



Article

An Investigative Study of the Fusion of Ritual and Sound --The Bun Festival of Taotang Eight Community, Taohe Town, Haifeng County in 2021 as an Example

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Abstract: The Jiao Festival of Tao Tong Community in Haifeng County, held in the second half of November, has always been renowned within the local community of Hailufeng. The Jiao-festival ceremony of Taotang Bashe in Taohe Town, Haifeng County, Shanwei City, Guangdong Province, unfolds amidst a symphony of sound. This article focuses on the Jiao-festival sub-congregation ceremony held in 2021 at Taotang Bashe, Taohe Town, and approaches the subject from an ethnomusicological perspective. It provides an overview of the field site, the ritual, the ritual process, and an analysis of the ritual sounds. As a Taoist ritual, the Bun Festival evokes a shared emotional experience among the Taotang people, while also reflecting their collective aspiration for peace and harmonious blessings in the world, represented by gentle rain.

Keywords: Taotang Eight Society; The Bun Festival; ceremonial music; Taoist ceremonies; ethnomusicology

1. Introduction

Jiao, originally meaning sacrifice, has been recorded as early as the pre-Qin period, and is described in the Sui Shu, In the middle of the night, under the stars, the Jiao ritual unfolds, encompassing offerings of wine, biscuits, cakes, and coins to worship the Emperor of Heaven and the Emperor of the Earth. It also involves sacrifices to the five stars and the writing of a book to perform the rituals of the last chapter, known as Jiao. The Jiao festival represents a cyclical series of celebrations through which humans establish a contractual relationship with the supernatural.

Every November, during the Jiao period, the Taotang community organizes the Bun Festival, aiming to invoke smooth wind and rain, as well as community-wide peace. This article provides an account of the 2021 Bun Festival (Xinchou year) in the Tao Tang District.

2. Overview of Field Point

Taohe Town and Taotang aohe Town, situated in the southeastern part of Haifeng County, Shanwei City, Guangdong Province, lies at the downstream of Huangjiang River, the largest tidal river in Haifeng County, at approximately longitude 115°23' East and latitude 22°53' North. The township spans 29.5 kilometers from east to west and 19.5 kilometers from north to south, covering an area of 64.13 square kilometers within its administrative boundaries. The resident population of the town is 10,190, of which 54.28% are aged 15-59. Taohe Township is situated far away from the mountains and water, and most of it is terrace land, slope garden land and mountain pit field, and the cash crops are mainly sweet potatoes, beans and sesame seeds.

Taotang (also known as "Dutang") is a township-level administrative area within Taohe Township. In the late Ming and early Qing dynasties, a large number of residents migrated from Fujian and established a commercial port. This led to the production of significant quantities of pottery for domestic and international trade, ultimately giving rise to the name 'Tao Tang'. During the Jiaqing period, Taotang experienced a commercial golden age, marked by the establishment of a market pattern comprising 'three streets'—Rice Street, In Street, and Sweet Potato Street—and 'two alleys'—In-the-Volume and Longlong. These 'three streets and two alleys' formed a square, which was commonly referred to as 'Jipanei' or 'Baodou'.

2.1 Cultural profile

Hailufeng encompasses Hai Feng County, Lufeng County, and Luhe County. Geographically, Hailufeng serves as the confluence of three major cultural systems in Guangdong. Hailufeng County borders Huizhou, reflecting the influence of Lingnan culture. Lufeng County is closely intertwined with Chaoshan in Jieyang, showcasing the distinct characteristics of Chaoshan culture. To the north, Luhe County shares its border with Meizhou and Heyuan, thus bearing the imprint of Hakka culture. The region not only boasts diverse local folklore but also exhibits a complex linguistic landscape, featuring dialects such as "Fulao," "Hakka," "Cantonese," "Jianmi," "Hakka," and "troop jargon." Hailufeng's linguistic diversity includes "Fulao," "Hakka," "Cantonese," "Jianmi," and "Military" dialects, contributing to Hailufeng's status as a distinctive cultural entity independent of the amalgamation of the three major cultural systems in Guangdong Province. Located in the heartland of Haifeng, Taohe Town predominantly utilizes the Fuluo language, which boasts the largest number of speakers and the widest area of circulation within Hailufeng.

2.2 Role of the Ruler

The roles of the deacon include the Shih Kung and the Gongs and Drums group.

In HailuFeng, people call the Taoist priest who communicates with people, ghosts and gods as "misters" or "Shigong". The Bun Festival ceremony is performed by the Wei's Guangde Taoist altar, which is a famous ZhengZi DaoTaoist altar in Hailufeng . The Wei's Guangde altar is mainly inherited by the Wei's four brothers, who are familiar with the local folk music as they are intertwined with the local people, and the music of the ceremony is in the style of the local folk music. During the Cultural Revolution, part of the scriptures of Wei's Guangde Altar was burnt, and the burnt part was later reappeared by Wei Zhichuan's silent writing. The Yen's Gongs and Drums group from Taotang Diaoqiao Village has been collaborating with Wei for many years. This ensemble employs a variety of instruments, including large and small gongs, drums, cymbals, and other percussion instruments. Additionally, they incorporate the suona and huqin to complement their musical repertoire.

