

# THE DAXIANGGUO TEMPLE BUDDHIST ORCHESTRA OF CHINA: CONTEMPORARY ROLE AND FUNCTIONS

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**Abstract:** The Daxiangguo Temple is located in Kaifeng City, Henan Province, China, and the center of the ancient capital of the Seven Dynasties. Because of its status as a royal temple, the Buddhist orchestra was involved in several imperial events with a long history and profound cultural heritage. Since July 2002, the Daxiangguo Temple Buddhist Orchestra (DTBO) has been rebuilt. 2007, the DTBO acquired the second national intangible cultural heritage project batch. The author investigates the DTBO in recent years, through ethnographic writing, about the operation of the orchestra in the last 20 years, the content of its performances, and investigates its current situation in terms of cultural inheritance and seeking development after its successful declaration as a national intangible cultural heritage project. Research shows that the DTBO plays an essential role in preserving traditional Chinese music culture and propagating religious beliefs and ethical ideas in modern society. The local government displayed it as a cultural symbol of the Central Plains. The preservation and continuation of cultural genes strengthen the religious consciousness of believers and the sense of belonging and cultural identity of the Central Plains people.

**Keywords:** buddhist music; instrument orchestra; national-policies; cultural symbols; self-identify.

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## Introduction

### *Research Background*

Daxiangguo (大相国寺) Temple, formerly known as Jianguo (建国寺) Temple, is located in Kaifeng City (开封市), is one of the top ten famous Buddhist temples in China. According to some legends, it was the former residence of the Duke of Wei Wuji (魏无忌: Lord Xinling 信陵君) during the Warring States period. After the Warring States, experienced the Qin, Han, Wei, and Jin dynasties, the use of this site, there is a lack of records, and it is impossible to verify. The earliest definitive records of the site are that a temple called "Jianguo Temple", first built Six Years of Tianbao (天宝), Emperor Wenxuan (文宣帝) of the Northern Qi Dynasty (A.D.555) (北齐文宣帝天保六年) was built on the site, which was later destroyed in the war. Over a hundred years later, Emperor Rui Zong (睿宗) of Tang gave the name "Daxiangguo Temple" in the first year of Yanhe of the Tang Dynasty (A.D.712) (唐代延和元年), as a commemoration of his enthronement. After continuous expansion, the scale of the temple continued to expand until the rise of the civic stratum in the Song Dynasty, China moved the capital to Kaifeng, and the Daxiangguo Temple became the largest monastery in that period, and its social function was not only confined to religion, but also more involved in the royal rituals, as well as the public's cultural, economic, and recreational activities. During the Northern Song Dynasty,

the Xiangguo Temple was deeply respected by the royal family, making it the center of Buddhist activities in the country, and set up the "Senglu Si"(僧录司: The official department responsible for the management of monks) to jurisdiction the national Buddhist affairs, lots of eminent monks gathered here. In the century of history that followed, it was repeatedly destroyed by war and floods, and rebuilt and restored in 1671, the tenth year of the Shunzhi Reign Qing Dynasty (清顺治十年). (Li, L.X. & Zhao, D.X.& Wang, J.S. 2002,7-9). The Daxiangguo Temple has a rich history in China's religious development. It maintained close ties with royal families and participated in various Buddhist, social, and cultural activities. The Buddhist orchestra incorporated court and traditional folk music while preserving religious music. (Yuan, J. F. 2013) In the late Ming and early Qing Dynasties, the function of the temple was not only a religious space or a royal ceremony situation but gradually restored to the public entertainment center. In this stage, Daxiangguo Temple mainly involves praying for blessings, ancestor worship, and holding ceremonial ceremonies with royal family members related to the monarch's birthday, royal death anniversary, and ministers' banquets.

During the Nationalist rule period, in 1972, Feng Yuxiang (冯玉祥) governed Kaifeng and implemented measures such as "the expulsion of monks, the destruction of Buddhist statues, the renovation of the temple, and the conversion of Daxiangguo Temple into Zhongshan(中山) Market."

(Xiong B.L, 1985,157). The monks of the Daxiangguo Temple Buddhist Orchestra (DTBO) were all dismissed. In 1938, the Japanese invaded Kaifeng, reinstated Buddhist religious activities at the temple, and the musician monks' performances resumed.

