





Archaeological Analysis and Study of Taoist Music Form and its Characteristics – Take Taoist Music in Longhu Mountain in Jiangxi Province as an Example

Yibing Bao ^{1*}, Jiaqiang Lin ²

¹ Lecturer, Ph.D, Jiangxi Normal University Science and Technology College, Nanchang, China

² Lecturer, Master, Department of Music, Jiangxi Vocational Academy of Art, Nanchang, China

* **Corresponding Author:** yibingbao2023@163.com

Citation: Bao, Y., & Lin, J. (2023). Archaeological Analysis and Study of Taoist Music Form and its Characteristics – Take Taoist Music in Longhu Mountain in Jiangxi Province as an Example. *Mediterranean Archaeology and Archaeometry*, 23(2), 271–282. [10.5281/zenodo.13762246](https://doi.org/10.5281/zenodo.13762246)

ARTICLE INFO

Received: 25 Aug 2023

Accepted: 28 Sept 2023

ABSTRACT

This study takes Taoist music in Longhu Mountain in Jiangxi province as an example to explore the form and characteristics of Taoist music, and makes a comprehensive analysis combined with archaeological data. By analyzing the historical origin and cultural background of Taoist music in Longhu Mountain, Jiangxi province, the characteristics of melody and rhythm, Musical Instruments and playing techniques, singing form and style in musical form, the philosophy and religious concepts of Taoist music contained in Taoist music, as well as the function and influence of music in social culture, are obtained. The collation and analysis of archaeological data reveal the historical changes and inheritance of Taoist music in Longhu Mountain, Jiangxi province, as well as the enlightenment and significance of archaeological discovery to music research.

Keywords: Taoist Music, Jiangxi Longhu Mountain, Music Form, Archaeological Analysis.

INTRODUCTION

This study takes Taoist music from Longhu Mountain in Jiangxi province as an example, deeply discusses the forms and characteristics of Taoist music, and makes a comprehensive analysis combined with archaeological data: Longhu Mountain is regarded as the earliest birthplace of Taoism, the ancestral court of the first school of Taoism, and enjoys extraordinary status in Taoist temples (O'Sullivan, 2021). There are few systematic literature records for all ages, and its systematic research was extended until the mid-1990s (Kong, 2019).

The Taoist music of the Han Temple in Longhu Mountain, Jiangxi province also contains the music of the adjacent area (Botha, 2021), its long history, and unique characteristics. Since the founding of Tianshi Road at the end of the Han Dynasty, it has experienced the changes of the Wei, Jin and Southern Dynasties, the prosperity of the Tang, Song, Yuan, Ming and Qing Dynasties until about 1800, since the heavenly master Zhang Daoling has been passed down for 65 generations (Bellia, 2019). His music has always been accompanied by the activities of the festival, chanting and chanting sutras, and the past dynasties have changed inexhaustibly. Because heaven enjoys a high status in Taoism, history by the palace of the noble, so it to Jiangnan areas, such as Suzhou, Wuxi, and Shanghai, maoshan is a Taoist music that has a great influence, in their music also retained a large number of dragon tiger mountain heaven rhyme music and music (May, Sella-Tunis, Pokhojaev, Peled, & Sarig, 2018). The music of the Taoism is mainly used in the activities of the Taoism. Whether it is the jiao festival of the Taoist priest, the music is indispensable. They have a complete set of Taoist music classes, specific instruments, rich classical music cards, full of characteristic melody development techniques, playing skills, and music style structure (Biancardo, Russo, Veropalumbo, Vorobjovas, & Dell'Acqua, 2020). There are 36 music (including Yin and Yang). Its music is basically composed of two parts: one is classical music, the other is Qupai and accompaniment music.

From the perspective of music structure and content, it has two categories: classical rhyme and Qupai, and the classical rhyme music is divided into two cavity systems: "Yiyang cavity" and "Shangqing cavity". "Yiyang cavity" is a kind of cavity formed based on the dialect and folk songs in Yiyang, Jiangxi province. The melody and chanting of this cavity have a prominent regional folk style (Xu & Henan Museum, 2019). It is common to apply the similarities of different verses with the cavity of the same basic melody. This cavity is mostly used in the adjacent area, mainly used in the country. "Upper clear cavity" is the main rhyme of Tianshi Fu music, and it is different from "Yiyang cavity" in style. The rhyme melody takes "feather" as the common tone, with the characteristics of Jiangnan folk tones and local folk tones. Qu music has a small proportion in quantity, but it is flexible and varied, and has a strong functional significance.

HISTORICAL AND CULTURAL BACKGROUND OF TAOIST MUSIC IN LONGHU MOUNTAIN, JIANGXI PROVINCE

Geography and History and Culture of Longhu Mountain in Jiangxi Province

Longhu Mountain is located 20 kilometers southwest of Yingtan City, Jiangxi Province. In the middle of the Eastern Han Dynasty, Zhang Daoling, the founder of Zhengyi Dynasty, once practiced alchemy here (Li & Cui, 2018). It is said that "Dan became and the dragon and tiger now appear", hence the name of the mountain. Tianmen Mountain is the highest, at 1,300 meters above sea level. Longhu Mountain is China's eighth world natural heritage, the world geopark, national natural and cultural heritage site, national AAAAA level tourist attraction, and national key cultural relic protection unit (Matthiesen, Eriksen, Hollesen, & Collins, 2021).

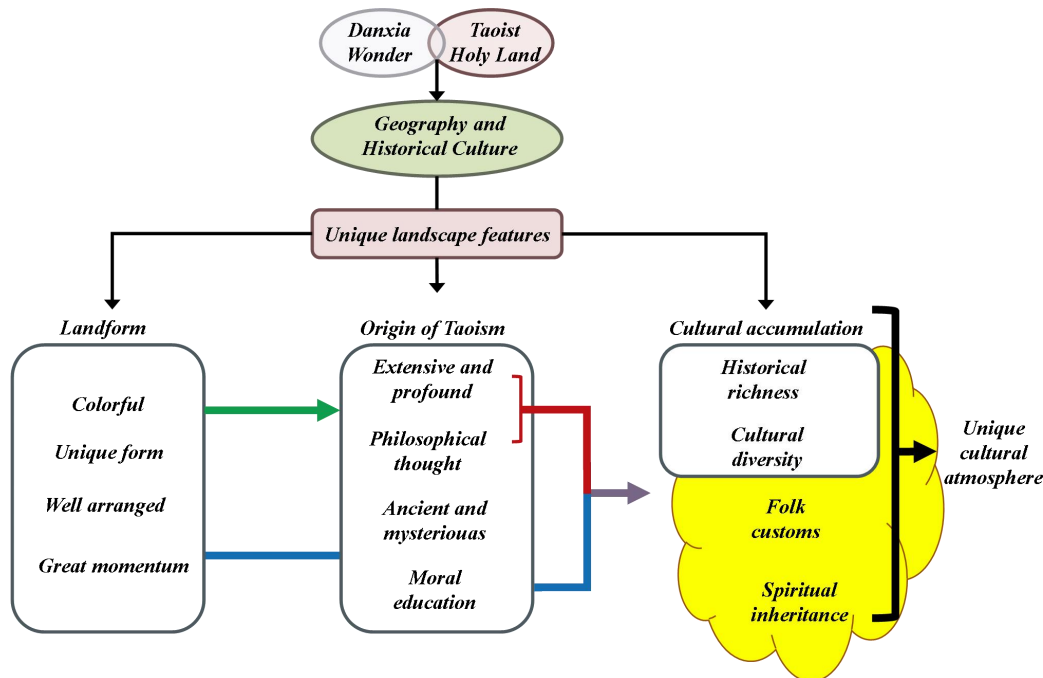


Figure 1. Geography and History and Culture of Longhu Mountain in Jiangxi Province