3. Overview of the Bun Festival at Tao Tang

3.1 Time

The Jiao-Festival of the Eight communities in Tao Tang has been held in the november of the lunar calendar since ancient times. The Jiao-Festival divided into two cycles. The first cycle is a three-year cycle, during which the names of each year's festival are called the First meeting, Second meeting and Third meeting in that order. The second cycle is the three years of rest, called the period of Jiao-resting, after which the Jiao will start again, and so on and so forth.

3.2 Process

Preparations for the ceremony

Contents include: invocation, washing and fasting

3.2.1 Invocation

In the first month of the year of the Jiao Festival, the Taoist priests will go to the altar of the gods and ask the gods for the date of this year's Jiao-Festival in the form of the "toss the bamboo rope". Once the date is found, the ZongLi-elect, starts to make arrangements for the various matters and staff in charge of the affairs to continue with the preparations.

3.2.2 Washing and fasting

A week before the day of the festival, the villagers of each household clean their homes. After cleaning, the villagers of Dutang will fast for a period ranging from one to seven days as a sign of sincerity. On the day the fasting begins, a fasting charm is posted on each street to signify the fasting of the entire community. According to an account given by Mr Ling Ying Gang, the ZongLi, when the fasting charms were put up in the streets in the past, all meat sellers in the market were not allowed to enter the market. But now, with the change of time, this custom has already faded away invisibly.

3.3 Conduct of the ceremony

The names of the Jiao differ not only in the number of days for which the rituals are performed, but also in the content of the rituals. The first and second jiao are both three days long and have the same content, while the grandest, the third jiao, lasts for four days and includes rituals that are not found in the first and second jiao. The unique elements of the three ceremonies include the bamboo rope tossing, the crossing of the Golden Bridge, and the Evening Ceremony. Ceremonies common to the Bun Festival include the Drums-Opening and purifying the altar, purification of the street (or washing of the street) and sprinkling of purification, the opening of the light, stringing of the afternoon tribute, the opening of the Bun Festival, the sending of the Dragon and Tiger board, elimination of calamities and relief of misfortunes, the collection of "rubbish" (the Evil Brake), the offering of a boat, the catching of boats, the departure of the queue, the setting up of the Pavilion, the offering of the Pavilion, the snatching of the orphaned (or snatching of the mountain of the packet), the giving of thanks to the heavens and the earth and the burning of the statues of gods.

3.4 Follow-up to the ceremony

Contents include: the immortal-pretending, setting up of feast, and Chinese opera performed for the gods.

3.4.1 the immortal-pretending

It is a common ritual in the Minnan and Chaoshan areas for individuals to dress up as immortals. In 2021, I witnessed the portrayal of the Eight Immortals' Opera in costume. This performance closely resembled folk musical theater. Drum and gong groups collaborate with Taoist priests, assuming multiple roles and portraying different immortals to interpret the story, all without the use of costumes or makeup. The instrumental ensemble utilized by the Gongs and Drums groups includes suona, erhu, gongs, and drums, with three to five performers seated during the musical performance.

3.4.2 Setting up of feast

In front of the theatre, the villagers of the eight Taotang communities put up fruits and cakes to thank the gods.

3.4.3 Chinese opera performed for the gods

"Rewarding the Gods", as the name suggests, is a theatre performance to reward the gods. After the Jiao-Festival ceremony, a three-day drama was performed on the night after the Transmigration ceremony. Usually, the ZongLis would contact the theatre troupe on the first day of the first month of the year. The theatre performances include Bai Zi Opera, Xi Qin Opera and Zheng Zi Opera. After the Transmigration Ceremony is over, the buzz brought by the Jiao-Festival gradually disperses and people gradually return to their daily lives.

4. Ceremonial Sound Process of the 2021 Taotang Eight society Sub-Conference

4.1 Basic overview

Basic information on the sound of the Jiao-Festival ceremony in Tao Tang, Hai Feng County:

Time: 19 December-20 December 2021

Location: Taotang Village XinJian Township

Organisation: Taotang Village Council

Current Board Members (Premier): Hu Xuedao (full Premier), Chen Chuhong, Hu Xiaohua, Luo Huojin, Hu Shuiqing

Band members: Yen Chiu Cheng, Yen Lun Ya, Wong Xin Ren

Deacons: Wei Shijin, Hu Daoliang, Yan Zhaoyi, Chen Chuchao, Zhang Jiejian

A description of the person performing the ceremony and the band personnel:

A note about this ceremony:

In order to participate in the observation of the ceremony process in its entirety, the author arrived at Dutang Township of Haifeng County on 9 December 2021 ahead of schedule. Sadly, in December, COVID-19 pandemic broke out in Dalang Township, Dongguan City, Guangdong Province, and the township government ordered the suspension of all local folk activities in order to avoid the gathering of people and to do a good job of fighting the COVID-19 pandemic. But as the local traditional Jiao-Festival ceremony, is protected to a certain extent, was not forced to suspend. However, in response to the government's call, the person in charge of organising the Jiao-Festival this time, despite nearly a year of preparations, made a drastic reduction in the activities of the 2021 Jiao-Festival, which was originally supposed to be held for three days.

Secondly, the duration of the ceremony was reduced to one day, meaning the scale was scaled down, and the ritual contents were also reduced. In addition, even though a troupe had been scheduled to perform a play for the gods in the first month of the lunar calendar, it had to be canceled.

