zhenyuan, studied Taoist skills from his master for 15 years and has not been finish one's apprenticeship.

Li Shizhong, a disciple of Hu Zhenyuan and his son-in-law, studied Taoist skills from his master for 30 years in 1989, but he was not yet finish one's apprenticeship.

Hu Liang, a disciple of Hu Zhenyuan and the son of Hu Zhenyuan, has learned Taoist skills from his master for 20 years and has not been finish one's apprenticeship.

In the interview, Hu Zhenyuan said: "Sa" ancient means dancing god, "Weng" means the old man, "Sa on" can be literally translated as the old man dancing god. Wu to song and dance, it can be seen that the origin of the temple and the ancient witchcraft has a close connection. The SaWeng sect belongs to a ZhengYi sect category. Taoist Taoists are different from ordinary Taoist disciples. They can marry wives and have children, do not live in Taoist temple, practitioners or farmers or businessmen, and gather together to carry out chanting and other activities such as chanting. Nowadays, there are dozens of taoist altar teams active in the border between Sichuan and Guizhou, and the SaWeng sect taoist altar group is one of them. Its history can be traced back to the Qing Dynasty, and now more than 200 years, has now passed to the 14th generation, the current master is the 13th generation of Hu Zhenyuan. Son sent to teach in Emei Mountain, Sichuan Province (please see figure 51), and spread to Hu Jianhe, the Ganziping Village, Lianhe Village, Hema Town, Renhuai City. He was already the fifth generation disciple, Hu Jian and Hu Daoxiang, and was the first generation of the local master.

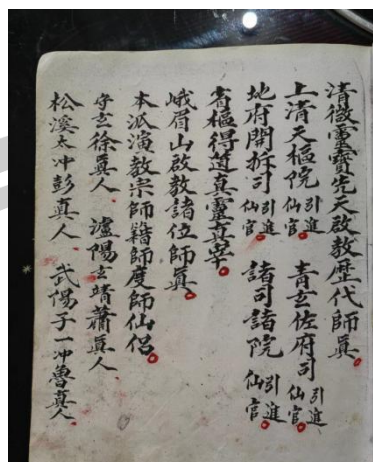


Figure 51. SaWeng sect Hu Zhenyuan text

Source: Xiaohui Hu, July 29, 2021

According to the interview of Hu Zhenyuan, the transmission of SaWeng sect is mainly by family relatives and fellow villagers. In an interview with Hu Zhenyuan, he said that the master would usually teach him the skills alone, but to consolidate these skills by singing and playing with his brothers in the funeral ceremony. However, he said that he had not completely learned the skills of the two masters. There is an old saying in China: "Church disciple, starving master" In order to keep his survival skills, master planned to teach all his skills. However, due to lack of opportunities, master died in a hurry before he could teach him all the skills. Not learning all the skills became a regret for his life. After interviewing the members of the Taoist altar of the Saon school, Hu Changqing told us that there were strict rules and taboos in the faction. In terms of admission qualification, the character is extremely important, and the male but not the female. The master should conduct a strict investigation of his disciples before collecting the students, and must be religious, respectful to teachers, decent style and other qualities to enter the school. By the master and other internal teachers and other respected people to take the taoist name for their new disciples. The taoist name should be taken from the ranking order specified in the school biography book "Tiantai PingGe" (please see figure 52). According to the ranking order provided in the book, the birth date eight characters of the new disciples are combined to determine the rank, rank and the category of the

thunder altar. Here, elaborate on the Son road ranking. Ranking a total of twenty words, the formula are:

xuán shǒu dào yì qīng fǎ sì dé xiān zhēn tài xù tōng líng xìng dòng jìng suì cháng míng
 玄守道一清，法嗣德仙真，太续通灵性，洞静穗常明。

Every twenty generations, in turn. However, during the investigation, the author found that the number of many disciples was chaotic. For example, Taoist priest Hu Zhenyuan's master should be the “xian” generation, while his master's number is Li Dexiang. According to the above formula, the “De” generation should be the master of the real character generation. The author consulted taoist priest Hu Zhenyuan, the master, on this question. taoist priest Hu explained that all the disciples in the school belong to farmers, and they were all over 40 years old, and he did not know many words. It is not difficult to understand this problem. In other aspects, the SaWeng sect had its own many taboos, such as saon disciples should never eat beef or dog meat. During some major festivals or activities, they must be vegetarian, oil can only be rapeseed oil, and the owners who worked for them should start the stove for the gentlemen. The test of high merit in the activities of taoist altar is great. In the group of SaWeng sect, they must have a higher professional level and have duties and disciples to assume the position of taoist altar Altar Master.

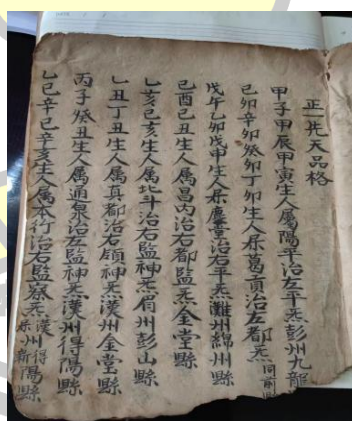


Figure 52. SaWeng sect text "Tiantai PingGe"

(Source: Xiaohui Hu, July 29, 2021)

Chishui City, Lingbao sect Wang Yiling Taoist altar(see figure 53)



