

A Study on the Philosophical Dimension of Ritual Music of Mahayana Buddhism in Chinese Han Tradition--A Case Study of Huayan Temple in Chongqing, China

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Abstracts

This paper analyzes and studies the ritual music of Chinese Mahayana Buddhism, using Huayan Temple in Chongqing as an example, using field investigation, music data analysis, and other research techniques. Huayan Temple's Buddhist ritual music is not only an essential component of Chinese Buddhist music but also a significant manifestation of Chinese traditional culture and philosophy. Huayan Temple's Buddhist ritual music has extensive and profound connotations and significance, which provides a means for modern people to pursue inner serenity and tranquility and has significant cultural and practical value. Through the preservation and transmission of Buddhist ritual music at Huayan Temple, it can radiate with new vigor and vitality into contemporary society and infuse fresh energy into the transmission and innovation of traditional culture. Therefore, it is of great practical and historical importance to continue researching and promoting the Buddhist ritual music of the Huayan Temple in order to promote the transmission and development of traditional culture as well as the sublimation of human spiritual civilization.

Keywords: Buddhist ritual music; Secularization change; Huayan cavity

Introduction

With the development of modern society and changes in people's lifestyles, the pace of the music of life has accelerated, and people are experiencing greater stress levels. In this manner, as a traditional cultural symbol, Buddhist ritual music has been increasingly acknowledged and accepted by modern people for its role in purifying the mind and enlightening wisdom. As an essential component of Chinese Buddhist music, Huayan Temple Buddhist ritual music possesses distinctive musical characteristics and philosophical connotations that can help modern individuals pursue interior peace and tranquility (Wu Guodong, 1997 : 64) .

With the continuous development of society and the diversification of culture, the Buddhist ritual music of Huayan Temple is faced with the problem of protection and inheritance. Therefore, it has become an urgent need to study and protect the Buddhist ritual music of Huayan Temple. The purpose of this paper is to help us better understand Chinese traditional music and culture through the study of Buddhist ritual music in Huayan Temple, and to provide a new way of life and value pursuit for modern people. At the same time, through the protection and inheritance of Buddhist ritual music in Huayan Temple, it can glow with new vitality and cultural vitality in modern society, and inject new impetus into the inheritance and innovation of traditional culture.

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Research Objective

This article's research objectives are primarily divided into two dimensions. The first objective is to examine the theoretical foundations of Chinese Mahayana Buddhist music. The second focuses primarily on cognitive approaches to analyzing the musical phenomena of Chinese Han Mahayana Buddhism.

Research Methodology

Throughout the current research and academic concepts related to ethnomusicology, most academic researches focus on pragmatics (context) and morphology, while few scholars combine musical morphology with semantics (especially philosophy) (Pu Hengqiang, 2000 : 122-124. This paper will follow the research perspective of "form + semantics" proposed by musicologist Yang Minkang, mainly from the methodological level of form: "macroscopy-microscopy-practice", combined with the semantic method (Yang Minkang, 2010 : 60-101, to deeply explore the philosophical implications and functional uses of Buddhist music from the perspective of the three perspectives of music.

(1) Literature review method

After determining the theme of the connotation and function of Buddhist music philosophy from the perspective of the three realms of music, the author conducts data research on the fields involved in the topic selection through the databases CNKI, Scienzenews.com, Scopus and Dangdang.

(2) Music analysis

In this study, the Buddhist music used in the Chinese Buddhist ceremonies in Huayan Temple in Chongqing was recorded in real time, and the typical ritual procedures were described in detail and intuitively.

(3) Field research method

This research took Huayan Temple in Chongqing as the object of field investigation. During this process, various Buddhist events such as chanting, Huoyankou, Water and land Dharma Meeting, Menglanpan Meeting, Guanyin Meeting, Laba Meeting were recorded, and the rules of Buddhist music selection and chanting were learned, and a list of Buddhist music collected and worshipped in Huayan Temple in Chongqing was collected. Audio and video data and music literature of Huayan Temple recitation and Yankou ceremony were recorded.

(4) Interdisciplinary method

This study will make full use of interdisciplinary research methods in ethnomusicology, philosophy of religion, anthropology and psychology to guide the writing and provide a multidisciplinary methodological research perspective for the project research.

