



# The Influence of the Epistemology of "Being" and "Tao" in the Chu Tomb Bamboo Sketch on the Creative Thinking of Contemporary Composers

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## ABSTRACT

In order to dig deeper into the philosophical value of music in "Bamboo Slips from the Tomb of Chu", analyze "existence" and "Tao". Epistemological content, this paper takes the bamboo slips in the No. 1 tomb of Guojiadian in Jingmen City, Hubei Province during the Warring States Period as the research object, measures and excavates them with the help of modern tools, summarizes the philosophical ideas in the bamboo slips, and verifies them with representative songs of contemporary writers such as Xian Xinghai, Tan Dun, and Zhang Chao. Firstly, four sets of bamboo slips were selected from the 804 pieces unearthed for analysis, and the contents of "existence" and "dao" in the bamboo slips were studied, and the characteristics of philosophical content, font lines, and modeling were excavated. Then, the loudness and frequency of the song were tested with the help of software such as the MINI DPS UMil-1 sound field test microphone, the 4K microscope (0.7x) REW2.0, and Microsoft Viso 2.0. The results show that with the help of Viso 2.0 and microscope, the length of the font in the Chu tomb bamboo simplification is  $1.23 \pm 0.15$  cm, the width is  $1.18 \pm 0.01$  cm, the aspect ratio is 1, and the line curvature is  $30^\circ$ . REW software, mini DPS UMil-1 sound field test microphone test, found that the decibel of Xian Xinghai, Tan Dun, and Zhang Chao's songs was 100~125dBFS, and the song frequency was 300~1000Hz, 20~100Hz; The music frequency is controlled in the range of 0~2000Hz, the music loudness concentration is 400~7000Hz, the concentration time is 35~75 seconds, and the songs are short and concentrated.

**Keywords:** Chu Tomb Bamboo Jian, YouTao, Epistemology, Contemporary Composer, Archaeology, Guojiadian.

## INTRODUCTION

The epistemology of "being" and "Tao" in Chu Tomb Zhujian (353~310 BC) has a very profound philosophical truth. For example, some classic Taoist and Confucian works of Chu Tomb Bamboo Jian mention essential ideas such as "relativity between existence and absence" and "unity of existence and none." According to this paper's analysis, many contemporary composers are influenced by the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification. However, among them, the Zhang Dynasty is the most worthy of recognition (Shi, 2014). Therefore, this analysis focuses on "The Chinese Dream" created by Zhang Chao. After some research, it can be determined that the "Chinese Dream" adopts a gradual structure and uses this to follow the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification. At the same time, it follows the development law of "Tao gives birth to water..." and is unified with the gradual law of "Tao" evolution. In short, Zhang Chao shows the influence of the epistemology of "You" and "Tao" in the Chu tomb bamboo sketch on his creative ideas through the overall layout and theme setting of "Chinese Dream," as well as the continuous and coherent changes of some musical sections. This also shows that the epistemology of "being" and "Tao" in the bamboo sketch of Chu's tomb has excellent application value and is very referenced. The analysis is based on the cognitive theory of "being" and

"nothing" to dig deeper into the philosophical meaning of bamboo slips. In this paper, the contents of bamboo slips are discussed in the literature, and related theories are introduced; then, the data collection is collected and formed, and the shape, text size, character shape and carving depth of bamboo slips are analysed using modern technology and means. At the same time, the analysis results are categorized, and the influence of the analysis results on contemporary composers is explained. You analyse a piece's loudness, melody and frequency with one of the more famous composers of our time and form the final analysis result. Based on this result, the philosophical generalization is carried out to provide theoretical and practical support for related research.

## THE EPISTEMOLOGY OF "BEING" AND "TAO" IN THE CHU TOMB BAMBOO SIMPLIFICATION

### Overview of Chu Tomb Bamboo

In October 1993, Chu Bamboo Jian (342~310 BC) was unearthed in the Warring States Period Chu Tomb No. 1 in Jingmen City, Hubei Province) has 804 pieces, totalling over 13,000 words (Tang et al., 2022). After the excavation of Guodian Chujian, the Chinese academic community continued to increase the enthusiasm for the research of bamboo Jian unearthed from the Chu tomb, and various research papers and works on Guodian Chujian materials continued to increase (B. Wang, 2000). According to the current research, Guodian Chu Tomb Bamboo Jian is a Taoist and Confucian work, including 22 Taoist works and 52 Confucian works. Taoist works include Lao Tzu Jia and Lao Tzu B (11), Lao Tzu C (3 pieces), and Tai Sheng Shui (8 articles). In contrast, Confucian works include "Qianyi" (2 articles), "Poor Reaching Time" (3 articles), "Lu Mugong Qianzisi" (4 articles), "The Way of Tang Yu" (7 articles), and "Five Elements" (5 articles), "Honor and Righteousness" (8 articles), "Six Virtues" (9 articles), "Sexual Self-Prestige" (3 articles), "Cheng Zhi Wenzhi" (7 articles), "The Way of Faithfulness" (1 article), four articles of "Language Series".

### Introduction to Contemporary Composers

Among these contemporary composers, Tan Dun, who was deeply influenced by the epistemology of Chu Tomb bamboo Jian's "being" and "Tao," is the most famous. Tan Dun's creative ideas attach great importance to music's purity and emphasize returning to nature and authenticity (S. Wang, Hu, F. Wang, Ai, & Zhon, 2017). His music is often rich in intense Chinese cultural colour, paying attention to "being" and "Tao," and attaches importance to "the unity of heaven and man" and "Tao and nature"; Xian Xinghai. Xian Xinghai was also profoundly influenced by the "being" and "Tao" theories in the Chu tomb bamboo simplification. Compared with Tan Dun, who attaches more importance to the atmospheric interpretation of natural Taoism, Xian Xinghai is better at combining Chinese culture and Western music creation techniques and attaches importance to integrating ancient wisdom and modern innovative concepts. In his works, because he pursues the guiding role of "Tao" on people's inner state of mind, people often feel Xian Xinghai's fusion of "relativity" (X. Wang, Yang, T. Wang, & Luo, 2023). For example, "sensitivity" and "reason" have become ubiquitous in his music, which reflects an "interdependent" relationship. At the same time, it also reflects the influence of the idea of "Tao Sheng or not" on him. For example, "sensitivity" and "rationality" are relative. Only when "sensitivity" is in place first is a call for "rationality". And only after returning to "reason" can we witness the "necessity" of "sensitivity".

### Research Methods and Techniques

#### Research Object

To conduct more in-depth research on the cognition of "being" and "Tao", this paper selects 6 bamboo sketches for analysis. There are 3 Taoist works and 3 Confucian works, as the research objects of "being" and "Tao" thoughts, respectively, "Lao Zi A," "Lao Zi B", and "Tai Sheng Shui," "Poor Reaching Time," "Respecting Virtue and Righteousness" and "Six Virtues" as follows. At the same time, the representative works of Xian Xinghai, Tan Dun and Zhang Chao were used as song cases for acoustic, infrared and statistical analysis.