The Daxiangguo Temple keeps a large number of traditional Buddhist songs, as well as rich folk music songs and ancient music. Through the records of the extant "DaxiangGuo Temple handwritten secret score"(《大相国寺手抄秘谱》) and "Shi Kuang six law" (《师旷六律》) records, as well as some of the existing folk musician monks performance, can be roughly divided into vocal music and instrumental music two categories. The vocal music is based on Shakyamuni's sermons and is used in the course of the temple's daily prayer. The jie(偈), zan(赞) of the Vocal part in Daxiangguo Temple Buddhist Music belongs to the music school of Tianning Temple (天宁寺) in Changzhou (常州), Jiangsu (江苏省) Province. The Buddhist music is roughly similar as that used by Chinese Buddhist music in the whole country, but "Quanshi song"(劝世曲, Persuade the World Song) mostly uses folk songs of the central plain, operas, and other folk music tunes (Ni, S.R., 1986, 68). The instrumental music is mainly based on traditional Buddhist music and traditional folk music elements from the Central region of China, mainly used for rituals or some chanting scenes, with the instrumentation following the ancient drumming and blowing music system (Yuan, J.F.,2013,8). As the Daxiangguo Temple in China Zen school belongs to the "Linji"(临济宗), and because it is implemented by the "ten jungle system" (十方丛林制), therefore, the music used by the DTBO has absorbed a large number of different factions of music monk performance content and style.

"In July 2002, initiated and organized by the Xin Guang(心广) Master, the Daxiangguo Temple Buddhist Orchestra was rebuilt, mainly performing instrumental music. There are 22 full-time Buddhist monks"(Wang, S.Y.,2008,13) To meet the aesthetic needs of contemporary audiences, which have inherited the traditional wind and percussion instruments, the Erhu(二胡: A traditional string instrument with two strings), three-string (三弦: A traditional plucked instrument with three strings), and Guzheng (古筝: A traditional plucked instrument with 21 strings) were added to the

orchestra, and the electronic organ was even used in some sacrificial and Ceremonial occasions. However, the orchestra continues the performance configuration of the revered ancient court ceremonial music, known as "Guchui Yue" (鼓吹乐: A type of ancient Chinese ritual music consisting of an ensemble consisting solely of wind and percussion instruments) in Chinese, and when performing as a Buddhist orchestra in a professional concert hall or academic conference, especially when some musicology scholars are present. This may have been an attempt by the orchestra's administrators to demonstrate the tradition of the orchestra and its association with court music and sacrificial music.

At present, the modern Daxiangguo Temple Buddhist Orchestra (DTBO) not only undertakes all the religious activities in this temple, sacrifice, and blessing, but also shoulders the local communication and publicity of traditional music culture, and formed its cultural brand, for the local traditional music culture and tourism economy to make a certain contribution. Whenever a major celebration is held at Daxiangguo Temple, some famous musicians are invited to perform in concert, which is trusted by the faithful. The music of Daxiangguo Temple is unique among Chinese Buddhist music in that it is fresh and elegant, with a profound meaning, and has the melodic character of the Central Plains. It has become a cultural symbol of the Central Plains cultural circle of Chinese Buddhism.

### ***Research Objective***

Religion is a very complex social phenomenon in human history that contains a rich cultural and social collective psychology. Modern religious music involves the transmission and preservation of intangible cultural heritage, as well as the preservation of traditional music. Although religious studies are subject to certain restrictions, in recent years, as China's traditional music culture has received international attention, Chinese Han Buddhist music has gradually received the attention of many scholars. Due to the development of Buddhist monasteries themselves, the monks' management gradually opened up their academic materials. It provides a lot of valuable literature sources for the scholars of Chinese ethnomusicology.

The purpose of this research is to explore how modern Buddhist orchestras maintain their existence and construction in modern society by analyzing the daily participation activities of DTBO in music performance and to explore the cultural functions and roles of Buddhist music in modern society through its transformation in society maintenance.