Even though parts of the ceremony were abbreviated, there was still no shortage of excitement, and the following is a transcript of the ceremony.

4.2 Preparation of the ceremony

From 10 December to 12 December, the villagers cleaned their homes to show their sincerity and remove impurities before welcoming the gods. Although there are no ceremonial activities at the Jiao-field for the time being, preliminary arrangements have been made.

On 13 December, the villagers put up fasting charms as a sign of cleanliness and fasting. This signifies the start of fasting for the head of each family until the end of the Jiao Festival.

On 17 December, the general arrangement of the jiao-field was completed, but the opening ceremony was omitted due to the COVID-19 pandemic. Firecrackers could be heard in front of each house instead.

No ceremonial events were held on 18 December.

On 19 December, the ceremony starts at about 14:06 in the afternoon and ends at about 03:45 in the morning of the following day. The ceremony is divided into two venues: one in Xin Jian Xiang of Dutang for daytime ceremonies such as Drums-Opening, the running of the

talisman, and eye-opening ceremony, and the other at the altar of the three deities (Pek Kong, Shing Wong, and Sansan) for nighttime ceremonies of sacrificial offerings and festivals. For ease of reference, a sketch of the Jiao-field and ghost ground is shown below:

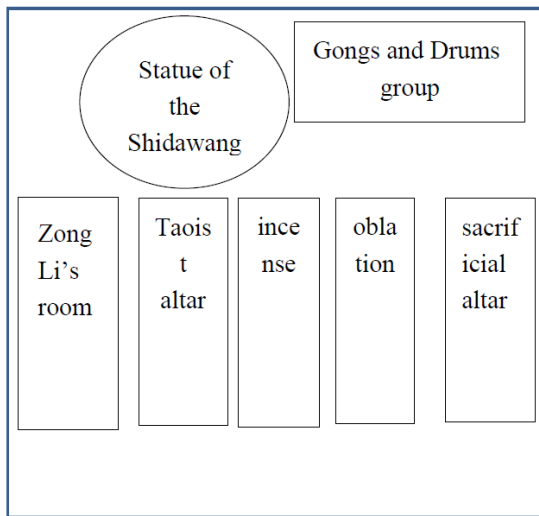


Figure 1. Schematic diagram of Jiao field

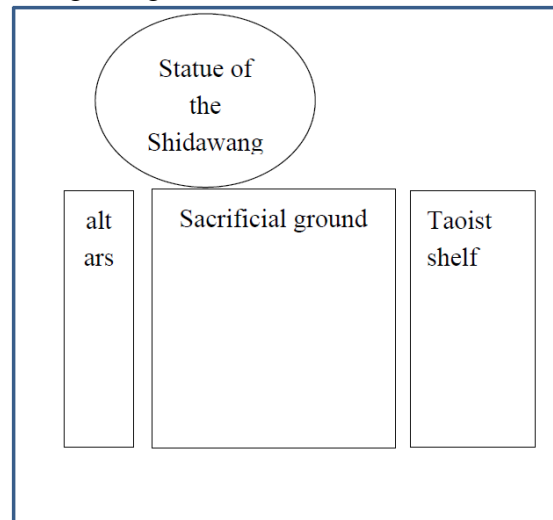


Figure 2. Schematic diagram of ghost ground

4.3 Ceremonial process

Daytime:

4.3.1. 13:40 Preparation of the program.

The entire Jiao field is already a busy scene, the worship officials, ZongLis in the venue to set up at the same time, but also in the next ceremony in the preparation of the necessary offerings and sacrificial procedures, including the placement of paper idols, incense to the gods and other preliminary work. Due to the COVID-19 pandemic, although not as lively as in previous years, but the blazing sun at noon, there have long been villagers under the eaves of the house ready long benches, waiting for the ceremony to begin. The smell of incense floating in the air, has made the townspeople feel the countryside wilderness a solemn atmosphere. The sound of cars coming and going, the sound of talking in Fulao language, the sound of collision produced by various kinds of artifacts being carried, and the cries of chickens and ducks raised by the farmers The soundscape of the rituals in the countryside is very special. The rural musicians take out their suona, bring out the big and small gongs and drums, and the Shih Kungs put on their Taoist robes and start to prepare the magical instruments needed for the next ceremony, including willow branches, ink, iron swords, bowls, raw rice, hens, and so on. The preparations for the ceremony went on for about half an hour one after another, and at last a few ZongLis announced the precautions to be taken, and the ceremony was kicked off with the noisy sound of musical instruments and firecrackers.

4.3.2. 14:06-14:43 Gongs and Drums group Drums-Opening and purifying the altar.

The ceremony began with a blowing class consisting of a combination of three large suona, two large gongs, a small gong, a small cymbal, and a large drum. Accompanied by the sound

of firecrackers, the instrumental ensemble resounds in front of the statue of Shidawang. Local people call the king of ShiDa, in Buddhism was originally the evil spirit road in the face of the fire burning ghost king, also known as the face of the burning Da Shi, after the deity was absorbed by the Taoist religion. The "Ghost King" deters the ghosts and maintains order. When Taoism performs the ritual of giving food, in addition to setting up the altar for giving food and the altar of the spirit, it must set up a joss stick for enshrining Shidawang. During the ensemble, the five Shih Kung change into specific ceremonial costumes, then, from the blowing class, the five Shih Kung holding a mahogany plaque, first clockwise round a few circles, and then one by one towards the place where the offerings are placed, where the incense is lit, and the Taoist instruments are prepared, etc. Finally, the Shih Kung bow to the heavens, and the ceremony is over.

