SHENG GUAN IN THE PAST AND PRESENT:
TRADITION, ADAPTATION AND INNOVATION IN WUTAI SHAN’S
BUDDHIST MUSIC

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree of
Doctor of Philosophy in the Graduate School of The Ohio State University

By

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2008

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ABSTRACT

How is it possible that monastic Buddhist musical practice in China, fiercely quashed a few decades ago during the Cultural Revolution, survives, and even thrives today? This dissertation examines how sheng guan wind and percussion music retains elements of tradition vital to its identity as a Buddhist ritual practice while absorbing modern elements that allow it to survive in the context of modern China.

An examination of historical data regarding Buddhist music in China provides a basis for comparison of today’s musical practice to past traditions. These data include a handful of anecdotes describing Buddhist music performances in the early centuries of the religion’s existence in China, mentions of instrumental music in Buddhist sutras, Buddhist iconography and writings by Chinese and Western scholars regarding Buddhism and Buddhist music. Information regarding current practice springs primarily from my field research at Wutai Shan, a Buddhist mountain in Shanxi Province, which involves interviewing monks, pilgrims, government officials, local people and tourists, learning to play the instruments used at the temple, and recording and analyzing rituals involving music. By spending one year engaged in this research, I have gained insight not only into the form and function of ritual musical at Wutai Shan but also into the social, political and economic functions that music plays.

Analysis of these various source materials provides insight into how musical notation, instrumentation, teaching methods and performance contexts of temple sheng guan music each maintain elements of tradition
while adapting to remain relevant to a new generation of lay and monastic Buddhists in China. Adaptations also allow temples that use *sheng guan* music to take full advantage of recently relaxed policies toward institutionalized religion and of China’s burgeoning market economy.

This dissertation contributes to our general understanding of how religious and musical practices adapt to recover from severe disruptions and to remain relevant in rapidly shifting circumstances, and to our understanding of the place of traditional religion in modern China. This work provides a starting point for further Western studies on monastic Chinese ritual music, a topic that has not yet received adequate scholarly attention.
ACKNOWLEDGMENTS

I would like to thank my adviser, Dr. Udo Will, for the edifying discussions and continuing encouragement that made this project possible.

I thank my dear husband Ryan Jordan for providing English-speaking companionship in the field, for acting as a chaperone to protect the reputations of the celibate monks with whom I interacted, and for reading my drafts with a philosopher’s eye for shaky arguments.

I greatly appreciate the proofreading skills of my sister, Kallie Szczepanski and the boundless confidence and support of my parents Dean and Tina Szczepanski.

Of the many people in China who facilitated my research, I would like to give special thanks to Emeritus Abbot Sheng Zhong and Abbot Shi Guo Xiang, as well as to musical monks Shi Guo Jun, Shi Guo Gui and Shi Chang Wu at Shu Xiang Monastery. Abbot Shi Hui Guang at Nan Shan Monastery was likewise very helpful, as were Wei Jun at Pusa Ding, Zhao Wei at Zhen Hai Monastery, Abbot Shi Miao Jiang at Bi Shan Monastery and Shi Fo Xin at Xian Tong Monastery. My intrepid translator Ye Xiujuan provided invaluable assistance in the field, and Director Zhang Zhentao at the Music Research Institute in Beijing opened to door to a wide range of Chinese scholarly writings.

This research was funded by grants from the American Oriental Society, Ohio State University’s Ethnomusicology Area, The Ohio State University Alumni Association and the Ohio State University Office of International Affairs.
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INTRODUCTION

Wutai Shan in China’s Shanxi Province is home to a unique form of Buddhist ritual music. This music involves the traditional instrumentation of the northern Chinese sheng guan (笙管) ensemble, which includes the sheng (笙: mouth organ), guanzi (管子: double-reed pipe), and dizi (笛子: transverse flute) along with a battery of percussion instruments. Wutai Shan’s sheng guan music incorporates musical elements brought to the region by Buddhist pilgrims from all over China as well as pieces and playing styles taken from local folk repertoires. In this dissertation, I examine Buddhist scriptures along with iconographic and historical evidence to explore the reasons for using instrumental music in the context of monastic Buddhist ritual, discuss what is known of the history of sheng guan practice at Wutai Shan. I then compare these findings to ethnographic materials collected in the course of ten months of field research in order to explore how traditional and innovative elements interact in the instrumentation, notation, transmission and performance contexts of this musical practice today.

I. Choice of Topic

A variety of factors contributed to my decision to research the music of Wutai Shan. In the summer of 2001, following a two-year stint as an English teacher in a Chinese university, I visited Wutai Shan as a tourist. I was struck by the region’s beautiful scenery and plethora of active Buddhist temples. I returned to the US to begin graduate studies in historical musicology in the fall of 2001, and while I was completing my master’s thesis on Monteverdi’s L’Incoronazione di Poppea, I found...
myself searching for a reason to return to China. At this time, I encountered a recording of *sheng guan* music performed by the ensemble of the Tianjin Buddhist Association and read passing references in Stephen Jones’ *Folk Music of China: Living Instrumental Traditions* to similar ensembles that had once thrived in Wutai Shan. The Tianjin ensemble’s music was beautiful and intriguing, but Jones wrote that the practice was in decline in the monasteries of Wutai Shan, and that only one of the area’s monasteries maintained an ensemble. Because Jones’ statement was based not on firsthand field research but on a second hand report that might have been out of date, I was curious whether or not this was the case, so I began planning a field research trip to Wutai Shan.

II. Parameters of this Study

For the sake of expediency, this work limits itself to rather narrow parameters. I focus primarily on the music at one monastery, Shu Xiang Si (殊像寺: Bodhisattva Manjusri Image Monastery), because the monks there were the most open to sharing their practices with me. In some chapters I provide a comparison between *sheng guan* practice at Shu Xiang Si with that at the three other monasteries in Wutai Shan that use instrumental music, Nan Shan Si (南山寺: South Mountain Monastery), Pusa Ding (菩萨丁: Bodhisattva Peak) and Zhen Hai Si (镇海寺: Ocean-Taming Monastery). Much of the musical soundscape in Wutai Shan nonetheless goes unmentioned in this work. Several secular *suona* bands perform in the area, and their repertoires include some local folk pieces that are performed as well in the monasteries. In the interest of space, however, I do not discuss those ensembles in depth. I omit as well an examination of local operatic performances which are presented at local temples as offerings to Buddhist deities. This work does not even

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represent a complete discussion of Wutai Shan’s monastic Buddhist music; I neglect entirely the vast majority of Wutai Shan monasteries that use only chant and percussion in their rituals. Limiting the scope of my research in this way has allowed me to discuss the practices at one monastery in detail, but has left this dissertation without broad comparisons of regional and national practices of Buddhist and other instrumental music in China. These comparisons would doubtless help contextualize the repertoire and performance practices used in Wutai Shan’s monasteries, and I hope to pursue such avenues in future work.

III. Research Methodology: Library Research

I consulted a variety of different library materials in the completion of this project. English language materials included translations of Buddhist scriptures, histories of Chinese Buddhism and ethnomusicological writings about the roles of music in Buddhism and in Chinese ritual. In choosing from the vast array of scripture translations, I attempted to limit myself to scholarly translations, but in some cases I found only materials created for the purpose of proselytizing in the West. In those cases, I tried to account for passages that appeared to have been adapted to appeal to a modern Western audience. English-language sources on Buddhism in China also presented interpretive challenges. Some of these, such as Ernest Eitel’s 1870 Handbook of Chinese Buddhism: Being a Sanskrit-Chinese Dictionary, were written by Christian missionaries who attempted to discredit those aspects of Buddhist practice, such as popular funeral rituals, that presented obstacles to the spread of Christian practices in China. Some ethnomusicological writings about Buddhist music in China, particularly those produced during the Cold War, placed the bulk of the responsibility for the twentieth century decline of Chinese Buddhism on the policies of the Chinese Communist Party, downplaying the detrimental effects of
political instability, modernization drives, economic difficulty and war prior to the founding of the People’s Republic of China. In this dissertation, I attempt to place each of these sources in its historical and political context in order to allow for reasonable analysis of their contents.

Like many of their English-language counterparts, a good number of Chinese sources on Buddhist history, iconography and music display some bias based on the historical and political context in which they were produced. In Ya Xin’s 1949 Siyuan Yinyue (寺院音乐: Temple Music), produced just as the People’s Republic of China was founded, the author concerned himself primarily with recording transcriptions of Wutai Shan’s Buddhist repertoires in order that those melodies could be mined to create new folksongs for the new nation. More recent writings presented the music as a cultural artifact to be preserved, but remained largely silent regarding the roles of Maoist policies in the decline of ritual music. Han Jun’s 2004 Wutai Shan Fojiao Yinyue (五台山佛教音乐: Wutai Shan Buddhist Music), for example, outlined the history of Wutai Shan’s Buddhist music from its inception to the present without mentioning the effects of the forced laicization of all of the area’s monks and nuns during the Cultural Revolution (1966-1976). I find these works to be useful both as somewhat limited sources of information regarding Wutai Shan’s musical history and also as barometers of the political situation in China as it constrains academic writings about the recent history of Chinese Buddhism.

IV. Research Methodology: Field Research

I undertook field research in Wutai Shan in August of 2005 and from August 2006 through May 2007. On these trips, I interviewed monks, nuns, visitors, local people and a few area officials, learned to play the sheng and guanzi and made audio and video recordings of hundreds of monastic and non-monastic musical performances. While I had a few
theoretical concepts in mind from the outset, as a first-time field researcher I found myself developing research methodology through trial and error.

I began my field research with several assumptions in mind. I expected, for example, that informal, conversational interviews would yield better results than formal interviews. Formal interviews, I felt, would elicit cleaned-up, formal responses, while more interesting information could come in the course of friendly conversation. My research experience proved this expectation reasonable. Because I worried that my less-than-perfect language skills would interfere with my ability to engage in any kind of interviewing, I asked my friend and former student Ye Xiujuan (叶秀卷) to help with translation at the outset of my research. I found, however, that it was quite difficult to carry on a truly informal conversation through a translator. Thus, while Ms. Ye helped enormously with my comprehension of informants’ statements, I often felt that the answers we elicited through our interviews consisted primarily of what the speaker thought we expected to hear. Only after Ms. Ye had to return to Beijing to resume her teaching responsibilities did I manage to engage in truly informal conversations with informants. Although many of these conversations progressed haltingly, with both parties at times resorting to improvised sign language to overcome instances of mutual misunderstanding, I found that I was able to develop a much more open, friendly relationship with informants through these conversations than I had through the use of a translator.

In my field research, I held the concept of the participant-observer as an ideal, though I knew that my ability to participate in ritual music performed by Buddhist monks would be limited by my status as a non-Buddhist, foreign female. As such, I hoped only to be able to participate in situations involving the teaching of music rather than in performances for rituals. Although the first musician-monks I met were unwilling to
teach me to play the music, once I had established myself as a near constant fixture at one monastery over the course of several weeks, one monk, Shi Guo Jun (释果俊), volunteered to teach me to play the sheng and to read the gongche pu (工尺谱) notation in which their repertoire is transmitted. My daily sheng lessons gave me a quick and thorough introduction to the pieces most commonly used in rituals, and also provided opportunities to ask questions about the music and the contexts in which it is used. On a few occasions, I shared my lesson time with a young monk, allowing me to observe differences between the methods used to teach a foreign scholar and those used to teach a monk this music. This limited participation in the musical life of the monastery was, I believe, the best I could hope for.

V. Multiple Identities in the Field

Within the community, I found myself negotiating a number of identities and roles. Upon my arrival and for some time afterward, I was perceived by most I encountered as a tourist, albeit one with an unusual interest in local music. Thousands of foreign tourists visit Wutai Shan each year, so it was most reasonable for local people to treat me as one of the same. In general, my perceived status as a tourist meant I received friendly but somewhat distant treatment, and I was charged the unwritten foreigner surcharge for goods and services. Soon, however, I came to be viewed as something other than a tourist, though it was not always clear just what my role should be. Taihuai (台怀), the central village of Wutai Shan, is a very small town, so it did not take long for local people to notice that I stayed in the area far longer than most tourists. As time went on, people gradually worked out new roles in which to place me and I gradually adopted new behaviors as I attempted to shape their perceptions of me in ways that would benefit both my research and my
quality of life. People began to approach me and ask questions as they noticed that I had thwarted their expectations by staying for weeks, then months, on end. These ranged from “What is your job?” and “Are you a Buddhist?” to “Why did the US bomb the Chinese embassy in Belgrade?” I tried to answer these questions honestly, although I did jokingly claim to be from Canada in response to the latter question. I told those who asked about my profession that I was a doctoral student in Minzu Yinyue Xue (民族音乐学: The Study of Music of Nationalities) doing research on music in Wutai Shan’s monasteries. This reply generally elicited a positive reaction, since scholarship has traditionally been a respectable pursuit in Chinese culture, though some questioned the utility of spending time on such a frivolous, non-lucrative topic.

I found questions of religion to be the most complicated. I am agnostic, and I consistently answered direct questions about my personal faith honestly. A few people, primarily lay Buddhist visitors, attempted to persuade me to convert. I told them that for the time being, I was not interested in finding a religion, but that Buddhism would be at the top of my list if ever I decided to choose a faith. During a difficult time in my field research, I briefly considered converting in order to gain fuller access to the ritual life at the monasteries, but in the end I found such an insincere act too distasteful and quite unnecessary. Most of the monks and nuns I met did not try to convert me, but did teach me to go through the motions of devotion. They taught me how to bow three times to Buddha images, pressing my palms together and touching my head, mouth and chest before each bow to represent respect for the Buddha, Buddhist law, and the monastic community, and how to offer incense at an altar. Some monks expressed to me that they found it disrespectful that most foreign tourists do not perform such rites when they visit temple halls. Even non-Buddhists should show respect for Buddhas, according to those monks. The monks also gave me a bodhisattva pendant to protect me from
all kinds of ills and a sandalwood bead bracelet that is intended to keep
track of how many times the wearer has repeated the name of Amitabha
Buddha. Wearing these items and bowing to Buddha images doubtless left
many observers with the false impression that I was a Buddhist, and in a
few cases, perhaps, helped me gain access to informants.

At various times in Wutai Shan others perceived me as a tourist, as
a non-Buddhist scholar interested in Buddhism, as a potentially willing
subject for conversion, and as a pious Buddhist. I tried to strengthen or
disabuse these perceptions as it was convenient for my field research. In
all cases, though, it was my novelty that did the most to gain the attention
and cooperation of informants. They were as curious about me as I was
about them. As such, the longer I stayed and the more people knew about
my background, the more difficult it became, in some cases, to find
willing informants. Familiarity had its benefits as well; some informants
became good friends who continued to provide assistance and
companionship throughout my stay at Wutai Shan, and as time went on
more and more stores and restaurants stopped adding the foreigner
surcharge to my bills.