### **Literature review**

Daxiangguo Temple is located in the Central Plains of China, according to China the Huai River(淮河) is the North-South divide line, if follows this rule, Kaifeng City is located in the north of China. Musical Instruments configuration of DTBO is basically for the northern ritual music style mainly percussion and wind instruments formed in the orchestra, in the daily religious ceremony activities, often used as an accompaniment. However, in some traditional sacrificial activities, they play independently. "The repertoire of Buddhist music in Daxiangguo Temple is abundant and includes vocal music and instrumental music" (Ni, S.R., 1986). "The content of the vocal part includes chants(jie,偈), praises (zan,赞), poems and songs,(诗词曲) and songs persuading the world (劝世歌)". Ni Shuren (1984) considers that the music of Daxiangguo Temple includes two categories of vocal and instrumental music, with the source composition of instrumental music

coming from traditional Buddhist and Daoist songs, local folk songs, local folk instrumental tunes, and opera music, as well as some small amounts of music from ancient court music. Ni Shu Ren's (1983, 1986) research involved in the Daxiangguo Temple Buddhist music there are about 5 papers because he was the first to participate in the Central Plains folk music collection and recording work of cultural workers, in his book recorded many Daxiangguo Temple Buddhist music original information, notation, the use of Musical Instruments, and, as a participant in the orchestra, his records are true and credible. However, limited by the objective environment at that time, Mostly descriptive conclusions, lacking detailed literature, therefore, we need to be able to discern and selectively adopt.

Wang Zongkui (Tan, L.J., Wang, Z.K.,2015) was the 29th generation monk of the Daxiangguo Temple, and he studied under Shi Anlun(释安伦) and Shi Anxiu (释安修) (The owner of the handwritten secret music scores), so the content of his oral history is highly credible. According to his oral history, we can glimpse the inheritance mechanism of teachers and apprentices of the previous generation of music monks, and the living environment and teaching methods of Buddhist music groups in traditional society. Wang Yu (2015) translated some of the songs in the handwritten secret score, and compared the performance of the musician monks now found that: "The common performance score for all instrumental music in the DTBO was recorded using the Gongshi score, which is similar to the Song dynasty's common character score, and is the original score without any added variations and fingerings..... Each monk will be improvisation to play according to his grasp of the performance of the instrument and playing skills, and add flower accompaniment." It can be seen that the music played by the Daxiangguo Temple Buddhist Orchestra now is indeed not completely consistent with the ancient literature records, and after absorbing folk music and the personal creation of the monks, some folk musical elements can still be found in its melodic line.

## **Research Methodology**

### ***Methodology***

This research mainly uses the way of field investigation to write an ethnography to study the contemporary survival and performance of the Daxiangguo Temple Buddhist Music Orchestra. It mainly adopts the three analytical levels theories of Merriam (A.P. Merriam, 1964), revolves around the Daxiangguo Temple Buddhist Music Orchestra as the research object, adopts the qualitative research method, carries out fieldwork investigation and data collection on the musical behavior, musical conceptualization and musical sound of the part orchestra member. The interview aims to gain a comprehensive understanding of the musician monk and his orchestra manager's performance, identity, and contemporary role and functions. The author conducts the study from an outsider's (Emic) and insider's (Etic) perspective, exploring the identity of musician monks and management as insiders.

Based on the artistic activities of the Daxiangguo Temple Orchestra from 2004 to 2023, the author conducted fieldwork visits to Kaifeng Daxiangguo Temple in 2018 and 2019, 2023, and organized interviews with relevant personnel. This study utilizes field investigation, direct participation observation, and individual interviews with a prepared questionnaire as the interview content. It focuses on the activities and performances of contemporary Buddhist orchestras over the past decade

and aims to shed light on the changing social roles and cultural functions of contemporary religious music.

### ***The basic structure of Daxiangguo Temple Buddhist Orchestra in recent years***

#### *Staffing of Daxiangguo Temple Orchestra*

Daxiangguo Temple Buddhist orchestra has 23 members(According to the data from 2019, in recent years, affected by the epidemic, the orchestra has maintained about 20 members all year round. ), of which Shi Xinguang(释心广) is Daxiangguo Temple abbot, head of the Buddhist orchestra; Shi Hongguan(释宏观) for the Daxiangguo Temple supervision, mainly responsible for the daily reception and outreach of the Buddhist orchestra, publicity work, in addition to the overall quality of music monk members, ideological education and performance rehearsal supervision and control; Shi Yuanshu(释源树) for Daxiangguo Temple Seng Zhi (僧值), Primarily accountable for the Buddhist music Orchestra monks commandments, organization and management work; The rest are resident Musician monks, a total of 20. According to the needs of each specific performance, the staffing of the Orchestra in the temple will be adjusted accordingly. For example, in a larger Buddhist event, a Buddhist monk will be transferred to the ritual part; In the case of larger performances, one or two cast members may be borrowed from local performance groups to enrich the sound effects of the voices (this is almost no longer the case). The Musical Instruments that the monks can play are not limited to one specialty, and some monks can play two or three instruments to meet the actual needs of the orchestra. For example, Shi Yuanli(释源立) also plays percussion, Sheng and Chou (筹); Shi Yuanwu (释源悟) as the Chou, Tin pipe, Bamboo flute(竹笛) performance; Shi Yuanzhi (释源智) played Erhu (二胡) and Zhongruan(中阮); Shi Yuanhong (释源宏) plays the Sheng (笙), Electronic organ, Banhu (板胡), etc. More than 40% of the Buddhist Orchestra's monks can play multiple instruments to meet different performance requirements.