Figure 1 shows the geography, history and culture of Longhu Mountain in Jiangxi province. Longhu Mountain is a typical Danxia landform in China and the birthplace of Taoism in China. It joined the World Geoparks network in 2007. The Danxia landform of Longhu Mountain is two Danxia Mountains composed of the foot of late Cretaceous in the southern edge of the middle part of Xinjiang Basin in southeast China (Paixao, Pedernana, Marreiros, Dubreuil, & Gneisinger, 2021). According to Taoist classics, Zhang Sheng, the fourth generation grandson of Zhang Ling, settled in Longhu Mountain during the Three Kingdoms or the Western Jin Dynasty. Since then, the descendants of Zhang Tianshi lived in Longhu Mountain, which has lasted 63 generations for more than 1,900 years. On August 2, 2010, Longhu Mountain and Guifeng were listed on the World Natural Heritage List. On November 19, 2017, he won the Tourism Destination of the Year reputation award. In the deep crust of Longhu Mountain, there is also a huge stable east-west deep fault zone (Pingxiang-Guangfeng deep fault zone). The overlying fault basin was formed by the long-term inheritance activity in this ancient fault zone, developed from the original depression basin to the later fault basin, and finally tends to be stable (Hüssen, Komoróczy, Rajtár, & Vlach, 2020). In the north of the Nanhua plate, there is a secondary tectonic

unit "Wuyi uplift", and the Longhu Mountain area is on the northern edge of the Wuyi uplift. The gentle formation and fracture and vertical joint (fissure) structure play a role in controlling Danxia landform. The stratigraphic formation strictly controls the shape of the top and tectonic slope of Danxia block. In the recent period (since the Neogene period) developed by the neotectonic movement, the crust was characterized by differential and intermittent uplift, and each uplift would form a plane with roughly the same topographic height.

Development Course of Taoism in Longhu Mountain

As the main school referred to as Taoism, this school has been rooted in Longhu Mountain area for more than 1900 years, with great influence and widespread (Ma, 2019). To write Longhu Mountain, must write a day. Here the mountain cannot leave the road, the road cannot leave the mountain.

Table 1. Development Course of Taoism in Longhu Mountain

Development Period	Content
In the Han and Wei Dynasties	For This Famous Taoist Mountain to Create a Foundation
Two Jin and Northern Dynasties is a day	Promoted the Wide Spread of the School in the North and South of the River;
Sui, Tang and Five Dynasties is the day of the school.	Taoism went from its development to its heyday.
In the Song and Yuan Dynasties	With Fu Lai as the Mainstream of the Chinese Taoism in Another Prosperous Period
The Ming and Qing Dynasties are a day of the teacher.	Make Taoism, a wonderful flower in the history of Chinese culture, open up overseas.
The Folk Heaven who Quit the Court	Priests and monks often appear in people's lives.

Table 1 shows the development process of Taoism in Longhu Mountain. The Han and Wei dynasties were the first day period of the school. The school was founded by the third generation of Zhang Lu, and had established the establishment of a political regime, bahan for nearly 30 years (L. Zheng, 2018). Because it is rooted in the ancient Chinese society, originated in the ancient Chinese culture, and is the only religion created by various ethnic groups in China, it has not only been received the belief of the majority of the Han people, but also worshipped by many ethnic minorities. Zhang Daoling, the founder of Tianshi Road, began a series of activities to visit the immortals and create Taoism. He not only resigned from the imperial court, far away from the capital palace, but was also active in the famous mountains and rivers of China for a long time, deeply rooted in the roots of Taoism among the ordinary people (Li & Wen, 2022).

In the Southern and Northern Dynasties, on the one hand, because Zhang Lu's regime in Hanzhong was breached by Cao Cao, the church was disintegrated, the followers were scattered, and the original preaching order was not sustainable; On the other hand, because Zhang Sheng moved to the south and preached separately with all the disciples, the dragon family, the Li family, Qingshui water, Duzigong, and the new schools appeared. These independent groups, with bold consolidation and innovation, promoted the widespread spread of Taoism, which was of great significance to the spread and development of Taoism in the whole Jiangnan region.

The Southern and Northern Dynasties were an important period for the school to undergo rectification and reform (Carrera et al., 2023). It was Kou Qianzhi, a Taoist priest of the Northern Wei Dynasty (365- 448), who first publicly proposed the reform of the Wudoumi Road. Compared with Kou Qianzhi in the Northern Dynasty, Lu Xiujing (406~477) in the Southern Liu and Song Dynasties made the summary and reform of the early Tianshi classics. His ancestors described three (Zhang Ling, Zhang Heng, Zhang Lu), Hongyan two Ge (Ge Xuan, Ge Hong), put the Tianshi Road and Jin Dan Road to the first class, forming the Taoist Jing Lu School. Academic history is called the "South Tianshi Road". He collected a wide collection of Taoist books and wrote the Catalogue of the Three Hole Classics, which laid the foundation for the classification of the "three caves" of the later Taoist Book (Mishra, Sharma, & Swain, 2024).

In the ideological content and organizational forms, Kou Qianzhi, Lu Xiujing, Tao Hongjing and so on of the Southern and Northern Dynasty revived the Taoism in the lax and decline, officially became a national religion, and became the official transformation, among the upper class of the ruling group (Hou, Li, Feng, Wang, & Cao, 2020). At this time, the bank of the upper River is "living in the Longhu Mountain, rock valley hidden, practice to their own life". But the north and south of the reform and development were later fully absorbed, and with the Confucian classics, put forward "loyalty, filial piety and with the country bless people" tenet, advocates sincere, and carry forward the unique advantages of ancestral Jiao Lu, to a more complete, mature official Taoist development, which can get the recognition of the emperors, especially the formation must be approved by the court system, make the way in the feudal society to flourish for a long time (Jiang, Zhou, & Yu, 2023).

