



Sound, Symbol, and Devotion: A Semiotic Study of Fǎqì Percussion and Fàn bài Chant in Han Mahayana Buddhism

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Abstract

Fǎqì is a percussion instrument traditionally employed in Han Mahayana Buddhist practice and plays a central role in regulating monastic life and ritual worship. Functioning as an acoustic signaling system, fǎqì is used to mark the division of six daily periods (liùshí xíngdào) in monastery activities, including early morning, midday, late afternoon, evening, and late-night observances. In addition to its time-keeping role, fǎqì serves as rhythmic accompaniment in gòngxiū devotional ceremonies. Within ritual performance, fǎqì interacts with core musical elements—melody, harmony, rhythm, and timbre—particularly in the chanting of zǎnsòng hymns and the recitation of sòngjīng texts rendered in the fàn bài vocal style. These vocal practices are based on scriptural sources drawn from the Mahātripiṭaka, including sutras, mantras, and dhāraṇīs. The central issue addressed in this study concerns the function of fǎqì as a tempo-regulating instrument that simultaneously operates as a symbolic sound marker accompanying fàn bài chant. This research adopts a qualitative phenomenological approach, integrating ethnomusicological perspectives derived from Bruno Nettl with theories of musical semiotics. Data were collected through interpretative phenomenological analysis involving participant observation, in-depth interviews conducted both online and offline, focus group discussions, and documentation. The findings demonstrate that fǎqì functions not merely as a temporal signaling device but as an integral component of religious musical expression. The instrumentation system employs established symbolic notations and designated percussion instruments—including dàqīng, mù yú, yīn qīng, diào zhōng, hā zǐ, gǔ, dà gǔ, and dāng zǐ—each fulfilling specific ritual and musical roles. Through its organized sound production and symbolic function, fǎqì may be understood as a form of religious music that embodies the spiritual identity and contemplative orientation of Han Mahayana Buddhism.

Keywords: *Fǎqì Percussion; Fàn bài Chant; Han Mahayana Buddhism; Buddhist Ritual Music; Ethnomusicology*

I. Introduction

Instrument *fǎqì* (法器) is musical instrument cultural traditions typical of Mahayana monastic Buddhism. A percussion instrument used in everyday life in monastic life with the status of *cónglín* (丛林), which applies the rules of the monastic system of discipline called the *báizhàng cónglín qīngguī* (白丈丛林清规) rules, containing the rules for carrying out a monk's life in a monastic environment. . Another regulation is *zǎowǎn kāi dàjìngfǎ* (早晚开大静法) which is a sound marking system that uses the sound instrument *fǎqì* (法器) as a time code (*kala*) to carry out routine monastic activities, and the basic rules for dividing the time of activities throughout the day at the monastery. The *zǎowǎn kāi jìngfǎ* rules are used routinely for morning worship services (*cháoshí kèsòng* / 诵), and evening worship services (*mùshí kèsòng* /), as well as on every month of the upavasatta day according to the Chinese lunar calendar, namely the 1st of the lunar month (*chū yī* / 初一), and the 15th of the full moon (*chū shí wǔ* /), and the 8th (*chū bā* /), and the 23rd (*chū niàn sān* /).

The *báizhàng cónglín qīngguī* rules are rules related to the procedures for practicing oneself in the monastery, namely the schedule of activities for the division of six times (*liùshí xíngdào* / 六时行道), namely: early morning, early morning, midday, late afternoon, evening, and late afternoon. midnight. The code for the division of time is used by a percussion instrument called *fǎqì*. The division of six times in monastic life, among which are obligatory, namely: morning worship service from 4.30 - 6.30, worship service at midday around 10.45 - 1130, and evening prayer service from 17.00 - 18.30. This activity is filled with: *zànsòng* and *sòngjīng*. The text material is silk (), mantram (咒) and dharani (咒语). The texts are all sung to vocal music in the *fàn bài* (梵呗) style. Worship is called by the term *gòngxiū* is an activity that is carried out in the Dharmasala vihara room, the object consists of an arrangement of statues and altar equipment for prayer intended as a means of education and training in carrying out appreciation, appreciation and practice of Buddha Dharma.

