



A STUDY OF THE PHILOSOPHICAL IMPLICATIONS AND FUNCTIONS
OF HAN BUDDHIST MUSIC FROM THE PERSPECTIVE
OF THE THREE REALMS OF MUSIC



LE DAI

Graduate School Srinakharinwirot University

2023

การศึกษาคความหมายและหน้าที่ทางปรัชญาของบทเพลงพุทธของชาวจีนฮั่น
ผ่านมุมมองทางดนตรี



ปริญญานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ศิลปศาสตรดุษฎีบัณฑิต สาขาวิชาดุริยางคศาสตร์ไทยและเอเชีย
คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ
ปีการศึกษา 2566
ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

A STUDY OF THE PHILOSOPHICAL IMPLICATIONS AND FUNCTIONS
OF HAN BUDDHIST MUSIC FROM THE PERSPECTIVE
OF THE THREE REALMS OF MUSIC



A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF ARTS
(D.A. (Thai and Asian Music))

Faculty of Fine Arts, Srinakharinwirot University

2023

Copyright of Srinakharinwirot University

THE DISSERTATION TITLED
A STUDY OF THE PHILOSOPHICAL IMPLICATIONS AND FUNCTIONS
OF HAN BUDDHIST MUSIC FROM THE PERSPECTIVE
OF THE THREE REALMS OF MUSIC

BY
LE DAI

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS
IN D.A. (THAI AND ASIAN MUSIC) AT SRINAKHARINWIROT UNIVERSITY

(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)
Dean of Graduate School

ORAL DEFENSE COMMITTEE

..... Major-advisor Chair
(Asst. Prof. Dr.Surasak Jamnongsarn) (Assoc. Prof. Dr.Saran Nakrob)

..... Co-advisor Committee
(Asst. Prof. Dr.Tepika Rodsakan) (Assoc. Prof. Dr.Veera Phansue)

..... Committee
(Asst. Prof. Dr.Metee Punvaratorn)

Title	A STUDY OF THE PHILOSOPHICAL IMPLICATIONS AND FUNCTIONS OF HAN BUDDHIST MUSIC FROM THE PERSPECTIVE OF THE THREE REALMS OF MUSIC
Author	LE DAI
Degree	DOCTOR OF ARTS
Academic Year	2023
Thesis Advisor	Assistant Professor Doctor Surasak Jamnongsarn
Co Advisor	Assistant Professor Doctor Tepika Rodsakan

This study focuses on the philosophical implications of Chinese Buddhist music, specifically Buddhist ritual music in Huayan Temple. The description of music in Buddhist scriptures paint a broad picture, from the human world to the sounds of Buddhas, Bodhisattvas, and the Pure Land. Buddhism holds that music is a kind of dependent-originating law, a conditioned law and has made an in-depth analysis of its production, existence, and substance. The Buddhist attitude towards the function of music is the dialectical unity of forbidden music and the use of music. This chapter explores the philosophy of "sound", "silent," and "loud" Buddhist music, the philosophical implications contained in Chinese Buddhist music, and the ecological environment, text composition, application process, and functions of Buddhist ritual music in Huayan Temple. The purpose is to awaken people in the world to know their hearts, to self-govern their hearts, to purify their hearts, and to provide some effective methods for the dissemination of Buddhist music, a traditional form of music, in modern society.

Keyword : Music Philosophy, Chinese Buddhist music, Buddhist ritual music

ACKNOWLEDGEMENTS

Over the course of over three years, time has flown by, and my educational journey is drawing to a close. Looking back on the details of my studies, which were filled with challenges and difficulties, what I feel most is gratitude, being touched, and being thankful.

Gratitude

Touched

On the path of learning, mentors are both your "guides," showing you the direction, and your "companions," helping you overcome difficulties. They are also your "listeners," taking in your perspectives and providing inspiration and thoughts. I am fortunate to have met my primary supervisor, Prof. Surasak Jamnongsarn, and co-supervisor, Prof. Tepika Rodsakan, who have provided tremendous help and encouragement in my thesis writing. I remember on the first day in Thailand, my primary supervisor asked me about my specific professional needs. After I informed him, he immediately arranged and coordinated practical opportunities for me to participate in, leading the way personally. Whenever there were related practical opportunities, he would notify me to join. His hands-on approach touched me deeply. In terms of thesis revisions, my primary supervisor, Prof. Surasak Jamnongsarn, had a busy schedule due to numerous students, but he would always do his utmost to allocate time for thesis explanations and discussions whenever we scheduled a meeting. Even if I unexpectedly encountered him and wanted to discuss the thesis, he would sacrifice his lunch break or after-work time to explain and guide me patiently, sometimes spending hours from daytime till evening. One of the most memorable instances was when my short paper was about to be published. One morning around 7 o'clock, I suddenly received a series of modification suggestions from my supervisor. It turned out that he had been busy attending meetings in the past few days and didn't have time to read the article I had previously sent. So, he took advantage of the early morning break to carefully read the paper and make revisions. Just imagine, the fact that he sent it to me around 7 a.m. meant that he likely started reading and brainstorming modifications at 5 or 6 in the morning. Although his message was lengthy, it was filled with his selfless care for students and a rigorous attitude toward academia, which deeply touched me. My co-supervisor, Prof. Tepika Rodsakan, is a kind and reserved female professor. Although she doesn't speak much in everyday conversations, she is always smiling and enthusiastic about helping me solve difficulties and problems in my thesis. I remember during one visit to her office, she warmly introduced the musical instruments in her office and played them for me. She also invited me to sit in on her classes, hoping to better assist me. Before leaving, she even gave me a traditional Thai musical

instrument as a gift, hoping that I would make my own contribution to the research of Thai-Chinese music in the future. Her actions greatly inspired me.

In my opinion, as a doctoral student engaged in academic research, it is important not only to learn the knowledge in our field from our mentors but also to recognize and learn from the valuable qualities they possess. Even more importantly, we should embody these qualities and pass them on to benefit more students. In a sense, this is what we, as doctoral students, need to learn and comprehend. While the knowledge in books is undoubtedly important, the "unspoken knowledge" demonstrated by our mentors is also worth learning. How fortunate I am to have encountered two outstanding mentors like them. The personal charm and valuable qualities they possess constantly touches and inspire me.

Appreciation

Furthermore, I received tremendous support from my parents, close relatives and friends, as well as laypeople and monks from the temple, during the process of writing my doctoral thesis. During the thesis writing period, my Thai doctoral classmate, Sinam Klaywong, generously explained the general structure and requirements of Thai thesis writing and shared the abstract section of his own thesis as a reference for me. My graduate classmate, Master Huang Xiaomin, who is currently a vocal teacher at Nanhai Buddhist College, provided me with extensive related literature when I delved into the study of specific terminology in Buddhist music during my thesis writing. He even personally answered my inquiries in detail over the phone. I also received assistance from laypeople Li and Xiang from Huayan Temple in Chongqing during the process of collecting field recordings of Buddhist ritual music. Upon learning about my research on Buddhist ritual music at Huayan Temple, they specially recommended and sent me audiovisual materials, related photos, and brochures of Buddhist ritual music at Huayan Temple for my study and research. I also contacted the Zheng Master in Huayan Temple to answer my questions about the Buddhist music of Huayan Temple. Zhenqing from Youmin Temple in Nanchang, Jiangxi, personally explained to me the musical instruments and playing techniques involved in Buddhist ritual music. Laypeople Zhou and Li from Guiyuan Chan Temple in Wuhan, Hubei, learned about my research on Buddhist ritual music and generously presented me with two collections of Buddhist chanting texts for my detailed study and reference. They also provided on-site explanations of the tonal characteristics during the chanting process. Layperson Zhang from Baotong Chan Temple in Wuhan, Hubei, recommended the relevant content on the evolution of Buddhist music in the fourth issue of "Wuhan Buddhism" in 2021 for my learning and reference. During the analysis of the musical structure of Buddhist ritual music, my colleague, Teacher Gao Yaxuan, provided valuable suggestions for improvements based on my analysis, significantly enhancing the accuracy of the analysis. Although my parents were not directly involved in my thesis writing process, they understood that thesis writing is a challenging and character-building endeavor. Whenever I

encountered bottlenecks or difficulties, they unconditionally supported me, encouraged me, comforted me, and guided me, helping me overcome various challenges and obstacles.

LE DAI



TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	H
LIST OF TABLES.....	J
LIST OF FIGURES	K
CHAPTER 1 INTRODUCTION	1
1.1 Research background	1
1.2 Research significance	5
1.3 Research objectives	9
1.4 Research questions	10
1.5 Scope of the study	11
1.6 Theoretical basis.....	16
1.7 Research contributions and limitations	27
CHAPTER 2 LITERATURE REVIEW.....	32
2.1 Research on the concept and characteristics of Buddhist music	33
2.2 Research on philosophy’s implications of Buddhist music.....	36
2.3 Research on the functions of Buddhist music.....	40
2.5 Research on the development and application of Buddhist music	51
2.6 Conclusion	52
CHAPTER 3 METHODOLOGY	55
3.1 Literature review.....	55

3.2 Music Analysis	57
3.3 Field research method	58
3.4 Interdisciplinary approach	60
3.5 Data Analysis	61
3.6 Chapter Summary	63
CHAPTER 4 FINDINGS	64
4.1 The Doctrinal Origins of Buddhist Music Philosophy	64
4.2 Interpretation of the Essence of Music in Buddhism.....	88
4.3 The Cosmic Content Presented by the Philosophy of Buddhist Music.....	127
4.4 Empirical Evidence: A Survey of Buddhist Ritual Music in Huayan Temple.....	152
CHAPTER 5 CONCLUSION	203
Discussion.....	210
Research prospect.....	211
REFERENCES.....	212
VITA	234

LIST OF TABLES

Page

No table of figures entries found.



LIST OF FIGURES

	Page
Figure 1 Theoretical Framework.....	26
Figure 2 Complementary and iterative methodologies employed	55
Figure 3 Buddhist ritual music of Huayan Temple "Bao Ding Xiang Zan" 1 main cadence	164
Figure 4 Buddhist ritual music of Huayan Temple "Bao Ding Xiang Zan" 2 main cadences.....	165
Figure 5 Fragment of the melody of the Buddhist ritual music "Vedic Praise" of Huayan Temple.....	167
Figure 6 Fragment of the melody of the Buddhist ritual music "Convenient Madhyamaka" of Huayan Temple	168
Figure 7 Fragment of the melody of "The True Words of the Bell and Pestle", a Buddhist ritual music of Huayan Temple.....	168
Figure 8 Heart Sutra	170
Figure 9 Garan Zan	173

CHAPTER 1

INTRODUCTION

1.1 Research background

Without understanding Buddhist music, a comprehensive view and understanding of Chinese traditional music cannot be attained. Without studying the history of Buddhist music, many key questions arise without answers in the history of Chinese music (Dong, 2016). Since Buddhism's spread to China in the Han Dynasty roughly 2,000 years ago, it has mingled with culture, including the forces of Confucianism and Taoism, to form the traditional cultural core of China. With the introduction of Buddhism into China, Buddhist music also merged with Chinese music, and eventually became an important part of Chinese traditional music. Buddhist music is a genre with the longest history of religious music in China, but the study of Buddhist music is still in its early stage. Although "Buddhist musicology" has not been formally proposed as an independent subject, as an expanded field of traditional music research, the trend of disciplinary development has gradually emerged.

Since Buddhism is concerned with "where does life come from and where does death go" (Qu, 1595), how to get out of the "fire house", where all life is suffering, must be explored. The question of the nature of the world is the so-called ontology of Western philosophy. The study of the ontology and essence of life and the world constitutes one of the most important themes of Buddhism and is also the most important cornerstone of Buddhist doctrine and practice and runs through most Buddhist scriptures and treatises. In Buddhism, these relevant discourses and viewpoints originate from the immediate observation, realization, and thinking of Sakyamuni and his disciples in meditation, and can be repeatedly verified for later generations of practitioners (Fan, 2011). In the specific sutras, they are often discussed from different perspectives, levels, and emphases according to different occasions, objects, and opportunities. These discourses can complement and enrich each other and point to the same themes.

The Buddhist concept of musical realm can be divided into individual realms such as authenticity, direct pointing, simplicity, harmony, emptiness, and freedom, as well as the realms of all beings such as harmony, compassion, joy, equanimity, and equality. Just as Buddhism has had a profound impact on modern Western philosophy and psychology, Buddhist philosophy of music has important theoretical implications for the study of contemporary philosophy of music. Future academics should move from conflict between humanities to integration of humanities within general frameworks of research. To establish the academic subjectivity of Chinese music philosophy, with great significance to the revival of Chinese music spirit, it is necessary to study Buddhist philosophy of music and utilize Buddhist and other oriental philosophies as research methods and perspectives.

Since modern times, while Western civilization has brought material development, it has also brought unprecedented catastrophes to Western society and even all mankind. In the eighteenth century, with the large-scale interaction of Eastern and Western cultures, Western elites began to look forward to and explore the new world presented by Eastern philosophy, learn from Eastern wisdom, and establish new concepts, theories, and schools. Among them, Buddhism is particularly favored. The shadow of Buddhism can be seen behind almost half of the modern and contemporary Western philosophical thoughts.

For example, Schopenhauer's voluntarism and pessimistic outlook on life adopted the negative aspects of Buddhism and the ancient Indian Upanishads. Bergson's intuitionism asserted that all things in the universe are illusions and "streams of life", which are the result of illogical thinking. This must be understood intuitively, and intuition forms the basis of Buddhist epistemology. Mach, a physicist, psychologist, and philosopher, claimed in his autobiography that he was very lucky to have learned about Buddhism, inspired by the Buddhist theory of all conditions and consciousness. The language and views of the existential philosopher Jaspers are almost a recitation of Buddhist scriptures. Heidegger, after seeing the works of Buddhism, stated that he has

been exploring and thinking about Buddhism, which expressed many of the same ideas he had wanted to express.

In fact, there is a long list of Western philosophers that produced ideas similar to those in Buddhism. Western philosophy broadly shares concepts, especially in the development and change of things, the transformation and unity of opposites, with a high degree of consistency in the principles of negation of negation and subjective initiative. Therefore, studying the philosophical implications of Buddhist music can bring forth the wisdom of Buddhism from the depths of history. It can not only open up a new approach to the discipline of Chinese music philosophy and promote the growth of academic research, but more importantly, it can bring us closer to the truth.

There is a saying in the "Book of Music": Musicians, the heart moves! Music is ubiquitous in our social environment and is closely related to our lives. Music is not only an art form that can approach the truth to bring us the enjoyment of beauty, but also is a cultural symbol. It is rooted in the cultural system to which it belongs, which can break through the boundaries of nations and countries and become one of the best ways to spread culture.

Confucius once said: "You hear the rhyme in Qi, but you don't know the taste of meat in March." The effect of music on people was noticed as early as 2,000 years ago, and now music is recognized as a learning tool for people and has a positive impact on work and life.

In the workplace, playing background music can reduce work fatigue to maintain longer working hours and improve work efficiency (Oldham et al., 1995). In medical treatment, music can help relieve patients' anxiety, relieve pain, and improve the therapeutic effect (Chen, 2015). In teaching, music can help improve students' attention and reading comprehension (Chen et al., 2008). Music also has a wide range of applications in the field of psychology and is especially loved by clinical and counseling psychologists. Music therapy, an art psychotherapy, plays an important role in psychotherapy, especially in the treatment of children with special needs and cognitive psychological counseling and treatment of damaged elderly. Studies have

confirmed that music intervention has a good effect on the treatment of ADHD children, and can significantly improve the attention, control, and hyperactivity symptoms of ADHD children (Zhou, 2003). Studies by Gregory (2002) as well as Tai (2015) have also shown that music can help alleviate cognitive decline in the elderly and improve their attentional function.

In fact, the use of music for psychological and behavioral therapy originated in the West, and it has only been developed in China for more than ten years. Most of the music forms currently used in music therapy in China also come from the West. In recent years, music therapy researchers have begun to turn their attention to Chinese classical music and apply Chinese classical music to music therapy. Chinese classical music is distinguished from modern music and Western music by its unique musical instruments and performance methods, the former of which are more culturally familiar to the Chinese patient. Thus, Chinese music is easier to understand and more able to achieve the purpose of psychological and behavioral therapy. Within Chinese classical music, Buddhist music has its own distinctive features. Buddhist music generally refers to all music related to Buddhist content. It is rooted in Buddhist cultural traditions and serves Buddhism and various Buddhist activities.

For Buddhists, Buddhist music is not only a kind of music, but also a way of practice. For non-Buddhists, the characteristics of "harmonious, quiet, clear, distant, ancient and light" in Buddhist music can bring people peace of mind, relaxation of mind and body, and can enhance individual Buddhism practice, psychotherapy, and concentration. At present, Chinese society is in a period of transition; the unbalanced development of material and spirit brings impulsive vehemence and passion to people's hearts. An increasing amount of people choose to seek inner peace in Buddhism. Participating in religious activities and listening to religious music is one way. Studying Buddhist philosophy of music, utilizing Buddhist and other eastern philosophies as research methods and perspectives, and exploring the functions of Buddhist music are currently necessary to establish the academic subjectivity of Chinese music philosophy, and it is also of great significance to the spiritual revival of Chinese music.

Further, the study of Buddhism's philosophical implications is essential for a comprehensive understanding of Buddhist music. Buddhism's influence on music in China has been pervasive for over 2000 years and has led to the emergence of various branches of Buddhism, including the Pure Land Sect, Tiantai Sect, Zen sect, Law sect, and Huayan sect. Chinese Buddhist music is imbued with a philosophical temperament of clearness, emptiness, lightness, and distance. Scholars have long recognized the disparate nature of Buddhism across spatio-temporal lines and sects, with some conducting piecemeal analyses and others taking a holistic view. The overarching philosophical themes of Buddhism, including the totality of substance, function, the doctrine of the three natures, and cognitive manifestations, are essential in understanding the philosophical underpinnings of Buddhist music. Moreover, the recent scholarship on Buddhist music philosophy, such as Luo's (2005) exploration of the music philosophy of the Pure Land Sect and the relationship between sound and mind, demonstrates the potential of using Buddhism as a research methodology. The study of the philosophy of Buddhist music can help us understand the pragmatic role of social enlightenment that Buddhist music serves, as well as its function in preaching Dharma. Thus, the interdisciplinary study of Buddhism's philosophical implications and music can shed light on the deep and inseparable relationship between the two and enhance our understanding of both fields.

1.2 Research significance

When scholars study oriental philosophical issues, they situate it as their research focus. Yet, it is argued here that Eastern philosophy, including Buddhism, can not only serve as a topic of research, but also presents tools useful in the methodology of academic research. That is, Eastern philosophy can be used as a research method to enter the academic field of scholars. Only by involving Eastern perspectives, theories, and dimensions in the research of this paper, adopting the research method of fusion of the East and the West, and discussing the ontology of Chinese Buddhist music with Oriental characteristics, can it be achieved. It can bring to the fore the philosophical implication and functional use of Chinese Buddhist music.

Based on this, in the research of this paper, the research methods of Buddhism will be used, such as the analysis of psychology and phenomena in the study of Dharma and Consciousness. At the same time, I will refer to Professor Luo Yifeng's research method on Chinese music thought, that is: attach importance to "comprehension of sympathy", "return to the world of ancient people's thoughts, knowledge and beliefs" and "understanding the ancients" (Luo, 2006). In addition, this paper also uses ethnomusicological theory, musicological analysis theory, pedagogy-related theory, and Chinese religious music inheritance system theory. These four categories of Chinese and Western academic theories are the theoretical origin of Buddhist music philosophy, and Buddhism's influence on music ontology. The five issues of cognitive approach, the form and content of Buddhist music, the philosophical implication of Buddhist music, and the record and function analysis of Buddhist ritual music in Huayan Temple were analyzed. Overall, the research significance lies in the five contributions explained below.

This research endeavors to improve the aesthetic system of Chinese music philosophy and make up for the shortcomings of Buddhist music philosophy research. Recently, Chinese academic circles have not paid due attention to the important position of Buddhism in ancient Chinese culture and lacked in-depth research on the "Indian philosophy" (mainly in the form of Buddhism) that has changed Chinese music culture. It is a shortcoming in the field of Chinese musicology theory research (Lai, 1999, p. 3). After going through the historical process of Sinicization, Buddhism has become one of the three pillars of Chinese traditional culture. Now Buddhism not only represents Indian philosophy, but also has become a crucial part of Chinese culture. Therefore, whether from the perspective of inheriting the tradition or learning from others, Buddhist culture should be researched, which is originally a part of the study of "cultural self-consciousness" currently implemented in China. Despite the efforts and appeals of scholars such as Tian Qing, Yuan Jingfang, Yang Minkang, and others, and apart from some pioneering works in the Chinese Buddhist music industry, the study of Buddhist music philosophy remains a domain of Chinese music philosophy. Therefore, this paper

systematically and exclusively studies the implication and function of Buddhist music philosophy, which is of great significance to improve the aesthetic system of Chinese music philosophy, address shortcomings of Buddhist music philosophy research, and even promote the development of world religion music learning.

As well, this text explores and constructs the academic subjectivity of Chinese music philosophy, and displays the oriental academic vision, methods, and viewpoints. Overall, Chinese humanities and social sciences generally lack academic subjectivity. Historically, the academic subjects of humanities and social sciences have a strong Western style in terms of perspective, text structure, and language style (Zhou, 2016). Chinese philosophy of music is not only a research object, but itself has the significance of being used for reference by academic research methodology. That is, Chinese philosophy of music may be utilized as an academic horizon, research method, dialectical and theoretical model to enter the academic field of view and research. Philosophy establishes a certain academic paradigm and innovates based on returning to the classical tradition, which is of great significance for changing the status quo of Western academic hegemony and cultural colonization. Using the perspectives and methodology of Chinese music philosophy has opened a new door for the future of Eastern music philosophy. We can gain answers different from Western academics on the basic questions of Eastern music philosophy, and help people understand and study Eastern nations. Music provides new foundations and perspectives, and some seemingly profound historical issues, such as the relationship between the heart and mind of folk music, intra- and interdisciplinary, may become supported by specific Eastern academic horizons, methods, and viewpoints. Based on this, this paper takes the research of Buddhist philosophy of music as an opportunity to show the academic view and research methods of the East, which can help to build the theme of Chinese music philosophy, and evidence the value of the academic perspective and methods of Buddhist music in Chinese folk music.

Another value of this text is to reach closer to the truth for cases of misunderstanding and misreading of Buddhist music texts. Many contemporary scholars lack a comprehensive understanding of Buddhism and Buddhism, but due to the great influence of Buddhism on traditional music culture, many academic articles must involve Buddhism and Buddhism in their research. This misstep has brought about many misunderstandings of Buddhism. For example, some scholars believe that Buddhism involves gods, idol worship, and is irrational and contrary to science. Some scholars believe that there is a theory of the soul in Buddhism, or even that the soul exists, and they believe that the purpose of Buddhist practice is to cultivate the soul and body. Others hold that Buddhism is meditation and tranquility, while some believe that Buddhism is purely about being reborn and escaping the world (Zhou, 2016). In the face of so many misunderstandings of Buddhism, this paper analyzes the philosophical implications and functions of Buddhism, which is a current gap in the study of Buddhist music in Chinese folk music literature and can provide a more accurate representation of Buddhism.

This research will also enable Chinese and Western academic circles to have a deeper understanding of Chinese Buddhist music and provide theoretical references for research in other fields. Buddhist music philosophy research is not only a key domain of Chinese music philosophy research, but also a cornerstone of Buddhist music culture research; world music history research also involves Buddhist music philosophy. As Lai (1999) pointed out: "The role and influence of religion in the history of human culture is so great that if one does not understand religion and does not conduct in-depth analysis and research on various religious phenomena in history and their development, it is difficult to write a scientific history of philosophy, literature, art, national history, world history. [For example,] to study Chinese culture after the Han and Wei Dynasties, let alone Buddhism and Taoism I don't care to study ancient Chinese culture, we must study Buddhism." The bulk of current academic research on Chinese Buddhist music has failed to fully account for the historical impacts of Buddhism, Buddhist cultural development, and the research on Buddhist karma that led to the emergence of tunes,

rap, and opera. Therefore, this paper conducts a detailed analysis of the philosophical implications and functions of Buddhist music, which can provide academic reference for the study of Chinese music history and even East Asian music history to a certain extent. Lastly, the research in this paper can awaken the spirit of Chinese Buddhist music and help revive Chinese traditional music culture. The Buddhist ritual music of Huayan Temple in Chongqing, China is Chinese Buddhist music, which is a branch of Chinese traditional music culture and is representative. Buddhist ritual music is the music directly used by Buddhism to promote teachings and doctrines. It carries the profound cultural implication of Buddhist rituals and is the most orthodox and conservative. Compared with folk music, literati music, and court music, Buddhist ritual music has the most vitality and tenacity. In the strict inheritance system pattern for more than a thousand years, Buddhist music has completely preserved itself. The music culture of its mother source, and the ancient court music, literati music, and folk music are mutually absorbed, and objectively, it has driven the development of folk music, literati music, and court music (Zhou, 2016). Therefore, the investigation and research on the ecological environment, text composition, application process, and function of Chinese Buddhist ritual music in the Huayan Temple will shed light on the living Chinese traditional music culture, namely, the study of Buddhist ritual music. The style system should be addressed holistically. Starting from the principles of pedagogy, it summarizes the inheritance of this ancient and lively ethnic music culture, and finally provides reference for the educational inheritance of other traditional music cultures.

1.3 Research objectives

1. To examine the theoretical basis of philosophy of Chinese Han Mahayana Buddhist music.
2. To study the cognitive approach to the phenomenon of Chinese Han Mahayana Buddhist music.

1.4 Research questions

Throughout history, folk, literati, and court music (in the four major sections of traditional Chinese music) have been in danger of being disinherited in the contemporary era, be it by the erosion of supporting cultural ecology, withering of the main body, evolution, or artificial retrofitting. As an important part of traditional Chinese music and an important historical heritage of national culture, Buddhist music is regarded as a treasure by an increasing number of music scholars internationally, and it is still widely popular in many countries in contemporary times. So, what is it that supports the living existence and strict inheritance of Buddhist music? Chinese society has experienced rapid development and changes. Facing the ever-changing external world, is there any change in the process of inheritance of Buddhist music? How much has it changed? What causes it to change or not? Regarding the above questions within the specific context of Han Buddhist music, there is not yet a concrete empirical case study. Moreover, though Buddhist music has experienced dramatic popularization, much Buddhist music research falls short in addressing the functions as they apply to the common person. The existence of these problems will inevitably affect the in-depth understanding of the essential characteristics of Buddhist music, affect the informed attitude and operation methods of contemporary scholars towards the preservation and development of Buddhist music, inevitably hinders the inheritance of Chinese traditional culture, and leads to a continued lack of understanding of Buddhist music's place in contemporary society. This paper conducts a comprehensive analysis of the philosophical implications and functions of Buddhist music, aiming to gain an in-depth understanding of the cultural expression and inheritance of traditional Chinese Buddhist music, and provide educational inheritance of Buddhist ritual music in Huayan Temple for its own inherent worth and for reference value. Based on these aims, the research questions are:

1. What are the historical origin and characteristics of the theoretical basis of Han Buddhist music philosophy?

2. What is the origin and cognitive approach of Buddhism to the phenomenon of Han Buddhist music?

3. According to a music philosophy perspective, and compared to an individual perspective, what are the philosophical implications of Han Buddhist music, and how do they interrelate?

4. How does Buddhist philosophy impact Han Buddhist music's dialectic and psychological functions in practice for Buddhist practitioners and participation for both laypersons and Buddhist practitioners?

1.5 Scope of the study

The research object (research scope) of this paper is Chinese Han Buddhism, which is the Chinese Buddhist music introduced from India to the ancient Central Plains of China and suitable for the understanding of the Han people.

"Research on Buddhist Philosophy of Music" refers to the study of Buddhist philosophy of music, which is a philosophical and aesthetic examination of the music itself. Regarding the conceptual orientation of "philosophy of music" and "music aesthetics", the academic circle has not reached a consensus so far. The author tends to use the category of "philosophy of music" to study the realm and expression of Buddhist music for three reasons:

First, "music aesthetics" is limited by the word "aesthetics", giving people the impression of specializing in the study of "beauty". Compared with the appreciation and understanding of the multi-cultural functions of music, it is obviously not possible to use "beauty" to summarize, otherwise, only It is said that music aesthetics is a special subject with a limited scope, and in that case, it should be called "art music aesthetics", not "music aesthetics". To study the artistic conception of Buddhist music philosophy from the category of music aesthetics alone may limit the research content of this paper at the philosophical level. The "pure speculative nature" of philosophy", but the latter is limited to Western philosophy, while Eastern philosophy is practical philosophy, or that

philosophy is not only "speculative", but experience is also its proper meaning, for which people often do not realize. For the convenience of subject history and textual discussion, this paper tends to use the category of "philosophy of music" to study the philosophical implications of Buddhist music.

To sum up, the study of "Buddhist music philosophy" in this paper does not mean that in the development of Buddhism for more than two thousand years, a discipline called "Buddhist music philosophy" emerged, but that there are a lot of questions about music philosophy in Buddhism. This kind of existence is reflected in the Buddhist scriptures and authentic religious life and has greatly influenced the music concept in East Asia. In this sense, one may explore the Buddhist philosophy of music because it is there. In addition, different from the purely speculative nature of Western philosophy, Buddhism is a practical philosophy that emphasizes "interpretation and action", that is, based on actual realization (in-depth observation and realization in meditation), the Buddha Sakyamuni uses rationality. This is the source of Buddhism, and later scholars can also prove it by learning the theory and deepening the practice (Chen, 2006). Therefore, this paper will not study from the perspective of "Buddhist music thought", because the theoretical source of this field is not derived from "thought" alone, which is fundamentally different from Western philosophy.

In addition, it is different from the religious models of Christianity, Islam, Hinduism, and other religions that worship one or more gods to achieve a certain purpose as the fundamental purpose, take the divine inspiration claimed by the leader as the source, and focus on emotional beliefs. Buddhism denies the existence of eternal entities, opposes the worship of gods, and advocates practical reason. It mainly aims at awakening wisdom and perfecting personality (the one who completes it is called Buddha), which is essentially a systematic, mature, and subtle education system. As the founding teacher of this education system, although Sakyamuni is highly respected by the world, he emphasizes "the number of Buddhas entering the Sangha", and always considers himself a member of the Sangha collective and implements a system of equality among the four surnames and a democratic system in the Sangha. In his mind,

he is "just a step ahead of others in the process of cultivating the Tao, and there is no sense of special or superiority" (Chen, 2006), Therefore, some scholars believe that Buddhism is non-religious in a sense and a special kind of atheism (Lai, 1999, p. 7).

Buddhism, after spreading to the East and undergoing sinicization, has become one of the largest three religions in China. Buddhism has also become a crucial part of Chinese classical philosophy and even Chinese culture. It shines with wisdom in the history of Chinese philosophy and impacted the Wei and Jin Dynasties. Since then, the pattern of Chinese philosophy has transformed Chinese culture, and has directly inspired the turn of Confucianism in the Song and Ming Dynasties. In terms of literature and art, in addition to the direct influence of the introduction of Buddhist music from India and the Western Regions on the ontology of Chinese music, it is also in the promotional activities, which include reading, singing, and guiding, lecturing. Folk art forms such as Wen, Baojuan, etc., have greatly promoted the development of folk songs, rap dramas, and the formation of drama literature such as legends, Huaben, and later Zhanghui novels. The aesthetic concepts of Buddhism have profoundly influenced the aesthetic tastes of Chinese poetics, painting and calligraphy, and music.

As Tian Qing said: "The influence of Buddhism on Chinese culture is not only huge, but also the way of its influence is unique...it penetrates into all fields and levels of traditional Chinese culture in a large number of tangible and intangible ways: from language, writing, sculpture, painting, calligraphy, architecture, music, to the aesthetic concepts of Chinese art that emphasizes artistic conception, seeks for divine verve, and looks at the ethereal and light, we can see the huge influence of Buddhism" (Tian, 2012). He goes on to assert that "at the aesthetic level, Buddhist thought, along with Taoism and Confucianism, have shaped all the aesthetic characteristics of Chinese music" (Tian, 2012). The emergence of Buddhist music philosophy research is inevitable. Without studying Buddhist music philosophy, it is difficult to truly understand and grasp the history of Chinese national culture and the implications of traditional music aesthetics in a comprehensive and in-depth manner (Wang, 2002).

Guan Jianhua also pointed out: "The review of the relationship between ancient Chinese philosophy of mind and music will be of great significance to the new synthesis and development of human music in the future." Every type of Chinese literature and art embarked on a new track between the Han and Tang Dynasties. This is because the spread of Buddhism to the East has created a new fashion, thinking and environment. For the study of medieval history in a broad sense, this fact has three important meanings. First, it means that any specific topic must adopt a new perspective, paying attention to Chinese, Indian, and Western cultural exchange creates a historical background. Secondly, it means that in every category of humanities, there will inevitably be branches that take Buddhism as the object. Thirdly, it means interdisciplinary comparison research will become a universal method—because when Buddhism affects all aspects of society and culture, it also establishes a close relationship between these aspects" (Wang & He, 2002).

Therefore, from the perspective of the development of music philosophy and aesthetics, Buddhist music philosophy research also has value. This value is not only reflected in the relevant views of Buddhism, but also in the methodological significance of Buddhist music philosophy itself, that is, it is not only a research object, but also an oriental academic research method and perspective. Academic subjectivity has a crucial theoretical significance. And the study of Buddhist music philosophy is also the enrichment and improvement of the aesthetics of world music philosophy. Under it, many "historical difficulties" that have been debated may no longer be difficult problems. This is in line with Chihara's (1998) point of view that "Chinese traditional theories have their own unique achievements, and inheriting and developing the wisdom of these ancients will be an important contribution to world aesthetics and art" (Mao, 1998).

This topic guides the writing of ethnomusicological theory, musicological analysis theory, religious education theory and Chinese religious music inheritance system theory. The "Buddhist music" exemplified in the form and content of Buddhist music from the perspective of the music philosophy and its implications of Buddhist music from the perspective of the music philosophy refers to the use in Chinese Han

Buddhist temples to clarify Buddhist principles and promote Buddhist music, as well as other popular Asian music made in reverence of Buddhism.

The Buddhist concerts used in the study of the functions of Buddhist music in this paper are limited to the classical Han Buddhist ritual music used in Huayan Temple, a well-known Chinese Buddhist temple in China. The functions of Buddhist monastic ritual music include individual practice, emotional regulation, psychotherapy, propagation of teachings, and dissemination of culture. Huayan Temple occupies a significant position in the Buddhist community of Chongqing, inheriting the Yangqi school of the Linji sect under the Zen sect of Chinese Buddhism. As a result, it has enjoyed increasing numbers of disciples, flourishing incense, continuous fish chimes, and visits by prominent and famous people for generations. The temple has transmitted the teachings of six or fifteen monasteries, including Wenshu Temple in Chengdu, Shengshui Temple in Neijiang, Yunfeng Temple in Huzhou, Lingyun Temple in Leshan, Baisha Temple in Dongquan, Ji County, and Huayan Temple in Beijing, among others, in the past four hundred years. As a result, Ji County Magazine has recorded that "the branches of Huayan Sect are spread all over the world."

Moreover, in modern times, the temple has established relationships with overseas Buddhists, with visitors from over 20 countries and regions in Southeast Asia paying homage to the temple. Like other large temples, it has a permanent lower courtyard or "foot temple," which is a branch of the larger temple. Huayan Temple has several lower temples, such as Jieen Temple, Wenjue Temple, Miao Yuan Temple, Shilin Temple, and Paradise Temple.

Today, all Buddhist rituals at Huayan Temple are rich and can be categorized into three types: practice, Puja, and celebration and commemoration. The most representative rituals of each type are the three rituals of class recitation, fireworks, and the Rakugai, respectively. Representative rituals are those held most frequently in a year and have the most standardized procedures and abundant music repertoire. Therefore, for this study, we have chosen Huayan Temple to reflect the entire picture of contemporary Buddhist rituals at the temple in a point-by-point manner. Through

analyzing the logical structure of ritual procedures and the characteristics of the use of music in the ritual, we aim to reveal the relationship between music and ritual and the specific ways in which music participates in the ritual.

The main scope of this paper is the philosophical dimension of Chinese Mahayana Buddhist ritual music. It investigates the ecological environment, textual composition, application process, and functions of Buddhist ritual music at Huayan Temple, a famous temple in Chongqing, China. The investigation is conducted through fieldwork, musical analysis, and interviews with practitioners, and exploration of the philosophical dimension of Buddhist ritual music at Huayan Temple. At the same time, the Buddhist ritual music used in the study of the functions of Buddhist music is limited to the classical Buddhist ritual music used at Huayan Temple in Chongqing, China, which consists of Buddhist rituals such as chanting for spiritual practice, water and land pujas for universal relief, and Guanyin Bodhisattva's Day of reincarnation for celebration. The third part of the dissertation includes a description of the rituals of the three days of the Rakhi Puja at Huayan Temple, and demonstrates the functions, meanings, and uses of Buddhist ritual music in Huayan Temple for individual practice, emotional regulation, psychotherapy, and cultural transmission.

1.6 Theoretical basis

1.6.1 Ethnomusicological Theory

Ethnomusicology mainly studies conceptual issues such as folk music in oral tradition, historical and contemporary oriental art music, the origin of music, changes in music, music as a symbol, universal characteristics in music, the role of music in society, the function, comparison of musical systems, and the biological basis of music and dance. Due to the close relationship between ethnomusicology and cognitive science theory in methodology, the ethnomusicological theory of "cognitive ethnomusicology" was formed. Therefore, cognitive research in ethnomusicology is mainly limited to the scope of cognition and the two aspects of cognition.

Ethnomusicologist Merriam (1969) was the first to carry out hierarchical research on music and show the way for other scholars. The first is the conceptual level of music, the second is the behavioral level of music, and the last is the music product itself, which are interdependent. Merriam's conceptual definition of "ethnomusicology" refers to the substantive issues of music, including what music is, or should be, where music is rooted, and where human music comes from (Merriam, 1975). For Merriam, concepts are the starting point for the study of musical systems, because in the music system, all people want these concepts as guidelines for musical behavior, and without an understanding of concepts, there is no real understanding of music (Merriam 1977). In 1980, "ethnomusicology" was introduced into Chinese music academic research as a subject name. In the article "The Formation and Development of Ethnomusicology in China", Gao (1980) pointed out that when (China) first introduced the name "ethnomusicology", it was to understand the entire development of Western ethnomusicology. However, after introduction, Chinese scholarship did not practice according to the research perspective and disciplinary nature of Western ethnomusicology. Instead, it addressed the academic areas of interest in Chinese folk music research.

In the past two decades, Chinese ethnomusicology research has moved beyond the original, isolated field of musicology. Many scholars have begun to expand the academic vision of Chinese ethnomusicology through dialogue and exchanges with other humanities and social sciences, trying to expand the academic horizon of Chinese ethnomusicology. Ethnomusical issues are viewed in the context of social sciences. The establishment of the Shanghai E-Institute of Music Anthropology illustrates this point. This music research institution provides a broad academic forum for Chinese ethnomusicology and other disciplines to mingle and mutually benefit. The impetus includes the development of music anthropology in China, integration of this knowledge into the international academic and practical spheres, and an understanding of human behaviors and music cultures.

Therefore, ethnomusicological theories and methods for Buddhist music culture research benefit from and are necessarily a part of the social humanities and social sciences. From an anthropological perspective, the influence of field work on ethnomusicology and its cultural exploration benefits the in-depth research and understanding of Buddhist music culture (Yang, 2006).

However, since ethnomusicology is still in the emerging field of academic research in China, it is relatively rare to apply it to the study of Chinese Buddhist music culture to develop theories and practices. Compared with other fields of musicology, the research of ethnomusicology is still in its infancy, with progress and problems coexisting. Therefore, under this circumstance, on the one hand, the ethnomusicology community should increase the speed of translation of the classic documents of western ethnomusicology, so that the academic community can have a more comprehensive and detailed understanding of the field of ethnomusicology. Efforts should be made to expand the scope and methodology of its cultural research, and the research on Buddhist music culture should be actively placed in the communication scope of the humanities and social sciences.

In fact, the development track of Western musicology has also confirmed this: the previous research on music anthropology has more characteristics of applied music anthropology, for example, the research on the essence of "intangible cultural heritage" has adopted various protection methods. The investigation and research of the path has the typical characteristics of music anthropology, and such a research process is undoubtedly of positive significance for maintaining the diversity of national culture and human music culture (Tang, 2003). However, the use of music anthropology to study Buddhist music culture should not be limited to this, it should develop into a function dedicated to "cultural criticism" at a higher level, looking for multiple possibilities for the development of human music culture.

In addition, in terms of ethnomusicology, it has the music culture of marginalized, disadvantaged, subcultural, and other non-mainstream groups. The musical culture of those economically underdeveloped countries and regions is a

significant interest of ethnomusicologists. Ethnomusicologists seem to have inherited the innate sense of responsibility of "worrying about the country and the people" in their anthropological traditions and aim to combine their music culture with what they have learned through observation and research on the music culture of non-mainstream groups. The ideas and concepts conveyed are then formally expressed to a wider audience. This is similar to the post-colonial Indian critic Spivak's "Can the Bottom Speak?" As expressed in the book, the people at the bottom cannot express themselves, they can only express their ideas and desires through others, and intellectuals are such spokespersons (Spivak, 2015). The "bottom people" here is not a derogatory usage, but a general term for non-mainstream groups based on respecting reality. Therefore, when we use ethnomusicology to study the theoretical origin of Buddhist music philosophy and the philosophical implications of Buddhist music from the perspective of the three landscapes of music, we should also take the initiative to undertake the task of speaking for the disseminator of Buddhist music culture.

1.6.2 Musicological Analysis Theory

Musicological analysis is a kind of analytical thinking developed from music morphological analysis. Since the concept was first proposed by Chinese musicologists, neither of the two most authoritative music dictionaries in foreign countries (the New Grove Dictionary of Music and Musicians nor the Oxford Dictionary of Music) define "Musical Analysis" along the lines of its Chinese definition, instead defined as "the interpretation of structure and its relative constituent elements, and investigate the relative role of these elements", which means that it is only an analysis of the morphological composition of music, which is far from the original meaning of "musicological analysis". In addition, whether it is the classical musical model analysis, Schenck's simplified reduction analysis, Schoenberg's motivation theory analysis, Leidi's theme development analysis, or Ford's tone class set analysis, they are all analyses of music ontology. The only exception is that Meyer's theory of melodic analysis attempted to integrate with psychology, a field of music analysis that extended beyond a single discipline.

Yu (1993) published the paper "Musicological Analysis of the Prelude and Finale of the Opera Tristan and Isolde" in "Music Research" and put forward the ideological theory of musicological analysis for the first time. He pointed out the wide scope of music analysis. It should not only emphasize ontology, but also have a broad academic vision. The research on ontology structure should not be the final goal but should move towards the direction of spiritual implication and delve into the underlying aesthetics. Thus, musicological analysis should not only focus on the music itself, but also the analysis of the related social and cultural environment, musicians' behavior, and other factors. Therefore, the use of musicological analysis theory requires the researcher to have strong foundations in music technology, theory, and general humanities knowledge. Yang (2014) believes that musicological analysis is a higher-level, comprehensive professional analysis, which not only studies the artistic style, language, and aesthetic characteristics of musical works, but also reveals the social and historical content of musical works. The value judgment of reality, and efforts should be made to integrate the two together, to form a high-level understanding of the whole of musical works. Therefore, when researchers use musicological analysis, they need to use the theory of "heterogeneous isomorphism" to communicate the formal structure of music and the emotional appeal of music through a comprehensive understanding of the components of music ontology and the historical background of composers' creation. The purpose is to make people's understanding of music not limited to pure composition theory, but also to penetrate the thoughts of creators (Yu, 2010).

There is no doubt that music analysis is based on the understanding of the music itself. Because the analysis of music works in the technical field is an inevitable way to penetrate the composer's creative mind, it is an important means to reveal the deep skills of music creation. This music analysis cannot ignore and avoid the practical problems of music creation. Music works always have their own structural concepts, but this concept may be based on new logic. Our music analysis discipline should also be inclusive and keep up with the pace of music development.

When we know that musicological analysis is based on the thinking and analysis paradigm of "local culture" as the research object, then the research object of music that conforms to the category of Chinese local culture is of course traditional music. To study Buddhist music as the most vital category in traditional music, and to apply the analytical theory of musicology, it is not only concerned with the problem of music form, but also cannot be studied only as a pure artistic phenomenon (Zhang, 2010). Therefore, when we use the analysis theory of musicology to study the way of Buddhist cognition of music ontology and the form and content of Buddhist music from the perspective of music philosophy, cultural context remains crucial.

1.6.3 Theory of Religious Pedagogy

From a philosophical and theological point of view, the universal pursuit of human values is often associated with people's ultimate concern and daily life practice. A person's beliefs, values and attitudes towards life are inherently unified, of which belief is the most important. It not only determines a person's value orientation, but also determines a person's attitude towards life, and is ultimately reflected in people's daily practice. Education, as the goal of promoting the development of human nature, has a sacred responsibility and mission for the establishment of people's beliefs and the guidance of life practice. If people's beliefs and life are to be kept in harmony and have a good interaction, education must not be absent (Fang, 2016).

In a broad sense, religious education refers to all educational activities related to religion, while religious education in a narrow sense refers to educational activities undertaken by religious organizations for the purpose of imparting religious knowledge and promoting believers' belief practice. In many western countries, religious education is a part of school education, and because of the separation of the public education systems with religion, mainly focuses on learning about various popular religions. As well in religious education, there is also a kind of college dedicated to cultivating full-time service personnel of the church, which is called seminary or monastery, for example. This kind of specialized education is usually vocational training; students not only need to receive special training in theology, Bible learning, and

spirituality, but also need to receive training in spiritual experience, morality, and good living habits (Fang, 2016).

The fundamental purpose of religion and education is to educate people's hearts and improve human nature, so that the beauty and strength of human nature can be developed and manifested as much as possible, to live out the nature and dignity to human potential. Yet most religions require people not only to pay attention to the practice of real life, but also to practice the supernatural. Religion is not only based on the present world, but also pays attention to eternity. It should connect people's present life and the next life through belief, so that people can live clearly. To die without regret is the freedom and confidence that religious belief can bring to people.

The inheritance of religion plays a crucial role in moral education for the religious, and the inheritance of religious culture usually happens outside school education. Then, how does moral education play an educational function in the inheritance of religious culture? John (2005) once compared Socrates's assertion that "knowledge is morality" with the religious sentiments advocated by Christianity and pointed out that if one believes in and knows God, one by extension takes on certain morality.

Buddhism, in a broad sense, is a religion, including its classics, rituals, habits, and organization of religious groups. In a narrow sense, Buddhism is the teaching of the Buddha, and in Buddhist terms, it should be called the Dharma (Buddha Dharma) (Zhao, 2013). The Sanskrit word for "law" is "Dharma", and Buddhism calls everything "law". The "all laws" and "all laws" in the Buddhist scriptures mean "all things" and "all things in the universe". "Buddha Dharma" is the teachings declared by the Buddha based on his truthful understanding of all dharmas, so it is also called "practice", which is embodied in various Buddhist ceremonies. The process of evangelism through ritual is similar to the teaching process in the classroom format, but there are essential differences. In this broader sense, Buddhism is the most educational religion.

Ye (1991) believes that education is a social activity consciously aiming to influence people's physical and mental development. Accordingly, education has two basic functions, one is to affect the development of society, and the other is to affect the development of individuals. As a religion, Buddhism is a part of the superstructure, a special form of consciousness in the superstructure, and a concrete reflection of the objective world in people's subjective world (Marx & Engels, 1995). Although this reflection is realized only when human power takes the form of superhuman power, Buddhism, like other ideologies, is rooted in the soil of reality.

Therefore, to make Buddhist ideology widely publicized, religions must adopt methods recognized by people to carry out cultural exchange and inheritance. Buddhist ritual is a ritual activity that integrates language, music, performance, art, and other artistic elements. It can be used to preach teachings, to stabilize the religious beliefs of believers. Music, unlike lyricism, can be used to create a mandala atmosphere, cultivate the religious sentiments of believers, and stimulate people's spiritual experience of Buddha and the Western Bliss, to guide believers to yearn for the ultimate spiritual achievements such as "Buddhahood" and "Nirvana". Ultimately, it can enhance the cohesion of the Sangha and inherit and spread Buddhist culture.

Therefore, when we use the theory of religious pedagogy to study the application process and functional approach of Han Buddhist ritual music in Huayan Temple, the historical origin of Chinese Buddhism must be considered, including the factors that affect China's national conditions, and analyze the results. The ecological environment and function behind the application of Han Buddhist ritual music in Huayan Temple are discussed, and the functions of Han Buddhist ritual music in Huayan Temple on individual practice, emotion regulation, psychotherapy, propagation of teachings, and culture are discussed from the perspective of moral education.

1.6.4 Theory of Chinese Religious Music Inheritance System

Religious music is characterized by mature and rigorous religious rituals. It is known for its stable system of passing down, or inheritance, of rituals. Therefore, it can last for thousands of years and become the foundation of Chinese traditional music

culture (Meng & Gong, 2022). Studying the inheritance system of religious music is of great significance to the comprehensive construction of Chinese traditional culture system of passing down. The system generally refers to a whole composed of several related things that interact, such as an industrial system or an ideological system. The main components of the inheritance system are the inheritor and the recipient, the inheritance scope, the inheritance content, the inheritance method, and the guarantee system (Duan, 2012).

The theory of the Chinese religious music inheritance system was first put forward by music education scholar Pu (2002). This system theory relies on existing religious music research. Based on it, a comprehensive, systematic, and in-depth special research on China's religious music inheritance system can be conducted, which may bring new data to support new theory developments (Yan, 2015). The theoretical paradigm of the inheritance system of Chinese religious music fills the gap in the academic research of Chinese religious music in religious studies and musicology.

According to the theory of Chinese religious music inheritance system, religious music inheritance includes inheritance entities, carriers, methods, systems, and the ecological environment. The inheritance entity refers to the ontology of religious music inheritance, that is, ancient religious music repertoire, such as vocal music and instrumental music. The carrier of inheritance refers to the material and spiritual carrier of religious music in the inheritance and development of over a thousand years. Material carriers include ancient and modern representatives of inheritors, such as Duspeaking, Gao Gong, Wei Na, and Yunzhu monks. As well, texts, such as ritual models and music scores, instruments, such as bells, drums, chimes, etc. Spiritual carriers include sectarian organizations, such as Taoist Lingbao School, Buddhist Zen Music, etc. The inheritance method refers to the specific methods commonly used in the inheritance of religious music, for example scriptures, oral transmission, and classics. The inheritance system mainly discusses the influence and function of religious music, and accounts for the important significance of the system for the systematic inheritance of religious music culture. The ecological environment refers to the social background on which religious

music depends, including the conditions of its inheritance, such as politics, beliefs, and places, which have the role of a guaranteed mechanism for the continuous passing down of religious music (Chen, 2015). Religious music is an important part of intangible cultural heritage, and its inheritance and development are a systematic project. Among them, building a healthy and healthy religious music inheritance system is the top priority of this systematic project. The research on the inheritance system of religious music will help to clearly present its principle of generation and essential characteristics and examine the connection between religious ritual music and the cultural context in which it grows. For the entire Chinese traditional music culture building, the research and summary of inheritance methods will help to explore the deep structure of Chinese traditional music and is conducive to the improvement and development of the discipline construction of Chinese traditional musicology (Hu, 2014).