Chinese Taoism has always taken the Lu school as the mainstream. In the Sui and Tang dynasties, Taoism developed to its peak. Although the school, centered on Longhu Mountain, did not show its due ancestral status in the Taoist circle, because the school was the earliest, and the teaching was always practiced from the Sui and Tang Dynasties to the Five Dynasties. In the Sui and Tang dynasties, the Taoist circles generally believed that the Sutra and Dharma were taught by the supreme heaven, and were "the great honor of the Tao".

During the 400 years of the Song and Yuan Dynasties, Zhengyi Shi Dao centered on Longhu Mountain entered a new stage of development and reform, which was another prosperous period of Chinese Taoism with Fulai as the mainstream (Zhou, 2022). The prosperity in this period is rooted in the social soil of this historical period. During this period, Song, Liao, Jin and Yuan were replaced, the Han regime was weak, and the unprecedented acute ethnic contradictions ran through this era (Zhi, 2020). War, natural disasters, famine, plague, extortion, corrupt officials, and national hatred, are heavily on the people, the people have to send a ray of hope to the gods in the dark. Fu Lu Taoism, which is popular among the people and active in the ruling and opposition parties. In the continuation of the propaganda, there were three branches of Tianxin, Taiyi and Donghua. Shenxiao, Qingwei, Jingming and other new principles came into being.

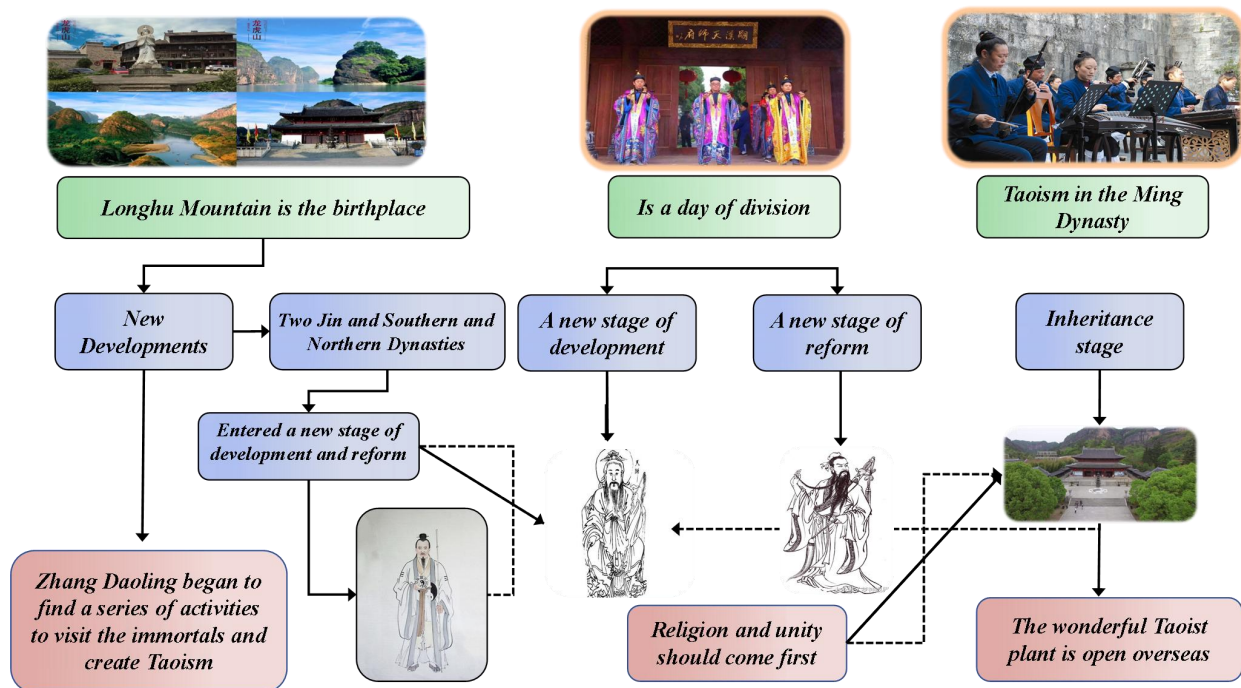


Figure 2. The Development Course of Taoism in Longhu Mountain, Jiangxi Province

Figure 2 shows the development process of Taoism in Longhushan, Jiangxi. The status of Taoism in the Ming Dynasty was not as good as that in the Song Dynasty, and overall, Taoism was only in the inheritance stage during the Ming Dynasty, and even showed a declining trend. But before and after Zhu Yuanzhang proclaimed himself emperor, in order to enhance the status of the Han ethnic group and stimulate their national self-esteem, he still respected Taoism, which was mainly dominated by the Han ethnic group, especially Zhang Tianshi from Longhu Mountain. The Taoist deities announced in 1928 still include Tai Shang Lao Jun, Yuan Shi Tian Zun, San Guan, Tian Shi, Lv Zu, Guan Di, Yue Fei, and Feng Lei Yu Shen as preserved deities in temples and allowed to be worshipped. During this period, Zhang Enpu once paid a visit to Chiang Kai Shek, was summoned to ask questions, and was treated as a guest. During the War of Resistance Against Japan, he lived in seclusion at Longhu Mountain and occasionally held fasting ceremonies to pay tribute to the heroes of the war. After the victory of the War of Resistance Against Japanese Aggression, the Shanghai Taoist Association initiated preparations, proposing the mission of "putting religion first and unity first", and "studying metaphysics, elucidating doctrine, refreshing religious rules, connecting with Taoist friends, and developing religious undertakings". It also planned to establish the "Taoist Research Institute" and then prepare for the "Taoist Association of the Republic of China". But at this time, the Nationalist government in Nanjing was already in disarray and on the verge of collapse. Zhang Sipu, the Heavenly Master, left the Taoist holy land of Longhu Mountain in the early spring of 1949 and traveled to Taiwan Province. During his time in Taiwan, he actively spread the teachings of the Heavenly Master Dao to Southeast Asia, opening up the unique branch of Taoism in Chinese cultural history overseas.

After Taoism withdrew from the historical stage of the court, it still flourished among the people. Because Taoism originates from the people, it has had a profound influence for thousands of years. It has a deep foundation in the Chinese soil and has a broad market (Adebola & Deon, 2023). The national identity of Taoism has always been reflected in the Chinese people, and the traces of teaching run through the customs of the year round. Such as begging the god of wealth, worshipping the city god, sending the kitchen god, worshipping Guan Yu, worshipping king Lingguan, pasting the day teacher fu, Wanshou Palace temple fair and so on, which are covered with the strong color of Taoism. When people die, they must invite a Taoist priest. Seven days of jiao festivals by large families are very lively. Almost every ordinary family wants to invite the dead. It is a kind of psychological support for the Chinese people, coupled with the heavy feudal superstition. Therefore, there are continuous Taoist activities such as jiao prayer, forbidden mantra, Yinjian demon, spiritual, rain, wind, town, exorcising evil spirits and diseases, and burial. The operas of "God List", "Journey to the West", "Painting Man", "Liaozhai", "Chasing the Fish" and so on, are favored by the public. During the Ming and Qing Dynasties, the fusion of Buddhism and Taoism was very obvious, and Taoist monks and monks often appeared in people's lives.