4.3.3. 14:50-15:42 eye-opening ceremony for a religious leader and run charms.

The eye-opening ceremony is mostly used on statues of gods or religious artificial, meaning that the divine power of the gods is injected into the statues or religious artificial through Taoist rituals. In the Jiao-Festival ceremony, there is a sequence for the opening of the gods. It is more interesting to note that Shih Kung mainly uses brushes to enlighten the numerous paper-tied idols. "Open the light in your eyes Open the light in your heart" The writing brush is used by one of the Shih Kung to trace the point to the part of the body that is being chanted by one of the Shih Kung. The running of the talisman and the eye-opening ceremony were carried out in close succession, with the masters performing a series of sword dances and other maneuvers around the talisman on the bamboo sieve.

4.3.4. 16:14 The sacrificial offerings and festivals

Worshippers and others set up the ghost ground, beating gongs and drums to welcome the statue of Shidawang to the ghost ground, while all the townspeople the sacrifice the ghost.



Figure 3 Setting up the site for the spectacle



Figure 4. Delivering the idol Beat the gong and drums to send King Shida to the spectral field

Nighttime:

4.3.5. Invite and inform

At about 19:06 at night, the misters marched to the stage to invite the gods of the ten directions to come and sit here, and to inform the gods of the members of the board of directors of this year's sub-session, the time, etc. The misters then played music, burned incense, performed rituals, and made offerings. Tonight's ceremonial costume has also been changed to a solemn black color, reflecting the identity of Kajo. is the most obvious, wearing a five-buddha crown on his head, standing in the middle of the crowd. "It is the evening for the construction of the Jiao to prepare nectar Dharma food to benefit the lonely ghosts Pray for my Buddha's compassionate light to embrace me"

4.3.6 Sacrifice of the Pantheon (Transmigration)

The four masters sit around a wooden table, with the Kaji sitting in the west, facing the east and facing the Shidawang. The Left Taoist and the Right Taoist sit facing each other on the north and south sides, while the misters responsible for helping the singer sits on the Right Taoist side. At the back of this table is a long bench where the two in charge of the huqin and oboe, as well as the misters in charge of logistics, are seated. On the table, there are various items, including the usual fruits, incense to honor the gods, a hand burner, rattles, snare drums, small cymbals, boards, moxa, mirrors, plates with uncooked rice and flowers, and a copy of the "Mengshan ceremonial temple.". There were also bamboo sieves with taiji figures painted under the table. A misters on the field said to the author that "Mengshan ceremonial temple" is the main event of Transmigration, and after doing a whole book of "Mengshan ceremonial temple", even if you have done a Transmigration. Transmigration, the hungry ghosts is an important object of food, in addition to the hungry ghosts for food, but also in addition to them to say, so that their conversion to God and Buddha.

The ceremony starts at around 19:30 and ends at around 2:37 the next day. Wei Shijin said that all Transmigration ceremonies of the Jiao are like this, they need to be performed three times, and at the end of each Transmigration, the names of all the blessed households in the community need to be recited once," he said.

I sat on a bench with the oboe and huqin players, who played music while I took notes. Despite the very cold weather and the strong wind blowing on the sails, it was already early in the morning, yet no one felt sleepy. Instead, everyone was very energetic, each person dedicated to their own task. At the beginning, the ZongLi whispered outside the field, and the red-clothed worship officials hardly stopped. Around 1:30, a few young people sporadically appeared in the field, waiting to grab the bag mountain at the start of the ceremony. Amidst the sound of the wind and music, a solemn atmosphere enveloped the people in the field...

4.5.7 Grab Bag Hill

At the end of the Transmigration ceremony, not only the ceremony staff, but also young and strong individuals had been waiting in front of the Taoist rite for the conclusion of the ceremony to make offerings to the ghosts. They rushed to acquire the items used in tonight's ghost sacrifice, believing that consuming these offerings would bring special blessings from

the gods, such as good health, safe travels, and good fortune. Of particular significance was the silver halberd on the mountain of Baoshan, which elders claimed could ward off evil spirits and eliminate impurities when placed in a home. The scene was filled with roaring flames, the smell of smoke, and the sound of firecrackers. Although the number of people vying for the offerings on the mountain was small, only seven or eight young adults, the atmosphere was highly charged. In fact, two aggressive young individuals nearly came to blows in their fervor to obtain the silver halberd.

4.5.8 Thanks to Heaven and Earth

I gathered the musical instruments, Taoist instruments, and tablets from the table along with the Shih Kungs and masters, preparing to depart from the Taoist hut at the Pavilion of the Pavilion to proceed to the Jiao-field for the remaining rituals. As we packed up the items together, one of the masters even handed me a few peach-shaped birthday cakes, remarking that eating them would bring good fortune, which I gladly accepted.