Being female added further complications to my field research
experience. *Sheng guan* music is used at Wutai Shan only in male
monasteries, and in some cases this posed problems. Buddhist scripture
warns monks to keep their distance from women because sex is one of the
most dangerous sources of earthly attachment. Most monks younger than
twenty-five, with their monastic rules still fresh in their minds, were
unwilling to speak with me. At one point, a monk who was teaching me
to play the *sheng* was criticized because others believed that he was
taking money from me and/or that we were engaging in inappropriate
activities. To save both our reputations, we discontinued the *sheng*
lessons for several weeks until my husband arrived to chaperone us.
Complications arose in my relations with non-monks as well. Some local
men were of the opinion, likely based on the viewing of Hollywood films, that foreign women are promiscuous as a rule. I warded off a number of unwanted offers for sex, including drunken midnight propositions via cell phone and one groping by a taxi driver. These too decreased substantially after my husband arrived. I found the need for a chaperone irksome, but a minor sacrifice of independence made the research run much more smoothly.

VI. Analysis of Field Research Data

I left the field with pages of field notes, hundreds of audio recordings and dozens of video recordings. My notes detailed musical and ritual events I had observed, information gleaned from interviews and questions to which I hoped to find answers. These notes provide a record of the order of events in the field and an outline of my changing understanding of music, politics, economy and social life at Wutai Shan. The interview data is both the most interesting and the most problematic. Since most of my interviews were in the form of casual conversations, and often the most interesting material would come from what began as a mundane exchange of pleasantries, I did not make audio recordings or take detailed notes while those conversations were in progress. I therefore had to take down what had transpired to the best of my ability after the fact. I doubtless lost some useful information due to my failure to remember or to translate properly what was said. The admirable patience of most of my informants, who were willing to repeat statements at various speeds and to use various terms until I understood, alleviated these problems to some extent. In the analysis of interview data, I also must consider that in many cases informants gave me a simplified account of complex phenomena. For example, while teaching me to read gongche pu, a monk told me that a symbol indicating that an upper octave should be used actually indicated that a pitch should be shorter than the previous
one. He said this, I believe, because introducing the concept of different octaves would have brought unnecessary complication to my learning to play the sheng, which produces only one octave of each pitch. This tendency to avoid complication allowed me to understand what informants were saying, but also decreased the degree to which I could assume that they were answering my questions as completely as they might have.

Audio recordings, primarily in the form of WAV and MP3 files recorded with an M-Audio MicroTrack 24/96 recorder and some with a Sony DAT recorder, included donor sponsored and calendric rituals at a number of monasteries, daily group chant sessions, solo chanting of scripture by itinerant monks, interviews, performances by local suona (唢呐: shawm) bands and opera performances. Video recordings, most recorded with a JVC GZ-MG70U hard disk camcorder and a few recorded with a Sony miniDV camcorder, are far fewer in number due to the proscription against photography of consecrated Buddha images in temple halls. These recordings are therefore limited primarily to secular performances and outdoor rituals, though I did gain permission to make video recordings of a handful of indoor monastic rituals. These materials provide a record of the order of events for particular rituals, a means of comparing one instance of a ritual to another in order to determine which elements of the rituals are flexible and which remain constant, and a snapshot of the musical soundscape of the village surrounding the monasteries.

VII. Research Results

In this dissertation, I analyze the research materials gathered from libraries, databases and in the field to examine the relationship between the philosophical basis and history of music and Buddhism and the present state of sheng guan practice in the monasteries of Wutai Shan. I attempt to do justice to the complexities of each issue, examining the coexistence
of contradictory beliefs and practices regarding Buddhist music. One of the most fundamental contradictions described in this work is that between the ideals of modernization and tradition. These ideals combine in complex ways to shape the instrumentation, notation, transmission and performance contexts of today’s monastic *sheng guan* ensembles. At the same time, acceptance of change and contradiction lie at the heart of Buddhist teachings, so we should not be surprised that seemingly-opposed elements coexist in the conception and practice of Buddhist music.
CHAPTER 1
CHINESE BUDDHISM AND INSTRUMENTAL MUSIC

To understand the philosophical basis for the use of instrumental music in today’s Chinese Buddhist ritual, one must examine both the treatment of music in Buddhist texts and the history of Buddhist music practice in China. Such an examination reveals contrasting positions toward music; music appears to have a long history as an element of Chinese Buddhist ritual practice, but many sutras decry music as a source of earthly attachment and an obstacle on the path to enlightenment. Pure Land sutras and artworks depict music as an element of the landscape of Buddhist heavens, but do not justify the use of music in earthly monastic practice. At the same time, monastic rules prohibit participation by monks and nuns in any type of musical performance. The historical situation contains further complexities; while little written documentation exists regarding the practice of Buddhist ritual music, what does survive indicates that the ritual repertoire has undergone a continuous process of exchange with local folk music, blurring the line between sacred and secular musical utterance. Exploration of these historical practices and attitudes will reveal the complexity of the tradition that forms the basis for the acceptance of instrumental music in a few Chinese Buddhist monasteries, and its rejection in the vast majority of such institutions.

I. Music in Buddhist Texts

Early Buddhist texts tend to treat music as a dangerous impediment on the path to enlightenment. Evil demons use music to attempt to
distract saints from their practice, and early rules for monastic discipline explicitly prohibit monks and nuns from watching musical performances. Some later Buddhist texts took a more positive view of music, describing paradises in which ubiquitous instrumental music does not impede progress toward enlightenment, but rather helps denizens maintain the proper mindset for receiving the teachings of a buddha. An examination of Buddhist texts will demonstrate the ambivalent attitudes held toward music, and will contribute to our understanding of the development of instrumental music as a part of monastic ritual practice.

Asvagosa’s *Buddhacarita*, or *Acts of the Buddha*, dated to around the first century CE, abounds with passages that illustrate music’s capacity to obstruct the path to enlightenment. For example, prior to his leaving home to seek enlightenment, the prince Siddhartha Gautama (the secular name of Sakyamuni Buddha), was prevented from leaving the palace by his parents. The parents, having been informed by a fortune teller that their son would become either a wandering spiritual leader or a great king, used beautiful female musicians and dancers to keep their son in the palace:

…[Siddhartha] passed the time with the noble music of singing women…with tambourines whose frames were bound with gold and which sounded softly beneath the strokes of women’s fingers, and with dances that rivaled that of the beautiful Apsarases [heavenly beings]. There the women delighted him with their soft voices, charming blandishments, playful intoxications, sweet laughter, curving of eyebrows and sidelong glances. Then, a captive to the women, who were skilled in the accessories of love and indefatigable in sexual pleasure, he did not descend from the palace.²

Only when Siddhartha left the palace and saw poverty, old age and death firsthand did these musical women lose their charms:

But even those splendid instruments, like though they were to music of the gods, failed to delight or thrill him...Thereon the deities taking cognizance of his resolve, all at once brought sleep there over the women and distorted the gestures of their limbs. One, as she lay there, supported her cheek on an unsteady hand, and, as if angry, abandoned her flute on her lap, dear though it was to her, with its decoration of gold leaf. Another, lying with her bamboo pipe in her hands and her white robe slipping off her breast...Similarly, a third was sleeping, clasping her drum, as if it were her lover...When the king's son saw the young women lying in these different ways and looking so loathsome with their uncontrolled movements...he was moved to disgust.³

The deities, who hoped to speed Siddhartha’s awakening to his spiritual calling, purposefully distorted the sleeping forms of the musical women. Thus, although it is claimed that Siddhartha had already by this time lost interest in the women and their music, it appears that if left unaltered, the musicians’ charming forms might have weakened his resolve to leave the palace and seek enlightenment.

In the above case, benevolent deities distort the forms of beautiful female musicians to bring Siddhartha closer to enlightenment. Conversely, in many Buddhist myths, anti-Buddhist forces send beautiful female musicians to try to prevent individuals from gaining enlightenment. As recorded in a Mongolian version of The Twelve Deeds of Buddha, when Siddhartha was meditating under the bodhi tree just prior to his becoming a buddha, the demon Māra sent his beautiful daughters to tempt him with musical performance:

Each of them demonstrated the thirty-two kinds of feminine tricks that provoke lust...They moved their limbs like the branches of a tree shaken by the wind, and, beating cymbals, they sang while dancing...When they had danced and sung, in this and many other ways, the Bodhisattva, calm and firm, self-possessed, with his smiling appearance the same, unafraid and separated from ignorance, spoke in the voice which pleases the heart and is more melodious

than the voice of Brahmā and the singing of the kalavinka bird:  
"Such lust is the root of suffering. It leads such fools into evil!"\textsuperscript{4}

Here we find that musical sound need not be a source of delusion. In fact, the Buddha’s speech itself takes the form of wondrous music. Instead, it is only secular music with its connection to sexuality, represented here by the beautiful daughters of Māra, which has the potential to impede one’s progress to enlightenment. This distinction between sacred musical sounds that can further progress toward enlightenment and secular musical sounds that potentially distract practitioners from the path opens the door to the use of carefully controlled forms of music within Buddhist ritual. Of course, Sakyamuni was sufficiently awakened to the truth that even the most alluring of secular musicians no longer held him in their sway.

In order to prevent monastic Buddhists from being seduced by the charms of secular music, texts dealing directly with monastic discipline proscribe monastic participation in all types of music, both as observers and performers. These texts were among the earliest translated into Chinese, reflecting early efforts to establish well-ordered monastic communities in the east. One such text is the ten sikchâpada, the precepts to be followed by srāmanas, or monastic Buddhists which was codified in India early in the development of the Buddhist monastic community:

1. Panati Pata Veramani: Kill no living thing.
4. Musavada Veramani: Do not lie.
5. Suramereyya Madjdja Pamadatthana: Do not drink wine.
6. Vikalabhodjana: Do not eat meat, or do not eat at improper hours.
7. Natchtchagitavadita Visukadassana: Do not take part in singing or dancing, in musical or theatrical performances, nor go to look on or listen.
8. Malagandha Vilepana Dharana Mandana Vibhusa Natthana: Do not wear wreaths of fragrant flowers or perfume.

9. *Uchtchasayana Mahasayanaa*: Do not sit on a high and broad couch.
10. *Djataru Paradjata Patiggahana Veramani*: Do not acquire or possess gold, silver or jewels.\(^5\)

The first two of these deal with how a monastic Buddhist, as a compassionate being, ought to interact in society in order to avoid harming others. The remainder, however, suggest avoidance of activities that might foster attachment to the ephemera of earthly life and prevent the attainment of enlightenment, such as drinking wine, eating meat, engaging in sexual intercourse, performing or listening to music and accumulating wealth. Li Wei notes, “According to Buddhist doctrine, the five human sense organs, (i.e. eyes, ears, nose, tongue and body) are roots of knowing. Through the five organs faith, wisdom and nirvana can be attained; on the other hand, the negative emotions or delusions, such as desire, anger, ignorance, vanity, and doubt, known as the five delusions, can also be raised.”\(^6\) Listening to music is further disruptive of Buddhist practice, Pi-yen Chen writes, because, “As sense data, sound is regarded as dust (*guna*)—things that can cause the human delusion in which misconstructed objects of attachment appear to have an abiding reality.”\(^7\)

To avoid fostering an abiding attachment to the transient aesthetic pleasures of music, these precepts state that monastic Buddhists should avoid taking part in or observing musical performances. There is no clear distinction between secular and sacred music in this proscription; the risk that monks and nuns might become deluded that earthly musical pleasures

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are permanent renders taking part in any form of musical performance inappropriate.

While the above examples illustrate that early Buddhists generally viewed music, especially instrumental secular music, as an impediment to monastic Buddhist practice, other Buddhist texts describe musical performance, particularly among lay Buddhists, as a means of communicating with the Buddha. According to these texts, Sakyamuni did not reject all musical performance as sinful. In fact, in the Pali scriptures, which were written down in the first century BCE in India, the god Sakka used music to gain an audience with the Buddha:

At that time, Sakka, lord of the gods, felt a strong desire to see the Lord...Then Sakka said to Pañcaśikha of the gandhabbas: “I propose to go visit him.” “Very good, Lord,” said Pañcaśikha and, taking his yellow beluva-wood lute, he followed in attendance on Sakka...Then Sakka said, “Pañcaśikha, it is hard for the likes of us to get near the Tathāgatas when they are enjoying the bliss of meditation, and therefore withdrawn. But if you, Pañcaśikha, were first to attract the ear of the Blessed Lord, then we might afterwards be able to approach and see the Blessed Lord, the fully-enlightened Buddha.” “Very good, lord,” said Pañcaśikha and, taking his yellow beluva-wood lute, he approached the Indasāla Cave. Thinking: “As far as this is neither too far nor too near to the Lord, and he will hear my voice,” he stood to one side. Then, to the strains of his lute, he sang these verses extolling the Buddha, the Dhamma, the Arahants, and love...When he heard this, the Lord said, Pañcaśikha, the sound of your strings blends so well with your song, and your song with the strings, that neither prevails excessively over the other.”

In this passage, Pañcaśikha sings not only in praise of the Three Jewels (Buddha, Dharma, and Sangha, or monastic community), but also on the topic of romantic love. It is just this connection between love and music that caused the Buddha to proscribe secular music performance or listening for his followers; music might stir up attachments, particularly

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romantic attachments, which would severely impede one’s practice as a monk or nun. Still, Pañcaśikha’s musical skills impressed the Buddha to such an extent that he interrupted his meditation in order to give Sakka an audience. In this instance, there was no harm in the use of secular music; Sakka and Pañcaśikha were not seeking to become monks, and Sakyamuni had already gained full enlightenment, placing him well out of reach of music’s dangerously distracting attributes.

The text above indicates that lay Buddhists were to be permitted to use instrumental music as a means of gaining the attention of the Buddha, but to this point, no text has provided justification for a similar use of music by monastic Buddhists. The difference between what is proper for monastic Buddhists and lay Buddhists is laid out clearly in the Vimalakirti Sutra, a text outlining the acts of Vimalakirti, an exemplary lay follower of Buddhism, that was translated into Chinese repeatedly between the third and fifth centuries. In this text, a Bodhisattva explains how Vimalakirti’s wisdom outshone his own:

[Bodhisattva] Upholder of the Age said to the Buddha: “World-Honored One, I am not competent to visit [Vimalakirti] and inquire about his illness. Why? Because I recall once when I was staying in my quiet room. At that time the devil king Papiyas, accompanied by twelve thousand heavenly maidens, appeared in the guise of the god Indra. Playing on musical instruments and singing, they came to where I was, and then the devil and his retinue bowed their heads at my feet, pressed their palms together, and stood to one side.