Historical Origin of Taoist Music in Longhu Mountain

"Longhu Mountain Is One Day Shidao Music" was listed as the third batch of provincial intangible cultural heritage list in Jiangxi Province in 2010. In 2014, it was listed in the fourth batch of representative items of national intangible cultural heritage by the Ministry of Culture. During the period of Emperor Shun (126-144) of the Eastern Han Dynasty, Zhang Daoling founded the Tianshi Road, made the book of rites, established the ritual fighting system, opened the "quiet room" and created various Dharma activities, which objectively contributed to the initiation of the Tianshi Road music. The spread of Zhengyi Shi Dao has influenced the Taoist music in a major area south of the Yangtze River, such as Suzhou, Wuxi, Shanghai, Maoshan and other places (Sherman, Kalvas, & Schlegel, 2023). Its development history is a history of constantly absorbing and melting Jiangxi folk music to enrich itself. In addition to Jiangxi folk songs, minor tunes, folk art and Jiangxi opera music, it has also widely absorbed the essence of Kunqu opera, Jiangnan silk and bamboo, southern Jiangsu blowing and other folk music, forming the unique music such as "Shangqing rhyme", "Yiyang Yun" and "brand song".

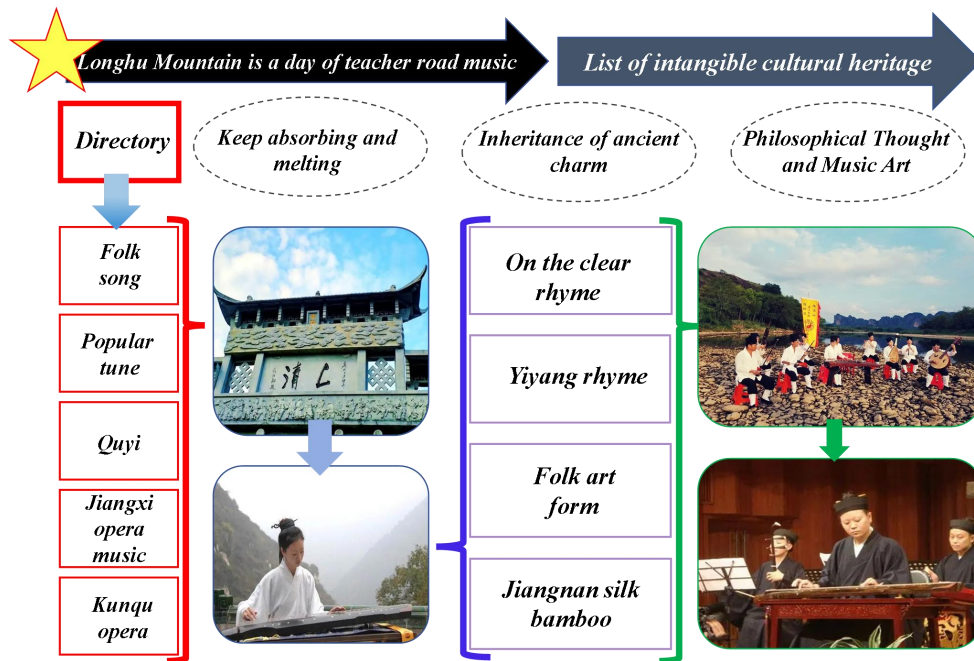


Figure 3. Historical Origin of Taoist Music in Longhu Mountain

Figure 3 shows the historical origin of Taoist music in Longhu Mountain. Longhu Mountain is regarded as the earliest birthplace of Taoism and the ancestral court of the Taoist school, which enjoys an extraordinary position in Taoist temples. Longhu Mountain has a long history of music. It is not only a part of the Chinese traditional music culture, but also has its special content of independent existence and development as a religious form. The origin of the music can be traced back to the "wu zhu" of the three generations of Yin and Zhou dynasties. From the perspective of the emergence, development and evolution of positive music, Longhu Mountain Tianshi Dao music has influenced the Taoist music in Suzhou, Wuxi, Shanghai, Maoshan and other places in the major areas of Jiangnan to varying degrees.

Table 2. Historical Origin of Taoist Music in Longhu Mountain

Time	Historical Origin
2010	It is listed as the third batch of provincial intangible cultural heritage list in Jiangxi Province.
2014	It has been included in the fourth batch of representative national intangible cultural heritage items by the Ministry of Culture.

Table 2 shows the historical origin of Longhu Mountain Taoist music. As an important school of Taoism, its music culture is a special and colorful part of the traditional Chinese folk music. Its profound social connotation and rich and colorful forms of outward expression have high research value and significance. Such as the inheritance system of Tianshi music, the comparison between Tianshi music and Taoist music, the relationship between Tianshi music and local folk music, and the significance of Tianshi music in traditional Chinese culture, we all need to conduct more extensive and in-depth research. Analyze the status of this musical tradition in Chinese culture and its influence on local communities and believers.

MORPHOLOGICAL ANALYSIS OF TAOIST MUSIC IN LONGHU MOUNTAIN, JIANGXI PROVINCE

Analysis of Melody and Rhythm

Equidivided Equilibrium Type

The rhythm of equal partition equilibrium is characterized by balance, stability, fast time and slow time, and relatively average distribution.

The Rhythmic Type

In order to break the balance, the form of an attached note is usually used to show the asymmetry of stress. The rhythm form of a single attached point usually used in Longhu Mountain Taoist music is commonly used:

Scopation Rhythm Type

Syncopation is mainly used to change the law of stress on the strong beat in the music, so that the sound of the weak part becomes the stress because of the extension of the value (Ventura, Schauwecker, Lainer, & Grazioli, 2020). There are also some unconventional forms of rhythmic segmentation, such as phonetic level linkage across bars, which often appear in the book: Example 4. This rhythm type of cross-bar connection can better reflect the effect of segmentation, change the original rhythm logic relationship, and make the melody more dynamic. Taoist Jiao music belongs to singing music, which is often used in the form of multi-rhyme. The melody is relatively gentle and less volatile. The use of segmentation rhythm can enrich the movement of the melody and make the rhythm more obvious.