Figure 53. Chishui City, Lingbao sect Wang Yiling Taoist altar

Source: Xiaohui Hu, July 29, 2021

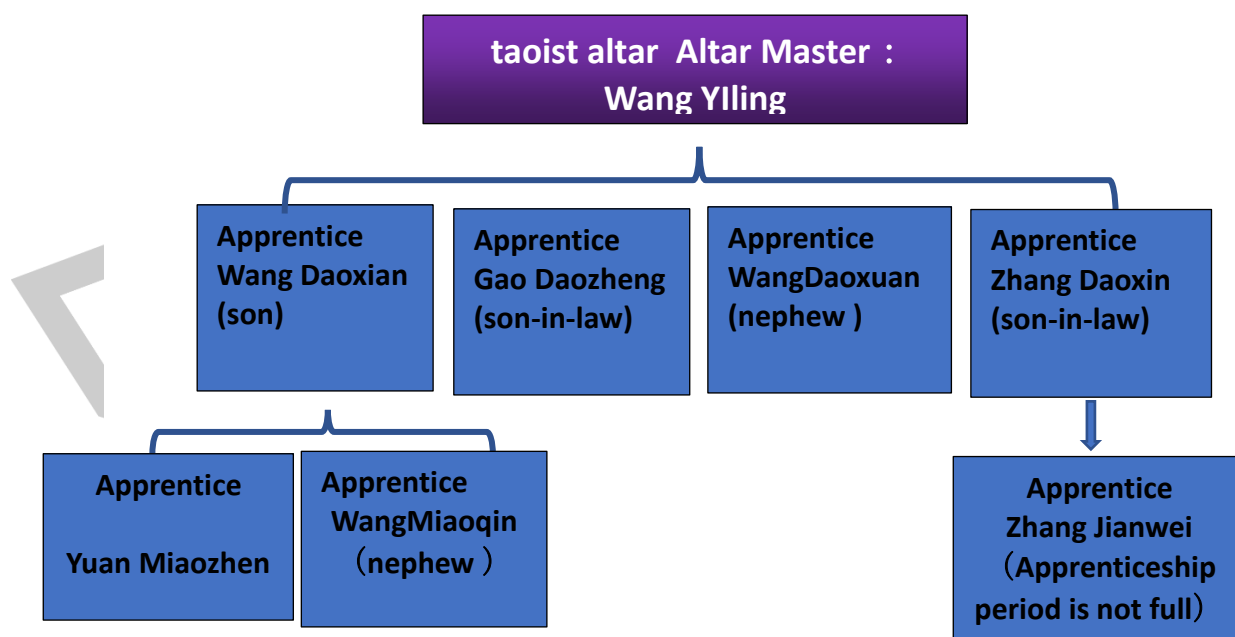


Figure 54. Chishui City, Wang Yiling Taoist altar Master-student relationship

Source: Xiaohui Hu, July 29, 2021

Wang Yiling: male, han nationality, 85 years old, born in 1938, Chi Shui city Changsha baiyun township, 12 years old follow master learn Taoist skills, from 83 years old never interrupted temple activities, interview Wang Yiling, Wang Yiling said taoist altar altar more than 800 temple, right hand knuckles for years of copying the scriptures has outstanding deformation, become the body hidden trouble for many years, taoist altar altar many inconvenience. Now because of the old age, the Taoist altar activities are mainly held by his disciples Wang Daoxian and Gao Daozhen.

Wang Daoxian: Male, Han Nationality, 55 years old, born in 1968, Baiyun Township, Changsha Town, Chishui City. He learned Taoist skills from his father Wang Yiling at the age of 12, and took a post at the age of 20. He has presided over more than 600 Taoist altars.

Gao Daozhen: male, Han Nationality, 57 years old, born in 1966 in Changsha Town, Chishui City. At the age of 17, he learned Taoist skills from his father-in-law Wang Yiling. At the age of 30, he officially started teaching for 40 years.

Zhang Daoxin: male, Han Nationality, 50 years old, born in 1973 in Baiyun Township, Changsha Town, Chishui City. At the age of 17, he learned Taoist skills from his father-in-law Wang Yiling, and officially retired at 35. He has worked for 33 years.

Wang Daoxuan: male, Han Nationality, 57 years old, born in 1966 in Baiyun Township, Changsha Town, Chishui City. He learned Taoist skills at the age of 14 from his uncle Wang Yiling, and graduated at the age of 22. He has presided over more than 600 Taoist altars.

Yuan Miaozen: male, Han Nationality, 57 years old, born in 1966, Baiyun Township, Changsha Town, Chishui City, Wang Yiling's greatest grandson, 12 years old, followed Wang Yiling's disciple Lian Shouxuan, later transferred to Wang Daoxian as a teacher for 45 years.

Wang Miaoqing: male, Han Nationality, 42 years old, born in 1981 in Baiyun Township, Changsha Town, Chishui City, at 14, learning skills from Wang Yiling, at 25, for 28 years.

Zhang Jianwei: male, Han Nationality, 24 years old, born in 1999 in Baiyun Township, Changsha Town, Chishui City. At the age of 19, he learned skills from

Zhang Daoxin and has been working for 5 years. has not been finish one's apprenticeship (see Figure 55) .



Figure 55. Zhang Jianwei

Source: Xiaohui Hu, July 29, 2021

Based on the interview data, we analyzed the transmission status of Wang Yiling taoist altar in Chishui City, and the following conclusions are drawn. According to Gao Daozhen, the missionary history of Wang Yiling Taoist Temple was passed from Longhu Mountain in Jiangxi Province to Emei Mountain in Sichuan Province, and then from Emei Mountain to Chishui City in Guizhou Province (see figure 56). Taoist funeral skills are passed down to men but not to women. The taoist sect has strict requirements for receiving apprentice, has good conduct, respect for masters, study hard, and strictly observe the precepts. With family members and the same village as the main transmission objects, each person should worship three teachers (recommend teacher, transmission teacher, guarantee teacher), the current Taoist monks are very old. But there is a special case, there is a 24-year-old young Taoist Ji anwei zhang, 19 graduated from high school worship Zhang Daoxin learn Taoist skills, Jianwei zhang said he likes to watch some ghost video, determined to grow up as a Taoist, now his painting skills quite deep (see figure 57), often someone find him to buy gods, online business is also very good.

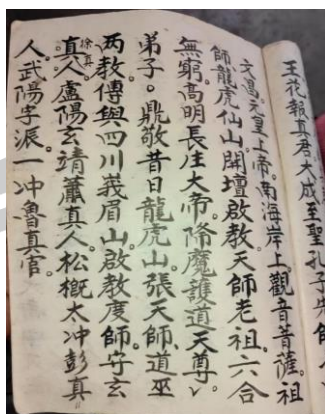


Figure 56. Lingbao sect text

Source: Xiaohui Hu, July 29, 2021



Figure 57. Zhang Jianwei's painting works

Source: Xiaohui Hu, July 29, 2021

Tongzi County Shenxiao sect Wang Daming taoist altar

Consult Sun Fujun (2017) master's research "representative research of Zhengyi sect Ceremony Music transmitter in Tongzi County, Guizhou", and get the following information of Wang Daming taoist altar in Tongzi County.