Therefore, when using the theory of Chinese religious music inheritance system to study the ecological environment and text composition of Han Buddhist ritual music in Huayan Temple, this paper will focus on the inheritance entities, carriers, methods, system, and ecological environment of Huayan Temple Han Buddhist ritual music. Through the study of the inheritance method of Han Buddhist ritual music in Huayan Temple, we can directly explore its cultural meanings and essential laws and discover the favorable ecological environment of the Han Buddhist ritual music inheritance system in Huayan Temple. Under the guidance of system theory and cybernetics methods, scientifically and rationally allocate the external resources of Huayan Temple Han Buddhist ritual music to improve its dissemination and inheritance. Based on the above theory, the theoretical framework of this paper is shown in Figure 1:

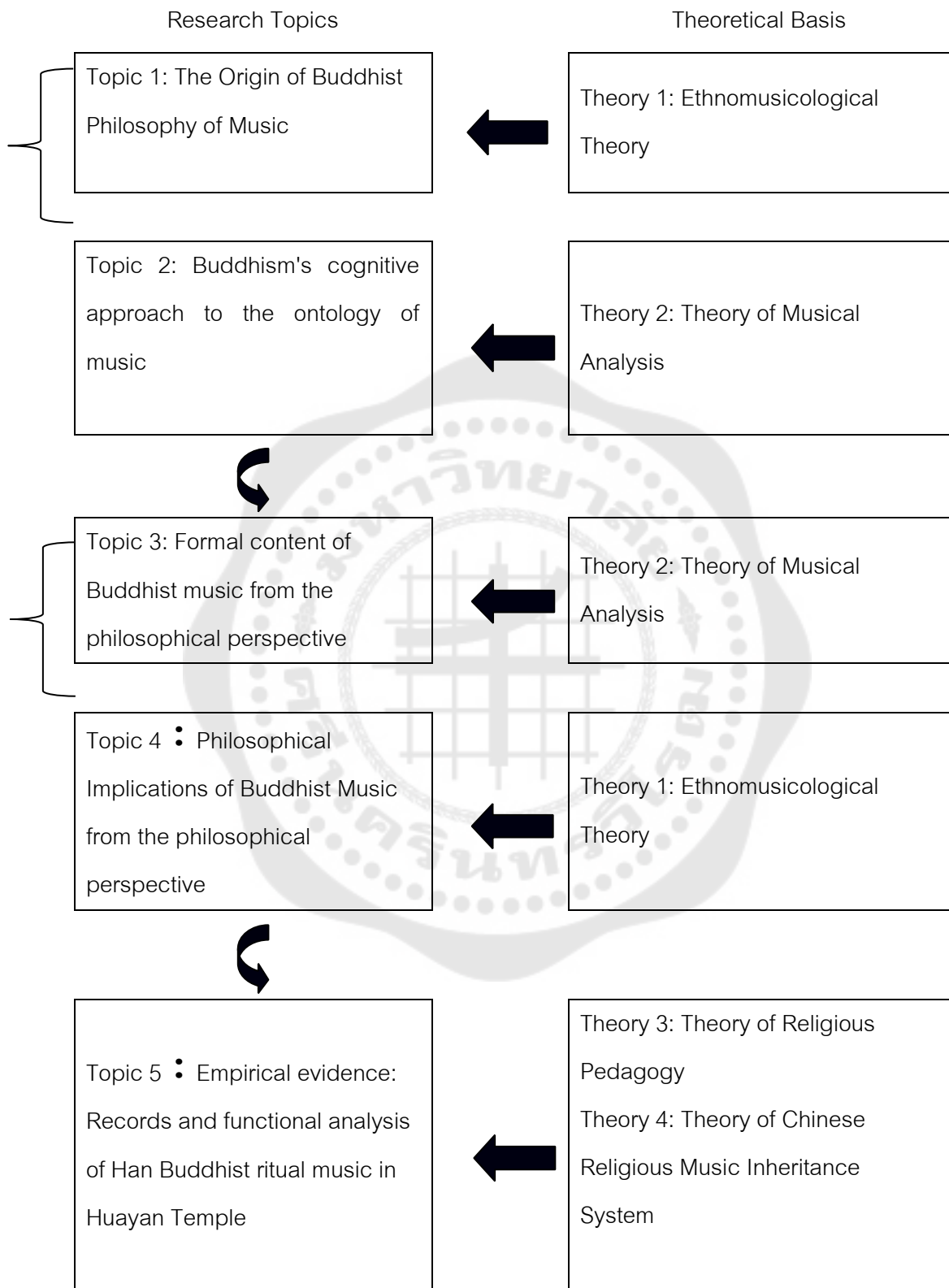


Figure 1 Theoretical Framework

1.7 Research contributions and limitations

1.7.1 Research contributions

Buddhist philosophy of music reflects the views and attitudes of Buddhism towards music, and its theoretical basis is Buddhism and Buddhist philosophy itself. Based on the present limitations of Buddhist literature, this paper can contribute to the literature through providing novel research objects, content, perspective, and theoretical basis.

1. Research object-based contributions

The main research content of this paper is to analyze the philosophical implications and functions of Buddhist music from the philosophical perspective. The research objects involved in the study of philosophical implications are Buddhist practices used in Chinese Buddhist temples to clarify and promote Buddhist principles and music, including music that is popular in Asia and created by the world in reverence of Buddhism. The research object related to the functions of Buddhist music is the classical Han Buddhist ritual music used in Huayan Temple, a well-known Chinese Buddhist temple in China. The depth and complexity of the research objects allows this paper to present the arguments with rich historical and research data. Simultaneously, it can also discuss the relationship between the classical Han Buddhist ritual music of Huayan Temple and traditional Chinese Buddhist music and enhance the feasibility of the research.

2. Research content-based contributions

As a special carrier for conveying Buddhist principles, Buddhist music has had a profound impact on the spiritual world and daily life of Buddhist believers with its unique musical characteristics in its history. It has a positive effect on the training of individual attention capacity and quality. The current Western research on the psychological function of religious music mainly focuses on the regulating effect of Christian chants on emotions or highlights the psychotherapeutic function of religious music. The current research on the effect of Chinese Buddhist music on attention capacity is mainly reflected in the application of Buddhist music as a music therapy material to related attentional dysfunction, thus the psychological empirical research on

the effect of Buddhist music on attentional capacity has yet to expand to general purpose use. Based on the philosophical perspective of Buddhist music, this paper discusses the philosophical implications contained in the Buddhist music used in Chinese Buddhist temples to clarify and promote Buddhism, as well as the philosophical implications contained in the music that is popular in Asia and created by the world in reverence of Buddhism. Through field investigation, the author visits Huayan Temple in Chongqing to record the whole process of Han Buddhist ritual music that has been passed down in the temple for more than a thousand years, and summarizes the ecological environment, text composition and application process of Han Buddhist ritual music in Huayan Temple. Thus, this work analyzes the function of Han Buddhist ritual music in Huayan Temple in the aspects of individual practice, emotional regulation, psychotherapy, propagation of teachings, and cultural dissemination. This process of researching the philosophical implications of Buddhist music and Buddhist temple ritual music can ensure an adequate scope and offers the potential for novel findings.

3. Research perspective-based contributions

In today's cultural globalization, there are two developing trends of westernization and diversification, which are both conflicting and intricate. This is probably the current situation and topic that cannot be avoided in academic research in the field of humanities and social sciences in China. Philosophy of music and pedagogy, as types of humanistic disciplines that were born in Europe and spread all over the world, are themselves the embodiment and part of cultural globalization. Preservation of cultural heritage in China has in many cases fallen short and requires research as one area of effort. Therefore, in the research process of this paper, we will focus on the subjectivity and methodology of Eastern music philosophy. In the process of studying Chinese Buddhist music philosophy, we will try to return to Eastern academic and theoretical methods to bridge the modern gap between academics and life. For example, when discussing the generation, existence and nature of Buddhist music, the research will start from the origin of the human world. When discussing various secular music phenomena and Buddhist music, it will start from the defects of life and point to

their ultimate value to life. When discussing the psychology of music behavior, it is discussed from the unique initiative of the human heart and human nature, rather than studying the psychology of music behavior as an objective natural object. When discussing the realm of music, it is more advocated to shift from the individual realm of self-satisfaction to compassion, joy and equanimity. This is the fundamental position and humanistic attitude of this paper. Based on this, this paper offers research perspective-based contributions.

4. Theoretical framework-based contributions

It has been discussed in the previous article that at present, ethnomusicology is still in the emerging field of academic research in China. Scholarly study of Chinese Buddhist music culture typically utilizes Western methodologies and theoretical bases, and do not regard the Chinese Buddhist music philosophy as a methodology. Here, Buddhist philosophy of music is regarded as a methodology. Based on this, for the convenience of subject history and textual discourse, this paper not only uses the category of "philosophy of music" to study the philosophical implications of Buddhist music. It also uses Western folk music research theories and Chinese folk music research theories to study the philosophical implications of Chinese Tibetan Buddhist music and the functions of Han Buddhist ritual music in Huayan Temple. Among these theoretical bases, musicological analysis theory and Chinese religious music inheritance system theory are the unique research methodology of Chinese folk music in Chinese academic circles. Among them: "Theory of Chinese Religious Music Inheritance System" reveals the hidden purpose of Huayan Temple's Han Buddhist ritual music culture for thousands of years. It is a further exploration of the reasons for the formation of Han Buddhist ritual music styles in Huayan Temple, and it is an attempt to avoid the non-systematic approaches of previous studies. The five aspects of inheritance entity, carrier, method, ecological environment, and institutional guarantee of inheritance proposed by this theory are an organic whole, which is a theoretical summary of the "living fossil" of religious music - the phenomenon of Han Buddhist ritual music. The theoretical research basis of this paper is put forward, so that this paper

follows the research idea of "music form—music cultural inheritance system—emergence of educational function" and aims to make a comprehensive demonstration and analysis of Buddhist music, a cross-cultural musical phenomenon. Therefore, this paper provides a novel situation in terms of theoretical basis and guidance in the research.

1.7.2 Limitations

In addition, there are numerous genres of Buddhist music with rich content, and there are many Buddhist teachings and theoretical origins behind them. This article cannot discuss all the philosophical implications of all Buddhist music and can only limit the research object to the use of Chinese Han Buddhist temples in China. It is the limitation of the research content of this paper to clarify the Buddhist theory, to promote the Buddhist music of the Buddhist Dharma, as well as the music that is popular in Asia and created by the world in reverence of Buddhism.

Because the data collection and analysis methods are all carried out at Huayan Temple, the choices for the type of study are limited. A case-study style applied to the methodologies because it is an adequate way to delve into the Huayan Temple relevant situation in depth. While this gives the current study strength in terms of its depth of analysis and findings, it also limits the study's generalizability. Although Han Buddhist temples share philosophy, their practices may differ, partially depending on their dissimilar inhabitants and materials. Moreover, the field investigation portion of the research cannot claim to be a comprehensive or systematic overview of the entirety of the embodied and written philosophical implications, nor of the functions, of music. However, this inquiry-based approach, contrary to a comprehensive one, still affords an effective unraveling of the relationships between Han Buddhist philosophies, music, practitioners, and laypersons at Huayan Temple.

Regarding the functions of Buddhist music, due to the limitations of time and workload, the evidence for the functions of Buddhist music can only be limited to the Han Buddhist ritual music of Huayan Temple, which is the limitation of the research object of this paper. Due to the spread of the epidemic and the restrictions of China's

"clearing" policy, this paper has only visited Huayan Temple twice during the research process. The number and time of such field investigations are far from enough for the study of Han Buddhist ritual music. Thus, this is a limitation of the research procedure.



CHAPTER 2

LITERATURE REVIEW

Since the industrial age, humanity has reached an extreme state of spiritual disconnectedness, largely ignoring spiritual protection and spiritual health. Among many consequences, there is evidence of widespread moral decay across society. According to Buddhist belief, a remedy is a search for the soul and purification of the heart. In Vimalakirti Sutra Buddhism: "If you want to have a pure land, you should purify your heart, and let your heart be pure, then the Buddha's land will be pure." When applied, this means that if you want to transform and purify society, the key lies in transforming and purifying people's hearts.

Based on this, the research topic is "the philosophical implications and functions of Buddhist music", based on an attempt to integrate ethnomusicology, religious philosophy, anthropology, psychology, and other disciplines' theories. The thesis will explore the philosophy of Buddhist music: "sound", "silence" and "meaningful sound"; the purpose is to awaken the world's self-knowledge, self-government, and self-purification. Another aim is to provide effective methods for the spread of Buddhist music, which belong to traditional music in modern society.

Buddhist temples are important sites of cultural heritage preservation and serve as points of dissemination. In China specifically, Han Chinese Buddhist temples are among the greatest in number and serve as key religious areas. Many studies have focused on the visual environment of the temple spaces, but few have considered the musical environments of the spaces in and around the temples. However, the musical environments of the temples impress upon the inhabitants strongly, from permanent residents to temporary visitors. In Chinese Buddhism, activities such as ceremonies have a focal point of achieving a higher tier of existence in a spiritual realm, playing and chanting music for a lengthy duration, fasting, walking, etc., all to cleanse the mind of the participant. A high-quality and appropriate musical soundscape is necessary to create the intended religious and pure atmosphere within the temple.

Before writing this paper, the author examined literature on the three aspects of Buddhist music's related concepts and characteristics, philosophical thoughts, functions, and values. This paper expounds upon the research on the concepts and characteristics of Buddhist music, philosophy's implications on Buddhist music, the functions of Buddhist music, the aesthetic expression of Buddhist music, and the development and application of Buddhist music.

2.1 Research on the concept and characteristics of Buddhist music

In ancient India 2500 years before the birth of Buddhism, single Buddhist music appeared. It first appeared in the Yingmuveda, which recorded the singing method of Rigveda. This singing method produced the early singing of "solitary chanting" (Sanskrit name GADA), which was highly valued by Sakyamuni Buddha (Ling et al., 2006). At the end of the Eastern Han Dynasty in ancient China, Indian Buddhist music was introduced into China along with Buddhist classics. With the development of Buddhism in the northern and Southern Dynasties, Buddhist music reached its peak in the Sui and Tang Dynasties. Subsequently, based on the original Buddhist music, Chinese monks and Buddhist believers combined a diverse array of Chinese secular music to create three Buddhist music factions: Southern Buddhist music, Tibetan Buddhist music, and Han Buddhist music (Yang & Zhou, 2021). Yan (2021) believes that all music created by Buddhism, used by Buddhism, beneficial to Buddhism and beneficial to Buddhist practice can be included in the category of Buddhist music. Buddhist music is all music related to Buddhist content, that is, music rooted in Buddhist cultural tradition and serving Buddhism and various Buddhist activities.

Buddhist music has a long history and was first gradually produced by monks in the process of constantly chanting sutras and holding mantras. The early Buddhist music introduced into the mainland cannot be fully coordinated with the language and music tradition of the Central Plains, so it is difficult to integrate with the chants translated in Chinese and the Buddhist songs created in Chinese. However, the Buddhists must use Chinese lyrics when preaching or praying in the Central Plains, in this way, contradictions occurred. During the Three Kingdoms period in ancient China,

Chinese Buddhists noticed this contradiction. In the face of this situation, they began to create Chinese Buddhist music. Monks then absorbed the elements of folk music, changed the transmitted Buddhist music, or created new Buddhist music, resulting in Chinese Buddhist music (Tian et al., 1992).

Nowadays, Buddhist songs include not only Sanskrit Buddhist songs, but also Chinese Buddhist songs. Sanskrit songs reflect the special grammar of ancient India and make people feel the ethereal and far-reaching artistic aesthetic. Chinese Buddhist songs are straightforward for people to recite due to language familiarity. As a type of music, Buddhist music has the common characteristics necessary for all music and art works. At the same time, because Buddhist music provides services for Buddhism, the creation and use of Buddhist music must follow certain norms and form a system to closely cooperate with the practice of Dharma rituals. Therefore, Buddhist music distinguishes itself from general secular music; it is mainly reflected in the content of lyrics and music melody. Many scholars have expressed their views on this: Zhou (2016) believes that Buddhist music can be divided into broad and narrow senses. The broad sense of Buddhist music generally refers to all music related to Buddhist content, while the narrow sense of Buddhist music refers to the music in Buddhist rituals, and more often refers to Buddhist chants. Almost all rituals in Buddhism are inseparable from Buddhist chants.

Feng (2016) divided Buddhist music into an appreciation version and a practice version. They are interlinked, that is, they both have musicality, but they are distinct due to essential attributes. The practice version of Buddhist music is mostly aimed at believers/practitioners. Buddhist practitioners believe that they are not performing a kind of music, but "practicing", which is a very sacred act. Appreciating Buddhist music is aimed at the public, that is, to meet the needs of non-believers to express their feelings, relax, and perform or appreciate beauty. Wang (2011) pointed out that practicing Dharma is an activity of self-cultivation carried out by monks in accordance with the teachings of Buddhism. For example, recitation in morning and evening classes is "doing Buddhist things with sound". The beautiful and harmonious

Buddhist sound can inspire and influence people after listening to it and promote the development of a refined mind and a Bodhisattva mind.

Within Buddhist practice, Buddhist music is always accompanied by Buddhist rituals, thus it is also considered ritual music. Rituals in Buddhism can be roughly divided into practice, memorial, and universal alms, among which practice is the most basic and common ritual in Buddhism. Buddhist music has soft tones, gentle tunes, steady rhythm and tone, and strong lyricism of melody, which is convenient for emotional and aesthetic expression (Ling, 2022). Therefore, the musical form of Buddhist music is short and small. Usually, multiple lyrics are allocated to the same song; Buddhist music mostly adopts the form of stanza. That is, the melody in a Buddhist music piece will be repeated in many places, such that in the actual appreciation process, it will feel that the whole is relatively peaceful, and the melody has negligible fluctuation.

Sun Yun pointed out that Buddhist music mostly belongs to instrumental music. Buddhist music is usually played with the help of certain musical instruments. The commonly used musical instruments include Sheng, pipe, and flute, accompanied by wooden fish, gong, drum, and bell (Sun, 2019). In some places, the Xiao, Pipa and Huqin are included. These classical musical instruments have brought far-reaching artistic expression of simple and elegant charm to the melody of Buddhist music. As well, it meets the Buddhist music aesthetic requirements of dignified solemnity, silent solemnity, moderacy, and elegance.

To sum up, the Buddhist music handled in this study stands apart from the secular version of "Buddhist music". Buddhist music is combined with practice, facilitates practices and rituals, ultimately providing Dharma. Traditionally, Buddhism is treated as a religion and music as an art. The study of Buddhist music combines apprehension of Buddhism as a religion and music as art, which situates the scope of this topic as religious art research. Buddhist music conforms to Buddhist doctrines and traditions and plays a role of practice in activities such as praising Buddha, enlightenment, support, practice, Dharma, and folk customs. Chinese Buddhist music is

a kind of ritual music called "Fanbai" in Buddhism. It is a part of Chinese national music. As a kind of religious music, Buddhist music is the music that produces and serves all kinds of Buddhist dharma activities. Its protection and research are of great historical, cultural, academic, physical, psychological, and spiritual value.

2.2 Research on philosophy's implications of Buddhist music

Buddhism was introduced into China from India. After more than 2000 years of tempering, it has diverged into several branches of Buddhism, each with their own characteristics, named Pure Land Sect, Tiantai Sect, Zen sect, Law sect, and Huayan sect. Chinese Buddhist music also forms a philosophical temperament of clearness, emptiness, lightness, and distance. In the past, the academic research on Buddhist music paid more attention to the investigation of the noumenon and history of Buddhist music and was less involved in the philosophy of Buddhist music. The research field of Buddhist culture also lacked the research of Buddhist music philosophy. Buddhist music is rooted and sprouted in the deep soil of Buddhism, and the two cannot be separated from each other.

Buddhism and its philosophies have been a topic of study for more than a hundred years in European and then North American scholarship. These works have also long recognized the disparate nature of Buddhism across spatio-temporal lines, from India to China, and sects within them, such that the common label of Buddhism should be called into question. Yet others have focused on Buddhism as a whole, total unit, and conducted a piecemeal analysis with a holistic view. The overarching philosophical themes as such are the total nature of substance, teased apart as "the substance as such," "the substance as agent," and "the substance as acted upon". As well, the Buddhist totality of function has been analyzed in terms of explicit knowledge, implicit knowledge, and non-knowledge. Buddhist philosophy also offers the doctrine of the three natures, which are the "perfect," all-encompassing nature, the dependent nature, and the imagined nature. There are also cognitive manifestations in Buddhism, which relate to individuality, namely the nature and relation of consciousness to individual karma (or willful action) and enlightenment. Within Buddhism, the cognitive

process begins with a state of individual ignorance, followed by a state of intermediation of knowledge, with the final result being a changed state of individual knowledge.

From the perspective of the evolution of contemporary academic trends, music philosophy and aesthetics, the study of Buddhist music philosophy has become one of the unavoidable fields in the development of Chinese music philosophy. Shi (1994) of Taiwan explained and analyzed the attitude of Buddhist ideological circles towards music as an insider and discussed the relationship between music and Buddhist thought, which attracted academic attention. The contradictory relationship between the non-music philosophy of Buddhism and the musical sound of Buddhism is explored. This paper discusses the musical function including religious music, the five reasons for the nonmusical thought of Buddhist law system, the conditions for the production and development of Buddhist music, that is, the support of Jiyue and the singing of Dharma. As well, the five reasons for the monks to change from non-music to music, the origin of Sanskrit chant, some disadvantages of Buddhist Ritual Music, and the role and significance of select Buddhist songs. The aim of this paper is to reveal a new understanding of Buddhist non-musical thought and the meaning of sound and musical sound in Buddhism.

As far as the pioneering research on Buddhist music philosophy is concerned, the following four materials are very influential. Mao Yuan's work "Unfinished Music Aesthetics" utilizes the theories of various Buddhist sects (Huayan, Tiantai, meso, Zen, etc.) and discusses the problem of music artistic conceptualization and involves many important issues, showing the possibility of Buddhism as a research method in the study of Buddhist music philosophy for the academic community. The Book Zen and Chinese music by Tian Qing deeply discusses the relationship between Zen and Chinese music and puts forward many enlightening views. Tian Qing believes that Buddhism and music are people's understanding of the universe and life. He believes that Buddhism has had a great impact on Chinese traditional music and gives examples of the Chinese traditional musical instrument Guqin music, Buddhist belief and literati's music life, as well as the impact of Buddhism on Chinese literati's music aesthetic taste (Tian, 1999).

This paper grasps the essence of Buddhist culture and Chinese traditional music, which has a continuous and beneficial impact on the creation, performance, and research of Chinese music. Luo (2005) explored the music philosophy of the Pure Land Sect of Buddhism for the first time, specifically a preliminary study of the music and music philosophy of the Pure Land sect. The article deals with the basic religious classics of the Pure Land Sect of Han Buddhism, Amitabha Sutra, Wuliangshou Sutra, Guanwuliangshou Sutra, and Huayan Sutra. Taking the five sutras and one theory of pure land, such as Shurangama Sutra and the theory of past lives, this paper examines the relevant music records of Pure Land Buddhism, including natural music, human music, and philosophical music. Through analysis of this music, discusses the music philosophy of Pure Land Sect, and reveals that music is the true way for Buddhism to modify the fruit of Buddhism and attain greater relevance to contemporary reality. In addition to the research itself, the publication of this article marks that the Pure Land philosophy, once known as feudal superstition, has finally been regarded as a culture and entered the vision of musicologists, which means that many unreasonable stereotypes in our academy are moving towards tolerance and self-confidence. Luo (2008) wrote "on the unity of sound and mind -- imitating monk Zhao's brushwork" for the first time, which tries to use the research method of Buddhist Epistemology to observe the problem of sound and mind, and briefly answers the "difficult problem" that cannot be broken through under the dualistic thinking. Its important significance is to introduce Oriental philosophy into academic research as a methodology, which seems to be not well understood by the academic community. These four documents not only inspire the research of this subject, but also provide evidence for the legitimacy of this research.

In the field of philosophy and religious studies, some studies have also discussed the philosophy of Buddhist music. For example, Ti (2007) of China Buddhist Academy wrote the filial piety thought in the legal activities of Han Buddhism, which discusses the embodiment of the filial piety philosophy of Chinese Confucian culture in the legal activities of Buddhism from the perspective of the filial piety philosophy of Han Buddhism.0 It showed a high diversity of opinions and research perspectives from other

musicologists. Firstly, taking the music thought of Han Buddhism as the perspective and the filial piety philosophy embodied in the Dharma activities topic of investigation, this paper expounds and analyzes the contents of filial piety thought in "Buddha says that parents are kind and difficult to repay the Sutra" and "Yulan basin Sutra". Then, this research examines the contents of filial piety thought in chanting praise, chanting revelation, calling, returning, and praying Manjusri in Dharma activities. Finally, the evidence supports the hypothesis that Chinese Han Buddhist dharma activities contain profound thoughts.

The Chinese Buddhist dharma activities not only have research value in relation to music, but also serve a pragmatic role of social enlightenment. Qu's (2003) article "the music view of early Indian Buddhism from the Chinese translation of the law code" discusses the discipline of music, song, and dance in Indian Buddhism, which is divided into categories. According to the cited law, the article explains the reasoning and attitude responsible for banning music, song, and dance in early Indian Buddhism, which accompanied the seemingly contrary open and tolerant attitude towards some music activities conducive to enlightenment in the law code. Xiao (2004) analyzes the relationship between Buddhist thought and music in the article "Seeking Buddha without hue, tone and sound". This paper takes the purity and impurity of Buddhist music, the desire and non-desire of Buddhist music and the "four dependencies and four non-dependencies" in Guanwuliangshou Sutra as arguments to illustrate that Buddhist music has the function of preaching Dharma, with great advantages and few disadvantages. Sun's (2004) work entitled "Buddha's view of music and primitive Buddhist art" focuses on the Chinese translation of early Buddhist scriptures. Combined with the relevant contents of Pali Buddhist scriptures, it focuses on the Buddha's view of music and primitive Buddhist art. Evidence suggests that the Buddha adopted a detached attitude towards secular music, which also determines that the music and art activities of primitive Buddhism could not achieve prosperity.

With the extinction of the Buddha, the influence of secular music on Buddhism became increasingly obvious, and Buddhist music gradually prospered. As seen in the reviewed articles, since modern times, scholars have made increasingly in-depth and specific research on the philosophy of Buddhist music. Master Shi Zhaohui's research perspective and writing method as an insider is valuable. She combines the discussion of Buddhist thought and music one by one and puts music in the overall background of Buddhism, enabling laypersons (non-Buddhists) to have a clear vision and escape the misunderstandings that may occur due to the assumed outsider perspective. This evidences the enlightening nature of research on the thought and function of Buddhist music. In addition, the theoretical research sphere has made great academic strides in the research of Buddhist music philosophy. Luo Yibing's singing on the road to life is also a good beginning to study the relationship between music and Pure Land sect. As other sects of Chinese Han Buddhism, Huayan sect, Tiantai sect and other ideological schools are also inseparable from Buddhist music, the research value is multi-purposed. It is hoped that more scholars will join the research of Buddhism sect philosophy and music related to the Huayan, Tiantai, and Jingtuo sects.

2.3 Research on the functions of Buddhist music

Buddhist music is an important part of Chinese music culture. As a special carrier to convey the meaning of Buddhism, Buddhist music has been deeply affecting the spiritual world and daily life of Buddhist believers of all nationalities and classes throughout a long history. Its functions are mainly reflected in three aspects: the practice and uplifting of Buddhism, aesthetic appreciation, and psychotherapy. Tian and Lu (1993) pointed out that for Buddhist believers, Buddhist music has the function of practice, meaning it is a kind of practice method. The practice function of Buddhist music is mainly reflected in the practice of Dharma, and morning and evening recitation is an important content in the practice of Dharma. Morning and evening recitation is a daily practice activity that monks must practice. Morning and evening recitation is "doing Buddhist things with sound", which is conducive to the daily practice of Buddhists and the dissemination of Buddhist philosophy among believers. In addition, Buddhist music

is also used in commemorative and universal Buddhist things. Memorial ceremonies are mainly held to commemorate birth, become a monk, become a Taoist priest, and for the Nirvana (death) of Sakyamuni, Amitabha, Guanyin, Yaojishi and other Bodhisattvas. In addition, Buddhist music is also used to commemorate the Dharma and Puji Dharma. Ceremonial music is created on Buddha's birthday, which is the anniversary of Sakyamuni's birth. Generally, on the eighth day of the fourth month of the lunar calendar, each temple will hold grand dharma activities, singing songs such as "the Buddha treasure song", "praise the Buddha Sutra", and "three conversions". The main purpose of music is to experience and feel beauty. Tian (2012) pointed out that Buddhist music exists because it surpasses a series of aesthetic characteristics such as "harmony, quietness, clearness, remoteness, antiquity and lightness" that other common secular music fails to possess. Such aesthetic interests, or aesthetic ideals, are closely related to and permeate the ideas conveyed by Confucianism and Taoism in Chinese traditional culture. These aesthetic ideals are also accepted and recognized by most Buddhist believers.

When appreciating Buddhist music, people will naturally feel inner peace and wholehearted relaxation, as if they are tasting tea, overlooking green mountains, or gazing upon light Buddha streams. Research by Xiao (2015) has shown that Buddhist music has similar characteristics to some Chinese herbal medicines. Appreciating Buddhist music improves the circulation of Qi blood, and all meridians of the body can be well dredged, which can regulate and treat the human body as a whole. In addition, Liu (2016) has recorded accounts that Buddhist music can support psychological health and well-being. In Buddhist rituals, Buddhist music is often used to render and strengthen the atmosphere and effect of rituals. When the audience is exposed to Buddhist music, they will experience harmony and security, feel great life support, and their hearts will be greatly comforted. With contemporary society's overemphasis on the rapid development of material life, taking part in Buddhist music will help beings to place their feet on the earth and feel the beautiful things around them. Buddhist music provides all sentient beings the experience of beauty in life, purifies the impure thoughts

generated in life and work, stimulates the deep longing for an improved and positive state of life, cleanses life of difficulties and inner pain, and welcomes a peaceful and serene life state.

People's appreciation of Buddhist music is often accompanied by changes in life perception, attitude, vitality, and personality, which can deepen their understanding of themselves and improve their impulse control. Liu (2021) argues that Buddhist music can regulate emotions. On the one hand, the flat and soothing melody of Buddhist music provides relaxation and happiness. On the other hand, the music resonates with the audience through emotional expression. Different from the thoughts, hesitation, pain, pleasure, and other disadvantageous emotions expressed by secular music, Buddhist music mostly expresses the respect and love for the Buddha and Bodhisattva and the care for all sentient beings. The regulation of emotions embodied by Buddhist music goes beyond a simple regulation of positive and negative emotions; it has a deeper impact on emotions that promotes the understanding and acceptance of all things. Yin (2011) found that Buddhist music contains rich ethical philosophy, which is conducive to improving personal cultivation, healthy development of the surrounding ecology, and enhancing reported happiness, all which play important roles in the construction of contemporary harmonious society. Xiong (2016) pointed out that the artistic value of Buddhist music is not only reflected in the development and promotion of Buddhism itself, but also reflected in the aesthetic field of music art.

It is not only a form of artistic expression, but also plays the role of psychotherapy and health care. In addition, many scholars have proposed the therapeutic function of Buddhist music from the perspective of medical treatment. Wang (2011) pointed out that from the perspective of music psychotherapy, religion is an indispensable phenomenon for mankind. Buddhism, one of the three major religions in the world, serves crucially to support psychological health. Without Buddhist music, the human spirit and life may increase in fragility. Moreover, protecting the essence of Buddhist culture and studying its musical culture may make music therapy work more powerfully. Zhang et al. (2013) pointed out through experimental research that

electroacupuncture, combined with Buddha Qu, successfully treats post-stroke depression. This method reduced negative emotions brought about in depression with few side effects, showing robust therapeutic effects. Long (2017) discussed the influence of Buddhist music on attentional function. The results showed that Buddhist music could improve subjects' attentional function, and the effect was the best in the form of background music. The melody of Buddhist music has a positive effect on the improvement of attention function. Buddhist music can improve the individual's arousal level, which can predict the alertness and orientation of attention. Compared with Chinese classical light music, Buddhist music can improve the alertness and executive control of individual attention functions. Compared with Chinese classical light music, Buddhist music can trigger an individual's higher religious experience, which is positively associated with executive control of attention.

Within Buddhist practices themselves, the music also serves as a framework for rituals. Important to note however is that musical ritual practices may have more than one purpose, such as a music's symbolism of the wider cosmos (examined in section 2.4) and its function of preventing drowsiness. Here, the concrete functions of music that are integral to the ritual framework will be focused on for examination. Yet, the distinction between a symbolic and pragmatic function is a fine one. Indeed, the symbolism itself can be considered a ritual technique because it is an avenue for accessing sacred power. When a ritual technique accesses this sacred energy, they necessarily possess sacred characteristics which imbue upon them a dimension of symbolism. For instance, a small bowl called kin is chimed with regularity in rituals in the Tendai temple, producing a clear ringing that is simply recognizable to symbolize Buddhist purity; however, it also serves as a marker in the ritual, making it a structural element. In the Tendai ritual, various other bells are also utilized as kinds of punctuation marks throughout, such as the rei, kei, and knobbed gong. Drums in the Nichiren practice are used during prayer in a random rhythm, reducing the chance of sleeping.

Also, within Buddhist music that serves as ritual framework are chanted mantras; mantras are meaningless in normal language, but are powerful ritual acts due to each syllable being imbued with spiritual energy. Mantras play a powerful role in observing tantra, and through their specific roles and meaning vary across Buddhist sects, they all serve to unify and harmonize.

The ritual music is also thought as a form of offering to the observing Buddhas or bodhisattvas, so that the amount or magnificence of their ritual performance of chanting is matched with a bestowment of grace. Even silence, or mental music, which is imagined, is just as valuable as when audible. Kartomi (1990) notes that music is made to please the Buddha, in a similar way that one offers comfort out of politeness to a guest. Naturally, the Buddhas do not require these offerings, but the ritual music is nonetheless an appreciated form of glorification. This is found in Tibetan Buddhism as well as the Japanese jodo sect. In the latter, the Buddha's name is chanted with the beating of a drum repeatedly to gain grace.

In Pure Land, Buddhists, as part of their religious cultivation, recite Buddha's name as a key religious practice. When practiced in the monastery, to ensure the smooth and cooperative enactment of the invocation of the Buddha, music is applied. The music is a tool for melodies, rhythms, tempos, and instruments that invariably provide structure, order, relief from exhaustion, direction of religious efficacy, and instruction of movements.

However, the relation extends beyond the enhancement of the practice of invocation. The idea of Pure Land impacts the role of music and its conception in the Buddhist tradition. In the Sukhavati, music forms an important factor. Why is music a necessary component to Pure Land, and what type of music can fulfill this need? The music employed in daily service of Pure Land is celestial music, which is ever-sounding in Sukhavati, according to Sukhavatyamrta-vyuha. In a pure land, celestial music is a wonderful and wanted phenomenon. The celestial music is made as an offering to the Buddha and the stupa, in hopes that this sound will also often be heard in the present

realm. Thus, the aim of celestial music is to produce the joy of the dharma rather than satisfy listeners.

Yet according to the Sukhavativyuha Sutra, celestial music is still a type of worldly music, thus it is inherently inferior to the sounds of the trees of Sukhavati. This music crucially contains the sound of the dharma, and is graceful, peaceful, wonderful, subtle, sonorous, sober, flowing, clear, and pure. The music emanating from the trees of jewels of the Buddha realm is praised in the Sukhavatyamrta-vyuha, that when the wind touches them, a hundred thousand pieces of music are made simultaneously.

In the Sukhavativyuha Sutra, the Buddha described the purpose and features of the music from the trees, which produce five naturally harmonized tunes that emanate from the trees when blown by the breeze. The tunes have marvelous dharma that spread across the realms of Buddha, granting patience to those who listen to it. The beings will hear this music until reaching Buddhahood and have pure hearing organs that are free of ailments. This sound of the dharma is non-creating, non-rising, non-vanishing, and non-born, and once heard, are the only sounds heard henceforth. These sounds, then, aid in the release from problems and the journey to wisdom. In the Sukhavati, water and birds also speak the dharma.

The Sukhavatyamrta-vyuha describes numerous birds uttering dharma sounds in the Sukhavati, which brings about remembrance of the Buddha, Dharma, and Sangha for the beings there. As well, the merits of dharma sounds produced by the eight-virtue water are elaborated on in detail in the Sukhavativyuha Sutra. In terms of mediums for conveying dharma and subsequent salvation to all life, sound stands as the most important. As the medium and mode of communication, sounds convey messages between enlightened and unenlightened beings. Music also has the character of being penetrative. Just as water cleanses, music purifies the spirit. Thus, the music can purify the realm of the Buddha and the minds of beings. The music created in Sukhavati by trees, water, wind, and birds are imbued with the virtue and significance of the Tathagata and beings of purity. As understood through the Sutras, sounds of wonder along with music are created through marvelous deeds and minds. In this Saha world,

salvation is gained through the application of music; indeed, salvation is out of reach without sound. Additionally, the crucial role of conveying the dharma is filled by music because the liturgical and religious experience are affirmed via the practices and experiences of music. From uttered sounds, practitioners can glean the state of the mind and body, and in chanting, beings can simulate the characteristics of pure or evil realms. Pure Land texts emphasize that the quality of the object determines the merit and wonder of the music it produces. Thus, producing wonderful sounds requires the self's nature to be full of virtue and power. Virtues such as purity of mind and calmness, once achieved, will imbue their chants with the character of the eight-virtue water or jewel-trees of the Sukhavati.

During the recitation of the Sukhavatyamtra-vyuha, the Buddhist sangha home in on each part of the music in an effort to harmonize their collective vitality and that of the community. The nature of the music is free flowing because of the recitation of the Sutra in a free chanting fashion; this enables mindfulness and adaptation of the relation between their voice to inner state. The wooden fish instrument instructs the speed and keeps the clarity and order of the collective chanting of the Sutra. Through the musical sounds produced, the sangha understands the purity of the state of mind. As well, each chanter in the monastery attempts or creates pure land for him/herself and others. In the monastery, music serves to fortify and glorify Buddhist expression and is a method by which the sangha teaches Buddhism. Indeed, one of the most important purposes for Buddhist chanting in monastic activities and liturgies is to support the growth of the sangha. To more efficiently achieve samadhi, Buddhist chanting is performed because it aids in the perception and experiencing of Reality, specifically the transience of being. In the process of chanting, one should attend to the ebb and flow of sounds, emotions, and ideas and reflect upon them, noting their continuous state of flow and interconnectedness. Those who chant may experience the characteristics of transformation in feeling, sensation, and perception.

The primary aspect of concern in terms of music is the quality of sound, which is believed to reflect the mental and physical state of the chanter, with less concern for the melody's shape. The recitation of the Buddha's name, as well as free chanting, provide Buddhists a path to being themselves, which includes the building process of interdependent connections. The true nature of this phenomenality is realized by the Buddhist music chanters via pivoting from the variegated, phenomenal appearance of existence. Indeed, the Heart Sutra equates emptiness with form, concluding that dharmas are indefinable by measures of quantity, pureness, or state of being because there is nothing to be achieved, and thus, there are no obstacles, thus, there is no fear, removing the Bodhisattva from fear and delusion and eventually reaching nirvana (Kartomi, 1990).

In the Chinese Buddhist canon, the musical practice in the monastery harkens back to the philosophy of hearing and sound. Musical practices, like free chanting, exist within particular cultural contexts (e.g., Indian rules of recitation are discarded in Chinese Buddhism), transforming to the point of complete separation from their prior state. Free chanting is a crucial element of musical practice because it is shaped by philosophy, and through the music, great insight can be gained into the (Chinese) Buddhist perception of the nature of sound, phenomenality, and music. Their philosophy/perception guides the monastic organization of musical aesthetics and creation of musical textuality and materiality. Thus, community and avenues to greater insight into Buddhist principles are created through the Chinese Buddhist monastic models of musical discipline, identity, and meaning.

To sum up, the theoretical research on the function of Buddhist music mainly focuses on its significant and positive roles in societal harmony, psychological health, and its concrete role in ritual practice. For Buddhists, Buddhist music is not only a type of music, but also a technique of Buddhist practice. It plays a positive role in the training of attention function and the improvement of attention quality. For non-Buddhists, Buddhist music calms and allows for entering a state of meditation. Buddhist music, whether listened to or practiced as a Buddhist in a monastery, is a religious ritual music

with strong rhythm, melody, pure harmony, and complete musical structure that brings inner peace, happiness, focus, well-being, and psychological health.

2.4 Research on Buddhist music as an expression of the cosmic

In expression of almost any religious system or religion, an expression of a symbol, from a story to a ritual or icon, is a literal method of making the thing present and real, much beyond a poetic evocation or a reminder of what it represents. The sacred world is beyond our space and time, but in Buddhism, the correct actions can lead to its access anytime and anywhere. By successfully morphing into a resemblance of the sacred, one can become a particularly tuned antenna to receive the sacred like a signal. By correctly attuning oneself, or properly expressing the symbolism, one may create a pathway of spiritual energy, that it may come into oneself.

In Zen meditation, the shakuhachi (the Japanese flute with secular origins that has attained a genuine status as a necessary attachment) is imbued with an expression of the cosmos. Instrument makers refer to it being a symbol for the cosmos, a reflection of the universe's structure. The upper part, made from a bamboo stem, is straight edged; this represents light, clarity, and heaven (yang). On the lower part, from the bamboo root, is unformed and rough; it represents formlessness, depth, mystery, and darkness (yin). It is important to note that the historical significance of an object may not always be relevant, for example this shape was also handy for striking enemies.

It is realistic and even expected then, that one can observe these abstract metaphysical concepts forming parts of Buddhist music. The concept of voidness and emptiness of our material world pervades Buddhism to the point that it has become fundamental, implicit in the Hinayana and elaborated in the Mahayana. Our world is akin to a conjuring trick, smoke, fog, or mirage. Buddhism expresses voidness powerfully, and music aids it. When the shakuhachi's haunting sounds are played then, listeners may note the expression, where the music artfully serves as an audible imitation of artlessness, such as the sounds of nature: the light movement of wind across grass and leaf, with an ebb and flow from and to nothingness. This expression takes characteristics of being natural and thus unformed, which, like Taoism, lies at the heart

of Zen spirit. Silence serves as the starting and end point; indeed a shakuhachi builder and player aims to create sound intertwined with silence.

Zen temples mark hours of the day with silence as the white space between the deep, melancholy tones of the large bell tower bell, suggesting the idea of transience (Malm, 2000). Tibetan monastic music shares this characteristic silence as a backdrop for contrast in an even more conspicuous manner because it contains sudden and lengthy silences. These cause emotional change that inevitably transitions the formed into formless, effectively suddenly revealing a precipice upon which to gaze at Nirvana itself.

Though Tibetan Buddhist leaders, contrary to Bon cult's, did not develop a specific theory of cosmology for their music and instruments, their culture is rich with myths of meaning (with genuine sacredness) for nearly everything; mythological and cosmological concepts are expressed ubiquitously in music, as they are in daily life. The thunderbolt for example stands as a strong symbolic expression, from the myth of Indra, the Vedic god who used a thunderbolt to slay demons of infertility. A thunderbolt-shaped tool, fashioned for use in the Tibetan ritual, is often used in the right hand to represent order, maleness, and control. Throughout the ritual, a monk will hold a drill-bu (a small bell), which upon its surface depicts the personification of wisdom. Enlightenment is represented by these two instruments when held simultaneously; ascetic monks who seek enlightenment via isolation take a drum and this bell. The thunderbolt (vajra) is of such importance that tantric Buddhism is often referred to as Vajrayana. It is noteworthy that the roots of these instruments and the Japanese rei have been formed after Indian tantric dissemination.

Tibetan monastic instruments take various forms in a sacramental manner to serve as antennae that may capture the signals of the Void. Monks are believed to hear sounds of the spirit, which are only audible to him. These sounds of the interior of the spirit are matched by the instruments of the monastery. The thigh-bone trumpet, long trumpet, double-reed oboe, hourglass drum, small bell, conch horn, cymbals, and frame drum are believed to evoke, respectively, the shrilling, deep moaning, moaning,

tapping, ringing, sougning, clashing, and thudding that monks in meditation hear within their own bodies and spirits. Then, the microcosm, the human corpus, reflects the universe's spiritual energies. The inner music can be externalized; the instruments' structures and sounds are expressions of the universe and its spiritual forces.

If the term yinyue (music) is considered, it initially referred to a kind of Chinese history, then began to be more used to refer to twentieth-century Western music. Then, yinyue came to mean Western or Western-influenced music, whereas fojiao yinyue was the term for Buddhist music. Indeed, not only was a new term created, but so was the very idea of monastic music and hence the concept of Chinese Buddhism (Chen, 2005). As a new idea, "Buddhist music" became a reforging of the ancient knowledge into a novel symbolic system, which aided the introduction of novel meanings and thus transformed Chinese Buddhism according to the times.

The global trend toward culture's democratization has allowed participants in Buddhist music more novel cultural opportunities, and affords them the ability to create their own ideas and forms. Thus, Buddhist music of the recent decades have contained "contents of the common people", as argued by Lin (2002). Karaoke Buddhist music is another impingement upon traditional notions about Buddhism. Buddhist songs created in karaoke recognize by virtue the increasing value of the normal person and their musical voice, including them in the continuous Buddhist aim of moving the common person in an increasingly profound manner.

The novel artistic expression of Buddhist music with the development since the 2000s has experienced adaptation in Buddhist music, from their ability to closely show sociocultural evolution, to their ability to reform Buddhist spirituality. Music now brings Buddhist lessons in near proximity to the common person's life by absorbing elements of the values and musical form associated with the secular world and music. Buddhist practitioners sought an expression of the individual, novel art, and a unique perception of the world and cosmos.

Buddhism has adopted a flexible approach that allows music to be a pragmatic means of effecting positive change on the world, and by redefining the secular and sacred, has transcended potential conflicts and limits of them both. Indeed, the Buddhist principle of nonduality, emphasizes the idea that two apparently opposing concepts should instead support each other. Buddhism in Taiwan has especially experienced success with developments of reducing ideological control; Buddhist songs have experienced innovations in form and style in the past two decades by adapting and negotiating past and progressive influences. This has turned Buddhism, and especially its music, into a static ancient religious monolith into an evolving, adapting, and live entity, where music is an invaluable means.

2.5 Research on the development and application of Buddhist music

Chinese Buddhist songs originated in the twentieth century as Buddhists sought to reform their community in the face of Chinese modernity and modernization. The meaning of modernization has evolved side by side with the development of Chinese modernization movements. Its impact on Chinese society is evidenced by the characteristics found in musical expressions of this period, including Buddhist songs. Along with the development of Buddhism, as with most religious traditions, musical forms have been widely used in the dissemination of Buddhist ideologies among non-Buddhists. This type of music is most often conceived of as music without sacramental purpose. Music has been used to guide the thoughts of the faithful, but this type of music is not believed to be of transcendent value.

Buddhist festivals that are saturated with music and dances have attracted large audiences in Mahayana, Vajrayana, and Tibet. In the latter, the mystery plays were previously immensely popular, took place in monastery courtyards, and were immersed in ceremony and pageant where all musical resources were utilized. Part of the function of these activities is to bring in new minds and prepare them. This attraction would not be possible without these mystery plays being more than allegory or simple entertainment. Particularly when they came to a climax, these plays made sacred forces

present and real among the audience; indeed, for a time, ordinary time and space were gone beyond.

In Japanese 17th-century Kabuki theater, Buddhist dances were performed with a flute and drum. In modern Japanese Buddhism, music plays a prominent role in several religious festivals. Large congregations of bands contribute to the consecration of a festival for the birthday of Nichiren in a Japanese sect. As well, Buddhist lessons permeate numerous folk songs, particularly in the wasan genre. When pilgrims make long processions to journey to shrines, they sing songs with gong and handbell accompaniment.

Japanese Nichiren priests typically wander and play the fan drum to accentuate their calling out of selling chant prayers and Buddhist texts. In many cases, the head of the drum is adorned with religious precepts, such that the purpose of it is akin to the Tibetan prayer wheel. The beating of the drum, then, has developed from its role merely as a structural element of a ritual into also an evangelical function.

Buddhist music, in some cases, also serves as a beckon to ritual. Though it may not be characterized formally as sacramental because its nature is not that of gaining merit or generating spiritual energy and exists apart from the proper ritual, it marks the borders of sacredness temporally. Just as the sacred space is marked by *sima* stones. The sound serves as a threshold that, once crossed, places one in numinous territory. In Japanese Buddhism, the *densho*, a large, hammered bell, summons practitioners to the Tendai temple. Sounding more like a fire alarm than the sonorous tolling of church bells, it imbues a sense of urgency to salvation. Likewise, Zen temples utilize a *han* (a wooden board) to summon the faithful to mediation by striking it with a mallet.

2.6 Conclusion

From the above summary, all aspects of the research on the philosophy of Buddhist music have begun to increase. It can be seen from the symposiums on Chinese Buddhist music and Chinese national music in recent years that Buddhist music, Buddhism, and Buddhist philosophies appear frequently. This is enough to show

that the profundity and importance of Buddhist music philosophy began to be widely recognized by scholars. The academic research on the philosophy, functions, and expression of Buddhist music are theoretical trends. However, there are still some problems in the current research in the field of Buddhist music philosophy. For example, in addition to a few scholars, the academic community generally lacks understanding of the essence and true meaning of Buddhism, and there remain mistakes and misunderstandings. Many scholars lack deep insight and the patience to comprehensively understand the research of Buddhist music philosophy, which leads to insufficient preparation and substantive breakthroughs in many studies, or basic cognitive errors, resulting in conclusions inconsistent with the facts. As an interdisciplinary field where religion and art intersect, Buddhist music research has strong theoretical value and practical significance. It requires the use of theories of religion, musicology, art, ethnology, history, sociology, anthropology, and other related disciplines to conduct research. Therefore, in the process of Buddhist music research, researchers with a diversity of disciplinary backgrounds should cooperate with each other.

At present, there are few theoretical achievements of interdisciplinary cooperation in the field of Buddhist music philosophy. From the discipline background of researchers, it is mainly researchers in the field of music art and national religion who are carrying out relevant research and showing a research pattern dominated by music art and supplemented by other disciplines such as national religion. As an interdisciplinary research field, this is not conducive to the development of Buddhist music philosophy research. Therefore, researchers in religious teaching, ethnology, and other related disciplines should pay more attention to Buddhist music research. As well, some Buddhist research tends to be geographically insular, that is, besides the most popular Zen Buddhism, much of Chinese Buddhism research is conducted by Chinese authors in the Chinese language, separating itself from the international Buddhist research community. This review integrated Chinese and Western scholarship on various sects of Buddhism in and outside of China, allowing observation of the

similarities in philosophies, functions, and expression between Indian, Japanese, and Chinese Buddhist music.



CHAPTER 3

METHODOLOGY

Throughout the current research and academic concepts related to ethnomusicology, academic research mostly focuses on pragmatics (context) and morphology, and few scholars combine musical morphology and semantics (especially philosophy) (Yang, 2014). This paper will follow the research perspective of "morphology + semantics" proposed by musicologist Yang (2014), mainly from the methodological level of form: "macro-micro-practice", combined with the semantic method to deeply explore the philosophical implications and functional uses of Buddhist music through the philosophical perspective of music. The visualized conceptualization of the specific research methodologies is shown in Figure 2 below:

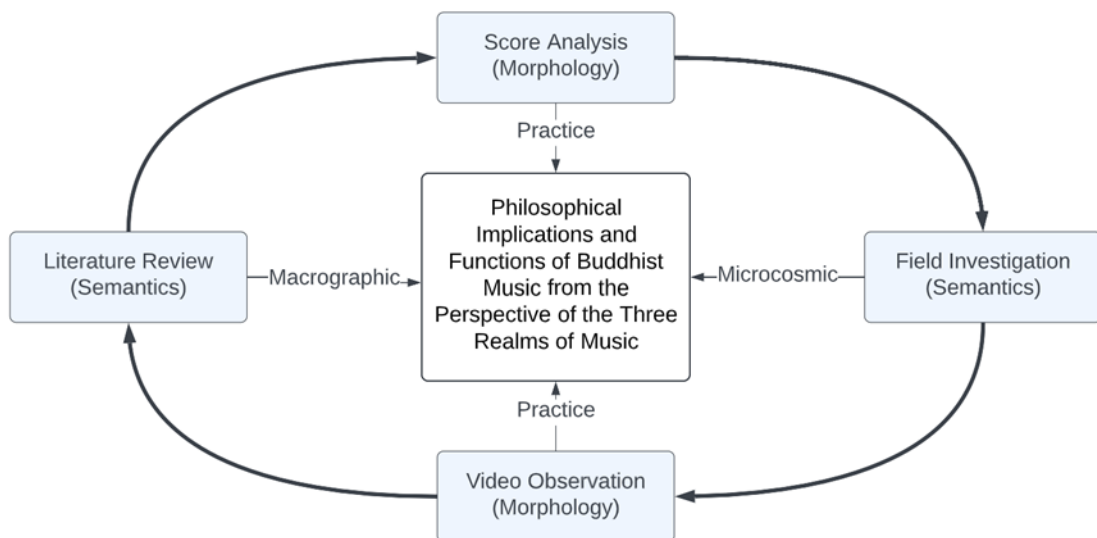


Figure 2 Complementary and iterative methodologies employed

3.1 Literature review

A literature review or literature analysis is performed to collect a large amount of relevant research on a topic, and then through reading, analysis, and synthesis, provide academic insights or suggestions for research. Essentially, it provides a comprehensive introduction and exposition of a research topic (Knopf, 2006). As well, a literature review

is a written argument that builds on previous research. Researchers find credible evidence from previous studies and build their arguments to move a topic forward. It serves people to understand existing knowledge about a research topic, provides contextual and background information, and logically argues to support a point of view on a topic. Indeed, a sound review as a research method builds a valid basis from which knowledge and theories can be advanced. Through integrating the findings and viewpoints of various empirical research, the power of a literature review to answer research questions can trump a single study.