Upon arrival at the Bun Festival, the Shih Kungs observed the ZongLis diligently arranging paper horses, paper treasures, dragon and phoenix robes, and more at the site. Some set up musical instruments, while others prepared the altar, all working busily together once again. The distinction this time was that the ceremony was conducted in a different orientation, with the back of the ceremony facing the shrine and the opposite direction. Additionally, everyone changed into the red ceremonial garments worn during the day.

The ceremony commenced around 2:42 a.m. This time, the musical instruments used included two hanging gongs, a large drum, and a big suona. The grand master knelt down with the ZongLis and worshippers, alternating between shaking the ringing bells in his hands and reciting prayers for the upcoming year in the Fulao language. After about half an hour of reciting a long series of prayers and names, someone nearby ignited a firecracker. As the sound of the firecracker subsided, the crowd realized it was drizzling, but the attendees paid it no mind and erupted into cheers.

4.5.9 Burning of the god's statues

At about 3:42 a.m., the congregation threw various paper idols, large and small, into a side fireplace, where they burned out in the flames and everything was reduced to nothingness.

4.6 Follow-up to the ceremony

4.6.1 The immortal-pretending

Two suona, two gongs and a drum make up the most basic combination for playing the Eight Immortals. In the evening, the Eight Immortals' Opera is performed, and the misters not only play the instruments in their hands, but also act as the characters of the Eight Immortals. The immortal spread good wishes to the earth. Maybe it was due to the confusion of the mind after staying up all night, there was a moment when I seemed to see the immortals in these smoky surroundings and surrounded by this fairy music. Everything is very floating, very forgettable. About ten minutes later, playing the fairy ceremony is over, the moment the music ends, as if from the fairy world back to reality, incredible.

4.6.2 Setting up of the feast

At less than 4 am, the townspeople began to Set up of feast to offer sacrifices to the sky. The townspeople who came to pay homage walked along the old alleyway, each carrying a stretcher on his shoulder all the way. On both ends of the stretcher are two baskets, one with offerings and the other with gold and silver paper for burning. Came to worship the captain of each brigade, most of the township government to prevent the spread of the COVID-19 pandemic, so that as captains of them instead of people to come to set up a seat to pray for blessings, to avoid piling up to gather.

5. Ritual Sound Patterns Exemplified by the Feeding Ceremony

The term "sound" refers to all sounds, both audible and inaudible, in all ritual acts. This includes "music" in the general sense." The scope of ethnomusicology on the study of "sound" in the belief system is limited, and because the "human voice" of chanting and the "instrumental voice" of accompanying instrumental music are important parts of the food-giving ceremony. Here, we will only analyse the two types of audible "sounds", namely, "human voices" and "instrumental sounds".

5.1 Vocals

According to the acoustic materials in the "Mengshan ceremonial temple", a handwritten scripture handed down by Wei's ancestors, the music of the food-giving rituals in the Transmigration Ceremony is classified into two categories: "recite" sutra incantations, which are "near-language and far-music", and "chanting" sutra incantations, which is "near-music and far-music". The "recite" mantra is represented by the "Great Compassion Mantra", and the "chanting" sutra incantations is represented by the "Salutation to Venerable Ananda".

The Great Compassion Mantra, recited by Grand Master Wei Shijin, is utilized during the "bathing of dead souls" segment within the food-giving ritual. Prior to undergoing Transmigration, it is necessary to bathe the souls of the deceased so as to complete the Transmigration process. This scene takes place in the "Mengshan ceremonial temple" where the dead souls are bathed before accepting salvation. The mantra recited during this ceremony goes as follows: "Turning drops of water into a long river, turning crispy flasks into micro-foods, transforming them into endless liters of nourishment, and converting the earth into gold within an instant, benefiting the ghosts of the river and the sand within a moment's time. If this is achieved, it would be convenient and beneficial for all beings. However, if it is not yet the case, then the nectar of the so-called Tao must be invoked...". The "bathing of the souls of the dead" session requires the recitation of numerous mantras and relies on the mindset of the Taoist priest. The Great Compassion Mantra selected here is one of the mantras employed in the "bathing of the souls of the dead" procedure.

Score 1. Great Compassion Mantra

大悲咒

♩ = 85
Andante

南 无 喝 啰 怛 那 哆 啰 夜

耶 南 无 阿 唎 耶 婆 盧 羯 帝

Notated by Wei Duyi

The tune consists of two phrases, centred around the D, E and #F tones, with homophonic repetition and downward progression, small fluctuations and regular metronomic cycles. The tempo is smooth and slow, and the pitch is flat, similar to a recitation. In addition to the original percussion instruments, the bells are added, accompanied by the huqin.

The Salutation to Venerable Ananda, chanted by Grand Master Wei Shijin and Yan Zhaoji of the Right Taoist, is employed during the "Inviting the Master" segment of the food ceremony. In this part, the Taoist priests assume the roles of deities to guide the lonely souls. The first step involves "Inviting the Master to the throne, speaking for the benefit of mankind and heaven. The path to enlightenment is boundless, and the realization of emptiness leads to the ultimate truth."