On the whole, the performance skill level of musician monks has been improved compared with previous years, which is directly related to the Orchestra's increasing participation in social and cultural activities in recent years, the Xiangguo Temple itself has increased publicity, and the social tourism and cultural heat has prompted the Buddhist Orchestra to improve its social visibility. Different levels of performance groups and activities are invited, and the music works faced by the monks are not limited to the previous traditional repertoire, and the younger generation of monks will have more requirements on their own playing skills and performance technique. According to Shi Yuanzhi(释源志), who is in charge of the rehearsal work of the orchestra, most of the traditional music is the same melody played by each voice part, and even if there are differences, it is accompanied by improvisational playing. Modern works are multi-voice texture works, and it is necessary to understand the symphonic score of the orchestra. The orchestra leaders set up music theory courses for the monks to enhance their musical abilities.

During the research process, the author discovered that the younger generation of the orchestra lacks the same level of skill, tone, and melody as the older generation. The older generation has a more distinct local charm and flavor in the Central Region, as compared to the "Daxiangguo Temple Buddhist Music" CD published in 2010. The rise of modern music is a result of frequent communication between young music monks and professional college teachers, as well as growing up

in urban pop environments. However, this phenomenon has not yet been effectively improved and changed.

#### *Daily management of Daxiangguo Temple Orchestra*

Daxiangguo Temple orchestra identity is first of all a monk. However, due to the government's increasingly strict religious policies in recent years, only a small percentage of musician monks have been granted official monk registration(僧籍), accounting for less than 20% of the total orchestra. However, in terms of daily life discipline and management, they are still under the supervision of the monastery, and even the music monks who have not received the Great Precepts must abide by the basic precepts of Buddhist disciples after entering the orchestra. For example, as a monk in the monastery, the most basic life rules such as wearing monk clothes, eating vegetarian food, avoiding lying, and drinking alcohol should be strictly observed, and the daily life schedule needs to eat, live, work, and practice with the resident monks in the temple, and strictly abide by the monk life rules. Liu Xia (2011) and Wang Yu (2015) studied the identity of musical monks, when DTBO monks first entered the orchestra, a large part of them had certain playing abilities. They were taught through oral transmission between teachers and apprentices. However, in the other part of official monk registration monks who graduate from the Buddhist academy are very different from each other in terms of their religious faith and the reason for entering the Buddhist door. This creates an essential difference in their starting points. But, the situation for the orchestra has greatly changed from ten years ago. The temple's income has been greatly affected by the epidemic, which heavily relied on tourism. Therefore, some monks of the orchestra left the orchestra to find another way out (The author made a comparison between the interviews in 2018 and in 2023). After the interview, it was learned that most of the monks left the Buddhist orchestra not only because of the low economic income, many accompanied by personal life choices, but almost all of them chose to enter the orchestra out of religious piety to stick to the orchestra. Through the interviews to learned that many of the monks left the Buddhist orchestra due to personal reasons and financial considerations, despite originally joining out of religious devotion, the remaining resident monks have strong religious beliefs.

The daily life schedule of the orchestra is basically consistent with the resident monks at Daxiangguo Temple and varies according to performance arrangements. For example, during the author's research in August 2019, the orchestra had to rehearse in the morning, afternoon, and evening respectively to prepare for the performance of the "China-US-Canada Buddhist Forum" at the Lincoln Art Center in the United States and the "Fifth Chinese Kindness Filial Concert", and required the monks to check their attendance by fingerprint punch. In addition to the orchestra's daily rehearsals and some ritual performances, accompaniment, each person is responsible for some of the daily affairs of the temple, such as cleaning the sanitary area, the different hall of the temple, and some maintenance work in the temple. The life schedule of the Buddhist band monks reflects the doctrinal requirements of Zen Buddhism for monks to earn a living independently and practice through labor; On the other hand, "the music of a temple is performed by the people who belong to the temple, and the music is forbidden by monks and nuns", "There should be a difference between the Buddhist music offering and the Buddhist music offering at the beginning, both the way of music and the identity of the musicians and the music used are independent of each other",(Xiang, Y. 2006) this traditional Buddhist concept of music offering exists objectively. It is bound to affect the identity difference

between orchestra monks and resident monks, as well as the different management methods of the two groups.