#### Research Technology

The mini DPS UMil-1 sound field test microphone (China: Hong Kong) and UNI-T infrared imager (China: Dongguan) were selected as test equipment, as well as callipers, and auxiliary equipment such as callipers, audio data statistics and acoustic index comparison of song cases. Among them, the data error requirement is less than 0.1 (C. Wei & Dan, 2020), the data statistical test is ten times, and the average value is taken. The test software is REW 2.0, Microsoft Viso 2.0 and Excel.

**THE EPISTEMOLOGY OF "BEING" AND "TAO" IN THE BAMBOO SKETCH OF CHU TOMB**

**Glyphs for "Being" and "Tao"**

In comparing the bamboo tablets of the Chu tomb of Guojiadian Chu, it is found that Taoism and Confucianism not only have a profound discussion of "being" and "Tao", but also have consistency in glyphs, as shown in Figure 1.



a. The text about "Tao" in "Tai Sheng Shui"

b. The text about "being" in "Six Virtues"

**Figure 1.** The Font Form of "Being" and "Tao" in Guodian Chujian

It can be seen from the figure that the font forms in Guodian Chujian are mainly curves, and they present two shapes: circle and square, which is in line with the saying "heavenly round place". Among them, "Tai Sheng Water" puts forward: "Tai Sheng Water, water anti-auxiliary Taiyi, is to become the sky," and then put forward "the sky is anti-auxiliary Taiyi, is to become the earth." There is a top-being relationship between these two sentences. If we experience it from the second half of the sentence, people can know that "it is to become heaven" and "it is to become earth", and they represent the "Tao" of heaven and earth, respectively. Modern scholars believe that these expositions in "Tai Sheng Shui" are actually a positive interpretation of the cosmic generation view. At the same time, "Lao Zijia" also represents the complementary relationship of yin and yang. According to the Cosmo generative theory in Lao Tzu B, "Tao" existed before the origin of heaven and earth. Moreover, "water" is somewhat a continuation of the "Tao". When "aquatic" is born, "water can confirm the status of the source of all things," so "heaven" and "earth" become Taoist. Guo Dian's "Lao Zijia," said: "The things under the world are born of existence and are born of death." But now Lao Tzu says: "All things under heaven are born of something, and something is born of nothing." Therefore, this is undoubtedly a subversion of the previous epistemology of "being" and "Tao". After all, in the past, it was generally believed that "nothing" was "Tao", and "being" and "all things" were close. The discussion of "being" and "nothing" in Guo Dian's "Lao Zijia" makes everything in the world not only born of "being" but also born of "nothing".

**Comparison of Length, Width and Angle of "Being" and "Tao"**

Comparing the length and width of the font in Guodian Chujian, it can be found that there is consistency in the Taoist and Confucian discourses on "being" and "Tao", and the results are shown in Table 1.

**Table 1.** Comparison of Font Length and Width in Guodian Chujian

Derivation	Substance	Frequency of occurrence	length	Width	Length: Width	Stroke Change angle
"Lao Zijia"	"Being"	12.41	0.75	0.93	0.80	27
	"Tao"	10.78	1.19	0.92	1.28	32
"Lao Tzu B"	"Being"	5.57	1.12	0.91	1.23	25

Derivation	Substance	Frequency of occurrence	length	Width	Length: Width	Stroke Change angle
	"Tao"	11.10	1.16	0.92	1.25	28
"Tai Sheng Water"	"Being"	12.52	1.37	0.90	1.52	22
	"Tao"	8.96	0.73	0.95	0.76	23
"Poor Time"	"Being"	10.40	1.05	0.94	1.12	27
	"Tao"	11.68	1.40	0.88	1.59	25
"Honor and Righteousness"	"Being"	15.11	1.02	0.90	1.14	29
	"Tao"	9.72	1.20	0.91	1.32	27
"Six Virtues"	"Being"	7.54	0.75	0.93	0.80	27
	"Tao"	10.78	1.19	0.92	1.28	32

It can be seen from the content in Table 1 that the length and width of the font in Guodian Chujian, as well as the angle of stroke change, are the same, and in the frequency of occurrence, "being" and "Tao" are the same. This shows that the "being" and "Tao" status in Taoism and Confucianism is critical. The length and width ratio of the glyphs in the bamboo Jian is similar to 1, and the stroke change angle is 25°, which further proves that the "being" and "Tao" in Guodian Chujian are close to "square" and "circle". In the first chapter of Lao Tzu, the debate between "being" and "nothing" holds that "heaven and earth" are the root of "being" and "nothing", thus eliminating the concept of "having the same name and not being the same", and also showing that Taoism and Confucianism have the same understanding of "Tao" and "being." At the same time, it also unifies the before and after discussion of "Lao Tzu". Regarding the "Tao", Guo Dian Chu Tomb Bamboo Jian "Lao Zijia" mentions: "There is a shape Kuncheng, born congenitally, lonely and independent, can be the mother of the world...". It can be seen that compared to this "Lao Zijia", Guo Dian's "Lao Zijia" describes "Tao" by mystifying it. In the content and glyphs, this "Tao" becomes more mysterious. It is invisible. In the Six Virtues, there is a similar treatment: the "Tao" is not "materialized".

Similarly, in Guo Dian Chu Tomb Bamboo Jian's "Sexual Character Destiny Out", "thing" has also been defined. That is, "thing" is visible, and "Tao" exists before "thing". It is worth mentioning that in Guodian Chu Tomb Bamboo Jian's "Lao Zijia", "Wuwei" refers to the psychological level of no "attachment". Moreover, this "attachment" is a "being". If people do not emphasize "being" first, they can achieve "nothing" and quickly achieve a natural state of inaction. Guo Dian's "Six Virtues" also made a detailed discussion of the epistemology of "being" and "Tao". Guodian Chu's tomb bamboo simply unearthed "Poor Reaching Time" explains the universe's origin and the basis of the formation of matter. In other words, "taiji" and "water" are the basis for the growth of all things, and they are the embodiment of "being" and "Tao" (G. Wei et al., 2006). It is precise because of the establishment of the epistemology of "being" and "Tao" that there is "heaven and earth complement each other, to become gods" and "gods complement each other, to become yin and yang". Therefore, "Taisheng Water" can also be understood as "Tao Sheng Water", and "Water" symbolizes "nature". Under the guidance of this philosophy, people can realize that everything between heaven and earth, life and death, is constantly circulating. Long before the birth of "things", "Tao" was born, and it was after the "Tao" gave birth to water and continued to evolve through the formation of heaven and earth that "things" were formed (S. Wei, Pintus, Pitthard, Schreiner, & Song, 2011).

