

Cultural Interpretation of Chanting Music of Fuyu Zhengjie Temple of Dulbert

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Abstract: Dulbert Wealthy Zhengjie Temple is the largest Tibetan Buddhist temple in Heilongjiang. It has been relocated several times and has a long history. The Fuyu Zhengjie Temple seen today was rebuilt in 2006. Although the Fuyu Zhengjie Temple before and after the restoration were all Gelug Sect of Tibetan Buddhism, they are all in terms of temple architecture, worship of Buddha statues, personnel composition and ritual activities There are very large variations. This article expounds the social cultural connotation of the religious cultural beliefs contained in the chanting music from the aesthetics and aesthetic thoughts of chanting music The unique aesthetic value and aesthetic view of Tibetan Buddhist music in Jie Temple chanting music; and discusses the diversified development of chanting music.

Since the restoration of Dulbert's Wealthy Zhengjie Temple, the number of sessions in the Fa has increased year by year. The chanting of Fuyu Zhengjie Temple is available in Chinese and Tibetan. From an outsider's academic perspective, the daily practice of Fuyu Zhengjie Temple and the chanting rituals of various major ritual activities are mostly accompanied by music, and the chanting music is closely related to the content of the scriptures. But as the insiders of the temple, the lamas of the temple do not think that the chanting chanting is a kind of music. Music is only a tool to promote the Dharma and a tool to promote teaching. They are more focused on the content of the chanting of the scriptures, and by concentrating on spiritual practice to achieve the pursuit of all sentient beings with their pious compassion, thereby creating the infinite merit of compassion. However, it is the power of this belief that allows different groups to participate in specific occasions, giving it a certain sociality, and forming a specific religious and cultural phenomenon.

1. The Aesthetics and Aesthetic Thoughts of Chantra Music in Fuyu Zhengjie Temple

The chanting music of Tibetan Buddhism has its unique characteristics at the beginning of its establishment, which has also created its unique aesthetic conception of Buddhist music. The aesthetic standard of Tibetan Buddhism for music is based on Tibetan Buddhist aesthetics.

1.1 Aesthetics in chanting music

In Tibetan Buddhist chanting music, the use of bass chanting and bass instruments is a major feature of its chanting music. The deep, low-pitched music reflects the solemnity and majesty of Tibetan Buddhism, making people feel a sense of respect from birth. The harmonious beauty between different human voices and between human voices and musical instruments gives people spiritual comfort and a strong sense of belonging.

1.1.1 Bass aesthetics in chanting music

In Fuyu Zhengjie Temple rituals, lamas often chant verses in low-voiced areas, mostly octave lower in normal tones, and also have lower-bass recitations. They lowered their throats, chanted with chest resonance, and pursued a strong acoustic effect. This type of chanting has a very different acoustic effect from the Chinese Buddhist chanting music style, especially in Tibetan. The author's field investigation found that the Dawei King Diamond Driven Magic Society and the Dawei Increase Fire Supply Fa Conference of Fuyu Zhengjie Temple, using the bass feature is even

more obvious. Use this sound effect to achieve the final effect of exorcism and prayer. The bass sound zone is widely used in Tibetan Buddhist chanting music. In Tibetan temples, Gelug sects such as the three major temples in Lhasa and the upper and lower secret courtyards use the vocal "Zogai" to chant. [Liu Yong. Tibetan Bass Use and Aesthetic Psychology [D]. Beijing. Central University for Nationalities. 2013.] The other masters of the monasteries use a singing style different from "Zougai". The author also encountered Master Cicheng, a master of the scriptures, in Shenyang's Falun Temple. They used a method of chanting and singing, which they called "Lion's Roar." After starting the tune from "Rang Gai", he switched to the formal chanting tone for lead singing, after which the monks chanted the scripture with the leading teacher. As mentioned earlier, the Dharma Vajrayana for the Fuzheng Zhengjie Temple is used to sing in the Tibetan chanting part of the entire ritual. In addition, Tong Qin in the instrument can make a deep roaring sound, which is similar to the sound of the chanting.

1.1.2. The beauty of harmony between vocal and musical instruments

Watching Tibetan Buddhist chanting music from secular music, although the type of its instrument is single, the form of the music texture is relatively rich. The pure vocal chanting form and simple musical instrument accompaniment, the two cooperate with each other to play a harmonious and beautiful Buddha sound, making it exert a powerful name appeal. In religious chanting music, the harmonious beauty of vocal music and fate music is mainly reflected in the form of the combination of religious instruments. From the perspective of sound, only Tibetan musical instruments can play more complex melody, Tong Qin can only play three notes, Ganglin and Conch can only play one note, and the rest of the percussion instruments are also considered by ordinary people It's just a monophonic noise. However, it is the combination of these simple light and heavy musical instruments that makes them distinctly different in sound, which brings rich sound effects. In the chanting music, the addition of the bell will make the chanting sound have an ethereal effect, the addition of the Conch adds a bit of distant sound effect, and the integration of Galin will make the chanting music more solemn and solemn, Qiming, such as cymbals, drums, and copper chin, multiplied the sense of majesty. The chanting sound combined with the beautiful agility of light instruments and the solemn solemnity of heavy instruments organically unites the multi-voice music in chanting music. This uncommon beauty of harmony forms an independent aesthetic system of Tibetan Buddhist music that is different from other religions.