Machi and McEvoy (2006) propose a six-step model for literature reviews, which divides the process of conducting a literature review into six steps: topic selection, literature search, demonstration, literature research, literature criticism, and review writing. The literature review method used in the writing of this paper is completed according to these six steps.

After confirming the theme of Buddhist music philosophy's implications and functions from the philosophical perspective of music, the author researched fields involved in the topic selection through the databases CNKI, Web of Science (WoS), Scopus, and Dangdang.com, the most used book website in China. The main documents utilized in the research include primary sources of Buddhist scriptures, writings and philosophical materials related to Buddhist philosophy and Buddhism (as a religion). As well, historical documents on the history of Huayan Temple, the evolution of Huayan Temple sects, documents related to the general situation of religion in Chongqing, related documents related to the inheritors of ancient Buddhist music and the inheritance system, etc. The main academic viewpoints, previous research results, topics of debate, existing problems, and their possible solutions are presented. Then, a systematic analysis and critique are carried out, in a way that aims to bring novel understandings relevant to the formation of research questions that guide this study. In this process, the author not only makes a comprehensive arrangement and statement of the main viewpoints of the relevant literature, but also makes a comprehensive, in-depth, and systematic analysis that informs the creation and addressing of the research

questions. This literature review, by synthesizing research from Chinese and Western academic spheres on the philosophical underpinnings, purposes, and meaning of Buddhist music, addresses the concepts and characteristics, philosophical implications, functions, cosmic expression, and development and application of Buddhist music.

3.2 Music Analysis

Musical analysis and description are a “statement method that objectively narrates a certain musical event or the existence of several musical events within a certain range according to the ethnomusicological data obtained by observation” (Wu, 1997). Hu (1986) also pointed out that productive study of Buddhist music is predicated on the first stage of collecting and arranging the original materials. From a large amount of Buddhist music materials, we can deeply understand the characteristics of Buddhist music at various stages from the whole to the part and layer by layer. This paper studies the form, content, and philosophical implications of Buddhist music, and will start with the collection of original data to analyze the music text.

In addition, this study recorded the Buddhist music used in Chinese Buddhist ceremonies in Huayan Temple in Chongqing in real time, and provided a detailed and intuitive description of typical ritual procedures as they were. The text composition and application of the Buddhist ritual music in Huayan Temple in Chongqing are recorded and analyzed. The analysis is informed by the descriptions of the ceremonies, which include description of musical elements, the sonic nature of the music, musical score text, and ecological environment. The analysis focuses on the meaning of the inner melody of the Buddhist ritual music in Huayan Temples, with the aim to demonstrate the function and purpose of the Han Buddhist ritual music in Huayan Temple. The actual use of the music in the temple is denoted by function, whereas the purpose denotes the intended use; these often but do not always overlap, which shows the value of making this distinction. Indeed, the written (music, religion, etc.) and lived versions of Buddhism vary to a degree, even within a single temple, to deserve a dichotomy and analysis. As a result of the potential mismatching of intended and actual philosophical implications of

the temple music, the author made sure not to discuss music analysis or any resultant thoughts thereof in the field investigation interactions.

The location of the field investigation is Huayan Temple in Chongqing City. It is a representative of Han Chinese Buddhism in mainland China. The songs sung during the morning class recitation include "Shurangama Mantra", "Great Compassion Mantra" and "Ten Small Mantras". , "Heart Sutra", "Three Refuge", "The Great Auspicious Goddess Mantra", "Weituo Praise", etc. The songs recited and sung in the evening class include "Amitabha Sutra", "Buddha Repentance", "Mengshan Giving Food Ritual", "Heart Sutra", "Rebirth Mantra", "Amitabha Praise", "Psalmist Police Congregation Verses", "Three Refuges", "Blessing Galan", "Praise of Galan", etc. During the discussion, the standing Buddhist music in the above-mentioned Chinese Buddhist temples will be analyzed as an example.

3.3 Field research method

Through nearly a year of field investigation, a wealth of first-hand information has been collected to address the research questions in a bipartite fashion. First, to understand the origin and cognitive approach of Buddhism through the phenomenon of Han Buddhist music. Importantly, the phenomenon of Han Buddhist music is the target of analysis, rather than the noumenon, meaning that how people (e.g., lay people or monks) interact with relevant Buddhist documents is of crucial importance. As such, being present in the monasteries from early morning to late in the evening allows direct observation of these interactions. It is the assumption of this research, then, that monasteries are largely responsible for the significant developments in terms of the cognitive approach.

The field research was also used to understand the impacts of Buddhist philosophy on the functions of Han Buddhist music, especially in its dialectic and psychological purposes. One of the crucial targets of focus is on laypersons in the Huayan Temple, namely the interactions and practices in and around Han Buddhist music. This is an adequate approach due to its ability to capture contextual information

(i.e., primary documents of philosophy and music in the temple) and related behaviors through observations.

With Huayan Temple in Chongqing City as the location of field investigation, the author utilized the winter and summer vacations to live and study in the temple. Through informal exchanges and informal and unstructured interviews with the monks, a close relationship with interaction and trust has been established. To address the second and fourth research questions, the author also examined material and observed from the lectures, Yankou, Water and Land Dharma festival, Menglan Pen festival, Guanyin festival, Laba festival, Liang Huangbaojin ceremony, Bathing Buddha, Zhaitian, and the Han Buddhist fire ceremony. These events were analyzed to understand the origin and cognitive approach of Buddhism to the Han Buddhist music phenomenon, which yielded the development along the tracks of: (i) the emergence of Buddhist music as dependent origination, (ii) Buddhism's definition of music existence, (iii) Buddhism's cognition of the essential attributes of music, and (iv) Buddhist observations on the path of music cognition. For a concrete example, field investigation which allowed the understanding of the selection and rules of Han Buddhist music chants then contributed to the analysis of these four tracks. For likewise goals, a list of the performed music in Huayan Temple in Chongqing was collated. As well, musical scores of Huayan Temple's chanting and flame mouth ceremony were video recorded.

In addition to the field investigation of Huayan Temple in Chongqing, several important temples in the Yangtze River Basin were also inspected. For example, the ritual music of Yankou at Wenshu Monastery in Chengdu, which is in the upper reaches of the Yangtze River was inspected. The chanting music and flame ceremonies of the important monasteries, Luohan Temple and Liangping Shuanggui Hall, were observed. As well, archives, historical materials and musical scores related to Han Chinese Buddhist music were collected when permission had been granted.

The field investigation will crucially allow for the focus on the layperson's perceptions of the musical environment of the temple created by long sessions of chanting and music. This method will bring a deep qualitative evaluation and hence

understanding of the sound level, perceived feelings of “vitality” and “calmness”, and its potential psychological effects according to the participants in the music (i.e., anyone present is a listener, anyone performing is a practitioner). Notably, the author’s lack of training in psychology precludes a formal psychological evaluation.

3.4 Interdisciplinary approach

An Interdisciplinary method is one of the methods that must be paid attention to in comprehensive research. This is a comprehensive research method for a certain research item, aids in the development of the research in terms of depth and breadth. Interdisciplinary research, from Aboelela et al. (2007) is any study or group of studies undertaken by scholars from two or more distinct scientific disciplines. The research is based upon a conceptual model that links or integrates theoretical frameworks from those disciplines, uses study design and methodology that is not limited to any one field, and requires the use of perspectives and skills of the involved disciplines throughout multiple phases of the research process.

This project will make full use of interdisciplinary research methodology in the four fields of ethnomusicology, philosophy of religion, anthropology, and psychology to guide the writing, and provide a multidisciplinary methodology research perspective for the project research. Because the fields involved in the research objectives are varied, appropriately addressing them requires theoretical and methodological approaches from multiple fields. Indeed, a mono-disciplinary approach is too limited to capture the phenomena of interest.

For example, the Han Buddhist philosophical scriptures are subject to textual analysis, recorded videos of chants subject to musical analysis, and the ethnomusicological analysis of the interrelationships between music and its participants are all be merged in order to understand the potential roles of each stakeholder (e.g., layperson), material (e.g., Han Buddhist musical text), and interaction (e.g., the observed interaction between monk and lay person).

3.5 Data Analysis

Data analysis is a multifaceted methodology utilized in diverse fields of research to derive valuable insights, patterns, and correlations. This methodology has been instrumental in facilitating the understanding of various phenomena, including the examination of the theoretical basis of philosophy and the cognitive approach to specific cultural elements. In this context, data analysis can be employed to achieve two main research objectives: (1) Examining the theoretical basis of philosophy of Chinese Han Mahayana Buddhist music, and (2) Studying the cognitive approach to the phenomenon of Chinese Han Mahayana Buddhist music.

Chinese Han Mahayana Buddhist music is an integral component of East Asian religious and cultural heritage. Data analysis can be employed to scrutinize the underlying philosophical tenets and theoretical foundations of this unique musical tradition. By analyzing historical texts, musical compositions, and cultural artifacts, the evolution of Buddhist thought, its influence on musical expression, and the role of music in religious practices and rituals can be uncovered.

Another significant research objective is to investigate the cognitive aspects of Chinese Han Mahayana Buddhist music, delving into the psychological and emotional responses elicited by this musical tradition. Data analysis can be employed to explore the impact of musical elements, such as melody, rhythm, harmony, and timbre, on cognitive processes.

In conclusion, data analysis is a powerful methodology that can significantly contribute to the exploration of Chinese Han Mahayana Buddhist music, both in terms of its philosophical foundations and cognitive impact. By employing various techniques and approaches in data collection and analysis, researchers can uncover the rich history, theoretical basis, and cognitive implications of this unique musical tradition, ultimately enriching our understanding of this significant aspect of East Asian religious and cultural heritage.

1. Examining the theoretical basis of philosophy of Chinese Han Mahayana Buddhist music,

1.1 The Doctrinal Origins of Buddhist Music Philosophy

1.1.1 The Philosophical Theories of Confucian-Buddhist-Taoist Music

1.1.2 The Historical Origins of Buddhist Music Philosophy

1.1.3 The Theoretical Foundation of Buddhist Music Philosophy

1.2 Interpretation of the Essence of Music in Buddhism

1.2.1 Dependent Origination and Music in Buddhism as the Emergence of Karmic Law

1.2.2 The Definition of Music Existence in Buddhism

1.2.3 Buddhist Perceptions of the Essential Properties of Music

1.2.4 A Buddhist Perspective on the Pathways of Musical Cognition

1.3 The Cosmic Content Presented by the Philosophy of Buddhist Music

1.3.1 Celestial Music of the Heavenly Realm

1.3.2 The Joy of Humanity

1.3.3 The Sound of Buddha

1.3.4 Bodhisattva Sound

2. Studying the cognitive approach to the phenomenon of Chinese Han Mahayana Buddhist music.

2.1 Empirical Evidence: A Survey of Buddhist Ritual Music in Huayan Temple

2.1.1 The Ecological Environment of Buddhist Ritual Music in Huayan Temple

2.1.2 Textual Composition of Buddhist Ritual Music in Huayan Temple

2.1.3 The Application Process of Buddhist Ritual Music in Huayan Temple

2.1.4 The Functional Uses of Buddhist Ritual Music at Huayan Temple

2.2 Dimension of Individual Realm in the Buddhist Ritual Music of Huayan Temple

2.3 The Dimension of Sentient Beings in the Buddhist Ritual Music of Huayan Temple

3.6 Chapter Summary

In all, the present research will focus on the context and form of Han Buddhist music to identify and examine the philosophical implications and functions. A literature review informs the subsequent methods; in it, the first research question is addressed, which regards the historical origin and characteristics of the theoretical basis of Han Buddhist music philosophy. Then, music analysis provides the scaffolding upon which the other products of analysis (field investigation, for example) build on. The music analysis focuses on the implications, purpose, and function of Han Buddhist music at the Huayan Temple. Meanwhile, the field research fills in the crucial gap of understanding the lived, or actual, situation of implied philosophies and carried out practices in the temple that directly affect the character and dissemination of Han Buddhist music and culture. It is necessary to carry out these qualitative investigations in an interdisciplinary manner, that is, to use ethnomusiological approaches to understand the use of music and its relation to its participants, anthropological understandings of tools (e.g., instruments), documents, and people, psychological conceptions of people, and academic philosophical and religious approaches to understand implications and functions of Han Buddhist music events, activities, and practices.

CHAPTER 4

FINDINGS

This research deeply explores the philosophy and cognitive impact of Chinese Han Mahayana Buddhist music using data analysis. It meticulously dissects the philosophical underpinnings of this tradition, uncovering the doctrinal origins, interpreting the essence of music in Buddhism, and presenting the cosmic content depicted in its philosophy. This includes the historical origins, Confucian-Buddhist-Taoist theories, concepts of dependent origination, Buddhist perceptions of music, and celestial notions. Additionally, the research applies a cognitive approach, presenting empirical evidence from a study of Buddhist ritual music in Huayan Temple. It reveals the ecological environment, textual composition, application process, and functional uses of the music in the temple, further exploring its impact in the individual realm and among sentient beings. The study elucidates this significant aspect of East Asian religious and cultural heritage by employing various data analysis techniques and approaches, thereby enhancing our understanding of Chinese Han Mahayana Buddhist music.

4.1 The Doctrinal Origins of Buddhist Music Philosophy

Buddhist philosophy of music is an original theoretical model of Eastern music philosophy. The uniqueness of Buddhist philosophy of music stems from its lack of subject consciousness found in conventional music philosophy or aesthetics. It is an offshoot of Buddhist practice and research; hence it is known as a "theoretical model" with a distinct philosophical structure and cognitive viewpoint. Its extensive scope, depth, and attention to detail constitute a theoretical system that differs from modern music philosophy paradigms and reasoning, encompassing nearly all the fundamental issues in music philosophy. The profound affinity between Chinese music culture and Buddhism underscores the importance and necessity of exploring this Eastern music philosophy. In his speech at the UNESCO headquarters, President Xi Jinping pointed out: "Buddhism originated in ancient India, but after being introduced to China, after a

long period of evolution, Buddhism integrated with Chinese Confucian and Taoist cultures, and finally formed a Buddhist culture with Chinese characteristics. It has left a profound impact on the Chinese people's religious beliefs, philosophical concepts, literature and art, etiquette and customs" (Chen, 2022).

Therefore, today in our study of the philosophy of Buddhist music, we should not only discuss the Confucian, Buddhist, and Taoist philosophical theories contained in the philosophy of Buddhist music, but also study the historical origins and philosophical foundations of the philosophy of Buddhist music.

4.1.1 The Philosophical Theories of Confucian-Buddhist-Taoist Music

In ancient Chinese philosophy, the part of Western "ontology" was called "the theory of roots," which refers to the study of the fundamental causes and basis of the generation, existence, development, and change of all things in the world. Its meaning is basically consistent with the term "ontology" in Western philosophy (Zhao, 2004). Ancient Chinese philosophers generally attributed the "roots" of all things in the world to some intangible and formless entity, which was different from the root of all things (such as "qi," "principle," "mind," etc.), and was also the same as the Western philosophers. Understanding "ontology" as some highest ultimate "existential entity," and this highest ultimate "existential entity" is also viewed as the ultimate basis for the generation of all things in the world and the highest cause, which is basically consistent. Chinese traditional culture is a culture of interlocking and complementary Confucianism, Buddhism, and Taoism. In terms of understanding the ontology of music, Confucianism, represented by the "Music Record," tends to understand the "ontology of virtue"; Taoism, represented by "Laozi," tends to understand the "ontology of the Tao"; Buddhism can be represented by "Music out of the Void," showing a tendency to understand the "ontology of emptiness." The three are both different and related, laying the foundation for the understanding of the music ontology with typical traditional musical aesthetic characteristics.

1. Confucian Music Philosophy Theory

Confucianism is a philosophical school of thought in ancient China, and Confucius is the first representative of Confucian philosophy. He believed that one's life is shaped by certain social relationships and that one should do what they should do, bear the responsibilities they should bear, and fulfill the obligations they should fulfill, all within the bounds of moral requirements. This is a manifestation of one's noble thoughts and good character (Chen, 2014). This is also Confucius's philosophical viewpoint of "right name," "benevolence," and "loyalty and forgiveness." Confucius was very fond of music and was also skilled in playing music. He was also very concerned about the status and role of music in society. He believed that music is a highly noble art form that can improve one's cultivation and that music is closely related to politics. He advocated the promotion of ancient sacrificial music to replace folk music and the strict distinction of different classes in the use of music (Taylor, 1986). In short, the Confucian view of music had already emerged during Confucius's time.

After Confucius, Mencius and Xunzi divided Confucianism into two different parts, idealism, and realism. Mencius is the representative of Confucian idealism (Dai, 2009). Mencius proposed the idea of innate goodness in human nature. He believed that every person has a heart to feel compassion for others. Hence, without sympathy, one is not human; without shame, one is not human; without humility, one is not human; and without a sense of justice, one is not human. Sympathy is the beginning of benevolence; shame is the beginning of righteousness; humility is the beginning of propriety; and a sense of justice is the beginning of wisdom. This passage also contains Mencius's proposition of the "four ends" in human nature, also known as the "four virtues," namely, benevolence, righteousness, propriety, and wisdom, which are the most sincere and good-natured characteristics of human nature. In music, Mencius essentially inherited Confucius's views, but he preferred folk music in terms of musical tendencies, as reflected in his works: "I do not prefer the quiet and elegant music of the ancient kings, but only the popular music of the current world. "

Unlike Mencius, Xunzi developed the realistic theory of Confucianism and inherited and developed the "propriety" in Confucian philosophy (Zheng, 2015). He believed that for various practical purposes, or for cooperation and assistance, or for survival, or for greater benefits, people will inevitably organize into a collective, forming a country and society, and the necessary rules of conduct for people in this collective is "propriety." Confucianism also holds that funeral rites and sacrificial rites are the most important aspects of "propriety," and music is an art form that serves the "propriety" in funeral rites and sacrificial rites (Yang & Qi, 2015). Xunzi wrote in "The Book of Music":

People cannot be without joy, and if they are joyful, it will definitely be expressed in the sound of singing and chanting, and in the actions of dancing and jumping. All a person's actions, including changes in sound, gestures, temperament, and expression, are all embodied in this music. Therefore, people cannot be unhappy, and if they are happy, they cannot help but express it, but if this expression is not guided, it will inevitably lead to disaster. Ancient sage kings hated this kind of disaster, so they created the philosophy of music in Confucianism, Confucius, who was the first representative of Confucian philosophical thoughts, believed that a person should live in a certain social relationship and do what they should do, bear the responsibilities they should bear, and fulfill the duties they should fulfill, as this is what should be done morally and is a manifestation of a person's noble thoughts and good character (Chen Jing, 2014, pp.150-151). This is also Confucius's philosophical view of "rectifying names," "benevolence and righteousness," and "loyalty and trust." Confucius loved music and was also skilled in playing music and was very concerned about the status and role of music in society. He believed that music was a very noble art form that could enhance a person's cultivation, and he also believed that music was closely related to politics, and that ancient ritual music should replace folk music, and that various social classes should strictly distinguish in the use of music. In short, the Confucian view of music had already emerged in Confucius's time.

2. Daoist Music Philosophy Theory

The philosophy of Taoist music theorizes that respecting nature is the essence of Taoism. Its core philosophy says, "Man should take the law from the earth, the earth takes the law from heaven, heaven takes the law from Tao, and Tao has the nature of following its own course." Here, "nature" refers to a non-artificial and natural state. Additionally, Laozi's philosophy was originally an ontological philosophy that aimed to investigate the universe's essence, nature, and source of the first cause (Penyeh, 1998). Therefore, we believe that Laozi's "great sound and rare voice" was an initial philosophical elevation of ancient Chinese philosophers towards the natural music of that time.

The "great sound" should refer to the sound in its natural (natural) state, so the "great sound" here can be translated as "heavenly music" (Su, 1994). Therefore, "great sound and rare voice" has two meanings: first, it refers to the highest and most beautiful music, which is in accordance with "Tao" and is non-artificial and naturally perfect music, which has eternal musical beauty. Second, it is the sound beyond music itself, the essence, original, and essence of music is beyond sensibility and is soundless. This easily reminds us of the music beauty in Plato's ideal world. Although Plato's philosophy differs from Laozi's, they are consistent in their understanding of the essence and source of beauty, and Plato's philosophy of music can help us understand Laozi's great sound and rare voice (Francesco, 2010). As such, "great sound and rare voice" is not only a profound proposition about the natural music view, but also a profound proposition about the essence and original of music.

Zhuangzi further proposed a series of propositions and concepts based on Laozi's "great sound and rare voice", such as: heavenly music, earthly music, human music, heavenly music, ultimate music, as well as the great beauty of heaven and earth without words, indifferent and limitless and all beauty comes from it, sculpted, and carved and returned to simplicity, the value of the law of heaven is true, etc. Zhuangzi's philosophy of music advocates the spirit of anti-differentiation and freedom,

thus elevating the ancient Chinese natural music view to a new philosophical and aesthetic height (Wu, 1985).

The core concept of Zhuangzi's aesthetics is the word "heaven". "Heaven and earth have great beauty without words," the highest and most beautiful music is heavenly music, "heavenly music," and the philosophical concept of "heaven and man are one". From the sentence "Beimen Cheng (a person name) asked for music from Huangdi" recorded in the "Heavenly Fate", Zhuangzi's philosophy of music has a great "poetic wisdom". We can say that Zhuangzi discovered the beauty of music through the operation of the universe, or that it perceived the beauty of the universe through the movement of music. Where is man? Where is heaven? Where is the rhythm of music? This is exactly what Zhuangzi advocated, "heaven and earth are with me and everything is with me as one," that is, "heaven and man are one". It is in the integration of man and nature, art and non-art, reason and emotion, aesthetic perception, and philosophical insight that Zhuangzi's aesthetic vision is embodied (Yang, 2004). These are the greatest influences that Zhuangzi has given to later generations in the philosophy of music.

The realm of Tao is the realm of heaven, which is the realm of freedom, and the pursuit of freedom is the highest value in Taoist philosophy. This freedom refers to "true freedom," and it is not the social or choice freedom that is commonly referred to today (Zhao, 2004). The emotional life is the core of Taoist philosophy, and it is not a theory of knowledge or will, but a theory of emotions, which is the true characteristic of Taoist music and beauty aesthetics (Wang & Wang, 2008). From Taoist "true freedom," it is easy to associate with Emmanuel Kant's aesthetics. In Kant's philosophical system, freedom is a very general concept and is also very important. In Kant's view, the reason why art is free is because it is a free creation, it seems to be a free, pure game, and it is enjoyable. It reaches this point; it is in line with the purpose (Dahlhaus & Dahlhaus, 1982). Kant emphasized the position of freedom of spirit in art and believed that only the free spirit can endow works with the soul of life (Herman, 1998). Chinese music has always placed great importance on observing and

experiencing nature, and this aesthetic psychological tendency has undoubtedly been influenced by the Taoist natural music aesthetic thought (Hu, 2020). In Chinese tradition, intellectuals attach to nature as the main way to gain freedom, and Chinese musicians also have the same deep meaning in their admiration of the universe, such as the famous sentence written by Ji Kang: while watching the south-bound swans, he played the five-stringed qin with one hand, and everything was calm and content, and he was able to understand the mysteries of nature, very happy.

This kind of poem conveys a detached, philosophical realm that is in harmony with creation through concise language. Although the Taoist music aesthetics thought of "natural music theory," which was proposed by Lao Tzu and developed by Zhuangzi, was not officially recognized as the official music aesthetics thought in the history of Chinese music aesthetics (Confucian music aesthetics thought was the official music aesthetics thought in ancient China), its promotion of the development of Chinese music must be taken seriously, and its advanced music aesthetics thought must not be ignored.

3. The Theory of Buddhist Music Philosophy

Buddhist philosophy is distinct from Confucianism and Taoism, the latter of which originated and developed in China. Buddhism was introduced to China after the Han Dynasty and its birthplace, India. The "transcendental spiritual desire" of the Indians led them to regard "Brahman" as the source of the universe (Indira, 2011). Brahman is not a material reality and although it does not have a specific shape or appearance, it has a definite "inner meaning" or "heavenly principle". Brahman is a state of mind that is empty, quiet, permanent, and universal, transcending individual self but also existing within individual self (Hemanta, 1954).

The ancient Indians who sought Buddhism were enthusiastic about pursuing the fusion of all things in the universe into a state of clear and quiet spirituality. Their "mysterious spiritual world that is both illusionary and real and that everything is one emptiness" is different from Taoism's "unified flow that permeates the upper and

lower realms and that everything is in harmony", but both are undoubtedly similar in their escape from the world (Li, 2022).

In addition, the mystical character of Indian culture caused the Indians to enjoy going to extremes. Only Buddhism, which advocates the "Middle Way", is an exception. This is probably one of the reasons why Buddhism did not take root in its birthplace, India, but flourished in China and other countries in Southeast Asia influenced by Chinese Confucianism (Beal, 1996). When a culture enters another cultural system, the latter must have a pre-structure for accommodating (Qian, 2000). When Buddhism arrived in China, it was integrated with Confucianism and Taoism, and Buddhism's "Middle Way" was consistent with Confucianism's "Moderation" and "Transcendental Spirit". This shows that when Buddhism arrived in China, the Chinese philosophical realm was ready to accept Buddhism.

After Buddhism entered China, it rapidly merged with Chinese culture and created many new sects with Chinese characteristics, the most influential of which was Zen (Herschock, 2004). Zen emphasizes "no reading scriptures, no worshipping Buddha, no meditation", "enlightenment through hearing a word", "instantaneously seeing the true nature", and so on. Zen's "enlightenment in a moment" simplifies the complicated process of cultivation, making the ideal of becoming a Buddha no longer unattainable (Qu, 2019).

Buddhism including and similar to Zen places great importance on the human heart. Master Hui Neng once proclaimed "from the mind arises", "from all things arise, from the mind disappear, from all things disappear", "the mind is vast like emptiness...can contain all colors and shapes, the sun, the moon, the stars, the mountains and rivers", which are philosophical concepts that are perfectly in line with the essence of other traditional Chinese philosophies that center on the human being (Lin, 2006). The spread of Buddhism in China was an adaptive reform in accordance with the traditional Chinese cultural colors, which is why Buddhism was able to spread rapidly in China and become the largest religion in China.

The "emptiness" advocated by Buddhism, especially the concept of "sweeping away all differences and seeing the true nature", is consistent with the philosophy of Taoism. "Quietly doing nothing" and Taoism's "nothing" and "governing without doing anything" are obviously the same (Tu & Liu, 2004). In the field of art, the ancient Chinese had already formed a pattern of "combining Tao and Zen", and the ancient Chinese literati who advocated "hidden elegance" and "abandoning Confucianism for Taoism" had a "Zen state of mind" in their poetry, painting, and music. This means that the "Zen state of mind" became synonymous with the ideal state of mind advocated by Taoism in the art field. Buddhist philosophy sees music as a means to govern people's hearts, eliminate desire, entertain, and cultivate virtues. It shares with Confucianism a similar view of music's functions. In Buddhist scriptures, there are many discussions on the influence of 'sound desire' on people, and even immortals are not immune to its temptation. Buddhists want people to restrain the "five desires", "five desires are the world's colors, sounds, fragrances, flavors, and touch. They can always deceive all laymen, causing them to love" (Sun, 2011). Here, "sound desire" includes two of the five desires in Buddhism, so after Buddhism arrived in China, it was influenced by Confucian and Taoist philosophical ideas, and gradually showed Confucian and Taoist philosophical ideas in Buddhist music. Confucianism initially combined and developed with Taoist philosophical ideas, and after Buddhism arrived, it gradually established a complementary pattern of Confucianism, Taoism, and Buddhism, thus establishing the traditional theory of Chinese music culture.

4.1.2 The Historical Origins of Buddhist Music Philosophy

Buddhist discourse on music almost appeared since the birth of Buddhism, its historical roots can be roughly divided into four parts: the teachings of the Buddha, the construction of the Bodhisattva, the practice of sects, and the response of secularism, based on the teachings of the Buddha.

1. The Teachings of the Buddha

About 2500 years ago, Prince Siddhartha of the ancient Indian Kingdom of Sivi, who lived at the foot of Mount Kailash in the South, gave up his throne and became a monk to seek a way to alleviate suffering, as he felt trapped in the pain of life, such as old age, sickness, and death. After encountering the teachings of Brahmanism and various Shramana groups at that time, Prince Siddhartha, with superhuman perseverance, personally practiced these teachings and found that neither Brahmanism nor the teachings of various Shramana groups were the truth and could not achieve the goal of liberation. Thus, Prince Siddhartha decided to find the truth and the path of liberation on his own. Later, he meditated and adjusted his body and mind under a bodhi tree for many consecutive days, using the principle of "dependent origination" to analyze and trace the cause and effect of life and death suffering, and finally, in the quiet solitude of the fourth meditation, he suddenly realized the true nature of the universe and life, and found the way to alleviate all suffering, and was henceforth revered as Shakyamuni (the sage of the Shakya clan) and the Buddha (the one who has awakened), and he taught the Dharma for 49 years, creating a great Buddhist tradition in human history (Gong, 2018).

Buddhism holds that all things in the world are made up of many causative conditions and combinations, and all worldly phenomena are produced by the combination of causes and conditions, and no single thing can stand alone. All things are born and die by causes and conditions, and the Buddhist Dharma is accomplished by causes and conditions (Zhang, 2017). So, in the early Buddhist period, what was the situation of the Buddha's "preaching the Dharma and saving beings"?

When the Buddha was alive, he taught the faithful only by speaking, without any written works, and his disciples were unable to record the oral teachings of their great teacher in writing (Shu, 2004). After Shakyamuni Buddha's nirvana, in order to ensure that the teachings of the Buddha would be passed down from generation to generation and to regulate and guide the activities of the monastic community, four great collection activities were held successively, that is, the assembly of the monastic

community, in which one person recited the teachings of the Buddha during his lifetime, after being confirmed by collective review, became the Buddhist scripture "Agama Sutra" (Liu, 2022). The "Agama Sutra" is a simple record of the Buddha's teachings during his lifetime, and is the earliest Buddhist classic that appeared, that is, the fundamental Buddhist scripture, collected in a public form, and is the most credible, and is the foundation of the entire Buddhist system.

The Buddha's way of speaking mainly includes self-speaking, speaking in response to a request, and speaking in response to a matter, and the content of his teachings includes the Four Noble Truths, the realm of the implicit, the twelve causal conditions, the thirty-seven noble stages, and other teachings, as well as the ten virtuous deeds, almsgiving, and the lay moral code (Zhao, 2018). The Buddha's teachings achieved different results for different objects. Monks heard the Dharma with joy and followed it and followed it for the rest of his life, spreading the teachings and achieving enlightenment. These teachings, which often directly or indirectly touched upon music, were recorded in Buddhist scriptures, and have become the foundation, framework, and primary theory of Buddhist music philosophy. They also serve as a source of inspiration for later theories and practices. Throughout his life, the Buddha's experiences in spreading the teachings of the Dharma included using music as a means of illustration to explain deeper meanings, invoking heavenly music to bless the offerings, and sometimes using music as a reason to explain or prescribe moral behavior. These discussions have been recorded in the Buddhist scriptures and have been passed down to this day, constituting the framework and cornerstone of Buddhist music philosophy as well as the source of vitality for later related theories and practices.

2. Theories on Bodhisattva

Buddhist scriptures are classified into three treasures, sutras, vinayas, and shastras, based on their content, which is the most basic and frequently used classification. Sutras are generally considered to be a compilation of the words spoken by the Buddha and serve as the basic basis for Buddhist teachings. Vinayas are codes of conduct or behavioral norms established by Buddhist organizations for

followers or devotees, with their basic principles generally considered to have been determined by the Buddha. The systematic Buddhist monastic rules were gradually established later. Shastras are explanations or elaborations of the teachings in the sutras and vinayas, as well as of important ideas. These are generally considered to have been done by bodhisattvas or by the different sects, but there are also a few shastras that are considered to have been done by the Buddha himself.

The saying goes, "The Buddha speaks sutras, and bodhisattvas write shastras." Theories on bodhisattvas are a refinement of Buddhist teachings based on the teachings of the Buddha. These include original Buddhist period works such as Shariputra's "Treatise on the Collection of Different Gates with Legs" and "Treatise on the Collection of Different Gates with Legs by Shariputra and Abhidharma", Mukan's "Treatise on the Collection of Different Gates with Legs", and Kasyapa's "Treatise on Almsgiving".

During the period of the Buddhist schools, works from the Theravada school include Upali's "Treatise on the Path to Release," Dharmakara's "Treatise on the Pure Path," Anutara's "Treatise on the Collection of Abhidharma and Apitamo," Karmashri's "Outline of the Categories of Names and Forms," Shiyuan's "Treatise on Categories with Legs" and "Treatise on the Realms of the Body with Legs," Katoani's "Treatise on the Awakening of Wisdom," Fazhao's "Treatise on the Collection of Abhidharma Heart," Shizheng's "Treatise on the Collection of Abhidharma and Kuśālā", and the bodhisattva's "Treatise on the Collection of Abhidharma Rain" and Shijin's "Treatise on the Collection of Abhidharma and Apitamo Revealing the Sect".

During the period of Indian Mahayana Buddhism, works from the Madhyamaka school include Longshu's "Treatise on the Great Wisdom," Maitreya's "Treatise on the Collection of Yogacharya," "Treatise on the Collection of the Great Vehicle," "Treatise on the Collection of the Great Vehicle by Abhidharma and Apitamo," and "Treatise on the Collection of the Six Gates of Teaching and Practice," Shizheng's "Thirty Stanzas on Consciousness Only" and "Twenty Treatises on Consciousness Only," Shijin's "Treatise on the Collection of the Hundred Methods of the Great Vehicle and the

Bright Door," Anhui's "Thirty Stanzas on Consciousness Only with Interpretation," Chenna's "Treatise on the Collection of Quantities" and "Treatise on the Door of the Right Principles and Understanding," and Facheng's "Treatise on the Right Principles of Understanding" and "Treatise on the Collection of Quantities".

Works from the Chinese indigenous Jainist and Xuanzang's "Treatise on the Theory of Consciousness-Only" and "Ode on the Eight Rules of Consciousness-Only," Kuiji's "Treatise on the Theory of Consciousness-Only: A Record of Explanations," "Essential Points of the Theory of Consciousness-Only as Kept in the Palm of the Hand," "Brief Summary of the Yoga Teacher's Treatise on Consciousness-Only," "Record of Explanations on the Twenty Treatises on Consciousness-Only," "Chapter on the Meanings of the Great Vehicle's Dharma Garden," and the late-Qing dynasty monk Taixu's "Study of the Theory of Consciousness-Only in the Dharmic Nature."

These writings on bodhisattva theories have reached an extremely comprehensive, systematic, deep, and refined level in analyzing the relationship between the mind and body and the external world, the structure and operation mechanisms of the mind, the process and essence of cognitive activity, and the phenomenon and essence of things. Compared to the academic fields of Western classical ontology, epistemology, psychoanalysis, psychology, and phenomenology, they have achieved comparable theoretical achievements. When discussing these issues, sound, as a common phenomenon in the world of life, is naturally often mentioned. These sounds are sometimes used as the object of observation for certain principles, sometimes used as examples to explain certain principles, and sometimes used to explain certain special sound phenomena mentioned in Buddhist scriptures.

3. Sectarian Practices

Buddhism after the Indian period can generally be divided into three: Han Chinese transmission, Tibetan transmission, and Southern transmission, with each system being further divided into various sects or schools, each of which has its own different line of transmission of the dharma (Takakusu, 1998). Regardless of which transmission, sect, school, or line, there is a presence of related sound practice in

religious life and spiritual practice, particularly in Han Chinese and Tibetan Buddhism, which places great importance on them. These sound practices include the chanting of mantras and instrumental music (mainly chanting in Southern transmission), which are based on classical teachings and serve as their carriers; they express Buddhist spirituality and ceremonial functions and are an important part of spiritual practice; they follow Buddhist musical philosophy's values and pursuit of spiritual realms, and through long-term practice, have combined with cultural, regional, and sectarian characteristics to form today's diverse but fundamentally similar Buddhist sound practices, thereby continuously enriching the Buddhist musical philosophy.

Sound is an inherent concept in Buddhism, and in the system of Buddhist monastic discipline, which prohibits monks and nuns from engaging in music, the Indian Buddhist sound system was a jointly completed system of interaction between the monastic and lay communities. The pitch and tone of chanting scriptures and preaching the dharma serve as the carriers of Buddhist scriptures' teachings, and in the values of monks are considered to belong to the category of "non-music"; musical offerings are musical behaviors that people in the lay community use to pay homage to the Buddha and express reverence, although they are used in Buddhism, they are forbidden for monks and nuns, and those who violate this rule are considered to have committed a crime and must be performed by lay people (white-robed, pure people). The "architecture of Buddha and the secular world" in the Indian Buddhist sound system is the result of the interplay of Buddhist monastic discipline and the need for Buddhist music (Sun, 2014).

In India, Buddhism not only established the three systems of chanting scriptures, preaching the dharma, and musical offerings, but also formed the regulations of "monks and nuns abstaining from music", which can be seen from the large number of cases and penalties in the regulations from "Vinaya" to "Sila" and its annotations. Although the "Ten Chanting Rules," "Five Division Rules," "Mahasanghika Vinaya," "Four Division Rules," and "Root Treatise on the Explanation of All Phenomena" are generally considered to be the products of a sectarian Buddhist period, in essence,

the substantive content of "monks and nuns abstaining from music" has existed since the time of the Buddha. The "monks and nuns must not sing or dance and teach others to sing or dance; must not observe singing and dancing; must not store musical instruments; must not chant scripture with singing voice; must not chant scripture with heterodox sounds" have detailed provisions for punishment (Shi, 2022).

Sound is an inherent concept in Buddhism, and there are many records of it in the Tibetan scriptures. "Musical Historical Materials in Chinese Buddhist Scriptures" has a detailed classification, which clearly shows that the sound practices used in Buddhism essentially include three types: chanting scripture sounds, preaching sounds, and musical offerings sounds (Xiang, 2003).

Sound is a very neutral concept with a wide range. But according to its use function, according to the Buddhist monastic discipline's regulations of "strictly prohibiting monks and nuns from engaging in music", the Buddhist sound system can be mainly divided into two categories: one is the sound of chanting scriptures and preaching the dharma by monks, which monks consider as non-musical "music" is a taboo for monks, and if "music" is used to refer to "sound" in a general sense, it clearly conflicts with Buddhist monastic regulations. Therefore, although the current common term "Buddhist music" is "conventional," there is still room for reconsideration, just as scholar Xiang Yang believes: Sound is a tool or a medium to recite scriptures, not for music, and can be used by monks; sound is carried out by laymen, white-clothed, and lay disciples in an organized manner, dedicating the finest emotions to the Buddha, which is the significance of worldly music offerings in Buddhism, thus forming the Buddhist concept of sound used (Xiang, 2017).

4. Change of Secular Society

Buddhism has had a significant and far-reaching impact on Eastern culture, and played a decisive role in the literature and art of China, Korea, Japan, and some regions of Southeast Asia. It not only significantly changed the aesthetic interests of literati and scholars but also permeated into all aspects of folk life, reflected in every aspect of literature and art (Guang, 2013). The literary, musical, and performing arts of

China, such as music, songs, storytelling, and operas, were mostly influenced by Buddhist aesthetics. Many genres of music originated from Buddhist activities such as chanting, reading, and preaching, grew within the walls of monasteries, and then developed and flourished in the vast secular life (Zhou, 2008).

Religious music secularization is related to musical scores and national religious awareness. Chinese-style Buddhist music was systematized and localized during the Three Kingdoms period with the creation of "Fish Mountain Tune" by Cao Zhi, which marked the beginning of its secularization. During the Southern dynasty, Emperor Xiaoyan of the Liang dynasty combined court music and Buddhist music. At that time, folk songs from the Jiangnan region were introduced into Buddhist music: the tunes of Wu songs (Li, 1994). From the Northern Wei dynasty, Luoyang became the center of Buddhist culture in northern China. But the relationship between Luoyang Buddhist music and secular music was very close. The ancient poem "Luoyang Monastery Records" describes the historical scene of Luoyang Buddhist music (Liu, 2018). Through the text, the elegant and beautiful Luoyang Buddhist music with long sleeves and melodious sounds was full of secular musical sensory enjoyment.

The Tang dynasty was a prosperous era for the Pure Land Sect of Buddhism. The main characteristics of the Pure Land Sect were the democratization of its followers and the simplification of its practices. The Pure Land Sect believed that if one repeatedly recited the name of the Buddha, one could achieve enlightenment and be reborn in the Western Paradise of ultimate joy (Robert, 2002). As a result, Buddhist ritual music was also influenced by this sect and became more diverse and casual. A type of Buddhist music called "Popular Preaching" emerged and flourished along with the growth of the Pure Land Sect in the Tang dynasty. It was not only popular in the court but also in the folk, and the famous late-Tang monk Shao Kang even created many Buddhist songs based on folk music (Jie, 2012).

During the Song and Yuan dynasties, as cities and commerce flourished, the urban middle class emerged and gradually gained more influence. Influenced by the aesthetic tastes of the middle class, Buddhist music seemed to

accelerate the process of secularization (Yuan, 2015). The phenomenon of mutual penetration between Buddhist songs and secular music was becoming more and more prevalent. Famous Song and Yuan lyrics and songs were influenced by Buddhist songs, such as the songbook "Bodhisattva of Great Kindness" composed by Ming Emperor Zhu Di.

Japanese music, such as court music and Noh music, which was deeply influenced by Sui and Tang music, and various songs and chanting accompanied by shamisen, such as the long song, local song, standing song, pure glass, Shakuhachi music, and Koto music, also clearly reflect the mark of Buddhism and carry on the spirit of Buddhism (Zhou, 2008). These secular music that gradually became independent from the Buddhist system also gradually summarized and innovated some theories and concepts through long-term practice of Buddhist aesthetics, forming many texts related to Buddhist aesthetics (Zhou, 2003), such as Yang Biao Zheng's "Playing the Qin and Miscellaneous Talks", Zhuang Zhenfeng's "Sixteen Methods of Qin Sound", and Xu Shangying's "Qi Mountain Qin Conditions", thus extending and reciprocating the spirit of Buddhist music philosophy to a certain extent and degree.

4.1.3 The Theoretical Foundation of Buddhist Music Philosophy

Buddhism may be represented as a tree with many branches and leaves, and Buddhist studies have "84,000 Dharma gates," but there is only one Buddhism, one Buddhist study. Therefore, if studying issues such as sects and characteristics, there are differences between north and south, large, and small, empty, and full, and sudden and gradual. But if studying the doctrine, there is only one Buddha Dharma. This is the premise of Buddhist research and the premise for the discussion in this article. The Buddhist music philosophy reflects Buddhism's view and attitude towards music, and its theoretical basis is Buddhism and Buddha Dharma itself. Its theoretical characteristics cover the essence of Buddhist studies and the doctrines of various schools.

1. Buddhism and Dharma

Although Buddhism has formed numerous schools in the course of history, these Buddhist schools all venerate Shakyamuni as the "teacher," and they also follow the teachings of the Buddha. Fundamentally, in the historical evolution of Buddhism, the core and the main idea have not changed, so it is called "One Buddhism." All derivations are in accordance with the original meaning of the Buddha's teachings.

After attaining enlightenment, the first sutra that the Buddha taught was the Avatamsaka Sutra, which is the most profound and complete, covering all the later teachings of Buddhism. This can be said to be a proclamation made by the Buddha before he went to the human world to propagate the Dharma. The difference between Hinayana Buddhism (the vehicle of the voice-hearer, emphasizing personal liberation and achieving the arhat fruit as the ultimate goal) and Mahayana Buddhism (the vehicle of the bodhisattva, emphasizing the liberation of others and achieving the perfect Buddhahood as the ultimate goal) is that the Buddha taught different teachings and methods to different people based on their dispositions and needs, and these teachings do not have any actual implications (Zhou, 2016). Shakyamuni himself made this point clear in the Lotus Sutra.

The term Yinsheng (音声) in Buddhism refers to various types of sounds, including both pleasant and unpleasant ones such as those from the ghost realm or from aversion with defilements. Therefore, Yinsheng is a neutral term that includes both musical and non-musical sounds (David, 2009). Within the context of Buddhism, Yinsheng can be categorized into a narrow sense and a broad sense. The narrow sense only refers to the chanting and recitation of sutras by monks, while the broad sense includes the three systems of chanting and recitation, musical performances, and offerings, which have significant differences between monks and laypeople due to Buddhist precepts (Sun, 2016).

Regardless of the specific Buddhist sect, chanting and reciting in a prescribed tone is a fundamental practice for monastics, which is not considered music.

Other forms of music, such as secular songs, are to be avoided according to Buddhist precepts. If a Buddhist temple needs to use music and dance for offerings, it is done by laypeople such as Baiyi (白衣), Jingren (净人), Shizhe (使者), as stated in many Buddhist scriptures.

Buddhism has adjusted its rituals, doctrines, and practices according to different conditions, such as the culture, customs, and psychological tendencies of different regions and ethnicities (Katarina, 2009). This skillful means reflects Buddhism's unique wisdom in treating sentient beings and demonstrates its quality of adapting without attachment to circumstances. Because all things return to the origin and every path leads to Chang'an, all forms of Buddhism aim to help people awaken to the true nature of the universe and life, and ultimately become a perfect and enlightened being like the Buddha.

Professor Wu (2000) has published articles three times attempting to explain the content and theory of Buddhism. In his articles, he wrote: "What is Buddhism? If we think that taking refuge, receiving precepts, and empowerment are Buddhism, then the Brahmanism of India already had these rituals before the birth of Shakyamuni. If reincarnation, karma, and liberation are Buddhism, then these concepts already existed in ancient Indian classics such as the Vedas and Upanishads before the birth of Buddhism. If yoga, meditation, homa, and cultivation are Buddhism, then the religions and academics in India already had these practices before Buddhism was introduced. Thus, it seems that Buddhism itself may have nothing at all." Extending this phenomenon to Buddhism itself, it precisely proves the Buddhist view that "it has everything" and "cannot be expressed in words."

Currently, the academic consensus is that Buddhism is the three trainings of precepts, concentration, and wisdom, as well as the interpretation, elaboration, and development of the Buddha's teachings by bodhisattvas and patriarchs. These teachings were recorded, compiled, and edited into canons by later generations of disciples. There are three major canons: the Chinese, Tibetan, and Pali canons, which are further divided into various versions based on differences in time,

region, and editions. Among them, the Chinese canon has the most types, and the most used ones in academia today are the Taisho Tripitaka, the Foguang Tripitaka, and the Zhonghua Tripitaka.

The canon is divided into three parts, namely the sutras, the vinaya, and the shastras (or commentaries). The sutras (Sanskrit: Sutra-pitaka) are the sermons and teachings of the Buddha and are considered the most important and authoritative scriptures. The vinaya (Sanskrit: Vinaya-pitaka) contains the monastic rules and regulations laid down by the Buddha for the proper conduct of the monastic order. The shastras (Sanskrit: Abhidharma-pitaka) are commentaries on the sutras and vinaya by later scholars and provide further explanation and analysis of the Buddha's teachings. However, since the shastras are the personal interpretations of individual scholars, their conclusions are not entirely reliable.

The above-mentioned Buddhist teachings provide many insights for people to study the issue of sound. It can help people study and understand the root of all life in the universe, especially the relationship between sound and the human body's qi and blood. According to the principles of Buddhism, one must rely on personal cultivation and verification to promote the truth of the universe's life and guide sentient beings to enter the right knowledge and view of Buddhism. In the ocean of sound in Buddhism, whether reciting sutras or practicing mantras, one must always uphold the threefold practice of morality, concentration, and wisdom, to cultivate the personal attainment of Prajna wisdom, develop unlimited potential, and ultimately enter the infinite and unobstructed world of the Avatamsaka.

2. The Great Meaning of Buddhism

The overall meaning of Buddhist philosophy (Buddhism) refers to a general overview of the basic ideas, teachings, and practices of Buddhism. It includes the teachings of Buddha, the Four Noble Truths (reality, emptiness, middle way, nirvana), the Noble Eightfold Path, as well as the methods and goals of Buddhist practice. The core of Buddhist philosophy is to help people liberate from suffering and achieve inner peace and harmony. The vast and profound Buddhist scriptures cover all

aspects of social life, and the themes are prominent, the outline is clear, and the logic is straightforward.

Overall, Buddhist philosophy is based on "dependent origination" and can be summarized as the three studies (Sanxue), the Four Noble Truths (Sidi), the Noble Eightfold Path (Bazhengdao), the Twelve Nidanas (Shieryinyuan), the Six Perfections (Liudu), and all of which are led by the Three Seals and the One Ultimate Reality Seal. In fact, the vast theoretical appearance presented in Buddhist scriptures is the product of Buddha's teaching to different sentient beings according to their different faculties and causes and conditions, using the same theory from different angles and depths to facilitate their understanding and comprehension, with the same purpose (Van Gordon et al., 2015).

Professor Chen Bing, a Buddhist scholar, pointed out that the essence of Buddhist doctrine or the meaning of Buddhist philosophy is to "directly point to the root cause and thoroughly solve the fundamental problems of human life, namely, to center on birth and death, to observe the true face of the universe and human life with the wisdom of dependent origination, especially to observe the inner mind truthfully, to purify the mind with wisdom, and then to get rid of all the sufferings in the world, and gain the present and future, as well as eternal happiness" (Chen, 2006).

Buddhism is a practical philosophy that aims to perfect personality, realize truth, liberate from suffering, and maximize the value of life. Its profound philosophical discussions on the universe and human life serve as the basis for studying the philosophy of Buddhist music. The Buddhist doctrine does not provide actual methodological principles and its statements are not realities. Enlightenment is the goal of Buddhism. Applying this idea to the philosophy of Buddhist music can inspire the exploration of the various "realities" contained in it.

3. The Doctrine of the Sutras

In the world's many religions, the philosophical principles of Buddhism are the most developed. Although Buddhism has a very broad field of inquiry and its philosophical analysis is very precise, it does not mean that Buddhist studies are

a Western-style philosophy. Although many schools of Buddhism have a profound spirit of rationalism, unlike Western philosophy, they do not rely on logical reasoning as their main method and do not have explaining the world as their primary goal (Christian, 2013). Through the previous discussion, we already know that the essence of Buddhism is to achieve enlightenment, solve the great matter of life and death, and improve the state of being, with yoga practice as its core. The cosmology, worldview, life philosophy, values, ontology, epistemology, methodology, philosophy of life, and mind are all discussed around the purpose and center of Buddhism.

Shakyamuni, the founder of Buddhism, rejected being viewed as a philosopher and opposed abandoning practical problems for philosophical speculation. He believed such speculation was meaningless and couldn't solve actual problems, nor lead to genuine wisdom, benefit, and liberation. Thus, it is not appropriate to view Buddhist studies with a general philosophical perspective. Buddhist philosophy has unique characteristics: unity of understanding and practice, focusing on the mind, and seeking the middle way while avoiding extremes. Understanding these Buddhist theories can provide great inspiration for future academic development.

Buddhism upholds the banner of psychological realism and advocates a philosophy of mind and nature, with the aim of awakening people to the importance of the mind and reshaping the human heart. It is precisely because of the many painful and distressing facts resulting from sentient beings' attachment to external things, their casual pollution and neglect of the mind, and their lack of self-awareness, that the Buddha repeatedly emphasized the importance of the mind in the transmission of Buddhist doctrine. The Miscellaneous Collection of Buddhist Scriptures records: "There are good doctors in the world who see it as their responsibility to treat illness with medicine. The various schools of Buddhism are similar in that they use the mind to construct and explain all things". From this, the Buddha advocates the mind and nature, even proposing the doctrine of the mind as the chief governor, and that all phenomena are determined by the mind alone. This is essentially "taking medicine after falling ill" and "helping students to unlock their delusions and attachments based on their aptitude and

timing." Therefore, healing and breaking the delusions and attachments of sentient beings is a consistent principle of the Buddha's doctrine.

Mindfulness in Buddhism refers to the structure, function, and operating mechanism of the mind and psyche, and serves as the key point of explanation for phenomena and the formation of cognition, the essence of life and the world. It emphasizes that the mind is the key to understanding and transforming the world, as well as solving the fundamental problems of human life (Easdale & Chaskalson, 2013). In terms of the depth and breadth of related knowledge, whether in philosophy or psychology, there is no second tradition in the world that can compare to Buddhism in terms of its brilliant, rich, and precise discourse, which exceeds the imagination of ordinary people. Based on the calm and contemplative insight of Buddhism, the analysis of psychological phenomena in Buddhism widely involves issues such as the levels, functions, corporeality of the mind, and the relationship between mind and body, mind and matter, and mental states. It also presents the extremely advanced theory of holographic psychology, such as the "one thought encompasses all things."