### The Essence of "Being" and "Tao"

"Tao" is the origin of everything, and "Tao gives birth to water" is the basis of all "things". It can be seen that there is also the idea of relativity. For example, in Guodian Chu Tomb Zhujian's "Six Virtues": "There is no coexistence, and the difficult and easy are also together.... successively followed by the discussion". That is to say, Taoist thought contains the idea of "relativity". For example, "being" and "nothing" are the embodiment of this idea - the existence of "being" and "nothing" are relative, and the two complement each other. The records of Taoism and Confucianism "Tao" and "being" in Guodian Chu's tomb bamboo brief are relatively detailed, that is, both "being" and "being", and Tao is an invisible and invisible cognition, and is reflected in the shape and size of the font. Because all things exist according to the Tao, "Tao" is "being." However, because the "Tao" cannot be captured, the "Tao" is "nothing". According to this understanding, the "Tao" in the Guodian Chu tomb bamboo simplification has a more profound connotation: both the root and the whole of all things. This cognition is reflected in the form and size of the font in the bamboo simplification. Therefore, when combined with Guodian Chu Tomb Bamboo Jian's "Tao" and "being" and "Nothing", "Tao" is not only the basis connecting "being" and "nothing" but also the "being" and "nothing" itself.

## THE INFLUENCE OF THE THEORIES OF "BEING" AND "TAO" ON THE CREATIVE THINKING OF CONTEMPORARY COMPOSERS

### The Embodiment of the Ideas of "Nothing" and "Being" in Music

Comparing the music of Xian Xinghai's "Yellow River Cantata", Tan Dun's "Map" and Zhang Chao's "Chinese Dream" (Wu, Y. Zhang, B. Zhang, & Li, 2021), it is found that in the creation of the three composers, the ideas of "Tao" and "being" appear, and the sound data of their works are compared, and the results are shown in Figure 2.

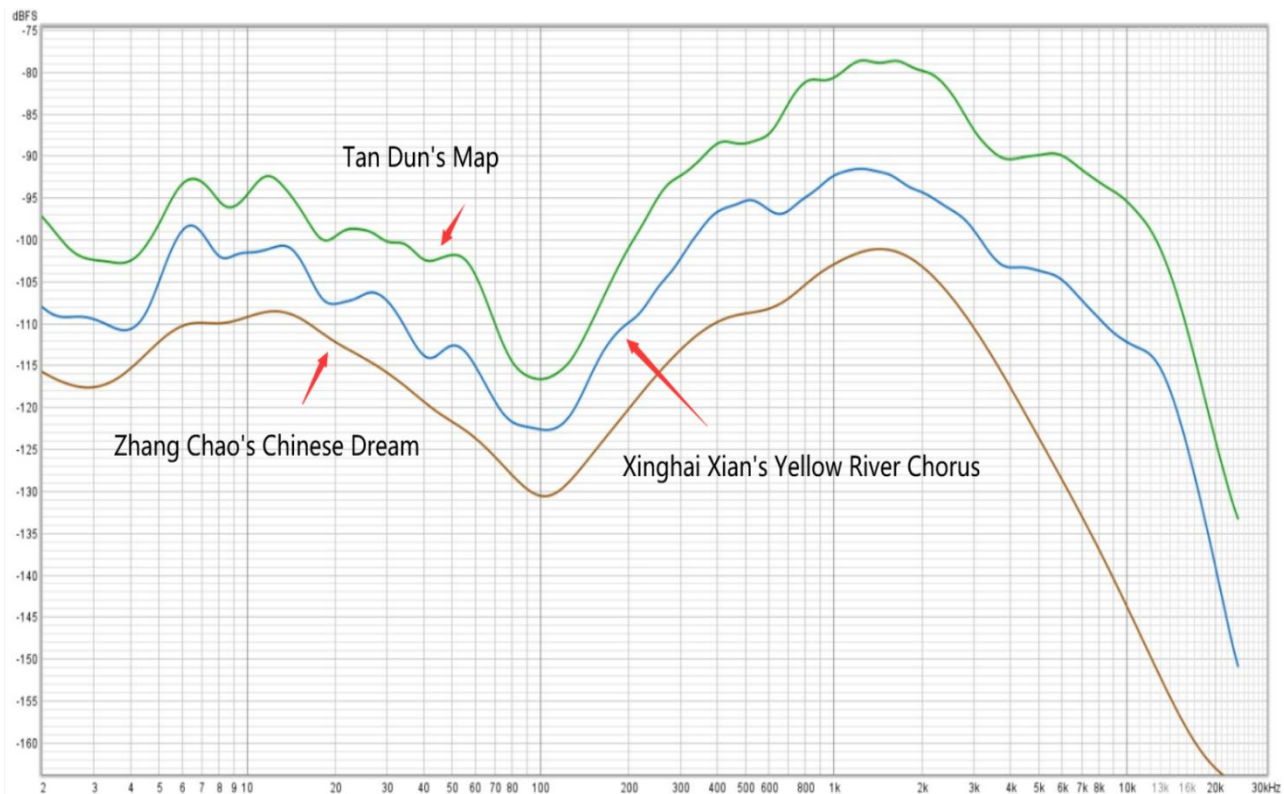


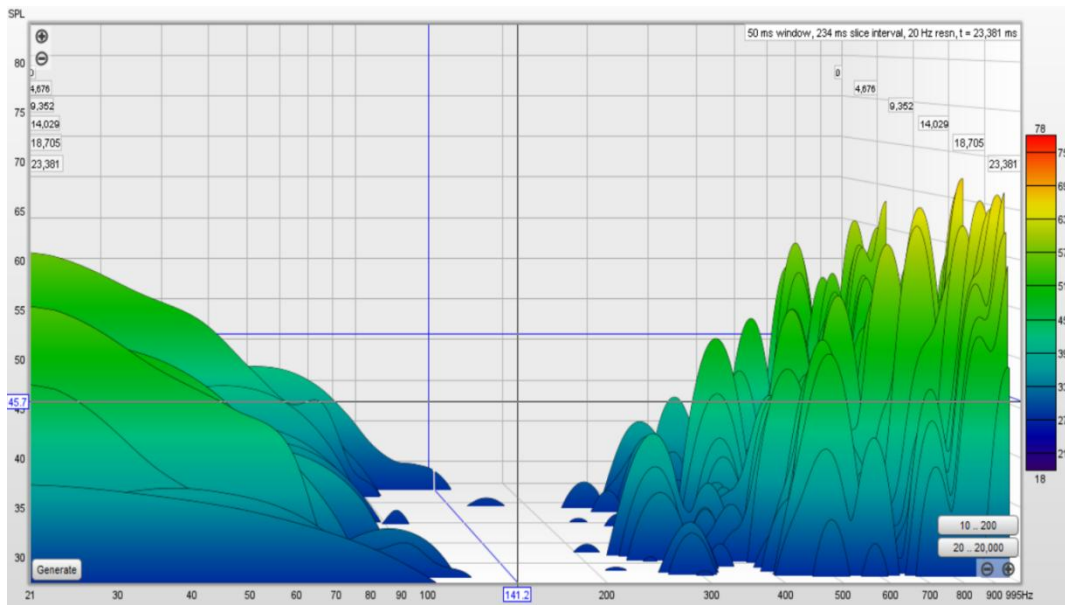
Figure 2. The Ideas of "Nothing" and "Being" in the Works of Different Composers