“I thought it was Indra, and I said to him, ‘Welcome, Kaushika. Though you enjoy good fortune, you should never behave willfully. You should contemplate the impermanence of the five desires and strive thereby to plant good roots. With body, life and resources you should cultivate the steadfast Law.’

“But Indra said to me, ‘Upright one, please accept these twelve thousand heavenly maidens. They can serve and wait on you.’

“I replied, ‘Kaushika, a monk, a son of Shakyamuni, has no use for unlawful things such as these. It would not be right for me to accept them.’

“Before I had finished speaking, Vimalakirti approached and said to me, ‘This is not Indra. This is only a devil who has come to
trouble and vex you.' Then he said to the devil, 'You may give these women to me. It is quite all right for me to accept them.'

This text makes it clear that, while lay followers of Buddhism like Vimalakirti may interact with beautiful female musicians, monks are to avoid such people at all costs. Both their sexuality and their musicality comprise powerful distractions from the practice of monastic Buddhism, and that is why devils such as Papiyas use them to attempt to draw monks away from their path to enlightenment.

The most positive accounts of music in Buddhist writings appear in various versions of the Sukhāvatīvyūha Sutra, a central text of Pure Land Buddhism in which the Buddha describes the Western paradise of the Buddha Amitabha. These sutras were translated into Chinese from Sanskrit between 250 and 400 CE, and form much of the basis for Pure Land Buddhist practice, currently the most common form of Buddhism in China. As described in these sutras, Amitabha’s Sukhavati paradise is not an eternal resting place, rather, those reborn there can spend eons listening to the teachings of the Buddha and making progress on the path to Enlightenment. According to the Chinese version of The Longer Sukhāvatīvyūha Sutra, along with gorgeous jeweled ponds, palaces, and trees, Sukhavati also contains wonderful music:

The Buddha said to Ananda: “Earthly kings enjoy a hundred thousand varieties of music. From the musical tunes enjoyed by wheel-turning [teaching Buddhist law] emperors, up to those enjoyed in the Sixth Heaven, each surpasses the preceding by ten thousand billion times. The ten thousand kinds of musical melodies in the Sixth Heaven, even if they were a hundred million times better than they are, cannot be compared to any one of the varieties produced among these trees in the country of the Buddha of Measureless Life [Amitabha] trees made of the seven precious substances. Moreover, in this realm there are ten thousand varieties of spontaneous music. Furthermore, these musical tones consist only in the sounds of Dharma heard in a clear, soft, and exquisite

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symphony, which is the first and foremost among all the sounds in all the world systems of the ten regions of the universe.”

When one considers the story of Siddhartha Gautama overcoming the allure of gorgeous court musicians prior to leaving home, it seems odd that a Buddhist heaven, a place designed explicitly to assist its denizens on their path to enlightenment, should include music even more appealing than that found at court. This music, however, displays none of the associations with dangerous female sexuality found in the court music; the music is produced spontaneously among the trees rather than by lithe young women, and the disembodied sounds produced consist of Buddhist law, or dharma, rather than the sensuous tones of court music.

While the disembodied nature of music in Sukhavati provides clear separation between this music and earthly music, not all of the music in this heaven is spontaneously produced. Some is performed by Bodhisattvas, or enlightened beings who have postponed their attainment of buddhahood in order to help other sentient beings along the path to enlightenment. The Buddha describes these bodhisattvas in verse:

“From the buddha-fields in the eastern direction, as many as the grains of sand in the Ganges, come bodhisattvas to this land to pay their respects to the Awakened one called Measureless.

“And likewise, bodhisattvas from the lands in the south, west, north, in the intermediate directions, in the zenith and nadir, come to this land to pay their respects to the Awakened one called Measureless.

“Each of these bodhisattvas brings wonderful heavenly blossoms, jewels, incense, and priceless garments, worshipping with these offerings the Awakened one called Measureless.

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“In perfect harmony they play heavenly music, producing harmonious sounds. They sing praises to the One Most Worthy of Honor, worshipping with these offerings the Awakened one called Measureless.”\textsuperscript{11}

In this passage, bodhisattvas use music as an offering to Amitabha Buddha. This use of music carries none of the danger of music in the secular world; “heavenly music” carries none of the sexual overtones of secular music, and even if such overtones existed, bodhisattvas and buddhas are not susceptible to the dangerous musical-sexual charms to be avoided by monks practicing on earth.

The inclusion of musical instruments in Pure Land sutras does not necessarily indicate that instrumental music should play a role in Buddhist practice on earth. Li Wei writes, “Apparently, \textit{tianyue} [天乐], or music of heaven, is created by natural sounds rather than mankind and has a profound power to penetrate beings’ sensory organs to illuminate their consciousness. This heavenly music, existing only in the conceptualized Buddhist paradise, can only be found in Buddhist sutras with very abstract description.”\textsuperscript{12} Nonetheless, this use of music as an offering by bodhisattvas to the Buddha in heaven, like Pañcaśikha’s use of music to gain the attention of the Buddha, likely inspired both lay and monastic Buddhists to incorporate music into their ritual practices.

Evidence for a broader inclusion of music in Buddhist practice appears in a Buddhist text that entered the Chinese canon in the seventh century. \textit{The Bodhisattva Ksitigarba Vow Sutra}, a text that describes Ksitigarba’s vow to rescue all beings from suffering in hell, the Buddha explains:

\textsuperscript{11} Gómez, \textit{Land of Bliss}, 189.

\textsuperscript{12} Li, “Duality,” 82.
Universally Expansive, if there is a good man or good woman who can play music or sing to extol before the Bodhisattva's image, who can offer fragrant flowers or who can persuade one or many people to worship Bodhisattva, such people will be protected by many spirits day and night, and will hear no evil things, not to mention personally experiencing evil things or accidents. 

This text describes music as an appropriate offering for lay Buddhists to make to a bodhisattva in order to gain protection. This passage still does not, however, justify the use of music among monastic Buddhists.

In a text dating from the eighth or ninth century, music is explicitly listed as something to be offered to the Three Jewels, not only by bodhisattvas and the attendants of gods, but also by ordinary lay and monastic Buddhists. Yujia Yankou (瑜伽焰口), a manual outlining the sequence of events for a Tantric ritual for releasing hungry ghosts, Fang Yankou (放焰口), contains the text for a hymn entitled Wu Gongyang (五供养: Five Offerings). This hymn lists the items that should be given as offerings. These include five tangible items, flowers, incense, light, oil, and fruit, and the intangible music, which is not counted in the title of the hymn. 

Tantric Buddhism, which enjoyed a period of popularity in China during the eighth century, disputes the primacy of practices such as meditation and recitation of the Buddha’s name and focuses instead on the use of mantras (magical incantations), mudras (magical gestures) and mandalas (magical diagrams) to channel spiritual power and attain enlightenment. There is no indication in the text that this music should be disembodied in some way, and in practice singing, and in some local practices instrumental music performed by monks, comprises the musical

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14 Yujia Yankou (Shijiazhuang: Hebei Sheng Fojiao Xie Hui, 2004), 32.
offering in the *Fang Yankou* ritual. By the ninth century, then, it appears that Chinese monastic Buddhists could look to Tantric writings for explicit scriptural justification for the use of music in their ritual practice.

II. Musical Instruments in Chinese Buddhist Art

While the texts cited above provide some sense of the limitations on the use of music in monastic Buddhist ritual practice, iconography provides further insight into Buddhist attitudes toward music. Early examples show lay Buddhists making offerings of instrumental music at sacred sites and heavenly beings performing music in Buddhist paradises, while some examples dating from the fifteenth century and later appear to depict instrumental music. This reflects the historical shifts in scriptural attitudes toward music outlined above.

Several centuries after the introduction of Buddhism into China, the use of musical instruments in Chinese Pure Land Buddhist iconography had become a common trope. The Dunhuang caves in China’s Gansu Province provide a record of Pure Land Buddhist iconography spanning nearly one thousand years, from the middle of the fifth century through the fourteenth century. Situated at an important junction of the Silk Road, Dunhuang acted as a center for Buddhist activity as well as commercial exchange for centuries. More than four thousand musical instruments are depicted in these caves. From the Northern Wei (438-532) to the Sui Dynasty (581-618), instruments in Dunhuang caves are played by apsaras, or heavenly beings, standing in painted balconies surrounding the upper register of the cave, flying through the air above other painted scenes, or within the auras of painted buddha images. These musical apsaras are not arranged into discreet ensembles. Other instruments are played by gunas, short, squat beings who hold up the cosmos. It appears that these musicians are intended to mark these caves as sacred spaces of Pure Land Buddhism, like Sukhavati paradise. Instruments depicted include the
sheng (笙: mouth organ), dizi (笛子: transverse flute) and bili (筚篥: double-reed pipe, equivalent to the modern guanzi 管子) which are used in northern Chinese Buddhist ensembles today, as well as end blown flutes, panpipes, ox horns, harps, lutes and zithers which are not used in those ensembles.

Dunhuang murals from the Tang and Five Dynasty eras depict a great number of musical instruments, and these are more frequently arranged into discreet ensembles. In most cases, a group of bodhisattva-musicians appears in front of a seated buddha in scenes depicting Sukhavati paradise. Such paintings were intended to assist the practitioner in visualizing paradise and its denizens, which comprises one method for attaining rebirth there. Since music plays an important role in the textual description of these paradises, musical ensembles are often shown in the front and center of these paintings.

Paradise scene ensembles from Tang and Five Dynasty-era Dunhuang paintings are usually divided into two symmetrical halves, with smaller ensembles seated on a single platform and larger ensembles divided between two platforms. These divided groups can best be interpreted as a single ensemble rather than as two separate ones since in many cases percussive timekeeping instruments such as the paiban (拍板: wood clapper) appear in only one side of the ensemble. Between the two halves of the ensemble, one or two figures engage in what appears to be a lively dance, sometimes while playing a pipa (琵琶: pear-shaped lute).

While these paintings do not tell us much about the use of music in earthly Buddhist practice, they do illustrate the structure of musical ensembles likely used at court. As Dunhuang came to be an imperially important Buddhist center during this time, the paintings came to reflect

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15 A wide selection of these images can be seen in DUAN Wenjie’s 22 volume Dunhuang Shiku Yishu [Dunhuang Grotto Arts] (Nanjing: Jiangsu Meishu Chuban She, 1993).
the style of court paintings. At the same time, musical ensembles and
dancers from Buddhist kingdoms to the west of China came into the court
as a result of military expansion, commercial trade and religious exchange,
and such ensembles were regarded as “Buddhist” regardless of the content
of their music. It is likely these courtly ensembles rather than monastic
groups that provided the models for paradise musicians in Dunhuang’s
Tang-era caves.

Later iconography from the area of Wutai Shan, however, shows
musical instruments being played by slightly less exalted figures in what
might be an earthly setting. The Wen Shu Dian (文殊殿: Manjusri Hall)
of Fo Guang Si (佛光寺: Bright Buddha Monastery), a temple hall built
between 1408 and 1505 just outside of Wutai Shan in Dou Village,
contains murals of arhats, or accomplished human disciples of the Buddha,
playing sheng, dizi and a variety of percussion instruments. Ren Deze
writes that the absence of string instruments common in the earlier
Dunhuang murals indicates that both these paintings and instrumental
music in Wutai Shan’s monasteries during the Ming Dynasty were
modeled after local folk practices. Because the musicians depicted are
arhats rather than bodhisattvas in a paradise, these paintings might well
depict an actual musical practice in Ming-era monasteries.

By the 19th century, one can find Buddhist art from Wutai Shan that
clearly depicts musical instruments being played by monks. In an 1846
pilgrimage map of the region drawn by a Mongolian monk, a procession
appears in which monks wearing the regalia of Tibetan Buddhism play
wind and percussion instruments. One ensemble, shown below, includes a

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16 See TIAN Qing, The Sinicization of Buddhist Music,” trans. Hwee-San TAN,

17 REN Deze, “Fojiao Yinyue” [Buddhist Music], in Zhongguo Minzu Minjian
Quyue Dian Ji Cheng, Shanxi Juan [Chinese National Folk Instrumental Music
pair of cha (镲: hand cymbals), two guanzi, two sheng, two dizi and a frame of yunluo (云锣: pitched gongs). These instruments comprise the sheng guan (笙管) ensemble used in both Tibetan and Chinese monasteries at Wutai Shan. At the head of the procession, another ensemble plays the instruments of a Tibetan Buddhist ensemble, including long straight trumpets and conch shells.\textsuperscript{18}

\begin{center}
\textbf{Figure 1.1: 1846 Pilgrimage Map of Wutai Shan}
\end{center}

\textsuperscript{18} Image can be viewed online at Wutai Shan: Pilgrimage to Five-Peak Mountain, http://www.asianart.com/exhibitions/wutaishan/pop1.html, viewed by the author 26 November, 2007.
Figure 1.2: Procession of Tibetan Monks from 1846 Pilgrimage Map of Wutai Shan

Not all musical iconography produced at Wutai Shan relates directly to local musical practice. One mural painted on a wall just outside of the public restrooms at Shu Xiang Si (殊像寺: Bodhisattva Manjusri Monastery) depicts Amitabha Buddha descending to escort some followers to Sukhavati paradise. A group of bodhisattvas playing a number of musical instruments, including several not used in Wutai Shan’s Buddhist music, accompany the buddha. In this mural, as in the Pure Land paintings discussed above, the artist represents an ideal heavenly musical
practice based on now-ancient court ensembles rather than an earthly monastic musical ensemble. This painting was created shortly after the reopening of Shu Xiang Si in the 1990s, demonstrating the continued value of idealized music in Pure Land art.
Figure 1.3: Mural of Descending Amitabha with Musical Bodhisattvas at Shu Xiang Si
III. The Practice of Buddhist Music in China

With the preponderance of negative views toward earthly musical practice for monastic Buddhists in mind, one might wonder why monastic Buddhism involves music at all. Nonetheless, some of the iconographic evidence above, as well as observation of current practice, proves that instrumental music did and continues to play a role in monastic Buddhist practice. The function of instrumental music in monastic Buddhism, as well as the historical lineage of instrumental Buddhist music in China, remains to be examined.

Figure 1.4: Detail of Mural Shown in Figure 1.1. Note the inclusion of stringed instruments and panpipes, which are not used in Wutai Shan sheng guan ensembles.
Most monastic Buddhist ritual consists of chanting, some speech-like but much of which sounds quite musical to the Western ear. This apparent gap between scriptural attitudes toward music and ritual practice is bridged through the creation of different categories of utterance. Buddhist chant has traditionally been called *fan bai* (梵呗: sacred chant) rather than *yin yue* (音乐: music). Even when the chant sounds quite melodic, it is still considered to be a form of heightened speech rather than a musical utterance. The percussion and other musical instruments used in Buddhist ritual are called *fa qi* (法器: instruments of Buddhist law, a term used as well for non-musical ritual instruments) rather than *yue qi* (乐器: musical instruments). This allows monastic Buddhists to utilize music-like sonic elements in ritual without violating the proscription against engaging in musical activity. It is more difficult to use this reasoning to justify the use of purely instrumental music and, perhaps for that reason, the vast majority of monastic Buddhists in China today practice ritual with only chant and percussive *fa qi* rather than with melodic wind and string instruments.