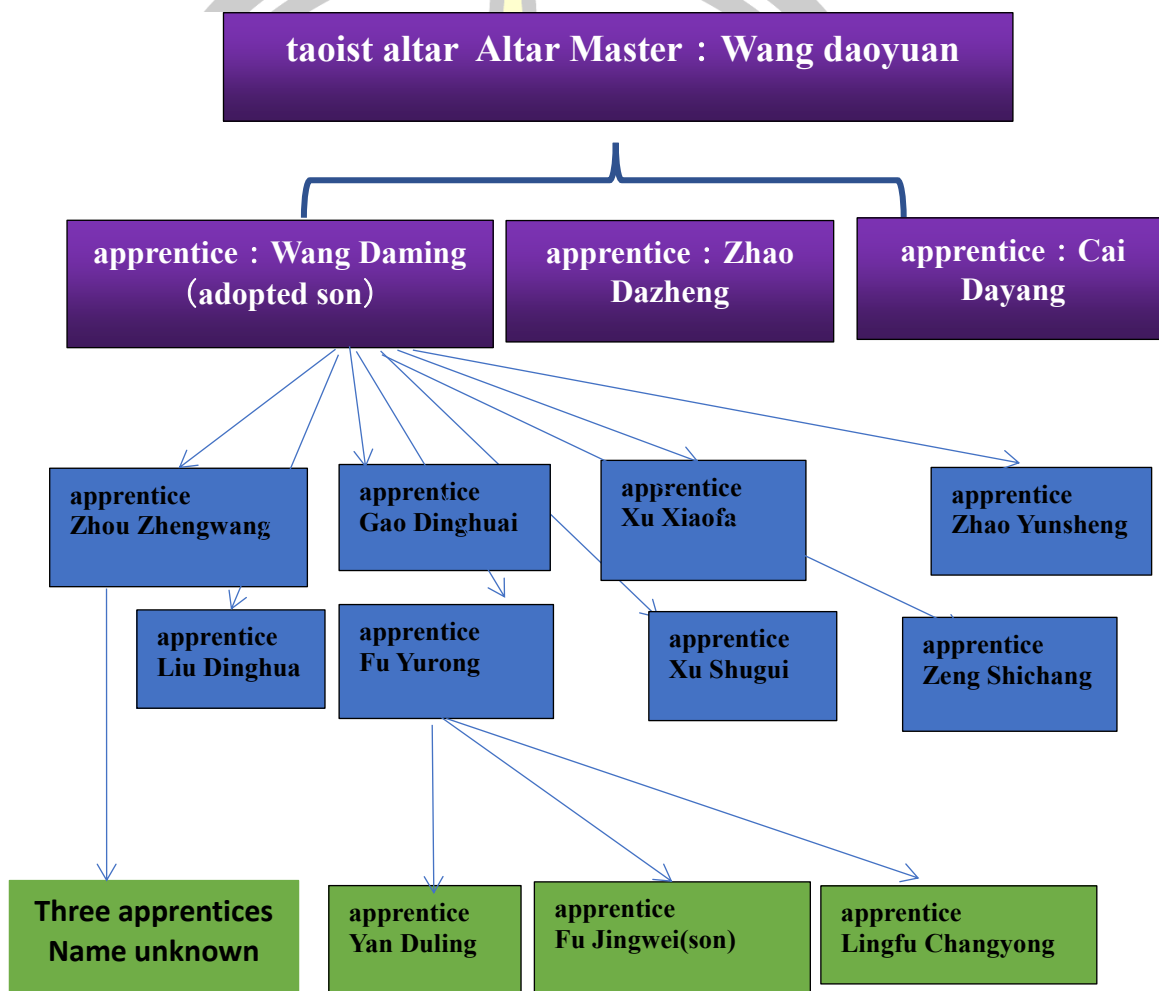


Figure 58. Shenxiao sect Wang Daming taoist altar Master-student relationship

Source: Xiaohui Hu, July 29, 2021

Wang Daoyuan. Male, Han nationality. Born in A. D. 1892. He died in 1968 in Tongzi County, Guizhou Province. Is a founder of the Taoist sect in northern Guizhou. When Wang Daoyuan was ten years old. Worship Qi Shouqin for the teacher, with the teacher to learn the Shengxiao sect Taoist skills. After five years of

study, my skill level has been able to hold a position of high merit and be formally hired. After that, I studied under many masters at the same time and took the strengths of each family for my own use. The professor. Excellent skills, noble moral character. Singing high loud, deeply received. The masters love. At the age of 21, he was awarded the "Shangqing" post. Host everything at the altar independently. In the Sichuan Jiangjin area has a small reputation. After the political situation turmoil, carrying part of the Taoist scriptures secrets, walking to Guizhou Tongzi County to settle down. When Wang Daoyuan first came to Tongzi, in order to gain a foothold in the local area and gain the trust of local believers and Taoist Taoists in the industry, he actively participated in the Taoist free affairs to show his personal skills. Learning from each other and exchanging skills with the local Confucian, Buddhist and Taoist scholars, after several years of exploration, they gradually gained the trust of the local religious people, serving as high merit and leading the taoist altar. Gradually preparing the clothes, scriptures and statues, in 1949, Wang Daoyuan established rules and regulations and began to accept students. In 1951, Wang Daoyuan adopted one-year-old Wang Daming. Wang Daming was influenced by his adoptive father when he was often in the atmosphere of Taoist culture, and naturally fell in love with Taoist culture. At the age of eight or nine, Wang Guoshu began to teach Wang Daming the altar skills, reciting scriptures and spells. When he was one of ten, he could participate in part of the altar masters. At the age of 11, he was able to skillfully use various magic instruments in 1961. Wang Daoyuan health problems, gradually let Wang reach the democratic circle.(Sun Fujun , 2017)

Wang Daming, male, born in 1950 in Tongzi County, Guizhou Province, was adopted by Wang Daoyuan at one year old, with a junior high school degree. After the death of Wang Daoyuan, 18-year-old Wang Daming opened the road of independent practice, the local funeral mage invited Wang Daming as the altar master, because no formal appointment, early borrowing the senior Zhao Daozhen post, in 1981 Wang Daoyuan to Wang Daoming, the etiquette procedures are transmission according to Wang Daoyuan altar. Wang Daming in order to repay the adoptive father Wang Daoyuan upbringing, decided to send the sky altar to carry forward the light. He began to systematically organize the French service crown ornaments, classic watches, science and instrument instrumental music, etc., and in 1982 began to collect

apprentices, a total of ten ACTS. In 1982, coincides with Wang Daoyuan Ming life 90, Wang Daming and senior brother for Thanksgiving achievements, for its recommendation and in addition to the spirit, especially do "teacher declaration", one to commemorate the teacher, two to warn the altar disciples, generation to generation, prosperity, farun often turn, incense forever. In 1995, Wang Daming took the post of "Shang Qing ". In 2010, when Wang Daming, at the age of 60, he was no longer a high official, and supervised his disciples to complete the Taoist altar. In 2005, Wang Damin was elected vice president of the Taoist Association of Tongzi County, Guizhou Province. In 2016, six of Wang Daming's apprentices attended the Taoist training organized by the Guizhou Religious Affairs Bureau, completed the course and received the certificate. Since 2016, Wang Daming has been focusing on the text of the book. Currently, he is often around. There are only five or six people engaged in the Taoist altar, and six grandchildren.(Sun Fujun , 2017)

Wang Daming's apprentice Xu Xiaofa said: I don't like those who are not serious. I think it is not required enough, so I do not want them. Our husband also asked us not to drink, I took one before, just because of drinking, I did not want him. From the above dialogue, it can be seen that Wang Daming is strict with the requirements of receiving apprentices and has strict orthodox control of the transmission of this door.(Sun Fujun , 2017)

As can be seen from the paper published by Sun Fujun (2017), the transmission of Wang Daming Taoist Temple was transmitted from Longhu Mountain in Jiangxi Province, from Emei Mountain in Sichuan Province, to Jiangjin County in Chongqing City, and then from Wang Daoyuan to Tongzi County in Guizhou Province. Among them, I learned from many masters, divorced from their practice, constantly imitated and learned from other altars, absorbed new skills to improve the contents of the altar, was grateful to the master for teaching his skills, always remembered the master's teachings, carried forward the school, and transmitted it from generation to generation. The school is skills to men, not to women, and the sect has strict requirements for apprentices, with good conduct, respect for master, study hard, and strictly observe the discipline. With family members and the same village as the main transmission objects, each person

should worship at least three masters (recommend teacher, transmission teacher, guarantee teacher), and the current Taoist monks are very old.