Research Scope

The research scope of this paper is Huayan Temple in Chongqing. Huayan Temple is an ancient temple in Chongqing, with a long history and profound cultural heritage. It is one of the important cultural heritages of Chinese Buddhism. The Buddhist ritual music of Huayan Temple occupies an important position in the history of Chinese Buddhist music and is also an important part of Chinese traditional music and culture.

Research Findings

Buddhist music philosophy is an original theoretical model of Oriental music philosophy. The reason why it is called "original" is that it does not have the so-called subject consciousness of music philosophy or music aesthetics. It is a byproduct of Buddhist practice and Buddhist study; It is called "theoretical model" because it has a unique philosophical form and cognitive perspective. Its comprehensiveness, profoundness and meticulousness constitute a theoretical system different from the paradigm and basic principles of modern music philosophy, covering almost all the basic problems of music philosophy. The profound Buddhist complex in Chinese music culture determines the necessity and significance of studying Buddhist music philosophy. The profound Buddhist complex in Chinese music culture determines the necessity and significance of studying this Oriental music philosophy.

The secularization of Buddhist music

Buddhism has exerted a significant and far-reaching influence on eastern culture (Xing Guang;2013: 23. The pursuit of artistic conception of Chinese literati's music, tunes, raps and operas is mostly influenced by Buddhism and Zen. Many of these songs are originated in Buddhist activities such as reading, singing and directing, and popular speaking. They grow within the walls of temples and then develop and expand in the broad secular life (Zhou Yun ;2018: 64-71) .

On the surface, the secularization of religious music is closely related to music notation. From a deep perspective, it is closely related to the religious consciousness of the whole nation. As early as the Western Han Dynasty, Buddhist music was introduced to China from ancient India along with Buddhism. In The Three Kingdoms Period, the rulers created Chinese-style Buddhist music, known as "Yu Shan Bai" in history, which was the beginning of the systematic Sinicization of Buddhist music and the first step of the secularization of Buddhist music.

Xiao Yan, Emperor Wu of Liang in the Southern Dynasty, combined court music with Buddhist music. At that time, Buddhist music introduced folk songs from the South of the Yangtze River: the tone of Wu Song (LI Qiang, 1994 : 18-20.) . Since the Northern Wei Dynasty, Luoyang has been the center of Buddhist culture in northern China, but the Buddhist music in Luoyang has a close relationship with secular music. The ancient poem "Luoyang Jialan Ji" describes the scene of Buddhist music in Luoyang in history (Liu Qiming, 2018 : 44-46. Through the text, it can be found that the long-sleeved and beautiful music of Luoyang Buddhist music is full of the pleasure of secular music.

The Tang Dynasty was the time when Pure Land Buddhism flourished. The biggest characteristic of Pure Land Buddhism was the popularization of the believers and the simplicity of the practice of Dharma. Pure Land School believes that as long as the name of the Buddha is spoken and the practice is continued, one can get thorough understanding and go to the pure land of Western bliss (Robert H. Sharf, 2002 : 88) . Buddhist ritual music was also influenced by this sect, with various and random forms, and a kind of Buddhist music called Laity also flourished (Mesoscopic wind, 2012 : 92-93) .

During the Song and Yuan Dynasties, along with the prosperity of cities and commerce, the rise and influence of the civic class grew. Influenced by the aesthetic taste of the civic class, Buddhist music seemed to accelerate the process of secularization (Yuan Jingfang ;2015: 1-15. The phenomenon of interpenetration between Buddhist music and secular music is growing. For example, the famous Song Ci and Yuan Qu were influenced by Buddhist music, and the Ci "Bodhisattva Man" and the Qu "Two Tunes and Five Offerings" appeared.

Since Ming and Qing Dynasties, a large number of Buddhist songs have directly utilized the tunes of folk music. Zhu Di Xiazhao, Emperor Chengzu of the Ming Dynasty, produced 50 volumes of the Song of the Name of Buddha Buddha Buddha, among which a large number of tones were used in the very popular North-South Song (Fan Bangjin, 2013 : 29-37. Taking a comprehensive look at the historical process of Buddhist music's development and evolution in China, it is not difficult to find a gradual process of secularization throughout.