Subsequently, the Ritual of the Venerable Ananda is recited. The melody begins with a gentle rhythm and comprises a five-bar phrase that forms a triple phrase with matching beginnings and endings. The melody primarily utilizes the notes Fe, Gong, Shang, and Jiao, creating undulating rises and falls. It mainly progresses in a graded manner with occasional jumps to the fourth degree, resulting in a soothing and expansive tune. The rhythm is relatively steady, despite being notated in a 4/4 beat. The actual beats are somewhat scattered, with a slightly slower tempo in the middle section.

During the performance, Wei Shijin sings the first line alone, while Yan Zhaoge from the left altar follows with the next line, often adding a trailing accent at the end of the sentence. The last line is typically sung with the assistance of both the left and right altars. There are more lyrical passages, and the structure is more flexible. No melodic instruments are used, only percussion instruments to mark the beats at the end of each phrase.

Score 2. Venerable Ananda's Salutation

Notated by Wei Duyi

5.2 Instrumental accompaniment based on gongs and drums

The suona and huqin are mainly used as vocal accompaniment in the Tao Tang Bun Festival's food-giving rituals in the form of a consonance, which will not be introduced here. Here, we will focus on the gongs and drums that play an important role throughout the whole ceremony. As the saying goes, without gongs and drums, there is no music. The musical instruments used in this almsgiving ceremony include a small drum, a pair of small cymbals, a small gong and a board, which are mainly improvised in the form of sitting music. The local percussion instruments are played in the form of sound characters: "dong" for the snare drum, "zha" for the plate, "qi" for the cymbals, and "cai" for the cymbals. " said to hit the small cymbals;" "Taiwan" said to hit the small gong.

It is important to mention here the mode of improvisation and accompaniment of instrumental music used in Taoism in the area of Hailufeng. This is known locally as "He Jing". This concept is illustrated by the musician I visited: Yan Lunya, the suona player in this ceremony, has been working with Wei's Guangde Taoist altar for many years. He has been attending not only Taoist music ceremonies, but also local lion dances and Baizi opera with suona music. To paraphrase Yan Lunya, the people who "He Jing" must not only be skilful with the suona, but must also have a certain degree of understanding of the music used by the Taoist altar. It should be noted that most of the local Taoist altars do not have a fixed text for the accompaniment of the chanting of the sutra, but are more a matter of communication and coordination between the musicians.

The selected gongs and drums are not fixed to a particular section of the mantra, but rather the tempo of the piece is used to classify the form of the accompaniment. Score 3 is mostly used in the more enthusiastic and rapid performance of the mantra. The 4-panel articulations are used as transitions in the repertoire and as a link between the two mantras.

Score 3. gongs and drums passing through the stage



Notated by Wei Duyi

Score 4. Articulated passages with stylistic variations



Notated by Wei Duyi

5.3 Other sounds

Other sounds in the ceremony can be categorized into functional and non-functional sounds. Functional sounds are sounds in the traditional sense of the word, and they have certain functional attributes of the ceremony. For example, before the ceremony of "Drums-Opening and purifying the altar", the sound of firecrackers heralds the beginning of the ceremony. At the end of the ceremony, the sound of firecrackers signals the end of the ceremony.

Non-functional sounds are mostly environmental sounds, which are non-essential to the ceremony, such as the roar of cars, the whistling of loudspeakers, and the electric current of large stereos. These non-functional sounds are also used throughout the Jiao-Festival ceremony as a background to accentuate the bustling and prosperous scenes.

5.4 Tone-sound spectra

Looking at the Taotang Bun Festival Ceremony in Haifeng County from the perspective of the bipolar thinking of "near-far", the ceremony always unfolds under the coverage of the

acoustic realm. The sounds in the ceremony include human voices, instrumental sounds and other sounds, and the sound spectrum is as follows:

Table 1. Sound spectrum of the Taotang Bun Festival Ceremony in Hai Feng County

SITC Taotang Bun Festival Ceremony Tone and Sound Score				
vocal		instrumental		Other voices
"Near" music/"far" language	"Near" language/"far" music	musical instrument	sound of Taoist instruments	The sound of firecrackers, the sound of traffic, the sound of burning paper and idols, the sound of wind, the sound of electricity, etc.
A salute chanted by Shih Kung	Sutras and white texts intoned by the Master; the sound of conversation	Instrumental music played in conjunction with the ceremony	The sound of bells ringing, the sound of wood in the hall, the sound of paper fans.	

6. Phonological Analysis of the Bun Festival Ceremony at Tao Tang

6.1 Factors affecting social change

Friedrich Engels wrote in his *Anti-Dühring*, "When we examine nature or human history or our own mental activity through our minds, the first thing that presents itself to our eyes is an endlessly interwoven picture of connections and interactions, in which nothing is immovable and unchanging, but everything is in motion, everything is in motion, changing, arising and disappearing." The same is true of the Bun Festival, and these changes abounded in the visits and surveys. Interview with Premier Lin Yinggang, the author mentioned the issue of the parade queue after the ceremony, Premier Lin said, "in our small time, you said these outings are not exist, in the past, the rice are not enough to eat, where can people get the money to hire a team to parade it, that is not still catching up with the reform and opening up of the economy recovered, so that there are you see the flower basket team, the cloth and horse team, the western band these. " The western band, which appeared as the "near music" of outside voices, showed the integration of other cultures into the Jiao-Festival ceremonies in line with the changes in society. With the development of technology, they are also present in the ceremony, with the use of technological products such as loudspeakers, cameras, and large-size stereos in the ceremony. The noises, whistles, and electric currents that occur when these technological devices are used are sounds that are between "verbal" and "musical", reflecting the integration of technological sounds into the sounds of the Taiping ChingJiao rituals in response to social changes. The above examples can be regarded as changes in ritual sound symbols.