Early promulgators of Buddhism in China, however, did not appear to have qualms about the use of instrumental music in Buddhist practice. Kumarajiva (344-413), the most important early translator of Buddhist texts into Chinese, is recorded in the *Gao Seng Zhuan* (高僧专: Biographies of Eminent Monks) to have said:

> The national custom of Tian Zhu [India] places much emphasis on arts and culture; the best of its musical forms is instrumental music. When paying respects to the King, His virtues must be expressed. When paying respects to the Buddhas, hymns of praise must be sung. Laudatory hymns and gatha in the sutras should be performed thus.

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According to this passage, Kumarajiva did attempt to introduce instrumental music as part of Buddhist ritual practice. To what extent this practice successfully took root in its new environment is unclear. This passage also does not indicate whether it should be lay Buddhists, monastic Buddhists or both who praise the Buddha with instrumental music.\footnote{Notwithstanding Kumarajiva’s emphasis on transmitting Buddhist music as well as scripture in China, it seems that difficulties arose in the translation of Indian-style Buddhist hymns into Chinese. Huijiao, the 6th-century compiler of the \textit{Gao Seng Zhuan}, explains why sutras were easier to disseminate to China than were pieces of ritual music: Since the spread eastward of the Great Religion, the translators of \textit{wen} (sutra texts) have been numerous but the dissemination of \textit{sheng} (lit. sound or tone) [i.e. music] was generally sparse. The reason lies in that Sanskrit words are polysyllabic while the Han language is Monosyllabic. If Indian melodies were sung to Chinese words, the lyrics would be too sparse for the music; if Chinese melodies were sung to Sanskrit, the lyrics would be too dense for the music. Thus the “golden words” (\textit{jinyin}: 金言) [scriptures] were translated while “Brahman sound” (\textit{fanxian}: 梵响) [Buddhist music] was not passed on.}

I agree with Tian Qing, however, that this is not likely the case. The problems of translation discussed by Huijiao were not insurmountable. Today, much of Chinese Buddhist chant makes extensive use of melisma, and in some cases transliterated Sanskrit is chanted as a ritual language unintelligible

\footnote{Note that this version of the \textit{Gao Seng Zhuan} dates from three centuries after the death of Kumarajiva, so we cannot be certain of the accuracy of its attribution.}


\footnote{Tian, “Sinicization,” 12-13.}
to Chinese listeners and therefore a tool for maintaining ritual secrecy. It is not unreasonable to think that in these cases, the chant melody might have been based on an Indian model. Tian further posits that there must have been music to accompany Buddhist ritual prior to the composition of Chinese Buddhist hymns by Cao Zhi (曹植: 192-232), and furthermore that Cao’s works likely borrowed heavily from Indian models.\textsuperscript{23} Indeed, it is difficult to imagine any Buddhist ritual without the singing of hymns of praise.

Some authors trace the beginnings of Chinese Buddhist ritual music using instruments to the Tang Dynasty (618-907), hypothesizing that music came to play a role in Buddhist ritual due to the high state of development of court music at that time, as well as to the tradition of musical performance as part of Confucian ritual.\textsuperscript{24} During this time, Buddhism and a variety of musical styles described as Buddhist flourished in China. Tang emperors, all but one of whom were Buddhists, supported temple construction and emphasized the absorption and adaptation of foreign musics. Foreign ensembles and repertoires entered the court through military expansion into new territories, the flow of traders and missionaries into China from the west and the return of Chinese monks who went to the west to gather scriptures.

During the Tang era, there was little distinction between foreign music and Buddhist music. Tian Qing quotes a version of the \textit{Gao Seng Zhuan} compiled in the Song Dynasty (960-1276), “[Tang era monk] Guiling, while on his way to a nearby temple one day, met six to seven people on the road. They were very youthful and well dressed, and in the hands of each were musical instruments like those of Qiuzi [Kucha]. To


\textsuperscript{24} Bo Lawergren, “Buddha as Musician: An Illustration of a Jataka Story” \textit{Artibus Asiae} 54, no. 3-4 (1994): 234.
the passers-by, this was music of Tian [Tianzhu-India] to their ears."\(^{25}\) Han Jun writes, “Most court ‘Buddhist music’ came from western minorities or foreign countries as artistic tribute paid to the Tang court. They were called ‘Buddhist music’ because they came from ‘Buddhist countries.’”\(^ {26}\) This music was appreciated for its novelty and its association with Buddhist faith, but it is not clear how it related to monastic Buddhist ritual practice in the Tang era.

It is possible that the use of instrumental music like the Kuchan music mentioned above during Buddhist ritual was very limited in the Tang era. Han Jun writes that “Music was for the Buddha, and could be enjoyed only in Sukhavati. This Buddhist music was ‘paradise music,’ and emperors were ‘Sons of heaven,’ so of course emperors were allowed to enjoy it.”\(^ {27}\) This would mean that only during rituals performed for the purpose of recreating a Buddhist heaven on earth for the imperial court should monastic Buddhists perform instrumental music.

Eventually, court Buddhist music made its way into some temples outside of the court. Tian Qing notes that in the Ming Dynasty (1368-1644) a large number of court musicians became temple musicians after being dismissed, and that the music still in use today at Zhihua Monastery in Beijing for that reason consists not only of standard Buddhist pieces but also some Ming-era folksongs brought by those musicians.\(^ {28}\)

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\(^{27}\) Han, Wutai Shan Fojiao Yinyue (2004), 9.

Tsan-Huang Tsai notes that shortages of documentation render it difficult to trace the history of instrumental music in Chinese Buddhist practice:

Because little in the way of musical notation remains, it is hard to say whether Chinese Buddhist musics in the past and present are similar in musical style or musical practice, particularly with respect to music before the Ming Dynasty (AD 1368-1644) and Qing Dynasty (AD 1644-1912). The notations that have survived, such as the *Dunhuang pipaqu* and the *Xian guyu*, suggest that music was used in a broader context in the past than in today’s Chinese Han community. Hence, the musical style and practices cannot be easily identified without further evidence of musical notation being found relating to the historical development of Chinese Buddhist music.  

Today, historians of Chinese Buddhist music, suffering from a lack of documented evidence of historical practice, must examine current practices in order to make educated guesses regarding those practices’ historical forbears.

Scholarship also shows a tendency to compare the present to a more musically rich past. Bo Lawergren writes:

Today Buddhist music no longer brings to mind a rich array of string and wind instruments. Instead, there is the chanting of *sūtras* interspersed by ringing sounds from bells and cymbals, a tradition that goes back—at least—to the eighth century in Japan and earlier in China and India. The emphasis on the voice—at the expense of instruments—is in accord with the metaphysical interpretations of syllabic sounds common in esoteric Buddhism, where the mere repetitions of certain word combinations (*mantras*) promise salvation and rebirth in the Western Paradise.

This description, however, downplays the wide variety of musical practices currently found in Chinese monasteries. While the majority of

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30 Lawergren, “Buddha as Musician,” 238.
monasteries do use only fanbai chant and non-pitched percussion, a number of regional types of Buddhist instrumental music survive in monasteries as well.

IV. Conclusion

The majority of Buddhist texts that deal with music do not support the use of instrumental music in monastic practice. In some of the earliest known Buddhist texts to be translated into Chinese, monks and nuns are warned to avoid observing or taking part in any type of musical performance because such performances foster attachment to transient earthly pleasures. For this reason, the majority of Buddhist monasteries in China use only chant, which is characterized as heightened speech rather than singing. A few texts, however, do provide justification for the use of instrumental music by monastic Buddhists. Pure Land texts show Chinese heavens to be very musical places, and for those aiming to create a Buddhist paradise on earth instrumental music would be vital. In addition, Tantric texts dating from the eighth century and later describe music as an item to be offered to the Three Jewels by both lay and monastic Buddhists. These texts can be used as justification for instrumental music practice in the monastic setting.

In those monasteries that do use instrumental music, care must be taken to differentiate ritual music from secular music. Tsan-Huang Tsai illustrates how this differentiation takes place:

The concepts of the profane body and the sacred body show, on the one hand, how the music and the instruments (both musical and religious objects) are sacrificed into “sacred chants” (fanbai) and “sacred instruments” (faqi), and on the other hand how Buddhist music functions in a ritual performance through music-making by a profane body for the purpose of “feeding” a “sacred body.”

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31 Tsai, “Is it the Wind,” 74.
This passage explains that although Buddhist music is produced by the same physical mechanisms that produce secular music, if performed with correct concentration and intention, it acts to promote rather than impede progress toward enlightenment. The vast majority of Chinese Buddhist monasteries avoid the attachment-producing pitfalls of music-making by monks and nuns by limiting the sonic element of ritual to chant and percussion. In those few local traditions that include instrumental music in monastic ritual, care must be taken to avoid fostering attachment to auditory pleasure or to the sexual content associated with some borrowed secular melodies. The remainder of this dissertation will examine how traditional Buddhist philosophies color instrumental music making in the monasteries of Wutai Shan in Shanxi Province, and how modern innovations relate to traditional concepts in the current practice of sheng guan music in those monasteries.
A variety of regional styles of instrumental Buddhist music developed in China. Scholars tend to trace the beginnings of this development to the Tang Dynasty (618-907), though some regional styles appear to have developed much later. Buddhist music styles of northern China tend to use the sheng guan (笙管) wind-and-percussion ensemble common to traditional folk music and to Daoist ritual music. Different centers of Buddhist culture in northern China, such as Beijing, Tianjin and Wutai Shan each developed unique styles of ritual sheng guan music. Wutai Shan’s sheng guan music, called by its practitioners “Northern style Buddhist music,” developed under the combined influence of imperial court music, ritual music from other Buddhist centers and local folk music. While little is known about the origins of Wutai Shan’s Buddhist sheng guan practice, in recent history that practice has undergone near annihilation and drastic adaptation due to shifting political and economic circumstances in the region. This chapter examines what is known of the history of Wutai Shan’s sheng guan practice from its inception through the late twentieth century, then discusses the mechanisms by which that practice has experienced a resurgence in the post-Cultural Revolution era. This will provide the background necessary to understand issues addressed in the following chapters, such as the current methods of transmission of sheng guan music, changes in the repertoires of sheng guan ensembles and the ritual and
non-ritual performance contexts in which monastic *sheng guan* ensembles currently perform.

I. A Brief History of Wutai Shan

The name “Wutai Shan” (五台山) translates as “Five-Terrace Mountain,” a reference to the five flat-topped peaks that dot the area. One of China’s four holy mountains of Buddhism, Wutai Shan lies in northern Shanxi Province, just south of Inner Mongolia. The earliest Buddhist temple at Wutai Shan, Xian Tong Si (Clear Understanding Monastery: 显通寺) is said to have been founded in 67 CE, a mere three years after the construction of the first Buddhist temple in China, Bai Ma Si (白马寺: White Horse Monastery) in Henan Province.32 This area is considered the earthly abode of the bodhisattva of wisdom Manjusri (文殊菩萨: Wen Shu Pusa). This idea comes from the *Hua Yan Jing* (华严经: *Flower Adornment Sutra*, Sanskrit *Avatamsaka Sutra*), which states, “In the northeast there is a place called Cool, Clear Mountain, where enlightening beings have lived since ancient times; now there is an enlightening being there named Manjushri, with a following of ten thousand enlightening beings, always expounding the Teaching.”33 This sutra was first fully translated into Chinese in the fifth century, and soon thereafter Wutai Shan’s identification as Manjusri’s Cool, Clear Mountain made the region an important pilgrimage site for Buddhists from all over East and Central Asia.34 From the time of the Northern Wei Dynasty

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34 The name Qing Liang Shan (清凉山: Clear, Cool Mountain) is still used to refer to Wutai Shan today.
(438-532 CE), Wutai Shan developed as a center for the study of the Flower Adornment Sutra, which focuses largely on the teachings of Manjusri. Because Manjusri is an important figure in Tibetan as well as Chinese Buddhism, and also due to the proximity of the area to Mongolian areas dominated by Tibetan Buddhism, Wutai Shan houses both Han Chinese and Tibetan Buddhist monasteries. A number of these were built with imperial funding for the purpose of performing rituals to ensure the well-being of the empire. This contributed to the grandiosity of the architecture of those temples as well as to the tendency toward magnificent display in local ritual practices.

Figure 2.1: Monastic Architecture in Tai Huai Village, Central Wutai Shan
II. Wutai Shan’s Local Chant Style

Wutai Shan’s Buddhist music consists of unique styles of both chant and sheng guan ritual music. Wutai Shan’s local style of chant supposedly originated during the Tang era when a monk named Fa Zhao (法照) began seeing a vision of a mountain temple each day in his porridge. Someone told him the vision sounded like a description of Wutai Shan, so in 770 he went to Fo Guang Si (佛光寺: Bright Buddha Monastery) to investigate. A white light led him from Fo Guang Si to the site of his vision, a temple tucked away in a bamboo grove. The temple and surrounding bamboo grove were also merely a vision, since no bamboo grows in Wutai Shan. Fa Zhao saw Manjusri sitting on a lotus throne inside the temple, and he asked the bodhisattva how one may become enlightened. Manjusri taught Fa Zhao how to recite the Buddha Amitabha’s name in five different styles, assuring the monk that this would lead to rebirth in Sukhavati heaven and eventual enlightenment.

Musicologist Xiao Yu quotes the Jing Tu Wu Hui Nian Fo Lü Fa Shi Yi Zan (净土五会念佛略法事仪赞: Hymns for Rituals of the Pure Land Five Styles to Recite the Buddha’s Name), which lists the five styles as, “First, recite ‘Namo Amituofo’ on a single pitch in a slow tempo, second, recite ‘Namo Amituofo’ with a rising pitch at a slow tempo, third recite ‘Namo Amituofo’ at a tempo neither fast nor slow, fourth recite ‘Namo Amituofo’ at a gradually increasing tempo, and fifth recite the four syllables ‘Amituofo’ quickly while walking.”

These five styles are

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called *Wu hui nian fo* (五会念佛), and purportedly comprise the basis for Wutai Shan’s local chant style.

The emperor heard Fa Zhao chanting from the distant palace in Chang’an and asked one of his advisors to investigate. The advisor eventually followed the sound to Wutai Shan and found Fa Zhao chanting in a hollow. Convinced that Fa Zhao had experienced an authentic enlightening vision, the emperor named him Buddhist master of the court and sponsored the building of a temple on the site of the master’s vision. This temple, completed in 796, is called *Zhu Lin Si* (竹林寺: Bamboo Grove Monastery) in honor of Fa Zhao’s vision. Compared to more common styles of Buddhist chant in China, Wutai Shan chanting is generally faster and requires longer recitation on a single breath. (See Chapters 5 and 6 for detailed descriptions of Wutai Shan chant in ritual.) This chant style is today used only at a few monasteries of Chinese Buddhism at Wutai Shan; most have adopted a style more common to China as a whole.