Buddhist Ritual music recording and function analysis of Huayan Temple

Huayan Temple has a long history. It was built in the Tang and Song dynasties and expanded into the present pattern. In the past four hundred years, there have been sixty-four senior monks abbot. The Dharma has spread to Chengdu, Neijiang, Luzhou, Leshan, Ba County and Huayan Temple in Beijing. Its famous, many believers at home and abroad visitors, many people go to Huayan Temple to visit. This section will record the writer's reports on December 28, 2022 to December 30. In this way, the text application process of Huayan Temple Buddhist music is investigated, as well as the functional uses of ritual music used in various Buddhist meetings in Huayan Temple.

1.Ecological environment of Buddhist ritual music in Huayan Temple

The ecological environment of Buddhist ritual music refers to a series of interrelated environmental factors, including the history, culture and religious background of the music, as well as musicians, players, listeners and places. As a part of ancient Chinese music culture, Buddhist ritual music has a long history and profound cultural deposits. As a kind of religious ritual music, Buddhist ritual music has profound connotation and significance in religious background and belief. Its musicians and musicians are an important part of the music ecological environment. The audience and place of Buddhist ritual music are factors that cannot be ignored in the ecological environment of music. The combined action of these factors has shaped the characteristics and forms of expression of Buddhist ritual music, and also influenced the inheritance, development and interpretation of music.

2.Text characteristics of Buddhist ritual music in Huayan Temple

In the Buddhist ritual music of Huayan Temple, the tonality of the music is usually flat tone, upward and downward tone, and the lyrics are often religious texts such as scriptures, prayers and praises. The performance of these lyrics in the music is also very important. There are many Buddhist ceremonies in Huayan Temple, which involve a lot of singing and ritual music, and the style and singing of each ceremony are also different.

(1) Types of Buddhist rituals in Huayan Temple

Huayan Temple, one of the most famous Han Buddhists in China, is home to many intricate Buddhist rituals. In the process of field investigation of Huayan Temple, the monks in the temple all accept the academic term "Buddhist ceremony", but they prefer to call the Buddhist ceremony "Buddhist event" or "Buddhist Dharma event". After investigation, there are three categories of Buddhist rituals in Huayan Temple:

1) Practice ritual. The practice rituals of Huayan Temple mainly include the daily reciting ritual system and the "beating Buddha" followed by morning and evening classes. These reciting rituals follow the "three Kai" system of ancient India, including the core procedures of chanting Buddha, chanting sutras, vowed back, etc., while the "beating Buddha" is the basic procedure of adding the program of Yansheng tablet and the backward direction before the memorial tablet, and the music is also increased. The repentance ritual is to repent SINS, eliminate evil karma and vow to do good by chanting sutra and praying to Buddha. The repentance ritual held annually in Huayan Temple includes Liang Huangbao Repentance, Great Sorrow repentance, Guanyin repentance and Medicine Master repentance.

2) Popularizing ceremonies. Huayan Temple popular class of ceremonies mainly include the flame mouth ceremony, Yelanpeng and water and land law. The ritual of releasing Huoyankou is for the dead and those praying for disaster for the living. According to different purposes, it can be divided into Yin Huoyankou, Yang Huoyankou and Mingyang Huoyankou. The ritual uses a lot of vocal music, not instrumental music. Yelpon Party's main content is sutra reciting, offering and feeding, the singing used in the ceremony is basically not out of the scope of class chanting and Yankou. Shui Lu Fa is a grand Fa meeting through the crossing of all the ghosts of Shui Lu, Pu Ji six Taoist four life. Huayan Temple holds this ceremony every year, a total of seven days and nights, divided into internal and external altar field. In the ceremony, only the singing, no instrument brand, accompaniment instruments are percussion instruments.

3) Celebration ceremony. The Huayan Temple regularly holds dharma meetings during some important festivals, such as the Laba Festival, the Goddess of Mercy Festival, and the Buddha Dharma Bath Festival. Among them, Laba Dharma Meeting is a dharma meeting to celebrate the enlightenment of Sakyamuni Buddha under the Bodhi tree, which mainly includes chanting Buddha, turning back, offering and perfection. The Dharma Bath is a dharma meeting to celebrate the birth of the Buddha. In addition to the basic celebration ceremony, there is a special ceremony, namely washing the Buddha with fragrant flowers in the Mahavira Hall.

(2) The style of Buddhist ritual music of Huayan Temple

Buddhist music has experienced the development of thousands of years and has spanned different regions. Its dominant style is mainly virtual, quiet and distant, which is closely related to the objective cultural background and the subjective thinking of monks. It is this cultural background that makes the aesthetic style of Buddhist music highly consistent (Pu Heng Qiang Jun ;2000:4) . The musical material used in the Buddhist ceremony of Huayan Temple has a strong regional style, which is mainly reflected in the singing of the monks, showing the characteristics of softness, tranquility and detachment.