The Rhythmic Characteristics of the Beat

Table 3 shows the analysis of melody and rhythm. The commonly used chanting, chanting and singing music in Taoist music often adopts a more casual scattered beat, but a more regular rhythm organization than the scattered plate. This characteristic just reflects the singing characteristics of Taoist music (Muradova & Khaytbaev, 2020). The loose shot is mainly used in the introduction part of the music, often using the accompaniment of silk and bamboo music, the rhythm beat is more rigorous mainly used in the music. The word "rhythm" originally refers to the level and oblique format and rhyme rules in poems and songs. Transporting the word rhythm into the rhythm of music has a new meaning. It is mainly the length of the time value and the rhythm combination. For example, the characteristics of chanting in Taoist music make the rhythm characteristics of Taoist music more inclined to be gentle, uniform sentence reading and more elastic rhythm characteristics. In addition, in order to adapt to the characteristics of qu music and make the scriptures and lyrics more integrated, many pad characters are added to the Taoist chanting music, such as "ah", "ah", "ah", "yo" and so on. The rhyme of the chanting part is mostly on the accent "A", which is easier to sing. The use of pad characters makes the melody more vivid, the rhythm more lively, and the grasp of the sentences more convenient.

Table 3. Analysis of Melody and Rhythm

Form	Characteristic
Equal Equilibrium Type	Balance, Stability, Fast and Slow Time Value, and Relatively Average Distribution
Attached Rhythm Type	The form of attached dot notes is used to show the asymmetry of stress.
Cut Rhythm Type	Change the law of stress on the strong beat in the music, so that the sound of the weak or strong part becomes stress because the value is extended.

Musical Instruments and Playing Techniques

The Musical Instruments used in Taoist music are mainly sheng, xiao, flute, tube, erhu, pipa, Ruan, sanxian, dulcimer, guzheng, drum, cymbals, cymbals and other common instruments in the national orchestra, some large bands will also use chime bells, chime stones, cloud gong and other large Musical Instruments; There are some religious instruments commonly used in the instrument, such as drum, bell, qing, wooden fish, dang, bell, etc., these instruments, called ritual is often endowed with mysterious meaning, such as qing sound above nine, reach heaven, bell down can call the gods, ritual in Taoism is an indispensable instrument, the ceremony is also has a very strong religious color instrument (Ran, Jiang, He, & Zhou, 2023). These rites also grasp the rhythm and rhythm of the festival ceremony. Drum is a very important instrument in Taoist ritual music. Si drum is often played by experienced players, which plays the role of the band conductor.

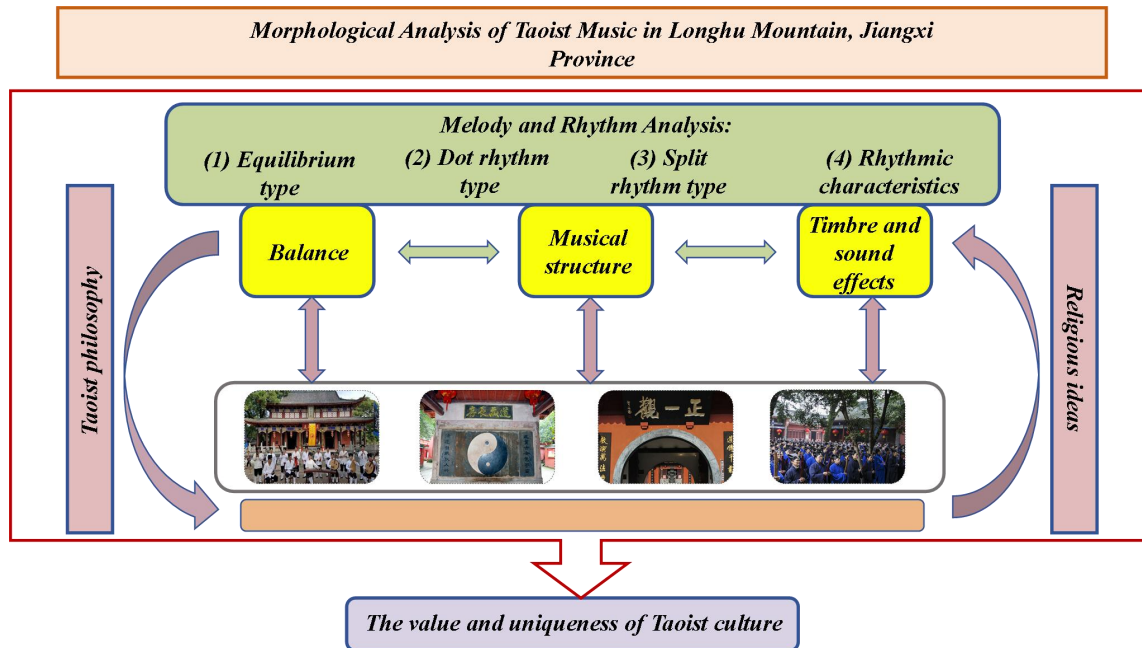


Figure 4. The Morphological Analysis of Taoist Music in Longhu Mountain

Table 4 shows the color of Musical Instruments in Jiangxi Taoist music. Since ancient times, Chinese people have preferred to appreciate the horizontal melody lines, and pay very particular attention to the timbre expression of melody and the processing requirements of timbre changes. Both singing and instrumental music require the support of timbre for melody, which reflects the organizational role of traditional timbre in linear music. If the absence of timbre treatment, then Taoist music will become a tasteless chanting. Figure 4 presents the form analysis of Taoist music, the instrument used and the national orchestra used slightly similar, roughly divided into silk and bamboo music and percussion, which silk and bamboo instruments as an important playing music and accompaniment for the function of the rhyme, and percussion often appear in the beginning of the ceremony or between part (C. Zheng et al., 2023). The alternating fusion of silk and bamboo music and percussion music just enriches the color of the Taoist music, adds the flexibility to the music, and the special timbre of the magic instrument, which makes the Taoist music more mysterious color with direct access to the heart, dignity and solemnity. Playing instruments: flute, sheng, two sheng, xiao, wiping string instruments: erhu, playing string instruments: dulcimer, pipa, Ruan, three strings, zheng; percussion instruments: drum, big gong, big cymbals, bell, wooden fish

Table 4. Instrument Colors in Jiangxi Taoist Music

Musical Instrument Type	Musical Instrument
String Instrument	Erhu
String Instrument	Dulcimer, Pipa, Ruan, Three Strings, Zheng
percussion Instrument	Drums, Big Gongs, Big Cymbals, Ringing Bells, Wooden Fish
Play the Instrument	Flute, Sheng, Two Sheng, Xiao

Form and Style of Singing

Longhu Mountain is widely spread with the spread of Taoist music, which has influenced Taoist music in

major areas south of the Yangtze River, such as Suzhou, Wuxi, Shanghai, Maoshan and other places. Its development history is a history of constantly absorbing and melting Jiangxi folk music to enrich itself (El-Masarawy, El-Bendary, & El-Helaly, 2021). In addition to Jiangxi folk songs, minor tunes, folk art and Jiangxi opera music, it has also widely absorbed the essence of Kunqu opera, Jiangnan silk and bamboo, southern Jiangsu blowing and other folk music, forming the unique music such as "Shangqing rhyme", "Yiyang Yun" and "brand song". The fourth batch of national intangible cultural heritage representative list of traditional music items. Longhu Mountain Tianshi Road Music has currently included 126 classics, 15 instrumental music cards and 23 French music songs.