Through field interviews and taoist altar records and the status of personnel transmission, the transmission methods of Taoist funeral music in Zunyi City, Guizhou Province are as follows.

6.1.1 private transmission

In Guizhou, the transmission of folk Taoist funeral music is very important to the transmission of orthodox teachers. Members of the Taoist altar can also learn from the practice of participating in the ceremony, but to learn the true music, they must be taught by the teachers one to one. The master will choose a specific place to be a secret professor. The professor's disciples must be officially qualified, and the teacher has high hopes, as the future successor will secretly teach the core skills.

In Guizhou, there is a tradition of only male disciples but not female disciples. The Taoist group is all male Taoists, which is obviously different from the Quanzhen Taoism. Quanzhen Taoism can have either female or male disciples, and there is no limit to men and women in teaching music. Therefore, Guizhou folk Taoist funeral music passed to men but not women.

6.1.2 Accumulation of practice

Guizhou folk Taoist funeral music is usually learned through performance exercises, that is, learning while doing. Members of the Taoist altar can participate in ritual music performances with experienced "Gao Gong" (Taoist altar Altar Master) and gradually learn the skills and skills needed to play music. By observing the demonstration performance of "high merit" in the main altar, Taoist apprentices naturally learned a lot of musical performance skills. The ritual activities unknowingly played an effective role in transmission, and were more practical than the method of teaching alone.

6.1.3 Scripted

"Scripted" refers to the unique transmission mode of Chinese Taoism by declaring the constitution of Taoism in strict accordance with the text. The "book" here refers to the text that records Taoist music and procedures, which clearly prompts the personnel, the scene arrangement, the content of the chanting and the singing

method of the altar. The Taoist monks must hold the text before the altar begins."Subject" refers to the Taoist funeral ceremony activities to recite the subject of both rules, order and norms.

6.1.4 Oral and heart instruction

"Oral and heart instruction" means that teachers teach knowledge and skills to students through direct oral guidance and personal demonstration, and that apprentices understand the true meaning of what they learn through their heart. This is a traditional Chinese method of passing down knowledge and skills from generation to generation. According to historical documents and archaeological discoveries, the oral transmission of Taoist music can be traced back to the Han Dynasty, the Wei, Jin and Southern and Northern Dynasties. At that time, Taoist music was mainly passed to disciples by some Taoist masters, without written records. To this day, this method remains in some places, especially in the fields of martial arts, medicine and art. In this method of delivery, this is often accompanied by practical training and practical experience, allowing students to learn while doing it and improve their skills over time.

Guizhou folk Taoist funeral music is usually passed down through oral instruction, which is an important way to preserve the traditional music of folk Taoist funeral music. There is almost no record of music score in the Taoist scriptures text, which all depends on the oral instruction ability of the master and the comprehension ability of the apprentice, which gives the teacher a great space for second creation. This method is special and must be matched with the way of "Scripted" of Taoism.

6.1.5 Analysis of Guizhou Taoist funeral music transmission elements

In the author's study on the transmission of funeral music of folk Taoist rituals in Guizhou, it is found that the contents cover all aspects. Through sorting out the ideas, we now make an in-depth analysis of transmission from the transmission concept, transmitter, transmission content, transmission mode and transmission system.

Transmission concept. In the Song Dynasty, Jia Shanxiang said:

tài shàng chuí jīng tiān zūn shuō jiè yù rén bù dù yāng jí jǐ shēn fēi rén ér chuán huò yán zǔ kǎo suǒ
太上垂经，天尊说戒，遇人不度，殃及己身。非人而传，祸延祖考。所

yǐ fǎ mén chuán shòu jiè shèn wéi xiān
以法门传授，戒慎为先。

It means that both the right person and the transmission to the wrong person will bring bad influence to themselves and their ancestors. The two kinds of behaviors are not allowed, which reflects the transmission guiding ideology of respecting teachers and valuing ways. In the long development process of Taoism, in order to win political support, obtain greater living space, maintain competitive advantages and compete with the Buddhist forces, obtain more economic sources, advocate the external transmission, but to the dishonest or no talented people, harmful, blasphemy, and mislead the believers.

"Dao men ke lue" said:

ruò xué bù yóu shī, chéng fēi gēn shēng, bù chéng běn, míng wéi wú gēn zhī cǎo.
若学不由师，成非根生，不承本，名为无根之草。

meaning is "If learning is not a teacher, into not the root, not from the origin, called rootless grass." "Tai Shang Xuan yi zhen ren shuo que jie fa lun miao jin" said:

shī zhě bǎo yě. wéi xué wú shī, dào zé bù chéng. fēi shī bù xíng, fēi shī bù shēng, fēi shī bù dù,
师者，宝也。为学无师，道则不成。非师不行，非师不生，非师不度，
fēi shī bù xiān. gù shī, wǒ fù yě. zǐ bù ài shī, dào zé bù jiàng, mó huài ěr shēn. bā jǐng lóng yú, yān kě
非师不仙。故师，我父也。子不爱师，道则不降，魔坏尔身。八景龙舆，焉可
dé yù tài jí yù quē, yān kě dé dēng?
得驭?太极玉阙，焉可得登?

Xia Yuan Huang lu Jian wen Ling xian ping" said:

gōng dé wēi yí, fèng shī zhī fǎ, dāng wéi jīng shī kāi dù, dì zǐ sān rén shòu fǎ, shī jiē jí wéi liè gōng zhū
功德威仪，奉师之法，当为经师开度，弟子三人受法，师皆即为列功诸
tiān. gōng guò wēi yí, shòu fǎ bù wéi jīng shī kāi dù, dì zǐ gōng dé bù jiàn, zhū tiān wú míng, bù dé dēng zhāi
天。.....功过威仪，受法不为经师开度，弟子功德不建，诸天无名，不得登斋
sòng jīng, xiū xíng wú wēi, wéi sān guān suǒ fá, hún shén shāng sǎn, yì zhì bù zhuān, kǎo yóu míng fǎ cǎo.
诵经。修行无威，为三官所罚，魂神殇散，意志不专，考由明法曹。

From the above, we can see that the transmission respects teachers and emphasizes the way, there must be the transmission of teachers, must be taught by sutra, books and pass on teachers, otherwise it is not qualified to recite the altar. The Taoist altar group of the past dynasties paid attention to the records of teachers to show the orthodoxy, which also preserved and continued the traditional Taoist music.