Worship activities by making offerings and chanting prayerspraise, called *zànsòng* (赞颂), and *sòngjīng* (诵经), is a textual recitation and recitation procedure. Its purpose is to glorify, worship, and develop the merits of prayer through the teachings of the Buddhist Dharma texts quoted from the Maha Tripitaka (大藏经) scriptures. . The lyric text in the form of praise is sung with vocal music called *fàn bài*. The basics of singing technique *zànsòng* and *sòngjīng*, with vocal technique *fàn bài*, is the procedure for processing vocals with a special style with a natural process following the breathing technique, the diaphragm. Each song title has a score of symbol notation, using a melodic arrangement pattern that is characterized by a top beat notation (*shàngbǎn* / 上板), a bottom beat notation (*xiàbǎn*), a past-tempo melody with a three-star melody pattern (*sānxīng* / 三星) and a melodic patterned tempo. seven stars (*qīxīng* / 七星), the melodic fabric is the integrity of the song which is the identity of the Dharma instrument *fǎqì*.

Vocal music *fàn bài* In practice, the accompaniment is instrumental *fǎqì* is a set of traditional Han percussion instruments used in various ceremonies Han Chinese Mahayana Buddhism. Function as aspects of sound markers and signifiers in terms of vocal and sound aspects, and sound particles are assets in the art of combining sound and sound composition *fǎqì*, makes the main aspect of song *zànsòng*, *sòngjīng*, and *fàn bài*, as well as harmony of sound in the relationship of Buddhist monastic musical practice and Buddhist doctrines. Guide book *The Buddhist Liturgy* (*fóhuì kèsòng* / 佛会课诵) is a recital book that contains gatha verses of praise, rituals of worship, which are equipped with instrument symbol notations on the right side or the bottom side of the text, namely the technical rules for the composition of the *fǎqì* percussion instrument ensemble. (Dharma Master Lok To, 1993). The *fǎqì* instrument is a parameter of sound particles that must follow the musical order, namely, melody, harmony, rhythm (rhythm), and

voice color, and vocal music, which consists of vocal elements, sound source, and tone. (N. Simangnukalit, 2008, 2008) 1;6).

Instrument *fǎqì*'s unit meter size, tempo elements and beats in the accompaniment of *fàn bài* vocal music in the form of *zàn sòng* songs and narrative recitations of related *sòng jīng* texts are one aspect of one aspect with another. The repertoire of *fǎqì* instruments has its own characteristics and characteristics, and has a philosophical meaning. The sound instrument has a vibration frequency, namely the reflection of sound called sound resonance, and is closely related to the regularity of pulses such as the ticking of a clock, which means that each singing object has a regular series of movements. Instrument *fǎqì* become an inseparable part of worship activities, namely about music knowledge *fǎqì*, its techniques and meanings contain a deep philosophy of life. Therefore, the practice and understanding of terms, such as *fǎqì*, *gòng xiū*, *zàn sòng fàn bài*, *sòng jīng*, conducted research through interdisciplinary studies of semiology and ethnomusicology.

Aspect *fǎqì*'s the medium is sound, but a single sound cannot be called music, If *fǎqì* beaten and produce sound without being accompanied by composition and sung with vocal music *fàn bài*, then it can't be called music *fǎqì*. Thus, it is necessary to use compositional and sound harmony techniques to function as a tempo code. The sound marking code for the instrument *fǎqì* is classified as consisting of; *dà qīng* (@), *mù kyú* (O), *yīn qīng* (II), *diào zhōng* (△), *hā zǐ* (O), *gǔ* (O), *dà gǔ* (O), and *dāng zǐ* II), its function is a unit of tempo distance, the rhythm of *fàn bài* vocal music during narrative recitation of Dharma texts. The *fàn bài* vocalizations are only used as a *gòng xiū* devotional procedure, there are three (3) aspects of singing, which are used in the *zàn sòng* method of narrative recitation of the gatha containing the text of praise poems, and used in the singing procedure of narrative recitation of the sutra text and used in the procedure of *niàn zhòu* (念咒) narrative recitation of dharanis and mantras.