By observing the morphological characteristics of Huayan Cavity, we can find that its aesthetic forms have relatively consistent categories. For example, the tone composed of minor intervals, the spiral method of circumferential progression, the continuous melody lines, the continuous downward trend of melody movement, the slightly changing form of music development, the melody structure dominated by variations, the relatively free rhythm and rhythm, the slow speed, the long sound, the singing way of singing with one sigh and the light singing intensity, etc. (Sun Xingqun, 20151 : 22-124) . These characteristics make the aesthetic category of Huayan tune obviously inclined to gentle, elegant, far-reaching, quiet, graceful, soft and elegant, so that people have a sense of beauty beyond the shackles of the

world when listening. The typical form of Huayan Cavity coincides with aesthetic categories such as "vacuity and tranquility", "Xuanyuan" and "beauty" (Zou Jianlin & Fu Limin ;1997:31-33. Of course, it is more appropriate to use the term "soft, quiet and detached" to summarize the style of Huayan Tune in traditional music. It can not only comprehensively and succinctly summarize the aesthetic style of Huayan Tune, but also accord with the Buddhist goal of pursuing the aesthetic concept of purity and transcending the shackling of the world.

(3)Singing of the Buddhist ritual music of Huayan Temple

As an important part of the Buddhist music culture of Huayan Temple, Huayan singing suggests the possible integration of ethnic culture in history. Huayan singing integrates the folk tone characteristics of Chongqing on the basis of the Buddhist music style, and absorbs the spiral characteristics of the folk music of Sichuan, Shaanxi, Hunan and Hubei, becoming the product of the fusion of neighboring regions and similar musical styles.

1) Main cavity morphology of Huayan Cavity

It has been confirmed through research that the main melody of Buddhist ritual music in Huayan Temple is a condensed form of a single melody, including many factors such as tone, rotation, rotation and movement tendency, and its shape can roughly reflect the overall shape of a singing style. Therefore, we need to grasp the most typical form style, namely the core main cavity to discuss. Take the main cavity No. 1 and No. 2 of Baoding Xiangzan, the Buddhist ritual music of Huayan Temple, for example (as shown in

Figure 1 and Figure 2) :



Figure 1:Main cavity No. 1 of the Buddhist ritual music
"Baoding Xiangzan" of Huayan Temple

Figure 2:Huayan Temple Buddhist ritual music "Baoding Xiang Zan" No. 2 main cavity

The overall melody of Huayan Opera is composed of two core main melodies, which are mainly based on narrow rhyme "Sol, La, Do" and its homogenous variant line. In the terminating form, it is often based on the central rhyme "Do, Re, Mi". As a whole, the narrow interval lays the foundation for the progressive rotation of the music, suggesting a soft and quiet tone. The pentatonic scale has no semitone, and the melody lines falling around each layer strengthen the graceful and quiet style, which is in sharp contrast to the bold feeling corresponding to the spiral method and angular spiral in the northern folk songs.

In addition to the above mentioned, the two core main cavities move with the Shang tone as the center in the termination form, and microwave the Shang tone and Angle tone up and down, so that the main cavity has the characteristics of commercial tone. In our ancient times, commercial music has always been famous for gentle and soft. It is often found in ancient literature that "Xuge (refers to the song produced in a quiet and natural environment) was born naturally, and the clear song was a harmonious integration with Gong Shang (the palace and Shang second tone in the ancient five tones)." "And" Kaiyuan relic music (refers to the

song left over from the Kaiyuan period of the Tang Dynasty) itself has the characteristics of desolate, not to mention in the autumn when the tune is mainly commercial "statements. These ancient poems express the artistic conception of singing in the natural environment and emphasize the close connection between music and nature. Combining Shang tone with words such as "empty, clear, desolate and autumn" just proves that its aesthetic style is more feminine and plaintive, as well as a kind of beautiful and quiet aesthetic experience conveyed by pure and harmonious Shang tone.

2) The development mode of Huayan Cavity

The analysis of melody development mode is helpful to reflect the objective feelings contained in the process of the creation of Huayan Cavity, and is conducive to a deeper understanding of the monks' psychological tendency in the creation. Different methods can be adopted for the development of the main cavity, and the different tendencies of these methods will directly lead to the difference in the way of melody movement, and then produce different personality characteristics, which is consistent with people's subjective mental state.