### ***The protection content of Daxiangguo Temple Buddhist Orchestra of the intangible heritage***

During the interview with Shi Hongguan, it was discovered that the repertoire for rehearsals at Xiangguo Temple Orchestra still relies on traditional content. Additionally, the orchestra usually rehearses 6-10 new tracks each year to accommodate their daily performances, as well as for recording and publishing purposes of their audio and video products. The Daxiangguo Temple orchestra is a significant cultural attraction in Kaifeng for tourists. Therefore, there will be many cultural events and non-religious activities associated with the orchestra's performances. The rehearsals and performance content will be tailored to meet the current needs of the audience. Based on the records of "Daxiangguo Temple Buddhist Music Events 2016-2018", in the year 2017, the DTBO gave a total of 9 performances, out of these, 6 were dedicated to serving government tourism, culture, and academic research, which makes up more than half of the total performances.

Since 2010, Daxiangguo Temple will record CDs every year, and have published 12 albums, respectively, "China's intangible cultural heritage - Daxiangguo Temple Buddhist Music" series, "Daxiangguo Temple Buddhist Music – Sheng Shi Fan Yin(盛世梵音)" series. In 2014, Ni Shuren (尼树仁) edited "Daxiangguo Temple Music and Zhongzhou Buddhist Music System Arrangement and Research" and published, the research results for the "Twelfth Five-Year" national key book planning project, the national publishing fund project. In 2013, Wang Zongkui (王宗葵) compiled the "Daxiangguo Temple musicologist handed down the lone copy" published. Shi Hongguan has announced that the Xiangguo Temple Buddhist music's hand-copied Secret music content has been made available for public publication. The chief aim of its publication is for scientific research purposes, and the Central Conservatory of Music in Beijing and the Henan Academy of Arts have collaborated to ensure its successful completion.

In 2015, under the joint efforts of the relevant scholars and Xiangguo Temple leaders, the Xiangguo Temple Buddhist Music Research Institute was established, which was originally intended to establish the Xiangguo Temple data database, so that the public can access the Xiangguo Temple data. Due to document collation, the work of ancient genealogy excavation and research requires staff with excellent academic ability and professional literature skills, which has no further progress in this area.

### ***Sources of funding for the protection of the intangible heritage of Daxiangguo Temple Orchestra***

Since 2007, the Daxiangguo Temple Orchestra has been recognized as a national intangible cultural heritage. As a result, they have received state protection funds, which are mainly used to host academic seminars. For DTBO inheritance protection of economic investment, the temple mostly relies on its own income and expenditure. According to the explanation, the daily operation of the Buddhist orchestra requires a large amount of fee, which accounts for a large proportion of the daily income of the Daxiangguo Temple. As an example, expenses related to the musical instruments, clothing, food, housing, and transportation for the monks in the orchestra are necessary for external performances and rehearsals. Additionally, the recording and publishing of relevant audio and video materials, as well as the construction of rehearsal facilities, require funding, all require funds to maintain. In the process of investigation, the author also found that the rehearsal room facilities of the

Buddhist Orchestra were outdated, the wall was seriously peeled due to moisture, and no other improvement facilities were seen except the necessary instruments, music shelves, chairs, and air conditioning. The monks often wore monk clothes and lived extremely simple lives.