The ordinate in Figure 2 refers to the decibel intensity, which is the signal's intensity after the music is digitized and represents the loudness of the music composition. The abscissa represents the frequencies of different music. The music frequency in Figure 2 is between 2Hz~30,000Hz, covering the range from bass to treble. From the data in Figure 2, it can be seen that in the range from bass to treble, the loudness of the three representative songs all show fluctuating changes, and the loudness of the music changes the same. It can be seen that the three representative music are all influenced by the cognitive theory in bamboo slips and realize the ups and downs of "being" and "Tao". From the frequency and decibel results in Figure 2, it can be seen that the composer's decibels are between 100~125 dBFS, and the effective frequency is 300~1000Hz and 20~100Hz. Although the three composers perform differently, the fluctuation trend of sound is the same. In addition, the themes of Xian Xinghai's "Yellow River Cantata", Tan Dun's "Map," and Zhang Chao's "Chinese Dream" are different, but the analysis results of the REW software are the same. At the same time, all three composers believe in Taoist and Confucian ideas and use their works to interpret "Tao" and "being". Xian Xinghai's works also interpret what a kind of "Tao" advocates. If one can look at it dialectically, then the combination of so-called "sensitivity" and "reason" is the embodiment of "having and not being". In the Bamboo Jane of Guodian Chu's tomb, "Tao Sheng Shui" reflects that everything is born of something and nothing. That is to say, because he is influenced by the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification, Xian Xinghai's creative idea is "to pursue the coexistence of sensitivity and rationality and Taoize the state of mind". However, Yu Hui is also profoundly influenced by the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification. However, his expression of music seeks transcendent tranquillity and freedom. Compared with Tan Dun's "Avenue" and Xian Xinghai's "Sensitivity and Rationality", Yu Hui's creative ideas are more in line with the embodiment of "water" in Chu Tomb Bamboo Jian's "Tai Sheng Water" (Xie et al., 2022). In Chu Tomb Bamboo Jian's "Tai Sheng Water", "water" is born from "Tao" and "births" heaven and earth, and then heaven and earth

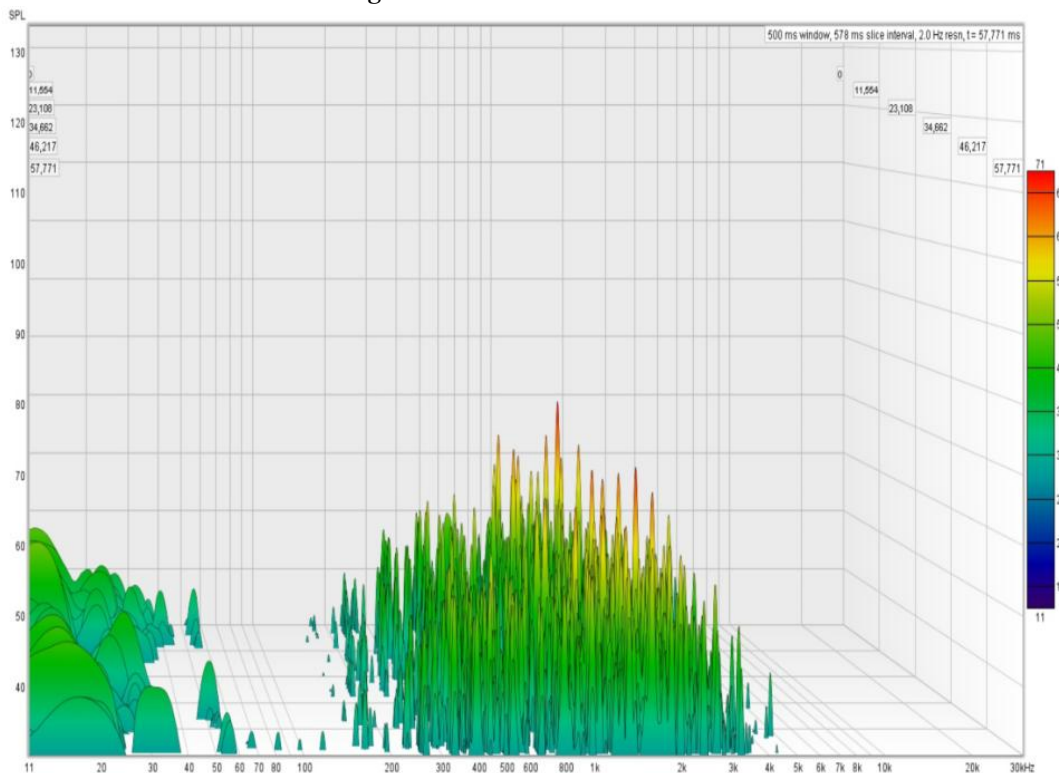
regenerate "yin and yang", and "yin and yang" regenerate "four times". It can be seen that Sunset's creative idea is "water". The water is clear, precise, pure, and elemental (H. F. Yan, 2022). And because "Tao gives birth to water", because "Tao gives birth to one" if they are taken together, then "water" is "one," and "water" is the initial beginning of all changes. Zhang Chao is also a highly renowned composer in contemporary China. Chen Yi often incorporates the ideas of "being" and "nothing" in his works (S. H. Yan, 2001). This concept of "being" and "nothingness" is combined with ideas such as "the unity of heaven and man", thus forming a pursuit of inner harmony and beauty and blooming the light of Taoist thought. In addition to the above-mentioned contemporary composers, Zhang Chao was a composer deeply influenced by the epistemology of "being" and "Tao" in the Bamboo Jane of Chu Tomb.

### The Beauty of Musical Gradients in "All Things"

In order to further test the influence of the theories of "being" and "Tao" on contemporary composers, the sound distribution test of the representative songs of the three composers is tested, and the results are shown in Figure 3.