The development methods of Huayan Opera main chamber mainly include "extension, variation and synthesis" three ways. Although these three methods are different, they all reduce the contrasting nature of the musical material. Variation is the basic form of the development of the main cavity, which enables the main cavity to develop into specific cavity sentences in different variations in the same repertoire, and at the same time, the same main cavity will be developed in different forms in different singing tones. This approach not only emphasizes the centrality of the main cavity, but also allows the melody to develop in a relatively flexible, gradual way. The No. 1 core principal cavity of Huayan Opera is presented repeatedly in the form of variation repetition in the same or different operas. However, its basic framework remains unchanged. The following is an example of the development of some musical tones of several Buddhist ritual music investigated in Huayan Temple (as shown in **Figure 3** and



Figure 4 :

Figure 3:Melody fragment of Weidozan, Buddhist ritual music of Huayan Temple

In the melody fragment of Weidozan, the main cavity of 1 is developed in the way of backward extension. The first two bars are the main cavity, based on the line of narrow rhyme "Sol, La, Do" and its homogenous variant. Finally, the commercial tone terminates, while the extension part is the product of the backward free extension of the termination style.



Figure 4:A melody fragment from the Convenient Ket,
Buddhist ritual music of Hwa Am Temple

The Convenience Ket begins with a leaden, or main, opening with four notes of "Mi, Re, Do, La" in a progressive downward motion. At the beginning of the normal tune, the main cavity is repeated once and then expanded backward by free additions. The melody of the development part and the direction of the main cavity movement are basically the same at the beginning, then the progressive upward movement and gradually change.

In the multi - segment singing, it is often used to develop the integrated form of several different main voices. Due to the use of different main cavity between different passages, the melody shape has a certain difference. However, when we carefully analyze the factors such as pitch, rotation and spiral line of these main chambers, we may find that there are similarities between them. Take the Buddhist ritual music "Lingjiu Zhenyan" of Huayan Temple as an example (as shown in **Figure 5**):



Figure 5:Melody fragment of the Buddhist ritual music of Huayan Temple,
"Bell and Pestle Zhenyan"

The music melody of this part of "Lingjiu Zhen Yan" is mainly composed of two paragraphs, respectively using the comprehensive form of two main cavities. The speed of the second paragraph is obviously faster than that of the first paragraph, forming a certain contrast; However, after careful observation, it is found that the tone, basic rotation, central tone and other aspects of the second paragraph are still similar to the main cavity of the first paragraph, only the melody fluctuation has changed a little. Thus, it can be seen that there is a kinship between the two, and there is no strong contrast of musical material.

3)Analysis of the tone and form of the Heart Sutra



Figure 6 : Buddhist ritual music "Heart Sutra" of Huayan Temple

The Heart Sutra consists of three repetitions of the structure of the paragraph, which is a short (1-2 bars) and a long (3-5 bars) melody of two sentences. The first sentence is the beginning sentence, and the second sentence is extended with the melody material of the first sentence. The mode is pentatonic Angle scale, and the appoggiatura line mode uses the tenor "Sol" and the leading tone "Re" around the main tone "Mi", making progressive movement, while the subordinate tone "La" and the lower tenor "Do" are used as the auxiliary tone of the tenor "Sol" and the leading tone "Re", making the melody not only progressive smooth, but also decorative changes. Both of the two phrases that make up the paragraph are semi-terminated by the leading note with the strongest tendency, which is connected with the tonic at the beginning of the next phrase, so that the connection between the phrase and the paragraph is tight and continuous, and finally ends in the tonic "Mi". The structure, mode and rotation of this song contain the core teachings of Buddhism in the monks' singing and show them to the world, symbolizing: all phenomena in the world are constantly moving and changing regularly, good and evil cause and effect in the world are cyclic due to "heart", and all things in the world are endlessly emancipated and transcendent.