The reason why Buddhism places such an importance on mindfulness is that "the mind is the essence of Buddhism" (Savghadeva, 1934, book 2, pp. 827). Many Buddhist sutras explain the meaning and content of the mind in Buddhism. For example, the Avatamsaka Sutra says, "The mind is like a painter, able to depict all things in the world" (Siksananda, 1934, book 5, pp. 574). The Samyutta Nikaya says, "The mind grasps the world, and the world grasps the mind" (Gunabhadra, 1934, book 2, pp. 264). The Sutra on the Explanation of the Five Kinds of Suffering says, "All sorrows are nothing more than the mind" (Dharmaraksa, 1934, book 9, pp. 437).

The above Buddhist scriptures reveal that the mind is the most mysterious and powerful of all things, with the ability to govern, perceive, and give commands. Buddhism mainly focuses on epistemology, emphasizing that knowledge of the world is not separate from the mind and that it arises from the mind, leading to the conclusion that the world is not separate from consciousness and ultimately resulting in

the conclusion of "nothing exists except consciousness." "The world we face, understand, enjoy, and explore is always closely related to our lives and perceptions and cannot be separated. Without the subjective consciousness that can recognize it, the objective world cannot be spoken of" (Chen, 1998). In fact, modern Western philosophy (especially phenomenology and hermeneutics) has discovered and explored this point in depth. It is precisely because of Buddhism's emphasis on the mind that all of Buddhist studies can be seen as a "study of the mind" or "internal studies" that focuses on exploring and regulating the mind. However, this does not mean that Buddhism is idealistic in the sense of Western discourse (Snodgrass, 2009).

When Buddhism discusses the mind, it is based on the principles of dependent origination and universal connection, focusing on the observation of psychological phenomena, and has a strong psychological analysis color, rather than a metaphysical idealism. As Professor Xiong Shili once said, "Buddhist philosophy can be called psychological idealism, speaking in the language of modern philosophy" (Xiong, 2007). Professor Liang Shuming also pointed out, "It is necessary to understand that Buddhism is not idealism, and then we can explore the idealism of Buddhism" (Liang, 2005). The first "idealism" in this sentence refers to Western subjective and objective idealist philosophy, while the latter "idealism" refers to the heart-mind philosophy of Buddhism that takes the mind as the center. In studying Buddhist philosophy, later scholars should pay special attention to distinguishing these two concepts.

Buddhism also advocates the theory of "leaving extremes and embracing the middle path," which means to avoid the "extremes" of existence and non-existence and the violation of the law of dependent origination. It avoids the extremes of mechanical materialism and metaphysical idealism and emphasizes the middle way of "emptiness and oneness of subject and object (Xu, 2014)." "Leaving extremes and embracing the middle path" is a dialectical and universal position and perspective, based on the law of dependent origination in the universe. That is, all things must arise from the conjunction of causes and conditions and inevitably go through the process of formation, alteration, decay, and annihilation, which is the truth that no philosophy,

thought or doctrine can deny, and which has been repeatedly demonstrated in Marxist philosophy.

The Buddhist scripture "Madhyamakasastra" says, "Leaving the extremes of existence and non-existence, it is called the middle path" (Kumarajiva, 1934). The "middle path" here means to avoid the extremes of "existence" and "non-existence." It is not only a philosophical perspective and a realm of life but also a method of practice. The perspective and method of the "middle way" in Buddhist theory can help us abandon prejudices and extreme views, use a dialectical perspective to view problems, and provide special enlightenment for the study of all phenomena and their essence, including the study of Buddhist music, which is worthy of attention by scholars.

4.2 Interpretation of the Essence of Music in Buddhism

Music, as a unique way of human existence, is a creation of the human spirit. When it is created, it can also be seen as an objective existence in the world (Bennett, 1995). When Buddhism discusses the essence and nature of human life and the world, it often involves music, sometimes using music as a direct example. Even when music is not directly discussed, since the object of the discussion is the whole world, it includes music. Buddhism holds that music is a dependent and conditioned phenomenon and has deeply analysed the generation, existence, and characteristic properties of music. Truly understanding the essence of music requires a special method and approach, which involves Buddhism's unique epistemology.

4.2.1 Dependent Origination and Music in Buddhism as the Emergence of Karmic Law Material and immaterial things are present. How are these diverse things generated and exist? What is the relationship between these things? What is the essence of these things, and where do they come from and where do they go? Buddhism uses the law of dependent origination to answer these questions, and these answers can also be applied to the interpretation of the essence of music in Buddhism.

1. Dependent Origination and Music in Buddhism

Dependent origination is the dialectics of Shakyamuni Buddha, the fundamental philosophy of Buddhist philosophy and Buddhist practice. It states that the production and existence of all things in the world depend on certain conditions. When the conditions disappear, the things will disappear as well. In dependent origination, "cause" is the main and internal condition, and "condition" is the secondary and external condition, which is equivalent to the internal cause and external cause in Marxist philosophy. Dependent origination uses rational thinking to explain the objective existence in the universe, while music is a common phenomenon in life. Analysing it using dependent origination can help us understand the essence of music phenomena. Buddhism holds that the existence of music is a comprehensive manifestation of the three conditions of root, dust, and consciousness. From the perspective of Buddhism, the nature of music is "impermanent action," "non-self-nature," and "empty non-appearance," which is reflected in the "one true appearance." Music is not an existence that is detached from phenomena (Ren, 2017).

People who are familiar with the religious and philosophical history of both the East and the West can easily reach a consensus that Buddhism is the most rational religion. Shakyamuni Buddha is the most rational spiritual leader and philosopher with practical beliefs. The basic characteristic of Buddhism is to fully utilize human reason to understand and discover the true nature and universal laws of the universe and life, and to find a way to be liberated from all suffering (Bhikkhu, 2010). Dependent origination is precisely the most basic operating rule and universal law of the universe and life that Shakyamuni Buddha abstracted from all phenomena with rational thinking. It is an objective truth that naturally appears in all things and is confirmed by everyone's experience. It is eternal and immutable, regardless of whether Buddhism or humanity exists. As Shakyamuni Buddha said, "Dependent origination is not made by me or anyone else. It is the law of the universe that existed and will exist regardless of whether the Buddha has appeared or not. The law of the universe is always there" (Gunabhadra, 1934).

Shakyamuni Buddha was adept at using metaphors to teach and explain doctrines, which is a common trait of Eastern philosophy (Harrison, 2015). Music, as a common phenomenon in daily life, can help people understand the law of dependent origination more deeply. The "formless" nature of music can be used to illustrate the Buddhist doctrines of the three marks of existence and emptiness. Therefore, there are many discussions in Buddhist scriptures that use music as an analogy to explain dependent origination. In the process of using music as an analogy to explain dependent origination, the essence and truth of music generation are also revealed. For example, in Volume Ten of the "Daoxing Prajna Sutra," it is recorded that the Konghou, a Chinese harp, cannot become a musical instrument just because of a single thing. The Konghou needs to be made up of materials such as wood, pillars, and strings, and it also requires a musician to play it. Its tone is melodious and pleasant, and its rules are also dependent on causes and conditions. For example, a technician who specializes in playing the sheng, a Chinese wind instrument, can play a tune that matches the singing voice. The sheng is made of bamboo, and it can only produce a mournful sound with the cooperation of a player (Jñānagupta, 1934, book 34, pp. 448).

This shows that music cannot be created or enjoyed independently of dependent origination, and music is dependent origination. This applies not only to music performance but also to music composition and appreciation. If we apply the law of dependent origination to the contemplation of all things in the world, it is also of philosophical value.

In summary, Buddhism's interpretation of the essence of music is based on the law of dependent origination. Buddhism holds that music is a dependent and conditioned phenomenon and has deeply analysed the generation, existence, and characteristic properties of music. Truly understanding the essence of music requires a special method and approach, which involves Buddhism's unique epistemology. Through music, we can also gain a deeper understanding of the law of dependent origination, and by applying the law of dependent origination to contemplation of all things in the world, it can have philosophical reference value.

2. "Three Characteristics" of Dependent Origination

The "Three Characteristics" refer to the three states or realms in the Buddhist doctrine of dependent origination. Descriptions of the three characteristics can be found in Buddhist scriptures such as the Diamond Sutra, the Mahaparinirvana Sutra, and the Agama Sutra. The three characteristics are: arising characteristic (Pabhava-bhava) which refers to the birth or arising of life; existing characteristic (Vibhava-bhava) which refers to the existence or continuation of life; and ceasing characteristic (Vinasa-bhava) which refers to the end or cessation of life. These three characteristics cover the entire process of life and are interrelated. For example, the arising characteristic is a necessary condition for the existing characteristic to appear, and the existing characteristic is the cause of the ceasing characteristic. Buddhism teaches us that to be liberated from suffering, we must recognize these three characteristics and understand the emptiness and impermanence of life. Applying the "Three Characteristics" of dependent origination to the philosophical interpretation of Buddhist music has the following characteristics:

3. Non-action

This refers to the absence of a so-called "first mover" or "creator." From the smallest events to the formation and destruction of the entire universe, there is no "first mover" or creator, only the integration of various causes and conditions. The same is true for music, which does not have a person or thing that creates or produces music. As the Buddhist scripture says, "Sound is not created by people"

As the Maharatnakuta Sutra says, "Is the person who can produce sound producing it from the body or from the mind? ... The reason for producing sound does not lie in the body or mind, why is this? ... It is because there are many causes and conditions that lead to sound" (Tanwuchen, 1934).

For example, the ZA-Ahan Jing mentioned: "Just like the ancient qin, it is composed of many elements, such as the qin handle, qin groove, qin body, and qin string. All are for the convenience of playing, and it can only produce sound after

obtaining all the causes and conditions. Without all the causes and conditions, the ancient qin cannot produce sound" (Gunabhadra, 1934).

Similarly, the Holy Golden Light Supreme Victory Sutra King Mahayana Sutra records similar causes and conditions. For example, the sound of a drum depends on trees, skins, drumsticks, and hands to produce sound, but this drum sound is empty in the past, present, and future. Because this drum sound is not produced by trees, skins, drumsticks, or hands.

In the "Twenty-five thousand verses of Prajna Paramita," the nature of music performance is discussed in even more detail. For example, when the sound of the pipa (a plucked Chinese stringed instrument) arises, it has no source, and similarly, when it stops, it has nowhere to go. This shows that the pipa depends on the convergence of many internal and external causes and conditions. It can also be said that the sound produced by the pipa's interior, exterior, handle, strings, etc. all rely on human activity, so the sound is not from the inside or outside of the pipa, nor is it from the player's hands.

From the descriptions of the integration of causes and conditions in music in the above Buddhist scriptures, in Buddhism, the question of where sound comes from and where it goes is a nonexistent issue, because everything is just an illusion created by momentary causes and conditions. Therefore, music does not come from a specific part of a musical instrument or from the hands of a person. Similarly, music does not go anywhere, because it is not a substance, but rather an "effect" or "empty flower" that arises from conditions and causes. As soon as the conditions change, this effect immediately disappears.

4. Impermanence of Nature

The impermanence of nature refers to the fact that any phenomenon arising from causes and conditions is constantly changing and cannot remain eternal or permanent (Peng, 2002). This principle of dependent origination also applies to the interpretation of Buddhist music. The Dazheng Buddhist Scriptures, Volume 12, records: "Only when there are causes and conditions can there be sound. Without the causes

and conditions, music will become impermanent" (Tanwuchen, 1934). The Samyukta Agama, Volume 43, also provides an interpretation of the impermanence of music: "The sound heard before has long passed, disappearing in an instant, as if it had never existed" (Gunabhadra, 1934).

Thus, in the philosophical theory of Buddhism, music is also a momentary arising and ceasing. However, the "impermanence" here does not mean that music is "useless". It is precisely because of the principle of dependent origination of music's arising and ceasing that music can have its "efficacy" and "potentiality".

5. Efficacy

Efficacy refers to the fact that once causes and conditions are combined, specific effects and functions will arise. Buddhism emphasizes impermanence and emptiness not to negate the positive effects and functions of things, but to eliminate people's greed and attachment from a fundamental historical perspective (Huang Zhiqiang, 2002, pp3). On the contrary, Buddhism affirms and praises the positive effects of things. Moreover, it advocates actively utilizing and developing the potential functions of people and things, to achieve the purpose of transforming body and mind internally and improving the world externally, making our lives more true, good, and beautiful.

As the author believes, music as a phenomenon of dependent origination also has "efficacy". When music is produced, its sound can be captured by human ears, and the sound itself is a manifestation of its function. As a type of energy wave, sound has a special influence and efficacy on the body and mind, which has been verified by countless people in daily life. In this regard, music aesthetics, music psychology, and music acoustics have conducted extensive exploration and have been applied in clinical practice of music therapy.

On the other hand, music also has its social and ritual functions. In this regard, music sociology and music anthropology have conducted many research and arguments. Buddhism, especially Mahayana Buddhism, attaches great importance to these functions and has applied them to many aspects such as offering, practice, and

propagation, achieving good results. In addition, there is also a type of Buddhist (and Pure Land) sounds, which has many incredible functions that daily sounds do not possess. The function of Buddha sounds, and Bodhisattva sounds will be further explored in Section 4.3 of this paper, in the cosmic content presented by the philosophy of Buddhist music.

6. The Eleven Meanings of the Principle of Dependent Origination

The Eleven Meanings of the Principle of Dependent Origination provide a further explanation and development of the principle and the three aspects it encompasses. According to Peng, they are:

- 1) No Creator: Everything in the world has no creator, and this is similar to the meaning of "no action" in the principle of dependent origination.
- 2) The Principle of Cause and Effect: Everything has its cause, whether internal or external.
- 3) Without Sentient Beings: All sentient beings are a combination of causes and conditions, and beyond that, there is no entity called a "sentient being."
- 4) Dependent on Others: The arising and existence of all phenomena depend on other conditions, as do their variation and decline.
- 5) No Action: This meaning is similar to the "no action" in the principle of dependent origination.
- 6) Impermanence: This meaning is similar to the "impermanence" in the principle of dependent origination.
- 7) Momentary Extinction: All things are constantly arising and passing away, even when analyzed at the shortest time unit.
- 8) The Continuous Chain of Cause and Effect: Although things are constantly arising and passing away, the chain of cause and effect is continuous.
- 9) The Different Categories of Cause and Effect: The causes and effects of different phenomena are different, and the results of their participation are also different. There are no completely identical phenomena in the world.

10) The Correspondence of Cause and Effect: This does not mean that the cause is the same as the effect, but rather that a specific cause and effect will inevitably produce a corresponding result and not something else.

11) The Uninterrupted Determination of Cause and Effect: The principle of cause and effect is a natural law and a universal rule, and its development chain will not go astray.

The application of the Eleven Meanings of the Principle of Dependent Origination in the interpretation of Buddhist music philosophy is as follows:

According to the principle of dependent origination, there is no absolute author in Buddhist music. This is because the composer's preparation, mood during the creative process, musical ideas, and inspiration are closely related to past experiences and the experiences at the time. The musical design and concept also have social and real prototypes, and many times the musician must use the piano, guitar, pencil, computer, audio equipment, etc. Furthermore, he needs to take a walk, gain experience, communicate with people, and consider publishers, official ideologies, audience tastes, and market expectations. All of these indicate that the composer is not a "complete" author. In some collective creations, this lack of authorship is even more apparent. In a sense, the success of musical composition depends on the degree of interaction and harmony between the composer and other "conditions." If handled appropriately, this relationship should be directly proportional, with the degree of harmony and interaction leading to deeper, more profound, and more moving music.

In fact, both the listener, performer, and composer are all part of the dependent origination of music. In particular, the performance techniques of the performer and the compositional techniques of the composer have been developed over time by countless people, and their inheritance and adoption demonstrate that their "originality" is not an independent, severed "originality," and their innovation cannot be "brand new," that is, they cannot be created out of thin air, but are new forms that arise from existing conditions and combinations. Therefore, from a historical perspective, the music performer is not the original, completely independent author of the music, and is not

even the original author of the self. The original author cannot be found because it does not exist.

There is also the aspect of collective creation in some cases, where the idea of no absolute authorship is even more pronounced. In a sense, the success of music creation lies in the interaction and harmony between the composer and other "causes and conditions". If handled properly, this relationship should be proportional, with the degree of causal harmony directly affecting the profundity, meaning, and emotional impact of the resulting music. In fact, whether it is the listener, performer, or composer, all are part of the causal arising of music. Especially in the case of performers and composers, their playing and composing techniques have been developed over time by countless individuals, and their inheritance and adoption demonstrate that their "originality" is not an independent, isolated "originality". Their innovation cannot be "brand new" in the sense of creating something out of nothing; it is a new form that arises from existing causes and conditions. Therefore, historically speaking, music performers are not the original and complete authors of music, and they are not even the original authors of their own work.

The original author cannot be found because they do not exist. In addition, there are folk music, religious music, and the anthropological meaning of music behavior. These musical phenomena are often closely related to specific social and cultural functions, with profound historical and extensive social connections and constraints, and there is no "first mover" or "complete" authorship involved.

In the world, there is no isolated and static phenomenon or thing without a cause, including music. Once the conditions are right, a specific result is inevitably produced. This is an unchanging truth. All sentient beings, including musicians, are just a combination of causes and conditions, not a real entity. Therefore, the music created by such sentient beings does not exist as an isolated and static phenomenon without a cause. All music phenomena are "dependent on others" (referring to dependent origination), which is particularly prominent in improvisational performances such as Indian music and jazz, but it applies to all music. Due to the

fleeting nature of music and its inability to stay fixed, this "dependent on others" nature is even more evident. Only the Buddhist doctrine of "momentary extinction" can explain the changes in music, otherwise, there would only be sustained tones in the world. "Momentary extinction" can also be understood from the perspective of consciousness because music is an intentional existence, and consciousness experiences momentary extinction, so music naturally experiences momentary extinction as well.

If we observe a long piece of music, we can also experience a similar meaning: each note, as a dependent origination, shapes the sound of every moment, which is born and dies in an instant. Although it disappears in a flash, it participates as potential energy (cause) in the development trend (effect) of the following moment (in the minds of the musician and the listener). This is a very complex process that may be similar and continuous or may change strongly but cause and effect are the golden rules of musical change. All music phenomena are different, and people's musical behavior in different social environments is different. The social function of music is also different. Different people's music works and performances are different, and the effects, responses, and influences of music are also different. If different people perform the same work, the style (or version) of the music will also be different.

The causes that exist in music phenomena will produce corresponding effects. For example, farmers sing agricultural songs while working in the fields, and boatmen sing boat-pulling songs while pulling boats. They cannot sing mountain songs or ballads. The grasslands naturally have long melodies, not fisherman's songs. The continuous innovation of Western composers in composition techniques will inevitably lead to the disintegration of tonal music. The Westernization of Chinese music will inevitably lead to the loss of the subjectivity of music culture. Therefore, if you want to get a good result, you must first plant a corresponding cause and create more conducive conditions. If you want to create a bright future for Chinese music, you must carry out in-depth and extensive reforms and promote it from multiple aspects.

4.2.2 The Definition of Music Existence in Buddhism

Through the application of the law of dependent origination to the analysis of music, we have roughly understood the essence of the phenomenon of music production. However, to further grasp the way in which music exists, we need to draw on the Buddhist theory of the "three factors of root, object, and consciousness," which is a further refinement of the law of dependent origination. Buddhism holds that the way in which music exists is the fusion of the three factors of root, object, and consciousness, or "only consciousness appears," and ultimately gives rise to the existence of music as "the unity of sound and mind".

1. The Theory of the Three Factors of Root, Object, and Consciousness

The use of the theory of the three factors of root, object, and consciousness to explore the way in which music exists is the method and approach by which Shakyamuni Buddha interpreted the world from the perspective of epistemology, and it is also the theoretical summary of his observation and understanding of the basic structure and elements of the universe and human life from the perspective of the law of dependent origination. Among them:

Root refers to the "six roots" commonly referred to in Buddhism, namely: the eye root, ear root, nose root, tongue root, body root, and mind root. These six roots are divided into two levels: the "supporting object root" and the "pure form root." The supporting object root refers to the gross and visible material sensory organs that play an auxiliary role. The pure form root refers to an entity composed of fine material that is invisible to the naked eye, residing in the supporting object root, and playing the main role in perception. It is the inherent and fundamental physiological mechanism for generating sensations. From the perspective of modern medicine, the pure form root can be identified as the sensory nerves and central nervous system for vision, hearing, and other senses.

Object, also known as "realm", refers to the objects identified by the six senses of the eye, ear, nose, tongue, body, and mind, corresponding to the six consciousnesses. All things that can be perceived and conceptualized as having color,

sound, fragrance, taste, touch, or concept are collectively referred to as the six realms (Chen, 2018). Here, we will focus on the realm of sound, which is identified by the ear consciousness. Depending on the causal factors involved in its production, including human factors and the perception of sound, it can be divided into: self-generated sounds such as vocal music, natural sounds such as wind, sounds generated by external objects that are touched, such as musical instruments, and sounds that can be experienced or cannot be experienced, or those in between that can be experienced and cannot be experienced.

Shi (识) refers to the function of recognizing and understanding in the mind. According to the Yogacara school of Buddhism, there are eight types of consciousness: the six sense consciousnesses (eye, ear, nose, tongue, body, and mind), as well as the Manas and Alayavijnana consciousnesses. The first six consciousnesses are sensory perceptions that arise from contact between the senses and external objects and belong to the realm of sensory knowledge. The sixth consciousness, the mind consciousness, is a rational knowledge acquired through concepts, judgments, and reasoning, and belongs to the realm of intellectual knowledge. Dividing consciousness into six types is a common belief among various Buddhist schools. The Yogacara school further proposed the seventh Manas consciousness and the eighth Alayavijnana consciousness on this basis (Hua, 2005).

From the above Buddhist theory, the three conditions of roots, dust, and consciousness are inseparable and must be combined for the phenomena of time and all things to arise. Only with the three conditions of roots, dust, and consciousness people can perceive and form the world. The existence of music is the result of the combination of the ear root, the sound dust, and the ear consciousness. Music does not exist independently in the ear, nor is it equivalent to the auditory perception function of the ear. It is a kind of interrelation and combination of causes and conditions, which is also the interdependence described in the previous text. For example, if a person is deaf, music does not exist; if no one plays or broadcasts music, it does not exist; if a person does not pay attention, music also does not exist. This means that, like the production of

music, "listening" is not a substantial entity, but an interdependent phenomenon. Interdependence means that it is a phenomenon, not a reality.

In Chapter Three of the "Lankavatara Sutra," the Buddha explained the relationship between the ear hearing bells and drums to his disciple Ananda by using the three conditions of roots, dust, and consciousness. The essence of "listening" and "what is heard" is as follows: On the one hand, if the sound of bells and drums has a substance and is transmitted to Ananda's ears, there should be no sound of bells and drums elsewhere, and others should not hear bells and drums, otherwise everyone would hear bells and drums. On the other hand, if the ear root has a substance, Ananda only went to the place where the drums made the sound, and originally only wanted to hear drums but not the sound of bells. However, he could hear both the sound of drums and bells, and even the sound of nearby animals. Therefore, it can be known that both "listening" (the activity of cognition) and the sound heard (the object of cognition) are interdependent and have no substance (Paramiti, 1934).

The Buddhist theory of the "three interdependent factors of consciousness, object, and sense organs" embodies the fundamental philosophical spirit, as Professor Chen Bing has said: "(Buddhism) insists on using the principle of dependent origination and the law of causality to comprehend the universe, regarding subjective cognition, perceptual mode, and cognitive object as interdependent and closely related. By examining the relationship among the three, the universe can be studied." (Chen Bing, 2006, pp.129). This means that Buddhism does not approach the material or spiritual world like natural science does by postulating a subject or object in advance. Instead, the Buddha regarded the world we know as a combination of the knowable and the known. This provides a "new" perspective for us to understand the existence of music, although this "new" perspective is not new in time, as Buddhist ontology has been in existence for more than 2,500 years. In this sense, the existence of music is closely related to "me" or exists in the relationship with "me," and there is nothing else but this relationship, which is the true existence. Therefore, the existence of music and human cognition are the same thing, or the two are one and not separate. It

is not until modern times that Western philosophers and aestheticians gradually became aware of this.

2. Vijñaptimātratā (Yogācāra) Theory 唯识所现

The previous section discussed how the existence of music is a manifestation of the combination of the three factors of "roots, dust, and consciousness" in Buddhism. However, if we examine music from a personal, subjective perspective, we can use the Buddhist theory of "Vijñaptimātratā" to interpret the essence of music. "Vijñaptimātratā" is a theory developed based on the Buddhist "Eight Consciousnesses" and "Nine Consciousnesses". It is established based on the introspective observation and rational analysis of body and mind phenomena in yogic meditation. It is the most profound and rigorous psychological structural theory ever developed, and it has provided important enlightenment to Western psychoanalytic schools (especially the theories of the unconscious and the subconscious) (Chen, 2022).

The renowned Buddhist scholar Chen Bing once pointed out: "Although the minds of sentient beings and the realms (cognitive objects) that arise with them are interdependent and without a beginning, the mind is the original master of all realms. This is because, when traced back to the root, the mind is the fundamental cause of the arising of realms, rather than the realms being the fundamental cause of the arising of the mind. The mind can move, while the realms are passive; the mind can manifest realms, while the realms cannot manifest themselves. Therefore, it can only be said that the realms arise dependent on the mind, not on the realms themselves" (Chen, 1998). From this, Buddhism regards the mind as superior in action and believes that "sentient beings and the world are created by the mind." In life and cognition, the mind is the most important thing, and "Vijñaptimātratā" understands this from the perspective of consciousness, that is, "consciousness-only."

The main views of "Vijñaptimātratā" are concentrated in the Dharmalakṣaṇa School of Consciousness-only (Hua, 2005), which exists in five levels: The first level is the first five consciousnesses, namely the eye consciousness, ear consciousness, nose consciousness, tongue consciousness, and body consciousness.

The objects that these five consciousnesses understand and distinguish are colors, sounds, smells, tastes, and tactile sensations respectively. The function of these consciousnesses in understanding and distinguishing belongs to "present cognition." For example, when a person hears music, the moment when he or she is attracted to the sound and pays attention to it before emotional discrimination, conceptual reasoning, and value judgment occur is a moment of "present cognition."

The second level is the sixth consciousness, that is, the consciousness of the mind, which refers to the understanding and distinguishing of "dharmas" (appearance, concepts, etc.). It is the most important part of the function of consciousness in the mind. The "Thirty Verses on Consciousness-Only" in the Buddhist scriptures records: "The consciousness of the mind is pervasive in all mental activities except deep sleep, suffocation, unconsciousness, and cessation" (Xuanzang, 1934, book 31, pp. 60). Therefore, consciousness not only can understand the external environment in which an individual is located, but also can examine an individual's internal self.

The third level is the seventh consciousness, which is called "manas" consciousness. "Manas" means thinking (different from thinking in the sixth consciousness). The "Treatise on the Awakening of Faith" explains that the seventh consciousness is "a secondary consciousness whose function is to generate self-centered, deluded, and discriminating thoughts," and that it arises from the eighth consciousness (Xuanzang, 1934, book 31, p. 19). The "Thirty Verses on Consciousness Only" states: "The manas consciousness can give rise to a deep and solid sense of self-awareness and self-consciousness and can pervade the vast majority of ordinary mental activities of individuals" (Xuanzang, 1934, book 31, p. 60). Therefore, it can be inferred that all aspects of music creation or performance as expressions of individual consciousness, self-expression, personal style, and even individual likes and dislikes in music appreciation are caused by the manas consciousness.

The fourth level is the eighth consciousness, which is the "alaya" consciousness, referring to the consciousness at the bottom of the human mind. The "Treatise on the Awakening of Faith" describes it as follows: "What principles are called seeds? They are the continuation of the psychological activities produced in the essential consciousness of human beings" (Xuanzang, 1934, book 31, pp. 8). "Seeds" here is a metaphor, referring to a potential energy that can produce consequences and give rise to new similar psychological activities. It can be said that the seeds contained in the alaya consciousness determine a person's personality, behavior, and psychological qualities. Specifically in music, it determines the musician's personality, behavior, and other characteristics, and indirectly affects the musician's music style, music language, creative process, performance style, academic interests, and views (Xuanzang, 1934, book 31, pp. 8).

The fifth level is the ninth consciousness, also known as the "amala" consciousness, which means "pure consciousness." While the "eight consciousnesses" theory in Buddhism attributes this level of consciousness to the eighth consciousness, this article employs the "nine consciousnesses" theory and thus discusses it separately. The amala consciousness is considered the deepest and most stable aspect of the human psyche, with the potential for insight and understanding of truth and principles. From a psychological perspective, Buddhist Yogacara philosophy views the mind as a multi-level and multi-functional structure. This perspective helps explain why the author argues that music's existence is determined by the Buddhist concept of "mind-only." To understand this claim, we must analyze the essential process of how the mind recognizes and perceives things.

When the six sense faculties encounter a particular object, they do not directly establish a connection with that object. The six sense faculties only receive worldly information through the sense organs, and then the information undergoes subjective processing in the mind, which is called "transforming consciousness" in Yogacara philosophy. For example, when we listen to music, our auditory consciousness cannot directly interact with the music itself. Instead, the auditory

consciousness receives stimulation from sound waves through the ear and creates a similar sound image in the mind. This sound image is not the same as the original sound wave produced by the music, but rather a "transformed" sound image that the ear can hear. As everyone has a different level of consciousness, they will generate different "transformed" sound images even when exposed to the same sound, indicating that our perception of the external world is not solely dependent on the object itself but also on our consciousness.

According to Yogacara philosophy, our experiential world is created by the consciousness. Everything that appears to exist objectively actually lacks a fixed nature and is transformed by the alaya consciousness. In other words, the objects we experience are the result of the alaya consciousness's maturation of "seeds" that are linked to different objects, thoughts, and experiences. If a person's alaya consciousness does not have related "seeds," then they will not experience the corresponding phenomenon. This concept is described in the "Mahavairocana Sutra" as "all that arises is from the mind; everything that appears needs a cause and condition to come into being" (Dharmaraksa, 1934, book 16, pp. 730).

Therefore, no matter from which perspective one analyzes, all things, including music, rely on consciousness to exist, be manifested, and be understood. Like all things, music is not a natural object and does not appear as the truth. Rather, it is a false appearance formed by the participation of "causes and conditions", as the "Mahavairocana Sutra" states, "All phenomena are created by the state of mind, and the state of mind is not real". In fact, this is essentially a problem that phenomenology can only reduce to the essence of concepts and cannot reduce to the fundamental causes of essence. Of course, this is not only a problem that the humanities need to face, but also a problem that natural science research ultimately needs to solve - the relationship between phenomena and essence.

3. Unity of Sound and Mind

As mentioned earlier, whether from the perspective of the "roots, senses, and consciousness" or from that of Yogacara, music is related to consciousness. This philosophical relationship confirms the proposition of Professor Luo Yifeng's music aesthetics based on Buddhist Yogacara philosophy: "Unity of Sound and Mind."

Professor Luo asserts that "based on Yogacara thought, the relationship between sound and mind can only be a 'unity' relationship. Without consciousness, there is no sound. If sound does not express consciousness, then consciousness does not manifest. If we take the perspective of Buddhist philosophy without words, measureless mind, and attain the dharma-body, the mind that receives sound can clearly perceive the unity of sound and mind. If we involve direct perception of consciousness, then we are one with sound, without differentiation, and thus realize the unity of sound and mind. Therefore, the dualism between sound and mind is considered a conventional truth rather than the ultimate truth in Buddhist philosophy and has not yet reached the ultimate reality of Alaya consciousness" .

From this, it is evident that the philosophical foundation of the "Unity of Sound and Mind" is the concept of Alaya consciousness in Yogacara, as well as the relativity of "comparison" and "perception," "conventional truth" and "ultimate truth."

To better explain the theory of the "Unity of Sound and Mind," we can use a well-known Buddhism Koan. It is known that one must go through three stages of enlightenment in Buddhism: the first stage is "seeing mountains as mountains and water as water." At the beginning of Buddhist practice, one believes that the mountains and water seen are real, and cannot see the true nature of things, remaining stuck in the aesthetic illusion of "dualism of sound and mind." The second stage is "seeing mountains not as mountains and water not as water." After a certain period of training, one can overcome the illusion of "dualism of sound and mind" and enter the reality of the "Unity of Sound and Mind." The third stage is "seeing mountains as mountains and water as water," where one is not confused by the illusions of mountains and water and can see

the essence of the "Unity of Sound and Mind" while not denying the phenomenon of "Unity of Sound and Mind" since any phenomenon can be used. Therefore, the theory of the "Unity of Sound and Mind" is a test of people's understanding of music, and only when one reaches this level of understanding can they have a thorough understanding of music.

Although the theory of unity of sound and mind (音心不二) has been proposed for a relatively short time, the Buddhist sutra "The Treasury of the Eye of True Teaching" in Volume 44 also summarizes the relationship between sound and consciousness: "In the universe, there is no inherent sound entity. All sounds are created by consciousness, or it can be said that all sounds are originally delusional thoughts, and the two are not different, only manifested by consciousness (Zixuan, 1934, book 39, pp. 889). If this consciousness is not disturbed and does not generate delusions, then no sound will occur, or it can be said that there is no sound. The reason why we hear sound is because of discrimination and attachment in our mind" (Yan, 1934, book 48, pp. 674).

Therefore, the theories of the unity of sound and mind and intrinsic sound are manifested only by consciousness are not mysterious theories derived from Buddhist epistemology, but the true basis for the phenomenon of music. In fact, it is precisely because of this that our real-life musical activities, such as music creation, performance, and appreciation, are possible, and all human musical behaviors can exist. Otherwise, music would have no relationship with us, and most of us just do not know this truth.

4.2.3 Buddhist Perceptions of the Essential Properties of Music

In the previous section, we discussed how to interpret the emergence and existence of music through Buddhist philosophy. To further study the essential nature of music, we can draw on the key concepts in the Buddhist philosophical system, namely the Three Dharma Seals and the One Real Mark. In fact, the Three Dharma Seals and the One Real Mark can be considered an excellent summary of the nature of music. The essence of music, in the Buddhist view, is the development of the impermanence of all

phenomena ("all phenomena are impermanent"), the non-self-nature of all things ("all dharmas are without self"), and the state of nirvana ("nirvana is peaceful") (Three Dharma Seals), culminating in the manifestation of the emptiness of all phenomena (One Real Mark).

1. Impermanence of All Phenomena

The term xing (行) in zhuxing Wuchang (诸行无常) (the impermanence of all phenomena) means "flowing and changing". According to Buddhism, all things in the world are formed by the combination of causes and conditions, and all created things are constantly changing and unstable. This is referred to as "phenomena" or xing in Chinese, and because there are so many things and phenomena, it is called zhuxing . As the Buddhist scripture states, the so-called "impermanence of all actions" simply means that everything in the world is the result of karma and change (Wang Enyang, 1998, pp.3), "All the existing dharma is like a dream and a bubble". "All created things are like a dream, an illusion, a bubble, or a shadow" (Fan, 2019).

Buddhism divides impermanence into two types (Huang, 2002): the first is the impermanence of a period, which refers to the changes and transformations of all things during a certain period, eventually leading to decay and destruction. The second is the impermanence of an instant, also known as "momentary impermanence", which refers to the fact that all things are constantly changing and flowing without stopping before decay and destruction.

Buddhism declares that these two types of impermanence are beginningless and endless. Humans are born, grow old, get sick, and die, but life energy still exists before birth and transforms into other life forms after death, continuing endlessly. Things are formed by causes and conditions, but when the conditions are gone, they dissolve and transform into other things. The world is in a cycle of becoming, existing, decaying, and vanishing, and the process repeats endlessly. Therefore, everything in the world is always in flux and will never be permanent. As the Sutra of Miscellaneous Treasures states, "All things are constantly changing, just like flowing

water, a candle flame, or a gust of wind. Nothing can remain constant except for the truth of impermanence, which remains unchanging" (Gunabhadra, 1934, book 2, pp. 325). And modern physics tells us that even in the smallest particles that make up matter, there is no truly stationary object. It can be said that revering the impermanence of all phenomena and emphasizing the realization of impermanence is a shared characteristic of Eastern culture.

Music belongs to the realm of sound and dust, and as such, shares the impermanent nature of all things in the world. Compared to other phenomena, the impermanence of music is particularly noticeable in the human experience of sound that arises and passes away in an instant. The Dazheng Buddhist Scriptures book 2, volume 43 explains the impermanence of sound as "what has been heard has already passed away and disappears in an instant, and will not continue to arrive" (Gunabhadra, n.d., p. 312). This impermanence is also an essential characteristic of music, which can serve as an excellent example of understanding the impermanence of all things. It is through the sound of a Dharma bell that one can understand the truth of impermanence. It is precisely because of this impermanence that the phenomenon of music exists in the world, and it is the essence of music that it is constantly changing and developing. Modern computer audio technology can show the "spectrum" of music, which can visually display the impermanence of music.

Compared with the impermanence of color and form, the psychological activity that can arise and disappear in an instant is even more impermanent. In the Samyutta Nikaya, the Buddha compares the mind to a monkey jumping and swinging in a grove: "The mind of man is like a monkey jumping and swinging in a grove. Just as he lets go of one branch and grabs another, his mind is always jumping from one thought to another, rising and falling, and never stopping for a moment" (Gunabhadra, 1934, book 2, pp. 81). Thus, we can see that the mind is constantly changing and fluctuating. Music requires the participation of consciousness to be produced and to exist, and even changes occur because of the consciousness,

so music is constantly changing with the arising and disappearing of psychological activity.

Through the above analysis, we can clarify the absoluteness of impermanence. Since the causes and conditions that make up things are constantly changing, the things of the next moment must be different from those of the previous moment. Using this philosophical principle to explain music, we can understand that even if the same piece of music is repeatedly played on a tape recorder or computer, the causes, and conditions (voltage, current, machine status, wear and tear, air fluctuations, people) must also be constantly changing, so each playback of the music will be different. In this sense, impermanence is comprehensive and thorough, and its absolute nature does not imply a negative attitude. Rather, it is the impermanence that determines the various aspects of things, making it possible for life, the world, or music to improve and become better.

As recorded in the Dazheng Buddhist Scriptures, book 25, volume 37, "if only impermanence is seen, one cannot recognize the essence and characteristics of things and phenomena". This holds especially true for music, which is fleeting and impermanent. Focusing solely on its impermanence would make it difficult for the ear consciousness to grasp its musical form and the listener to generate a sense of listening and discover its philosophical meaning. The ability to hear, sense, and evaluate music is made possible by the "similarity and continuity" created in the consciousness of the listener by the musical sound, as well as the "seeds" formed in the Alaya consciousness through musical indoctrination, which are analogous to memories in modern psychology. Similarly, the composer's ability to complete a piece of music is based on the "similarity and continuity" of their musical ideas in their consciousness. The ability of performers to reinterpret musical works is also based on the "similarity and continuity" of their past musical experiences in their consciousness.

2. Dharmas' Lack of Self

In Buddhist doctrine, the "self" is the self-ruler that exists independently of any conditions, and it is the eternal and unchanging entity, which can

be understood as the "free substance" or "eternal entity" in Western philosophy. As recorded in Volume 2 of the Mahaparinirvana Sutra, "if the dharma is real, true, eternal, self-governing, and dependent, and its attributes do not change, it can be called 'self'" (Tanwuchen, 1934, book 12, pp. 378). However, according to the principle of dependent origination, there are no things that meet these characteristics, so there is the concept of "anatta," or the lack of a self. "Anatta" refers to the idea that all things lack inherent nature and are not real, and it is one of the most important and fundamental philosophical concepts in Buddhism, closely related to Buddhist practice (Zavortink, 2011).

According to the Yogacara school of thought, "dharma" refers to things that are understood and recognized by their own characteristics, appearances, and norms, and thus all things are "dharma," also known as "all dharma"; "self" refers to the soul, ruler, or entity. Buddhism opposes the Brahmanic belief in the "atman," or the self, which is a constant and unchanging entity that has self-ruling functions. Therefore, the concept of anatta is a summary of human experience and the reality of the world. Based on common sense and life experience, Buddhism holds that human beings are most likely to grasp onto themselves as real entities, so it emphasizes that humans and sentient beings are without self, which is the two-fold view of anatta (Huang, 2022):

The first is the anatta of humans. Human desires are endless, and therefore cannot be fully satisfied, resulting in suffering. Furthermore, people hope for a good life to be permanent and unchanging, but this desire conflicts with the reality that everything is impermanent, resulting in suffering. "Impermanence is suffering," and "impermanence is suffering" means that life is suffering, and people cannot rule themselves, which is the anatta of humans.

According to the Buddhist concept of dependent origination, all phenomena are in constant flux and change, and have no inherent self-existence. Thus, they are said to be characterized by dharma-nairatmya or the absence of self. The term "sabbe dhamma anatta" means that all phenomena lack an independent, unchanging entity or a controller, and that there is no self or soul that plays a controlling role.

From the two types of anatta, we can see that the category of dharma-nairatmya includes the concept of anatta in human beings. The reasons why both humans and phenomena lack self are the same: all things are impermanent, arise due to causes and conditions, and are not self-controllable. These three characteristics are equally applicable to the argument for and understanding of the selfless nature of music.

Firstly, the impermanence of music necessitates its selflessness. Anatta is a necessary conclusion derived from the impermanence of all conditioned phenomena, and music is an impermanent entity. Therefore, music is selfless, lacks inherent nature or substance, and is not a real entity or self-existent thing. This applies to all music cultures, including folk music, art music, recorded music, and so on, all of which have constantly undergone changes, eliminations, and reorganizations. While some music may continue to be passed down for centuries, it too will ultimately disappear. We can rationally infer this, and thus, from the perspective of the philosophy of dharma-nairatmya, all music cultures are selfless.

Secondly, the dependent origination of music necessitates its selflessness. Anatta is also a necessary conclusion derived from the law of dependent origination. According to Buddhism, a self-existent entity should be able to exist without depending on any other conditions, and not deteriorate or disappear with the changes of causal conditions. However, all music arises from dependent origination and the causal conditions themselves are impermanent. As stated in the Golden Light Sutra, "Music does not exist independently of other conditions and does not have an entity that can be called a self". Thus, music is selfless because of its dependent origination.

Since the Middle Ages in Western countries, especially since the Enlightenment and the rise of individualism, many composers have claimed that they create music for themselves. While this may be valid from a secular perspective, it is also important to note that it is impossible for composers to create works independently of causal conditions such as social, historical, cultural, and natural factors. Even the techniques they use are inherited from others. Not only are music works products of complex causal conditions, but the composers themselves are also part of that causal

network and are therefore "selfless". Both the works and the composers are universal products of interconnection. Without "self", where does my music come from? In recent times, materialist history and sociology have provided in-depth analyses that resonate with Buddhist perspectives.

Thirdly, because it cannot be self-governed, music has no self. Only that which can self-govern can be called a self, but music inevitably requires human participation and the use of instruments to be produced. Therefore, it is without self-nature, not self-governed, and not self-existent. This is true of music, as well as all other musical practices. Because the lack of self-nature in music is particularly evident compared to other things, Buddhist scriptures often use music as an example to illustrate the concept of the selflessness of all phenomena. For example, in the "Za Ahan Jing" (Mahāsaṃnipāta-sūtra) Volume 43, the Buddha told a story to his disciples. Long ago, there was a king who heard a beautiful music that he had never heard before. He was deeply attracted to it and asked his ministers what kind of music it was. The ministers answered that it was the sound of a qin (a traditional Chinese musical instrument). The king then ordered the ministers to bring him the sound of the qin. The ministers went to get the qin and told the king that the qin produced the beautiful music he had heard. However, the king replied that he did not need the qin and demanded that the ministers bring him the beautiful music he had heard earlier. The ministers then explained to the king that the sound of the qin was a conditioned phenomenon and that it required a skilled musician to play it. It could not appear out of nowhere and had no substantial entity. After understanding this truth, the king scolded the qin as a false thing that caused people to be obsessed with it and unable to extricate themselves. Therefore, he ordered the ministers to take away the ancient qin, smash it, and abandon it. (Gunabhadra, 1934, book 2, pp. 312). This Buddhist story vividly illustrates that music has no self-nature because it cannot be self-governed.

It should be pointed out that similar to the impermanence of all phenomena, Buddhism has always emphasized the selflessness of all phenomena, with the aim of eliminating the "wrong views" that cause sentient beings to mistakenly

recognize and attach themselves to phenomena generated by causes and conditions as their true self or entity. It is precisely these "wrong views" that cause sentient beings to take the self (the false self) as the center, to be selfish and self-interested, and to give rise to desire and affliction, pursuing "my possession" (things that I own) outwardly, thus revolving in samsara and unable to transcend it. The "wrong view" related to music is called "wrong view of music" (leyan diandao). Although "phenomena have self-nature" (this is the basic premise and criterion for distinguishing and recognizing different things), if people do not treat music with self-nature, it is difficult to delineate the different boundaries and scopes of music, and the mind will be in a completely unpredictable state of confusion, thus unable to recognize any musical form.

Let's take the Buddhist ceremonial music of the Heart Sutra as an example. As a Buddhist classic scripture, the monks and disciples of Huayan Temple hope that the Heart Sutra can be recited and understood by people through its popular melody and simple rhythm. It is important to note that this motivation is dependent on causes and conditions, which is the primary conditions for the changes of things. Therefore, based on this motivation, the subsequent melody, musicians for performance, and chanters were all created. In a sense, this embodies the impermanence of all phenomena; everything is formed by the convergence of causes and conditions. The Heart Sutra came into existence because there was a need for it. Additionally, the Heart Sutra is only meaningful and valuable in specific occasions or among specific groups of people. Otherwise, it remains silent, meaningless, valueless, like air. This represents the concept of the non-self nature of all phenomena, i.e., all things lack an independent and unchanging entity or controller.

3. Nirvana Silence

The original meaning of "nirvana" in Buddhism is the extinction of afflictions, karma, and rebirth. Xuanzang translated it as "perfect tranquility" in the Heart Sutra, which means that the perfect is complete and cannot be increased or decreased, and the tranquility is quiet and cannot be changed. This is the result of the final true nature of nirvana after seeing through all phenomena (Wang, 2010). Therefore,

Buddhists believe that being far away from afflictions, cutting off suffering, and remaining in tranquility is called "nirvana tranquility," which is a spiritual realm purified after the extinction of afflictions.

Buddhism explores the nature and essence of all things in the universe, and then seeks the basis and origin of the world, and finally concludes that "all things are only consciousness," providing a basis for sentient beings to transcend the ordinary and achieve Buddhahood (Cao, 2022). The Buddhist scripture "Madhyamaka" records: "Nirvana is identical with the essence of the world and the two are not different. Both are 'empty' and are indescribable 'wonderful existence,' thereby affirming that emptiness is the nature and essence of all things" (Kumarajiva, 1934, book 30, pp. 33). Therefore, the true aspect of all things in the world is the content of nirvana, and the realm of nirvana is the recognition and application of the true aspect. Therefore, the goal that sentient beings should pursue is to correctly understand the "true aspect" (true nature) of all things and remove all false interpretations to "manifest the true aspect."

Applying the Buddhist theory of "nirvana tranquility" to the interpretation of music reveals that music is an illusion formed by the convergence of various conditions, and there is no entity called "music" that can be produced. Therefore, listening to music can become a special method of practice, as recorded in the "Jataka" 34-volume "Bensheng Yuanjing": "The Bodhisattva enjoyed the music of the unborn instruments with the heavenly maidens".

In the "Daxue Jinnaluo Wangsuowenjing" Volume 1, King Jinnaluo Wang used the practice of playing the drum and zither with the blessing of the Buddha: "When the musical performance of the various instruments became verses and dharmic sounds, eight thousand bodhisattvas realized the true aspect of all things and reached a high realm of understanding" (Kumarajiva, 1934, book 15, pp. 371). In this Buddhist scripture, King Jinnaluo Wang also explained the essence of sound to Tian Guan Bodhisattva, and his theoretical thinking was very clear and thorough: "In fact, the sound itself has no origin or abode. If there is no origin or abode, there is no true aspect; without a true aspect, there is no end; without an end, there is no beginning; without a

beginning, there is no illusion; without illusion, it can be called purity (Kumarajiva, 1934, book 15, pp. 372). From this, it can be seen that because sound is still, all things are still, because sound is not visible, all things are also not visible, because sound is not born, all things are also not born.

In addition, in the Buddhist sutras, the pursuit of liberation is often described as a process of hearing the Dharma, understanding it, and ultimately realizing the truth of emptiness. For example, in the Lotus Sutra, it is said that "one who hears the Law and rejoices in his heart will attain the Buddha wisdom, which is the wisdom of emptiness and the wisdom of the Dharma" (Senchu, 2003).

Therefore, in Buddhism, the understanding of the nature of music can also be seen as a means of spiritual cultivation, leading to the realization of emptiness and the ultimate liberation from the cycle of birth and death.

The above discussion on music and sound is based on the conclusion drawn from the perspective of the true teachings, absolute reality, and the nature of things in Buddhism. However, from a phenomenological point of view, sound has birth and death. In fact, it is precisely because music has no true existence that it has the potential for arising and changing; otherwise, everything in music would inevitably become stagnant. As recorded in the "Middle Treatise", "Without the Nirvana, Dharma nature that is neither produced nor destroyed, and neither acts nor is acted upon, there would not be any conditioned phenomena including the impermanence of music" (Zhu Fo Nian, 1934, book 12 pp. 1062). Conversely, it can be inferred that with the impermanence of conditioned phenomena, there must be a Nirvana, Dharma nature that is neither produced nor destroyed, and neither acts nor is acted upon.

4. The Emptiness of All Dharmas

The concept of emptiness (Sanskrit: shunyata) in Buddhist scriptures is an important principle that has been repeatedly emphasized. Although it is not included in the Three Seals (Sanskrit: trilaksana) of Buddhism, it is still the implied meaning of the Three Seals, and the word "emptiness" can even be used to summarize the Three Seals. As recorded in the Mahaprajnaparamita-sutra, "The sound is produced

by various causes and conditions. If we only consider the cause and condition, it is impermanent. If there is impermanence, there must be no constancy. The combination of impermanence and no constancy is emptiness" (Tanwuchen, 1934, book 12, pp. 82). Therefore, sound possesses the nature of impermanence, selflessness, and emptiness. In essence, emptiness and dependent origination are two sides of the same coin, and they are interdependent. On the one hand, emptiness is based on dependent origination and is the inevitable result of the law of dependent origination. If there were no dependent origination, there would be no emptiness. Just like the previous discussion on the six sense organs, six sense objects, and six consciousness, all three have their own boundaries (Ma, 2020). As the Heart Sutra states, "In emptiness, there is no form, sensation, perception, mental formations, or consciousness. There are no eyes, ears, nose, tongue, body, or mind. There is no form, sound, smell, taste, touch, or object of mind. Without boundaries, there is no consciousness" (Xuanzang, 1934, book 8, pp. 848). This "without boundaries" includes the eighteen dhatus (realms of existence) in Buddhism, and the sound that exists through the combination of "sense organ, sense object, and consciousness" will naturally possess the nature of emptiness.

On the other hand, dependent origination is based on emptiness, and all phenomena arise from emptiness. In fact, because of emptiness, there is the possibility and space for dependent origination; otherwise, the world would be motionless and dead. In other words, emptiness is not useless, but rather the foundation for all phenomena and the necessary condition for their appearance. As stated in the *Madhyamaka-sastra*, "It is precisely because of emptiness that there are wonderful qualities and all kinds of wonderful uses. Our world can change and function effectively" (Kumarajiva, 1934, book 30, pp. 33). This is what Buddhism often calls "the wonderful arising from the void" or "the wonderful arising from true emptiness." For example, a cup is empty, so it can hold water; the vast space of the universe is empty, so it can be the basis for the sun, moon, and stars. Silence is empty, so sound can arise. The staff notation is empty, so various musical compositions can be written, and there is infinite possibility for the combination of various musical notes.