CHARACTERISTIC RESEARCH AND ARCHAEOLOGICAL ANALYSIS OF TAOIST MUSIC IN LONGHU MOUNTAIN, JIANGXI PROVINCE

Music Characteristics of Taoist Music in Longhu Mountain, Jiangxi Province

From the perspective of music structure and content, it has two categories: classical rhyme and Qupai, and the classical rhyme music is divided into two cavity systems: "Yiyang cavity" and "Shangqing cavity". "Yiyang cavity" is a kind of cavity formed based on the dialect and folk songs in Yiyang, Jiangxi province (Zhu, Yuan, Chen, He, & Zhu, 2020). The melody and chanting of this cavity have a prominent regional folk style. It is common to apply the similarities of different verses with the cavity of the same basic melody. This cavity is mostly used in the adjacent area, mainly used in the country. "Upper clear cavity" is the main rhyme of Tianshi Fu music, and it is different from "Yiyang cavity" in style. The rhyme melody takes "feather" as the common tone, with the characteristics of Jiangnan folk tones and local folk tones (Zhang et al., 2023). Figure 5 shows the analysis of the musical characteristics of Taoist music in Longhu Mountain, Jiangxi province. Qu music occupies a small proportion in quantity, but its use is flexible and varied, and has strong functional significance.) Rich artistic value: the music produced with the complex rites of heaven is rich in both quantity and variety. A rhyme or qu pai in a number of occasions interspersed use, shows its complex level, and extensive function. That is, art is also god and custom: the activities of the master Tao have a social and folk nature, using the outward way of expression, has a strong entertainment. Different styles of "Yiyang cavity" and "upper clear cavity": the Taoist music is influenced by the relationship between teachers, Taoist living environment and native place and other factors, with obvious regional characteristics. Confucianism, Buddhism and Taoism are compatible with the complete chanting of "Cihang Zan", "Midu Zan", Putuo Zan and other Buddhist classics, which are very rare in the Taoism. Some of the music of the three masters of Confucianism, Buddhism and Taoism are another characteristic of Taoist music in Longhu Mountain.

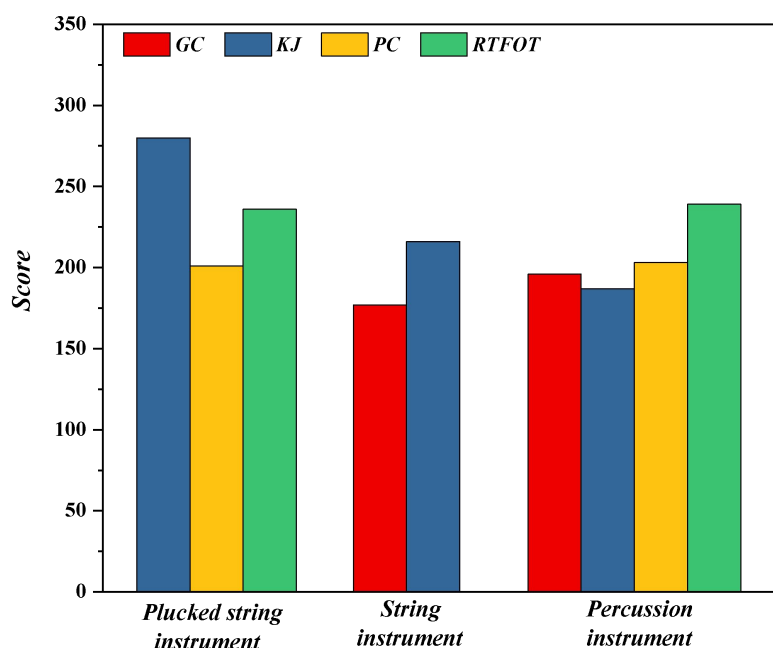


Figure 5. Analysis of the Music Characteristics of Taoist Music in Longhu Mountain, Jiangxi Province

Taoist Philosophy and Religious Concepts in Taoist Music in Longhu Mountain, Jiangxi Province

Taoist music is a religious music with local characteristics. Its performance has two: one is the music using the same melody in the same law, because of the cavity, melody decoration (add flowers) with local music characteristics and differences. The second is the same word in the same law, the local tone accompaniment. As an example, Jiangxi Longhu Mountain Tianshi House is a school of the ancestral court, Tianshi music absorbed a lot of Jiangxi folk songs and quyi and opera; Suzhou Xuanmiao Taoist with the southern Jiangsu; Shanghai Taoist music has a strong flavor of Jiangnan, euphemistic, clear and elegant; and the central and southern Taiwan is influenced by Fujian Nanyin. Take Quanzhen school Taoist music as an example, Beijing Baiyun Temple adopts Beijing rhyme, Laoshan Taoist music has Jiaodong local music style, Shenyang Taoist music has the characteristics of northeast folk music, west Sichuan Taoist music and Sichuan Qingyin, dulcimer and Sichuan opera high-tone music; Wudang Taoist music has the color of mixing north and south music. Table 5 shows the Taoist philosophy and religious concepts in the Taoist music of Longhu Mountain, Jiangxi Province

Table 5. Taoist Philosophy and Religious Concepts in Taoist Music in Longhu Mountain, Jiangxi Province

Religions Idea	Characteristics of Religion
Music Using the Same Melody in the Same Act	Because of the Cavity, Melody Decoration (Flowers) with Local Music Characteristics and Different
The Same Word in the Same Matter	Local tones are selected.

Archaeological Analysis of Taoist Music in Longhu Mountain, Jiangxi Province

Since the excavation of the Great Qing Palace site in Longhu Mountain, it has received high attention from all walks of life. Jiangxi Institute of Cultural Relics and Archaeology has organized relevant experts to visit the site many times and hold seminars to accurately locate the value of the site and give guidance and help to the excavation work. The Great Upper Qing Palace of Longhu Mountain is rooted in the Taoist culture formed since the Han Dynasty, which was valued by the emperors of all dynasties, and became an ancestral court of the mainstream heavenly master of Taoism in China (Chandra, Nyoman, Martini, & Qomariah, 2020). The site of the Great Qing Palace is the highest grade of royal palace architecture since the Song Dynasty in China. It has a complete era sequence and a large scale, and ranks among the top Taoist temple architecture in China. The excavation of the site is the first large-scale archaeological excavation of Taoism in China, which helps to promote the systematization and achievements of the research of Taoist culture in China, and also provides precious material materials for the study of Chinese traditional culture.