3. The application process of Buddhist ritual music at Huayan Temple

The Laba Festival is an important annual celebration at the Huayan Temple, which lasts for three days from the sixth day of the twelfth month of the lunar calendar to the eighth day. During these three days, the temple is bustling with people and incense smoke. The "Laba Ceremony" of Chinese Buddhism originated from ancient India and was gradually formed into a unique ritual content during the development of Chinese Buddhism. The Laba Ceremony is usually held on the eighth day of the twelfth month of the lunar calendar to commemorate the enlightenment of Shakyamuni Buddha, which combines the traditions of Indian Buddhism and the characteristics of Chinese Buddhism. On December 28-30, 2022, the author had the opportunity to witness the three-day Laba Ceremony led by the abbot at the Huayan Temple, and made a detailed record of the use of Buddhist ritual music during these three days. The following is an example of the Laba Ceremony on the actual day:

The Buddha worship ceremony on the eighth day of the twelfth lunar month lasts only half a day, and the entire half day is devoted to the auspicious ceremony. The ceremony will take place in the Grand Hall of the Huayan Temple at 8:30 am on December 30, 2022. The complete auspicious ceremony will consist of the following procedures:

Procedure 1: Dedication before the Medicine Buddha

[Announcement of Buddhist Ceremony] At 8:30, Venerable Vinaya led all the chanting monks to walk to the Medicine Buddha statue to express the merits of the temple and all the donors, and to explain the content of today's ceremony commemorating the day of Shakyamuni Buddha's enlightenment. Then, Venerable Vinaya led all the monks and donors to perform the ceremonial gesture of three bows before the Medicine Buddha statue.

[Chanting of Praise] At 08:31, Venerable Vinaya led all the chanting monks to begin chanting the Buddhist scripture "Flower Offering".

[Recitation of the Holy Name] At 08:34, Venerable Vinaya recited the holy name "Namo Bhaisajya-guru-vaidurya-prabha-rajaya Tathagataya Arhate Samyaksambuddhaya" three times.

[Recitation of the Medicine Buddha Mantra] At 08:35, Venerable Vinaya led the monks

in reciting the Buddhist scripture "The Medicine Buddha Mantra", starting from a slow tempo and gradually increasing to a fast tempo.

[Chanting of Praise] At 08:37, Venerable Vinaya led all the chanting monks to begin chanting the Buddhist scripture "The Praises of the Medicine Buddha".

[Transfer of Altar] At 08:38, while chanting the Buddhist scripture "Namo Amituofo - Western Pure Land, Please Guide Us", Venerable Vinaya left the Medicine Buddha altar and walked to the altar of Amitabha Buddha.

Procedure 2: Dedication before the Amitabha Buddha

[Announcement of Buddhist Ceremony] Starting at 08:38, Venerable Vinaya expressed his gratitude before the Amitabha Buddha altar and led the monks and donors to perform the ceremonial gesture of three bows.

[Chanting of Praise] At 08:39, Venerable Vinaya began chanting the ceremonial music "Leaving for the Western Pure Land Upon Attaining Enlightenment".

[Recitation of the Holy Name] At 08:41, Venerable Vinaya chanted the holy name "Namo Amituofo - Western Pure Land, Please Guide Us" three times.

[Recitation of the Heart Sutra] At 08:42, the monks began reciting the Heart Sutra at a fast tempo while striking the wooden fish as accompaniment, chanting in a "one word, one strike" rhythm.

[Chanting of Praise] Starting at 08:46, Venerable Vinaya led all the chanting monks to begin chanting the Buddhist scripture "Praises of Amitabha Buddha". They then performed the ceremonial gesture of three bows before the Amitabha Buddha statue, before returning to the statue of Shakyamuni Buddha.

Program 3: Buddha's Front Dedication

[Praise] From 8:48, a monk began to rhythmically strike a Dharma drum from slow to fast, reminding all monks and the host that the ceremony of Buddha's Front Dedication was beginning. All monks returned to their seats and picked up their instruments. The Master Vinaya gently tapped a qing instrument, then began to sing the Buddhist music "Incense Praise".

[Chanting of Holy Name] From 8:53, Master Vinaya began to chant "Namo Lengyan Hui Shang Buddha Bodhisattva" three times.

[Recitation of Sutra and Mantra] From 8:54, all monks began to recite the sutra "Lengyan Mantra" together in a fast tempo. They continued until 9:06, when Master Vinaya chanted the mantra "Mahahridaya Prajnaparamita" three times.

[Praise] From 9:07, Master Vinaya began to chant the Buddhist music "Buddha's Treasure Praise" and "Praise of Buddha Verse".

[Circumambulation] From 9:14, Master Vinaya began to repeat the holy name "Namo Shakyamuni Buddha" and led all the monks to circumambulate the temple.