From the above "unified duality" interpretation of Buddhist philosophy, sound is empty and dependent origination is non-dual. Although Buddhism has always emphasized the emptiness of all phenomena, the emptiness here is not in opposition or separate from all things, but rather it is the intrinsic nature of all things now. Just as recorded in the "Mahaprajnaparamita Sutra," where the Buddha warned his disciple Sariputra: "In emptiness there is no form, sensation, perception, mental formations, or consciousness, and there is no emptiness separate from form, sensation, perception, mental formations, or consciousness. Form is emptiness, emptiness is form, sensation, perception, mental formations, and consciousness are also emptiness, emptiness is also sensation, perception, mental formations, and consciousness" (Xuanzang, 1934, book 8, pp. 221). Also, as stated in the "Heart Sutra," "All the various elements of existence, whether they be form or sound, are all derived from the intrinsic emptiness, and without intrinsic emptiness, there would be no form or sound. In terms of their essence, form and emptiness are not different" (Kumarajiva, 1934, book 8, pp. 848). Buddhism often merges dependent origination and emptiness, calling it dependent origination emptiness or emptiness dependent origination. These four words can even be said to be the summary and essence of Buddhist philosophy. Therefore, "emptiness" is seen as the heart of Buddhism, and the Buddha often said that one attains enlightenment and liberation through the contemplation of emptiness. Buddhism even has a "Gate of Emptiness." When a Buddhist practitioner attains enlightenment, what they realize is emptiness, as in "Journey to the West," where Sun Wukong's Dharma name is "Wukong," which means "Enlightened Emptiness," and his companions' names are "Wujing" and "Wuneng," meaning "Enlightened Purity" and "Enlightened Capability," respectively. This shows the significance of the word "emptiness" in Buddhism and Buddhist philosophy.

Since the emptiness of sound is particularly apparent, Buddhist scriptures and treatises often use sound to expound on the idea that all phenomena are empty, such as the "Tudeng Phuntsok, Jiayong Qunpei, Esoteric Ideas Explain Tantra," which states, "Those who follow worldly outsiders do not understand music, but the

Buddha explained music to prove the emptiness of these three natures". The "Tudeng Phuntsok, Jiayong Qunpei, The Mahayana Sutra asked by the holy Brahman woman" records, "Whoever can understand the nature of drum sounds can see the nature of emptiness".

Therefore, it can be said that the emptiness in Buddhism refers to the unconditioned, which is expressed from an ontological perspective. Of course, the emptiness of sound also has a special meaning, which is that it cannot be seen or grasped, and can only present a vague image or form, making it impossible to clearly visualize or semantically articulate the connotation of sound. In fact, strictly speaking, music cannot be expressed in words, as recorded in the "Dafangdeng Dajijing": "Things that emit sound are like empty space, they cannot be seen or spoken of in strict sense; all dharmas are like this" (Tanwuchen, 1934, book13, pp.82)." Some Buddhist scholars have even defined music as a concept that is fundamentally flawed (Tian, 2012). This is because although concepts can refer to music, they cannot refer to music itself, nor can they convey the meaning of music in the moment. Moreover, what is called "reference" is only a specific context and cannot truly represent or carry the value of music. Furthermore, language itself is a product of causal conditions and is subject to numerous subjective and objective constraints. Although Professor Tian Qing's point of view is still controversial today, it is the right and freedom of scholars to discuss academic concepts.

Like the three seals of Buddhism, the Buddha believed that all dharmas are empty and formless, mainly to eliminate beings' attachment to realism and to avoid pursuing external things. In addition, emptiness and formlessness also refer to a state of mind that abandons various meaningless attachments and empty and vacuous states of mind. Abandoning unquestionable attachments and empty and vacuous states of mind in the field of music has significant implications for musical practice: first, for music composition, this can enhance the composer's insight and inspire creativity; second, for music performance and singing, it can promote the improvement of the sound quality and musical realm, especially in literati music

performance, whether this state of mind is present even determines the performer's level of interpretation. Third, in music appreciation, emptying oneself is generally the best prerequisite for listening and enjoying music. In this sense, using the Buddhist concept of the empty nature of all dharmas to explain the essential attributes of music is roughly the same as "creating something out of nothing" or "bringing the marvelous out of emptiness".

5. One Reality Seals the Other

Regarding the interpretation of the theory of dependent origination, there are two methods in Buddhist studies (Hu, 1992): one is the Hinayana Buddhism, which starts from the perspective of liberating oneself from the cycle of birth and death, recognizing the essential existence of the self, and ultimately drawing the conclusion from three aspects: first, all phenomena are impermanent; second, all phenomena are non-self; third, the state of nirvana. The other is the Mahayana Buddhism, which starts from the perspective of the nature of the universe and human life, and ultimately arrives at the conclusion of the dependent origination and emptiness of all phenomena, summarizing it with the fundamental principle of the identity of the ultimate reality and dependent origination, emptiness being dependent origination and dependent origination being emptiness, which is an integrated duality.

The Mahayana and Hinayana Buddhism do not differ much in terms of the ultimate principles but differ in their interpretation and explanation. Both Buddhist schools consider ultimate reality as the true aspect of all things that have not been distorted or transformed by subjective cognition. Buddhism calls ultimate reality "the first truth", "supreme truth", and "true essence".

As for the ultimate reality of sound, the previous explanation of "all phenomena are impermanent, all phenomena are non-self, the state of nirvana, and the emptiness of all phenomena" describes it from the perspective of what it is not. The "Shurangama Sutra Commentary" in volume four explains: "The fact that Tathagata ordered Luo Huali to strike the bell illustrates that there is neither arising nor ceasing between the birth and death of sound. Sound does not exist because of its sound, and it

does not perish because of the disappearance of its sound. The disappearance and appearance of sound constitute its true nature." The "Zong Jing Lu" in volume forty-four also states: "Sound has the nature of motion and stillness and will be presented as existent and non-existent in auditory perception. The absence of sound does not mean that sound does not exist, and both the disappearance and appearance of sound are the true nature of sound" (Yan Shou, 1934, book 48, pp. 674).

From the above explanations of sound in Buddhist scriptures, music, as a form of sound phenomenon, has the property of neither arising nor ceasing between its existence and disappearance, which is the ultimate reality of music. However, this ultimate reality cannot be further expressed through language, symbols, or concepts. It is beyond the "dualistic cognition" of subjective and objective. In short, the ultimate reality of music is "ineffable and incomprehensible". This is the fundamental reason why Western philosophy has been unable to penetrate the "essence" of things. Therefore, Kant believed that the nature of things is unknowable, and Derrida declared that the exploration of essence is meaningless. However, in Buddhism, it is not the case. Instead, a different mode of thinking is established beyond rational speculation, that is, to truly grasp the ultimate reality by practicing and experiencing it.

It should be emphasized that during the process of Buddha's preaching, in the process of Bodhisattva's reasoning and the teachings of Buddhist masters, and even in many cases recorded in the Buddhist scripture, many masters use music to refer to the ultimate reality and enlighten their students. Some even use music and dance to inspire their students through embodiment, not to tell them what ultimate reality or suchness is, but to guide and enlighten them by following the circumstances.

In summary, ultimate reality is the essence of all phenomena, manifested in all phenomena, and not an entity or reality independent of the realm of phenomena and worldly phenomena. Any ultimate reality will not exist without any phenomenon. Although ultimate reality does not have a fixed appearance, it can arise in all phenomena according to conditions and is always manifested in various forms. In terms of explaining music: 1. Although ultimate reality is formless, it exists in all phenomena,

including music. 2. The ultimate nature of all things is not different from each other, and this also applies to sound and other phenomena. Therefore, all sounds contain ultimate reality and bear true attributes.

4.2.4 A Buddhist Perspective on the Pathways of Musical Cognition (Quanyin Method)

The concept of "observing and reflecting" (*guan zhao*) originates from the Buddhist scripture "Leng Yan Jing" and means to use wisdom to observe and comprehend things and principles, not to simply look at them. It is a method of practice taught by Guan Yin Bodhisattva to Shariputra (Tang, 1999). Since Buddhism's way of understanding music is based on a practical reason that transcends subjectivity and objectivity, we may wonder what this Eastern practical reason is and how we can use it to validate the impermanent nature of sound, the emptiness of its essence, and its ultimate reality as a dependent origination. The answer lies in the method of "observing and reflecting". The Buddhist approach to observing sound mainly involves the methods of the Four Foundations of Mindfulness (especially the contemplation of phenomena), the Dharma-gate of penetrating the ear-organ, the practice of the Middle Way of Emptiness, and the three contemplations of the Tiantai School.

1. Observation Related to the Four Noble Truths

The practice of "vipassana" (Sanskrit for "insight") is highly valued in both the Mahayana and Theravada traditions of Buddhism. It involves using the Buddha's special wisdom to observe the body, feelings, mind, and phenomena, thereby achieving understanding of the Dharma and cessation of suffering. It has a very strong vitality and a wide adaptability (Lei, 2004). Practicing vipassana requires constant focus, and a clear understanding of the objects observed and realized, which can lead to profound doctrinal insights over time.

Vipassana includes mindfulness of the body, feelings, mind, and phenomena. The first three of these are all related to sound. For example, mindfulness of the body can observe and realize the pitch, melody, tone, and timbre of music itself, while mindfulness of feelings can observe and realize one's own reactions and thoughts while listening to music. Mindfulness of the mind can observe and realize one's own

mental activities while listening to music, capturing the appearance and disappearance of thoughts, and experiencing and verifying the individual's mind and nature.

Of course, the most direct relationship between vipassana and music lies in mindfulness of phenomena. This is because Buddhism regards music as belonging to the category of phenomena. Therefore, by observing and realizing the causes and conditions of music or sound in mindfulness of phenomena, one can verify Buddhist philosophy such as anatman (no self), impermanence, emptiness, no characteristics, and no birth. In mindfulness of phenomena, everything inside and outside the observer is gathered through causes and conditions, without any entity. Sound exists because of causes and conditions, and without music there is no sound. Through this kind of practice, one can see the individual's Buddha-nature and Dharma-nature.

Buddhism also holds that the essence of practicing the vipassana of Avalokiteshvara (Guanyin) is not to have any likes or dislikes or preferences in the process of observing and realizing sound. One should not add memories or expectations to the process either. Only by directly observing and realizing the sound heard at the time, can one hear the natural, unattainable, and empty mirror image of the mind to sound. As the seventh scroll of the "Avatamsaka Sutra" states: "Just use your ears to receive the sound, without producing any thoughts. Only by using your ears to listen to sound can you discover the nature of the sound, which is without birth and self-nature. This is how you can discover the emptiness, destruction, and mirror image of the sound" (Buddhavatara, 1934, book 9, pp. 437).

The Buddhist scripture "The Essentials of Practice and Enlightenment of Sitting Meditation" provides a more detailed record on the relationship between sound and the practice of the Guanyin method. It states, "Why practice the Guanyin method while listening to sounds? The answer is to realize the arising of thought. The practitioner can comprehend the philosophy of emptiness while listening to sounds, yet still hear the actual sounds through the sense organs and consciousness. Looking at the role of the mind in listening to sounds, although sounds cannot be seen, the person who hears

them can determine that sounds are empty and still. This is the process of practicing the Guanyin method" (Zhiyi, 1934, book 46, pp. 468).

Although the Four Foundations of Mindfulness are a preliminary stage of practice in Buddhism, if the practitioner can comprehend this Guanyin method, they can attain the state of Nirvana. Therefore, the Heart Sutra states that the Four Foundations of Mindfulness are also known as the "one vehicle path," which is the mainstay of the original Buddhism and the Southern tradition of Buddhism and should be given great importance.

2. The Ear-clearing Dharma

The Ear-Clearing Dharma is a practice within the Guanyin method that involves reciting or chanting the Guanyin Sutra, as well as making offerings and repenting before Buddha statues or other sacred objects, to seek blessings and protection from Guanyin Bodhisattva and attain wisdom and inner peace with a pure and faithful mind. The term "ear-clearing" refers to the process of opening one's ears to the Buddhist teachings, learning about them, and integrating them into one's practice to attain spiritual completeness (He, 2014).

In Chapter 6 of the Lotus Sutra, it is mentioned that the Ear-Clearing Dharma is part of the Guanyin method, and it explains how Guanyin Bodhisattva developed her ear-clearing ability through her own practice of Buddhism. In the beginning of her practice, Guanyin focused on listening to the Buddhist teachings and disregarded all external sounds and sensory perceptions. As the distinctions and oppositions among the senses, the objects, and the consciousness disappeared, she reached a state of motionless and stillness in her mind. As her practice deepened, she reached a level where there was no longer any distinction between hearing and the object being heard. She then understood that the mind and everything it knows are subject to birth and decay, and that everything is void, including the sense of perception and the object being perceived. When she could freely integrate the phenomena of birth and decay into her own mind, the duality between void and awareness disappeared and

her mind reached a state of ultimate tranquility. Thus, Guanyin Bodhisattva achieved the state of complete and unobstructed knowledge (Paramiti, 1934, book 19, pp. 128).

Guanyin Bodhisattva completed her practice through the Ear-Clearing Dharma, and those who suffer from afflictions and miseries in their daily lives can also rely on this method to attain liberation. As stated in the Lotus Sutra, "sentient beings live in misery, and they can only be liberated by relying on the power of the Bodhisattva. In the Universal Gateway Chapter of the Lotus Sutra, it is said that sentient beings seeking the Bodhisattva's salvation should concentrate on reciting the name of Guanyin Bodhisattva with a sincere heart. Guanyin Bodhisattva will hear their voices and grant them liberation. Whether it is physical or mental suffering, or external disasters such as fire and water, all can be saved and liberated" (Kumarajiva, 1934, book 9, pp. 487).

The method of liberating sentient beings through Guanyin's ear-clearing is Guanyin's Dharma door. The core of this practice is to start with the impermanence and ultimate emptiness of the sound produced and stopped by Guanyin Bodhisattva, to comprehend the inseparability and non-arising of motion and stillness, which is the state of extinction. Just as in volume 50 of the Dazheng Buddhist Scriptures, the Buddha said to Sariputra, "When one understands that the appearance of all things is only sound, the nature of this sound has no starting point, nor does it transform into other sounds. It is only emitted due to its own reasons. Why is this? Because those things are intangible. Furthermore, the bodhisattva can observe this sound, whether in the past or present, no matter where it arises or goes, but this observation cannot yield any substantial thing. Similarly, observing the appearance of the past, future, and present cannot yield any substantial thing" (Xuanzang, 1934, book 11, pp. 297).

Likewise, in the first volume of the *Fēn Xùn Wáng Wèn Jīng*, the Buddha said, "Although one can hear sound, one does not truly understand its meaning. The sound before and after is not substantial sound. When one understands this, one realizes that the sound does not have an actual position or specific meaning. The boundary between the ear and consciousness is removed. After hearing this sound, one can understand the meaning it represents. What is this meaning? It refers to the fact that

all sounds cannot be distinguished or expressed, and this is the meaning of sound. The "meaning of stillness" is the meaning of all sounds. The bodhisattva adheres to this meaning and does not develop dependence upon all sounds, because all sounds are not truly existing" (Pradjnaratna, 1934, book 13, pp. 938).

Therefore, by practicing in the corresponding realm of dependent origination and with constant diligence, all sounds heard by the ear will directly merge into the state of extinction and no longer manifest any substantial sounds. Only the perception of emptiness remains. When the understanding of the emptiness of sound is deeply ingrained, emptiness (including the emptiness of potential and what is emptied) will naturally disappear. After the disappearance of the Dharma of arising and ceasing, the true nature of sound, which is neither born nor destroyed, can be revealed. Through the practice of sound, one can suddenly transcend all distinctions between the mundane and transcendental, personally verify the true nature of all things, and enter the realm of the Buddha's wisdom, where all things are integrated and undifferentiated.

3. The Kannon Dharma in the Middle Way View of the Empty Sect and the Three Views of the Tiantai Sect

The Guanyin dharma gate involves the Madhyamaka's "Middle Way Observation" and the Tiantai's "Threefold Contemplation", both of which belong to the Mahayana's contemplation on the true nature of reality. Although they are more direct than the four mindfulness practices, they are also more difficult for the public to cultivate.

The Guanyin dharma gate in the Madhyamaka's Middle Way Observation emphasizes Guanyin Bodhisattva's compassion and wisdom, aiming to guide sentient beings towards the path of liberation and Buddhahood. Its main practices include purifying the mind, doing good deeds, upholding precepts, and cultivating virtues, reciting the Buddha's name and mantras, practicing meditation, fulfilling vows, and showing compassion and aiding the needy (Missouri, 2006). The method of the Madhyamaka's Middle Way Observation is to cut off the flow of consciousness and directly penetrate the heart-mind to correspond with the true nature (i.e., the "middle

way" that transcends "extremes" such as existence and non-existence), with the key being "non-abiding", i.e., transcending and not clinging to any names or concepts. The Gelug tradition of Tibetan Buddhism's contemplation practice is basically the same as the Indian Madhyamaka.

The Tiantai school in China, based on the Middle Way Observation, interprets the Guanyin dharma gate as involving the emptiness, falseness, and middle nature of the true nature. For example, in the Sutra of the Original Vows of Bodhisattva Avalokiteshvara, it is recorded that "starting from the false name, through observing the nature of the two truths, one can understand the emptiness of the false name, starting from the emptiness, through the view of equality, one seeks the equality of all things, and ultimately reaches the realm of the first ultimate truth of the middle way" (Zhu Fo Nian, 1934, book 24, pp. 1014). From this, the Middle Way Observation divides the true nature into the three views of emptiness, falseness, and middle nature, collectively known as the threefold contemplation.

Taking sound as an example of the contemplation in the Middle Way Observation: the view of emptiness starts from observing sound's arising and passing away, realizing that the essence of the false existence of sound is emptiness, and reaches the rational realm by starting from a worldly perspective. The view of falseness starts from observing the music that arises and functions in dependence, not sticking to emptiness, but reaching the realm through ingenious use. The view of the middle way does not cling to the view of emptiness or falseness but unifies the views of emptiness and falseness through the two shields and two illuminations. Under the guidance of this method, people can comprehend the truth of Buddhism through various means and from different perspectives. This is exactly what is recorded in the Lotus Sutra's Profound Meaning, Volume Eight: "For those with sensitive ears, they can eliminate their attachment to sound, and thus understand the essence of causation, and understand the concepts of emptiness, falseness, and middle way. In this realm, sound is considered neither sound nor non-sound, that is, it can be sound under certain

conditions, but not sound under other conditions. Through deep observation of sound, people can comprehend the truth of Buddhism" (Guanding, 1934, book 33, pp. 776).

The Three Views in the Tiantai School refer to the concepts of Bodhi-mind, Dharmakaya contemplation, and Perfect Harmony contemplation. It is the fundamental teaching of the Tiantai School, emphasizing that practitioners must practice under the guidance of the Three Views to achieve the goal of enlightenment (Brook, 2013). The Lotus Sutra's Chapter on the Meaning of the Dharma Realm explains the "Three Views," calling them "perceiving worldly sounds as being causally conditioned, empty, and the Middle Way" (Ji, 1934, book 34, pp. 448). It is apparent that the name of Bodhisattva Avalokiteshvara, with "guan" (perceiving) and "shiyin" (perceived object), corresponds to the Three Views and Three Realms of Tiantai School's philosophy.

Regarding how to use the Three Views in the Tiantai School to perceive sound, the Lotus Sutra Explanation states: "The sounds produced by living beings are caused by the coming together of the throat, the palate, the tongue, the teeth, and the lips, and are therefore called sounds born of causes and conditions. This is the worldly aspect of reality. The law produced from causes and conditions is the reality of the silence and extinction. This is the true aspect of reality. It can also be said that sound is a false name, and this is also the principle of the Middle Way, which is the first truth of non-duality, beyond both worldly and true" (Ji, 1934, book 34, pp. 624).

4.3 The Cosmic Content Presented by the Philosophy of Buddhist Music

Buddhist scriptures describe the magnificent history of the generation, deterioration, and destruction of the universe using "kalpas" as the unit of time, exploring the universal and subtle connections between all things in the universe, as well as the essence and transformation of life. These contents are unique in human history. Buddhism divides all phenomena into the mundane and the transcendental, corresponding to the six realms of sentient beings and Buddhas/Bodhisattvas. Sounds are also divided into mundane music and transcendental music. Mundane music refers to the music of the six realms of sentient beings, while transcendental music mainly refers to the sound of Buddha and Bodhisattva's preaching, which is not separate from

the mundane. In addition, there is the Pure Land of Buddha, such as the Western Pure Land of Amitabha Buddha, where there is Pure Land sound, which is the manifestation of Buddha's merit and power. In summary, this section includes the cosmic philosophical picture presented by Buddhist music, including celestial music, human music, Buddha's sound, Bodhisattva's sound, and Pure Land sound.

4.3.1 Celestial Music of the Heavenly Realm

In Buddhist tradition, there are six realms of desire (the six heavenly realms) and four formless realms, each with their own music and musical pieces, often represented by heavenly maidens and heavenly musicians. In Buddhist scriptures, the world of heaven is described as a beautiful Pure Land, where heavenly beings have radiant bodies and listen to beautiful and intoxicating music. The music of the celestial realm described in Buddhist scriptures is not only a pleasant enjoyment, but also a tool that can help heavenly beings practice, enabling them to enter deep meditation and increase wisdom.

1. The overall state of the musical life of the heavenly beings

The heavenly realm in Buddhism is also called heaven. Like the Christian heaven, the heaven described in Buddhist scriptures is very beautiful, with majestic halls and beautiful gardens, and the heavenly beings are dignified, beautiful, and have long life, which can be said to be free from suffering and full of joy. However, Buddhism denies the eternity and dependence of heaven, meaning that the existence of heaven implies dependent origination and is not a true existence. Heavenly beings (including God, that is, the Great Brahma) are all dependent on origination, so they cannot live forever, and heaven will also be destroyed by the flames of destruction. The concept of the heavenly realm in Buddhism is broader and richer than the concept of heaven in Christianity, with a total of 28 heavenly realms, each with different heavenly beings with different bodies, temperament, blessings, ways of life, and living environment. Among them, the desire realm's Trāyastriṃśa heaven is the real power authority of the desire realm (including human realm), and its political form is similar to the Zhou Dynasty, with the Imperial Heaven in the center and a total of thirty-three

heavenly kingdoms. Among the heavenly beings, there are also Asuras and their followers, who reside on the sixth heaven at the top of the desire realm (the Heaven of Free Enjoyment through Transformation), and do not like sentient beings to leave the three realms. They interfere with and destroy Buddhism and practitioners in various ways, especially during the Dharma-ending age.

Buddhism holds that in the Buddhist realm, the celestial beings enjoy pleasures and live in a pure and beautiful state without suffering, which is relatively superior to the pain and suffering of the human world. Many Buddhist scriptures have described the celestial realm as a place filled with beautiful items such as incense, flowers, musical instruments, sutras, and colorful decorations. These items are seen as essential offerings to the Buddha and represent respect and gratitude, as well as symbolize beauty, harmony, and bring spiritual peace and tranquility to people (Tudeng & Jiayong, 2013). The celestial realm is also filled with music, and the music of the celestial realm is considered a tool that can help celestial beings cultivate their minds and deepen their wisdom (Tudeng & Jiayong, 2013). The music of the celestial realm is a common and rich phenomenon and can be seen as a "land of music." The celestial realm is hierarchical, and the higher levels are more magnificent, like the vastness and grandeur of galaxies and nebulae in the universe, and the celestial realm's atmosphere is magnificent, colorful, and splendid. The blessings of celestial beings are huge, and their nature is the realization of the karma of the merits and virtues they have done in their past lives, including enjoying all kinds of celestial music (Tudeng & Jiayong, 2013). According to the Buddhist scriptures, when a person is about to die and be reborn in the celestial realm, there may be signs, and they may even see the palaces of the celestial realm, hear celestial music, and hear the speech of celestial beings (Buddhayasas & Zhu, 1934, book 22, pp. 184). The celestial beings are awakened by music such as singing and instrumental music and are surrounded by dancing and playful celestial maidens from birth. They are truly blessed and happy (Pradjnaratna, 1934, book 17 pp. 240-250).

In the 23rd volume of the Prajñāstream section of the Dazheng Buddhist Scriptures, there is a record of a monk observing the music and daily life of the celestial beings in the four heavenly king's realms using his divine eye (Pradjnaratna, 1934, book 17, pp. 125-130):

At the second residence in the Śakra heaven, they enjoyed various wonderful pleasures, and were often accompanied by heavenly maidens who played and sang and danced in their leisure time. These maidens respectfully served and accompanied the monk, playing various kinds of music for him.

At the seventh residence in the Śakra heaven, the heavenly beings could imagine and obtain various games, clothes, crowns, and could also enjoy celestial music, singing and various kinds of sounds. Among them, the music of "Danche Music" and "Heavenly Maiden's Song" also resonated in the river, causing many birds to follow suit and chirp along.

At the seventh residence in the Śakra heaven, they could enjoy the happiness of the celestial realm. As he entered the grove of Jeta, the wind blew the leaves, creating a beautiful and melodious sound. The combined voices of the Asuras and Jeta did not compare to even a part of it. The wind blew the leaves gently, causing them to rub against each other, producing a wonderful musical sound. The music of the five instruments brought people entertainment and joy.

In the lower volume of the Buddha Yasha's Question sutra, the birth of a heavenly child in the Trāyastriṃśa heaven due to good fortune and merit is described, as well as the various temptations faced by this child upon seeing the heavenly maidens accompanying him (Buddha Yasha & Zhu Fo Nian, 1934, book 1, pp. 134):

"In the joyful garden, there are countless wonderful birds singing, many beautiful heavenly flowers and delicious heavenly fruits...In the garden, there are also various wonderful songs, such as the Sarvāstivādin songs... Here, on the altar of Dharma, there are beautiful music decorations such as pipa, zither, flute, big drum, small drum, clapping, blowing the conch, and the sound of the flute. The heavenly men

and women are like beautiful flowers with soft hearts like tree branches. They hold hands with each other, filled with love and joy, and often smile" (Pradjnaratna, 1934, book 12, pp. 230-231).

From the above records, the enjoyment of the senses - sound, taste, smell, touch, and sight - in the heavenly realm is upgraded in every way, resulting in natural and incomparable happiness. Therefore, many newly born heavenly beings are naturally attracted to these beautiful sounds, sights, tastes, and scents, chasing after heavenly maidens, and playing in the gardens. Everything is so new and wonderful that the mind becomes tainted by greed and desire, and they no longer think about or question their past and present lives as virtuous men (upasaka, lay devotees) or virtuous women (upasika, lay devotees), monastics who practice the path, or even why they are here and what aspirations they had in the past, as described in the "Long Discourses of the Buddha":

"Going through all kinds of gardens, you can see countless heavenly maidens, playing musical instruments and singing, chatting and laughing. They enjoy the beautiful scenery of the gardens, feeling joyful and satisfied, looking around and enjoying the pleasure of touring. At first, they had this thought: 'How did I get here?' However, as they wander through the gardens, they forget about this thought and have heavenly maidens serving them on their left and right" (Buddha Yasha & Zhu Fo Nian., 1934, book 1, pp. 134).

From the above records, in Buddhism, being reborn in heaven, while seemingly a desirable thing, is a pitiable state. This is because if the practitioner's merit and good fortune reach their peak and come to an end, they will inevitably fall back into the cycle of samsara, which is a realm of endless pain and suffering and is very difficult to completely liberate from. This is because, as we can see, these heavenly beings seem to have become ordinary people in the world of the senses, rather than extraordinary beings who have transcended it. In essence, heavenly beings and humans are all sentient beings with desires and afflictions, and heaven and earth are all

part of the world. From this perspective, Buddhism holds a negative attitude towards music and explicitly prohibits worldly musical activities for monastics in its precepts.

2. Instruments and Musical Facilities in the Heavenly Realm

Although the names and functions of sound-producing trees in the human world, heavenly realm, and pure land world differ, their types are similar. The descriptions of sound-producing trees in the human world, heavenly realm, and pure land world in Buddhist scriptures are not clearly defined, and expressions such as "trees bend and sway," "tuning and drumming," and "walking in harmony" are repeatedly used in many Buddhist scriptures, indicating that Buddhist scriptures borrow from and reference each other during their creation and translation processes (Wang, 2022).

The names and forms of heavenly instruments recorded in Buddhist scriptures are similar to those of human instruments, but their materials, tones, and functions far surpass those of human instruments. Common heavenly instruments in the sutras include stringed and plucked instruments such as the monochord, erhu, sanxian, qin, heng, pipa, and Konghou, as well as wind instruments such as the flute, xiao, and conch, and percussion instruments such as the timpani, drums, small drums, waist drums, bronze drums, bachi and clappers, and small cymbals. The Holy Teaching of Vimalakīrti, volume 25, page 2448, contains a description of heavenly music facilities:

The huge fortune of the heavenly beings leads to the natural emergence of various wonderful music in their lives, palaces, and gardens, which is even more beautiful than the music performed by the heavenly beings. Let us call it the music facilities of the heavenly realm. In the gardens full of various bells and gongs, this is the place where the heavenly king and queen linger and never tire of playing, while listening to the natural and wonderful music that the heavenly beings love to do (Tudeng & Jiayong, 2013).

Of course, these facilities are not designed or manufactured by the heavenly beings, because only human beings engage in production labor in the three realms. They are the result of the enjoyment of the karmic fruits of the heavenly beings,

which also explains the changes in the good fortune of the alaya-vijnana from the perspective of the vijnaptimatra.

In the natural sound or "music facilities" of the heavenly realm, bird sound forests, sound-producing trees, and musical instrument trees are the most common. The bird sound forest in Buddhist heavenly realm refers to a forest full of various bird songs in the heavenly realm, which is described as a forest full of music. The bird sound forest is usually considered a place where the heavenly beings listen to beautiful music and feel harmonious sounds. The description of the bird sound forest is recorded in *The Zhufa Hu* (1937, book 9, pp. 115):

“Observing the bird sounds in the music forest, you can see that there are many kinds of birds surrounding that forest. These birds sing and if the heavenly beings hear them, they will feel unheard-of music, and once they hear it, their hearts will be filled with joy...when the heavenly women sing together, all other sounds stop. Hearing the songs of the birds, people's hearts are filled with love and joy. In that forest, the songs and music of the birds are so beautiful, and the birds in the music forest are also so lovely” (Prajñāstream, 1934 book 17, pp. 311). This passage describes the beauty and loveliness of bird songs in the heavenly realm, just like the harmonious voices of celestial maidens, which can make all other music pale in comparison and bring joy and love to the celestial beings.

In Buddhism, the "sound trees" in the heavenly realm refer to a kind of miraculous tree that produces sound when the wind blows its leaves, and they touch each other. The sound trees are often described as one of the most beautiful and miraculous scenes in the Buddhist heavenly realm. People can have the opportunity to enter the heavenly realm and appreciate the sound trees through the accumulation of spiritual cultivation and good karma. The Sutra of Mindfulness on the Buddha provides details on sound trees in volume 62 and 63:

"In the heavenly realm, there is also a special type of tree called a 'sound tree.' When a gentle breeze blows past, the sounds produced by the tree are

even more beautiful than the most wonderful music on earth" (Prajñāstream, 1934, book 17, pp. 371).

There is also a special tree called the "leaf song tree" by the edge of a pond. If the heavenly beings come to play by the pond, they will feel very happy due to their good deeds. When the wind blows through the leaves, they rub against each other, producing a beautiful sound that is as beautiful and melodious as the music of the celestial maidens (Prajñāstream, 1934, book 17, pp. 378).

The instrument tree is a kind of tree that exists only in the heavenly realm. The fruits of the instrument tree can be used as musical instruments, including various instruments such as bells, cymbals, and drums. It is said that these instruments can play beautiful music on their own, making the heavenly realm full of joyful atmosphere. Unlike the instrument tree, the fruits of the sound tree are not actual instruments, but items that can produce music. The Buddha Speaks of Long Discourses provides details on the instrument tree in volume 20, book 1, and The Sutra of the Great Perfection of Wisdom in 18,000 Lines provides details on it in volume 3: "Once again, when visiting the instrument tree, the trunk of the tree can be bent, and one can simply play the celestial instruments by taking them down" (Buddha Yasha & Zhu Fo Nian, 1934, book 1, p9. 134). In addition to birds and trees, there is also a widely distributed treasure bell net that often covers the palaces and trees. When the wind blows it, it produces beautiful and pleasant ringing sounds (Tudeng & Jiayong, 2013).

3. The Voices and Musical Lives of Tianzhu and Tiandi

In Buddhism, the heavenly lords and emperors of the heavens generally refer to the celestial beings who oversee heavenly affairs and are believed to be divine beings with extraordinary abilities. The names and descriptions of these heavenly beings may vary among different Buddhist sects and cultures. In some Buddhist texts, such as the "Mahaprajnaparamita Sutra," the heavenly lord is also referred to as Moha Bodhisattva and Taiyi Tian, while the heavenly emperor is called Dishu Tian, Vairocana Heaven, and so on. In the cultural context of Buddhism, the heavenly lords and emperors are noble and exalted beings, and their voices are

described as very beautiful and moving, full of mysterious power. The specific voices of the heavenly lords and emperors were mentioned in the previous section on the overall state of music in the heavens, so it will not be repeated here.

There are many records of the musical lives of the heavenly lords and emperors in Buddhist scriptures. For example, in the "Lishi Ahan Jing," volume two, it describes the prosperity of the golden city where the heavenly emperor resides, which is much livelier than the quiet and cold Brahma Palace. There are many musical scenes here:

"In the gardens, moats, forests, ponds, and palaces, there are various performances and other entertainment activities... Here, there are three treasures, and when the breeze blows, they produce beautiful sounds... In the heavenly city, there are also similar sounds that never stop, including the sounds of elephants, horses, carriages, conch shells, pan pipes, drums, mugengga, jia pipes, and other musi. Currently, the flowers in the outer garden are in full bloom, and the colors are bright. All the female celestial beings are playing music and singing. The heavenly kings walk out of the Dharma Hall city and enter the garden to enjoy these musical sounds. At this time, the heavenly kings also perform music, and the female celestial beings come out of the good Dharma Hall to watch. The male and female heavenly beings have always enjoyed this musical entertainment" (Zhendi, 1932, book 32, pp.181).

The "Zhengfa Nianchu Jing," volume 25 of the Buddhist scriptures, also describes in detail the musical life of the heavenly emperor in the Good Dharma Hall and its affiliated gardens:

People come and go to the land of music, playing in the mountains where the vaidurya jewels are used as instruments, with strings made of true gold, and many precious objects drumming out sounds. Agate and various other treasures are used to make flutes and pipes. Countless heavenly maidens play endless music that is as infinite and boundless as the music of Gandharvas. Singing, music, sounds, and melodies are all present, complete with the standards of the Gong and Shang modes and the elegance of the Ya mode. To increase their enjoyment, people sing, then go to

the area of the bells. There, the net of bells sways in the breeze, releasing countless and wonderful sounds that bring joy to the listener (Prajñāstream, 1934, book 17, pp. 144).

In conclusion, the musical life and abilities of the heavenly lords and gods in the Buddhist realm surpass those of the human world. They can play beautiful and moving music, including sounds such as the rustling of wind, the roar of dragons and tigers, thunderous sounds, and the sound of pearls and jade. They can use music to enhance their friendships and emotions, as well as to purify their minds, transcend worldly desires, and achieve spiritual satisfaction. Other gods in the realm of desire, who are all governed by the Heavenly King, have similar music and living situations as described above, but they display a relative level of superiority or inferiority according to the quality of their blessings.

4. The Music of Gandharvas and Kinnares in Buddhism

In Buddhism, the Gandharvas (pronounced "qiántàpó" in Chinese) are a type of heavenly beings who represent the musical sounds in Indian Buddhist mythology. According to Buddhist scriptures, the Gandharvas belong to the desire realm and derive their pleasure from joyful music and dance. They are also known as "heavenly musicians," and their music is described as beautiful and enchanting, capable of immersing listeners in a state of forgetfulness and bliss (Zhang, 2022).

The earliest Han translation of the Buddhist sutra that mentions the Gandharvas is found in the "Embellished Collection of Sutras on the One Hundred Dharmas." The story of the "Jālandhara Grove" in the second volume describes how the heavenly beings, including the Gandharvas and the Yakṣas, expressed their respect and worship to the Buddha through music and dance (Ziqian, 1934, book 4, pp. 200). The same sutra also contains the story of the music of the Gandharvas:

Legend has it that the Buddha spent most of his time in a garden owned by a physician named Jivaka in the Indian city of Shravasti. This garden was called "Grove of the Lonely," where five hundred Gandharvas were proficient in playing instruments, singing, and dancing. There was also a Gandharva king named Shàn'ài, who was equally adept in playing instruments, singing, and dancing. Rumors had it that

there was another Gandharva in the north who was also skilled in playing instruments, singing, and dancing. Thus, the Buddha went to them to learn how to play the instruments. The Buddha knew the intention of the Gandharva king, so he transformed himself into the appearance of the Gandharva king, holding seven thousand crystal harps, accompanied by beautiful, crisp, and moving music, and conquered the proud Shàn'ài Gandharva (Zi Qian, 1934, book 4, pp. 211).

Thus, according to the Han translation of the Buddhist sutras, the basic features of the Gandharvas are their "skillful playing of instruments, making music, singing and dancing," and their ability to please the Buddha with music and dance. The heavenly music of the Gandharvas is very beautiful, and it is often performed for the Heavenly Emperor. The "Commentary on the Vimalakirti Sutra" contains the following passage: "When the Heavenly Emperor is making music, the Gandharvas produce a special light that allows the heavenly beings to come to heaven and enjoy the music together" (Seng Zhao, 1934, book 38, pp. 331). The "Commentary on the Lotus Sutra" also records: "When the Gandharvas make music, they emit a special light, and then they fly to heaven to perform with Kinnares, the half-human, half-bird guardians" (Ji Zang, 1934, book 34, pp. 465). In addition to playing music for the heavenly court, the Gandharvas also made offerings to the Buddha with their voices and instruments and played an important role as one of the Buddha's protectors in the early days of Buddhism.

In Buddhism, Kinara is described as a mystical creature with a human body and bird wings, also known as the "god of heavenly music" or "god of music." According to Buddhist scriptures, Kinara is skilled in music and dance, and their music is made up of various instruments that are used to delight gods and humans with their beautiful sounds and unique dances. Kinara's music includes stringed instruments, wind instruments, percussion instruments, and vocals, which can stimulate the emotions of the audience, making people feel happy, calm, and excited (Duan, 1987). The Buddhist scripture "Sutra of the Embryo Containing a Bodhisattva" in volume seven describes Kinara's dwelling and abilities:

"North of Mount Sumeru, through the Glass Mountain, through the Small Iron Enclosure Mountain, north of the Iron Enclosure, is the location of King Kinara. There is no light from the sun, moon, or stars shining there. They reside in a palace made of seven treasures, have an extremely long life, and are skilled in singing and dancing. When King Kinara wants to perform music, they will produce a special physical reaction, such as sweating under their armpits, and then begin playing music, demonstrating a skill level similar to that of Kinara" (Zhu Fo Nian, 1934, book 12, pp. 1052).

In "The Lotus Sutra Textual Commentary" in volume two, it is recorded that there are four great kings of Kinara in Buddhism: Dharma Kinara, Wonderful Dharma Kinara, Great Dharma Kinara, and Upholding Dharma Kinara, each with their attendants. In the past, when the Buddha preached the Dharma, the four kings of Kinara played "the four teachings of Dharma music." Dharma Kinara played the Four Noble Truths, Wonderful Dharma Kinara played the Twelve Causes and Conditions, Great Dharma Kinara played the Six Perfections, and Upholding Dharma Kinara played the first three, which were combined (Wise Master, 1934, book 34, pp. 25).

"The Sutra in Which King Mahasattva Great Tree Kinara Asks Questions" provides a detailed description of the music performance of Great Dharma Kinara. With their "root power of former good deeds," Great Dharma Kinara sang hymns to the true nature of all dharmas and the equality of phenomena in Mahayana teachings. With a single pluck of their instrument's strings, the sound vibrated throughout the universe, including Mount Sumeru and the vegetation in the world. It even caused disciples of the Lesser Vehicle, such as Kasyapa, to dance uncontrollably and eight thousand bodhisattvas to realize enlightenment and become Buddhas (Kumarajiva, 1934, book 8, pp. 372). The public case of Great Tree Kinara has become a famous story in Buddhism and has had a profound influence.

4.3.2 The Joy of Humanity

In Buddhism, human music can generally be divided into three categories as recorded in the sutras: first, the music before the nirvana of Shakyamuni Buddha,

which he used to impart the teachings of Buddhism to his disciples, some of which were related to his past lives; second, the music of ancient India during the time of Shakyamuni Buddha; third, the music of other human worlds beyond Jambudvipa (Earth) mentioned in the scriptures, mainly the music of Uttarakuru.

1. The music of the past

“The "music of the past" refers to a mysterious music described in Buddhist legends. It is said to have a fascinating and magical power that can make the listener immersed in it and forget their worries. This music is often described as heavenly sound that can penetrate through heaven and earth and influence all sentient beings. In Buddhist scriptures, it is often described how Shakyamuni Buddha and his disciples were inspired and helped by this magical music in their practice. Before his nirvana, Shakyamuni Buddha had a conversation with his attendant Ananda, in which he described the music he had experienced before attaining enlightenment as follows:

At that time, the sangha was traveling in a remote wilderness. Ananda suggested to the Buddha that he should attain nirvana in a central location with a prosperous population and rich land, where people had faith in Buddhism and were wise and intelligent, to benefit sentient beings more widely, rather than in a remote and desolate place. The Buddha pointed out to him that he should not have such thoughts, and told him that in the distant past, this place was a great royal city ruled by a wheel-turning king named Mahasudarsana. He possessed the seven treasures, had one thousand sons, and was able to conquer and pacify the hatred of his enemies. He used the teachings of Buddhism to guide and educate the people, leading them to the right path and true happiness. Then the Buddha also described to Ananda the prosperity and beauty of this city (Faxian, 1934, book 1, pp. 201).

In taking Nirvana, Buddha's behavior was based on great wisdom and adaptability to the situation, indicating that his behavior transcended all kinds of worldly cause and effect relationships, revealing the profound principles in Buddhism, such as dependent origination, non-discrimination, impermanence, non-self, true reality without characteristics, and equality in diversity. These profound principles reveal the

essence of all things in the universe and the truth of life, which are the core contents of Buddhist teachings. When describing the scene of his nirvana in the royal city, Buddha mentioned the existence of many sound-producing treasure trees, similar to the celestial music trees. This is recorded in "The Long Discourses of the Buddha" Volume 3: "The gentle breeze stirred the branches of the trees producing harmonious music, like the heavenly music (Buddha Yasha & Zhu FoNian, 1934, book 1, pp. 21)." The "Middle-Length Discourses of the Buddha" Volume 14 also records: "The leaves of the Daru trees produce extremely beautiful music when blown by the wind, just like a wonderful piece of music played by five kinds of musicians in harmony" (Savghadeva, 1934, book 1, pp. 515).

There are also many descriptions in Buddhist sutras of the scene in which the people in Buddha's kingdom played and entertained themselves among the sound-producing trees before Buddha attained enlightenment. For example, in "The Long Discourses of the Buddha" Volume 3, it is recorded: "The people of his kingdom, both men and women of all ages, played and entertained themselves among the sound-producing trees" (Buddha Yasha, 1934, book 1, pp. 21). In "The Sutra on the Buddha's Previous Lives" Volume 2, it is recorded: "When the people wanted to seek entertainment, there was no music more suitable than the sound of the bells, which made them feel joyful and naturally began to sing and dance, no longer thinking of other music" (Jnanagupta, 1934, book 3, pp. 660).

2. The sound of the Buddha's world

The "sound of the Buddha's world" refers to the sound during the time of Shakyamuni Buddha's life, mainly consisting of ancient Indian music. It can be the voice of the Buddha or the voice of Bodhisattvas, as well as the voice of the right knowledge and right view in the hearts of sentient beings. In Buddhist culture, the sound of the Buddha's world is regarded as a precious resource that can help sentient beings to overcome suffering and achieve wisdom and enlightenment. The Buddhist scripture "The Sutra of the Practice of the Bodhisattva Samantabhadra" records the life of Prince Siddhartha as a child and his participation in palace competitions, which included music

and dance performances: "In a palace competition, Prince Siddhartha won in the music and dance competitions" (Jnanagupta, 1934, book 3, pp. 711).

The Buddhist scripture "The Prajnaparamita-hrdaya-sutra" records the sound that Sadaparibhuta Bodhisattva heard during his travels and teachings across various Indian countries: "When the Bodhisattvas arrived in the country of Kandahar (today's northern Pakistan), they heard the music of Kandahar from a great distance...outside the city were many Xilu performances, men and women enjoying themselves, some in carriages, some on foot" (Lokaksema, 1934, book 8, pp.473). In this scripture, Xilu is an ancient Indian entertainment venue, similar to a modern amusement park or entertainment center. The description of the Xilu mainly serves as a contrast to the Buddha's meditative state and the noisy and bustling world.

The Buddhist scripture "The Sutra of the Great Mahayana Sraddha-paramita" records the music scene that Nikkanshi saw when he arrived at the city of Yujia Yan: "Countless people danced and sang, played various forms of music. The king of the city greatly respected this entertainment and personally led the people to welcome the (Bodhisattva), playing all kinds of music and performing various beautiful rhythms and melodies" (Bodhiruci, 1934, book 9, pp. 327). These descriptions illustrate the flourishing music customs and lively music life scenes in ancient India and the atmosphere of reverence for Buddhism and the wise among both the ruling class and the common people.

3. Sounds of the Northern continent

The sounds of the Northern Continent refer to a legendary pure land located outside the Southern Continent (Earth) in the northernmost part of the Buddhist universe, which is believed to be the happiest place with various beautiful scenes and music. The sounds of the Buddha's voice and others are often mentioned in the Buddhist scriptures spreading in the Northern Continent, which is considered one of the most important concepts in Buddhism. The Buddhist scripture "The Long Discourses of the Buddha" in Volume 18 records the sounds and musical scenes of the Northern Continent:

"The Northern Continent is north of Mount Sumeru, also known as Udumbara, Udumbara Rama, Udadara, and Utaloka. The Buddha told many monks: the Northern Continent is surrounded by mountains with lush trees, abundant flowers and fruits, and countless birds singing and chirping. In the Northern Continent, there are also instrument trees, 70 li high, full of flowers and fruits. When the fruit is ripe, the skin bursts, and various instruments come out. These instrument trees are 60, 50, and 40 li high, and the smallest is also 5 li high, all of which are full of flowers and fruits, and have produced various instruments. The monks then went to the instrument trees and found that the trees were bent, and the people picked up various instruments and played them with beautiful sounds and harmonies and enjoyed themselves freely in the gardens" (Buddha Yasha & Zhu Fo Nian, 1934, book 1, pp. 117-118).

In the Buddhist scripture "The Contemplation of the Dharma" in Volume 69, a place called White Cloud Holder Mountain in the Northern Continent is described. In various gardens on White Cloud Holder Mountain, there is an ancient sound forest, which is described as: "Compared with the music in the ancient sound forest, the sound in Jambudvīpa (Earth) is only a small part of the 16 parts. The residents in the heaven above the Four Heavenly Kings' Realm in the Joyful Garden are very fond of enjoying the heavenly music" (Prajñā, 1934 book 17, pp. 409).

From the above descriptions in the scriptures, it can be concluded that the instruments in the Northern Continent are similar to those in the heavenly realms, and the sound quality is close to that of the lower heavens of the desire realm. This music is considered the highest and most auspicious music that only those with the greatest merit in the human world can enjoy.

4.3.3 The Sound of Buddha

In Buddhism, "Buddhist sound" generally refers to the teaching voice of the Buddha, including recitation, explanation, chanting, etc. These sounds are considered special sounds of enlightenment, compassion, and wisdom that can help people eliminate afflictions, increase merit, and guide sentient beings towards the right path. Because the Buddhist sound is the sound of the Dharma spoken by all Buddhas

to save sentient beings, it embodies the merit and virtues of all Buddhas, and is pure, perfect, vast, all-inclusive, immeasurable, and complete. It can manifest endlessly according to conditions, and its principle is that when one thoroughly realizes the equality of all phenomena and the complete correspondence between one's own nature and the true reality of the universe, one can produce wonderful methods for using all kinds of sounds. The wonderful methods of using Buddhist sound are mainly reflected in the aspects of various forms of Sanskrit sounds, perfect merit and virtue, and blessings of sound.

1. Phase of the Sanskrit sound

In Buddhism, "Buddhist sound" generally refers to the teaching voice of the Buddha, including the recitation, explanation, and chanting of Buddhist scriptures. These sounds are special sounds of enlightenment, compassion, and wisdom, which can help people eliminate afflictions, increase blessings, and guide sentient beings towards the right path (Yu, 2021). Because the Buddhist sound is the sound that all Buddhas use to save sentient beings, it is a manifestation of the merit of all Buddhas, pure, complete, vast, all-inclusive, boundless, and can manifest infinite sounds according to circumstances. The principle behind it is that when one thoroughly understands that all phenomena are equal, and that the mind and the universe correspond completely, one can generate the wonderful application of myriad sounds. The wonderful application of Buddhist sound is mainly reflected in the various aspects of the Brahma sound, perfect merit, and the blessing of sound.

The "Brahma sound" refers to a sublime and melodious music, described as a cool, beautiful, gentle, and solemn sound. This kind of music is often described as coming from heaven, symbolizing the power and wisdom of Buddhism. In Buddhism, the Brahma sound is regarded as the highest level of music that all Buddhas, Bodhisattvas, and Arhats can emit (Wang, 1993). In addition, the Brahma sound also includes various feelings and experiences brought by the sound. For example, hearing the Brahma sound can bring clarity, tranquility, and meditation, which is conducive to practice and enlightenment.

The Brahma sound is one of the "thirty-two physical characteristics" of all Buddhas. The "thirty-two physical characteristics" refer to the thirty-two kinds of wonderful and dignified appearances that only Buddhas, not sentient beings or Bodhisattvas, possess, which are the external manifestations of the complete fruit of Buddhahood. The sutras often mention the Brahma sound of the Buddha, such as in the Lotus Sutra, which records: "I saw many Buddhas and noble disciples who expounded the meaning of the sutras. Their voices were clear and pure, emitting soft and beautiful sound waves, which were heard by countless bodhisattvas. The profound Brahma sound made people feel joyful when they heard it" (Kumarajiva, 1934, book 9, pp. 2). The Brahma sound of the Buddha is also often compared to the harmonious sounds of the Kalavinka bird (also known as the Marvelous Voice Bird) in the Flower Garland Sutra and the Agama Sutra, which corresponds to another of the "thirty-two physical characteristics," the broad and long tongue (Zhao, 2014).

The Buddha's voice also has the lion's roar, thunder, drum sounds, and other aspects. Especially, the Buddha's preaching is also called the lion's roar, which contains three meanings: firstly, the Buddha's voice is as deep and resonant as the lion's roar; secondly, the lion's roar is used to symbolize the Buddha's voice alerting sentient beings to awaken and gain insight; thirdly, just as the lion's roar makes the young lions strong and subdues all the beasts, the Buddha's voice helps all bodhisattvas progress, all sentient beings submit, and evil spirits retreat. This view is recorded in the "Avatamsaka Sutra", where the Buddha said: "Just as a lion king roars, his cubs are strengthened and become brave, while other animals are frightened and flee. Similarly, the majestic Bodhi roar issued by the Buddha can be heard by bodhisattvas, nourishing their Dharma bodies, and increasing their merit. And all the deluded sentient beings hearing it will flee in fear, just like ice melting and dissipating as the temperature rises" (Banruo, 1934, book 10, pp. 828).

The connotation of thunder, drum sound, and other aspects are similar to that of the Brahman sound and lion's roar. The Buddhist text "The Ten Stages Treatise" records that the Buddha's voice is deep and not scattered, soft and pleasant to

the ears. This kind of sound has tremendous power, like thunder in a dense cloud, it can shake people's hearts; like a fierce wind and waves on the ocean, it can stir up waves in the heart; like the sound of the great Brahma, it can guide sentient beings to the path of liberation. The Buddha's voice can break delusions and misguided views, help sentient beings obtain right views, and cultivate themselves to become Buddhas (Kumarajiva, 1934, book 26, p. 70).

Therefore, the Buddha's voice not only contains all the sounds in the world, but also includes the sounds of the world beyond such as the Brahman sound. Thus, the Buddha's voice surpasses all sounds and reaches the realm of extraordinary wisdom sound. It is the most wonderful and supreme sound in the world and the world beyond. In summary, the Buddha's voice is the most perfect and excellent sound, which is similar to the Buddhist verse: "All the sounds of the Buddha's teachings are the most excellent in the world, and no sound can match them," and the Buddhist verse: "The Buddha's voice is superior to the voices of all the gods in the world beyond, and this excellence is not only reflected in the sound but also in the comprehensiveness of Buddhist teachings."

2. The perfection of merit

In Buddhism, the "Perfection of Merit" refers to the ultimate benefit or merit achieved through cultivation, which is to leave behind all suffering and hardships, attain complete peace, inner tranquility, wisdom, and ultimately achieve the state of Nirvana (Saltzman, 2017).