III. Origins of Wutai Shan’s Local *Sheng Guan* Practice

Unlike Wutai Shan’s local chant style, the area’s *sheng guan* practice has no specific origin myth. There is evidence that the practice had not yet taken root in the mid-Tang era; in 840, Ennin, a Japanese pilgrim, went to Wutai Shan and wrote detailed descriptions of two large-scale rituals held at Zhu Lin Si, mentioning several different types of chant but no instrumental music.37

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36 This story appears in most Chinese guidebooks to Wutai Shan, including *100 Temples of Wutai Shan*. Taiyuan: Shanxi Province Tourism Publishers, 2002.

Han Jun attributes the foundation of Wutai Shan’s *sheng guan* practice to a Chan Buddhist master, Jin Bifeng (金璧峰), who led disciples at Wutai Shan during the time of transition between the Yuan Dynasty and Ming Dynasty (1344-1368). He writes, “Between the Yuan and Ming eras, Jin Bifeng (Treasured Jin) brought instrumental music to Wutai Shan Buddhism, stating that ‘attempting to follow the Flower Adornment Sutra, the sound of hymns of praise should be clear and elegant, with all forty-two *zou* (奏), as is the earthly practice.’ This led to the eventual perfection of Wutai Shan Buddhist music.”\(^{38}\) Han takes Jin Bifeng’s term “*zou*” to refer to pieces of instrumental music, as the term is often used in modern Chinese. Cui Wenkui, however, posits that this passage refers instead to the forty-two phonemes listed in the twenty-ninth book of the Flower Adornment Sutra that, when recited, lead through various doors of wisdom.\(^{39}\) It is more likely that Jin Bifeng’s *zou* refers to phonemes than that it refers to instrumental music. As discussed below, once instrumental music became established in Wutai Shan’s monasteries, it was used only during special rituals performed on behalf of the imperial family, not for everyday Buddhist hymn-singing. Furthermore, while the Flower Adornment Sutra does describe the usage of forty-two phonemes, it does not give instruction regarding the use of instrumental music in monastic Buddhist practice, so if Jin Bifeng is following that sutra, he must be referring to phonemes. It therefore appears best to dismiss Han’s assertion that this passage marks the beginning of instrumental practice in Wutai Shan’s monasteries.


\(^{39}\) CUI Wenkui, “Ming Qing Shi Qi de Wu Tai Shan Fo Jiao Yin Yue” [Wutai Shan Buddhist Music of the Ming and Qing Dynasties], *Wu Tai Shan Yan Jiu* 3 (2005): 25.
While the idea that the monk Jin Bifeng brought instrumental music to Wutai Shan in the fourteenth century lacks firm foundation, strong evidence suggests that the practice had begun by the fifteenth or sixteenth centuries. The paintings of arhats playing the instruments of the *sheng guan* ensemble on the walls of Fo Guang Si’s Wen Shu Dian (文殊殿: Manjusri Hall) show that *sheng guan* practice was probably established in the area’s monasteries by the time of that hall’s construction between 1408 and 1505. As noted in Chapter 1, Buddhist paintings of beings playing musical instruments need not represent earthly practice, but since the murals at Fo Guang Si depict earthly disciples of the Buddha rather than heavenly bodhisattvas and apsaras playing musical instruments, it seems likely that, in this instance, earthly musicians rather than a heavenly ideal are the object of representation.

According to Shi Miao Jiang (释妙江), head of the Chinese Buddhist Association, Wutai Shan’s *sheng guan* music was originally centered at the imperial temple Ta Yuan Si (塔院寺: Stupa Courtyard Monastery), home of an enormous white stupa that houses a relic of the Buddha, and that the music was formerly used only during large-scale rituals involving thousands of monks performed on behalf of the imperial family.⁴⁰ This echoes Han Jun’s statement that “Music was for the Buddha, and could be enjoyed only in Sukhavati. This Buddhist music was ‘paradise music,’ and emperors were ‘Sons of heaven,’ so of course emperors were allowed to enjoy it.”⁴¹ As discussed in the following chapters, the rule excluding the use of instrumental music in everyday Buddhist ritual no longer applies in Wutai Shan’s monasteries.

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⁴⁰ Shi Miao Jiang, Head of Chinese Buddhist Association and Abbot of Bishan Si and Zhulin Si, Wutai Shan. Interview by the author 16 August 2005, Zhulin Si, Wutai Shan, Shanxi Province. Translated by YE Xiujuan

Those who practice Wutai Shan’s monastic sheng guan music today are unsure of its origin; Shi Guo Xiang (释果祥), the abbot of musically-active Shu Xiang Si, stated that his teacher told him the practice dated only to the Qing Dynasty (1644-1911), but he believed it must be older. He also stated that today’s practice must differ from that of the past, though he was unsure what had changed. While today’s monks feel they are continuing a long musical tradition, Shi Guo Xiang does not claim that they are authentically replicating past practice.

IV. Instruments of the Sheng Guan Ensemble

A comparison of current practice to iconographic evidence such as the paintings at Fo Guang Si demonstrates that the instrumentation of the sheng guan ensemble has remained essentially unchanged since the practice’s inception. That instrumentation includes the sheng (笙: mouth organ), guanzi (管子: double-reed pipe), dizi (笛子: transverse flute), as well as a battery of percussion instruments including yun luo (云锣: pitched gongs), dangzi (铛子: small gong), cha (镲: small hand cymbals), bo and nao (钹 and 铙: large hand cymbals), mu yu (木鱼: fish-shaped temple block), yin qing (引磬: small bowl-shaped chime), da qing (大磬: large bowl-shaped chime), zhong (钟: bell), shou gu (手鼓: small handheld drum) and da gu (大鼓: large drum). Not all of these are played during every chanted and instrumental piece, and today the yun luo pitched gong frame is found only in Wutai Shan’s Tibetan monasteries while the da qing and mu yu are found only in Chinese monasteries.

The sheng mouth organs used at Wutai Shan’s monasteries are adapted from instruments sold in music stores as “sheng in D.” These instruments as sold have seventeen bamboo pipes, but Wutai Shan monks

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42 Shi Guo Xiang, abbot of Shu Xiang Si. Interview by the author 4 August 2005, Shu Xiang Si, Wutai Shan, Shanxi Province. Translated by YE Xiujuan.
alter the instrument such that only nine pipes sound. It is possible that sheng used in Wutai Shan ensembles of the past used a larger number of sounding pipes to produce a wider range of pitches, but to my knowledge that has not been documented. Pipes range in length from eight and three-eighths inches to nineteen inches. Pipe length is not equal to the sounding length; holes drilled on the inside of the pipe determine the actual acoustical length of each one. The pipes are placed in holes arranged around the outer rim of a bowl-shaped metal base with a diameter of three and five-eighths inches, arranged to leave a gap to allow the player to grip the instrument with the right hand. The pipes are secured together with an adjustable metal band that provides sufficient tension to prevent the pipes from slipping out of the base. The base is hollow, and a mouthpiece through which the player inhales and exhales to produce sound curves upward from the side of the bowl. The end of each pipe that rests inside the metal base has a free reed that sounds only when the player covers a finger hole on the pipe while inhaling or exhaling through the mouthpiece. The free reed is attached to the pipe with a mixture of wax and resin, and a droplet of the same mixture rests on the vibrating portion of the reed to adjust the pitch as needed.
The seventeen-pipe *sheng* as used at Wutai Shan produces pitches approximating those shown in Figure 2.3 below. Wutai Shan monks seal those pipes they do not use with wax. Because the instrument is very temperamental, some degree of pitch variation is expected in *sheng* performance at Wutai Shan, and the slight detuning of the *sheng* adds a characteristic brightness to the timbre of the ensemble as a whole. In performance, the *sheng* plays two or more pitches simultaneously, usually producing an interval of a fifth or fourth above or below the basic melody pitch.
In most forms of Chinese music using sheng mouth organs, players use instruments with metal pipes attached to some of the bamboo pipes to increase resonance. Modern sheng virtuosi use instruments with twenty-one or more sounding pipes. Modernized sheng mouth organs with resonating pipes and additional pitched pipes have not been adopted in Wutai Shan’s monasteries, though the instruments used today are easier to disassemble and reassemble than their early twentieth century counterparts in which the pipes are sealed together with wax. Easier disassembly simplifies the process of repairing and tuning the notoriously temperamental sheng. A sheng can be detuned or broken as a result of
exposure to high temperatures, low temperatures, high humidity, low humidity, or through underuse or overuse of the instrument. The nearly constant need for repairs, the scarcity of qualified repair technicians and the fact that new instruments cannot be purchased within Wutai Shan doubtless contribute to the unwillingness of most local monastic leaders to maintain a sheng guan ensemble. This instrument, while the most difficult to maintain, is the easiest of the sheng guan wind instruments to learn; it is said that it takes only one hundred days to become a proficient sheng player, while the learning to play the guanzi requires one thousand days of practice.

The guanzi double-reed pipe is much simpler in construction than the sheng, but much more difficult to play. This instrument consists of a wooden pipe about seven and a half inches long with a diameter that tapers from five eighths of an inch at the mouthpiece end to half an inch at the far end. Music stores sell guanzi in a variety of sizes, but these measurements match the “guanzi in D” used by most monastic musicians. More expensive models are capped on each end with metal rings, but most of those used in Wutai Shan’s monasteries are not. The instrument has seven finger holes along the top and one for the thumb on the bottom. A double reed approximately two inches long and tapering from five-eighths to one-half inch across is placed inside the wide end of the pipe, resting on a lip carved into the pipe’s inner surface. The large size of the reed renders it difficult to control the pitch and timbre of the instrument, which can vary with the depth of reed placement in the mouth and the pressure with which the player presses the reed’s two sides together. A skilled player can produce any pitch between f#1 and e3 on the guanzi, though few monastic players reach higher than a2 in performance. The lead guanzi players in Tibetan monasteries, however, are generally quite virtuosic and make greater use of the instrument’s upper range. The guanzi pipe itself rarely requires repair, but reeds wear out quickly with
use. For this reason, most accomplished *guanzi* players make their own reeds.

The *dizi* transverse flutes used in Wutai Shan’s monasteries can be found in music stores all over China. As was the case with the *guanzi*, the *dizi* is sold in a variety of pitch levels and sizes, but monastic musicians at Wutai Shan use the approximately twenty-five inch “*dizi* in D.” As played in the monasteries, these flutes have a functional range from *a¹* to *f#³*. In most cases, *dizi* in D come in two pieces, the longer of which features the air hole and a hole that is intended to be covered with a small square of rice paper and the smaller of which has six finger holes. Because the rice paper used to cover the resonance hole is difficult to come by in Wutai Shan, most players stuff tissue paper into the hole or cover it with cellophane tape. This does not provide the characteristic buzzing timbre of the instrument, but nonetheless renders it playable. The
*dizi* is considered to be the least important wind instrument of the *sheng guan* ensemble, and is the first to be omitted when few monks are available to play instruments for a ritual. Within the texture of the ensemble the sound of the flute often provides only a slight modification of the overall timbre, as the louder *sheng* and *guanzi* drown out the *dizi*. The *dizi* is often taught to monks as an intermediate instrument between study of the simple *sheng* and the maddeningly difficult *guanzi*.

The wind instruments of the *sheng guan* ensemble have long histories in Chinese society. The *bili*, an instrument of the same construction as the *guanzi*, is found in iconography dating back to the Northern Wei Dynasty (438-532 CE). Sheng mouth organs made of gourd resonator bowls and bamboo pipes and transverse flutes made of bamboo were found in the tomb of Marquis Yi of the state of Zeng, dated to the fifth century BCE. Transverse flutes made of bone found in archaeological digs in China have been dated back to 6000 BCE. The *sheng guan* ensemble therefore has legitimate claim as a carrier of not only a centuries-long tradition in Buddhist music, but also of millennia-long traditions in Chinese music as a whole.

In Chinese monasteries, ensembles include from one to four *shengs* and two to three each of *dizis* and *guanzis*, while Tibetan ensembles usually include two to four players of each wind instrument. Chinese Buddhist *sheng guan* ensembles follow the lead of one *sheng* player, while Tibetan ensembles follow the lead of one *guanzi* player. In both cases, the leader plays the opening phrase of each piece, after which the remainder of the ensemble joins in.

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V. Wutai Shan Buddhism and Buddhist Music from 1900 to 1949

The first half of the twentieth century tested Chinese Buddhism’s capacity to adjust to changing political, economic and social situations. Attacks against religious practice in China escalated throughout the century as reformers attempted to modernize the country by disallowing traditional superstitious and religious practices and dismantling the material culture related to those religious practices. As a result, ritual *sheng guan* music in the temples of Wutai Shan declined further in the strife-filled decades following the fall of the Qing Dynasty in 1911.

While we know little about the actual practice of instrumental Buddhist music at Wutai Shan during the Qing Dynasty, it appears that such music played important roles in ritual life in the area. The 1846 panoramic map mentioned in Chapter 1 depicts a procession with masked Tibetan *cham* dancers and a *sheng guan* ensemble from the Tibetan monastery winding its way from Pusa Ding through a number of Tibetan monasteries. One booklet of notation dating from 1911 survives as well. This notebook, entitled *Gong Shang Jiao* (宮商角——: the last two characters of the title are illegible), is preserved in facsimile in Han Jun’s 2004 book *Wutai Shan Fojiao Yinyue* (五台山佛教音乐: The Buddhist Music of Wutai Shan). The booklet contains 211 pieces, nearly four times as many as are found in the most complete collections in use today (See Chapter 4).

In the years following the fall of the Qing, regional instability made preservation of Wutai Shan Buddhist music difficult. Much Western scholarship on religion and music in early and mid-twentieth-century China, particularly that written during the Cold War, focuses primarily on difficulties faced by ritual musicians under the shifting political climate in the first few decades of the People’s Republic, overlooking disruptions to ritual practice that occurred prior to 1949. Arnold Perris, for example,
describes the Guo Min Dang’s Republican government as a bastion of religious tolerance, in stark contrast to the destructive Communist rule:

Under the Chinese Republic of 1912-49 modern democratic precepts proclaimed religious tolerance and also precluded the identification of an official religion. Under the Communist People’s Republic which succeeded it on the mainland, religious worship was labeled as superstition, non-productive, a sign of ideological backwardness, and the clergy condemned as parasites.46

The habit of many Western scholars to overlook disruptive influences other than the Communist regime reflects a tendency to demonize the Chinese Communist Party. A more nuanced view of the erosion of Chinese cultural practices in the twentieth century requires an examination of other contributing factors, including anti-religious policies at the time of the Republic of China.