The Great Upper Qing Palace is the most important palace building complex of Taoism in China, which plays a very important role in the development history of Taoism. The archaeological excavation results show that the site selection of the Great Qing Palace has a strong Taoist color, which is a typical representative of the site selection in the Dongtian Land. The name, structure and nature of the temple on the site are basically clear, which is rare in the Taoist sites in China at present. Its specification is very high, with the royal color, the general palace can not match. Great Qing Palace is one of the few northern official architecture in Jiangxi province, is the Beijing palace and local religious groups interaction, represents a day division close intersection with the emperor, and the site of the information is immeasurable, is the study between the court and local relations, political and religious relations, official architecture an important example of fusion and local practice.

Table 6. Archaeological Analysis of Taoist Music in Longhu Mountain, Jiangxi Province

Archaeological Analysis Method	Archaeological Discovery
Where to Find It in the Great Qing Palace	It is the ancestral court of Chinese Taoism.
Archaeological lofting function in the tester APP is combined with the supporting RTK (real-time dynamic positioning technology based on the carrier phase observation value).	Make the excavation process more efficient, the results output more quickly, and the results display more comprehensive.
The grand palace face is beginning to appear.	The distribution range of the Great Qing Palace, the pattern of the palace architecture and the historical evolution gradually clearly show.
Rich remains contain an important value.	Archaeology reflects the process of the Great Qing Palace from the beginning to the development and abolition, reveals the continuous historical evolution of each period, and confirms the relevant historical facts recorded in the past dynasties.

Table 6 shows the archaeological analysis of Taoist music in Longhu Mountain, Jiangxi Province. The

discovery of the ruins of the Great Qing Palace will not only reproduce the glorious page of the history of Chinese Taoism, but also show the brilliant cultural treasures in the long river of national civilization, which is of high value to the study of the traditional Chinese culture, especially the Taoist culture. It has endured too many historical frustrations and expects to get the care and support of the whole society. Figure 6 shows the archaeological analysis of Taoist music in Longhu Mountain, Jiangxi Province. At present, relevant authorities in Jiangxi Province are carrying out comprehensive, reasonable and effective protection of the site based on the layout, architectural style and religious functions. By collecting the historical documents and cultural relics, the historical origin and evolution process are revealed. Then, through musicology analysis, music elements, playing skills and styles are deeply studied, and combined with the historical background and social environment, to explore the reasons for music style change. Finally, the Taoist music of Longhu Mountain in Jiangxi province is compared with the Taoist music of other regions to highlight its uniqueness and summarize its value in Taoist culture.

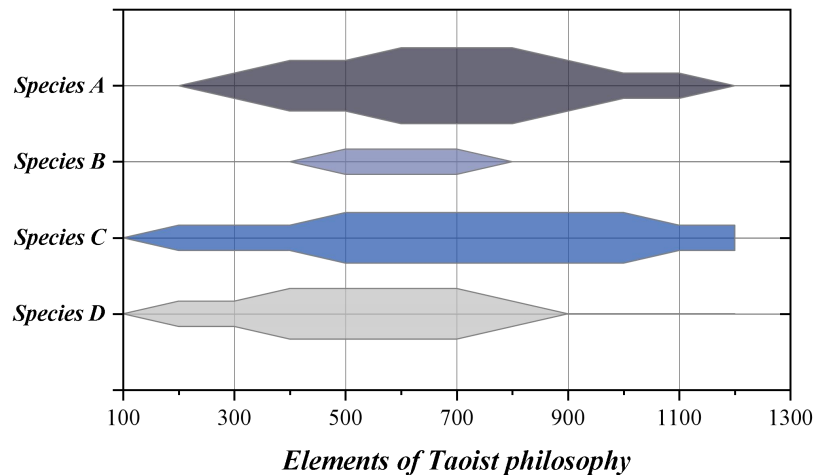


Figure 6. Archaeological Analysis of Taoist Music in Longhu Mountain, Jiangxi Province

CONCLUSION

For more than one thousand years, Tianshi music has been developed on the basis of the integration of folk music and southern drama music. It has extensively absorbed the court music since the Tang and Song Dynasties. Its regional characteristics are mainly the "Yiyang cavity" of Jiangxi Opera, while the original "Shangqing cavity" of Taoism is the main tone. After the Song and Yuan Dynasties, Zhang Tianshi was "in charge of the Sanshan Lu" and "in charge of Taoist affairs in the world", so the music greatly influenced the various schools in the south of the Yangtze River. As an important school of Taoism, Longhu Mountain Tianshi Road, its music culture is a distinctive part of the traditional Chinese folk music. Its profound social connotation and rich and colorful forms of outward expression have high research value and significance. As an important school of Taoism, Longhu Mountain Tianshi Road, its music culture is a distinctive part of the traditional Chinese folk music. Its profound social connotation and rich and colorful forms of outward expression have high research value and significance. Now our country's social and economic development, the national culture inheritance and protection of the attention from all walks of life, around the Taoist ritual music have been many monks, scholars, whether from religion, folklore or ethnic musicology, music anthropology and many other academic perspective, Taoist music has its rich artistic value. Any form of culture has its own unique styles and characteristics in different periods of history, and so is Taoist music.