6.2 "Fixation-Flexible" factor

The ritual sounds of the Tao Tang Bun Festival reflect the "Fixation-Flexible" bipolar variable approach. The "fixed-live" bipolar variables refer to fixed and non-fixed factors, and the contents of the two types of factors in the ceremony are listed in the table below.

Table 2. Fixed and non-fixed factors in rituals

Constraint	Non-fixed factors
Ceremonial procedures are fixed, such as the people need to fast and wash before the opening of the Jiao-Festival.	During the period of the Bun Festival, there was a change in the number of people who were in charge of the various objects and those who performed the rituals.
The instruments used for the ceremony are fixed, such as the magic brushes used in the divine enlightenment ceremony and the musical instruments required for the ceremony.	The specific details of the recitation may vary slightly. For example, although the same text is handed down, the tone and rhythm of the singing may vary depending on the individual's vocal habits and aesthetic psychology.
The purpose of the Bun Festival remains unchanged. The main purpose of the Taotang Bun Festival is to protect the peace of the community.	Time to start the festival

Fixed elements are those that remain constant throughout each ceremony. The human voice and instrumental sound during the ceremony are close to the core of faith, and their lyrics and tunes cannot be changed at will, and they are programmed and stable. The human and instrumental sounds are synchronised and coordinated with the content of the ceremony, and the Master's human voice, the hand signals and the percussion are coordinated, demonstrating a strict programmatic character. The tempo of the percussion is adjusted according to the state of the Shih Kung's singing, the speed of his steps, and the speed of his movements around the altar, so that it closely matches the ritual procedures performed by the Shih Kung. Non-fixed factors may vary according to the actual situation of each ceremony. Firstly, there is the issue of setting the tone. Take the music for the food-giving ceremony of the Tao Tang Bun Festival as an example, on the night of the food-giving ceremony, I do not know which misters spoken at the ceremony said, "Hey, you have set the tone a bit high." This drew my attention to whether the pitch of the tune was arbitrary. After the doubt, I asked Mr Zhang Liuwei about the problem of high tuning. Mr Zhang replied that one only needs to set a tone that one feels comfortable with, and it does not necessarily have to be a fixed tone. It can be seen that the pitch of the music in the ceremony is not fixed, but varies according to the habits of the chanters. In addition, the phenomenon of using one piece of music for multiple purposes occurs in ritual music. This is demonstrated by the fact that although the same tune is used in the ritual, the content sung by the Taoist priests and the meaning of the tune's function and sound symbols are not the same. Take, for example, the three songs "Mantra" (Song 5), "Citation" (Song 6), and "Ritual Compliments of the Venerable Ananda". The "Salutation to the Venerable Ananda" expresses praise for the merits of the Venerable Ananda and is used in the invocation of the master. The "Mantra" is the mantra used in the

"Breaking of Hell" section of the food-giving ceremony and is sung by two Taoist priests, while the "Introduction" is used before the singing of the "Musical Mantra" in one of the parts of the bathing of the dead souls, and is performed in the same form as the "Mantra". Comparison of the three scores reveals that their melodies are composed of the same three-note columns of Yu, Gong and Jiao, with similar melodic forms of the same origin, and only slight changes in rhythm and key, using the technique of repetitive variations to achieve the purpose of multi-purpose use of a piece of music. Although the melodic forms are similar, their usage is very different through variations.

Score 5. Mantra

Notated by Wei Duyi

Score 6. Citation

Notated by Wei Duyi

6.3 The utility of ritual sounds

The utility of ritual music can be described from two perspectives: "inside" and "outside". From an "outside" viewpoint, the music of the Taotang Bun Festival is more localized and colloquial in nature through the hands of the Taoist priests who were born in the folklore and were active in the folklore. It is difficult to isolate the traditional "music" from the ceremonial

scene, with the sound of cannonballs, scripture prayers, gongs and drums, vehicles, and people stopping to talk. Not only the music, but also the visual impact of the Tao Tang Bun Festival, with its mighty statue of the King, the smoke, and the solemn and brightly-lit spectral venue All these create a rich and varied soundscape for the viewer of the Bun Festival.

From the "inside" viewpoint, "ritual music is music that matches the environment, mood and purpose of a particular ritual in terms of form and style, and that can have physiological and psychological effects on the participants in the ritual. Ritual music is shaped by, dependent on, subordinate to and subject to a particular society and its cultural traditions. Various sounds in the ritual environment may have the property of "music" and become the object of ritual music research. " For the Taotang community, which has been praying for the peace and security of the territory for generations, the traditional musical elements such as gongs and drums, chanting and singing can no longer express people's heartfelt wishes, and under such a mentality and environment, the magical instruments incarnate musical instruments, such as ringing bells, alarming wood, and the five-fold call and order, etc., which have become a part of the sounds of the Taotang Jiao-Festival ceremony. The powerful sound of the instruments overshadowed the non-musical elements such as the sounds of conversations, gunfire and barking dogs and chickens, and music took the centre stage of the ceremony. All of this, from the "near-music" human voices chanting and intone to the "far-music" recite, the sounds of musical instruments ranging from wind and percussion instruments to stringed instruments, and the magic instruments ranging from rattles to bull horns, are all forms of sound used to accompany the ceremonial movements and human voices. In other words, it is through a series of hand seals, the movements of the gong, and the sounds of human voices and instruments that the Shih Kung of Wei's Guangde altar are able to communicate with the gods and spirits and express their aspirations in a particular arena.