Kenneth Ch’en writes that, after the founding of the Republic of China, “An intellectual climate was ushered in that was unfriendly to the interests of Buddhism. The intellectual leaders who emerged during the second and third decades of the twentieth century wanted to liberate the people from the shackles of all religions and the conservative old Chinese culture.”47 This anti-traditionalist view is usually associated in Western histories of China with Maoist ideology, but had also shaped the policies of the Nationalist government of the Guo Min Dang. Nationalist policies severely damaged the infrastructure of Buddhism throughout China as temple buildings were converted to schools and other secular institutions. James B. Pratt reported in 1924 the near complete destruction of Shanxi Province’s Buddhist temples:


In the smaller towns or villages...the Buddhist temples have either been made into schools or are falling to pieces. All over central Shanxi, in short, Buddhist temples and the Buddhist faith are quietly decaying. The most marked architectural features of the region are the great bottle-shaped tombs of former Buddhist abbots, mute witnesses to the fervor of the Buddhist faith in this region in a day long past. In some places, one can count a score of these great tombs. They mark the graves of dead abbots; do they also mark the grave of a dead religion?  

The decay of Buddhist material culture in China continued into the late 1920s; in 1928, a National Conference on Education convened in Nanjing, proposing that all monasteries be converted into schools and monastic property used as an educational endowment. D.S. Dye calculated that in 1931, only 2.3 percent of China’s temples were being used for exclusively religious purposes, while 58 percent had been partly converted for use as hospitals, government bureaus or other public projects and 36.8 percent had been converted to private use as residences, factories or businesses. Thus, the disruption of China’s traditional religious practices ought not to be blamed on the Communists alone, since their rivals in the Guo Min Dang gave them a head start at modernizing China through the destruction of traditional religious institutions.  

Han Jun’s The Buddhist Music of Wutai Shan, published in Shanghai in 2004, presents a slightly different point of view of conditions at Wutai Shan. While echoing Pratt’s statement that Buddhism declined under the Nationalist government, he claims that the number of monks and nuns in Wutai Shan’s temples actually increased during this period; “Starting with

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49 SHI Dongchu, Zhonguo Fojiao Jindai Shi [History of Modern Chinese Buddhism] vol 2 (Taipei: Dongchu Chu Ban She, 1974), 805.

the rule of the Guo Min Dang, Wutai Shan Buddhism and Buddhist music declined. Although the number of Buddhists and monks increased due to instability and war, most of those joined for survival and Buddhism itself did not develop much.”51 This influx of monks could have resulted in part from the fact that, as noted above, the majority of monasteries in Shanxi Province outside of Wutai Shan had been closed down or repurposed by the Guo Min Dang government. Those wishing to continue monastic life had few choices but to go to Wutai Shan, which due to support from Chinese and international pilgrims maintained Buddhist monastic practices throughout this time. As noted by Han, many doubtless went to the monasteries to avoid economic ruin. As the infrastructure of Wutai Shan’s monasteries was stretched to accommodate these monks and nuns of necessity, ritual was simplified to allow participation by a large number of inexperienced novices from all over China.

A Chinese-American pilgrim to Wutai Shan I met in the summer of 2005, who described himself only as a disciple of Shi Miao Jiang at Bishan Si (碧山寺: Blue Mountain Monastery) in Wutai Shan, told me that during Nationalist rule, people streamed into the area on pilgrimages and to escape the violent power struggles among Nationalist, Communist and warlord forces. Faced with difficult terrain and unable to find food or shelter in the overcrowded monasteries, many of these people died on the roads of Wutai Shan. As a result, a number of shi fang tang (十方堂) or shi fang miao (十方庙), “Monasteries of the Ten Directions” intended to accommodate all comers rather than just the accepted disciples of the temple’s resident masters, came to be constructed in the region, and eventually most of Wutai Shan’s temples were converted to this type of institution.

The creation of *shi fang miao* at Wutai Shan negatively affected the transmission of instrumental music in the temples. In a 1997 article published in the Chinese journal *Wutai Shan Research*, Qu Yan Nan attributes the decline of Buddhist music at Wutai Shan to the breakdown of the strict master-student system in the region’s temples that came along with the rise of the *shi fang miao*.\(^{52}\) In the traditional *zi sun miao* (子孙庙: hereditary monastery) system, a would-be novice had to petition an ordained monk to accept him as a disciple, and if the master agreed, the disciple would study scripture, chant styles and, in Wutai Shan, instrumental music with that master. In *shi fang miao*, such one-on-one learning was impossible to maintain, so the more complicated elements of ritual and ritual music were simplified or omitted from the training of novices. Although Qu does not attribute the conversion of *zi sun miao* to *shi fang miao* to the instability of the Nationalist period, it was this time that saw the most pressing need for more accessible accommodation for people seeking refuge in Wutai Shan’s temples. Thus, the changes in temple life brought about by the instability of the Nationalist era led to the dilution of Wutai Shan’s local musical practice as monks from other regions poured into the area.

This era likewise saw an impoverishment of the repertoires of monastic *sheng guan* ensembles. An extant notebook of ritual music in *gongche pu* notation made in 1935 entitled *Chan Men Wu Yin Ge Qu* (禅门五音歌曲: Five-pitch Songs of the Gate to Chan [Zen]) includes just over seventy *sheng guan* pieces, a great reduction compared to the 211 pieces

found in the 1911 collection *Gong Shang Jiao* __ __.\(^{53}\) While we should assume that these two booklets do not contain notation for all of the pieces used at the time of their creation, the drastic difference in number of pieces between the two points to a pattern of repertoire reduction that has continued to this day (see Chapter 4). Furthermore, Han Jun writes, few new monks were learning to play the music, although some elderly monks maintained the tradition.\(^{54}\)

The situation was not entirely bleak; Han writes that four monks from Jin Ge Temple at Wutai Shan, aged thirteen to twenty, traveled to Beijing’s Yong Tai Temple in the early 1930s to study Buddhist music, at the same time introducing Wutai Shan’s style of Buddhist *sheng guan* music to monks in Beijing.\(^{55}\) This indicates that there was some interest in maintaining Buddhist ritual music at Wutai Shan, and that young monks were also involved in such efforts. Furthermore, the elderly teachers who transmitted *sheng guan* practice to a new generation of monks in the 1990s had learned the repertoire in the 1930s, so it is clear that some musical training occurred at this time in Wutai Shan’s monasteries.

Tian Qing writes that the 1930s also saw the beginning of scholarly interest in Buddhist music in China:

> For a long time, traditional Buddhist music, either handed down orally by monks within the temple, or disseminated in the lower stratum of society, was looked down upon by upper-class society. In particular, monks who possessed consummate musical skills and who played an active role in folk society were often regarded, on the one hand, as “mercenary monks” who attached little importance to religion, and on the other, merely as “blowers and drummers”. Because of this stigma, the interest shown by musicologists in

\(^{53}\) This decline has continued; the notation booklet used by Shu Xiang Temple’s *sheng guan* ensemble today contains sixty-five pieces while those at Nan Shan Si, Pusa Ding and Zhen Hai Si have even fewer.

\(^{54}\) Han, *Wutai Shan Fojiao Yinyue* (2004), 24.

\(^{55}\) Han, *Wutai Shan Fojiao Yinyue* (2004), 25.
Buddhist music in the early part of this century, such as Liu Tianhua, showed great foresight and sagacity. Liu’s compilation of the *Foyue pu* [Scores of Buddhist music] in the early 1930s symbolizes the inclusion of Buddhist music as a subject for study of Chinese scholars.\(^{56}\)

Liu’s study marks the beginning of the acceptance of Buddhist music among modern Chinese music scholars as a form of art deserving of study and preservation. As we shall examine below, this idea has waned and waxed over the past few decades as the political climate of China has shifted.

Tian reports that musicological study of Chinese Buddhist music, just begun in the early 1930s, came to a halt due to the invasion of the Japanese and to internal instability within China and did not resume until the 1950s.\(^{57}\) Though Ya Xin did perform extensive research on Wutai Shan’s music in the late 1940s, his work was primarily focused on mining ritual music for materials to use in the production of new folk music, so we still have little firsthand scholarly information about the state of temple music during this era.

From 1937 to 1946, Wutai Shan was transformed into a war zone; Japanese and Communist forces, along with the armies of a few warlords, took up residence in the mountains, taking over temple buildings for use as forts and causing many monks and nuns to leave to seek safety elsewhere. One elderly monk who gave his name as Jing, currently residing at Nan Shan Si (南山寺: South Mountain Monastery), told me he had walked with cardboard boxes on his feet from Wutai Shan to the provincial capital Taiyuan to escape the violence.\(^{58}\) Not all of the area’s

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\(^{57}\) Tian, “Recent trends,” 64.

\(^{58}\) Jing, retired monk at Nan Shan Si. Interview by the author 27 August 2006, Nan Shan Si, Wutai Shan, Shanxi Province.
monks and nuns fled the violence; Han Jun’s 1993 version of *Wutai Shan Fojiao Yinyue* states that in 1939, a provincial census counted 2200 registered monks and nuns in Chinese temples and 800 in Tibetan temples, as well as 10,000 practicing lay Buddhists at Wutai Shan.\(^{59}\)

Recent field research has provided some insight into the state of ritual music in north China during the late 1930s and 1940s. Stephen Jones found that in some of the villages of northern China occupied by the Japanese during the War Against Japan, ritual music practice was interrupted during this era. By 1939 in northeastern China, Jones writes, “Though the Japanese made only occasional raids, Chinese collaborators and bandits struggled with the emerging Communist underground; with kidnappings and conscriptions rife, an atmosphere of fear prevailed.”\(^{60}\) Under these conditions the combination of fear and the demands of occupying forces drove some village, and probably monastic, musicians to discontinue their ritual musical practices: “Before the Japanese descended on Fuxin, the musicians wrapped their instruments in oilskin bags and hid them down the wells. In one village they had to demolish their temple to sell the wood to meet the demands of the Japanese and collaborators; temple bells were also melted down to make hand-grenades.”\(^{61}\) Thus, the invading Japanese forces brought about the destruction of much of the material culture necessary to the ritual life of the Chinese villages they occupied.

Jones suggests, however, that much of the damage done to ritual materials and practices at this time was not the fault of the Japanese, but


rather than that of their Communist opponents. Some villages even found that
the Japanese troops, made up largely of Buddhists, were supportive of
their musical and religious endeavors:

In East Zhangfen, musicians said the Japanese had actually
organized the collection of donations to restore the village Dragon
Kings temple. Japanese troops entered Lihezhuang while the Music
Association was burning incense and practicing score-reading. One
of the men studying the music recalled: “They were very pleased we
were learning the [ritual] music and worshipping the Buddhas.”

Thus, although Japanese forces did perform many atrocious acts while
occupying China, in some cases respect for shared Buddhist practice
cause some religious institutions to be spared.

It appears that ritual and ritual music at Wutai Shan enjoyed a brief
period of recovery with the end of hostilities in 1946. Han Jun writes,
“After the Japanese took over Wutai Shan, Buddhism declined rapidly
until 1946, when Wutai County was liberated. At that time, monks who
had fled returned to the temples.” Han’s statement that the occupation
of Wutai Shan by Japanese forces caused monks to flee the region, and his
implication that after the “liberation” of the region Communist leaders
encouraged Wutai Shan’s monastic community to resume its normal
activity reflects the necessity for Han to show the forefathers of today’s
Chinese Communist Party, which is currently attempting to improve its
image in relation to religious tolerance, in a good light. Han’s statement
that monks returned to the temples after the fighting was over rings true,
but that return may have been made possible not by the kindness of the
Communists but rather by their withdrawal from the region.

It should be noted that not all Communist officials of this era were
antagonistic to Buddhist music in northern China. In 1947, a cultural


63 Han, Wutai Shan Fojiao Yinyue (2004), 25.
cadre named Ya Xin went to the newly- liberated Wutai Shan and performed fieldwork, transcribing a total of 254 pieces, including chanted and instrumental ritual music from Chinese and Tibetan monasteries and the traditional Eight Great Suites of Shanxi performed by lay ritual ensembles, into cipher notation. While the number of instrumental pieces Ya transcribed is far less than the two hundred and twenty-two preserved in the late Qing notation booklet described above, this work nonetheless demonstrate that a variety of ritual musical practices continued to thrive in Wutai Shan in 1947.

We cannot find a unified stance toward ritual music among Communist leaders in northern China at this time; just prior to the time that Cadre Ya Xin was transcribing Wutai Shan’s Buddhist music, Communist forces undertook a “Campaign for the elimination of superstition in the Liberated areas” from 1945 to 1946, destroying Buddhist, Daoist, and folk religious temples and laicizing priests and monks.64 In this atmosphere, Ya found it necessary to justify his study of Buddhist music on grounds that the music could be used as the basis for new folk music appropriate for the newly-Communist country:

Why research folk religious music? This is a question that particularly needs explanation. Everyone knows religion is a form of social consciousness, just like politics, law, science, philosophy, art, ethics, and others, it is the life of society, a true reflection of the environment in which people live. Of course, religion does not reflect social reality as accurately as science does; it distorts reality, it is illusory, and it is a false reflection of the relationships between man and nature and among men. All kinds of social consciousness come into being on the basis of society’s material and economic life, and come around to influence the life of society. Consequently, we recognize that it is vital to precisely outline the nature of the motivation for researching folk religious music...

Folk religious music, like other kinds of folk music, makes up part of our motherland’s musical cultural heritage.

64 Jones, “Mao and Deng,” 41.
Our motherland’s musical heritage is plentiful, age-old, and splendid. The heritage we receive is certainly not just to be preserved, but to be used for the development of today’s and tomorrow’s Chinese folk music. This is precisely the goal for researching Buddhist music.

Here, Ya both evokes national pride in the long, glorious history of Chinese Buddhist music and nominates that music as a source for musical material on which to base new folk songs. We can only assume that in those folk songs superstitious and religious content would be replaced with appropriate political messages.

VI. Buddhism and Music in China after the Founding of the People’s Republic (1949)

Even after the founding of the People’s Republic of China, the Chinese Communist Party was neither entirely unified nor universally successful in its attempts to reform and modernize Chinese musical practice. Maoist policies of the early People’s Republic, such as Land Reform (1951-1952) and the Great Leap Forward (1958), and various movements in the 1960s to set up a radical socialist system in the Chinese countryside severely limited the extent to which people in many areas of northern China could continue to practice ritual music. Still, Steven Jones has found that many small village ritual ensembles managed to continue practicing throughout this turbulent time. This was not the case,
however, at Wutai Shan; the fame of the Buddhist mountain made it a target of modernization efforts that severely disrupted ritual and musical practice. Ritual sheng guan music did not mesh well with Chairman Mao’s conception of revolutionary music. Performed by trained ritual specialists or priests, traditionally funded by the wealthy elite for use in religious ceremonies that smacked of feudal superstition, this music embodied many of the elements Chairman Mao hoped to eradicate from China’s culture. Sheng guan music also lacks the Western harmony and instrumentation that came to represent modernity in Chinese music of the twentieth century.