Transmitter. After the above research, Renhuai Saweng sect Hu Zhenyuan altar, Chishui City Lingbao sect Changsha Town Wang Yiling altar and Tongzi County Shenxiao sect Wang Daming temple three music transmission case analysis. Taoist funeral music Transmitter in Guizhou Zunyi, Guizhou have the

following common characteristics: First, compared with the surrounding farmers, they are people with higher cultural heritage, versatile, and have artistic skills in music, writing, calligraphy, painting, handwork, ritual dance and other artistic skills. Second, he has a high musical cultivation, and is a professional Taoist musician, but generally not music theory. More positions of "high merit", "all speak", have a strong sense of mission of Taoist transmission. Third, the Taoist transmission system is strictly observed, and the way of transmission is oral and heart instruction. The content of transmission is pure and has not changed much. Gender upload male not female, the spread of the family and the same village, are basically older men few young people, advocate one person more teachers, take the length of each family. Transmitter occupies a very important position in the transmission of Taoist funeral ceremony music. It is the promoter of Taoist music transmission. The Transmitter have transmitted the precious funeral music of Taoism for more than 1,000 years, and retain many precious folk music materials transmission

Transfer content. The transmission content mainly refers to Taoist ritual music, including singing, scriptures, Instruments music, ritual instruments, qu pai, gong and drum classics, ritual dance, etc. Singing refers to the chanting of "near music". Guizhou folk Taoist funeral music is basically sung with true sound, the tone is smooth, and the Taoist Taoists have a little improvisation in the interpretation. The main forms of singing are lyric, echo, rap and singing. ceremony instrumental music is used to support the rhythm of the whole instrument, all composed of percussion. The percussion instruments used in Guizhou folk Taoist funeral music include Gu (drums), Bo (cymbals), Rao (big cymbals), Dang Zi (clang), Da Luo (big gong), Jiao Zi. The Dharma instrument is the instrument used by the SaWeng faction during the Taoist altar. It is also a part of the funeral music, including Bao Jian, Yu Long, Gua, Chao Jian, Ling Zhong, Jie Fang, Yin, Ling Pai, Mu Yu, Hai Luo and so on. Besides the characteristics of general artistic dance, ritual dance also has a deep mysterious color. In the altar, most of the time, song, dance and music are performed at the same time. The expression forms of dance are rich and diverse, which is divided into solo dance, group dance and even pas de deux. From the action of the most points to "around", "turn", "run", "curve" and so on. The transmission content has been elaborated in chapter 5 of this article, and will not be repeated here.

6.2 Imitation

Imitation refers to secretly learning musical performance skills organized by other Taoist groups and then using musical performance with the altar team. The word imitation is a long-term idiom of the local Taoist groups in Guizhou, and this behavior has existed among the people for a long time. After several places investigated by the author, imitation was found. Pu Hengqiang, Hu Wei Guang (2016) 's Exploration of Taoist Ceremony Music transmission System and Sun Fujun (2017) 's Study on the transmission of Ceremony Music in Tongzi County, Guizhou Province. In other funeral activities, through participation or auditing, they have learned to their own team, so as to make the music performance more colorful. This learning process has no mentoring relationship, no fixed setting, and no text.

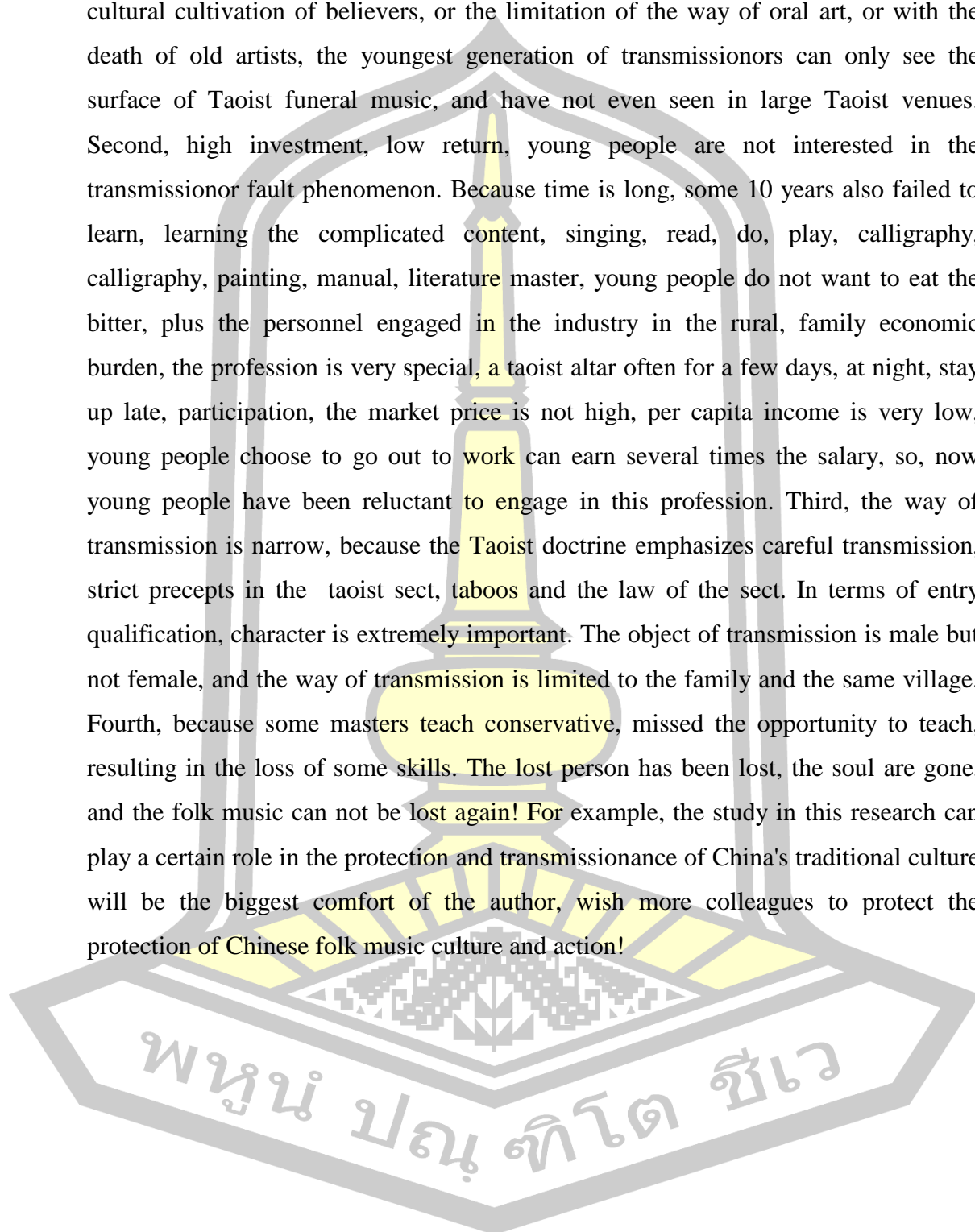
In an interview with Hu Zhenyuan, he said that in order to retain his survival skills, the master did not learn or lack of skills, he came back to imitate and add to the practice of another Taoist altar.