*Figure 1: The author took the photo in August 2018, DTBO rehearsal room*

The author asked if there is a Daxiangguo Temple charity foundation related donations can be funded, Shi Hongguan explained that Daxiangguo Temple Charity Foundation is the first Buddhist charity institution with legal personality approved by the civil affairs department of Henan Province, adhering to the concept of "mercy for the world and benefit the public", the target of funding is mostly lonely elderly, poverty alleviation, aid to the disabled and environmental protection, absolutely not allowed to be used for the Buddhist orchestra and temple expenses. Every donation is subject to the supervision and management of the government's foundation registration authority. In recent years, there has been a growing focus on protecting China's intangible cultural heritage and promoting traditional culture among the China. Therefore, governments at all levels have maintained funding for the DTBO (It mainly comes from the financial subsidy of the National Intangible Cultural Heritage Protection Center). This has greatly encouraged and supported the development of the Buddhist music group. In the process of the interview, I found that the Musical Instruments used by the monks of the orchestra were of good quality, and the leaders of the temple gave great support to the ordering and procurement of Musical Instruments of the orchestra, and a small number of Musical Instruments were donated by lay people. In order to improve the performance quality of the Buddhist orchestra, the leaders of the temple have made great efforts to configure the Musical Instruments, on the one hand, increase the investment in the purchase of Musical Instruments, on the other hand, listen to the opinions of relevant experts, and make imitation Musical Instruments for the monks to appear in the documents and sculptures of the Song Dynasty, and strive to restore the original appearance of Buddhist music in the Song Dynasty. For example, the Konghou(箜篌) and Drums (鼓) used in the Buddhist Orchestra were made according to the performing sculptures of the "twenty-square



emperor” musician carved in stone (伎乐人, The sculpture on the south wall of the second floor of Kaifeng Pota Pagoda) on the inner wall of the second floor of the Kaifeng Pota(繁塔) Pagoda.

### ***The essential difference between Daxiangguo Temple Buddhist Music Group and the common National orchestra***

During the author's research, the interview process with the monks found that the monks had personal value judgments about the cultural value and social function of the Daxiangguo Temple Orchestra. According to them, the basic attribute of the member of the orchestra is its religiosity. They regard their performance and performance as the basic starting point of paying homage to Buddha, promoting Buddhism, teaching people to be good, and guiding people to believe in Buddhism. What they do every day is to "cultivate merit and virtue" and "accumulate virtue and follow goodness". Secondly, it is the value identification of cultural identity. In the interview process, many times heard the musician monk talk about "if you left the Xiangguo Temple orchestra is nothing", the music monk's income is not high, in the music monk's own words "can maintain the basic life", the year-round stick to this, is they for their non-genetic successors, the value of the identity of the music monk, as well as the inheritance of mission and responsibility.

It's worth noting that the arrangement of the Daxiangguo Temple Orchestra is not strictly based on the national orchestra, nor is it purely rooted in the Tang and Song dynasty systems. It seems that the orchestra has its own unique style and approach, which likely reflects the monks' spiritual values and beliefs. The Orchestra conductor accepts the advice of professional academic experts on the arrangement of every part and tries its best to conform to the content recorded in the literature. For example, Erhu and Guzheng were often seen in previous performances, and at the suggestion of relevant experts from the Central Conservatory of Music, it was believed that the Buddhist music in the ancient system of Tang and Song should mainly focus on wind instruments and percussion instruments (instruments), so the configuration of voice parts was slightly adjusted. During the past two years of research, the author found that they used this kind of voice configuration in academic conferences or Buddhist music cultural exchanges. Other performances involved in social culture and tourism promotion will add other musical instrument nationalities for performance effects; During the daily ritual of the festival, there will be the use of erhu and electronic piano. When the author questioned that it did not conform to the configuration of the Buddhist music offering apparatus, the music monks believed that the Buddhist activities were carried out in the main hall, there were many lay people on the scene, and modern chanting masters were equipped with microphones and speakers. In order to make the accompaniment of the music richer and more solemn, they did not consider whether it was in line with the Buddhist music standards, but to make the scene solemn and quiet, singing people's minds. The main purpose is to create a religious atmosphere of pure heart.

## **Results and Discussion**

### ***Daxiangguo Temple Buddhist Music Cultural gene preservation value***

Biological diversity is determined by the diversity of biological genes. In biological research, maintaining biological diversity is an important condition for the sustainable development of organisms. Scholars also have a similar research consensus on the sustainable development of human civilization. Each nation or ethnic group has its own unique cultural style that is different from other

nations, which is a cultural system that is different from others and relatively independent. Each intangible cultural heritage carries the traditional cultural spirit of the nation, and these original cultural and artistic styles reflect the cultural identity characteristics of the nation, philosophical thinking mode, aesthetic tendency, and the tendency to choose the development path of its cultural gene. The distinct cultural characteristics that it shows at present are the dominant gene characteristics formed by cultural accumulation after the change of generations behind the nation or ethnic group.