1.2 Aesthetic Thoughts in Chanting Music

Tibetan Buddhism has its own outlook on life, world, universe, and religious philosophy. In Tibetan Buddhism, Buddhist music is considered to be a perfect combination of truth, kindness and beauty. Only the sound of the Buddha is the most perfect, supreme, and harmonious voice in the world.

1.2.1. Wisdom Beauty in Tibetan Buddhist Music

In the article "On the Aesthetics of Tibetan Buddhist Music", Geng Duijie pointed out: Buddhist music is the voice of all sentient beings playing for the accumulation of goodness and virtue. Wisdom and kindness is the highest level pursuit of Tibetan Buddhism. Without wisdom, you cannot see the essence of things, and you cannot distinguish between beauty and ugliness, true and false, and good and evil. So, the theoretical basis of Tibetan Buddhist music aesthetics is wisdom. [Gengdui Peijie. On the Aesthetics of Tibetan Buddhism Music [J]. Journal of Tibet University.2006 (9): 3. The most wonderful vocal music. Performed by instrumental music such as cymbals, cymbals, French drums, and Tong Qin, its solemn music and deafening sound will keep all demons and monsters away, thereby driving away all false, evil, and ugly.

Although most of the Buddhist chanting music of Tibetan Buddhism is the perfect unity of Dharma sound performance, compassionate singing, and wisdom, but from the ultimate aesthetic point of view of Dharma "truly", "truthful" and "true beauty", these repeated performance The chanting of the Buddha's voice is just the process and means of practice, not its ultimate goal. From the philosophical view of Buddhism's "doing something", all things in the world that are connected

by cause and effect, including [Wang Ciyi. A New Theory of Music Aesthetics [M]. Beijing: Central Conservatory of Music Press, 2003.12: 17.] The chanting music is temporary, not eternal. The ultimate pursuit of Tibetan Buddhism is the inaction, inaction, phaselessness, asexuality, and the inaction music in the vacuum world. The so-called enlightenment in the Dharma is the wisdom of the other side of intuitive perception that naturally arises after the long-term cultivation of wisdom and wisdom, and the elimination of confusion, except for Buddha. No phase. There is no sound in Dingzhong French circles. Dingzhongzhi [Dingzhongzhi refers to a kind of visual intuition produced after the qualitative change of cognitive function.] Music is beyond time and space, without beginning and end. This is the eternal and true "good sound" music produced in the supreme wisdom consciousness of Buddhism.

1.2.2. La purificación y liberación del alma cantando la música misma.

The music form of chanting music is a simple progression of melody and rhythm. It is only a development of a single intention, but it goes directly to the aesthetic mechanism of emotions, giving listeners a strong understanding and resonance. Wang Cizhen mentioned in "A New Theory of Musical Aesthetics" that the tone of the bass can symbolize the emotional characteristics of relaxation, calmness, and negativeness and deceleration; the experimental conclusions of Valentine (CW, Valentine) on Huffner showed that: Slow bass makes people feel sad, heavy, noble and serious; fast bass makes people feel powerful, majestic, excited, and joyful. The slow treble makes people feel hazy, serene, sad and elegant; the fast treble makes people feel beautiful, lively, happy and happy. Folk secular music is dominated by high-pitched and bright high-pitched sounds, while chanting music uses low and thick low-pitched sounds. The contrast between the two adds a solemn and mysterious atmosphere to Tibetan Buddhism from the heart. Inexplicably raised a heart of piety. At present, the development of society has brought convenience to people, and also increased people's mental stress. The unique transcendence of solitary consolation in chanting music cannot be replaced by other music. While feeling the peace and relaxation of the heart, praying and repenting in the presence of the Buddhas and Bodhisattvas will make people think more peacefully, so that the soul is purified and sublimated. From the perspective of the effect of chanting music on psychotherapy, in ritual activities such as ritual meetings, the form of chanting is used to open and relax, venting the inner troubles and pains, so as to calm the heart and reduce the burden to achieve faith therapy effect.