Xinghai Xian's Yellow River Chorus



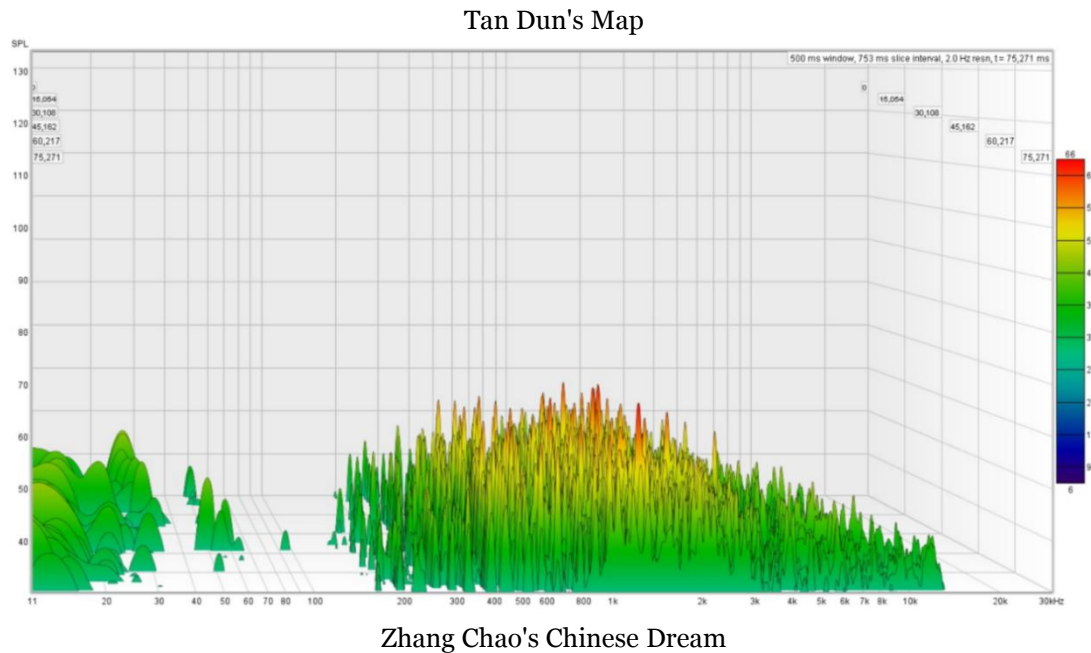


Figure 3. The Gradation Process of Musical Loudness in the Works of Different Composers

The ordinate in Figure 3 represents the recognizability of sounds, which refers to whether the human ear can recognize the sound produced by the music. The abscissa represents the height of the sound in the music, and the variation range is 11~30000Hz. The data analysis in Figure 3 shows that the recognizability of music is higher than 60% in the middle and high pitch stage (300~3000Hz), indicating that the music pays excellent attention to the melody distribution of the climax part in the creation process and shows the climax of the music through the recognizable value of the sound. In addition, in the bass phase of 11~20Hz, the music adopts a high-recognition tune, contrasting with the mid-treble stage. However, the music recognizability rate in the bass phase is less than 50%, which is at most that of the treble stage. The data in Figure 3 shows that the loudness of "Map" gradually changes to the middle and high range, the gradient region of "Yellow River Cantata" is the bass and treble region, and the gradient area of "Chinese Dream" is the bass and middle and high-frequency regions. Suppose the high and low bass gradients are regarded as "have", and the gradient area is regarded as "dao". In that case, the three songs present the same "have", and the "dao" is different, but the three songs have gradients in different areas, indicating that the three songs have "dao" again. It can be seen from this that "Dao" is implied in the three songs, and "Dao" determines the style of different songs. As shown in Figure 3, yellow represents high tone, green represents bass, and fluctuation amplitude represents the result of changing music loudness. The loudness of the three is yellow in the 500~1000Hz range, and there are two fluctuations in the 0~20Hz range, indicating that the three-dimensional composer integrates the ideas of "being" and "no" into the whole process of composition. Among them, Zhang Chao once wrote songs such as "My Motherland" and "In That Far Away Place", which also incorporated the ideas of "being" and "nothing"(Yang et al., 2013). The song that best reflects his profound influence on the epistemology of "being" and "Tao" in the Chu tomb bamboo sketch is "Chinese Dream". In the creation of Zhang Chao's "Chinese Dream", both the form and the theme of the whole song are permeated with the influence of "being" and "Tao" epistemology. As we all know, the epistemology of "being" and "Tao" proposed in the Chu tomb bamboo Jian is essentially to embody a gradual charm, such as "Tao gives birth to water", "aquatic heaven and earth", "heaven and earth give birth to yin and yang", and then begins to evolve and generate all things gradually. These all reflect a kind of "gradual beauty". Zhang Chao's "Chinese Dream" adopts a gradual musical structure, starting from the "Tao", to diverge the subjective sensory stimulation of the music to the audience. Based on this, this will cause the audience's emotional reaction to the tune of "Chinese Dream" and further stimulate the audience's thoughts and feelings, making "Tao Sheng Shui" become "Tao Sheng Shengsheng". Throughout the song, "sound" is like "water", born of the Tao, and gradually echoes the "Tao" and then slowly shows changes. At the same time, to highlight the difference in pitch and timbre of these "sounds", it will show a variety of different changes: it may be a change in length and shortness, a change in length, a change in height and complexity, or a change in light and weight, and a change in light and shade (Yuen, 2003).

In Zhang Chao's "Dream of China", the composition of a single question is five base sounds, including s, la, do, re, and m. Paragraph number (2) of the whole piece is called "abstract presentation of the theme" because the theme melody of this section has already omitted 2 base notes at the initial stage, so a. So it's very scattered and simplified, very hazy. Tan Dun's Map is like a hazy, foggy vista with a distinct theme (Zheng, 2016). Then, under

the outline of an ascending diatonic scale from far to near and gradually becoming clear, the distinct theme of paragraph (3) is presented. When all the haze has dissipated, the topic is extended, and paragraph (4) is formed. The theme melody of paragraph (4) is derived by removing the tone of the theme melody of paragraph (3).

Xian Xinghai's "Yellow River Cantata," based on paragraph (4), takes the main stem as the base point and adds two notes of mi and si before and after it to obtain the theme melody of paragraph (5). For the theme melody of paragraph (5), a full chord is added in its vertical direction to form the theme form of paragraph (6) and paragraph (7). Therefore, although the texture of the theme melody in paragraphs (6) and (7) is quite rich and varied, the listener can still clearly hear the single theme of "Chinese Dream". Based on the above analysis, it can be seen that the audience can feel the gradual beauty of its overall structural layout and theme development from the melody of "Chinese Dream", which is also in line with the epistemological connotation of "being" and "Tao" in the Chu tomb bamboo simplification, and is consistent with the development law of "Tao".

**Table 2.** A Detailed Table of the Three Composers Representing the Various Parts of the Song

Content		Part I	Part II	Part III	Part IV	Part V	Part VI	Part VII
Ups and downs	Xinghai Xian's Yellow River Chorus	↑	↓	↓	↑	↑	↑	↓
	Tan Dun's Map	↓	↓	↓	↑	↓	↑	↓
	Zhang Chao's Dream of China	↑	↓	↓	↑	↑	↑	↑