The perfection of merit contained within the Buddha's voice refers to the profound and unique nature of the Buddha's voice. It possesses the characteristics of equality, unobstructedness, vastness, boundlessness, ease of comprehension, and perfection. That is, all Buddhas can manifest infinite different forms of sound in the same instant, to cater to the different roots, conditions, and capacities of various sentient beings, allowing every being to hear, enjoy, understand, and be satisfied without becoming tired. Moreover, all these different manifestations of sound possess all the Buddha's merits, representing all the teachings of Buddhism, and have no intrinsic

differences. The type of sentient beings listening to the teaching and their positions make no difference to the sound volume, which is always gentle, clear, and never scattered (Zhou & Liu, 2015). Therefore, listening to the Buddha's voice can elevate one's spiritual level and lead to a deeper realization of the Perfection of Merit.

The amazing efficacy of the perfection of merit in the Buddha's voice is mentioned many times in the historical records of Tibetan Buddhist sutras and music, for example, "The Perfection of Wisdom in Eighteen Thousand Lines" states: "When listening to this delightful sound, there is no difference, and the very profound sound will be emitted. Standing there with ears, the sound is so clear and not scattered" (Kumarajiva, 1934, book 26, pp. 70). The "Mahayana Mahaparinirvana Sutra" records: "Every sound emitted by the Buddha in the worlds of the ten directions will be transformed into any sound that any living being wishes to hear. And these living beings will understand all the contents of these sounds" (Tudeng & Jiayong, 2013).

Buddha's voice also has another manifestation, which is the pure land sound that originates from the Buddha's vow and embodies the merit of the Buddha's enlightenment. The sutras and music records in "The Perfection of Wisdom in Eighteen Thousand Lines" and "The Sutra of the Treasure Accumulation" describe the scenes of the Perfection of Merit contained within the Buddha's voice in detail. The scenes are sacred, magnificent, and breathtaking. From the description, it can be inferred that the scenes mainly depict the Western Pure Land of Amitabha Buddha, where bells, birds, trees, clouds, streams, oceans, and empty space emit music of unparalleled solemnity and beauty that surpasses all the music of heaven and earth, and furthermore, all this music interprets the teachings of Buddhism.

3. Enriched sound

Another manifestation of the merit of Buddha's sound is the blessing of sound, which means blessing the natural sounds and sounds of sentient beings to have the merit and energy of Buddha's sound and become Dharma sound. In addition, the blessing of Buddha's sound can also be a kind of auspicious response (meaning supernatural phenomena or miracles, which are considered as manifestations or

appearances of Buddha or Bodhisattva. These auspicious responses can be celestial phenomena, wonders in nature, tears of idols, or the fragrance of incense, etc. They are regarded as evidence of Buddhist faith and as blessings and protection of Buddha or Bodhisattva) (He, 1997). There is no significant difference between the two, both are the embodiment of the merit of Buddha's fruit, and both are the wonderful uses corresponding to the realm of Buddha and the universe.

There are many descriptions of the blessing of Buddha's sound in the Buddhist scriptures, such as the eighth volume of the "Lotus Sutra", which records that when the Buddha was preaching, his blessed sound was "a wonderful sound ringing in the air, with a strong and gentle voice, and this sound has extraordinary beauty" (Dharmaraksa, 1934, book 9, pp. 115). The first volume of the "Mahayana Mahaparinirvana Sutra" records that when the Buddha gathered with the masses on the Mount Qielaodiye, a great incense cloud appeared, and this immeasurable Dharma sound appeared. When the people heard this blessed sound, they put down all their greed and desires and pursued the feeling of all wonderful supreme bliss (Xuanzang, 1934, book 13, pp. 681).

The second volume of the "Sutra on the Samadhi of the Thus Come One as Inquired by the Vajra Treasury Tathagata" records that the Buddha was sitting in the empty space 140 feet above the ground, and he emitted light from his body, shining on the three thousand worlds. All the heavenly gods, including the gods of the desire realm and the gods of the form realm, and all the singing and dancing sounds, did not need drumming and naturally sounded. On Mount Xianghua, all the fruit trees turned into the sound of a qin, which sounded very pleasant and beautiful. Through the divine power of the Buddha, all the instrumental music sounds that heard the sutra became indescribable Buddhist sounds (Lokaksema, 1934, book 15, pp. 359).

Among the descriptions of Buddha's sound blessing in many Buddhist scriptures, the most famous is the performance of Dharma sound by the Great King of Trees. The first volume of the "Sutra on the Questions of the Great King of Trees" records that the merit of the Great King of Trees playing Dharma sound made the whole

world experience three kinds of vibrations. During his performance, the entire sky changed. "When all the musical instruments played the chant Dharma sound, eight thousand bodhisattvas attained the Dharma of non-birth" due to the power of the Buddha's divine will and the Great King of Trees' inherent good roots. During the performance, the Great King of Trees played the qin more skillfully and included more than 84,000 different kinds of musical instruments, further demonstrating the unsurpassed skill and broadness of his performance (Kumarajiva, 1934, book 15, pp. 371).

There is also a record of a similar situation of empowered sound during the offering of sound by the Gandharvas to the Buddha. In the "Sutra of the Samadhi of the Moon Lamp", it is recorded in volume five that the Gandharva named "Ban She Shi Qi", along with his five hundred followers, played beautiful music on the lapis lazuli harp as an offering to the Buddha. In response to this offering, the Buddha used his divine power to reveal the Moonlight Child, making the music played by these five hundred musicians more harmonious and beautiful, full of the meaning of the Dharma, without any sound of desire, only the sound that conforms to and adapts to the Dharma (Nāgārjuna, 1934, book 15, pp. 574).

4.3.4 Bodhisattva Sound

In Buddhism, a Bodhisattva refers to a sentient being who pursues enlightenment through practice and helping other sentient beings, leading to the path of Buddhahood. Bodhisattvas possess numerous virtues and wisdom, and their foundation is based on compassion. They dedicate themselves to alleviating the suffering of sentient beings, helping them break free from the cycle of rebirth, and attain the ultimate goal of liberation and realization of true nature (Saltzman, 2017). In Buddhism, a Bodhisattva is a spiritual pursuit and ideal, and every practitioner can become a Bodhisattva, which is also an important doctrine of Buddhism. The third volume of the Mahavairocana Sutra records various sounds emitted by Vajrasattva, including the pure Brahma sound, the beautiful gandharva sound, the broad tongue sound, the skillful and not rough sound, the sound that is praised by the world, the extensive and wonderful

sound, the harmonious bell sound, the loud and pleasant sound, the sound in Gondola, the majestic sound, the sound of the Garbhaksa demon, the sound of song and response, the fast and slow sound, and the deep and harmonious sound. All of these sounds are perfect (Bukong, 1934, book 16, pp. 774). As a disciple of the Buddha, a practitioner of the Bodhisattva path, and the successor of the Buddha's mission (i.e., the future Buddha), the Bodhisattva's sound is similar to that of the Buddha, but the Bodhisattva is not as perfect in merit and behavior as the Buddha. Preaching the Dharma and helping sentient beings are essential practices and the path that Bodhisattvas must take to attain Buddhahood and perfect their path.

In Buddhism, Bodhisattva refers to a sentient being who pursues enlightenment and helps other beings to reach the path to becoming a Buddha through practice. Bodhisattvas possess numerous virtues and wisdom, and are based on compassion, devoted to eliminating the suffering of sentient beings and helping them break free from samsara and attain the realm of liberation and ultimate reality (English citation). In Buddhism, Bodhisattva is a spiritual pursuit and concept, and every practitioner can become a Bodhisattva, which is also one of the important teachings of Buddhism. Kumarajiva (1934, book 25, pp. 91) recorded the following statement: "Depart from the extremes of existence and non-existence, hence it is called the Middle Way." Here, the "Middle Way" refers to departing from extreme views such as existence and non-existence. It is not only a philosophical perspective and spiritual realm, but also a method of practice, which is the fundamental stance for observing all phenomena in Buddhism. Buddhism holds that true emptiness and false existence are the two sides of the same coin for all things, and the perspective and method of the "Middle Way" in Buddhist philosophy are helpful in abandoning prejudices and extreme views and applying a dialectical perspective to examining problems. It has special inspiration for us to study all phenomena and their nature, including Buddhist music, and engage in all kinds of research related to Buddhist music, which deserves attention from scholars.

Bodhisattva voices mainly refer to the voices of great Bodhisattvas with a higher status (above the eighth ground), also known as great masters, Bodhisattva Mahasattvas, etc. "Mahasattva" means great meaning. Bodhisattvas like Maitreya, Manjushri, Samantabhadra, Avalokitesvara, Mahasthamaprapta, and Ksitigarbha are all Bodhisattva Mahasattvas who have a connection with the world (Li, 2003). Because the voices of Bodhisattva Mahasattvas and the Buddha share many similarities in terms of sound, virtues, and principles, this section only discusses Bodhisattva Mahasattvas to avoid repetition of content.

In the fifth volume of the Pu Yao Jing, it is recorded that the Buddha said: the words of the Bodhisattva are gentle and not rough, with a peaceful heart and no malice. Having eliminated lust, anger, and delusion, they can play the soft and sad sounds of the phoenix and the profound eight-fold Sanskrit sounds. This kind of music shakes the sentient beings of the ten directions like the roar of a lion, enabling them to obtain peace and protection (Dharmaraksa, 1934, book 3, pp. 514).

In the fourth volume of the Dazhidu Lun, it is also recorded that just as the Brahma King has five types of sounds that come out of his mouth: the first type of sound is deep and resounding like thunder; the second type of sound is clear and pleasant, and can be heard from far away, making people feel pleased when they hear it; the third type of sound can make people produce respect and love; the fourth type of sound can penetrate into people's hearts, making them easily understand the Buddha's teachings; and the fifth type of sound can make people listen without getting tired. Bodhisattva's voice also has five types, which, like the Brahma King, come out of their mouths (Kumarajiva, 1934, book 25, pp. 91).

This shows that the sound of the Bodhisattva Mahasattva, who has practiced diligently for countless eons and saved countless beings, although not yet perfected like the Buddha, is already profound and vast, and their sound quality is close to that of the Buddha's Brahma sound and contains immeasurable energy.

Similar to the Buddha's sound, the Bodhisattva Mahasattva can teach in accordance with the capacities of beings and adapt their teachings to their circumstances. As recorded in the 21st volume of the Mahavaipulya Buddhavatamsaka Sutra: "The Bodhisattva Mahasattva emits a wonderful sound with their broad and long tongue, which fills the ten directions of the world, satisfies the nature of beings, makes their minds joyful, and at the same time eliminates all afflictions and defilements" (Siksananda, 1934, book 10, pp. 114). "All sounds are equal, the Bodhisattva Mahasattva has wisdom and can use different sounds to express different situations. Regardless of the sound, they can understand and express it with wisdom" (Siksananda, 1934, book 10, pp. 233).

In the 24th volume of the Mahaparinirvana Sutra, the Buddha pointed out that the Bodhisattva Mahasattva can make all the beings of the three thousand great thousand worlds hear their sound, without thinking, "I make this sound exist in all the worlds, I make all beings able to hear this sound." Bodhisattvas should not attribute merit to themselves, but to the Dharma. If a Bodhisattva says, "I make beings hear the Dharma sound," then they cannot attain the Arhat fruit (Tanwuchen, 1934, book 12, pp. 504).

This is the key difference between the sound of the Bodhisattva and the sound of ordinary beings as a transcendent Dharma. Why is that? Because the Buddha taught an extremely important sentence to Bodhisattva practitioners: beings cannot hear the Dharma they speak, this mentality is a mind attached to the desire for life and death, and all Bodhisattvas have already transcended such a mentality. Therefore, the Bodhisattva Mahasattva is not bound by any appearance, merit, or karmic fruit. Their body and mind are no longer disturbed by these things (Fa Xian, 1934, book 12, pp. 504).

Therefore, in order to attain the supreme and equal enlightenment of Buddhahood, Bodhisattvas must achieve a state of "mind exhausted," which means they must devote themselves wholeheartedly to the practice of realization, without attachment or clinging, and act according to their heart's desire with regard to all merit,

appearance, and karmic fruit, without being bound or disturbed by them. Only in this way can the Bodhisattva's mind be in accordance with the reality of Nirvana, and only then can they attain the supreme and equal enlightenment of Buddhahood.

4.4 Empirical Evidence: A Survey of Buddhist Ritual Music in Huayan Temple

Huayan Temple has a long history, initially built during the Tang and Song dynasties, and expanded over generations to its current layout. According to historical records, the temple underwent significant restorations during the Ming and Qing dynasties, and still maintains its Ming-Qing architectural style. Huayan Temple is a Buddhist temple, succeeding the lineage of Master Po Shan of Shuanggui Hall in Liangping County, Sichuan Province. It carries the 32nd generation Dharma lineage of the Linji School. Over the past four centuries, the temple has been led by 64 eminent monks. The influence of its teachings has spread to Chengdu, Neijiang, Luzhou, Leshan, Ba County, and even to Beijing's Huayan Temple. As recorded in the "Annals of Ba County," the Huayan Temple's lineage has branched out across the world. The temple is renowned both domestically and internationally, attracting numerous devotees and visitors. Many people visit the temple to experience its thousand-year history and cultural heritage and to participate in important Buddhist rituals, cleansing and returning their souls to their origins.

This section documents the author's observations of the temple's rituals during three periods: January 10, 2022; May 4 to May 8, 2022; December 28 to December 30, 2022; and January 22 to January 27, 2023. These visits coincided with the observance of "Sakyamuni's Enlightenment Day," "Manjushri's Birthday," "Sakyamuni's Birthday," "Maitreya's Birthday," and "Dingguang Buddha's Birthday." The study investigates the textual composition and application process of Huayan Temple's Buddhist music, as well as the functional purposes of the ritual music used during various temple events.

4.4.1 The Ecological Environment of Buddhist Ritual Music in Huayan Temple

The ecological environment of Buddhist ritual music refers to a series of interrelated factors, including the music's historical, cultural, and religious backgrounds, as well as musicians, performers, listeners, and venues. These factors collectively shape

the characteristics and forms of expression of Buddhist ritual music and influence its inheritance, development, and interpretation. Within this ecological environment, Buddhist ritual music is considered a cultural heritage with religious and social significance that requires protection and preservation.

1. Favorable Natural Environment

Chongqing's Huayan Temple is named after the Huayan Cave on the south side of the temple. It is also known as the Flower Rock Temple because the rocks on the mountainside have caves and springs. When it rains, the spring water splashes down from the top of the cave, creating a scattered flower-like appearance, hence the name "Flower Rock".

Hua Yan Cave is the ancestral temple of Hua Yan Temple, where towering cliffs rise a hundred feet, with ancient caves formed naturally beneath them. The temple was built to accommodate the landscape, facing west and divided into two sections connected by stone steps. During the early Qing Dynasty, a monk named Sheng Ke had a dream of five-colored lotus flowers as large as wheels, which led to the name Hua Yan. The temple was renovated during the Ming and Qing Dynasties. Hua Yan Temple's cliffs are imposing and majestic, surrounded by rolling hills and continuous mountains, featuring eight scenic spots including the Heavenly Pond's moonlit night, meandering streams, and the sounds of ten thousand pine trees.

The Chongqing Hua Yan Buddhist Museum was founded in 2008 by the abbot Dao Jian. The museum is located on the second floor of the scripture repository in Hua Yan Temple, covering an area of about 300 square meters, displaying Buddhist artifacts, calligraphy, and sculptures. In 2015, the exhibition was dismantled due to the restoration of the scripture repository. In 2019, Master Dao Jian began preparations to restore the Hua Yan Buddhist Museum, which finally reopened after nearly a year of effort. The entire temple complex consists of various structures such as the Great Buddha's Hall, the Reception Hall, Hua Yan Cave, Guanyin Court, and Dizang Court. The temple halls are magnificent, surrounded by mountains, lush forests, bamboo

groves, and murmuring springs, and has been acclaimed as a spiritual sanctuary in the Bashan Mountains, and a national key cultural relic protection unit.

2. Comprehensive Buddhist Education System

The earliest and most comprehensive Buddhist education system in the southwest region was established by Hua Yan Temple. In 1928, the then-presiding monk Jue Chu founded the "Sichuan East United Buddhist Middle School." In 1932, the school was relocated to Hua Yan Temple and renamed "Tiantai Theological Institute." In 1937, Master Zong Jing further expanded the scale of teaching, established the monastic education system, and renamed the school "Chongqing Hua Yan Buddhist College." Due to historical reasons, the school was forced to close in 1949. It was not until 1993 that, under the painstaking efforts of Hua Yan Temple's Master Xin Yue, the three-year Hua Yan Monastic Vocational School was finally restored, admitting students from across the country.

In 1995, the Chongqing Buddhist College, co-founded with Luohan Temple, was merged with the school, and the campus was set up within Hua Yan Temple. It was officially named "Chongqing Buddhist College," a higher Buddhist institution now sponsored by the Chongqing Buddhist Association and hosted by Hua Yan Temple. The dean of the college was the then-president of the Chongqing Buddhist Association, Elder Wei Xian, and Master Xin Yue of Hua Yan Temple served as vice-dean. In 2004, Chongqing Buddhist College officially became a local intermediate Buddhist college approved by the State Administration for Religious Affairs, officially awarded by the Chinese Buddhist Association, and registered with the Ministry of Education.

Over the nearly twenty years since the restoration of teaching, the college has trained a large number of high-level religious management talents for Buddhist temples nationwide and in the southwest region. The late Vice President of the China Buddhist Association, Master Zheng Guo, and the President of the Chongqing Buddhist Association, Master Zhu Xia, both graduated from the college. More than 40 abbots from temples in the southwest region have trained and studied at the institution.

Over the years, the college has produced countless talented monks with both moral and intellectual virtues, not only raising the reputation of Chongqing Buddhist College, including Hua Yan Temple, in the national religious community.

In December 2005, Hua Yan Temple hosted the "Hua Yan Buddhist Culture Forum," the first academic conference on Buddhism in Chongqing's history, which had a profound impact on the advancement of Chongqing's Buddhist cultural research.

3. Profound Influence on the General Public

Chongqing Hua Yan Temple also has a significant impact on the general public. During the resistance against the Japanese invasion in China, Chongqing, as the provisional capital of the Nationalist government, suffered numerous bombings by the Japanese army. Most of the temples in the urban area were destroyed in the flames of war. Hua Yan Temple, however, was protected by the natural landscape of mountains and rivers, and many of its buildings were preserved. In December 1942, Nationalist Party elder Lin Sen and other political figures held a "Dharma Assembly for National Protection and Disaster Relief" at Hua Yan Temple to pray for world peace, victory against Japan, and to commemorate fallen soldiers and civilian casualties. The ceremony lasted for seven days and was held across seven altar sites. Chiang Kai-shek personally attended the ceremony to offer incense and worship, and met with Master Xu Yun, the chief monk at the main altar. In 1986, after suffering severe damage during the Cultural Revolution, monks returned to Hua Yan Temple and resumed Buddhist practices. In September 1989, the temple announced its reopening to the public, and that year also resumed the long-interrupted "La Ba Festival," held on the eighth day of the twelfth lunar month, during which "La Ba porridge" is distributed to worshippers who come to the temple to offer incense. A series of Buddhist rituals, such as worshipping the Buddha, chanting, releasing captive animals, and meditation, are held at the temple to celebrate the enlightenment of Shakyamuni Buddha and pray for favorable weather, national prosperity, and peace in the coming year. To this day, tens of thousands of devotees visit the temple annually to taste La Ba porridge and participate in the ceremonies. The "La Ba Festival" has gradually become a major local folk event. In

September 2009, Hua Yan Temple's La Ba porridge distribution event was successfully listed as the second batch of intangible cultural heritage in Chongqing's folk customs category, and the Abbot Dao Jian was recognized as a representative inheritor.

Today, Hua Yan Temple holds a significant position in Chongqing's Buddhist community and enjoys a wide influence among its followers, which is related to the temple's long-standing Buddhist lineage and orthodox Dharma lineage. Hua Yan Temple inherits the Yangqi branch of the Linji school of Chinese Buddhism. In 1668, during the Kangxi reign of the Qing Dynasty, Yang Jifang invited Master Sheng Ke to serve as the first abbot of Hua Yan Temple, initiating the preaching of Buddhist precepts. Subsequently, the number of disciples increased, the temple flourished, and bells and chimes rang continuously. Eminent officials and scholars visited the temple in succession. Over the past four centuries, the temple has passed down its Dharma teachings through 65 generations, establishing karmic connections with devotees around the world. Buddhists from more than 20 countries and regions in Southeast Asia visit and pay their respects, drawn by the temple's reputation.

4.4.2 Textual Composition of Buddhist Ritual Music in Huayan Temple

The textual structure of music refers to the various elements in a musical work and their combination in time and space. The textual structure of Buddhist ritual music includes elements such as tonality, melody, rhythm, singing style, and instruments. In Buddhist ritual music, the use of these elements is very strict and aims to achieve specific religious purposes. In the Buddhist ritual music of Huayan Temple, tonality is usually based on flat, high, and low tones, and the lyrics are often religious texts such as sutras, prayers, and praises, which are also important in the music. Through the interpretation of religious texts, music can more deeply express religious beliefs and cultural connotations, and can also guide the audience into a devout state of mind. Huayan Temple has many Buddhist rituals, and there are also many chanting and singing styles involved in each ritual, forming different styles for each ceremony.

In the course of the research, it was found that the pieces performed during the recitation classes, the "Yan Kou", and the "La Ba" festival essentially encompass all the Buddhist ceremonial music of the Hua Yan Temple. Observations regarding the usage of music in the rituals revealed two key points: There's a frequent repetition of pieces which are identical in title, lyrics, and melody. For instance, the same piece is recurrently chanted during the six minor ceremonies of the "La Ba" festival.

The composition of Buddhist music has its intrinsic complexity. The relationship between the title and the melody of a piece does not always correspond perfectly. To accurately define the range of Hua Yan modal tunes, any piece with a differing element in title, lyrics, or melody is considered distinct. The three ceremonies each utilize a different number of pieces, amounting to a total of 117 pieces: 16, 64, and 37 respectively. Among these 117 pieces, there are instances where the same piece is performed in different ceremonies. For example, the piece "San Ban Yi" is the only one ingeniously used across all three ceremonies.

The pieces used in the "La Ba" festival ceremony are of special interest. This ceremony shares pieces with the recitation classes and "Yan Kou" ceremonies, not only those identical in title, lyrics, and melody, but also those with different titles and lyrics but identical melodies - cases of same melody, different titles. Upon statistical analysis, it was found that there were 5 pieces and 9 melodies repeated with the recitation classes, totaling 14 pieces; 11 pieces and 7 melodies repeated with the "Yan Kou" ceremony, totaling 18 pieces. Consequently, the pieces with identical melodies used in the "La Ba" festival, recitation classes, and "Yan Kou" ceremonies account for 86% of all 37 pieces performed in the "La Ba" festival. The remaining 5 pieces, exclusive to the "La Ba" festival, constitute just 14% of the total repertoire.

1. Types of Buddhist Rituals at Huayan Temple

In Chinese Buddhism, larger temples usually hold regular Buddhist rituals, which commonly include morning chanting, sutra recitation, copying of scriptures, Buddha's birthday ceremony, Nirvana ceremony, and animal release ceremony. In addition to these regular Buddhist rituals, different temples and Buddhist

sects may have different types of rituals that usually have fixed times and rules to facilitate participation and execution by both worshippers and monks. Huayan Temple, as one of China's most famous Chinese Buddhist temples, also has a variety of complex Buddhist rituals. During the fieldwork conducted in Huayan Temple, the monks there recognized the academic term "Buddhist ritual," but preferred to call them "Buddhist events" or "Buddhist practices." According to the investigation, the Buddhist rituals in Huayan Temple can be classified into the following categories:

Firstly, rituals for cultivation. These rituals are a common form of Buddhist practice, aimed at helping practitioners increase their wisdom and improve their spiritual progress. The purpose of these rituals is to raise personal spiritual levels, help practitioners better understand Buddhist teachings, and ultimately achieve Nirvana by freeing themselves from suffering and desire. The content of these rituals includes activities such as reading and reciting Buddhist classics, meditation, offering, and worship, such as chanting the Heart Sutra, meditation, offering to Buddha statues, and taking the Three Refuges and Five Precepts. In the life of Buddhist practitioners, these rituals have important significance, helping them establish correct mindfulness and a positive attitude towards practice, enhancing their ability for self-reflection, and further promoting their personal path of cultivation. At the same time, these rituals also help to consolidate the common faith of Buddhist believers, strengthen the cohesion and connection between worshippers in the temple, and promote the inheritance and development of Buddhist belief and culture.

The cultivation rituals in Huayan Temple mainly include the daily chanting ceremony and the "Pu-Fo" ceremony conducted with morning and evening chanting. These chanting ceremonies follow the ancient Indian "triple opening" system, which includes core programs such as praising Buddha, reciting scriptures, making vows, and dedicating merit. The "Pu-Fo" ceremony adds procedures for posthumous plaques and dedication before the plaques, along with additional music. The repentance ritual aims to repent sins, eliminate evil deeds, and make good vows through chanting and worshipping. Huayan Temple holds several repentance rituals

annually, such as the Liang Emperor Bao Repentance, Great Compassion Repentance, Guan Yin Repentance, and Medicine Buddha Repentance. In Huayan Temple, these cultivation rituals are a daily duty for Buddhists and also an important way for worshippers to pray for blessings and make offerings to their deceased loved ones, thus having significant religious functions.

Secondly, rituals for popularization. The rituals for popularization in Buddhist temples refer to some rituals that promote Buddhist culture to the public and educate worshippers. Their main purpose is to spread Buddhist teachings to a wider audience, help them better understand Buddhist doctrine, enhance their Buddhist literacy, and promote social harmony. These rituals are usually open to the public free of charge, suitable for people of different ages and backgrounds, including Buddhist lectures, Dharma assemblies, Buddhist cultural lectures, and Buddhist sutra explanations. In these rituals, temples usually invite professional monks or scholars as keynote speakers to explain Buddhist teachings, interpretation of Buddhist scriptures, and Buddhist culture to worshippers. In addition, the rituals for popularization also include some festival activities, such as Buddha's birthday, the Ullambana Festival, and Dharma assemblies, which attract a large number of worshippers to participate. Through these activities, temples can provide a place for worshippers to learn about Buddhism, participate in social activities, and seek spiritual comfort. The rituals for popularization have participatory, educational, and interactive characteristics, which can help worshippers better understand the core concepts of Buddhism, practice Buddhist teachings, improve personal qualities, and also provide a platform for promoting Buddhism and spreading positive energy to society.

The rituals for popularization in Huayan Temple mainly include the flame-mouthed offering ceremony, the Ullambana Festival, and the Water and Land Dharma Assembly. The flame-mouthed offering ceremony is for deceased loved ones and those who pray for blessings and disaster relief. Depending on the purpose, it is divided into Yin flame-mouthed, Yang flame-mouthed, and Mingyang Dual-benefit flame-mouthed offering ceremonies. During the ceremony, a lot of singing is used, and

instrumental music is not used. The Ullambana Festival originated from the story of Maudgalyayana saving his mother in folklore, and later it was incorporated into Buddhist scriptures and developed into an important ritual held by temples every year. The main content is sutra recitation, offerings, and alms-giving, and the singing used in the ceremony is basically limited to the scope of chanting and flame-mouthed offerings. The Water and Land Dharma Assembly is a grand ceremony to transcend all ghosts and living beings in the six realms and benefit them all. Huayan Temple holds this ceremony every year, which lasts for seven days and nights, divided into inner and outer altars. The ceremony in the inner altar is executed according to the "Water and Land Dharma Assembly Rites," and the procedure includes purification, establishing boundaries, inviting the Three Treasures, offering to the Three Treasures, seeking forgiveness, offering to the Three Treasures again, fasting, releasing life, bidding farewell to the Three Treasures, offering to the Three Treasures again, and sending off the holy spirits. Only singing is used in the ceremony, and instrumental music is all percussion instruments. These rituals for popularization are all important ways for Buddhists to practice, transcend and pray for blessings, and also a way to popularize Buddhist teachings and rituals to worshippers, helping to increase their understanding and knowledge of Buddhist culture.

Thirdly, in Chinese Buddhism, major temples usually hold various regular Buddhist ceremonies, including morning chanting, sutra recitation, copying of sutras, Buddha's birthday ceremony, Nirvana ceremony, release of living beings ceremony, etc. In addition to these regular Buddhist ceremonies, different temples and sects may have their own unique ceremonies, which usually have fixed schedules and rules for the participation and performance of the monks and the laity. As one of the most famous Chinese Buddhist temples, Huayan Temple has many complicated Buddhist ceremonies, including those for cultivation, propagation, and celebration.

The cultivation ceremonies in Huayan Temple are mainly daily chanting and the "Dapufu" ceremony that is held with morning and evening chanting. These ceremonies follow the "three-session" system from ancient India and include core

procedures such as praising Buddha, reciting sutras, making vows and dedicating merits. The "Dapufu" ceremony adds procedures for dedicating merits to the deceased and to those who seek blessings and protection, as well as specific music accompaniment. The repentance ceremony is aimed at repenting for sins, eliminating bad karma, and making good vows by reciting sutras and making offerings to Buddha. The annual repentance ceremonies in Huayan Temple include Lianghuangbao Repentance, Great Compassion Repentance, Avalokitesvara Repentance, and Medicine Buddha Repentance. These cultivation ceremonies are important daily practices for Buddhists to improve their spiritual levels, deepen their understanding of Buddhist teachings, and ultimately achieve Nirvana. They also serve to enhance the faith and cohesion among the Buddhists and promote the inheritance and development of Buddhist culture.

The propagation ceremonies in Huayan Temple mainly include the Flame-mouth Offering ceremony, the Ullambana Festival, and the Water and Land Dharma Assembly. The Flame-mouth Offering ceremony is for praying for the deceased and for blessings and protection for the living, and the procedures vary depending on the purpose, including Yin Flame-mouth, Yang Flame-mouth, and the Combined Flame-mouth ceremonies. The ceremony features extensive chanting music and does not use instrumental music. The Ullambana Festival originated from the story of Maudgalyayana saving his mother and gradually evolved into an important annual ceremony for all Buddhist temples. The main contents include sutra recitation, offerings, and almsgiving, and the chanting music is limited to chanting and flame-mouth procedures. The Water and Land Dharma Assembly is a grand ceremony for delivering all the ghosts and spirits and benefiting the six realms of existence. Huayan Temple holds this ceremony annually for seven days and nights, divided into an inner and an outer altar. The procedures strictly follow the "Water and Land Ceremony Ritual" and include procedures such as purification, boundary-setting, inviting Buddha to the altar, offering to Buddha, asking for forgiveness, offering to the Three Jewels, vegetarian meal for the monks, releasing living beings, sending Buddha back to the altar, and sending off Buddha. The ceremony only

uses chanting music and percussion instruments for accompaniment. These propagation ceremonies are important ways for Buddhists to participate in daily practice, deliverance, and blessings, as well as for promoting Buddhist teachings and positive energy.

The celebration and commemoration ceremonies in Buddhism include Buddha's birthday, Nirvana Day, Enlightenment Day, Ullambana Festival, and so on. These festivals are ways for Buddhists to show respect and celebrate the life and teachings of the Buddha. The main purpose of these ceremonies is to remind the believers of the core concepts of Buddhist teachings, such as compassion, selflessness, and self-sacrifice, and to provide them with a way to connect and unite, enhancing their sense of community and belonging. The primary function of these commemorative Buddhist events is to celebrate the commemorative days of the Buddha and the bodhisattvas, reminding believers of the core concepts of Buddhism, and enhancing their faith and spiritual practice.

2. The Style of Buddhist Ritual Music at Huayan Temple

Music, as a form of expression that arises from people's perception of things, is influenced by specific cultural environments and the subjective mentality of performers, and it is the combination of these two factors that allows music to take on a unique form in front of the public. Buddhist music has undergone thousands of years of development and has spanned different regions, with its dominant style characterized by emptiness, tranquility, and profundity. This is not only closely related to its objective cultural background but also closely linked to the subjective thinking of monks. It is this cultural background that gives rise to a highly consistent aesthetic style in Buddhist music, and research into the musical style of Buddhist rituals at Huayan Temple shows that the music used in their rituals has a strong regional flavor, which is mainly reflected in the monks' singing and expresses a gentle, tranquil, and detached style. The various elements of Huayan Qiang are not isolated but constitute an organic whole that is interrelated, interdependent, and mutually influential. By analyzing the emotional tendencies associated with each element, it can be seen that they all tend towards

similar aesthetic categories. Since aesthetic categories are descriptions of multiple aesthetic forms, while style reflects the preference of a specific aesthetic form for a certain aesthetic category, it is necessary to first understand the aesthetic categories that each element of Huayan Qiang tends towards in order to better understand its aesthetic style. From the analysis of the emotional elements that each form of Huayan Qiang tends towards, it can be seen that the basic aesthetic sense of Buddhist ritual singing is relatively simple, with each element tending towards categories such as "tranquility, softness, elegance, and gentleness".

Therefore, to a certain extent, the style of Buddhist music is close to its aesthetic categories, but since the range of aesthetic categories involved is broad, the term "dominant" is used here to describe the typical style of Huayan Qiang in order to distinguish it from other attribute aesthetic categories (Pu, 2000). Observing the formal characteristics of Huayan Qiang, it can be seen that its aesthetic form tends to be relatively consistent in terms of categories such as the use of small intervals to form tones, the use of surrounding progressive melodies, continuous melodic lines, continuous downward melodic movement trends, slight variations in musical development, variation-based structural forms, relatively free rhythm and beats, slow tempo, delicate and sustained sounds, singing with one chant and three sighs, and light singing strength, etc. These characteristics make the aesthetic categories of Huayan Qiang clearly tend towards gentleness, elegance, profundity, tranquility, gentleness, weakness, and elegance, creating a sense of detachment from the worldly constraints of the listener, allowing the mind to relax immediately. The typical form of Huayan Qiang coincides with aesthetic categories such as "emptiness, tranquility, profundity, beauty". Of course, it is more appropriate to use the words "soft, tranquil, and detached" to summarize the aesthetic style of Huayan Qiang in traditional music, as it not only comprehensively and succinctly summarizes the aesthetic style of Huayan Qiang but also conforms to the Buddhist pursuit of the aesthetic concept of purity and the goal of transcending worldly constraints.

3. Chanting of Buddhist Ritual Music at Huayan Temple

As an important component of the Buddhist music culture at Huayan Temple, the unique Huayan chant implies a possible cultural integration phenomenon in history. Based on the Buddhist music style, the Huayan chant incorporates the characteristics of folk music in Chongqing, as well as the melodic characteristics of folk music from regions such as Sichuan, Shaanxi, Hunan, and Hubei, becoming a product of the blending of neighboring regions with similar music styles.

First, we will discuss the main form of the Huayan chant. Research has confirmed that the main form of the Huayan Temple's Buddhist ritual music is a condensed form of a single melody, including factors such as pitch, melody, melodic line, and motion tendency, which can roughly reflect the overall form of a song. Similarly, different main forms in the Huayan chant system can also reflect its overall features. Although describing each main melody in detail can better summarize the overall characteristics of the Huayan chant, it is difficult to grasp the mainstream form of the Huayan chant. Therefore, it is necessary to focus on the most typical form, the core main form, to discuss. In the chant system of Buddhist ritual music at Huayan Temple, the core main form is repeatedly used, and other less frequently used main forms are also influenced by it, playing a significant dominant role. Taking the 1st and 2nd main forms of the Buddhist ritual music "Baoding Incense Praise" at Huayan Temple as examples (as shown in Music Score 1 and Music Score 2):

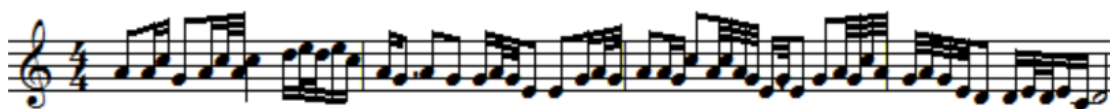


Figure 3 Buddhist ritual music of Huayan Temple "Bao Ding Xiang Zan" 1 main cadence



Figure 4 Buddhist ritual music of Huayan Temple "Bao Ding Xiang Zan" 2 main cadences

As an important component of the Huayan Temple Buddhist music culture, the unique Huayan singing implies a possible cultural fusion in history. The Huayan singing combines the characteristics of folk tunes in the Chongqing area on the basis of Buddhist music style, while also absorbing the characteristics of folk music in regions such as Sichuan, Shaanxi, Hunan, and Hubei, becoming a product of the blending of adjacent regions and similar music styles (Pu, 2000).

First, let us discuss the main form of Huayan melody. Research has shown that the main tone of the Huayan Temple Buddhist ritual music is a condensed form of a single melody, including factors such as pitch, mode, melody line, and trend of movement, which roughly reflects the overall form of a singing tune. Similarly, different main tones in the Huayan singing system can also reflect its overall style. Although describing these main tone melodies one by one can more comprehensively summarize the overall characteristics of the Huayan singing, it is difficult to grasp the mainstream of the Huayan singing form. Therefore, we need to focus on the most typical form and style, the core main tone, to discuss. In the singing system of the Huayan Temple Buddhist ritual music, the core main tone is repeatedly used, and other main tone forms with lower usage are also influenced by it and play a significant dominating role. Taking the first and second main tones of the Huayan Temple Buddhist ritual music "Baoding Fragrant Praise" as examples (as shown in the music score 1 and 2), the overall melody of Huayan singing is composed of two core main tones. These two main tones are mainly sung in a narrow voice range of "Sol, La, Do" and their homogenous variants, and often use the medium voice range of "Do, Re, Mi" as the basis for chanting at the cadence. Overall, the pitch is narrow, laying a foundation for progressive modes and

indicating a soft and quiet tone. The pentatonic scale has no semitones, and the gradually descending melody lines reinforce the style of gentle and tranquil, forming a sharp contrast to the bold feeling of northern folk songs with jumping modes and angular melody lines.

In addition to the above, both core main tones use the Shang mode as the center of movement at the cadence, with slight undulations in the Shang and Jue notes, making these main tones characteristic of the Shang mode. In ancient China, Shang mode music has always been known for its gentle and beautiful style. Ancient literature often mentioned "the empty singing (referring to singing produced in a quiet natural environment) naturally arises, and the clear singing voice and the harmony of Gong and Shang (the ancient five notes of Gong and Shang) blend together" and "the Kaiyuan songs (referring to the songs left over from the Kaiyuan period in the Tang Dynasty) themselves have a melancholy character, not to mention that the melody tends to use the Shang mode when approaching autumn." These ancient poems express the imagery of singing in a natural environment and emphasize the close connection between music and nature. Combining the Shang mode with words such as "empty, clear, melancholy, and autumn" precisely proves that its aesthetic style tends towards yin and softness, melancholy, and a pure and harmonious aesthetic experience conveyed by the pure and harmonious Shang sound. However, if we only focus on the influence of the core main tone on the basic style of the Huayan singing, the analysis will be overly one-sided. To better understand the stylistic characteristics of the Huayan singing, we also need to explore it from the perspective of how the main tone develops into concrete melody. The analysis of the melody development can reflect the objective feelings involved in the creation process of the Huayan chant and help to understand the psychological tendencies of the monks during the creative process. The main melody's development can be achieved through different methods, and these methods' different tendencies directly lead to the differences in the melodic movement, resulting in different characteristics that are consistent with people's subjective psychological states. The main methods of the Huayan chant's main melody development are

"extension," "variation," and "synthesis." Although these three methods differ, they all weaken the contrast between musical materials. Variation is the fundamental form of main melody development, and it enables the main melody to develop into specific phrases in the same piece with different variants. In different songs, the same main melody can also unfold in different forms. This approach not only emphasizes the core status of the main melody but also makes the melody development relatively flexible, unfolding gradually. The Huayan chant's first core main melody is repeatedly presented in the same or different songs through the variation form. Although this is the case, the basic framework of the melody remains unchanged.

In conclusion, the Huayan chant's unique style is a result of the fusion of different cultural elements from various regions, as well as the subjective tendencies of the monks who created it. The narrow pitch range, descending melodic lines, and the use of the Shang mode reflect the softness, tranquility, and melancholy that are consistent with the monks' pursuit of pure, harmonious, and peaceful aesthetics. The development of the main melody of the Huayan chant through methods such as extension, variation, and synthesis, highlights the importance of the core main melody and allows for the melody's flexibility and gradual development. By analyzing the aesthetic characteristics and development of the Huayan chant's melody, we gain a comprehensive understanding of the chant's unique style, which can be attributed to its historical and cultural context, as well as the subjective tendencies of the monks who created it.



Figure 5 Fragment of the melody of the Buddhist ritual music "Vedic Praise" of Huayan Temple

In the melody fragment of "Weituo Zan," the development is achieved by extending the main melody backwards, where the first two measures are the main melody, based on the narrow pitch range of "Sol, La, Do" and its homogenous variants,

and end in a Shang mode cadence. The extended section is a product of free extension from the cadence.



Figure 6 Fragment of the melody of the Buddhist ritual music "Convenient Madhyamaka" of Huayan Temple

The opening part of the "Fangbian Ji" is the introduction or main melody, which uses the four notes "Mi, Re, Do, La" in a descending progressive motion. At the beginning of the regular song, the main melody is repeated once, and then developed through the addition of free notes. The melody of the development section initially follows the same direction as the main melody, and then progresses upwards and gradually changes. In multi-section vocal music, a combination of several different main melodies is often used for development. The use of different main melodies between different sections results in certain differences in the external shape of the melody. However, when analyzing the tone, melody, and progression of these main melodies, we may find similarities between them. Taking the Huayan Temple Buddhist ritual music "Lingchu Zhenyan" as an example (as shown in Score 5):



Figure 7 Fragment of the melody of "The True Words of the Bell and Pestle", a Buddhist ritual music of Huayan Temple

The opening part of the "Convenient Verse" is the introductory melody, or main chant, which unfolds in a descending manner using the four notes "Mi, Re, Do, La" as a progressive motion. At the beginning of the formal melody, the main chant repeats once and then develops freely by adding notes. The melody of the development section initially follows the same direction as the main chant, but gradually changes as it progresses upward in a progressive motion.

In multi-part vocal music, a combination of several different main chants is commonly used for development. The use of different main chants between different musical sections creates some differences in the outer shape of the melody. However, upon closer analysis of the tone, mode, and melodic lines of these main chants, we may find that they have similarities, as demonstrated by the Buddhist ritual music "Ling Chu Zhen Yan" of Huayan Temple (as shown in Figure 5).

The music of "Ling Chu Zhen Yan" mainly consists of two sections, each using a combination of two main chants. The second section is notably faster than the first, creating a certain contrast. However, upon closer observation, we can see that there are similarities in terms of tone, basic mode, and central pitch between the main chants of the two sections, and only the ups and downs of the melody have changed slightly. Therefore, there is a kinship between the two, and there is no strong contrast in the music materials.

Taking the traditional Buddhist ritual music "Heart Sutra" from Huayan Temple as an example of emphasis on form:

The "Heart Sutra" is composed of three repetitions of a phrase structure, consisting of a short phrase (bars 1-2) and a long phrase (bars 3-5). The first phrase serves as the initial statement, while the second phrase expands upon the melodic material of the first.

The musical mode is a pentatonic scale, with an emphasis on the dominant "Sol" and leading note "Re" that center around the tonic "Mi", creating a stepwise motion. The subdominant "La" and the lower mediant "Do" are used to supplement the dominant "Sol" and leading note "Re", resulting in a melody that is both

steady in its progression and decorated with variations. Both musical phrases that make up the phrase structure end with the strongest leading note, connecting tightly with the tonic at the start of the next phrase. This results in a seamless continuity between phrases and phrases, ultimately ending on the tonic "Mi".

The structure, mode, and melodic techniques of this piece embody the core teachings of Buddhism within the monks' chanting, revealing to the world a symbolic representation of the doctrine: all phenomena in the world undergo regular movement and change; good and evil karma in the world all cycle due to the "heart"; and all things in the world continue to exist ceaselessly, ultimately achieving liberation and transcendence.

Xinjing Song (心经 - Heart Sutra Song)

Composer Anonymous

Transcriber Dai Le

The image shows a musical score for the Xinjing Song. It consists of a main melody line on a treble clef staff and four accompaniment lines below it. The melody line starts with a treble clef and a key signature of one flat. The accompaniment lines are numbered 1, 6, 11, and 14. Each line contains various rhythmic patterns and icons representing different percussion instruments: a bell (Zhong), a cymbal (Cha), a brass meditation chime (Yin Qing), and a drum (Xiaogu). The score ends with a double bar line.

Notes:

1. = Bell (Zhong) rhythm
2. = Cymbal (Cha) rhythm
3. = Brass Meditation Chime (Yin Qing) rhythm
4. = Drum (Xiaogu) rhythm

Figure 8 Heart Sutra

"Garan Zan" consists of three parallel sections. The first two sections are 8 measures each, serving as a statement and narrative, while the third section is a 16-measure long song of praise and sublimation. The vocal style continues to employ the technique of "one chant and three sighs" throughout the piece.

The tonality alternates between the G# major mode and the C# major mode using the method of modal interchange, and ultimately resolves to the F# mode. However, both the tonal scale and the tonic follow the basic rule of the cycle of fifths. In terms of structure within and between sections, we can observe not only the alternation of tonalities between phrases and sections (marked as ① and ③), but also temporary and brief modulation to distant keys (marked as ② and ④), followed by a return to the original key. Therefore, we should not consider these modulations as chromatic alterations and forcibly place all tonalities within the same tonal system. Thus, the tonality of this piece should consist of pure, fifths-based pentatonic scales.

The melody is generally smooth with occasional small leaps (as marked by ⑤ and ⑥) and sporadic large leaps (as marked by ⑦ and ⑧). The rhythm is also generally steady with occasional pauses (marked by ⑨) and elongations (marked by ⑩). Different sections exhibit slight variations in melodic patterns. The first phrase revolves smoothly around the tonic, while the second phrase expands the melodic range, and the third phrase further progresses with layered development.

From the progression of section lengths, modal interchange, and expansion of melodic contours to the rhythmic cycles of drums and bells, the musical language of "Garan Zan" signifies the following message: the eighteen deities of Ga Lan cannot bear the suffering of sentient beings and the decline of Buddhism. They devote themselves to protecting the Dharma and hope that regardless of the changes in the world, purification and regeneration will occur within the eternal wheel of the right Dharma.

Jialanzan Song (伽蓝赞 - Garan Zan Song)

Composer Anonymous

Transcriber Dai Le

The image displays a musical score for the Jialanzan Song (伽蓝赞). The score is written on five staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The music is accompanied by a series of red circular icons, some of which are topped with a golden bell or a golden bowl. The score is divided into measures, with measure numbers 5, 9, 13, and 17 indicated at the start of their respective staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The overall style is traditional Chinese music notation.

Figure 9 Garan Zan

Through the analysis of the common Buddhist ritual music of Huayan Temple, we can see that in the development process of Huayan chant, main chants are developed through variation, extension, and synthesis. Although these forms make the melody show a gradual expansion to a certain extent, these changes are based on slight variations. This development method maintains the relative unity of the music materials, avoiding dramatic conflicts and sudden changes, endowing the music with a plain beauty and a serene atmosphere, which has an internal connection with the pure mind of the monks during their daily meditation.

Furthermore, we find that the characteristics of Huayan chant music are not only reflected in its musical form but also in its mutual relationship with the monks' state of mind during practice. This relationship makes Huayan chant music a cultural phenomenon with profound connotations, further highlighting its uniqueness as

Buddhist music. The characteristics of tranquility, simplicity, and purity complement the Buddhist philosophy of inner pursuit, merging to exhibit an aesthetic concept of transcending the secular world.

In Huayan chant music, the use of development methods such as variation, extension, and synthesis give the melody a richer sense of hierarchy and internal connection. This development method not only enhances the aesthetic value of the music but also enables it to convey a serene and pure state of mind that is closely linked to Buddhist teachings. Whether in Buddhist music culture or in the entire history of music, this unique music form has significant research value and historical significance.

In conclusion, through the development of main chants, Huayan chant music exhibits a musical style that is in harmony with the meditation state of Buddhism. This style makes Huayan chant music not only of artistic value but also an important carrier of seeking spiritual purification in Buddhist beliefs. As an outstanding achievement of the fusion of Buddhist culture and music art, the Buddhist ritual music of Huayan Temple deserves in-depth research and inheritance.

4. Musical Instruments Used in Huayan Temple's Buddhist Music

Huayan Temple typically accompanies its Buddhist rituals and daily recitations with corresponding Buddhist ritual music. To facilitate a more uniform melody and rhythm for the reciters and to encourage greater engagement from the participants, a range of instruments are used, primarily percussions. These instruments serve not only as a metronome but also help to calm the mind due to their soft and ethereal sounds, providing a sense of comfort and tranquility. A comparative study of the 'Heart Sutra', 'Praise to Veda', and 'Three Refuges' used in Huayan Temple's Buddhist ritual music revealed the main accompanying instruments to be the wooden fish, Yin Qing, hand drum, cymbals, and gongs. These instruments are played as follows:

Wooden fish: Also known as the clapping wooden fish, it is held in the left hand and hit with a mallet in the right hand. Both the fish and mallet are held using the thumb, index, and middle fingers. The mallet head and fish head align, and the two palms face each other in a clapping gesture, hence the name.

Yin Qing: When played, the Yin Qing is positioned directly in front of the mouth. There are two ways to play it. One is to hold it with the left hand and hit it with a mallet held between the thumb and index finger of the right hand. The other way involves holding the Yin Qing with the middle, ring, and pinky fingers of the right hand and striking it from the outside in with a mallet held between the thumb and index finger.

Hand Drum: Also known as the moon-holding hand drum, it is held with both hands when not in use, with the drumstick on the outside of the drum skin and the thumbs inside the drum. When playing, the left hand holds the drum body and the right hand holds the drumstick.

Cymbals: Also known as chest-level cymbals, they are played by holding the lower cymbal in the left hand and striking it from above with the upper cymbal held in the right hand. When not in use, they are held at chest level.

Gongs: Also known as face-reflecting gongs, they are held in the left hand when not in use, with the gong stick resting on the back side of the gong. When playing, the left hand holds the gong and the right hand holds the stick.

After introducing the Buddhist instruments used in ritual music, the following will discuss in detail how these instruments are used in the Buddhist ritual music of Huayan Temple, and will use the "Heart Sutra" and "Garan Zan" as examples to elaborate.

"The Heart Sutra" uses a repetitive musical structure consisting of two sections: a short section (first two phrases) and a long section (last three phrases). This musical piece has a concise structure with a total of 16 phrases. The main Buddhist instruments used in this piece are the bell, the hand drum, flat breast cymbals, and paired resonant stones. Throughout the entire piece, the paired resonant stones are played on the 3rd and 4th beats of the 1st, 2nd, 3rd, 6th, 7th, 8th, 11th, 12th phrases.

They are also played on the 1st and 3rd beats of the 4th and 9th phrases. The 5th, 10th, and 15th phrases are in 3/4 times, and the paired resonant stones are played on the 2nd and 3rd beats of these phrases. The flat breast cymbals are played on the 1st beat of the 2nd, 3rd, 6th, 7th, 8th, 11th, 12th, 13th, and 16th phrases, and on the 2nd and 4th beats of the 4th, 9th, and 14th phrases. The hand drum is struck on the 1st and 3rd beats of the 1st, 2nd, 3rd, 6th, 7th, 8th, 11th, 12th, and 13th phrases, and on the 2nd and 4th beats of the 4th and 9th phrases. It is struck on the 2nd beat of the 5th and 10th phrases, and together with the bell and flat breast cymbals, it concludes the final phrase by striking on the 1st beat. The bell is played five times throughout the entire composition: in the opening chanting section, on the 4th beat of the 4th and 9th phrases, on the 1st beat of the 12th and 13th phrases in unison with the flat breast cymbals and hand drum, and finally on the 1st beat of the last phrase in unison with the flat breast cymbals and hand drum.

" Garan Zan" consists of three musical sections:

In the first section, the introduction utilizes the bell, the hand drum, and resonant stones. In the chanting section, the bell and hand drum starts the introduction, followed by vocal chanting. From the 2nd to the 8th phrase, the resonant stones are struck on the 1st and 2nd beats of each phrase, and the flat breast cymbals are played on the 3rd beat of each phrase. The hand drum is also played on the 1st and 3rd beats of each phrase.