Summary

In short, the transmission of folk Taoist funeral music in Guizhou is a complex process, involving a variety of methods, teachers, practice accumulation, scripted, oral and imitation. These methods have played an important role in preserving Chinese traditional culture and folk Taoist funeral music in Guizhou. Through field investigation, it is found that many Taoist temples in Zunyi, Guizhou Province show the following common characteristics: various scriptures clearly record that the Taoist altar started from Mount Emei in Sichuan Province, and that Taoism in Mount Emei in Sichuan Province is transmitted from Longhu Mountain in Jiangxi Province, which is consistent with the history. The source of the positive teaching rule is Longhu Mountain in Jiangxi Province. The objects of transmission are all men but not women, and the scope of transmission is all family or people of the same village. There are strict sect precepts and strict requirements on personal character, words and deeds.

However, the transmission of Taoist funeral music has become a worrying problem. The reasons are as follows: First, a large amount of

transmission content has been lost. Due to historical reasons, due to the lack of cultural cultivation of believers, or the limitation of the way of oral art, or with the death of old artists, the youngest generation of transmissioners can only see the surface of Taoist funeral music, and have not even seen in large Taoist venues. Second, high investment, low return, young people are not interested in the transmissioner fault phenomenon. Because time is long, some 10 years also failed to learn, learning the complicated content, singing, read, do, play, calligraphy, calligraphy, painting, manual, literature master, young people do not want to eat the bitter, plus the personnel engaged in the industry in the rural, family economic burden, the profession is very special, a taoist altar often for a few days, at night, stay up late, participation, the market price is not high, per capita income is very low, young people choose to go out to work can earn several times the salary, so, now young people have been reluctant to engage in this profession. Third, the way of transmission is narrow, because the Taoist doctrine emphasizes careful transmission, strict precepts in the taoist sect, taboos and the law of the sect. In terms of entry qualification, character is extremely important. The object of transmission is male but not female, and the way of transmission is limited to the family and the same village. Fourth, because some masters teach conservative, missed the opportunity to teach, resulting in the loss of some skills. The lost person has been lost, the soul are gone, and the folk music can not be lost again! For example, the study in this research can play a certain role in the protection and transmission of China's traditional culture will be the biggest comfort of the author, wish more colleagues to protect the protection of Chinese folk music culture and action!



Chapter VII

Conclusion, Discussion and Suggestions

7.1 Conclusion

This research draws the following conclusions through the investigation of Taoist funeral music in Guizhou Province, China.

7.1.1 The function of Taoist funeral music in Guizhou Province, China.

First, Guizhou Taoist funeral music has a religious function. The performance form of Guizhou Taoist funeral music is mainly carried out through the ritual activities with regulations, and the procedures are strictly stipulated. Taoist music has the general function of music, not only cognitive function, educational function, aesthetic function, in addition, but also its Provide salvation for the masses life and death, Pray for blessings and dispel disasters, Perceived the gods, Promote filial piety and other religious functions. Second, Guizhou Taoist funeral music has a social function. One of the social function is health function, The second social function is the function of entertainment.

7.1.2 The music characteristics of Taoist funeral music in Guizhou Province, China.

First, Guizhou Taoist funeral music vocal music. Most of the tunes are in the minor style, which are “gong” tune and “Zhi” tune, with slow speed and smooth rhythm, and most of them are shown as the style of praise and confess. The song is the structure of a paragraphs, three sentences and four sentence paragraphs. There are three-sentence, four-sentence, five-sentence and six-sentence patterns, but most of them belong to three-sentence and five-sentence patterns. Second, Guizhou Taoist funeral music instrumental music. Instrumental music is used in the following three main forms. From the perspective of performance form, it can be divided into three kinds: sitting, vertical and walk. Instrumental music is mostly gong and drum music, there are many kinds of qu pai, matching and singing use, there are also special for the upper and lower dynasties and Connected music. The instrumental recording symbol is the gong and drum music score of Chinese operas, and the rhythm is recorded through the way of Chinese characters. The instruments used in the Guizhou Taoist

funeral memorial altar are mainly percussion instruments, including including Gu(drums), Bo(cymbals), Rao(big cymbals), Dang Zi(clang), Da Luo(big gong),Jiao Zi and so on.

7.1.3 The transmission process of Taoist funeral music in Guizhou Province, China.

First, Master and Zongmen Transmission.this part is about analysis the transmission of folk Taoist funeral music in Guizhou. The transmission of Taoist funeral music in Guizhou is a complex process, involving various ways, such as private transmission, Accumulation of practice, Scripted,Oral and heart instruction. In Guizhou, the transmission of folk Taoist funeral music is very important to the transmission of orthodox teachers. If they want to learn the true music, they must be taught by the teachers one to one. Guizhou folk Taoist funeral music is usually learned through performance exercises, that is, learning while doing."Publicity" refers to the unique transmission mode of Chinese Taoism by declaring the constitution of Taoism in strict accordance with the text."Oral heart instruction" means that teachers teach knowledge and skills to students through direct oral guidance and personal demonstration, and that apprentices understand the true meaning of what they learn through their heart.Second, imitation.In other altar funeral activities, daoists learn through participation or observation, and add what they have learned to their own altar team, making the music performance more colorful. This learning process has no mentoring relationship, no fixed occasion, and no text, and this process is a secret behavior.

7.2 Discussion

After reading a large number of literature and investigating many places, the following points are worth pondering. Due to historical reasons, the study of Taoism over the years has many twists and turns, and even for a standstill. Therefore, many academic problems in Taoist research are yet to be explored and studied by us.