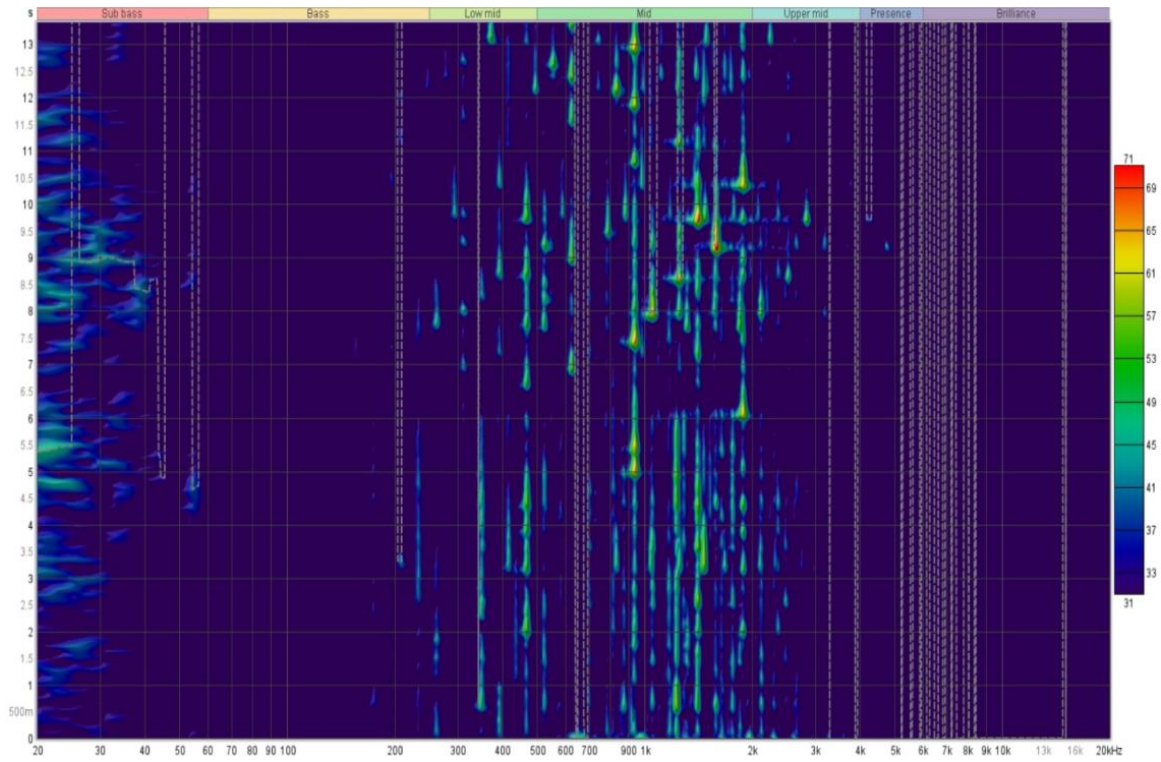
Note: The data comes from the melody analysis of the songs "Yellow River Cantata", "Map" and "Chinese Dream".

From the data in Figure 2, it can be seen that in parts 1~7, the melody of the three songs shows a wave-like change, and in the 2nd, 3rd, 4th and 6th parts, the 3 songs show consistent changes. If we regard the rise of the melody as "being" and the law of melody change as "Tao", we can know the philosophy of "being" and "Tao" of the three songs. Youdao intersperses and arranges and distributes throughout the three songs, forming a front and back echo and symmetry.

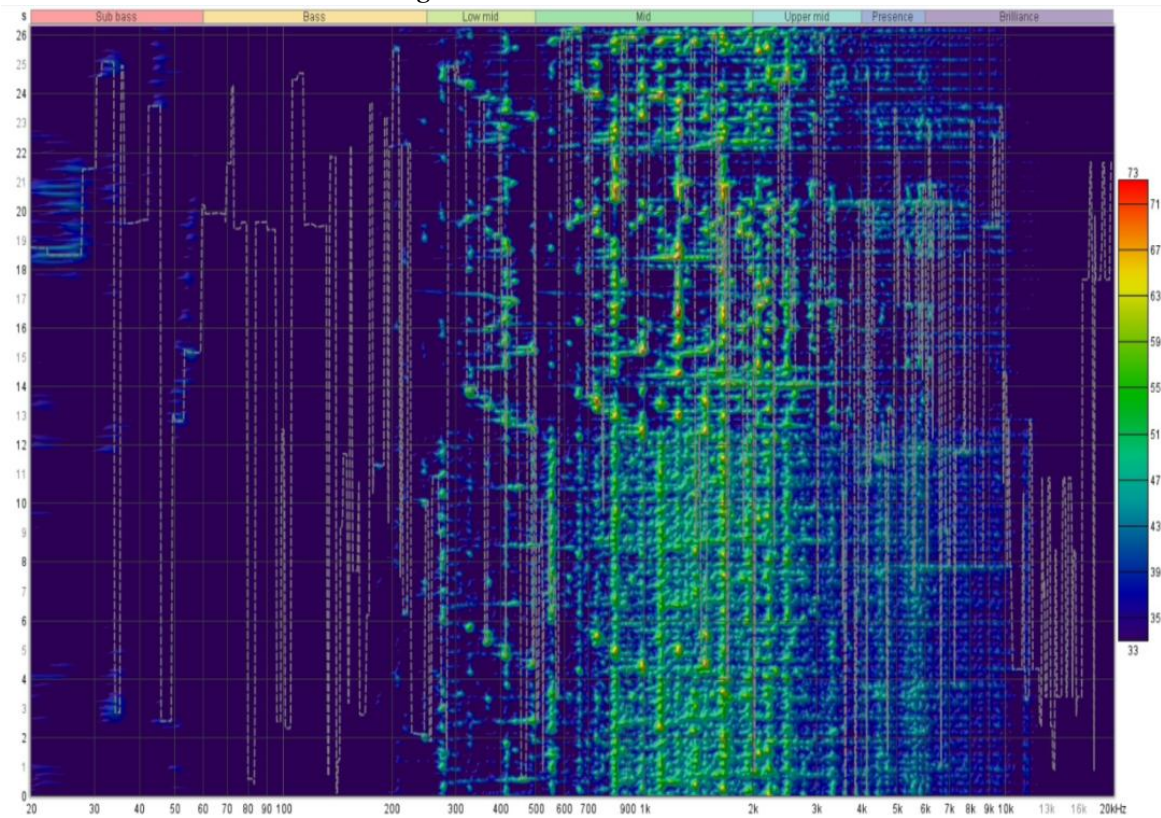
### The Transcendent Beauty of "Finite" and "Infinite"

In the previous part of this article, it is mentioned that the "Lao Tzu" in the Chu tomb bamboo sketch has already made very profound expressions of "being" and "nothing", "Tao" and "water". It is both an interpretation of the theory of the generation of the universe and an explanation of the theory of relativity. In Chu Tomb Bamboo Jane's "Lao Tzu", it seems that "being" and "nothing" are relative, but at the same time, they are "one", which are two sides that should be viewed in unity. If there is no "being", there can be no manifestation of "nothing". If there is no "nothing", there is no "being". Therefore, from this point of view, the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification needs to abandon "attachment". If this "persistence" is understood in music creation, it is actually "not deliberately highlighting any elements" so that everything can be natural and natural. At the same time, combined with "Tao Sheng Water", "one" is "water," and "water" is "one". Therefore, under the single theme of Zhang Chao's "Chinese Dream", he will use finite notes to show a relativity theory with gradient beauty and "finite and infinite." At the same time, he will also integrate the "transcendent beauty" of unity. The reason why it is called "transcendent beauty" is because the entire "Chinese Dream" has gone beyond its original simple note charm under the structure and layout of theme and melody but has formed an "infinite" sound effect and color. The structural layout embodied in "Chinese Dream", as well as the vital structure, essential transformation and "theme development", all reflect the relationship between "sound" and "music" and "being" and "Tao" epistemology, such as "the way of the world (Zhou, Lin, Qin, Yeh, & Zhang, 2020), born of something, born of nothing". "There is a shape Kuncheng, born congenitally, lonely and independent, can be the mother of the world..." It can be found that this is a theory worth using in depth in Chu Tomb Bamboo Jane's "Lao Tzu". At the same time, these theories were integrated into Zhang Chao's creative ideas and embodied through works such as "Chinese Dream". Ultimately, it shows a gradual beauty of "music is born of something, music is born of nothing", as shown in Figure 4.