[Dedication Verse] Until 9:40, Master Vinaya and the monks chanted the Buddhist music "Dedication Verse". After singing, Master Vinaya lightly tapped the qing instrument and led all the monks and the host to bow three times to the north, followed by a half-hour rest.

Program 4: Completion

[Announcement, Offering Incense] From 10:13, Master Vinaya struck the large qing instrument and led the instrument ensemble. The main monk recited auspicious words in Chongqing dialect in front of the incense table, expressing the origin and merits of the ceremony. After all the texts were recited, the congregation approached the altar to take incense and kneel for worship.

[Praise] From 10:20, Master Vinaya led the monks in singing the Buddhist music "Precepts, Concentration, and True Fragrance".

[Chanting of Holy Name] From 10:23, Master Vinaya began to chant the holy name "Namo Ling Shan Hui Shang Buddha Bodhisattva" three times.

[Recitation of Sutra and Mantra] From 10:24, Master Vinaya began to sing the fast-paced scriptures "Namo Sthavira Mahasanghika Loka-natha Buddha", "Mantra of Transforming Food", "Mantra of Ambrosial Nectar", and "Mantra of Offering".

[Announcement] From 10:30, Master Vinaya began to recite the Buddhist classic scripture "Mahayana Three Treasures". At 10:32, the Master recited again the purpose and merits of the ceremony at the incense table, and then recited the birth dates of deceased friends and family members written on yellow paper by the hosts as a way of expressing their sympathy.

[Sending Merits] From 10:46, Master Vinaya began to sing the Buddhist text "Sending Merits and Praising Accomplishments".

[Dedication] From 10:48, Master Vinaya sang the Buddhist music "Completion and Offering to Buddha," a seven-character verse. When the song ended, Master Vinaya lightly tapped the large qing instrument, leading all the monks to bow three times to the north of the Great Hall, signifying the end of the three-day Laba Festival ceremony at Huayan Temple.

4. Functional uses of Buddhist ritual music in Huayan Temple

(1) Regulate people's physical and mental emotions and guide individuals to spiritual happiness

Huayan Temple Buddhist music plays a very important role in Buddhist rituals. Zen Buddhism, as a Sinicized sect of Buddhism, takes "escape from life and death" as the ultimate goal of its practice. In Buddhist rituals, such procedures as meditation, meditation and confession help believers to understand the Buddha nature and experience the rational state of the way life exists. As an art form, music plays an irreplaceable role in Buddhist rituals. The Buddhist music of Huayan Temple, with its soft and elegant mood and calm and soothing rhythm, helps to ease the nervous psychology of patients, harmonize their mood, and let people enter the inner precipitation and detachment.

Huayan Temple Buddhist music can also help individuals to establish a relationship with nature, with society, with others, and with their innermost feelings. The existence of music also helps to promote individual identification and understanding of religious culture. Buddhist music has a resonance with the universe and synchronizes with the physiological rhythm of the human body. It can effectively channel individual emotions and emotions, expand individual spiritual world, and help individuals towards spiritual freedom and happiness. Learning Buddhist music enables us to understand the true meaning of life, build up the thinking and perception of life, so as to obtain the eternal spiritual life.

(2) Cultivate people's pursuit of truth, goodness and beauty in life

The Buddhist music of Huayan Temple is a liturgical activity process that integrates various cultural and artistic elements. It is a kind of music that can lead people into the spiritual world beyond reality, so as to achieve spiritual transcendence and sublimation. The Buddhist music of Huayan Temple plays a positive role in the pursuit of "truth, goodness and beauty" in life. From the aspect of "truth", the Buddhist music of Huayan Temple can lead the audience into the spiritual realm of clear emptiness and distant, detached and refined; From the perspective of "goodness", the Buddhist music of Huayan Temple conveys a kind of

compassion and willingness to help the audience cultivate a kind nature and shape an ideal personality through music. From the aspect of "beauty", the Buddhist music of Huayan Temple has a high aesthetic value and aesthetic appreciation, which can inspire individuals to have a stronger sense of experience of beautiful things, and improve people's humanistic quality and life quality.