7.2.1 According to the first object, The function of Taoist funeral music in Guizhou.

At present, there are many researchers in Guizhou province, who have put forward many different views, Yang Dianhu (2008) put forward the point of view: the

core ceremony of the villagers to participate in the funeral activities- "save the suffering" ceremony music activities, is the realistic need of the traditional villagers social filial piety, is a typical embodiment of the reciprocal survival ethics of the villagers. Zeng Xuefei, Ma Jing, and Wang Jun (2012) put forward the view that music, as a medium and tool to convey people's emotional culture, also plays the role of interpreting national and community culture in the performance of sacrificial activities. Yao Shixiu (2014) put forward the role of the media of praising the virtues of the dead and communicating the dialogue between people and gods. Song Yang (2016) put forward his viewpoint: From the relationship between music and politics, he believed that the sacrificial ceremony and music of the Miao people are rich and diverse and have obvious social education function. Rao Dong (2017) expressed his opinion: that Dong funeral ceremony music has the function of increasing the feelings of relatives and friends, informing ancestors to bless future generations, and promoting the dissemination of Dong music. However, the view of funeral music function put forward by these researchers is one-sided and narrow, scattered and far-fetched, the analysis is not comprehensive and objective, and involves many minority cultures.

The scope of this research takes Zunyi in the north of Guizhou as the core field investigation scope, where the folk Taoist funeral music is carried out under the background of Han culture. Therefore, this study is the result of consulting a large number of documents, investigating many places on the spot, and analyzing and summarizing a large amount of data. The researchers believe that the functional analysis of Guizhou Taoist funeral music in this paper is more objective and comprehensive. In terms of function, it should be combined with the ritual activities of Guizhou Taoist funeral music. By comparing the results of other researchers, the content of the ritual activities has local characteristics. Religious color, the procedure of ritual activities is almost the same, basically the same. Funeral music is just a means to achieve the purpose of Taoist ritual activities. Ritual and music complement each other and cannot be discussed separately.

7.2.2 According to the second objective, the characteristics of Guizhou Taoist funeral music.

It presents the characteristics of commonality and individuality, which is consistent with the views of other researchers. In terms of commonality, Guizhou is a province where ethnic minorities gather. Taoist funeral music in various places is mixed with local ethnic characteristics. The singing, scriptures, musical instruments, and tune cards used in the ceremony are all combined with local folk music. In terms of personality, the Zunyi Taoist funeral music in Guizhou Province, Guizhou Province, all show the characteristics of the integration of Confucianism, Buddhism and Taoism. This characteristic is similar to Zhang Yinghua (2001): "It has the characteristics of" the unity of Buddhism and Taoism ", and its music is a fusion of various local folk music, which can be divided into two systems: singing and instrumental music." Guizhou Taoist funeral music is a realistic example of the secularization of the three religions of Confucianism, Buddhism and Taoism. Religion has been prevalent in Shu since ancient times. During the Eastern Han Dynasty, Shu produced the earliest Taoism in China. The Zunyi area in northern Guizhou was connected to southern Sichuan and bordered on the ancient forests of Sichuan Province. The population living here is mainly of the Han nationality, and Taoism itself is the culture of the Han nationality. Funeral music presents a more pure Taoist culture, and not only shows the local Han culture in terms of the content of the ceremony. Folk customs, folk customs, beliefs, etc., can also find many ancient Taoist documents. Compared with other research results, the singing style and instruments used are basically different from Qu Pai, gongs and drums notation, and the characteristics of local folk music are very obvious.

7.2.3 According to the third object, the transmission of Guizhou Taoist funeral music.

At present, there are no researchers of a similar range in the research on the transmission of Taoist funeral music in Guizhou. However, Sun Fujun (2016) made a small range of research on transmission of a Taoist altar in Tongzi County, Guizhou Province. There are similarities in views. Sun Fujun proposed that transmission play an important role in the transmission of Taoist funeral ceremony music, and I agree with this view. After visiting many of the Taoist temples and reading the literature of the Taoist heritage, it can be highly affirmed that the funeral music of Zunyi Taoism was begun in Emei, Sichuan province, which spread a relatively rich and complete

content of the Taoist temple, and Emei Taoism in Sichuan was spread from Longhu Mountain in Jiangxi Province. Now Transmission fracture phenomenon is widespread, many large Taoist has few Taoist can complete, Taoist funeral music is a lot of loss, this study thinks the local religion bureau should establish a Taoist museum, temple and transmisson archives, sorting record Taoist funeral music content, the use of vocal music, scriptures, QuPai, Musica Instruments, drums and drum notation to classify, record complete taoist altar video archive, for funeral music transmisson and development of rescue measures, provide historical data for future generations to study.

7.3 Suggestions

After this research, the following three suggestions are given.

7.3.1 Suggestions for future investigators for further research.

Firstly, future researchers should compare the taoist funeral music of Guizhou with funeral music from other regions to reveal greater academic significance.

Secondly, future researchers can conduct in-depth analyses of the musical characteristics.

7.3.2 Suggestions on the transmission and development.

Firstly, Guizhou Culture Department should collect and sort out the cultural quality of Guizhou funeral music, and collect vocal music, scriptures, Musical Instruments, Qu Pai, gong and drum notation.

Secondly, The cultural department of Guizhou should to protect our intangible cultural heritage and establish an Intangible Cultural Heritage Protection Center specifically for Taoist funeral music.

7.3.3 Suggestions on the application of the study results

The cultural department of Guizhou should to carry out cultural ecological protection, build village museums and ecological museums of art townships, and cultivate the genes and living environment of Guizhou funeral music culture.