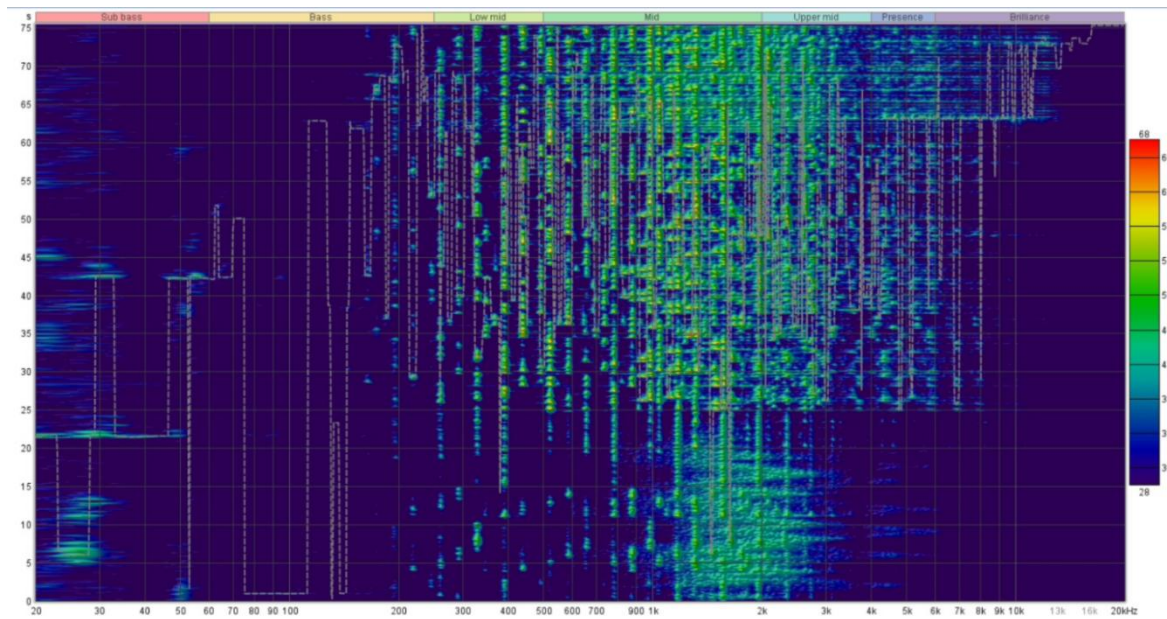




Xinghai Xian's Yellow River Chorus



Tan Dun's Map



Zhang Chao's Chinese Dream

Figure 4. The Transcendence of "Finite" and "Infinite" in the Works of Different Composers

The ordinate in Figure 4 represents the intensity of the sound, and in the bass to treble phase, the points with sound intensity greater than 58s are staggered with the points of 42~58s. Among them, the sound intensity greater than 58s represents "yes", and the sound intensity distribution represents "dao". Hence, the sound intensity distribution in Figure 4 presents a regular distribution of "yes" and "dao", and the distribution is relatively concentrated and regular, staggered between 200~70000Hz. If the sound span is regarded as "Dao", and the sound intensity distribution law in each span is regarded as "Yes", then the intensity of the three songs also shows the distribution of "Yes" and "Dao". Among them, the horizontal and vertical rules of "existence" and "Tao" in "Map" and "Chinese Dream" are more prominent, while the vertical rules of "Yellow River Cantata" are more prominent. The loudness and frequency distribution diagram in Figure 4 shows that the music of the three composers has achieved limited performance, controlling the music frequency in the range of 0~2000Hz. Still, the loudness of the music is concentrated in 400~7000Hz and 35~75 seconds, further reflecting the transcendence of "limited" and "infinite." Among them are the gradient and transcendence of the structural layout. In "Chinese Dream," Zhang Chao created, there is continuity and unity if we look at its overall structural layout. That's where it's cleverly structured. From the state of the whole piece, in the unified state, the tune gradually changes, and then "music thinking" is performed. From the perspective of the composition structure, the whole "Yellow River Cantata" has the characteristics of three parts (A→B→A). It is a multi-segment structure, and the overall layout is "scatter-slow-medium-fast-medium-scatter", a gradient structure. Moreover, it not only follows the gradual change law of "Tao Sheng Water..." but also follows the concept of "relativity theory", integrating the spiritual realm in an "all-encompassing way" in traditional Chinese art—the gradual beauty of the theme development. Regarding theme development techniques, "Yellow River Cantata" is set as a gradient mode based on a single theme, which can better show the simplicity and richness of the entire work. Simplicity means that its theme is single, which allows it to maintain basic "purenness". Just like the "Tao" mentioned in "Lao Tzu" in the Chu tomb bamboo Jane, "the Tao is born of something, and the Tao is born of nothing". In the end, they are one. That is to say, Zhang Chao clearly understands the theme of his creation from the beginning, and he needs to "drag the bottom" through this single theme and let it "take root" like a tree. Then, he wants to let the tree "open its branches." As a result, the map has many different technical elements designed for a single theme. For example, "add flowers", "add eyes", "show Yan", etc., to meet the needs of "Lesi". From this point of view, the thematic development of the "Chinese Dream" reflects a more concise "gradual beauty", which coincides with the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification, as shown in Figure 5.



Figure 5. The Beauty of the Gradient in Guodian Chujián

As can be seen from the font of Guo Dian Chujián in Figure 5, its simple, smooth strokes and the shape of the font like flowing water fully reflect the beauty of gradients, which is consistent with the musical expression of the three composers.

From the font change of the bamboo slips in Figure 5, it can be seen that if the symmetry of a single character is regarded as "have", and the font change law of the whole set of bamboo slips is "dao", then the bamboo slips of the national store show the fusion of "have" and "dao". If the content of the words in the bamboo slips is regarded as "有", and the overall meaning is regarded as "Tao", then the content of the words and the overall meaning of the bamboo slips contain the philosophical knowledge of "existence" and "Tao". Therefore, the content of the bamboo slips in Figure 5 presents the rules of "existence" and "dao" in terms of the shape, content, change law and overall content of the characters.