Therefore, the integration of sound and ritual underscores the influence of social and cultural traditions, as well as human physiological mechanisms, on the psychological experiences of the participants. Throughout the ceremony, the mantras chanted by the priests and the mystical implements they wield represent the Tao Tang people's psychological yearning for territorial peace. The power of instrumental sounds and the emotive quality of human voices vividly embody rituals such as offering food and spiritual conversion.

Amidst the ambiance of incense and fireworks, music naturally intertwines with the Taiping ChingJiao Festival, bridging the spiritual realms of humans and spirits. The sounds, sculptures, and fireworks within the performance space not only construct a sacred environment but also cultivate a warm ceremonial atmosphere and evoke ethereal depictions of deities and spirits. As the sounds reverberate throughout the space, people find themselves swept up in a surge of emotions, experiencing the ceremonial impact of the imagery evoked by these sounds.

7. Concluding Remarks

The Bun Festival Ceremony of the Tao Tang Community in Hai Feng County encompasses three distinct meetings, each featuring different forms of activities. This paper presents a



Figure 7. Lenten charm (1)



Figure 8. Lenten charm (2)



Figure 9. running of the talisman

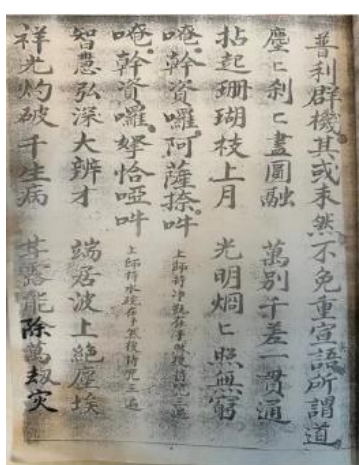


Figure 10. List of parts of Mengshan ceremonial temple



Figure 11. Shidawang



Figure 12. List of selected musical instruments



Figure 13. Burning of idols



Figure 14. Lanterns with the words "She Shou" written on them



Figure 15. Chanting



Figure 16. Drums-Opening and purifying the altar

Appendix II

Table 3. Content of the 2017 Bun Festival Ceremony Note: Compiled from the contents of the 2017 Bun Festival

number of days	times	sites	Name of the ceremony	
first day	About 8 a.m.	Taoist altar	invoke a deity	
	Around 10:00 a.m.		(Wei's Guang De altar) Drums-Opening and purifying the altar.	
	Around 7:30 at night.	The main road in Dutang	Street cleaning (street washing)	
		Taoist altar	purifying the altar	
	Around 9:00 p.m. at night.	stage	eye-opening ceremony for eye-	eye-opening ceremony for Master of the Three Worlds
ahead of the gods		eye-opening ceremony for Shing Wong		

			opening ceremony	eye-opening ceremony for Mountain Gods, Land Masters
				eye-opening ceremony for Fragmentary paper-tied idols (boat taiko, paper horses, etc.)
				eye-opening ceremony for Shidawang
			Firewalking / Split Light / String Noon Tribute	
	11 p.m.	Taoist altar	start performing sacrifice	
second day	7th earthly branch: 11 a.m.-1 p.m., noon, 5th solar month (6th June-6th July), year of the Horse	Taoist altar to ZongLi's room	Delivering the dragon and tiger board	
		Taoist altar	chant the sutras	
	After the eye opening ceremony of Shidai wang but before the handover ceremony,	ahead of the gods	* The Grail for ZongLi during the rest Jiao period (three-year term).	
			* Cross the Golden Bridge (Handover ceremony between the old and new ZongLis)	

third day	Around 8 a.m.	The altar to a place far from the countryside	avoid calamities and smooth out bad luck
	4pm.	Taoist altar	evening session
	4pm.		*lady's nightshade (Panax ginseng)
fourth day	Around 5 a.m.	The main road in Dutang	They go to every house to collect "rubbish" (evil brakes).
	About 10:30 in the morning.	Taoist shed of the ghost ground	offer sacrifice on board a boat
	Around 11 p.m.	shed to the pool	catch a boat
		ahead of the gods	do sth. in a way that is consistent with
	Around 2:00 p.m.	stay on a fixed route	Going out of the team (release, tour of the countryside)
	Around 5 in the evening.	ghost ground	arrange and conceal
	Between 7 p.m. and about 3 a.m. the next	ghost ground	offer sacrifices to the departed souls (idiom); fig. to offer sacrifices to the gods

	Around 3 a.m.		Grabbing the Orphan/Grabbing the Baoshan (Grabbing the Sacrifice)
	About 4:00 a.m. the next morning.	ahead of the gods	thanking of the heaven and earth. Burning statue, paper horses, etc.

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