(3) Promote positive Buddhist teachings and culture

Huayan Temple, as one of the important Buddhist holy places, spreads Buddhist teachings and promotes Buddhist culture through rituals with special functions and purposes such as Laba Dharma Meeting. As an important part of the ceremony, music carries rich Buddhist teachings and cultural connotations. The idea of Buddhist moral education is propagated through music, so that believers can form a good outlook on life, thus affecting their daily life of Buddhism belief and experience. At the same time, music also conveys the followers' praise and belief for Buddha, strengthens their faith and improves their practice level. At the same time, it also enables the followers to have a better understanding of Buddhist culture and in-depth understanding of Buddhist teachings. The inheritance of Buddhist music in Huayan Temple reflects the value and inheritance of Buddhist culture.

In addition, the Buddhist music of Huayan Temple also plays an important role in the restraint and guidance of believers through the ritual system. The use of instruments and music in the ceremony not only accompanied the singing, but more importantly reminded the monks of their behavior and etiquette, including the position arrangement and etiquette of the religious staff of different status levels. The speed of the music, the change of tone and melody, etc., also prompts the pace of the march, urges the change of the altar and so on. The normative function of these ritual music makes believers consciously abide by the social order and form cultural norms and hierarchies.

Discussion

Huayan Temple is one of the most representative Mahayana Buddhist monasteries of the Han Dynasty in China. Its Buddhist ritual music highlights the philosophical thoughts with certain representative and research significance. Through the display of research results, the world can have a comprehensive understanding of the philosophical thoughts behind Chinese Mahayana Buddhist ritual music. Through a thorough understanding of the philosophical thoughts and musical elements of Chinese Mahayana Buddhist ritual music, people can be encouraged to actively participate in, learn and listen to Buddhist ritual music, gradually purify their souls, and become more resourceful and brave in the face of difficulties and challenges. In a sense, the study of Chinese Mahayana ritual music has demonstrated and promoted the educational effect of Buddhist ritual music to the world, and has also enriched and perfected the theoretical system of Chinese Buddhist music philosophy.

Huayan Temple is one of the most representative Mahayana Buddhist temples of Han Dynasty in China, and the philosophical thoughts embodied in its Buddhist rites and music have certain representativeness and research significance. The current research focuses on the philosophical and theoretical basis of Mahayana Buddhist music in the Han Dynasty of China and the cognitive methods of Mahayana Buddhist music in the Han Dynasty of China. The Buddhist ritual music of Huayan Temple, a famous temple in Chongqing, China, is taken as a case study. To a certain extent, taking Huayan Temple as an example, I look at the big picture from a small point of view, and strive to vividly and comprehensively demonstrate the role of Chinese Mahayana Buddhist ritual music in personal cultivation, emotional regulation,

psychological treatment and other aspects, as well as the function, significance and purpose of music philosophy in spreading culture.

Conclusion

Through field research and interviews with the host of Huayan Temple and the master of Huayan Temple, this study found that the existing Buddhist ritual music in Huayan Temple reflects the Buddhist realm view mainly through the two dimensions of individual realm and living beings realm in terms of philosophy. The Buddhist ritual music of Laba Dharma meeting in Huayan Temple is an important part of Buddhist culture, which reflects the characteristics of Buddhist music and the dimension of the realm of living beings in Buddhism. These music, through singing and accompaniment, helps believers to understand Buddhist teachings more deeply, improve the realm of practice, and achieve the purpose of eliminating troubles and purifying the soul.

Research prospect

In the future, researchers can make use of the advantages of contemporary interdisciplinary integration to conduct a more in-depth and comprehensive discussion on the "research on the philosophical dimension of Chinese Han Tradition Mahayana Buddhist ritual Music" with new perspectives and new methods, mainly from the following aspects:

1) Deeply study the connotation of Buddhist music philosophy: deeply study the connotation and significance of Buddhist music in philosophy, and try to integrate music with faith, culture and thought at all levels.

2) Strengthen empirical research: Find more rigorous empirical research methods, such as the use of scene restoration and other ways to restore the expression of ancient Buddhist music, and better analyze its connotation and philosophical dimension. In addition, interviews, questionnaires and audience feedback can also be used to explore the information conveyed by musical expression forms and the application effect of these information in musical performance.

3) Explore the development of Buddhist music in contemporary society: From the perspective of the audience of Buddhist music, further study and discuss how to use scientific and technological means and cultural inheritance and other channels to transmit the values of Buddhist music to a wider audience, expand the development space of Buddhist music in contemporary society, and seek practical solutions for the publicity and promotion of traditional culture.

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