Land reform policies, enacted starting in 1950, struck a powerful blow to Buddhist monasteries across China. Many monasteries had depended on rent from landholdings for a significant portion of their income, and that income was lost when the land was redistributed as collective farmland. Richard Bush describes the fate of monastic lands and the monks and nuns who depended on them in this period:

Buddhist properties, especially landholdings, were largely broken up through the Land Reform Law of 1950. Land was confiscated from the monasteries (the abbots of monasteries were classed as landlords) and redistributed to the people, which could mean that monks and nuns might also qualify for a small plot of land just as an ordinary farmer would. For example, the monks in a particular monastery, greatly reduced in number during the first year of the new regime, each received a mu (about a sixth of a U.S. acre). Some chose to cultivate that small plot alone; most of them who continued in the monasteries formed mutual aid teams in 1954, were drawn into cooperatives in 1956, and into communes in 1958. Very few monks had previously worked in the fields; in one group of 103 monks only one had any agricultural experience.66

Chinese scholarly articles about Wutai Shan do not explicitly describe what happened in the area during collectivization, but Han Jun

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does imply that this era marked the beginning of a several-decades-long disruption of ritual and ritual music. He writes, “We can see that before Land Reformation, typical Wutai Shan style chanting was still stubbornly maintained.” He then says nothing at all about what happened to Wutai Shan Buddhist music between 1950 and the beginning of the reestablishment of the practice in 1980. We are left to assume that the maintenance of Wutai Shan’s Buddhist music practice became untenable starting with Land Reformation. If Wutai Shan’s monks and nuns were forced to work the rocky, mountainous land of the region in order to survive, they would have had very little time or energy to perform ritual music. In addition, economic hardship must have curtailed the demand for donor-sponsored rituals.

Han’s omission of events at Wutai Shan between 1950 and 1980 reflects a common practice among Chinese scholars to show the Communist party in a positive light. Sources such as Han’s *The Buddhist Music of Wutai Shan* and Qu Yan Nan’s “Wutai Shan Buddhist Music and Nan Shan Temple” attribute the decline of Buddhist music in the twentieth century to the policies of the Guo Min Dang, to the Japanese forces, and to traditionalism within the temples themselves, but never directly to Party policy. These writings contain more disinformation than misinformation; in most cases, historical events that reflect negatively on the Communist leadership of the past are simply omitted rather than altered. By avoiding mention of the negative effects of Maoist policies on the practice of Buddhist music, these authors reflect the “master narrative” of the Chinese Communist Party. Jun Jing, describing the rewriting of the history of a dam-building project that displaced thousands of villagers, writes, “In a calculated way, the master narrative created by the party-state legitimizes a brutal event by keeping a painful experience

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out of newspaper accounts, visual records, and other documents accessible to the public."  

Because today’s Chinese Communist Party is attempting to recast itself as a supporter of traditional cultural practices, evidence of destructive policies of the past is very rarely included in recently-written histories.

Land Reform was just the first of a series of Maoist policies that disrupted ritual life in northern China. In 1958, Chairman Mao instituted the Great Leap Forward, an effort to quickly industrialize China’s countryside. Basing his orders on inflated reports of agricultural production, Chairman Mao demanded that regiments of farmers smelt iron rather than raise crops. Stephen Jones notes that in order to reach the set quotas for steel production, “Villagers gave up their water carts, woks, and door-hinges to melt down to make steel, which turned out to be useless. The metal of instruments, such as the precious yunluo gong-frame, was sometimes sold off and sacrificed to the campaign.”  

The food shortages that resulted from the reallocation of labor from agricultural to industrial pursuits led to an estimated 20 to 30 million deaths throughout China. During this time, few people had time to spend on musical pursuits, and of course many musicians were included among the dead. Jones writes, “In Yuanmenkou the present ritual specialists had only learnt a third of the ritual manuals before all their old masters starved to death in 1960.”

In the aftermath of the Great Leap Forward, Chairman Mao faced severe criticism for his failure to prevent the starvation of much of China’s rural population from 1958 to 1961. In order to maintain and

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enlarge his personality cult and at the same time purge the Party of his detractors, Chairman Mao threw his support behind groups of university and high school students in Beijing who had begun a movement, soon to be named the Great Proletarian Cultural Revolution, to attack perceived capitalist elements particularly among school authorities. This began in 1966, and the ensuing two years saw increasing levels of violence:

The Red Guards turned to destructive activities that became a reign of terror, breaking into homes of the better-off and the intellectuals and officials, destroying books and manuscripts, humiliating, beating, and even killing the occupants, and claiming all the time to be supporting the revolutionary attack on the ‘Four Olds’—old ideas, old culture, old customs, old habits. These student youths, boys and girls both, age nine to eighteen, roamed through the streets wearing their red armbands, accosting and dealing their kind of moral justice to people with any touch of foreignism or intellectualism.\(^7\)

Among those targeted were musicians and scholars who continued to practice or study non-revolutionary traditional Chinese music and Western art music, as well as those who practiced music connected to superstitious belief systems such as Taoism or Buddhism. Regions reached by the Red Guards saw destruction far greater than that caused by earlier efforts to quell superstitious and feudal cultural practices, since they were carried out by obsessively zealous students rather than by officials distracted by running the country.

The practice of religious music in Wutai Shan’s Buddhist temples came to a complete halt during the Cultural Revolution. All of the temples of Wutai Shan were closed, and thousands of monks from those temples were forced to undergo reeducation at labor camps. The effects of this stoppage lasted much longer than the ten years of the Cultural Revolution, and in fact they are still being felt today. The current use of

a drastically simplified ritual repertoire reflects the difficulties of learning ritual music when most elder masters who could pass this practice on have died or been forced into lay professions by economic and political necessity.

Not only the area’s monks and nuns, but also the farmers and merchants of the area suffered a severe blow during this era; with the closing of the monasteries and the stopping of the flow of pilgrims into the area, the economy, already strained by the Great Leap Forward, collapsed. Many local businesspeople today compare the prosperity they enjoy today to the penury they endured during the 1960s and 1970s.

Even though Wutai Shan’s temples were closed down during the Cultural Revolution, the region did not see destruction of its Buddhist material culture on the scale seen in other Chinese temples. Many temple buildings were damaged, but most escaped destruction. A vast number of sculptures, paintings, and inscribed tablets were left in a restorable state or were not damaged at all by the Red Guards. Some monasteries still carry signs of the Red Guards’ activities; a faint outline of a portrait of Chairman Mao can still be seen on the side of the Beamless Hall at Xian Tong Si (显通寺: Bright Understanding Monastery), but the hall itself remained unharmed. The relative insignificance of the damage to material culture at Wutai Shan likely resulted from the geographical isolation of the area, which was at that time accessible only by narrow mountain roads often blocked by snowfall or landslides. The large groups of Red Guards, who traveled primarily by public transportation, bicycles, and on foot, seem to have chosen to target more accessible centers of feudal superstition for their most destructive activities.

Ren Deze’s introduction to the *Chinese National Folk Instrumental Music Collection*’s article on Wutai Shan Buddhist music briefly mentions the Cultural Revolution, writing, “During the Cultural Revolution,
Buddhism and Buddhist music faced severe destruction.”72 This sentence, tucked between descriptions of official encouragement of Wutai Shan Buddhist music in the late 1950s, including the invitation of a group of musicians from Wutai Shan to perform in Beijing, and the reconstruction of Buddhist temples beginning in 1978, gives no in-depth analysis of the events of the Cultural Revolution. Still, we can hope that Ren’s willingness to mention the Cultural Revolution might mark a beginning of greater openness in discussing such events. Other authors, though, have not mentioned the events of the Cultural Revolution. As noted above, Han Jun’s history of Wutai Shan Buddhist music jumps from Land Reformation to a description of the reestablishment of Wutai Shan Buddhist music since 1980. Qu Yannan blames the decline of Buddhist music at Wutai Shan on circumstances within the temples such as the breakdown of the master-student relationship rather than on government policies and the actions of the Red Guards.73 Qu does not mention that the closing of the temples for more than a decade posed the greatest challenge to the continuation of Buddhist music practice at Wutai Shan.

Although official written accounts of the history and current condition of Wutai Shan’s Buddhist music tend to omit or downplay the events and results of the Cultural Revolution, those events are not forgotten in the monastic communities of the region, nor are monks and others unwilling to talk about them. At Long Quan Si (龙泉寺: Dragon Spring Monastery), which is currently being restored but which has no resident monks, a caretaker showed me a tablet base from which the tablet had been removed and destroyed by Red Guards. In the course of my field research at Wutai Shan, Shi Miao Jiang, abbot of Bishan Temple and


73 Qu, “Qing Liang Shan,” 34-35. Translated by YE Xiujuan.
the chairman of the Wutai Shan Buddhist Association, stated that, “During the Cultural Revolution, much of Wutai Shan’s Buddhist music was stopped or destroyed. The disruption lasted 30-40 years. A generation of musicians, teachers and students, was lost. Now they have notation, but without teachers the notation is useless.” This pessimistic view is close to the truth, but a bit overstated; a few elderly teachers do survive at Wutai Shan, and a few monasteries have resumed performing sheng guan for rituals. Nonetheless, the shortage of teachers doubtless contributes to the fact that sheng guan music is practiced now at only four of Wutai Shan’s fifty or so active temples (Nan Shan Si, Pusa Ding [菩萨丁: Bodhisattva Peak], Zhen Hai Si [镇海寺: Ocean-Taming Monastery], and Shu Xiang Si). In addition, the repertoire of the practicing ensembles is much smaller than that indicated by notation booklets copied prior to the end of the Qing Dynasty, indicating that the practice has been impoverished in the past century (see Chapter 4).

VII. Wutai Shan Buddhist Music since the Cultural Revolution

Beginning in 1978, monks and nuns gradually returned to Wutai Shan and reopened monasteries there. This resulted from Deng Xiaoping’s rollback of Maoist economic and cultural policies during the era of Reform and Opening Up. As Deng loosened government control of the economy and allowed privatization of a number of enterprises, and as the fervor of the Cultural Revolution gave way to national remorse at the loss of valuable cultural artifacts, it once again became economically and politically feasible for the area to support a monastic population. At the same time, growing economic prosperity and the government’s relatively laissez-faire attitude toward religious practices allowed a steadily

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growing number of lay Buddhists to return to the area to sponsor monastic ritual.

Monks and nuns from a variety of backgrounds went to Wutai Shan starting in the late 1970s to reestablish monastic practice there. A few local elderly monks and nuns returned from their forced lay life to help reopen temples. A larger number of young people from the surrounding villages took orders, some because of a sense of religious calling, others to escape economic hardship. Most of Wutai Shan’s monastic community today, though, consists of monks and nuns from other areas of China attracted to the area’s famous, ancient temples. For this reason, few of the monasteries made it a priority to preserve local ritual practices, choosing instead to establish more universally-known practices for the benefit of non-local monks and nuns.

The Wutai Shan to which these monks returned was in dire economic straits as a result of the decade of inactivity in the monasteries. As noted above, local people who had made a living catering to pilgrims and monks and nuns prior to the Cultural Revolution had been made to work on collective farmland. The area’s high altitude renders the growing season short, and the mountainous, rocky terrain limits the amount of land suitable for farming, so collective farming did not produce sufficient food to support the local population of former shopkeepers, hoteliers and monastic Buddhists. The area’s infrastructure had suffered as well; while many temple halls remained standing, most had fallen into disrepair. Roads to the area were primitive at best.

From 1978 to today, Wutai Shan has undergone a continuous process of transformation. Today, more than fifty monasteries have been reopened. Paved highways lead into Wutai Shan from three directions, and frequent buses carry loads of tourists and locals between the mountain area and urban centers such as Taiyuan and Beijing (unless the roads are closed by heavy snow). Tai Huai (台怀), the town at the center of the
region, bustles with privately-owned restaurants, hotels, fruit stands and souvenir shops. The outskirts of town feature a number of government-run training facilities for workers in state-run enterprises. Chinese and foreign tourists and pilgrims flood the area each summer and during national holidays, resulting in remarkable economic growth.

Wutai Shan’s Buddhist music has also undergone a dramatic era of growth. Beginning in the late 1970s, Chinese scholars began to work to preserve what remained of that music after the stoppage of monastic activity during the Cultural Revolution. In 1978, Tian Qing and others recorded sheng guan performances by a number of elderly monks from both Chinese and Tibetan monasteries. As more and more of these monks gave up playing music or passed away, officials supported the formation of Buddhist music ensembles outside of monasteries, which seemed at the time to be the only way to prevent the loss of the music. In 1988, Tian recorded performances by the Chinese Wutai Shan Buddhist Music Ensemble, a group formed in 1987 under the auspices of the Shanxi Cultural Bureau. Both the 1978 and 1988 recordings were released as a set of five tapes, and in 2006 were included in the monumental 30-CD Zhongguo Foyue Bao Dian (中国佛乐宝典: Treasury of Chinese Buddhist Music). Buddhist Music ensembles from Wutai Shan have performed throughout China and internationally since the late 1980s. The above-mentioned Chinese Wutai Shan Buddhist Music Ensemble, for example, performed in London in 1994. In 2005, the Shanxi Provincial Government, inspired by the international acclaim gained through the listing of China’s guqin zither tradition as a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity, applied unsuccessfully to have Wutai Shan’s sheng guan music similarly listed.

As lay ensembles resurrected the Wutai Shan Buddhist repertoire, most scholars expressed little hope that the music would be reinstated as a regular part of monastic life. Han Jun’s 1993 version of Wutai Shan
Buddhist Music mentions the formation of Buddhist music ensembles in the early 1990s, but states that efforts to restore music within the monasteries had met very limited success. He attributes the difficulty of reestablishing sheng guan practice to three reasons: the influx of non-local monks and nuns with southern (non-instrumental) ritual customs, the advanced age of surviving masters who know how to perform local-style rituals and play instruments and the disinclination of young monks to learn the old music.  