In the second section, the 2nd phrase is in 3/4 times. The resonant stones are played on every beat, and the hand drum is played in unison with the resonant stones on the 1st beat. In the 4th to 6th phrases, the flat breast cymbals are played on the 1st beat. In the 3rd phrase, the flat breast cymbals are played on the 1st and 3rd beats. It is worth noting that in the 7th phrase, the flat breast cymbals are played on the 2nd and 4th beats, and in the 8th phrase, the flat breast cymbals are played on the 2nd beat. In this section, the playing patterns of the resonant stones are varied: in the 1st phrase, they are played on the 1st and 2nd beats, in the 2nd phrase, they are played on all three beats, in the 3rd phrase, they are played on the 2nd and 4th

beats, in the 4th to 6th phrases, they are played on the 3rd and 4th beats, in the 7th phrase, they are played on the 1st and 3rd beats, and in the 8th phrase, they are played on the 1st beat. The hand drum is played on the 1st and 3rd beats of the 1st, 3rd, 4th, 5th, and 6th phrases, on only the 1st beat of the 2nd phrase, on the 2nd and 4th beats of the 7th phrase, and on the 2nd beat of the 8th phrase. In the first two sections, the bell is played four times: on the 1st beat of the 1st phrase, on the 3rd beat of the 3rd phrase, on the 1st beat of the 4th phrase, and on the 2nd beat of the 8th phrase, in unison with the flat breast cymbals.

In the third section, there are a total of 16 phrases. In the first 8 phrases, the paired resonant stones are played on the 1st and 3rd beats of each phrase, except for the 6th phrase where they are played on the first 3 beats. The flat breast cymbals are played on the 3rd beat of the 1st to 5th phrases, on the 4th beat of the 6th phrase, on the 2nd and 4th beats of the 7th phrase, and on the 2nd beat of the 8th phrase. The hand drum is played on the 1st and 3rd beats of the 1st to 5th phrases, on the 1st and 4th beats of the 6th phrase, on the 2nd and 4th beats of the 7th and 8th phrases. The bell is played three times in this section: on the 1st beat of the 5th phrase, on the 3rd beat of the 6th and 7th phrases, in unison with the flat breast cymbals. A similar usage of Buddhist musical instruments can be found in the "Wei Tuo Zan" as well.

Weituozan Song (韦陀赞 - Weituozan Song)

Composer Anonymous

Transcriber Dai Le

The image displays a musical score for the Buddhist ritual song "Weituozan". The score is written on a single treble clef staff in 4/4 time. It consists of six systems of music, with measure numbers 5, 9, 15, 18, 24, and 30 marked at the beginning of their respective systems. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Above the notes, there are traditional Chinese musical symbols: gongs (represented by a bell icon) and drums (represented by a drum icon). The score concludes with a double bar line at the end of the sixth system.

The total score of the Buddhist ritual music "Weituozan" in Huayan Temple

Through a comparative study of three representative works, "Heart Sutra," "Garan Zan," and "Wei Tuo Zan," in the Buddhist ceremonial music at Huayan Temple in Chongqing, we have found that the accompanying musical instruments used in the Buddhist ceremonial music at Huayan Temple mainly include bells, matching hand-held chimes, flat chest cymbals, and hand drums. Now, let's elaborate on the usage patterns of these instruments:

Bells: In these three compositions, the use of bells is primarily concentrated on the beginning as an introduction, the ending as a conclusion, and the transitions between

musical sections in the middle. The performance rhythm mainly consists of whole notes and half notes, emphasizing the melodious and sustained nature of the bells.

Matching hand-held chimes: In these three compositions, the playing positions of matching hand-held chimes vary, but the playing technique is generally the same: continuous striking with a rhythmic pattern of quarter notes. In the "Heart Sutra," the matching hand-held chimes are mainly played on beats 3 and 4 of each small section, while in "Garan Zan" and "Wei Tuo Zan," they are mainly played on beats 1 and 2 of each small section.

Flat chest cymbals: In these three compositions, the playing positions of flat chest cymbals are also diverse. They are primarily played on strong beats within each musical phrase or section to create an atmosphere and accentuate the rhythm. To some extent, emphasizing the strong beats with flat chest cymbals in musical phrases or sections help the chanters find the emphasis on the beat, enhancing the stability of the melodic chanting.

Hand drums: In these three compositions, the striking positions of hand drums follow a regular pattern, with most strikes occurring on beats 1 and 3 of each small section, using a rhythmic pattern of quarter notes. Due to the transparent and penetrating sound of hand drums, they are consistently played throughout these three compositions, serving as a "rhythm keeper" within the melody. This allows the chanters to clearly discern the beats and perform a smooth and expressive chant.

4.4.3 The Application Process of Buddhist Ritual Music in Huayan Temple

The "Laba Festival" of Chinese Buddhism originated from ancient India and was gradually formed into a unique ritual content during the development of Chinese Buddhism. The Laba Festival is usually held on the eighth day of the lunar calendar's twelfth month to commemorate the enlightenment of Shakyamuni Buddha on that day. The ritual content includes:

Reciting sutras and paying homage to the Buddha: The monks collectively recite sutras in the temple, pay respect to the Buddha, and express their piety towards

Buddhist teachings. In addition, believers also recite sutras and pay homage to the Buddha at home to express their faith in Buddhism.

Offering to the Three Jewels of Buddhism: Believers offer various offerings, such as flowers, candles, food, etc., to the Buddha, the Dharma, and the Sangha (i.e. the Buddha, the teachings, and the monastic community) on this day.

Providing alms to monks: Believers provide food and necessities to the monks as a sign of respect and gratitude. The temple also holds almsgiving ceremonies, and believers offer food to the monks while learning Buddhist teachings from them.

Drinking Laba porridge: An important custom of the Laba Festival is to drink Laba porridge. Laba porridge is a type of porridge made from various grains, beans, and dried fruits, symbolizing a bountiful harvest and good fortune. Believers make Laba porridge on this day and share it with their family and neighbors. The temple also distributes Laba porridge to the believers, praying for peace and good fortune.

Buddhist activities: During the Laba Festival, the temple also holds various Buddhist activities such as preaching, confession, and releasing captive animals, to enhance the believers' practice of Buddhism.

Praying for blessings and a good harvest: The Laba Festival is also an important day for praying for blessings and a good harvest. Believers pray for the Buddha's blessings and for the new year to be peaceful, healthy, auspicious, and prosperous.

The Laba Festival is an important annual celebration in Huayan Temple, which lasts for three days from the sixth to the eighth day of the lunar calendar's twelfth month. During these three days, the temple is bustling with people, and the atmosphere is filled with incense. On the first day of the festival, the temple arranges for the opening ceremony and chanting of the Buddha's name, and releases the flame-mouth in the afternoon. There is no evening service. On the second day, there is the release of captive animals, offering of food, and bowing to the fifty-three bodhisattvas. The last day is the day of perfection. In the morning, there is a ceremony to offer perfect food to the

Buddha, and in the afternoon, the flame-mouth is released again. There is no evening service as well. During these three days of brief Buddhist rituals, there are two flame-mouth ceremonies, which are worth noting. Although this ceremony serves a different purpose from the festival's Buddhist rituals, it is not contradictory, and the ceremony is independent in form and flexible in operation, which is highly favored by the lay sponsors. As a temple, Huayan Temple not only collects certain fees but also demonstrates the compassion and vastness of the Buddha's teachings for the salvation of sentient beings, which is not contradictory to the purpose of the festival. Therefore, the temple often arranges flame-mouth ceremonies in commemorative and celebratory Buddhist events at the request of believers. The author conducted research at Huayan Temple from December 28, 2022, to December 30, 2022, and had the honor to witness the three-day Laba Festival under the guidance of the temple's abbot. I made a detailed record of the use of Buddhist ritual music during the three days.

1. The Use of Buddhist Ceremony Music on the Sixth Day of the Twelfth Lunar Month

(1) The Opening Ceremony. On the morning of December 28, 2022, at the Mahavira Hall of Huayan Temple. The entire ceremony consists of the following procedures:

Procedure 1: Purifying the Altar ("Purifying the Altar" is a ritual for conducting Buddhist ceremonies. "Purify" means to sprinkle with holy water, "Altar" means the sacrificial altar. In the purification ceremony, through sprinkling holy water and removing dust, and lighting incense, gods are invited to the altar to bring blessings and good fortune to the faithful.)

[Incense Burning] Starting at 9:00, the drum called Daqing is struck by the Wei Na and then played by the leading monk. The presiding monk recites auspicious words in Chongqing dialect in front of the incense table, such as "Buddha, Dharma, and Sangha, Fasting, Believing, and Buddha's Field", expressing the origin and merit of the ceremony. After all the scriptures have been read, the faithful approach the incense table to take incense and kneel down. The entire process is accompanied by percussion music, and the rhythm of the Daqing drum struck by Wei Na implies the beginning and end of the incense-burning ceremony.

[Altar Purification and Water Purification Chant] Starting at 9:05, Wei Na leads the monks to chant six lines of praise from the "Yangzhi Jing Shui" sutra: "Yangzhi Jing Shui, sprinkled everywhere, benefits both humans and gods with the emptiness and eight virtues, increasing blessings and longevity, eliminating sins and faults, and turning flames into red lotuses". The piece ends with the words "Namo Qingliangdi Bodhisattva Mahasattva" and is repeated three times.

[Chanting Holy Names] Starting at 9:08, Wei Na begins to chant the holy name "Namo Avalokiteshvara Bodhisattva" three times.

[Chanting Mantras] Starting at 9:09, Wei Na begins to sing the "Great Compassion Mantra" in a fast tempo, leading the monks to walk slowly from east to west in the main hall as a Buddhist ritual to purify the altar. It is not until 9:17 that all the monks finish reciting the scriptures, and Wei Na begins to chant the mantra "Mahaprajnaparamita" three times.

[Proclamation] Starting at 9:18, Wei Na begins to chant the Buddhist scriptures "Namo Mahayana Constant Residence Three Jewels". At 9:19, the monk recites the purpose and merit of setting up the altar, and then recites the birth dates of the deceased relatives written on yellow paper by the fasting sponsors to express their condolences to the deceased.

[Sending Saints] Starting at 9:29, Wei Na begins to chant the Buddhist scriptures "Sending Saints and Merit Praise". The fasting sponsors bring the yellow paper with the birth dates of their deceased relatives to the front of the hall and burn them. "Sending Saints and Merit Praise" is a six-line Buddhist ceremonial music, with long and short sentences, with four, four, seven, five, four, and five words in each line. After the song is finished, the monks also recite, "Namo Zengfu Hui Bodhisattva Mahasattva, Namo Mahaprajnaparamita."

[Completion of the ceremony] From 09:30, the monk Vina would immediately sing the Buddhist hymn "Perfectly Fulfilling the Rites of Buddha" after which he would lightly strike the drum and lead all the monks to bow three times towards the north of the Mahavira

Hall. This signifies the completion of the "purification of the altar" ritual in the opening ceremony.

Program 2: Backward Aspiration in Front of the Medicine Buddha (the "Medicine Buddha" is also known as the Medicine Master Vaidurya Light Tathagata, abbreviated as the Medicine Master Tathagata, Luli Guangfo, Daji Wangfo, Yi Wang Shanshi, Xiaozai Yanshou Medicine Buddha. It is the leader of the Eastern Pure Luli world. "Backward aspiration" means "showing the merits that have been done to Bodhisattvas")

[Main Law Speaking] From 9:33 am, the Venerable led all the chanting monks to walk to the Medicine Buddha statue. The Medicine Buddha statue was set up in the southeast corner of the Mahavira Hall. After expressing the merits of the monastery and all the lay donors to the Medicine Buddha statue, the Venerable led all the monks and lay donors to perform the three prostrations before the Medicine Buddha statue.

[Salute and Praise] From 9:34 am, the Venerable led all the monks to chant the Buddhist scripture "Hua Gongyang" together. After singing, the phrase "Namo Huagongyang Bodhisattva Mahasattva" was repeated three times.

[Recitation of Holy Name] From 9:37 am, the Venerable recited "Namo Xiaozai Yanshou Medicine Buddha" three times.

[Recitation of Sutra and Mantra] From 9:38 am, the Venerable led the monks to start chanting the Buddhist scripture "Medicine Master Mantra", chanting from slow to fast in rhythm.

[Salute and Praise] From 9:40 am, the Venerable led all the monks to chant the Buddhist music "Yansheng Zan" together. The melody used in "Yansheng Zan" is the same as that used in the Buddhist music "Songsheng Gongde Zan". After singing, the Venerable led all the monks to perform the three prostrations before the altar.

[Relocation of the Altar] At 9:41 am, while reciting "Namo Xifang Jieyin Amitabha Buddha," the Venerable left the Medicine Buddha altar and walked to the Amitabha Buddha altar.

Program 3: Backward Aspiration in Front of the Amitabha Buddha (meaning to chant the merits that the monastery and believers have done in front of the Amitabha Buddha statue)

[Main Law Speaking] From 9:41 am, the Amitabha Buddha altar was set up in the southwest corner of the Mahavira Hall. After expressing the merits of the monastery and all the lay donors to the Amitabha Buddha statue, the Venerable led all the monks and lay donors to perform the three prostrations before the Amitabha Buddha statue.

[Salute and Praise] From 9:42 am, the Venerable began to chant the Buddhist music "De Dao Xifang Qu."

[Recitation of Holy Name] From 9:44 am, the Venerable chanted "Namo Xifang Jieyin Amitabha Buddha" three times.

[Recitation of Sutra and Mantra] From 9:45 am, the monks began to recite two classic Buddhist scriptures, "The Ten Great Vows of Samantabhadra Bodhisattva" and "The Rebirth Mantra,"

[Chanting of Sutras and Mantras] Starting from 09:45, the monks began to recite two classic Buddhist scriptures, the "Ten Great Vows of Samantabhadra Bodhisattva" and the "Rebirth Mantra," in a fast-paced rhythm. During the recitation, the monks also played wooden fish as accompaniment, chanting in a "one-word-one-beat" rhythm.

[Chanting] Starting from 09:47, Venerable Vina began to chant the classic Buddhist music piece "Amitabha Praise". The melody of "Amitabha Praise" is the same as the Buddhist music "Sending Holy Merit Praise". After singing this Buddhist music, Venerable Vina led the monks and laypeople in performing three bows to Amitabha Buddha, indicating the end of the Amitabha Buddha Front Dedication Ceremony.

(2) Buddhist chanting ceremony. On the morning of December 28, 2022, at 10 o'clock in the Mahavira Hall of Huayan Temple. The entire ceremony had the following procedures: Program 1: Buddhist chanting (referring to Buddhist practitioners who use a series of mental activities to recall and visualize the image, deeds, and various merits of the Buddha in their minds)

[Prostration] Starting from 10:00, the drumming monk used a "slow to fast" and "light to heavy" rhythm to strike the big drum three times. Then, Venerable Vina lightly struck the gong three times and led all the monks and laypeople to perform three bows to the north.

[Chanting] Starting from 10:01, Venerable Vina began to chant the Buddhist music "Lunar December Eight". After singing this Buddhist music, Venerable Vina also chanted the phrase "Namo Fragrant Cloud Avalokitesvara Bodhisattva Mahasattva" once.

[Reciting the Sacred Name] Starting from 10:05, Venerable Vina chanted the phrase "Namo All Buddhas and Bodhisattvas of the Surangama Assembly" three times.

[Reciting Scriptures and Mantras] Starting from 10:06, all the monks recited the Buddhist scriptures "Surangama Mantra" and "Heart Sutra" together. The rhythm of reciting the scriptures in this section was "slow to fast," and it continued until 10:20. Then, Venerable Vina chanted the mantra "Mahaprajna Paramita" three times in a row to end the ceremony.

[Praise] Starting at 10:21, Vina began to chant the Buddhist hymn "Praise to the Buddha Treasure." The melody of "Praise to the Buddha Treasure" is the same as the melody of the Buddhist hymn "Great Amitabha Praise," only the lyrics are different. At 10:24, they began to chant the Buddhist hymn "Praise to the Buddha Verses." The melody of "Praise to the Buddha Verses" is the same as the melody of the Buddhist hymn "Meditation on Amitabha," and after finishing this hymn, Vina will recite the Buddhist phrase "Namo Sakyamuni Buddha, the world's teacher of the three realms, the compassionate father of the four kinds of beings, the Lord of human and heavenly beings, and the three kinds of embodiments."

[Recitation] Starting at 10:26, Vina began to chant the Buddhist phrase "Namo Sakyamuni Buddha," then led the monks and lay devotees outside the Mahavira Hall, walking from east to west around the Buddha hall while reciting mantras, lasting about 15 minutes, and then returned to the Mahavira Hall.

[Offering to the Buddha]

[Chanting] Starting at 10:41, Vina began to chant the Buddhist hymn "The World of Saha," and after finishing this hymn, they recited the Buddhist phrase "Namo Xiangyungai Bodhisattva Mahasattva, Mahaprajnaparamita."

[Chanting] Starting at 10:48, Vina began to chant the Buddhist phrase "Namo Ling Shan Hui Shang Fo Bodhisattva" three times.

[Recitation of Buddhist mantras and sutras] Starting at 10:49, all the monks began to recite the Buddhist hymns "Namo Dharmadhatu Ten Buddha," "Change Food Mantra," "Nectar Mantra," and "Universal Offering Mantra" together.

[Chanting] Starting at 10:54, Vina began to chant the Buddhist hymn "The Marvelous Offering of the Heavenly Kitchen." The melody of this hymn is the same as the melody of the Buddhist hymn "Fragrant Offering," and after finishing this hymn, Vina recited the Buddhist phrase "Namo Chanyue Cang Bodhisattva Mahasattva, Mahaprajnaparamita" as a concluding remark.

[Dedication of Merit] Starting at 10:56, Vina led the assembly of monks to chant the Buddhist hymn "Dedication of Merit." After finishing this hymn, Vina gently struck the "qing" instrument and led all the monks and lay devotees to bow three times to the north. With this, all the ceremonies of the sixth day of the twelfth lunar month came to an end.

2. Buddhist Ceremony and Music Application on the Seventh Day of the Twelfth Lunar Month

(1) Release Ceremony. On the morning of December 29, 2022, at the Mahavira Hall and Heavenly King Hall of Huayan Temple, the ceremony consisted of the following procedures:

Procedure 1: Dedication before the Medicine Buddha

[Proclamation of Worship] From 8:30 a.m., the chanting monks led by the Venerable walked to the Medicine Buddha statue and expressed the merits of the temple and all the patrons (i.e., "dedication") to the Buddha statue, followed by the ceremonial action of bowing three times by all monks and patrons facing the Medicine Buddha statue.

[Praise] From 08:31, the Venerable led all the monks to chant the Buddhist scripture "Incense Offering". After singing it, he repeated the phrase "Namo Flower Offering Bodhisattva Mahasattva" three times.

[Chanting Holy Name] From 08:33, the Venerable chanted "Namo Dispelling Disaster and Prolonging Life Medicine Buddha" three times.

[Recitation of Sutra and Mantra] From 08:34, the Venerable led the monks to chant the Buddhist scripture "Medicine Buddha Mantra" in a rhythm that gradually sped up from a slow pace to a fast one.

[Dedication Verse] From 08:36, the Venerable led all the monks to chant the Buddhist music "Dedication Verse".

[Move the Altar] From 08:37, the Venerable chanted "Namo Amitabha Buddha of the Western Paradise" while leaving the Medicine Buddha altar and walking to the Amitabha Buddha altar.

Procedure 2: Dedication before the Amitabha Buddha

[Proclamation of Worship] From 08:37, after a speech before the Amitabha Buddha altar, the Venerable led the monks and patrons in bowing three times.

[Praise] From 08:38, the Venerable began to chant the ceremonial music "Leaving for the Western Paradise upon Attaining Enlightenment".

[Chanting Holy Name] From 08:40, the Venerable chanted "Namo Amitabha Buddha of the Western Paradise" three times.

[Recitation of Sutra and Mantra] From 08:41, the monks began to recite the Buddhist scripture "Heart Sutra" in a rhythm that gradually sped up from a slow pace to a fast one, accompanied by the sound of wooden fish struck in a "one word, one strike" rhythm.

[Dedication Verse] From 08:44, the Venerable led all the monks to chant the Buddhist music "Dedication Verse". After singing this Buddhist music, the Venerable led the monks and patrons in bowing three times before the Amitabha Buddha, indicating the end of the dedication before the Amitabha Buddha, and announced that they would go to the Heavenly King Hall for the release ceremony.

Procedure 3: Release Ceremony in the Heavenly King Hall (In Buddhism, "release" refers to the act of releasing captive or imprisoned animals back into their natural environment to demonstrate compassion and respect for life.)

[Proclamation of Worship] From 9:00 a.m., the chanting monks led by the Venerable walked to the Heavenly King Hall, which was already filled with various flowers, fruits, and candles. The Venerable and all the patrons began to offer incense to the Bodhisattva. At this time, all the instruments were played by the monks.

[Adoration] Starting at 9:05, Vina the monk began to sing the Buddhist music "Yangzhi Jing Shui".

[Chanting] Starting at 9:06, Vina chanted the holy name "Namo Great Compassionate Guan Yin Bodhisattva" three times.

[Reciting mantras] Starting at 9:07, Vina recited the "Great Compassion Mantra" and shook the dharma bell, leading the monks to the small fish and shrimp that were about to be released, chanting Buddhist scriptures and symbolizing that these lives would gain merit. At 9:12, after finishing the recitation, Vina chanted the mantra "Mahaprajnaparamita" three times.

[Confession] Starting at 9:13, Vina began to confess past evil deeds, and all the lay Buddhists bowed three times to the animals that were about to be released.

[Adoration] Starting at 9:17, Vina led all the monks to chant the Buddhist scripture "Incense Cloud Cover". After finishing singing, they repeated the chant "Namo Incense Cloud Cover Bodhisattva Mahasattva" three times.

[Chanting] Starting at 9:18, Vina chanted "Namo Qingliangdi Bodhisattva" three times.

[Reciting scriptures] Starting at 9:19, Vina led the monks to recite the Buddhist scripture "Seven Buddhas' Mantra", starting from a slow tempo and gradually increasing to a fast tempo.

[Pledging to take refuge] Starting at 9:20, Vina led the lay Buddhists to recite the Buddhist text "Taking Refuge in the Three Jewels, Not Falling into Hell, Not Becoming a Hungry Ghost" many times. Afterwards, Vina led the monks to recite the names of

various Buddhas and Bodhisattvas, asking them to lead sentient beings to the Western Pure Land.

[Adoration] Starting at 9:28, Vina began to sing the Buddhist music "Sending Holy Merit".

[Completion] Starting at 9:29, all the monks sang the Buddhist music "Complete Adoration", and after finishing, Vina led the monks and lay Buddhists to bow three times, indicating the end of the release ceremony. Then, all the lay Buddhists went to the release pond to release the small fish and shrimp.

(2) Offering Ceremony. At 10:00 am on December 29, 2022, in the Mahavira Hall of Huayan Temple. The whole ceremony consisted of the following programs:

Program 1: Reciting (it is a Buddhist ceremony that involves reciting the names of Buddhas and mantras with concentration)

[Chanting and singing praises] Starting at 10:00, a monk began to beat a drum in a "slow to fast" rhythm, indicating that the offering ceremony was about to begin. At this time, all the monks returned to their seats and picked up their dharma instruments. Vina lightly struck a qing (a type of instrument) and shouted "Pick up incense". Following this instruction, all the lay Buddhists walked to the altar and picked up incense to pay respects to the Bodhisattvas. At this time, all the monks sang the Buddhist music "La Yue Ba".

[Chanting] Starting at 10:05, Vina began to chant the Buddhist phrase "Namo Ling Yan Hui Shang Fo Bodhisattva" three times.

[Chanting of Sutras and Mantras] From 10:06, all the monks began chanting the Buddhist sutra "Leng Yan Mantra" in a fast rhythm.

[Chanting] From 10:20, Vina chanted the Buddhist music "Buddha Treasure Praise" and "Praise to Buddha".

[Chanting and Circumambulation] From 10:26, Vina repeated the sacred phrase "Namo Shakyamuni Buddha" and led all the monks to circumambulate around the Maitreya Buddha statue in the Grand Buddha Hall.

[Offering to Buddha]

[Chanting] From 10:41, Vina chanted the Buddhist music "Offering of Precepts and Concentration". After singing this piece of music, Vina chanted the sacred phrase "Namo Fragrant Cloud Canopy Bodhisattva Maha Sattva" three times.

[Chanting] From 10:44, Vina chanted the sacred phrase "Namo Ling Mountain Assembly Bodhisattva" three times.

[Chanting] From 10:45, all the monks began chanting Buddhist music "Namo Buddha of the Ten Directions", "Transformation Food Mantra", "Nectar Mantra", and "Universal Offering Mantra" in a fast rhythm.

[Chanting] From 10:50, Vina chanted the Buddhist music "Offering Praise". After singing this piece of music, Vina chanted the sacred phrase "Namo Universal Offering Bodhisattva Maha Sattva" three times as a conclusion.

[Dedication]

[Dedication Verse] From 10:53, Vina led all the monks in chanting the Buddhist music "Dedication Verse". After singing this piece of music, Vina gently struck the instrument "qing", leading all the monks and laypeople to bow three times to the north, thus concluding all the morning Buddhist rituals on the seventh day of the twelfth lunar month.

[Offering Ceremony]

[Chanting] From 14:30, Vina chanted the Buddhist music "Svayambhu World". After singing this piece of music, Vina chanted the sacred phrase "Namo Ling Yan Assembly Bodhisattva" three times.

[Chanting of Sutras and Mantras] From 14:36, all the monks began chanting the Buddhist scripture "Leng Yan Mantra" in a fast rhythm.

[Chanting] From 14:52, Vina chanted the Buddhist music "Buddha Treasure Praise", whose melody is the same as that of the Buddhist music "Great Amitabha Praise". At 14:56, Vina began to chant the Buddhist music "Praise to Buddha", whose melody is the same as that of the Buddhist music "Maitreya Hymn".

[Chanting and Circumambulation] From 14:58, Vina chanted the sacred phrase "Namo Shakyamuni Buddha" and led all the monks and laypeople to circumambulate around the Buddha statue in the Grand Buddha Hall from east to west.

[Prayer] From 15:16, Vina chanted the Buddhist phrase "Great Compassion for All Beings", which all the monks then joined in chanting. Then, all the monks began chanting for an hour.

[Three Refuges] From 16:17, Vina chanted the Buddhist music "Three Refuges".
Program 2: Offering to the Guardians of the Temple (The guardians of the temple are bodhisattvas in Buddhism, and "offering" here means chanting and presenting offerings)

[Chanting] Starting from 16:20, Ven. begins to chant "Namo the holy bodhisattvas of the guardians of the temple" three times.

[Reciting sutras and mantras] Starting from 16:21, all the monks start reciting the Buddhist scripture "Great Compassion Mantra" together with a fast-paced rhythm.

[Chanting] Starting from 16:22, Ven. begins to sing the Buddhist hymn "Guardians of the Temple" and then gently strikes the instrument "qing" to lead all the monks and the laymen in bowing to the north three times.

Program 3: Dedication before the Medicine Buddha

[Reciting and praising the Buddha] Starting from 16:24, Ven. leads all the chanting monks to walk to the Medicine Buddha's statue and express the merit of the temple and all the laymen (i.e. "dedication"), then leads all the monks and the laymen in bowing to the Medicine Buddha's statue three times.

[Chanting] Starting from 16:27, Ven. leads all the monks to chant the Buddhist hymn "Fragrant Clouds".

[Chanting] Starting from 16:29, Ven. chants "Namo the Medicine Buddha who eliminates disasters and prolongs life" three times.

[Reciting sutras and mantras] Starting from 16:29, Ven. leads all the monks to recite the Buddhist scripture "Medicine Buddha Mantra" together with a rhythm that goes from slow to fast.

[Chanting] Starting from 16:31, Ven. leads all the monks to sing the Buddhist music "Praise for Prolonging Life". The tune of this music is the same as the Buddhist music "Sending Forth Holy Merit", and after singing, Ven. leads all the monks in bowing to the altar three times.

[Transferring the altar] Starting from 16:33, while chanting the Buddhist scripture "Namo the Western Pure Land where Amitabha Buddha guides", Ven. and the monks leave the Medicine Buddha's altar and walk to the Amitabha Buddha's altar.

Program 4: Dedication before the Amitabha Buddha

[Reciting and praising the Buddha] Starting from 16:34, Ven. expresses gratitude in front of the Amitabha Buddha's altar and leads all the monks and the laymen in bowing to the Amitabha Buddha's statue three times.

[Chanting] Starting from 16:35, Ven. starts to sing the ritual music "The Silent Green Mountain" and then chants "Namo the bodhisattva who delivers the dead to the Western Paradise" three times.

[Chanting] Starting from 16:39, Ven. chants "Namo the Amitabha Buddha who guides in the Western Pure Land" three times.

[Reciting sutras and mantras] Starting from 16:40, the monks start reciting the classic Buddhist scriptures "The Ten Great Vows of Universal Worthy Bodhisattva" and "The Amitabha Sutra" together with the accompaniment of wooden fish, chanting in a rhythm of "one word, one strike".

[Chanting] Starting from 16:42, Ven. Vina began to chant the classic Buddhist music piece "Praise to Amitabha Buddha". The melody of "Praise to Amitabha Buddha" is the same as that of the Buddhist music piece "Sending the Holy Merits and Virtues". After finishing the chanting, Ven. Vina led the monks and laypeople to pay respect to Amitabha Buddha with three prostrations, indicating the end of the dedication ceremony in front of Amitabha Buddha.

3. Buddhist Rituals and Music Used on the Eighth Day of the Twelfth Lunar Month

The Buddha worship ceremony on the eighth day of the twelfth lunar month is only half a day long, and the entire half day is devoted to the perfect ceremony. The time was 8:30

am on December 30, 2022, in the Daxiong Baodian of Huayan Temple. The perfect ceremony includes the following programs:

Program 1: Medicine Buddha Front Dedication

[Proclamation and Ritual] Starting from 8:30, the Venerable leads all chanting monks to the front of the Medicine Buddha, expressing the merits of the temple and all the participants and explaining the content of today's main Buddha event, the day of the perfect completion of the Shakyamuni Buddha's enlightenment ceremony. Then, leading all the monks and participants, the Venerable performs the ceremony of bowing three times to the Medicine Buddha.

[Salute] Starting from 08:31, the Venerable leads all the monks to chant the Buddhist scripture "Flower Offering".

[Holy Chanting] Starting from 08:34, the Venerable recites the sacred mantra "Namo Bhaisajya-guru-vaidurya-prabha-raja" three times.

[Chanting Scripture and Mantra] Starting from 08:35, the Venerable leads the monks to chant the Buddhist scripture "Bhaisajyaguru-sutra" with a rhythm that starts from a slow tempo and gradually becomes faster.

[Salute] Starting from 08:37, the Venerable leads all the monks to chant the Buddhist scripture "Yansheng Zan" ("Praise to Prolong Life").

[Move the Altar] Starting from 08:38, while chanting the scripture "Namo Amitufo" ("Homage to Amitabha Buddha"), the Venerable leaves the Medicine Buddha's altar and walks to the front of the Amitabha Buddha's altar.

Program 2: Amitabha Buddha Front Dedication

[Proclamation and Ritual] Starting from 08:38, the Venerable expresses his devotion in front of the Amitabha Buddha's altar and leads the monks and participants in bowing three times to the Amitabha Buddha.

[Salute] Starting from 08:39, the Venerable chants the Buddhist music "Get to the West after Achieving the Dao".

[Holy Chanting] Starting from 08:41, the Venerable chants the sacred mantra "Namo Amitufo" three times.

[Chanting Scripture and Mantra] Starting from 08:42, the monks begin to chant the Buddhist scripture "Heart Sutra" with a rhythm that starts from a slow tempo and gradually becomes faster. While chanting, the monks also strike the wooden fish with a "one word, one strike" rhythm.

[Salute] Starting from 08:46, the Venerable leads all the monks to chant the Buddhist scripture "Amitabha Buddha Praise". Then, he leads all the monks and participants to bow three times to the Amitabha Buddha's image and returns to the front of the Shakyamuni Buddha's image.

Program 3: Shakyamuni Buddha Front Dedication

[Praise] Starting from 8:48, a monk began to play a drum with a "slow to fast" rhythm, indicating to all the monks and sponsors that the ceremony of paying respects to Shakyamuni Buddha had begun. All the monks returned to their seats and picked up their instruments. Then, Ven. Vina lightly struck the Qingsha bell and began to sing the Buddhist music "Furnace Incense Praise".

[Chanting] From 8:53, Ven. Vina began to recite the holy phrase "Namo Lengyan Hui Shang Fo Pusa" three times.

[Reciting Sutras and Mantras] Starting from 8:54, all the monks began to recite the "Lengyan Mantra" at a fast pace. They continued chanting until 9:06, and then Ven. Vina chanted the "Maha Prajna Paramita" mantra three times.

[Praise] Starting from 9:07, Ven. Vina began to sing the Buddhist music "Praise of Buddha's Treasures" and "Verses of Praising Buddha".

[Reciting] From 9:14, Ven. Vina began to repeat the holy phrase "Namo Shakyamuni Buddha" and led all the monks to walk around the Daxiong Baodian while reciting the sutra.

[Dedication of Merit] Until 9:40, Ven. Vina led the monks in chanting the Buddhist music "Dedication of Merit". After the music ended, Ven. Vina lightly struck the Qingsha bell, and led all the monks and sponsors to bow three times in the direction of the north before taking a break for half an hour.

Program 4: Completion Ceremony

[Announcement and Offering of Incense] From 10:13, Ven. Vina struck the Qingsha bell and led the monks in playing musical instruments. The main monk recited auspicious sayings in Chongqing dialect in front of the incense table, such as "Buddha, Dharma and Sangha are the three treasures, fasting and making offerings bring blessings, devout and respectful people have longevity and happiness" to express the origins and merits of the ceremony. After all the texts were recited, the worshippers walked to the altar and offered incense while kneeling.

[Praise] Starting from 10:20, Ven. Vina led the monks in singing the Buddhist music "Precepts, Meditation, and True Fragrance".

[Chanting] From 10:23, Ven. Vina began to chant the holy phrase "Namo Ling Shan Hui Shang Fo Pusa" three times.

[Reciting Sutras and Mantras] From 10:24, Ven. Vina began to recite the sutras and mantras in a fast pace, including "Namo Constantly Dwelling Buddhas of the Ten Directions", "Transforming Food Mantra", "Amrita Mantra", and "Universal Offering Mantra".

[Announcement] From 10:30, Ven. Vina began to chant the classic Buddhist sutra "The Three Treasures of Mahayana Buddhism". At 10:32, the monk recited the purpose and merits of the ceremony again at the incense table, and then read aloud the birth dates of the deceased written on yellow paper by the sponsors to express their condolences.

[Sending off the Holy Ones] From 10:46, Ven. Vina began to chant the Buddhist music "Sending off the Holy Ones' Merit".

Starting from 10:48, the Venerable Master began singing the Buddhist hymn "Circle Perfectly in Praise of Buddha," which is a seven-character regulated poem. After the song, the Venerable Master lightly struck the big drum and led all the monks to bow three times facing the north of the Grand Hall, which meant that the three-day Laba Festival ceremony at Huayan Temple had come to an end.

4.4.4 The Functional Uses of Buddhist Ritual Music at Huayan Temple

Buddhist ritual music at Huayan Temple is an important part of Buddhist culture and plays an important role in the celebration and commemoration ceremonies at the temple. It is not only an essential component of the ceremonies, but also carries Buddhist teachings and cultural connotations, serving as a unique cultural symbol. Over time and through the continuation of traditions, Buddhist ritual music at Huayan Temple has gradually evolved and developed in terms of musical forms, performance styles, and other aspects, forming a unique tradition. The process of passing down this tradition contains educational elements, though it differs from modern school education. The transmission of Buddhist ritual music at Huayan Temple is based on a combination of oral teaching and practical rehearsal, that is, through the teacher's instruction and the student's imitation, emphasizing practical experience and skill development. Therefore, exploring the educational function of the transmission of Buddhist ritual music at Huayan Temple is meaningful. Although different from modern school education in some aspects, the transmission of Buddhist ritual music at Huayan Temple also has educational significance and value, providing believers with a unique cultural experience and a way of practice, as well as contributing to the inheritance and development of Buddhist culture. This article believes that the transmission and application of Buddhist ritual music at Huayan Temple have the following three functions and purposes:

1. Regulate the body and mind and guide individuals towards spiritual happiness Huayan Temple Buddhist music plays a very important role in Buddhist rituals. Through the harmony and chanting of music, Huayan Temple Buddhist music helps to regulate the body and mind, and guide individuals towards spiritual happiness. As a branch of Buddhism that has been sinicized, Chan Buddhism takes "liberation from life and death" as the ultimate goal of its practice. Faced with the brevity of life and the coming of death, Chan Buddhism attempts to transcend the shortness of physical life through practice and obtain the eternal spiritual life. In Buddhist rituals, procedures such as meditation, introspection, and confession help believers to perceive the Buddha-

nature and experience a rational state of existence. At the same time, music plays a crucial role in Buddhist rituals. The gentle and elegant tone and calm and soothing rhythm of Huayan Temple Buddhist music have a unique advantage in relieving the psychological tension of patients. Everyone has the potential for awakening in their hearts, and every person has the ability to dispel confusion and affliction, that is, every life has the ability to self-salvation. Who is the best psychotherapist? The wisdom of Buddhism tells us: you are your best therapist. Whether from the perspective of the body or the mind, we all have the ability to heal ourselves. What an excellent psychotherapist does is to help people get positive psychology by dredging, and traditional Chinese medicine is also a way to dredge patients, enabling the body to recover its own potential.

The Buddha is not an inventor, he is a discoverer. Whether the Buddha appeared in the world or not, the truth of Buddhism exists, and the meaning of the Buddha's appearance is to make the truth apparent to everyone. The truth of Buddhism revealed by the Buddha is actually beyond Buddhism itself. The Buddhist teachings provide universal wisdom and morality. In the end-of-life care ritual of Buddhism, Buddhist music plays an important role in regulating negative emotions of the audience and eliminating the fear of death. Music can calm the emotional fluctuations of human joys and sorrows in the world, and weaken human desires and emotional outbursts, thus yearning and aspiring to enter the joyful and sacred realm of Nirvana. In addition, modern medicine often uses music to treat psychological illnesses of patients. The function of Buddhist music in rituals is similar to this, and it can regulate the state of mind and psychology of practitioners to a good state. The function of regulating the body and mind of Huayan Temple Buddhist music plays an important role in the inheritance of Buddhist culture.

In addition, Huayan Temple Buddhist music can also help individuals establish a relationship with nature, society, others, and their inner selves, and guide individuals towards spiritual freedom and happiness. Buddhist music has a resonant characteristic with the universe. It not only breaks the individual's loneliness, but also

guides the individual towards spiritual satisfaction and freedom. Without learning Buddhism, it is difficult for us to find a way to understand what life is all about. This is the meaning of learning Buddhism. The existence of Buddhist music also helps to promote individuals' recognition and understanding of religious culture and helps to establish individuals' emotional and identity recognition of Buddhist culture.

Therefore, Huayan Temple Buddhist music plays a very important role in Buddhist rituals. Through the harmony and chanting of Buddhist music, Huayan Temple Buddhist music not only helps to regulate the body and mind, and eliminate fear, but also guides individuals towards spiritual freedom and happiness, and helps individuals establish a harmonious relationship with the universe, society, others, and their inner selves.

2. Cultivating people's pursuit of a life with truth, goodness, and beauty

Our understanding of the world depends on the mode of understanding we adopt. In the process of growing up, everyone forms their own mode of understanding, which is closely related to experience, concepts, and attitudes. We see the world through the lens of karma and develop our own standards of good and bad judgments. For example, you may think one thing is valuable while another thing is not, or find one person adorable while finding another person repulsive. These judgments are processed through your emotions. What we see is not objective fact, as everyone lives within their own emotional and conceptual range. If the environment conforms to our set of criteria and meets our needs, we feel happy. If the environment conflicts with our needs, we feel pain. Incorrect self-identification is the root cause of many troubles. We encounter many problems every day, and the key to how they affect us lies in how we approach them, with what attitude and mindset, rather than the event itself. Huayan Temple's Buddhist music is a ritual process that integrates multiple cultural and artistic elements. It uses music, a form of art that is particularly good at expressing emotions, to express the sincere praise of the monks and nuns for the Buddha and Bodhisattvas. From the perspectives of "truth, goodness, and beauty," Huayan Temple's Buddhist

music has a positive effect on cultivating people's pursuit of a life with truth, goodness, and beauty.

Firstly, from the perspective of "truth," the "truth" advocated by Chan Buddhist aesthetics is to pursue the transcendence of material life to spiritual life, that is, the transformation from the real world to the spiritual world. As a religious music, Huayan Temple's Buddhist music can lead the audience into a spiritual world beyond reality, thus achieving spiritual transcendence and sublimation. Huayan Temple's Buddhist music usually adopts a tranquil, gentle, solemn, and restrained style. Through emotional expression, imagery, and enlightening content, it enables the audience to appreciate the spiritual realm advocated by Buddhism, namely, the truth of being clear, aloof, and detached from worldly desires.

Secondly, from the perspective of "goodness," the music content and expressive forms of Huayan Temple's Buddhist music are full of kind emotions. It can guide the audience to cultivate good qualities such as compassion, self-reflection, and moral cultivation. One of the standards for shaping an ideal personality among Buddhists is to possess a kind nature, and they worship the kind, compassionate, and supreme virtues of the Buddha. As a form of music that reflects Buddhist thought, Huayan Temple's Buddhist music conveys a compassionate and merciful emotion through music, helping the audience cultivate a kind nature and shape an ideal personality.

Finally, from the perspective of "beauty," the Huayan Temple Buddhist music has a high aesthetic value in terms of emotional expression, imagery, and inspiration, and it has a beautiful and infectious quality. Through the artistic charm of Huayan Temple Buddhist music, individuals can be inspired to have a stronger sense of experience towards beautiful things. Through the ceremony and music, Huayan Temple creates a peaceful and harmonious realm for believers, similar to that of the Buddha and Bodhisattvas, which helps them in their spiritual cultivation, elevates their spiritual realm, and thus enhances their humanistic qualities and quality of life. At the

same time, this music can also inspire people's aesthetic tastes, making them more adept at appreciating beautiful things and improving their cultural literacy.

The "truth, goodness, and beauty" advocated by Buddhist aesthetics are interdependent, so the aesthetic features of Huayan Temple Buddhist music can assist in achieving its religious education goals. Aesthetics can not only arouse people's emotions but also cultivate their aesthetic taste, thereby enhancing their humanistic qualities. With its characteristics of serenity, gentleness, solemnity, and introversion, Huayan Temple Buddhist music can create a peaceful and sacred atmosphere that helps people achieve inner peace and meditation, thus achieving spiritual pleasure and sublimation. At the same time, this music can also inspire people's aesthetic tastes, making them more adept at appreciating beautiful things. The cultivation of this aesthetic taste is also an important component of humanistic qualities.

3. Promote positive Buddhist teachings and culture

After Siddhartha Gautama became a Buddha, he taught sentient beings in various ways for forty-five years. Buddhism has opened up 84,000 Dharma doors, like roads leading to Rome, and enlightenment is the goal. This is like climbing a mountain, where there are many paths to the top, including main and side paths, direct and indirect routes, and smooth and rough roads. Different paths correspond to different roots of sentient beings. Buddhism is divided into Theravada, Tibetan, and Chinese Buddhism, and Chinese Buddhism has eight major schools: Yogacara, Madhyamaka, Tiantai, Huayan, Chan, Pure Land, Vinaya, and Esoteric Buddhism. If someone asks, "How to view Buddhist sects?" Simply put, a sect is a set of learning and practice systems, and these sects are a set of courses leading to awakening, with different courses designed for different groups, but the ultimate goal is the same. Through practice, sentient beings move towards enlightenment, and all mental afflictions are healed, and all problems are resolved.

As an important Buddhist holy site, Huayan Temple spreads Buddhist teachings and promotes Buddhist culture through ceremonies with special functions and purposes such as the Laba Festival. Among them, music plays an

important role in the ceremonies and carries rich Buddhist teachings and cultural connotations. From the perspective of promoting Buddhist teachings, Huayan Temple Buddhist music mainly promotes the idea of Buddhist moral education. The purpose of Buddhist practice is to become a Buddha, and moral cultivation is an important path to enlightenment. Mahayana Buddhism emphasizes self-benefit and benefit to others, teaching believers to do good and accumulate merits, and perform actions that benefit the public. Through music, the ceremonies of Huayan Temple such as the Laba Festival convey these ideas of moral education to believers, enabling them to form a positive outlook on life and influencing their faith and experience of Buddhism in their daily lives. As an important component of Buddhist culture, Huayan Temple's Buddhist music promotes positive Buddhist doctrines and disseminates Buddhist wisdom and spirit. According to Buddhism, life has eight sufferings, and Nirvana is the most blissful state that Buddhists aspire to achieve. To reach the state of Nirvana, followers need to practice ethics, meditation, and wisdom. Participating in musical performances during rituals is an important way to practice and a "language" to communicate with the divine. Through music, believers convey their praise and faith in Buddha, strengthen their beliefs, and improve their level of practice. It also allows them to better understand Buddhist culture and deepens their understanding of Buddhist doctrines. The inheritance of Huayan Temple's Buddhist music also reflects its reverence for and transmission of Buddhist culture.

Furthermore, Huayan Temple's Buddhist music also plays an important role in guiding and restraining followers through the ritual system. The use of musical instruments and music not only accompany the singing but also guide the behavior and etiquette of the clergy, including the arrangement of positions and etiquette of different ranks of clergy. The speed, pitch, and melody of the music also indicate the pace of movement and prompt the replacement of ritual venues, among other things. The standardized functions of these ritual music can prompt followers to develop a sense of compliance and better abide by social norms. Moreover, long-term participation in and exposure to ritual music can also shape cultural norms and a

hierarchical system in followers' minds, thus affecting their behavior and demeanor in daily life. Therefore, as a part of Buddhist culture, Huayan Temple's Buddhist music not only inherits Buddhist wisdom and spirit but also guides and restrains the behavior of believers.

In summary, as an important part of Buddhist culture, the Buddhist music of Huayan Temple promotes positive Buddhist teachings and spreads the legacy of Buddhist culture through holding ceremonies with special functions and purposes. Music serves as a crucial component of these ceremonies and carries rich Buddhist teachings and cultural connotations. Through promoting moral education, disseminating Buddhist wisdom and spirit, and guiding and regulating through ceremonial regulations, Buddhist music at Huayan Temple impacts the behavior and spiritual experiences of its followers in their daily lives.



CHAPTER 5

CONCLUSION

As previously discussed, the emergence of Taoism in the Pre-Qin period and Wei-Jin Xuanxue brought transcendental pursuits and aesthetic temperament to Chinese culture, forming a lineage with the eastward spread of Buddhism. The masculine, enterprising aspect of Buddhism in promoting well-being and benefiting sentient beings also resonated with Confucianism. The rise of Chan Buddhism in the Tang dynasty further swept through literature and art in China and even East Asia. The influence of Buddhist and Chan thought on Chinese literati art was so great that it even surpassed that of Confucianism and Taoism. The profound meanings, Chan flavor, and states of being in Buddhist scriptures became a fountain of vitality for realistic art. Therefore, it is necessary for scholars of Chinese music to combine Buddhist and Chan studies to explore the issue of musical realms. However, previous research has some limitations. On the one hand, researchers often start with (literati) music, especially from the perspective of the qin, which can easily lead to vague discussions and fail to delve into the realm of Buddhism and Chan. On the other hand, the discussion is generally limited to Chan Buddhism, ignoring the entirety of Chinese Buddhism. Due to the fact that Chan Buddhism entered the mountains and forests in the middle and later periods, prioritizing seclusion over worldly affairs, and with "teachings in Mahayana and practice in Hinayana," it is easy for people to think that the realm of Buddhism is limited to individual realms, small vehicle realms, such as emptiness and solitude, and ignore the more comprehensive and vast realms of sentient beings and the Mahayana, thus misreading and reducing the true realm of Buddhism. Through field research and interviews with the abbot and monks of Huayan Temple, it is clear that the current Buddhist ritual music at Huayan Temple primarily reflects individual realms and sentient being realms in terms of philosophical realms.

5.1 Dimension of Individual Realm in the Buddhist Ritual Music of Huayan Temple

The individual realm manifested in the Buddhist ritual music of Huayan Temple refers to the atmosphere and sentiment of seclusion and independence in Chan and Hinayana, namely the small self and true self realm. The small self-realm refers to the individual emotional experience of stillness, loneliness, ease, detachment, etc. expressed in the music, but without the great compassion, worldly engagement, and oneness with the world in the Mahayana sentiment and great self-realm. The true self realm refers to the true, noble, and genuine realm expressed in the music, using simple and genuine emotion to convey profound meanings and even the ultimate goal of harmony with the true nature and truth. This individual realm is related to the viewpoint of Chan, and the practice and aesthetics of Chan have had a significant and far-reaching impact on the individual realm in music. The influence of Chan on East Asian music aesthetics was realized by its enormous influence on the cultural psychology of the region. Chan not only greatly enriched and elevated the original mode of thought with its Chan meditation and direct enlightenment, but also infused fresh blood into traditional thinking and enriched the connotations of Eastern modes of thought. Specifically, with regard to music, it can be said that the influence of Chan on traditional music culture in East Asia is all-encompassing, and although some music may not express it very clearly, traces of it can still be found upon deep analysis. The main connotations of the individual realm include the true, direct, simple, empty, and free aspects, which are precisely what the Chan aesthetic concept of the individual realm advocates.

The Laba Festival at Huayan Temple is a typical example of the use of Buddhist ritual music, fully embodying the individual realm in Chan aesthetic concept. In this music ritual, the individual realm expressed in the Buddhist ritual music of Huayan Temple is characterized by emotional experiences of stillness, loneliness, ease, detachment, etc., namely the small self-realm. This emotional experience is fully displayed in the music performed by traditional instruments such as the qing, drum, and bell in the Laba Festival at Huayan Temple. Although the music played by these

instruments is simple and understated, it is full of internal tension and power, fully expressing the Chan sentiment and Chan realm in the small self-realm.

Huayan Temple is a famous Buddhist temple in Southwest China, and its Laba Festival is an important Buddhist ritual that makes extensive use of musical elements. The individual realm dimension manifested in the Buddhist ritual music of Huayan Temple revolves mainly around the aspects of the true, direct, simple, empty, and free.

First of all, the individual's **"本真"** (true self) refers to one's innermost, purest self. In the music of Huayan Temple's Buddhist rituals, music such as chanting songs, Buddhist music, and Buddhist verses are often used to express this dimension. For example, in the meditation section of the Laba Festival, music such as the "Verse of the Shurangama Sutra" and the "Praise to Avalokitesvara Bodhisattva" is used to help practitioners return to their inner true selves and achieve purification and stability of body and mind through the magic of music.

Secondly, the individual's **"直指"** (direct pointing) refers to direct perception beyond language and words, allowing for a direct experience of the freedom and liberation of the mind. In Huayan Temple's Buddhist ritual music, this dimension is reflected in the process of "chanting sutras, reciting Buddhist chants and mantras, and reciting verses." For example, in the chanting section, practitioners concentrate their attention and repeatedly recite "Amitabha Buddha" or "Namo Guanshiyin Bodhisattva" in order to directly feel the tranquility and serenity of their inner selves.

Thirdly, the individual's **"简和"** (simplicity and harmony) refers to the elimination of complexity and the reduction of distractions, achieving inner peace and harmony. In Huayan Temple's Buddhist ritual music, this dimension is reflected in various meditation and chanting rituals. For example, in the meditation section, music such as "Sitting Zen Music" is used to help practitioners eliminate distractions and attain a calm and peaceful state of mind.

Fourthly, the individual's **"空寂"** (emptiness and stillness) refers to the highest state of emptiness and non-duality, which is the ultimate goal of Buddhist

practice. In Huayan Temple's Buddhist ritual music, this dimension is reflected in Buddhist music and the sound of the wooden fish used in meditation. For example, in the meditation section, music such as "Pumenpin Song" and "Heart Sutra Song" is used to help practitioners enter a state of emptiness and achieve liberation of body and mind.

Finally, the individual's "自在" (freedom and ease) refers to freedom from attachment, being free and unrestrained, transcending the law of causality, and no longer being bound by the external environment. In Huayan Temple's Buddhist ritual music, this dimension is reflected in various dedication, prayer, and life-releasing rituals. For example, in the dedication section, music such as the "Amitabha Sutra Song" and the "Guanyin Pumenpin Song" is used to help practitioners release compassion and kindness from the depths of their hearts and achieve harmony between themselves and the world.

In summary, the individual dimensions reflected in Huayan Temple's Buddhist ritual music include "本真" (true self), "直指" (direct pointing), "简和" (simplicity and harmony), "空寂" (emptiness and stillness), and "自在" (freedom and ease). These dimensions not only reflect the characteristics of Buddhist music, but also the inner states and spiritual pursuits of individuals in Buddhist faith. Through the use of various forms of music in rituals such as the Laba Festival, Huayan Temple helps practitioners achieve purification and cultivation of body and mind, and harmony between themselves and the universe.