Daxiangguo Temple Buddhist Orchestra after several natural disasters and man-made disasters, after several twists and turns, break, continuation, its inheritance of hand-copied secret music, In addition to Shi Longjiang's(释隆江) opinion and practical performance, can find the Buddhist music of central China, Henan local opera, as well as the ancient court music band form of art. Xiang Yang(2009 ) has discussed in detail, Taoism and Folk music societies: "When we compare the sounds and sounds used by Taoist temples, folk groups and clubs in a region, we find that their music has a considerable proportion of commonality, similarity, and consistency." The art of music itself has complex dual attributes such as nature and social attributes. Traditional folk music of different regional styles has its scale composition, common interval structure and modular habits, functional characteristics of different tonality, and the expressive functions of language tone and cavity of local dialects. These are the unique artistic features of local folk music in each region, and these retained features constitute the core content of the cultural gene of their own ethnic groups.

### ***Daxiangguo Temple Buddhist Music cultural identity value***

As a kind of intangible cultural heritage, intangible cultural heritage bears the historical and cultural characteristics of different ethnic groups, is the ultimate driving force and spiritual sustenance of their ethnic groups, and is the cornerstone of national cultural rejuvenation and the sustainable development of traditional national culture as a whole. It plays an important role and value in inheriting the national spirit. The cultural genes, spiritual characteristics and aesthetic choices contained in the artistic style of traditional national music maintain the characteristics of national spiritual civilization, and nurture and shape the cultural inheritors of the nation. The inheritance of Daxiangguo Temple Buddhist Music is the continuous inheritance, selection, and accumulation of music monks in the long-term Buddhist activities and music offering behavior, and finally formed a solidified art form.

With the rapid expansion of Internet media, the life style and cultural space of Chinese people have also undergone irreversible changes in the process of globalization of human civilization. The traditional folk rites and customs, as well as the interpersonal relationship and life style based on the clan and blood relatives have gradually been dissolved, and the folk beliefs and religious activities carrying the folk rites and music have also lost the social living space. DTBO has always retained the basic nature of the religious community organization, once incorporated into the Buddhist religious ceremony, almost no one to change, after all, the temple as a religious institution, The music monks, with their devotion and adherence to the religious gods, have maintained the form of Buddhist music in a relatively stable and ancient form.

Daxiangguo Temple Buddhist music originated from religious belief, its performance content and origin are basically related to Buddhist teachings and Buddhist sutras, to DTBO performance content

as an example, such as <white horse load Sutras>(白马驮经), <Bodhi Tree>(菩提树), <Baoding Zan>(宝鼎赞) and other tracks are mostly based on folklore stories, related to folk beliefs and Buddhist stories, Used in religious ceremonies and related folk activities in monasteries; Many of the participants and dedicants are not pure Buddhist monks. Some have religious beliefs or belong to religious groups, while others are simply interested in religious rituals or are non-religious.

Humans are naturally social animals, which includes the human need for interpersonal communication, emotional expression, and a sense of belonging to a group. Maslow's hierarchy of needs also points out that human beings need to belong to the collective and need to find the spiritual need for self-affirmation from similar interactions. During the author's survey process, found that a large number of Buddhist converts participate in Buddhist activities every day, and their dependence on and love for Sanskrit music comes from the fact that can provide them with a relatively closed religious environment. One can attain a religious emotional experience through the soundscape environment shaped by music, which can feel solemn, pure, and empty. In Buddhist rituals, one can spiritually enter the pure land of bliss through physical practice. The Xiangguo Temple preserves the traditional folk music style and charm of Zhongzhou. This creates an atmosphere that allows those participating in the ceremony to feel a sense of religious empathy and nostalgia. As a result, it naturally fosters a sense of Central Plains cultural identity, Chinese identity, and cultural identity among the local population.

### ***Daxiangguo Temple Buddhist Music Social Ethics Strengthen Function***

If social ethics are the rules of human social interaction and the norms and norms of rational behavior activities, then the religious consciousness hidden in the depths of an individual's heart is a private, potential, and invisible measure of behavior. Through a large number of stories showing karma reincarnation and good and evil retribution, the ethics and moral norms between people appear sacred and dignified, and at the same time, the consciousness and falsity of ethics and morality in interpersonal practice and behavior are eliminated and endowed with special significance. From this point of view, religion plays a role in maintaining the value and function of the moral system to a certain extent. "The primary moral status of religion lies not in its role as a precondition for ethical values, but in its auxiliary role in the reinforcement of secular moral standards."