2. Diversified Development of Chanting Music

The current world culture is developing in a pluralistic direction. The author found in the field survey that the chanting music culture of Fuyu Zhengjie Temple is no exception. The chanting music culture of Fuyu Zhengjie Temple was transferred from Tibetan to Shenyang Falun Temple, and then from Shenyang Falun Temple to Fuyu Zhengjie Temple. Due to the geographical location, regional culture, and the ethnic composition of the lamas and believers, changes in many factors, in order to make it better promoted locally, have produced some changes in the spread of culture. This change is actually a phenomenon of cultural variation. It is this inclusive and adaptive change of this culture in the process of development and change that makes the chanting music culture of Fuyu Zhengjie Temple present a variety of common development from a single Tibetan Buddhist culture to a multicultural one. trend.

Since the lamas of Fuyu Zhengjie Temple come from different regions, the source of the chanting tones is also more complicated. Some of them directly inherit the chanting tones of Matong Temple, most of them are from the Tibetan underground courtyard, and some from Qinghai are the chanting tunes from Qinghai, which makes the chanting tunes of Fuyu Zhengjie Temple a kind of multiple chanting tones. Coexistence. However, there is not much difference between the various tunes. The monasteries are gradually chanting the lama chanting, and they are integrated according to the Tibet of the lower secret courtyard in Tibet, thus gradually forming a relatively fixed chanting tune for Fuyu Zhengjie Temple. In addition, Han Buddhist monks and bhikkhus from the surrounding areas will come to participate in each of the major dharma activities at Fuyu

Zhengjie Temple. A large number of Han and Mongolian believers will join in, making all Tibetan Buddhism chanted in Tibetan Rather than changing to Chinese chanting, Sabah Rinpoche also used a lot of Chinese in teaching and teaching, and set up Tibetan translation classes for Beilun Falun Temple and Daqing Zhengjie Temple to translate Tibetan Buddhist classics. The rituals for Chinese recitations are also simplified from Tibetan rituals. Only Tibetan language is used in the dharma mantra. Eventually, a form of chanting with the integration of Chinese and Tibetan was formed, which is a reflection of the sinicization of Tibetan Buddhism, and it is also a chanting culture of Fuzheng Zhengjie Temple based on pure Tibetan chanting culture and Chinese chanting the manifestation of a diversified phenomenon of fusion.

The diversity of Tibetan Buddhist culture is also reflected in the integration with folk culture. As early as the introduction of Tibetan Buddhism to Dulbert, the lama gradually replaced the shaman and the chief, and began to host local sacrifices to the Aobao and the mountain gods. The Shamanism's "Doktor Mountain Ritual" was rewritten into the prose-style "Doktor Mountain Ritual", during which all the lamas collectively chanted and prayed under the mountain. The restored Fuyu Zhengjie Temple still inherits this tradition. For example, in the "Duktor Mountain Ritual Ceremony" held at 9 am on September 12, 2015, there is a special section for lama chanting at the Fuyu Zhengjie Temple, although the recitation is in Tibetan. Scriptures, but this form of lamas' participation in the local mountain ritual is a reflection of the cultural diversification of the fusion of Fuyu Zhengjie Temple and local folklore, and it is also the folk chanting of Fuyu Zhengjie Temple A continuation in culture.

In addition, the Fuyu Zhengjie Temple takes regular Mongolian lectures in consideration of the needs of the monastic believers. All kinds of factors reflect the difference between the Tibetan Buddhist music culture of Fuyu Zhengjie Temple and Tibet. It is believed that with the development of Fuyu Zhengjie Temple here, more local cultural factors will be incorporated. The regional characteristics of the music culture will be more prominent, and the trend of diversified development will be more obvious.

Conclusion

Musician Tian Qing once said: A scholar who studies traditional Chinese culture but does not understand religion cannot be called a scholar of traditional Chinese culture. As a form of intangible art in Buddhist culture, chanting music has high research and appreciation value. Actively discovering, organizing, protecting and promoting chanting music is of great significance to the inheritance and development of Buddhist music culture. Fuyu Zhengjie Temple has been rebuilt in a relatively short time. Whether it is the Buddhist rituals of the temple or the chanting music, it is still in its infancy and needs further development. Currently led by Xiaba Rinpoche, Fuyu Zhengjie Temple is gradually moving towards standardization, and a monastic system of monastic studies that focuses on the study of Buddhist classics and practice has been formed. Its future will certainly become a more influential Tibetan temple in the Northeast and the country. Buddhist temples and schools of Buddhist law. The chanting music culture of Fuyu Zhengjie Temple is just the tip of the iceberg of the status quo of the development of Tibetan Buddhist music culture in the Northeast. Here, the author also calls for more scholars to participate in it to dig out more valuable and valuable characteristics of the Northeast. Connotation of Tibetan Buddhist culture.

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