Researchers are inspired by Natties (1973b)'s view, describing two branches in musical semiotics that deal with different types of signs, namely studying music as an acoustic system of signs, and studying a musical notation system consisting of graphic signs that represent acoustic signs. Semiography of music, Moutard: 1974 and Goschl, 1980). The study of the *fǎqì* instrument is related to the signified and the sound signifier, so it is impossible for the two elements of the sign to be separated or distinguished. Thus, the element analysis, especially regarding the functional narrative of symbols and the composition of the tempo of *fǎqì* music on the vocal music of *fàn bài*, *gòng xiū*, *zàn sòng*, and *sòng jīng*, becomes a part of the focus of this research. The description above allows to analyze the nature of the semiological sign, his theory according to Barthes, that "single sounds are always meaningless, on the contrary, "semantic" refers to meaning as a different function produced by and in a discourse. and composition, which becomes a discourse whose sound elements are interconnected in forming a unified whole, understanding the semantic dimensions of music including reference, meaning, and contextual functions. (Barthes, 1985: 311-312).

The research opens scientific insights about the art of sound music for the Buddhist community in general and in particular Mahayana Buddhists and practitioners which will deepen theoretically, as well as for *fàn bài* actors, to obtain an overview of aspects of *fǎqì* and *fàn bài* vocal music through perspectives from the scientific point of view of Semiology and Ethnomusicology.

II. Literature Review

Previous studies related to Buddhist music, ritual sound, and religious performance provide important contextual foundations for this research. Chen Pi-yen's works on Buddhist monastic sound practices emphasize the relationship between music, philosophy, and daily religious discipline, particularly in the context of Chinese Buddhist rituals. These studies highlight how sound functions as a

medium for cultivating mental clarity and spiritual focus within structured monastic routines. However, they do not examine in detail the instrumental role of percussion systems such as fǎqì in regulating vocal recitation and ritual timing.

Research on contemporary Buddhist music practices, including studies on modern adaptations of mantra-based compositions, has explored the psychological and meditative effects of repetitive sound structures. While such studies contribute to understanding the calming and affective dimensions of Buddhist music, they primarily focus on recorded or popularized forms rather than traditional liturgical performance within monastic settings.

Theoretical contributions from cultural anthropology, particularly Clifford Geertz's interpretation of religion as a system of symbols, offer a useful lens for understanding worship practices as culturally embedded meaning-making activities. These perspectives support the view that ritual sound functions not only as aesthetic expression but also as a symbolic mechanism for shaping religious experience.

From a musicological standpoint, works on sound physics, timbre, and tempo—especially those examining traditional Asian musical systems—provide analytical tools for understanding how percussion instruments contribute to rhythmic structure and sonic texture. Ethnomusicological theories articulated by Bruno Nettl emphasize the importance of studying music as social practice, reinforcing the need to situate fǎqì within the lived context of Mahayana Buddhist worship.

Despite the breadth of existing literature on Buddhist music, ritual chanting, and religious sound symbolism, there remains a lack of focused research on the functional, symbolic, and compositional role of fǎqì percussion instruments within gòngxiū devotional worship. This study addresses that gap by integrating semiological analysis with ethnomusicological field methods to examine how fǎqì operates as both a musical and religious system in Han Mahayana Buddhist tradition.

III. Theoretical Framing

In this study, fǎqì is understood not merely as a percussion instrument, but as a structured system of musical signs that operates within a ritual and symbolic context. From a semiotic perspective, musical sound does not possess meaning in isolation; meaning emerges through patterned organization, repetition, and contextual use within a specific cultural practice. The sounding of fǎqì therefore functions as a signifier whose significance is shaped by its relationship with vocal recitation, ritual movement, and liturgical time.