5.2 The Dimension of Sentient Beings in the Buddhist Ritual Music of Huayan Temple

The dimension of sentient beings expressed in the Buddhist ritual music of Huayan Temple refers to the aspects of compassion, benevolence, joy, renunciation, and equanimity that are manifested in the music, expressing the Mahayana spirit and Mahayana atmosphere of Buddhism. This dimension is not simply about renouncing the world and avoiding it passively, but about delving into the world with deep affection for sentient beings, benefiting them and relieving their suffering. The Mahayana spirit and Mahayana atmosphere expressed in the Buddhist ritual music of Huayan Temple

embody the two sides of the basic spirit of Buddhism and represent the original intention and ultimate goal of the view of the musical dimension in Buddhism. Among the dimensions of sentient beings in Buddhism, the aspects of compassion, benevolence, joy, renunciation, and equanimity expressed in the Buddhist ritual music of Huayan Temple are its highest manifestation.

Compassion refers to having a heart of love for all sentient beings, repaying their love with compassion, giving them care and assistance; benevolence refers to feeling deep sympathy for the suffering and hardships of sentient beings, and initiating the aspiration to save them all; joy refers to feeling gratified and happy for the happiness and joy of sentient beings, giving them blessings and encouragement; renunciation refers to giving up selfish desires and personal interests, taking it as one's own duty to benefit sentient beings, and dedicating oneself; equanimity refers to treating all sentient beings with an equal heart, without discrimination of high or low, good or bad, near or far, viewing all sentient beings as equal existences.

The dimension of sentient beings in the Buddhist ritual music of Huayan Temple is based on the Mahayana spirit and Mahayana atmosphere of Buddhism, expressing the bodhisattva heart and bodhisattva path of benefiting and saving sentient beings in the world with profound care and attention. The dimension of sentient beings in the music is not an individual dimension, but is based on the reality of the truth that all things are the same and all sentient beings share the same nature, reflecting the concept of equality that is truly, thoroughly, ultimately, and originally the case. The dimension of sentient beings in the Buddhist ritual music of Huayan Temple is the highest manifestation of the Mahayana realm and has extremely important guiding principles and spiritual significance. In the Laba Festival of Huayan Temple, these five aspects of the dimension of sentient beings are fully reflected in the music.

Firstly, the Buddhist music used in the Laba Festival of Huayan Temple is rich and diverse, reflecting the characteristics of Buddhist music. Buddhist music is a special form of music characterized by the following: 1) emphasizing harmony and stressing the balance and harmony of music and sound; 2) emphasizing practice, the

function of music is to help with practice and improve spirituality; 3) pursuing an ethereal feeling, emphasizing the connotation and spiritual level of music. In the Laba Festival of Huayan Temple, the opening ceremony, the incense offering ceremony, the purification ceremony of the altar, the praise of the pure water of the altar, and the perfect dedication are all accompanied by and sung with Buddhist music. The music is ancient and ethereal, with a slow and regular rhythm, reflecting the characteristics of Buddhist music that pursue harmony, practice, and an ethereal feeling.

Secondly, the use of Buddhist music in the Huayan Temple Laba Festival not only reflects the characteristics of Buddhist music but also demonstrates the dimensions of Buddhist sentient beings. Buddhist sentient beings are divided into ten levels, ten practices, ten directions, and four dhyana and eight samadhi, among which music, as a means of expressing and disseminating the Buddhist teachings, also holds an important position in the dimensions of Buddhist sentient beings. In the Huayan Temple Laba Festival, different Buddhist ceremonies use different forms of music, reflecting the different levels of Buddhist sentient beings. For example, during the chanting of sutras and mantras in the opening ceremony, the recitation of the "Great Compassion Mantra" and "Mahaprajnaparamita Sutra" represents the foundation of Buddhist practice and reflects the initial stage of Buddhist sentient beings. On the other hand, the singing of the Buddhist sutras "Sutra of the Merit and Virtue of the Pure Land Rebirth" and "Amitabha Sutra" during the dedication before Medicine Buddha and Amitabha Buddha represents the high level of Buddhist sentient beings, emphasizing faith and devotion, and expressing the belief in the Buddhist teachings and devotion to the Buddha.

Furthermore, the Buddhist music in the Huayan Temple Laba Festival also reflects the levels of giving, precepts, forbearance, and diligence in the ten practices. For example, the music used in the incense offering ceremony and the vegetarian meal ceremony emphasizes the spirit of giving and diligence, allowing the faithful to deeply experience the meaning and value of Buddhist teachings during the ceremony.

In conclusion, the Buddhist ceremonial music in the Huayan Temple Laba Festival is an important part of Buddhist culture and reflects both the characteristics of Buddhist music and the dimensions of Buddhist sentient beings. Through singing, accompaniment, and other means, this music helps the faithful to more deeply understand the Buddhist teachings, improve their level of practice, and achieve the goal of purifying their minds and eliminating afflictions.

Similarly, we can also find corresponding philosophical views on sentient beings in the classic Buddhist ceremonial music piece "Heart Sutra" by analyzing it from the perspectives of melody and chanting:

Analyzing from the melodic aspect: The melody of the Heart Sutra chanted at Huayan Temple is popular, with a simple and clear rhythm that is easy to sing along. Its main melodic line is distinct, and the connection between musical phrases and sections is compact, using leading tones with the strongest tendency as half cadences to connect with the main tones of the next musical phrase. This creates a sense of tranquility and serenity when the melody is combined with the chanting of the scripture. Furthermore, the repetitive and continuous melodic line vividly and metaphorically portrays the values of karma and emptiness, which the Heart Sutra aims to impart to people.

Looking at the chanting of the Heart Sutra: The dimension of sentient beings advocated in the Buddhist ceremonial music at Huayan Temple can be found in the dimensions of compassion, empathy, joy, renunciation, and equality, which is similar to the core concepts of the Heart Sutra. Firstly, "compassion" refers to the role of the Heart Sutra in enabling people to let go of external attachments and perceive the prosperity and decline of all things with wisdom. It helps individuals adjust their mentality and live a more pure, relaxed, joyful, and friendly life while interacting with others. In a sense, the core idea of the Heart Sutra is to care for and help sentient beings, reflecting a kind of loving kindness. Furthermore, the term "Bei" in the "Heart Sutra" emphasizes the "practice of perceiving the emptiness of the five aggregates and liberating oneself from all suffering". By deeply cultivating the "Heart Sutra," one is encouraged to empty oneself

of attachments to form, desire, thoughts, actions, and the mind, thus enabling liberation from all forms of suffering. From a certain perspective, this scripture teaches sentient beings how to wisely avoid suffering and sorrow. Lastly, "renunciation" is described in the passage " O Sariputra, form does not differ from emptiness; emptiness does not differ from form. Form is emptiness; emptiness is form." It means that all phenomena are empty, without arising or ceasing, defilement or purity. Therefore, space is without characteristics, without the six sense organs of eye, ear, nose, tongue, body, and mind, and without the six sense objects of form, sound, smell, taste, touch, and phenomena. This passage illustrates that renouncing all phenomena is natural and essential to attain true understanding.

Discussion

In conclusion, the research conducted in this article provides a comprehensive understanding of the philosophical ideas presented in Chinese Mahayana Buddhist ritual music. By reading this article, individuals may proactively engage in studying and listening to Buddhist ritual music, gradually purifying their minds and developing greater wisdom to face difficulties and challenges. In a sense, this research demonstrates and promotes the educational benefits of Buddhist ritual music while enriching and refining China's philosophy and theoretical framework of Buddhist music.

Huayan Temple, as one of the most representative Han Chinese Mahayana Buddhist temples in China, showcases philosophical ideas through its Buddhist ritual music, which holds significant representativeness and research value. This article primarily conducts research on the philosophical and theoretical foundations of Chinese Han Mahayana Buddhist music, as well as the cognitive approaches to understanding the phenomenon of Chinese Han Mahayana Buddhist music. It combines in-depth analysis with the Buddhist ritual music of Huayan Temple, a renowned temple in Chongqing, China, serving as a case study. To some extent, it aims to illustrate the broader concepts by using Huayan Temple as an example, striving to vividly and comprehensively demonstrate the functions, significance, and applications of Chinese

Mahayana Buddhist ritual music in individual cultivation, emotional regulation, psychotherapy, and cultural dissemination in terms of music philosophy.

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.

REFERENCES

- Aboelela, S. W., Larson, E., Bakken, S., Carrasquillo, O., Formicola, A., Glied, S. A., Haas, J., & Gebbie, K. M. (2007). Defining Interdisciplinary Research: Conclusions from a Critical Review of the Literature. *Health Services Research*, 42(1p1), 329–346.
- Beal, S. (1996). *Buddhism in China*. Asian Educational Services.
- Bennet, R. (1995). The Experience of Profundity in Music. *Journal of Aesthetic Education*, 29(4), 1–21.
- Bhikkhu, B. (2010). *The Noble Eightfold Path: The Way to the End of Suffering*. Buddhist Publication Society.
- Bodhiruci. (1934). *Taisho Tripitaka. Sutra Spoken by the Great Sastra Master Nāgārjuna* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 9, pp. 327). Taisho All Classics and Publications Association.
- Brook, Z. (2013). The Three Truths in Tiantai Buddhism. In *A Companion to Buddhist Philosophy* (pp. 256–269). John Wiley & Sons, Ltd.
- Buddha Yasha., & Zhu Fo Nian (1934). *Taisho Tripitaka. Long Āgama Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 20, Book 1, pp. 134). Taisho All Classics and Publications Association.
- Buddha Yasha., & Zhu Fo Nian (1934). *Taisho Tripitaka. Long Āgama Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 20, Book 1, pp. 134). Taisho All Classics and Publications Association.
- Buddha Yasha., & Zhu Fo Nian (1934). *Taisho Tripitaka. Long Āgama Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 3, Book 1, pp. 21). Taisho All Classics and Publications Association.
- Buddha Yasha., & Zhu Fo Nian (1934). *Taisho Tripitaka. Long Āgama Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 18, Book 1, pp. 117-118). Taisho All Classics and Publications Association.

- Buddhavatara. (1934). Taisho Tripitaka. Avatamsaka Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 7 Book 9, pp. 437). Taisho All Classics and Publications Association. Book 9, Volume 7, pp. 437.
- Buddhayasas., & Zhu, D. S. (1934). Taisho Tripitaka. Vinaya in Five Parts (Takakusu, J., & Watanabe, K. Trans.) (Vol. 28 Book 22, pp. 184). Taisho All Classics and Publications Association.
- Bukong. (1934). Taisho Tripitaka. Mahayana Secret Adornment Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 16, Book 3, pp. 774). Taisho All Classics and Publications Association.
- Cao, Z. (2022). The Philosophical Explanation of the Symbolic Meaning Features of Vijnanavada. *Chinese Language and Literature Research*, (01), 150-160.
- Chen X. (2022). Viewing the Universality of Philosophy from the Connection between Vijnanavada and Phenomenology. *Journal of Taiyuan Normal University (Social Science Edition)*, (04), 1-6.
- Chen, B. (1998). *Purify Your Mind - Rereading Siddhartha Gautama*. Chengdu: Sichuan People's Publishing House.
- Chen, B. (2006). *The Wisdom of the Buddha*. Shanghai Ancient Books Publishing House.
- Chen, D., Sui, X., Wang, X., Qian, L., & Jiang, N. (2008). An eye-tracking study on the influence of music on college students' reading. *Psychological Science*, 31(2), 385-388.
- Chen, F. (2015). *Research on the Buddhist Ritual Music and Inheritance of Huayan Temple* [Unpublished Doctoral Dissertation]. Southwest University.
- Chen, H. (2015). The Effect of Background Music on Attention Enhancement at Work. *Musical Times*, (15), 19-20.
- Chen, J. (2014). Pre-Qin Confucian Art Philosophy - Discussion on the "Unity of Opposites" Music Aesthetics of Pre-Qin Confucianism. *Music Composition*, (05), 150-151.
- Chen, P. (2005). *Buddhist Chant, Devotional Song, and Commercial Popular Music:*

- From Ritual to Rock Mantra. *Ethnomusicology*, 49(2), 266–286.
- Chen, P.-Y. (1999). *Morning and Evening Service: The Practice of Ritual, Music, and Doctrine in the Chinese Buddhist Monastic Community* (Doctoral dissertation). University of Chicago.
- Chen, R. (2022, September 21). Xi Jinping: Let the sunshine of peace shine on the world. Retrieved from <https://m.gmw.cn/baijia/2022-09/21/36039822.html>
- Chen, S. H. (2018). Taoism, Buddhism, and the meaning of "dust" in medieval poetry. *Journal of Chinese Studies* (03), 95-102.
- Chen, X. (2022). Viewing the Universality of Philosophy from the Interconnection of Consciousness-Only Science and Phenomenology. *Journal of Taiyuan Normal University (Social Science Edition)*, (04), 1-6.
- Chihara, (1998). *Unfinished Music Aesthetics*. Shanghai People's Publishing House.
- Christian, C. (2013). Reason and Experience in Buddhist Epistemology. In *A Companion to Buddhist Philosophy*. John Wiley & Sons, Ltd.
- Dahlhaus, C., & Dahlhaus, F. P. (1982). *Esthetics of Music*. Cambridge University Press.
- Dai, Y. (2009). The Influence of Confucian Philosophical Thought on Chinese Folk Music. *Cultural Journal*, (06), 71-73.
- David, C. (2009). Musical Naturalism in the Thought of Ji Kang. *Dao*, 8(2), 151–171.
- Dharmaraksa. (1934). *Taisho Tripitaka. Five Sufferings Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 7 Book 9, pp. 437). Taisho All Classics and Publications Association.
- Dharmaraksa. (1934). *Taisho Tripitaka. Mahayana Secret Adornment Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2 Book 16, pp. 730). Taisho All Classics and Publications Association.
- Dharmaraksa. (1934). *Taisho Tripitaka. The Universal Light Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 3, Book 5, pp. 514). Taisho All Classics and Publications Association.
- Dharmaraksa. (1934). *The Correct Dharma Flower Sutra*. In *Taisho Tripitaka* (Takakusu, J., & Watanabe, K. Trans.) (Book 9, Volume 9, pp. 115). Taisho All Classics and

Publications Association.

Dong, J. (2016). A Review of Buddhist Music Literature Research Before the 20th Century. *Music Time and Space*, (10), 34-35.

Duan, C. (2012). Research on the Construction of the Contemporary Inheritance System of Outstanding Traditional Chinese Culture. *Journal of South Central University for Nationalities (Humanities and Social Sciences Edition)*, (02), 1-6.

Duan, W. (1987). Flying Apsaras—Gandharva and Kinnara——Revisiting Dunhuang Flying Apsaras. *Dunhuang Studies*, (01), 1-13

Easdale, J. D., & Chaskalson (Kulananda), M. (2013). How Does Mindfulness Transform Suffering? I: The Nature and Origins of Dukkha. In *Mindfulness*. Routledge.

Fa Xian (1934). *Taisho Tripitaka. Mahaparinirvana Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 1, pp. 201). Taisho All Classics and Publications Association.

Fa Xian (Trans.), Takakusu, J., Watanabe, K. (1934). *Taisho Tripitaka. Mahaparinirvana Sutra* (Vol. 12, Book 24, pp. 504). Taisho All Classics and Publications Association.

Fan, V. (2019). Illuminating Reality: Cinematic Identification Revisited in the Eyes of Buddhist Philosophies. In J. Hanich & D. Fairfax (Eds.), *The Structures of the Film Experience by Jean-Pierre Meunier* (pp. 245-258). Amsterdam University Press.

Fan, X. F. (2011). *Research on the Phenomenon of Music Understanding*. Anhui Literature and Art Publishing House.

Fang, B. K. (2016). *Towards the Dialectics of Faith and Life* [Unpublished Doctoral Dissertation]. East China Normal University.

Feng, G. H. (2016). Hot Issues and Thoughts on Ethnography of Chinese Buddhist Temple Music in Recent Years. *Contemporary Music*, (04), 30-32.

Francesco, P. (2010). *Plato on Music, Soul, and Body*. Cambridge: Cambridge University Press.

Gao, H. Y. (1980). The Formation and Development of Chinese Ethnomusicology. *Music Research*, (04), 8-25.

Gong, B. J. (2018). *Research on the Practical Philosophy of Sakyamuni* [Unpublished Master's Thesis]. Southwest Minzu University.

- Gregory, D. (2002). Music listening for maintaining attention of older adults with cognitive impairments. *Journal of Music Therapy*, 39(4), 244-264.
- Guanding. (1934). Taisho Tripitaka. Profound Meaning of Lotus Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 8 Book 33, pp. 776). Taisho All Classics and Publications Association.
- Guang, X. (2013). Buddhist Impact on Chinese Culture. *Asian Philosophy*, 23(4), 305–322.
- Gunabhadra. (1934). Taisho Tripitaka. Samyukta Agama (Takakusu, J., & Watanabe, K. Trans.) (Vol. 36, Book 2, pp. 264). Taisho All Classics and Publications Association. Book 2, Volume 36, pp. 264.
- Gunabhadra. (1934). Taisho Tripitaka. Samyukta Agama (Takakusu, J., & Watanabe, K. Trans.) (Vol. 36, Book 2, pp. 264). Taisho All Classics and Publications Association.
- Gunabhadra. (1934). Taisho Tripitaka. Samyukta Agama (Takakusu, J., & Watanabe, K. Trans.) (Vol. 36, Book 2, pp. 325). Taisho All Classics and Publications Association.
- Gunabhadra. (1934). Taisho Tripitaka. Samyukta Agama (Takakusu, J., & Watanabe, K. Trans.) (Vol. 36, Book 2, pp. 312). Taisho All Classics and Publications Association.
- Gunabhadra. (1934). Taisho Tripitaka. Samyukta Agama (Takakusu, J., & Watanabe, K. Trans.) (Vol. 12, Book 2, pp. 81). Taisho All Classics and Publications Association.
- Harrison, V. S. (2015). Seeing the Dao: Conceptual metaphors and the philosophy of religion. *Religious Studies*, 51(3), 307–322.
- He, S. Z. (1997). Research on the Idea of Auspicious Response in the Buddha's Biography Paintings in Cave 290 of the Mogao Grottoes. *Dunhuang Research*, (01), 6.
- He, Z. Y. (2014). "Guanyin": Avalokitesvara, Ear Root Accomplishment and Rescue by Following the Sound. *Chinese Culture Forum*, (04), 132-137.
- Hemanta, C. (1954). The Concept of Brahman in Hindu Philosophy. *Philosophy East and West*, 4 (1), 47–66.
- Herman, P. (1998). Kant on Music and the Hierarchy of the Arts. *The Journal of Aesthetics and Art Criticism*, 56(3), 251–264.

- Hershock, P. D. (2004). *Chan Buddhism*. University of Hawaii press.
- Hu, C. (2020). Historical Logic and Ontological Construction of Taoist Music Criticism - Centered on the Theory of Sound Without Sorrow and Joy. *Art Controversy*, (10), 197-202.
- Hu, X. D. (2014). Preliminary Study on the Music System of Yoga Flames Rituals - A Case Study of Luohan Temple in Chongqing. *Chinese Music Studies*, (01), 83-90.
- Hu, X. G. (1992). Brief Discussion on Buddhist View of Mind and Matter. *Fayin*, (11), 18-20.
- Hu, Y. (1986). A Brief Survey of Chinese Buddhist Music. *Music Studies*, (01), 104-110.
- Hua, F. T. (2005). Chinese Buddhist Sect - Vijnanavada. *Buddhist Culture*, (03), 5-12.
- Huang, Z. Q. (2002). *Comparative Study of Buddhist Logic* [Unpublished Doctoral Dissertation]. Renmin University of China.
- Indira, J. (2011). The Unified Universe: The Theory of Brahman. *International Journal of Diversity in Organizations, Communities, and Nations*, 10(6), 15–28.
- Ji Zang. (1934). *Taisho Tripitaka. Commentary on the Lotus Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 34, Book 10, pp. 465). Taisho All Classics and Publications Association.
- Ji, Z. (1934). *Taisho Tripitaka. Commentary on the Lotus Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 10, Book 34, pp. 624). Taisho All Classics and Publications Association.
- Ji, Z. (1934). *Taisho Tripitaka. Profound Treatise on the Lotus Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 10, Book 34, pp. 448). Taisho All Classics and Publications Association.
- Jie, Y. F. (2012). A Study on the Musical Elements of Tang Dynasty's "Vulgar Lecture". *Voice of the Yellow River*, (13), 92-93.
- ~
 Jnanagupta (1934). *Taisho Tripitaka. Collection of Buddhist Sutras* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 3, pp. 660). Taisho All Classics and Publications Association.

- ~
 Jnanagupta (1934). Taisho Tripitaka. Collection of Buddhist Sutras (Takakusu, J., & Watanabe, K. Trans.) (Vol. 13, Book 3, pp. 711). Taisho All Classics and Publications Association.
- Jñānagupta. (1934). Taisho Tripitaka. Perfection of Wisdom (Takakusu, J., & Watanabe, K. Trans.) (Vol. 10, Book 34, pp. 448). Taisho All Classics and Publications Association.
- John, D. (2005). My experiences with cluttering. In International Stuttering Awareness Day On-Line Conference.
- Kartomi, M. J. (1990). On Concepts and Classifications of Musical Instruments. Chicago: University of Chicago Press.
- Katarina, K. (2009). Tai Khun Buddhism and Ethnic–Religious Identity. *Contemporary Buddhism*, 10(1), 75–83.
- Knopf, J. W. (2006). Doing a Literature Review. *Political Science & Politics*, 39(1), 127-132.
- Kumarajiva (1934). Taisho Tripitaka. Lotus Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 9, pp. 2). Taisho All Classics and Publications Association.
- Kumarajiva (1934). Taisho Tripitaka. Ten Stages Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 9, Book 26, pp. 70). Taisho All Classics and Publications Association.
- Kumarajiva (1934). Taisho Tripitaka. Theory of Great Wisdom (Takakusu, J., & Watanabe, K. Trans.) (Vol. 4, Book 25, pp. 91). Taisho All Classics and Publications Association.
- Kumarajiva. (1934). Taisho Tripitaka. Madhyamika Taisho Tripitaka (Takakusu, J., & Watanabe, K. Trans.) (Vol. 4, Book 30, pp. 33). Taisho All Classics and Publications Association.
- Kumarajiva. (1934). Taisho Tripitaka. Mahaprajnaparamita Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 8, pp. 848). Taisho All Classics and Publications Association. Book 8, Volume 1, pp. 848.
- Kumarajiva. (1934). Taisho Tripitaka. Mahaprajnaparamita Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 8, pp. 848). Taisho All Classics and

Publications Association.

Kumarajiva. (1934). Taisho Tripitaka. Sutra on Questions Asked by Great Shura King (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 8, pp. 372). Taisho All Classics and Publications Association.

Kumarajiva. (1934). Taisho Tripitaka. Sutra on Questions Asked by Great Shura King (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 8, pp. 372). Taisho All Classics and Publications Association.

Kumarajiva. (1934). Taisho Tripitaka. Sutra on Questions Asked by Great Shura King (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 8, pp. 371). Taisho All Classics and Publications Association.

Kumarajiva. (1934). Taisho Tripitaka. Ten Stages Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 9, Book 26, pp. 70) Taisho All Classics and Publications Association.

Kumarajiva. (1934). Taisho Tripitaka. The Universal Gate Chapter (Takakusu, J., & Watanabe, K. Trans.) (Vol. 288, Book 9, pp. 487). Taisho All Classics and Publications Association.

Lai, Y. H. (1999). Discussion on Chinese Buddhist Culture (p. 3). Beijing: China Youth Publishing House.

Lei, H. (2004). Study of the Four Foundations of Mindfulness [Unpublished doctoral dissertation]. Sichuan University.

Li, L. (2003). The Evolution of Ancient Indian Avalokiteshvara Belief and Its Spread to China [Unpublished Doctoral Dissertation]. Northwest University.

Li, Q. (1994). The Sinicization of Buddhist Music and Dance (Part 1). Symphony (Journal of Xi'an Conservatory of Music), (01).

Li, X. G. (2022). Ecological Philosophy Ideas Contained in the Core Thoughts of Confucianism, Buddhism, and Taoism. Daqing Social Science, (06), 37-43.

Liang, S. M. (2005). Introduction to Indian Philosophy. Shanghai: Shanghai People's Publishing House.

Lin, G. F. (2002). A confirmation of the humanistic basis, reflection, and expansion: on the construct of contemporary Chinese Buddhist music. In 2002 Foxue yianjiu

- lunwen ji. (Essays in Buddhist studies). Kaohisung, Taiwan: Foguangshan Wenjiao Jijinhui.
- Lin, Y. N. (2006). A Subtle Study on the Sixth Patriarch Hui Neng of the Chinese Zen Sect. *Academic Research*, (11), 96-99.
- Ling, H. C., Sang, J., & Hai, C. (2006). Expansion and Extension of the Field of Buddhist Music Research. *Buddhist Culture*, (03), 86-95.
- Ling, N. (2022). Application of Yuan Jingfang's "mode analysis" in Chinese Buddhist Beijing music. *Contemporary Music*, (01), 126-128.
- Liu, J. P. (2016). Discussion on Chinese Buddhist Music. *Contemporary Music*, (23), 83-85.
- Liu, Q. M. (2018). A Study on the Retention and Change of Western Region Music Culture Characteristics in Central Plains Region - Taking Luoyang Longmen Grottoes Music Image and Kaifeng Daxiangguo Temple Buddhist Music Culture as Examples. *Peony*, (36), 44-46.
- Liu, Y. M. (2021). Study on the Artistic Characteristics and Cultural Functions of Chinese Han Buddhism Music. *Journal of Changchun Normal University*, 40(04), 185-188.
- Liu, Z. X. (2022). Thinking and Nirvana: A Discussion on the Exploration of Good and Evil in the Han Translation of the Four "Agama Sutras". *Social Science Research*, (06), 135-142.
- Lokaksema (1934). Taisho Tripitaka. Perfection of Wisdom (Takakusu, J., & Watanabe, K. Trans.) (Vol. 9, Book 8, pp. 473). Taisho All Classics and Publications Association.
- Lokaksema. (1934). Taisho Tripitaka. Sutra of the Questions of Brahma to the Tathāgata (Takakusu, J., & Watanabe, K. Trans.) (Vol. 15, Book 15, pp. 359). Taisho All Classics and Publications Association.
- Long, S. Y. (2017). Empirical Study on the Impact of Buddhist Music on Attention Function [Unpublished Doctoral Dissertation]. Suzhou University.
- Luo, Y. F. (2005). Singing on the Path to Rebirth - A Preliminary Investigation of Pure Land Sect Music and Music Philosophy. *Journal of Shanghai Conservatory of*

- Music, (01), 83-88+19.
- Luo, Y. F. (2006). The Current Situation and Problems of the Study of Chinese Music Thought History. *Journal of Xinghai Conservatory of Music*, (04), 1-9.
- Luo, Y. F. (2008). The Unification of Music and Mind – Following the Style of Monk Zhao. *Journal of Xinghai Conservatory of Music*, (04), 29-31.
- Ma, Y. (2020). The Wisdom and Value of the "Heart Sutra". *Western Journal*, (01), 117-119.
- Machi, L. A., & McEvoy, B. T. (2006). *The Literature Review: Six Steps to Success*. Second. Corwin.
- Malm, W. P. (2000). *Traditional Japanese Music and Musical Instruments*. Tokyo: Kodansha International.
- Malm, W. P. (2000). *Traditional Japanese Music and Musical Instruments*. Kodansha International.
- Mao, Y. (1998). *Unfinished Music Aesthetics*. Shanghai: Shanghai People's Publishing House.
- Marx, K., & Engels, F. (1995). *Selected Works of Marx and Engels (Volume 3)*. People's Publishing House.
- Meng, D. L., & Gong, L. B. (2022). Yushan Fanbei: The Beginning of the Sinicization of Buddhist Music. *Chinese Religions*, (02), 70-71.
- Merriam, A. P. (1969). Ethnomusicology revisited. *Ethnomusicology*, 213-229.
- Merriam, A. P. (1975). Ethnomusicology today. *Current Musicology*, (20), 50.
- Merriam, A. P. (1977). Definitions of "comparative musicology" and "ethnomusicology": An historical-theoretical perspective. *Ethnomusicology*, 21(2), 189-204.
- Missouri, L. (2006). Guanyin/Avalokitesvara in Encounter Dialogues: Creating a Place for Guanyin in Chinese Chan Buddhism. *Journal of Chinese Religions*, 34(1), 1–28.
- Nāgārjuna. (1934). *Taisho Tripitaka. Moon Lamp Samadhi Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 15, Book 5, pp. 574). Taisho All Classics and Publications Association.
- Oldham, G. R., Cummings, A., Mischel, L. J., Schmidtke, J. M., & Zhou, J. (1995). Listen

- while you work? quasi-experimental relations between personal-stereo headset use and employee work responses. *Journal of Applied Psychology*, 80(5), 547-564.
- Paramiti. (1934). Taisho Tripitaka. Shurangama Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 8, Book 19, pp. 128). Taisho All Classics and Publications Association.
- Peng, R. (2002). Chinese Buddhist Art Research [Unpublished Doctoral Dissertation]. Sichuan University.
- Penyeh, T. Z. (1998). Taoist Ritual Music in China. In *Tradition and Change in the Performance of Chinese Music*. Routledge.
- Pradjnaratna. (1934). Taisho Tripitaka. King Vejayantiputra's Questions Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 13, pp. 938). Taisho All Classics and Publications Association.
- Pradjnaratna. (1934). Taisho Tripitaka. Sutra of Correct Dharma Mindfulness (Takakusu, J., & Watanabe, K. Trans.) (Vol. 25, Book 17, pp. 240-250). Taisho All Classics and Publications Association.
- Pradjnaratna. (1934). Taisho Tripitaka. Sutra of Correct Dharma Mindfulness (Takakusu, J., & Watanabe, K. Trans.) (Vol. 25, Book 17, pp. 125-130). Taisho All Classics and Publications Association.
- Pradjnaratna. (1934). Taisho Tripitaka. Sutra of Vaisali Questions (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 12, pp. 230-231). Taisho All Classics and Publications Association.
- Prajñā (1934). Taisho Tripitaka. Avatamsaka Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 36, Book 10, pp. 828). Taisho All Classics and Publications Association.
- Prajñā. (1934). Taisho Tripitaka. Avatamsaka Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 69, Book 17, pp. 574). Taisho All Classics and Publications Association.
- Prajñāstream. (1934). Taisho Tripitaka. Sutra of Correct Dharma Mindfulness (Takakusu, J., & Watanabe, K. Trans.) (Vol. 53, Book 17, pp. 311). Taisho All Classics and Publications Association.

- Prajñāstream. (1934). Taisho Tripitaka. Sutra of Correct Dharma Mindfulness (Takakusu, J., & Watanabe, K. Trans.) (Vol. 62, Book 17, pp. 371). Taisho All Classics and Publications Association.
- Prajñāstream. (1934). Taisho Tripitaka. Sutra of Correct Dharma Mindfulness (Takakusu, J., & Watanabe, K. Trans.) (Vol. 63, Book 17, pp. 378). Taisho All Classics and Publications Association.
- Prajñāstream. (1934). Taisho Tripitaka. Sutra of Correct Dharma Mindfulness (Takakusu, J., & Watanabe, K. Trans.) (Vol. 25, Book 17, pp. 114). Taisho All Classics and Publications Association.
- Pu, H. Q. (2000). Sacred ritual music: A study of orthodox Daoist koji music. Chengdu: Bashu Book Company.
- Qian, R. (2000). A Brief Discussion on Confucianism, Taoism, and Buddhism Philosophies and Chinese Traditional Music Culture. *People's Music*, (03), 17-19.
- Qu, D. C. (2003). From Han-translated Vinaya to See the Early Indian Buddhist View of Music. *Proceedings of the First China-Korea Buddhist Music Academic Seminar* (pp. 560-608).
- Qu, J. W. (2019). The Tathagatagarbha and Zen Aesthetics [Unpublished Doctoral Dissertation]. Shaanxi Normal University.
- Qu, R. J. (2012). *Zhi Yue Lu*. Bashu Publishing House. (Original work published 1595, Ming Dynasty).
- Ren, H. L. (2017). Preliminary Discussion on Buddhist Music Philosophy Research. *Voice of the Yellow River*, (22), 170.
- Robert, S. (2002). On Pure Land Buddhism and Ch'an /Pure Land Syncretism in Medieval China. *T'oung Pao*, 88(4), 282–331.
- Saltzman, J. D. (2017). Desire nothing: Nirvana is nowhere. *International Communication of Chinese Culture*, 4(1), 117–123.
- Savghadeva. (1934). Taisho Tripitaka. Ekottaragama-sutra. (Takakusu, J., & Watanabe, K. Trans.) (Vol. 51, Book 2, pp. 827). Taisho All Classics and Publications Association.

- Savghadeva. (1934). Taisho Tripitaka. Middle Āgama (Takakusu, J., & Watanabe, K. Trans.) (Vol. 14, Book 1, pp. 515). Taisho All Classics and Publications Association.
- Senchu, M. (2003). TWO NICHIREN TEXTS. Numata Center for Buddhist Translation and Research.
- Seng Zhao. (1934). Taisho Tripitaka. Annotations on the Vimalakirti Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 38, Book 1, pp. 331). Taisho All Classics and Publications Association.
- Shi, Y. L. (2022). The Theory of "Emptiness" and the Beauty of Sound in the Early Eastward Transmission of Buddhism. *Journal of Nanjing Arts Institute (Music and Performance)*, (02), 118-124.
- Shi, Z. H. (1994). From Non-Music Thought to Sonic Buddhist Affairs (Part II). *Journal of the Central Conservatory of Music*, (01), 85-90.
- Shu, X. W. (2004). Biography of Gautama Buddha. *Buddhist Culture*, (01), 79-91.
- Siksananda (1934). Taisho Tripitaka. Avatamsaka Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 21, Book 10, pp. 233). Taisho All Classics and Publications Association.
- Siksananda. (1934). Taisho Tripitaka. Avatamsaka Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 15, Book 5, pp. 574). Taisho All Classics and Publications Association.
- Siksananda. (1934). Taisho Tripitaka. Avatamsaka Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 10, Book 21, pp. 114). Taisho All Classics and Publications Association.
- Snodgrass, J. (2009). Publishing Eastern Buddhism: D. T. Suzuki's Journey to the West. In T. D. DuBois (Ed.), *Casting Faiths: Imperialism and the Transformation of Religion in East and Southeast Asia*. Palgrave Macmillan UK.
- Spivak, G. C. (2015). Can the Subaltern Speak? In *Colonial discourse and post-colonial theory*. Routledge.
- Su, M. (1994). Exploring the Source of Taoist Music Aesthetics. *Journal of the Central Conservatory of Music*, (04), 03.
- Sun, S. Y. (2004). Buddha's View of Music and Primitive Buddhist Art. *South Asian*

- Studies Quarterly, (02), 77-80+125-126.
- Sun, X. Q. (2011). A Few Comparisons between the Confucian "Music Record" and Buddhist Music Thoughts. *People's Music*, (01), 61-67.
- Sun, Y. (2014). The Contest of "For Use" and "System" - A Study on the Historical Change of Buddhist Sound. *Chinese Musicology*, (02), 94-103.
- Sun, Y. (2016). Sound or Music - A Re-positioning of the Current Term "Buddhist Music". *Chinese Musicology*, (03), 74-81.
- Sun, Y. (2019). Chanting, Praising, and Instrumental Offerings: A New Classification of Buddhist Sounds - A Case Study of Wutai Mountain Buddhist Sounds. *People's Music*, 2019(01), 48-53.
- Tai, S. Y., Wang, L. C., & Yang, Y. H. (2015). Effect of music intervention on the cognitive and depression status of senior apartment residents in Taiwan. *Neuropsychiatric Disease & Treatment*, 11(3), 1449-1454.
- Takakusu, J. (1998). *The Essentials of Buddhist Philosophy*. Retrieved from https://books.google.fi/books?hl=fi&lr=&id=oyJjCx_tEiMC&oi=fnd&pg=PA1&dq=buddhism+china+schools&ots=ykbBybvUeK&sig=dy8HttfMzgVfYxZgXqdy2_404aE&redir_esc=y#v=onepage&q=buddhism%20china%20schools&f=false
- Tang, L. (1999). Guanyin Dharma Door. *Buddhist Culture*, (05), 42-43.
- Tang, Y. T. (2003). Overview of Western Urban Music Anthropology Theory. *Music Art (Journal of Shanghai Conservatory of Music)*, (02), 32-39.
- Tanwuchen (1934). *Taisho Tripitaka. Mahaparinirvana Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 24, Book 12, pp. 504). Taisho All Classics and Publications Association.
- Tanwuchen. (1934). *Taisho Tripitaka. Mahaparinirvana Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 12, pp. 378). Taisho All Classics and Publications Association.
- Taylor, R. L. (1986). *The Way of Heaven: An Introduction to the Confucian Religious Life*. Leiden: BRILL.
- Ti, H. (2007). *The Filial Piety Thought in the Buddhist Ceremony of Han Buddhism*.

- Dharma Sound, (01), 33-38.
- Tian, K. W. (2012). "Sounds" from the Buddhist World – Zhou Yun's New Book "Delightful Harmony - Buddhist Music View". *People's Music*, (08), 84-85.
- Tian, K., & Lu, G. Y. (1993). Investigation report on Buddhist music in Yuquan temple. *Huang Zhong Journal of Wuhan Conservatory of Music*, (04), 32-38.
- Tian, Q. (1999). Zen and Chinese Music (Part II). *Chinese Musicology*, (01), 99-110.
- Tian, Q. (2012). *Zen and Music*. Beijing: Culture and Art Publishing House.
- Tian, Q., Zhang, Q., & Cao, Z. (1992). The Origin of Chinese Buddhist Music. *Buddhist Culture*, (03), 23-25.
- Tu, W. M., & Liu, Y. P. (2004). A Comparison of Confucianism, Taoism, and Buddhism's Understanding of the Nature of Music. *Journal of Nanchang University (Humanities and Social Sciences)*, (04), 146-148.
- Tudend, P., & Jiayong, Q. P. (2013). *Music historical materials in Tibetan Buddhist scriptures*. Beijing: Religious Culture Press.
- Van Gordon, W., Shonin, E., Griffiths, M. D., & Singh, N. N. (2015). There is Only One Mindfulness: Why Science and Buddhism Need to Work Together. *Mindfulness*, 6(1), 49–56.
- Wang, D. F. (2010). Research on Manchu Translation of Tibetan "Heart Sutra". *Journal of Heihe University*, (04), 111-114.
- Wang, L. J. (2011). Discussing the Dissemination and Harmony of Religion. *Literary Education*, (06), 37-38.
- Wang, M., & Wang, Y. Q. (2008). Zhuangzi and Music Aesthetics. *Exploration*, (09), 86-87.
- Wang, X. (2022). *Research on the Mural Music and Dance Patterns of Dunhuang Mogao Grottoes [Unpublished Doctoral Dissertation]*. Lanzhou University.
- Wang, X. C., & He, J. P. (2002). *Music Historical Materials in Chinese Buddhist Scriptures*. Bashu Publishing House.
- Wang, X. Z. (2002). Cultural Perspective and Basic Trend of Religious Cultural Research in the New Century. *World Religious Studies*, (3), 25-28.

- Wang, Y. (1993). Brahman. *Buddhist Culture*, (04), 32.
- Wise Master. (1934). *Taisho Tripitaka. Lotus Sutra Text Phrases* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 34, pp. 25). Taisho All Classics and Publications Association.
- Wu, G. D. (1997). *Introduction to Ethnomusicology*. Beijing: People's Music Publishing House.
- Wu, L. M. (2000). On the Relationship between Declaration and Practice - The Way of Buddhist Music. *Buddhist Studies*, (00), 1-10.
- Wu, Y. Q. (1985). A Preliminary Study on Zhuangzi's "Heavenly Music" Thought. *Journal of Chinese Musicology*, (01), 15-22.
- Xiang, Y. (2017). The Existence and Dissolution of the Chinese Sound Human Concept. *Yellow Bell (Journal of Wuhan Music Academy)*, (01), 152-157.
- Xiao, L. Y. (2015). Preliminary Discussion on Buddhist Fanbai Music and Its Value and Function. *Tianzhong Academic Journal*, 30(05), 117-119.
- Xiao, Y. (2004). Seek Buddha Not by Color and Sound. *Wutai Mountain Studies*, (01), 20-22.
- Xiong, S. L. (2007). *Comprehensive Explanation of Buddhist Names and Terms*. Shanghai: Shanghai Bookstore Publishing House.
- Xiong, S. T. (2016). Interpretation of the Artistic Charm of Buddhist Music. *Voice of the Yellow River*, (21), 124.
- Xu, D. M. (2014). *Research on Tsongkhapa's Madhyamaka Philosophy [Unpublished Doctoral Dissertation]*. East China Normal University.
- Xuanzang. (1934). *Taisho Tripitaka. Heart Sutra* (Takakusu, J., & Watanabe, K. Trans.). Taisho All Classics and Publications Association (Vol. 1, Book 8, pp. 221).
- Xuanzang. (1934). *Taisho Tripitaka. Maharatnakuta Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 50, Book 11, pp. 279). Taisho All Classics and Publications Association.
- Xuanzang. (1934). *Taisho Tripitaka. Mahayana Great Collection Sutra on Kṣitigarbha* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 13, Book 1, pp. 681). Taisho All

Classics and Publications Association.

- Xuanzang. (1934). Taisho Tripitaka. The Thirty Verses on Only Consciousness (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 31, pp. 60). Taisho All Classics and Publications Association.
- Xuanzang. (1934). Taisho Tripitaka. Treatise on the Establishment of the Doctrine of Consciousness-Only (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 31, pp. 8). Taisho All Classics and Publications Association.
- Xuanzang. (1934). Taisho Tripitaka. Treatise on the Establishment of the Doctrine of Consciousness-Only (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 30, pp. 19). Taisho All Classics and Publications Association.
- Yan, S., Takakusu, J., & Watanabe, K. (1934). Taisho Tripitaka. Records of the Source of the Sect. Taisho All Classics and Publications Association. Book 48, Volume 44, pp. 674.
- Yan, T. T. (2015). The Evolution and Inheritance of Buddhist Ritual Music Over 30 Years. [Unpublished Doctoral Dissertation]. Southwest University.
- Yan, X. Z. (2021). Thoughts and Research on the Creation and Performance of Contemporary Buddhist Music. *Dharma Sound*, 2021(08), 43-46.
- Yang, C. Q., & Qi, W. Q. (2015). Derivation and Construction of Confucian Music Thought under the Perspective of Behavioral Philosophy. *Music Composition*, (05), 135-137.
- Yang, D. J. & Zhou, L. L. (2021). Buddhist Music from the Perspective of Intangible Cultural Heritage. *Chinese Religion*, 2021(09), 58-59.
- Yang, J. (2004). The Impact of Taoist Aesthetic Thought on Chinese Ethnic Music. *Journal of Anqing Teachers College (Social Science Edition)*, (03), 85-86.
- Yang, M. K. (2014). Music Morphology Analysis, Musicology Analysis, and Ethnomusicology Analysis - A Comparison of Different Methodological Perspectives in Traditional Music Research and Their Cultural Contexts. *Music Art*, 2014(3), 69-79.
- Yang, M. K. (2014). Music Morphology Analysis, Musicology Analysis, and

- Ethnomusicology Analysis - A Comparison of Different Methodological Perspectives in Traditional Music Research and Their Cultural Contexts. *Music Art*, 2014(3), 69-79.
- Yang, X. (2003). The Initial Stage of "Shixu Symphony" - A Preliminary Understanding of Early Buddhist Music in China. In *Proceedings of the First Sino-Korean Buddhist Music Academic Symposium*, (Eds.), Central Conservatory of Music Buddhist Music Culture Research Center (pp. 509-529).
- Yang, X. F. (2006). The Cultural Anthropological Perspective in Ethnomusicology Research. *Symphony. Journal of Xi'an Conservatory of Music*, (03), 12-17.
- Ye, L. (1991). *Introduction to Education*. Beijing: People's Education Publishing House.
- Yin, X. G. (2011). The Ethical Value of Chinese Buddhist Music. *Journal of Chongqing University of Science and Technology (Social Science Edition)*, (20), 138-140.
- Yu, J. (2021). On " Buddhism of Sound " Changes in the Concept of Ritual and Music and the Formation of the Concept of Compassion. *Chinese Culture*, (01), 99-111.
- Yu, R. Y. (1993). Musicological Analysis of the Prelude and Finale of the Opera "Tristan and Isolde" (Part I). *Music Research*, (01), 41-55.
- Yu, R. Y. (2010). On the Pluralistic Construction of Music Analysis. *People's Music*, (01), 12-13.
- Yuan, J. D. (2015). Song and Yuan Popular Songs in Early Ming Buddhist Music - An Exploration of the Musical Composition of "The Name Song of All Buddhas, Tathagatas, and Bodhisattvas". *Chinese Music*, (03), 1-15.
- Zavortink, M. (2011). The Influence and Application of Eastern Philosophy in the Western Musical Tradition. *Soundideas*. Retrieved from https://soundideas.pugetsound.edu/summer_research/123
- Zhang, S. (2010). *Musicology Analysis, From Theory to Curriculum Practice* [Master's thesis]. China Conservatory of Music.
- Zhang, T. B. (2022). Indian Gandharva is not the Prototype of Chinese Apsara. *Creative Design Source*, (06), 4-10.
- Zhang, X. (2017). *Sakyamuni Buddha Mythology Research*. Shaanxi Normal University.

- Zhang, X., Ding, W. T., & Qu, T. Q. (2013). Clinical Observation on the Efficacy and Safety of Electro-acupuncture Combined with Buddhist Music Therapy for Post-stroke Depression. *Journal of Clinical Acupuncture*, 29(10), 13-15.
- Zhao, D. M. (2014). The Romantic Encounter between Ancient Buddhist Scriptures and Modern Astronomical Cosmology: The Scientific Imagination Landscape of the Universe Structure in the "Qi Shi Jing" and "Avatamsaka Sutra". *Putuo Journal*, (00), 279-317.
- Zhao, L. (2004). On the Ecological View in Taoist Music Aesthetic Thought. *Yellow Bell. Journal of Wuhan Conservatory of Music*, (S1), 57-60.
- Zhao, P. C. (2013). *Questions on Buddhism*. Beijing: Jiuzhou Publishing House.
- Zhao, Y. (2018). *Research on the Mythology of Sakyamuni Buddha* (Doctoral dissertation). Shaanxi Normal University.
- Zhao, Y. J. (2004). An Analysis of the Music Ontology of Confucianism, Taoism, and Buddhism. *Symphony. Journal of Xi'an Conservatory of Music*, (02), 92-96.
- Zhao, Y. J. (2004). An Analysis of the Music Ontology of Confucianism, Taoism, and Buddhism. *Symphony. Journal of Xi'an Conservatory of Music*, (02), 92-96.
- Zhendi. (1934). *Taisho Tripitaka. Buddha's Teachings of the World in Abhidharma* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 34, pp. 465). Taisho All Classics and Publications Association. Book 32, Volume 2, pp. 181.
- Zheng, X. (2015). *The Pre-Qin Confucian Music Ethical Thought and Its Practical Significance* [Unpublished Master's Thesis]. Shaanxi Normal University.
- Zhiqian. (1934). *Taisho Tripitaka. Compilation of Hundred Relations Sutra* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 2, Book 4, pp. 200). Taisho All Classics and Publications Association.
- Zhiyi. (1934). *Taisho Tripitaka. Essentials of Meditation* (Takakusu, J., & Watanabe, K. Trans.) (Vol. 46, Book 1, pp. 468). Taisho All Classics and Publications Association.
- Zhou, W. M. (2003). A test report on the effect of music therapy on the attention recovery of children with intellectual disabilities. *Journal of Tianjin Conservatory of Music* (3), 67-72.

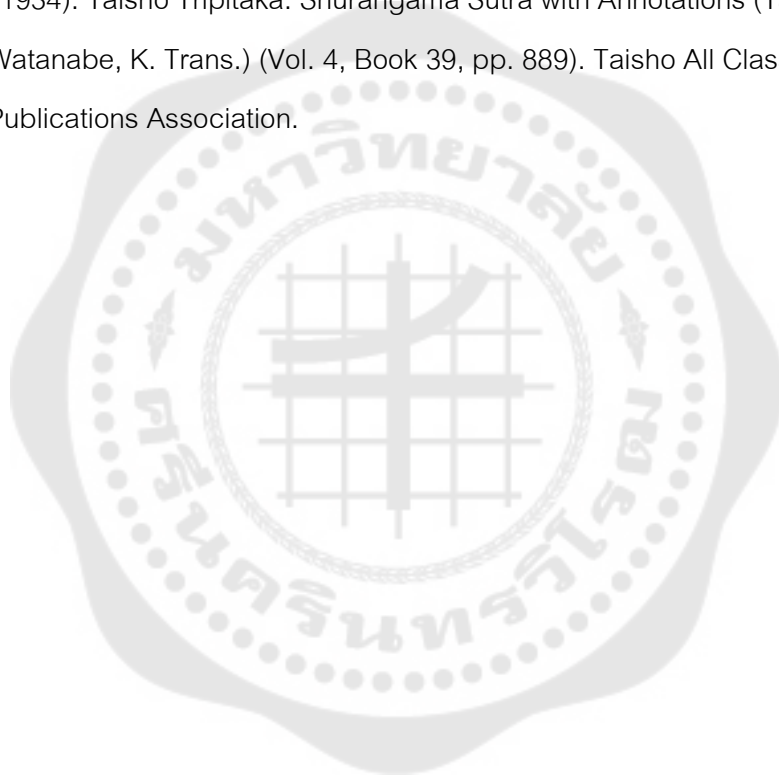
- Zhou, Y. (2003). The "Japanization" and "Secularization" Changes in the Eastward Transmission Process of Buddhist Music. In the Proceedings of the First Sino-Korean Buddhist Music Academic Symposium, Central Conservatory of Music Buddhist Music Culture Research Center (eds.) (pp. 609-617).
- Zhou, Y. (2008). An analysis of the religious and secular intertwining phenomenon of Buddhist ritual music in mainland China — Taking the ritual music of Tianning Temple "Water and Land Dojo" as an example. *Chinese Music* (04), 64-71.
- Zhou, Y. (2008). The Eastward Extension of the Silk Road and the Sea-borne Eastward Spread of Buddhist Music. *Symphony-Journal of Xi'an Conservatory of Music*, (01), 18-23.
- Zhou, Y. (2008). The Eastward Extension of the Silk Road and the Sea-borne Eastward Spread of Buddhist Music. *Symphony-Journal of Xi'an Conservatory of Music*, (01), 18-23.
- Zhou, Y. (2008). The Eastward Extension of the Silk Road and the Spread of Buddhist Music across the Sea. *Symphony - Journal of Xi'an Conservatory of Music* (01), 18-23.
- Zhou, Z, & Liu, C, Y. Z. (2015). The Dharma in Sound and the Sound in Dharma: A Study on the Concepts of Tibetan Buddhist Music Philosophy in "Music Historical Materials in Tibetan Buddhist Scriptures." *Journal of Nanjing Arts Institute (Music and Performance)*, (2), 137-144.
- Zhou, Z. (2016). Research on the Philosophy of Buddhist Music [Unpublished Doctoral Dissertation]. Nanjing Art Institute.
- Zhu Fo Nian. (1934). Taisho Tripitaka. Intermediate Existence Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 1, Book 12, pp. 1062). Taisho All Classics and Publications Association.
- Zhu Fo Nian. (1934). Taisho Tripitaka. Sutra of the Bodhisattva's Womb (Takakusu, J., & Watanabe, K. Trans.) (Vol. 7, Book 12, pp. 1052). Taisho All Classics and Publications Association.
- Zhu Fo Nian. (1934). Taisho Tripitaka. Sutra of the Bodhisattva's Cintamani (Takakusu,

J., & Watanabe, K. Trans.) (Vol. 1, Book 24, pp. 1014). Taisho All Classics and Publications Association.

Zhufa Hu. (1934). Taisho Tripitaka. The Correct Dharma Flower Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 53, Book 9, pp. 115). Taisho All Classics and Publications Association.

Zi Qian (1934). Compilation of Hundred Relations Sutra (Takakusu, J., & Watanabe, K. Trans.) (Vol. 4, Book 2, pp. 211). Taisho All Classics and Publications Association.

Zixuan. (1934). Taisho Tripitaka. Shurangama Sutra with Annotations (Takakusu, J., & Watanabe, K. Trans.) (Vol. 4, Book 39, pp. 889). Taisho All Classics and Publications Association.



VITA