REFERENCES

- Adebola, A. O., & Deon, D. B. (2023). The opportunities of additive manufacturing in the creative industries: A bibliometric analysis. *Progress in Additive Manufacturing*, 8(6), 1179-1193.
- Bellia, A. (2019). Towards a new approach in the study of ancient Greek music: Virtual reconstruction of an ancient musical instrument from Greek sicily. *Literary & Linguistic Computing*, 34(2), 233-243.
- Biancardo, S. A., Russo, F., Veropalumbo, R., Vorobjovas, V., & Dell'Acqua, G. (2020). Modeling Roman pavements using heritage-bim: A case study in Pompeii. *The Baltic Journal of Road and Bridge Engineering*, 15(3), 34-46.
- Botha, G. (2021). Cenozoic stratigraphy of South Africa: Current challenges and future possibilities. *South African Journal of Geology* 2021, 124(4), 817-842.
- Carrera, H., Romero, J., Berganza, I., Dunavant, J., Abascal-Ponciano, G. A., Starkey, J. D., . . . Cho, S. (2023). 192 evaluation of textural characteristics (texture profile analysis and shear force) on commercial training pet treats. *Journal of Animal Science*, 101, 98-99.
- Chandra, J. A., Nyoman, N., Martini, P., & Qomariah, N. (2020). Impact of organizational citizenship behavior, leadership, individual characteristics and competence on teacher performance. *Jurnal Manajemen dan Bisnis Indonesia*, 6(2), 244-257.
- El-Masarawy, M. S., El-Bendary, H. M., & El-Helaly, A. M. A. (2021). The effect of using imidacloprid and chlorpyrifos and their nanoforms on certain characteristics of honeybee apis mellifera L. *International Journal of Tropical Insect Science*, 41, 1037-1042.
- Hou, W., Li, H., Feng, Y., Wang, J., & Cao, X. (2020). Effects of the application of a perforated anode in an aluminum electrolysis cell on the gas - liquid two-phase flow and bubble distribution characteristics. *Industrial & Engineering Chemistry Research*, 59(32), 14522-14530.
- Hüssen, C. M., Komoróczy, B., Rajtár, J., & Vlach, M. (2020). Archaeological footprints of a superpower in hostile territory.: Recent research on the traces of Roman military activities in the barbarian region north of the Middle Danube. In *Experiencing the Frontier and the Frontier of Experience: Barbarian Perspectives and Roman Strategies to Deal with New Threats*. Oxford, UK: Archaeopress Publishing.
- Jiang, Q., Zhou, M., & Yu, C. (2023). Effect of typical formworks and release agents on aesthetical surface quality of concrete. *Magazine of Concrete Research*, 75(24), 1285-1296.
- Kong, L. (2019). Interpretation and exhibition of agricultural archaeology remains: A case study of prehistoric site museums in the lower reaches of Yangtze River [Nongye kaogu yicun de chanshi yu zhanshi—yi changjiang xiayou shiqian yizhi bowuguan wei li]. *Agricultural Archaeology*, 2019(4), 254-259.
- Li, G., & Cui, Z. (2018). Analysis on the characteristics and development of jade wares in the prehistoric culture of Qinghai [Lun qinghai shiqian wenhua yushi qi de tezheng ji yanbian]. *Journal of Qinghai Normal University(Philosophy and Social Sciences Edition)*, 40(5), 47-54.
- Li, G., & Wen, Y. (2022). Research on the detection countermeasures of telecommunication network fraud based on big data for killing pigs and plates. *Journal of Robotics*, 2022. doi:10.1155/2022/4761230
- Ma, S. (2019). On the heterogeneity of archaeological cultures in western Zhou Guanzhong area: A perspective from funeral ceramics [Suizang taoqi xingshi suo jian xizhou shiqi guanzhong shehui de duoyang xing]. *Archaeology and Cultural Relics*, 2019(2). doi:10.3969/j.issn.1000-7830.2019.02.006
- Matthiesen, H., Eriksen, A. M. H., Hollesen, J., & Collins, M. (2021). Bone degradation at five arctic archaeological sites: quantifying the importance of burial environment and bone characteristics. *Journal of Archaeological Science*, 125(1). doi:10.1016/j.jas.2020.105296
- May, H., Sella-Tunis, T., Pokhojaev, A., Peled, N., & Sarig, R. (2018). Changes in mandible characteristics during the terminal Pleistocene to Holocene levant and their association with dietary habits. *Journal of Archaeological Science: Reports*, 22, 413-419.
- Mishra, S. R., Sharma, R. P., & Swain, L. (2024). Illustration of joule dissipation on the time-dependent stagnation point flow of nanofluid through a porous surface. *International Journal of Modern Physics B*, 38(05). doi:10.1142/S0217979224500772
- Muradova, A., & Khaytbaev, A. (2020). Results of a computational experiment and analysis of the time characteristics of a multiservice communication network. In *2020 International Conference on Information Science and Communications Technologies (ICISCT)* (pp. 1-5). Tashkent, Uzbekistan: IEEE.

- O'Sullivan, R. (2021). Replication in rock art past and present: A case study of bronze and iron age rock art in the Altai, eastern Eurasia. *Journal of Archaeological Method and Theory*, 28(2), 387-412.
- Paixao, E., Pedernana, A., Marreiros, J., Dubreuil, L., & Gneisinger, W. (2021). Using mechanical experiments to study ground stone tool use: exploring the formation of percussive and grinding wear traces on limestone tools. *Journal of Archaeological Science: Reports*, 37. doi:10.1016/j.jasrep.2021.102971.
- Ran, Y., Jiang, Y., He, H., & Zhou, Z. (2023). Experimental research on the physical and mechanical properties of remolded fine-grained debris-flow deposits. *Journal of Testing and Evaluation*, 51(5), 3023-3041.
- Sherman, J., Kalvas, L. B., & Schlegel, E. C. (2023). Navigating the turbulent seas: experiences of peer mentorship on the journey to becoming a nurse scholar. *Nurse Education Today*, 121. doi:10.1016/j.nedt.2022.105694
- Ventura, J. F. I., Schauwecker, Z., Lainer, M., & Grazioli, J. (2020). On the effect of radome characteristics on polarimetric moments and sun measurements of a weather radar. *IEEE Geoscience and Remote Sensing Letters*, 18(4), 642-646.
- Xu, R., & Henan Museum. (2019). Archaeological observation on the basic forms of clothing in Han Dynasty. *Museum*, (01), 21-27. Retrieved from <https://www.xuzhoumuseum.com/viewer/aHR0cHM6Ly93d3cueHV6aG91bXVzZXVtLmNvbS9hZG1pb9hcGkvdjEvRmlsZS9TaW5nbGVGaWxlVmllldy8oNC9YQlFLSy8yODY3MQ?title=BOWY201901004>
- Zhang, L., Zhang, K., Yang, H., Yue, K., Liu, R., Bi, Y., & Ma, C. (2023). Characterization of lard from different adipose tissues: Physicochemical properties, thermodynamics characteristics and crystallization behaviors. *Journal of Food Composition and Analysis*, 115. doi:10.1016/j.jfca.2022.105021
- Zheng, C., Cai, N., Huang, C., Huang, Y., Zou, J., Zhang, G., & Fei, P. (2023). Evaluation of amidated pectin as fat substitutes for minced chicken breast: Physicochemical properties and edible quality. *Food Research International*, 173. doi:10.1016/j.foodres.2023.113371
- Zheng, L. (2018). Brief probe into the social space production of the ritual music in sanyuan palace female Taoist temple [Qian yi san yuan gong kun dao yuan yishi yinyue de shehui kongjian shengchan]. *Zhejiang Social Sciences*, 2018(7), 152-154.
- Zhi, L. (2020). Research on the sharing mode of digital party school information and data resources. In *2020 5th International Conference on Smart Grid and Electrical Automation (ICSGEA)* (pp. 388-391). Zhangjiajie, China: IEEE.
- Zhou, L. (2022). Applications of deep learning in the evaluation and analysis of college students' mental health. *Discrete Dynamics in Nature and Society*, 2022. doi:10.1155/2022/7555255
- Zhu, Z., Yuan, Z., Chen, L., He, J., & Zhu, Z. (2020). Vibration characteristics of Thomson coil actuator based on simulation and experiments. *IEEE Transactions on Energy Conversion*, 35(3), 1228-1237.