China's folk religious belief has a certain social mass foundation. With the effective implementation of the policy of freedom of religious belief, religious belief is not only a potential contract to build the secular moral norms of the people, but also a private, secret, potential and specific functional needs of some people. At present, Chinese society strictly manages folk religious superstition activities, and strictly controls and cracks down on religious superstition activities that harm people's physical and mental health. Most of the superstitious activities and witchcraft activities that seek money or worldly interests, or religious superstition activities for the purpose of "escaping into the empty door" and "passive retreat from the world" are basically prohibited. In recent years, the Daxiangguo Temple Buddhist Orchestra has actively participated in the local folk solar terms, tourism and cultural publicity related, and participated in the national large-scale public festival blessing activities, as well as the government's cultural publicity, in these folk activities, show the atmosphere and elegance of Sanskrit. Although religious groups such as the monk orchestra do not show authority and compulsion in maintaining the ethical and moral order of the secular society, the deified characters and images in Buddhist stories and religious teachings that meet the moral standards create the image of the highest

moral model, which will have a subtle incentive and imitation effect on people's ethical and moral behavior. As an important component of religious ceremonies, Sans-music uses the form of music art to strengthen the solemn and sacred atmosphere of religious ceremony environment, strengthen the spiritual experience of closed people in a limited space, and strengthen the sense of identity and belonging within the group, which plays a very powerful role in strengthening, regulating and enlightening ethics.

### ***Daxiangguo Temple Buddhist Music Tourism Economic function***

Daxiangguo Temple is situated in the ancient capital and cultural tourism city of Henan Kaifeng. As a national AAAA-level scenic spot, it attracts millions of tourists each year from all over the world. The Daxiangguo Temple Orchestra serves as a cultural business card for Kaifeng tourism, and the intangible cultural heritage it offers holds great economic value in terms of tourism. This value has been acknowledged and appreciated by local governments, enterprises, and scholars alike. During the research process, the author discovered that the Buddhist Orchestra participated in more than half of the activities that Buddhist orchestras participate in during the tourism season involving public cultural promotion, tourism festivals, and other activities.

During the interview with the management of the Orchestra, it was learned that they will cooperate with government departments and tourism and cultural enterprises, try their best to follow the objective development law of intangible cultural heritage, and beware of equating the innovative development of intangible cultural heritage with the industrialization protection of intangible culture simply and roughly. They have realized that the economic value of intangible cultural heritage is multi-level, which the brand awareness, musical artistic characteristics, cultural creativity, and so on are simply classified as the sale of goods, will greatly reduce the cultural economic value of the cultural business card Daxiangguo Temple Orchestra; Can not follow the authenticity and integrity of the living environment of Daxiangguo Temple, in order to commercial interests and false advertising effect, arbitrarily change its musical form and performance environment, in the long run, it will cause its display and exhibition flooding, the quality of the performance is rough, and then affect its cultural value. On 2 November 2001, the General Conference of the United Nations Educational, Scientific and Cultural Organization, at its thirty-first session, adopted the Universal Declaration on Cultural Diversity, which clearly states: "Cultural diversity increases choices for everyone: It is one of the sources of development, not only a factor of economic growth but also a means of enjoying a satisfying intellectual, emotional, moral and spiritual life."

### **Conclusion**

The traces of human existence construct human civilization, and the diversified art forms in cultural ecology reflect the diversity of human civilization. The rapid development of science and technology in modern society, the development of industrialization and urbanization have greatly stimulated the rapid spread of mass culture, and the commercialization of manufacturing and the popularization of "elite" culture have made the art forms consumed by the public appear in the same short, flat and fast form. This kind of artistic expression which blindly caters to the public interest, entertainment and has no spiritual connotation is undoubtedly a harm and digestion to the healthy development of human spirit and the continuation of cultural ecology. We should always guard against human intervention,

prevent the "innovation" and "development" that destroy its own unique artistic charm, and exchange it for economic benefits as the price. This kind of human intervention protection at the level of management has irreversible damage to the intangible cultural heritage. Respecting the law of development and survival of each intangible cultural heritage, respecting its own living state inheritance, while not damaging its senior form on the basis of constantly creating new cultural content, stimulate the vitality of traditional culture in the new era, and give it adequate protection in line with its own development law, from government agencies to individuals should abide by the basic principles.

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