Ethnomusicology provides an appropriate analytical framework for examining fǎqì because it situates musical practice within social behavior, belief systems, and lived religious experience. Rather than treating music as an autonomous aesthetic object, this approach emphasizes how sound operates as part of monastic discipline, devotional training, and collective ritual order. In this sense, the role of fǎqì extends beyond tempo regulation and becomes an integral medium for transmitting religious values, discipline, and contemplative awareness.

Musical semiology further allows analysis of how symbolic notation, percussion cues, and vocal phrasing interact to form a coherent ritual discourse. The graphic symbols used in Buddhist liturgical manuals do not simply represent acoustic events; they encode hierarchical timing, ritual authority, and spiritual intention. Consequently, the relationship between sound production and symbolic notation in fǎqì practice reflects a system in which musical structure and religious meaning are inseparable.

IV. Results and Discussion

4.1 Music Fǎqì and its Functions

Mahayana Buddhist traditional musical instrument, which is usually used in monasteries, and its function as an instrument for prayer that is used in general, namely.

- a. *Dǎqīng*(大磬/ ☉), a gong that is sounded using a wooden bat. It reads as *knock down*(xiàbǎn), in the recitation of the object of the song.



- b. *Yǐnqīng*(引磬/ II), a small bell with a wooden handle, it sounds as a knock on top (shàngbǎn/ 上板), as a cue in worship services.



- c. *Dāngzǐ*(铛子/ II), a flat plate, the handle is made of wood, the sound is the top tempo beat that regulates the long and short accuracy of the melody.



- d. *Dǎzhōng*(打钟/ II/ ☾), shaped like a small bell, the sound as a code used in special ceremonies of torture.



- e. *Mùyú*(木鱼/ O), a fish-shaped clapper, the sound is as a rhythmic accompaniment as the beat of the lower tempo accompanies the song.



- f. *Hāzǐ*(钹子/ ☿), this instrument consists of a pair of cymbals, the sound of which is a sign of a lower tempo beat.



- g. *Gǔ*(鼓/ O), a drum made of logs with a hole in the middle, and covered with layers of animal skin wrapping, on the top and bottom, functions as the rhythm of the tempo of the section. *knock downsounds follow, mùyú tool, hāzǐ tool. and gǔ.*



- h. *Dǔ*(大鼓/ O) is a large tambourine as an accompaniment to the song, its function is to accompany the rhythmic beats of the lower tempo, used as a sign for every special activity of a particular ceremony.



- i. Bell (Shǒulíng /手铃)

The shape is a handbell tool designed to be sounded with the hand used during certain ceremonies, used to create a rhythmic sound, the shape resembles a small bell that has a handle and the top usually has a vajra symbol. interpreted as lightning, the philosophical meaning is hard textured like adamantite gemstones, cannot be destroyed; shining through the light, is a weapon from the god Perwata Indra, this tool is a weapon to destroy ignorance and delusion (moha).



- j. *Bó*(钹)

This instrument resembles a cymbal in shape rather large measuring 30 cm, made of copper, played in pairs *Náo*, the sound functions as a sign of lower tempo beats, this tool consists of two discs, beaten so that the sound is a count of the tempo of the beat of the song.



- k. *Nao*(铙)

This instrument resembles a rather large cymbal measuring 30 cm, made of copper, played in pairs with *Bó* (钹), the sound functions as a sign of the beat of the upper tempo, this tool consists of two discs, beaten so that the sound is a count of the tempo of the beat of the song.



Instrument *fǎqi* accompanied by a vowel *fānbàì* in song *zàngsòng* and *sòngjīng* to perform activities, such as *namaskara adhitana* (*bàiyuàn* /拜愿), which is to unite body and soul with the strains of praising the names of the Buddhas so as to unite themselves in the Buddha's power and *ksama-apatti-pratidesana* (*chnhuī*/忏悔) repentance worship, and *smṛti Buddha* (*niànfó* /念佛) is an activity of reciting the name of the Buddha, namely *Námó Amítuófó* (南无阿弥陀佛) to do namely *bhavana*, namely the technique of practicing meditation and observing mental development, aligning oneself in inner concentration (*samadhi*).