### "Finite" Notes and "Infinite" Imagination

As mentioned earlier, the very things of "being" and "nothing" are already "Tao." At the same time, "being" and "nothing" are both unified and relative. This epistemology of "being" and "Tao" in the bamboo sketch of the Chu tomb profoundly influenced the creation of the Zhang Dynasty. For example, in "Chinese Dream", Zhang Chao makes the melody of the "pursuit" part very imaginative through a change in the tonality of a musical note. In the "Pursuit" section, Zhang Chao uses different tones to compose the same material. Moreover, Zhang Chao is also very particular about the tonal layout, so the place's tonal layout is very distinctive. It can make people have the association of "chasing dreams" as if there is a dreamer constantly running and chasing the waves from the sea - the kind of waves that rise and fall one after another, and the climax is not only full of warm and flowing feelings but also represent hope, making people open their wings of imagination. At the same time, it also makes people constantly taste the "beauty of music."

In paragraph (5) of the work (bars 55-88), Zhang Chao shows the "disaster" section. Here, he adopts a distinctly "atonal" approach. The listener can feel the transposition of each bar in this thematic melody, so it does not present the critical lead but continues to express the strong tone with the chimes and runs through the entire song of "Chinese Dream." For example, in the 67th bar - fourth beat and 71st bar - third \ fourth beat in the song, the alarm bell is always in the ears of the listener so that people feel like they are in the scene of historical war under the "disaster", and all the historical suffering is overturned. With the step-by-step promotion of this wake-up bell, the people's heroic struggle in the song gradually climaxed, and they welcomed the final victory.

In bar 59, the listener can see that the right and left hands are a major third chord based on ascending F and a third and fourth chord based on reduced F, respectively, with a difference of two degrees between the intervals between the two chords. It can be seen that Zhang Chao can combine the epistemology of "being" and "Tao" in the

Chu tomb bamboo sketch to develop the creation of the "Chinese Dream" and let this "being" and "Tao" epistemology serve the theme melody and critical arrangement of the whole song. At the same time, he can also pay attention to the concept of "relative", that is, without "nothing", there is no "being", and the more "nothing", the more "being". To this end, Zhang Chao's main melody parts of the song "Chinese Dream" are thoroughly permeated with the concept of "there is no one." Most importantly, his use of "atonality" in the "disaster" part is "nothing" to embody "being" so that the listener can feel the atmosphere of the tune through this relative treatment and let the listener better understand the "trauma caused by the war."

### Show Deep Emotions Through "Limited" Notes

In the creation of the "Chinese Dream," Zhang Chao was influenced by the epistemology of "being" and "Tao" in the Chu tomb bamboo sketch, and the theme melody of the whole piece was highlighted. The audience could find that the theme melody of the song began to turn into a state of "continuous down" after "continuous upward movement" from top to bottom and showed a long wavy line effect. This continuous upward and then continuous downward performance makes the melody line of the entire song shift from a gradual sense of tension to a gradual sense of relaxation.

Because of the apparent contrast, "being" and "nothing" form a sense of unity and symmetry, making the melody line high and low. For the audience, they can feel a "sense of inner fluctuations and fluctuations." As a result, the listener will gradually be guided by the ups and downs of the composer's inner emotions and integrated into the composer's creative thinking. Then, it is integrated into the situation created by the composer that pulls near and far, combines the virtual and the real, and the inner surging and pushes layer by layer. It can be seen that from a certain point of view, the creation of the "Chinese Dream" is consistent with the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification. In short, "Chinese Dream" presents the composer's ups and downs with its limited notes, and this sense of tension and change is not only an expression of the symmetrical idea of "being" and "nothing" but also an expression of "there is no unity." In addition to expressing the symmetry and unity of "being" and "nothing," the state of ups and downs of the melodic theme shown by Zhang Chao in "Chinese Dream" is just like the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification of "Tao Shengshui." Because "water" can flow, regenerate, and recycle, and water is "soft," water also has "lines," which is precisely the existence of "ups and downs" and "full of pushing." Therefore, Zhang Chao has integrated this concept of "Tao Shengshui" into the theme melody of "Chinese Dream" throughout the song. Moreover, this also embodies the influence of his creative thinking through the epistemology of "being" and "Tao."

In "Chinese Dream," the harmony structure's richness and strength and the harmony logic's rigour push the whole song to a climax for the first time and gradually reach its peak. In this way, the full enthusiasm and tense emotions that were condensed before are also poured out at this time, and the trend transitions to the "disaster" part of the whole song. In terms of results, the "disaster" part is made up of compound chords. In the 53rd bar of the Yellow River Cantata, its left-hand side is based on the small three-harmony in 4G key, and the right-hand side is the structure of the three-plus chord, which combines the left hand with the right hand to form a whole, tense tune. By bar 54 of the piece, the parallel major third chords on the left and right and the genus sevenths based on F notes form a continuous compound tilt, making the sound space of this section appear incredibly inflated.

Moreover, this also makes the paragraph reach a state of affection and fullness, directly ringing another "alarm bell". It can be seen that when creating "Map", the author may have been influenced by the epistemology of "being" and "Tao" in the Chu tomb bamboo simplification and reflected his creative ideas in the song. In short, the change of coherence after "Tao Shengshui" has a composite effect of "continuity" on the creative ideas of contemporary composers, thereby enhancing the vitality and appeal of songs.

## CONCLUSION

In the Guodian Chu Jian unearthed, many Chu tomb bamboo Janes appeared, and the content of "You" and "Tao" was recorded and commented on. Among them, Confucian and Taoist works such as "Lao Tzu Jia," "Lao Tzu B," "Tai Sheng Shui," "Poor Reaching Time," "Zunde Yi," and "Six Virtues" all believe that "being" and "Tao" are a law between heaven and earth, which will affect people's thinking, and discuss the cognition of "being" and "Tao" from the perspective of "heaven" and "earth." At the same time, the font in Guodian Chujian is square and round, with a length of  $1.23 \pm 0.15\text{cm}$ , a width of  $1.18 \pm 0.01\text{cm}$ , a length and width ratio of approximately 1, and a line curvature of approximately  $30^\circ$ . The glyph data shows that the glyphs in Guodian Chujian follow the law of "Round Heaven Place," the font flows smoothly, with ups and downs, and integrates with the laws of nature. The representative works of Xian Xinghai, Tan Dun, and Zhang Chao were tested using REW software and a mini DPS

UMil-1 sound field test microphone. It was found that the loudness of the song showed fluctuation changes, decibels were between 100~125 dBFS, and the effective frequency was 300~1000Hz, 20~100Hz, which was in line with the acceptance range of human hearing. It would not produce excessive sound stimulation to the human body. In terms of loudness and frequency distribution, it is found that the works of the three composers have the characteristics of gentle fluctuation of loudness and concentrated change of frequency, which is consistent with the content of "being" and "Tao" in Guodian Chujian. However, this paper's research still has limitations, and the Guodian Chujian is not compared with the age. Hence, the research is incomplete, and the future will focus on the chronological comparison and integration with the Chu tomb's development history, especially the period's content (280~310 BC).

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