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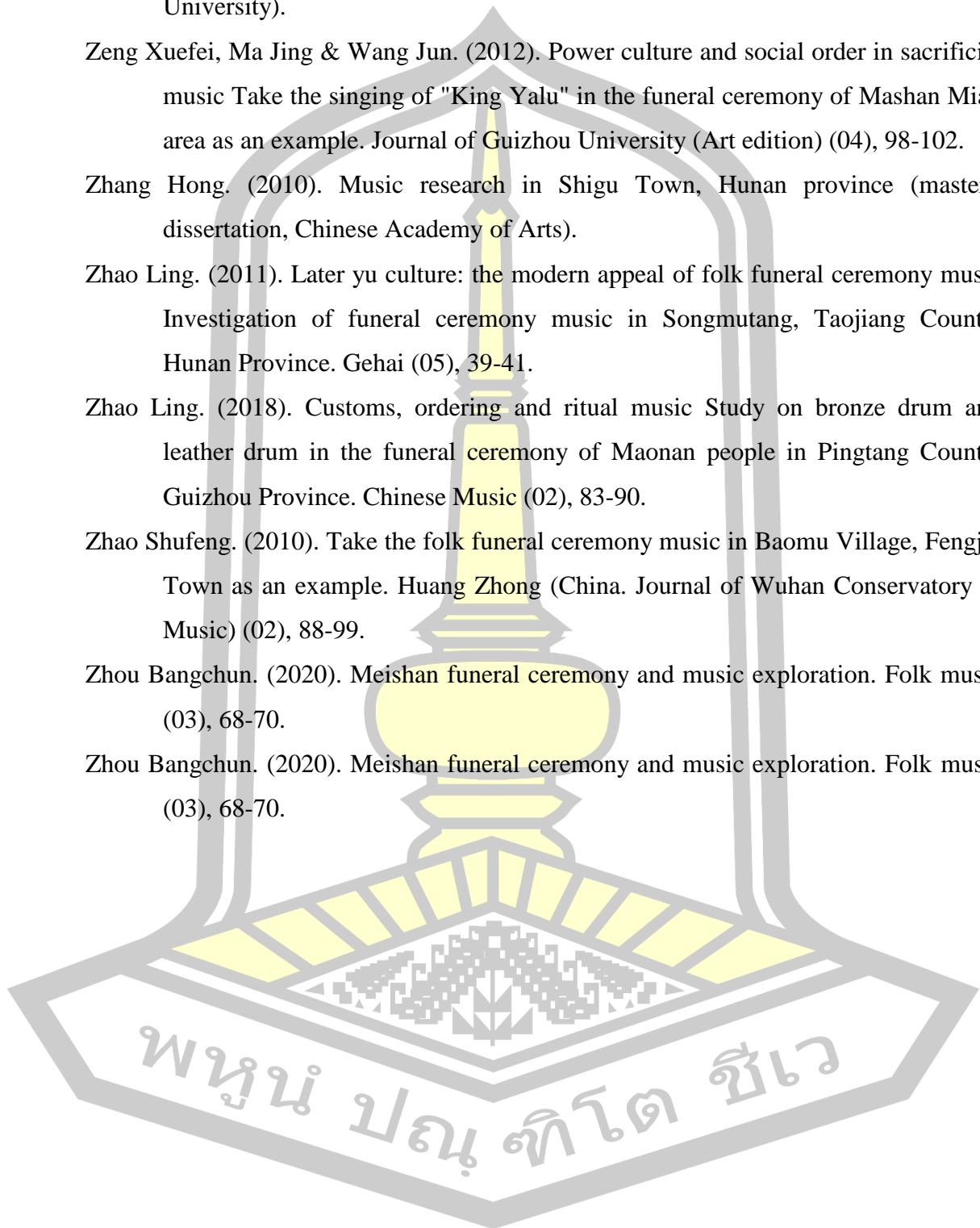
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APPENDIX

1. The researcher interview record members of the Hu Zhenyuan Taoist altar

1.1 The taoist altar master the taoist altar master Hu Zhenyuan

Q: What is your lay name , and what is taoist name ? How many years have you been working in this profession?

A: The lay name is Hu Dengchang, the taoist name Hu Zhenyuan. I am 81 years old. I began to learn Taoism from my master at the age of 20. I have been engaged in this profession for 61 years.

Q: Where does your Taoist altar pass from?

A: Our SaWeng sect was taught from Emei Mountain in Sichuan province. I heard that it was first spread from Longhu Mountain to Emei.

Q: What kind of taoist altar ceremony can you do at present?

A: I can do six kinds of ashram, respectively, it is time 1 day, 3 days, 5 days, 7 days, 9 days, 12 days and more.

Q: What is the basis of choosing a Taoist altar ceremony for the deceased?

A: This need to combine several aspects, one is according to the birth of the dead and the families to measure, second it is according to the requirements of the family, the longer the taoist altar ceremony cost the more expensive, but the excess effect is the better, three is according to the deceased spouse, if the spouse is alive, choose only buried dead taoist altar, if the spouse has died, Farewell to the soul, taoist altar ceremony time will choose longer.

Q: Can you and your apprentice complete these Taoist altar ceremony?

A: Both my apprentices and I can do it, even if the apprentices who are not yet DingZhi (graduated) have this ability.

Q: Have you learned all of your master's skills?

A: Not all of them were learned. In the early days, my master taught the craft with reservation, but the later stage died before teaching me. I learned part of my craft from a second master.

Q: How many apprentices do you have? DingZhi (graduated)?

A: I have five apprentices. The longest study is 38 years and the shortest study is 16 years. At present, only one apprentice has been DingZhi (graduated) .

Q: Do you have a apprentice's apprentice?

A: I have no apprentice's apprentice, because young people are not willing to learn.

1.2 Hu Changqing

Q: Who is your master?

A: Is Hu Zhenyuan

Q: What is your lay name , and what is taoist name ? How many years have you been working in this profession?

A: My lay name is Hu Anming, taoist name is Hu Changqing.

Q: Are you already DingZhi (graduated)? How many years have you been studying?

A: I have already DingZhi (graduated). I am the only one of all the apprentices. I am 54 years old. I have been learning Taoist skills from my master since I was 16, and I have studied for 38 years.

Q: Can you complete all the taoist altar ceremony?

A: I can do it all.

Q: Do you have apprentice?

A: No. Now it is difficult to receive apprentices. Our profession is very hard, and our study time is very long. The young people are not willing to suffer, so they do other jobs with higher income. And we accept apprentices strict requirements, not only can bear hardships, but also moral character, otherwise we do not accept.

2. The researcher interview record members of the Wang Yiling Taoist altar

Q: What is your lay name , and what is taoist name ? How many years have you been working in this profession?

A: My lay name is Wang Maolin, taoist name Wang Yiling. I am 85 years old, and I am 12 years old learned Taoism from my master and have been engaged in this profession for 73 years.

Q: How many apprentices and how many apprentices's apprentices do you have? Have they all DingZhi (graduated)?

A: I have four apprentices and six apprentices's apprentices. Apprentices have all started, five apprentices have DingZhi (graduated), and one has not DingZhi (graduated).

Q: What kind of taoist altar ceremony do you have?

A: We will have 1 day taoist altar ceremony, 3 days taoist altar ceremony, 5 days taoist altar ceremony and 7 days taoist altar ceremony.

Q: Where does your Taoist temple pass from?

A: Our Lingbao sect was taught from Emei Mountain in Sichuan province. I heard that at the beginning, it is Qiu Chuji who spread from Longhu Mountain to Emei.

Q: What's wrong with your fingers?

A: Because I engage in this occupation to copy scriptures for a long time, write letter of representation , do paper paste works. The finger joints are deformed.

3. Interview figure



The researcher interviewed the key informant Deng Guanghua



Researchers conducted a field survey of the QuanZhen sect of White Horse Temple
Taoist temple



The researcher interviewed the Zheng Yi sect Wang Yiling taoist altar



The researcher interviewed the Zheng Yi sect Hu Changqin



BIOGRAPHY

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