Applications for musical instrument composition and popular vocal music in song sentences *Ná mó ā mí tuó fó()*, number notation, symbol notation, and pulse in the score as follows.

Phrase I (beer 1-4)

beer. 1 __ beer. 4

notation | 5 6 5 5 3 | 2 . 2 . | 2 3 5 5 3 3 2 | 1 . 1 . |

pulse | |





nán wú ā mí tuó fó nán wú ā mí tuó fó

lyrics 南无阿弥陀佛南无阿弥陀佛

|...I...I.....|.....|...I...I.....|.....|

yǐn qīng nán wú nán wú

引磬南无南无

|........|.....|........|.....|

diào zhōng nán wú nán wú

吊钟南无南无

|...I...I.....|.....|...I...I.....|.....|

dāng zǐ nán ā nán ā

铛子南阿南阿

|.....|...O.....|.....|...O.....|

gǔ tuó fó

鼓陀佛

|.....|...O.....|.....|...O.....|

hā zǐ tuó tuó

铉子陀陀

|.....|.....|.....|.....|

dà qīng

大磬()

Instrumentation *fǎqì* accompanied by a vowel *fàn bài* and its relation to *zàn sòng* by practicing vipasyana-bhavana, the technique steps are applied in the meditative aspect through walking (xíng/), staying (zhù/住), sitting (zuò/坐), and lying down (wò/卧), the philosophical basis is faith (xìn/), determination (yuàn/愿), and execution of determination (xíng/行), and to eliminate the three roots of evil (sāndú/三毒/akusalamula-3), namely sensual desire (tān/贪/lobha), evil desire (chēn/嗔/dvesa), and do not understand the ultimate Dharma truth (chī/痴/moha). as a unit of measure for meters, tempo elements and beats, accompanied by *fàn bài* . vocal music

This instrument is played as a rhythmic function, dropping the beat of the melodic tempo and playing harmonization in the recitation of Dharma recitation. *Game fǎqì* is defined as a rate-speed with tempo; very fast (presto), fast (allegro), live (vivace), medium speed (moderato), slightly slow (lento), and very slow (largo), depending on the leader of the ceremony. An example of a snippet of the notation marking the upper beat symbol (shàngbǎn/上板), the lower beat notation (xiàbǎn), with a seven-star tempo pattern (qīxīng/七星), in the melodic fabric of the identity characteristics of the Dharma instrument *fǎqì*, as follows:

$$Fq^i O \Pi O \Pi 1 O I 2 O \Pi 3 @ I 4 O \Pi 5 O I 6 O I 7 O I$$

When Avalokitesvara Bodhisattva was contemplating the very deep Prajna Paramita

zhàojiàn wǔ yùn jiē kōng dù yī qiē kǔ è shě lì zǐ

照见五蕴皆空,度一切苦厄,舍利子, etc...

O....O... O... O... O.... O....O....O.... O....O... ..O ...O.....

Seeing that the five skandahs are empty, resolve to end all suffering. Oh... Shariputra...

j í shuō zhòu yuē jiē dì jiē dì bō luó sēng jiē dì pú tí sà pó hē

即说咒曰,揭谛揭谛,波罗僧揭谛菩提萨婆诃.

O.....O.....O.....O.....O.....O.....O..... O....O.....O.....O....o^/...../0+...0+ ... >O 0+ II^0

Thus the content of the mantra, Gate gate paragate parasamgate bodhi svaha.

Description :

Percussion instruments and punctuation marks Fǎqì, which are used, are as follows

(^) wooden bat pressed against the surface of the dqìng

(0) mùyú (木鱼),

(@) dqìng (大磬)

c. *Niànzhu*(念咒),

Narrative recitation of dharanis and mantras is not an intelligible language, the concepts are based on beliefs, secret language and symbols of cosmic forces related to the esoteric secrets of the universe. An example of a six-syllable mantram that is very popular in the Mahayana school which consists of six syllables, namely; Om mani padme hum (唵嘛呢叭咪吽), which means Praise be to the purity of the lotus lotus.

d. *Fnbài*

Vocalization with techniques and styles to pronounce, voice, or pronounce a poetic text according to the character possessed by a declamator. (Hamdy Salad, 2015; 33). The origins of fànbài date back to the Three Kingdoms period of Cáo (曹) and Wèi (魏) (403-225 BC) of the Dōngzhōu (东周) period in northern Hénán (河南) and eastern Shǎnxī (陕西). Vocal music, which has its characteristic Chinese ethnicity, sound beats, is used to translate the text into a song by vocalization and given special guidelines, namely symbol notation as punctuation marks. In the great Buddhist dictionary fójiao dàzìdiǎn (佛教大字典; 4635) in the second volume, there are two words about kanji words, namely kata梵 (fàn) and kata呗 (bài).

The philosophical basis for the creation of fànbài is found in the Sadharma Pundharika Sūtram, in Chapter XXV of the Bodhisattva Mahasattva Avalokitesvara, the quote of the gatha is as follows;

'Avalokitesvara Bodhisattva's amazing voice'

miào yīn guān shì yīn

(妙音观世音)

'Like Brahma's voice, the sound of a tidal wave'

fàn yīn hǎi cháo yīn

(梵音海潮音)

The function of fǎqì accompanies fnbài vocal music to perform zànsòng and sòngjīng, and philosophically niànzhou is a technique of practicing oneself in gngxiū devotional worship which is self-training with the concept of the Five Doors for Living the Dharma (wǔ niàn mén /五念门), explained as follows:

a Namaskara Door (lǐbài mén /礼拜门)

The procedure of respect is being anjali, i.e. a pair of hands and ten fingers are brought together at the chest, and perform namaskara by means of both hands, knees, and forehead five (5) touching the earth, the altar of the object of worship, the meaning is to give the highest respect. Fnbài vocal music sings zànsòng and sngjīng accompanied by fqi percussion, doing prostration like:

b. The Door to Glorify the Tri-Ratna (zàntàn mén / 赞叹门)

Composition of fqi percussion instruments and fàn bài vocal music by singing with Harmonious tone intonation and reading letter by letter are read with an attitude of full awareness, then the reflection of the vibration is believed to give rise to the power of belief (sradha) so that it can awaken inner strength in a good direction. Gathas that are sung include: incense (xiāngzàn / 香赞), narrative recitation of the sutras, mantras, and dharanis. (niànsòng / 念诵), hymns (zànjì / 赞偈), pradaksina smṛti Buddha (ràoniàn / 绕念), (niànfó / 念佛), i.e. walking meditation reciting Hyang Amitabha Buddha (Námó Amítuófó /), and repentance ceremonies ksama-apatti-pratidesana (chnhuī / 忏悔)

Trisarana Example (Sān Guīyī / 三皈依) (diào / 调) G 4/4

Beer 1

| 2 - 3 - | 3 2 1 - 2 2 | 5 3 5 3 3 5 | 5 6 5 3 2 1 |

zì guī yī fó

自皈依佛

^ ! ! ! 0+ ! @ 0+ ! ...

That is, I take refuge in the Samgha

5 beer

| 1 2 3 5 6 5 3 | 2. 6 1 2 5 . 3 2 3 2 _ | 2 - - 0 |

dāng yuàn zhòng zhòng shēng

; 当愿众众生

..... ! 0+ ! ! 0+ ! 0+ ! 0+ !

May all living beings be in harmony

8 beer

| 5 6 i 2. 3 i 6 5 6 | i . 2 6 5 5 3 2 | 1 2 3 5 6 5 3 |

tǐ jiě dà dào fā

; 体解大道发

! 0+ ! ! 0+ ! 0+ ! ! 0+

Can explore the Buddha Path

Beer 11

| 2. 6 1 2 5. 3 2. 3 2 | 2 - - 0 ||

wú shàng xīn

; 无上心

..... ! ! 0+ O ! @ 0+

Realizing Anuttara Samyaksambodhi

Followed by jiǔzhōng shíwǔ gǔ ()

OO+O O+ O O+ O O+ O O+ O I O+ O+ O O+

> drum<1 ...>dr<2 ...>dr<3 ...>dr<4 ...>dr<5...>dr.....<6..>dr<7...>dr<8...>dr...>9

Note: The percussion instruments and the fqi punctuation mark, which are used, are as follows: (^) wooden bat is pressed against the surface of the dàqìng, (.) yǐnqìng (引磬), (+) dìzhōng (弔钟), (O)gǔ (), (@) dàqìng (大磬), (0+) gǔ and dìzhōng were hit at the same time, (>) the percussion instrument was hit slightly hard, and (<) the percussion instrument was hit lightly.

c. Adhistana Door (zuò yuàn mén /)

Namaskara adhitana(bàiyuàn /拜愿), which is to unite body and soul in the strains of praising the names of the Buddhas, Every Mayahana Buddhist must every day raise the determination to live on the Buddha's path, the adhistana door, in applying together the goals fàn bài is applied through zàn sòng and sòng jīng and niàn fú, the technique applied in the recitation of scriptures, namely rereading the teachings of Buddha Dharma by doing 4 (four) steadfast hearts (adhistana-Dharma), namely:

- *Prajñādhithana*, is the wisdom of distinguishing good and bad, and good at judging everything that is right and wise.
- *Satyadhithana*, is the truth of doing everything correctly without harming oneself or others.
- *Tyagadhithana*, is generosity and throws away everything that is not good that is contrary to the truth
- *Upasamadhithana*, is serenity free from defilements.

d. Self Observation Door (guānchá mén/)

The determination to generate life in the Buddha's way, through adhistana in applying fàn bài is applied through zàn sòng and sòng jīng and niàn fú, the technique is applied in recitation of scriptures, then practiced through self-observation, by concentrating on one object. Observing contemplation about the arising and sinking of consciousness in the mind with all its forms and characteristics in changing from time to time, the techniques used are 2 (two) types of bhavana, namely a technique for practicing and observing mental development, so that it will align itself and be able to be absorbed into it. concentration (samadhi).

i. Samatha-Bhavana (zhǐ /止)

Bhavana what is meant is samatha-bhavana (zhǐ /止), i.e. through the practice of the four (4) foundations of right mindfulness (smṛti upasthana), i.e. (i). contemplating the (rich) body is impure, (ii). contemplating that feeling (vedana) as the source of suffering, (iii). contemplating the mind (citta) is impermanent, and (iv). contemplating the Dharma is selfless, whereas vipasyana-bhavana (guān /观).

V. Conclusion

The compositorist technique of the fǎqì instrument in the gngxiū worship service for the recitation of zàn sòng, fàn bài and sòng jīng, is the uniqueness of religious music with a distinctively omnipresent character. The instrument fǎqì whose role in the ensemble is sound music that carries out its functional duties to accompany the object of the text of the holy books, the vocal aspect becomes the main role sung using the fàn bài vocal method. Its distinctive feature is the combination of the dimensions of sound percussion and vocal chants in the fàn bài style. The structure of sound through aspects of the recitation of zàn sòng, fàn bài and sòng jīng, can be an introductory discourse and raise spiritual awareness in order to create a contemplative dimension, the basic sound particles of percussion instruments contain philosophical meaning, and melody deals with the text, and is animated by the sound of markers or words.

Thus having the effect of faith in practicing the teachings of the Dharma, namely by practicing the techniques and methods of percussion instruments fǎq, namely being able to train mind, speech, and body awareness and understanding with right views in terms of theory and practice the transcendence of consciousness towards Buddhata's clairvoyance enlightenment.

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