While these obstacles clearly exist, they have not proven insurmountable to monks working to reestablish sheng guan performance as part of ritual practice at Wutai Shan. One such monk, eighty-five year old Shi Chang Wu (释常悟), became a monk at Ta Yuan Si in 1930 at the age of eight. As mentioned above, Ta Yuan Si was the center of musical activity in Wutai Shan before Liberation, and while there Shi Chang Wu learned to read notation and play the sheng. Shi Chang Wu underwent his early training as a monk while Wutai Shan was occupied by Japanese forces and used as a military base by Communist, Nationalist and warlord forces in opposition to the Japanese. Ta Yuan Si housed Mao ZeDong and a regiment of Communist forces for some time during this period. Nonetheless, Shi Chang Wu continued to study Buddhist music as a monk at Ta Yuan Si from this time through most of the first two decades of the People’s Republic of China. With the onset of the Cultural Revolution in 1966, however, all of the monks in Wutai Shan were forcibly laicized. Shi Chang Wu left Ta Yuan Si and made a tenuous living as a musician and calligrapher, marrying and fathering two sons and two daughters. His family responsibilities prevented him from returning to monastic life in the late 1970s when monasteries first began to reopen in Wutai Shan, and he continued to work until the late 1990s.

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75 Han, Wutai Shan Fojiao Yinyue (1993), 32-33.
In the early 1990s, his children grown, Shi Chang Wu approached the leaders of the reopened Ta Yuan Si, but they were not able to take him in as a monk again and were not interested in resuming instrumental musical practice at the monastery. Hoping to keep the traditional music alive, Shi Chang Wu and several other elderly former monks began meeting and practicing sheng guan music together. In the mid 1990s, Sheng Zhong (聖忠) the abbot who had orchestrated the reopening of Shu Xiang Si in 1982, invited Shi Chang Wu and his cohorts to teach the traditional music to the new generation of monks at that monastery. In 1997, Shi Chang Wu retired and moved into Shu Xiang Si, teaching music and once again living as a monk. In 2001 he copied out the notation that is still used in the temple today. This notebook contains ritual pieces as well as some pieces Shi Chang Wu performed in his time as a lay musician, such as the Cultural Revolution songs “The East is Red” and “Study Comrade Lei Feng.” When I met Shi Chang Wu in 2006, he told me he had stopped playing the sheng four years previously at the age of 80. In early 2007, at the age of eighty-five, he left the monastery to live with his daughter. Thanks to his efforts, sheng guan practice is now well established as part of ritual life at Shu Xiang Si.

Today, Wutai Shan sheng guan music has made a comeback at Shu Xiang Si, Nan Shan Si, Pusa Ding and Zhen Hai Si. Ensembles at these monasteries perform for a variety of rituals, to be discussed in Chapters 5 and 6, as well as in non-ritual settings, to be discussed in Chapter 7. This expansion of performance contexts for Wutai Shan’s monastic sheng guan ensembles marks a departure from traditional proscriptions against using music in any but imperial rituals, a situation necessitated by the lack of imperial sponsors since 1917. It has also allowed monasteries to use sheng guan music as a tool for spreading Buddhist teachings, raising

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76Shi Chang Wu, retired monk, Shu Xiang Si. Interviews by the author October 2006 through April 2007, Tai Huai Village, Wutai Shan, Shanxi Province.
funds and garnering political favor from officials interested in preserving Shanxi Province’s cultural practices. The ensembles represent a proud local heritage for the monasteries that maintain them; it is not a coincidence that those four monasteries, unlike most in the area, are populated primarily with monks raised in or near Wutai Shan. As described below, the four monasteries that maintain sheng guan ensembles vary greatly in their use of the sheng guan ensemble, reflecting a lack of cohesion in the efforts to resume this local tradition.

Nan Shan Si was the first Chinese Buddhist temple to reestablish a sheng guan ensemble at Wutai Shan. In the 1990s, Qu Yannan and Han Jun described Nan Shan Si as the only Chinese Buddhist monastery in Wutai Shan to maintain a sheng guan ensemble and to perform rituals in the local style. With the support of the provincial government, Nan Shan Si was set up as a research center for Buddhist music, but that center is no longer active. When I visited Nan Shan Si in 2005, I found signs saying “Buddhist Music Research Center” hanging from some halls, but, when asked about it, the resident monks said it no longer existed. It appears that not only the research center but the ensemble itself has gone into decline since the 1990s; during Yü Lan Pen Hui (盂兰盆会: Ghost festival chanting of the Ksitigharba Vow Sutra) in 2005, an ensemble consisting of one sheng and one guanzi performed, but I was informed that the monastery no longer housed any monks who could play the dizi. Over the course of several visits in 2006 and 2007, I did not see the sheng guan ensemble perform again, although some monks assured me that the monastery still maintains an ensemble. The abbot of Nan Shan Si, Shi Hui Guang (释汇光), maintains that the temple does use sheng guan ensembles for all types of rituals, and that there are more than ten monks

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77 See Han, Wutai Shan Fojiao Yinyue (1993) and Qu, “Qing Liang Shan.”
there who can play wind instruments. It could be that, because maintaining a sheng guan ensemble brought support from the provincial government to Nan Shan Si, the abbot does not want to admit that the practice is in decline there even when faced with the evidence that the monastery can no longer muster a full sheng guan ensemble.

Shu Xiang Si is currently the most musically active monastery in Wutai Shan, and is the site of the vast majority of my field research. The monastery was reopened in 1982 by the abbot Sheng Zhong (聖忠), and began using sheng guan music in rituals in the mid 1990s under the tutelage of Shi Chang Wu. The majority of the twenty-two monks at Shu Xiang Si are proficient players of at least one wind instrument of the sheng guan ensemble, and some are able to play all three. The ensemble most commonly used during rituals consists of one to four shengs, one to three guanzis, one to three dizis, and a battery of percussion instruments. The yun luo, a wooden frame of around ten pitched gongs, is used in many northern Chinese sheng guan ensembles, but the yun luo held at Shu Xiang Si is not used because its tuning does not match that of the wind instruments. Shu Xiang Si is a popular destination for pilgrims wishing to have a ritual performed to bring blessings to their households and their ancestors, and all donor-sponsored rituals are performed with the use of the sheng guan ensemble (see Chapter 5). In the summer months, the monks perform up to ten such rituals in a single day. As was the case for Nan Shan Si in the 1990’s, Shu Xiang Si’s sheng guan ensemble today garners much official interest and support. Han Jun, the provincial-level cultural cadre who has written several books and articles on the subject of Wutai Shan Buddhist music, has also produced compact discs and television specials about Shu Xiang Si’s sheng guan music. The monks at Shu Xiang Si have received official support to travel to Beijing and South

78 Shi Hui Guang, abbot at Nan Shan Si. Interview by the author 24 May, 2006, Nan Shan Si, Wutai Shan, Shanxi Province.
Korea to perform as well. This national and international exposure brings more donors to the monastery, increasing both the ritual activity and the income of the institution. This dissertation will focus primarily on musical practice at Shu Xiang Si, which was the site of most of my field research.

Pusa Ding is the largest Tibetan Buddhist monastery in Wutai Shan. Stephen Jones cites Jing Weigang, writing that, of the monasteries in Wutai Shan, only Pusa Ding regularly mustered a sheng guan ensemble in 1992. This illustrates the lack of communication among scholars and monks during the early years of the reestablishment of Buddhist music at Wutai Shan; Jing did not know about activities at Nan Shan Si, while Qu Yannan and Han Jun overlooked activities at Pusa Ding in their writings published in the 1990s. Although Pusa Ding is now less musically active than Shu Xiang Si, it has housed a consistently active sheng guan ensemble since the end of the Cultural Revolution. The ensemble performs twice a year, for Bodhisattva Manjusri’s holiday on the fourth day of the fourth lunar month and during a ritual for subduing ghosts, Tiao Gui (跳鬼), which lasts three days in the middle of the sixth lunar month. The former ritual uses the sheng guan ensemble as accompaniment to chant in the monastery’s Grand Hall, while the latter observance uses the ensemble as accompaniment to ritual masked cham dance and processions between Pusa Ding and other important Tibetan Buddhist monasteries in the area, as depicted in the 1846 map described above. By limiting their ritual performances to these special occasions, the Pusa Ding sheng guan ensemble adheres more closely to the tradition of the imperial eras. This adherence is not, however, absolute; the ensemble has also participated as the representative of Tibetan sheng guan practice on Han Jun’s recent recording projects. I observed the Manjusri

holiday observance at Pusa Ding in 2007 and found that the ensemble consisted of three guanzis, three shengs, two dizis and a yun luo, as well as pairs of large drums, and hand cymbals. At certain points of the ritual, traditional Tibetan instruments, such as the changhao (长号: long horn), shawms, and conch shells are used as well, though not at the same time as the sheng guan ensemble.

Zhen Hai Si, a smaller Tibetan Buddhist monastery, also uses sheng guan music, but not as famously as Pusa Ding. Monks of that temple perform more frequently than do those of Pusa Ding, using sheng guan music when invited to consecrate new statues of buddhas or bodhisattvas, to bless newly-opened businesses and for all types of donor-sponsored rituals. Still, Zhen Hai Si has not received the official support offered to Pusa Ding and Shu Xiang Si for its musical practice. This results from the monastery’s lesser historical stature, since it is neither as ancient as Nan Shan Si nor as grand as the imperially-funded Pusa Ding, and its relative isolation in comparison to the centrally-located Shu Xiang Si. Without much government support to increase the monastery’s fame as a site for musical Buddhist ritual, Zhen Hai Si relies on local donors who invite monks to perform musical rituals to support its sheng guan ensemble.

In all of these monasteries, the traditional role of the sheng guan ensemble has had to be reconstructed based on the teachings of a handful of elderly monks who remember Wutai Shan Buddhist music as performed during the tumultuous periods of Japanese occupation, civil war and Land Reform. The practice then had to be adjusted to modern circumstances in order to be made relevant and accessible to new generations of musician-monks, to the desires of both tourists and pilgrims, to the interests of

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80 ZHAO Wei, monk and sheng player at Zhen Hai Si. Interview by the author 24 May 2006, Zhen Hai Si, Wutai Shan, Shanxi Province.
preservation-minded cultural cadres and to the new economic opportunities and demands facing Wutai Shan’s monasteries.

VIII. Conclusion

The history of Wutai Shan’s Buddhist sheng guan music reflects the radical shifts in the political and economic environment from the imperial eras to today. While the beginnings of the practice are not currently known, by the time of the Ming and Qing dynasties, sheng guan music had become an essential part of large-scale rituals performed at Wutai Shan for special occasions and for the imperial court. After the fall of the Qing, sheng guan practice persisted in the region through civil war, Japanese occupation and the early years of the People’s Republic of China. By 1946, the area fell under Communist control, and in 1947 Cultural Cadre Ya Xin performed fieldwork at Wutai Shan with the stated goal of mining Wutai Shan Buddhist music for musical materials to be used in the development of new Chinese folk music for the nascent People’s Republic. The practice was disrupted by Land Reform in 1950, and then suspended entirely during the Cultural Revolution. Beginning with Deng Xiaoping’s Reform and Opening Up movement in 1978, monks and nuns began to return to Wutai Shan, some working in the succeeding decades to reestablish sheng guan practice in the area’s monasteries. At the same time, Chinese musicologists began to produce recordings and transcriptions to preserve what remained of Wutai Shan’s Buddhist music after the Cultural Revolution. Today, four monasteries maintain sheng guan ensembles, using this local musical tradition to demonstrate pride in the local tradition, to, with varying degrees of success, foster good relations with area cultural cadres and to attract donors. The remainder of this dissertation will examine how the transmission of sheng guan practice, the sheng guan repertoire and the contexts in which the sheng guan
ensembles of Wutai Shan perform have retained elements necessary to the practice’s identity as a traditional religious music while adapting to find relevance in the context of modern China.
CHAPTER 3

GONGCHE PU NOTATION AND THE TRANSMISSION AND PERFORMANCE PRACTICE OF MONASTIC SHENG GUAN

Although a number of elements of Buddhist ritual and ritual music have adapted in response to changing conditions in the People’s Republic of China, certain aspects of Wutai Shan’s instrumental music maintain traditions that in the secular setting have been largely abandoned. For example, the region’s Buddhist sheng guan (笙管) music is still preserved and transmitted through gongche pu (工尺谱) notation. This solfege notational system has been replaced in the transmission of most genres of music in China by jian pu (简谱: cipher notation), a notation in which numerals represent Western scale degrees that was introduced into China by European Christian missionaries in the late nineteenth century, or by wu xian pu (五线谱: Western five-line notation). Gongche pu is used by northern Chinese Buddhist sheng guan ensembles, both monastic and non-monastic, such as the ensembles of the Beijing and Tianjin Buddhist Associations, and in some folk and operatic repertoires, but it is far less widespread than cipher notation. In this chapter, I shall describe gongche pu as it exists in early sources and in the notation of today’s ritual repertoire, and I shall examine how this notational system is used in Wutai Shan’s monasteries. This background will provide the basis for an analysis of traditional and modern elements in today’s gongche pu, and for an exploration of the motivations for continuing to use this archaic notation, albeit in a somewhat modernized form.
I. The Development of Gongche Pu

Gongche pu is thought to have been invented during the Song Dynasty (960-1127), and the earliest known example was found in a Buddhist cave temple. Those who use gongche pu today in the transmission of Buddhist ritual music can therefore view their practice as a continuation of a long tradition within the religion. The notation also has close historical links to wind instrumental traditions; Rulan Chao Pian notes that the notation was called guan se (管色), or “sound on the wind instruments,” in some Song Dynasty sources. A connection with wind instruments can be found within the structure of the notation itself; in gongche pu, the characters liu-wu [六-五: 6-5] indicate an ascending whole step, while in cipher notation, which corresponds to Western scale degrees, 6-5 represents a descending whole step. The 6 and 5 of gongche pu apparently refer to the number of fingers to be held down on a woodwind pipe, such as a flute, in order to produce those two pitches rather than to scale degrees. The notation might have been used from its inception for the transmission of Buddhist instrumental music; Song-era Chinese Buddhist art preserved at Dunhuang, Gansu Province contains not only a variety of musical instruments still used today in sheng guan music, including sheng (笙: mouth organ), bili (筚篥: an earlier name for the guanzi 管子 double-reed pipe), dizi (笛子: transverse flute), and ritual percussion instruments, but also samples of gongche pu notation.

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II. Song-era Gongche Pu

In gongche pu, Chinese characters represent relative pitches, and each character corresponds to a syllable used as solfege. Song Dynasty treatises include the following characters in gongche pu notation:

<table>
<thead>
<tr>
<th>Name</th>
<th>Symbol</th>
<th>Western Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>He</td>
<td>合</td>
<td>c¹</td>
</tr>
<tr>
<td>Xia Si</td>
<td>下四</td>
<td>d-flat¹</td>
</tr>
<tr>
<td>Si</td>
<td>四</td>
<td>d¹</td>
</tr>
<tr>
<td>Xia Yi</td>
<td>下一</td>
<td>e-flat¹</td>
</tr>
<tr>
<td>Yi</td>
<td>一</td>
<td>e¹</td>
</tr>
<tr>
<td>Shang</td>
<td>上</td>
<td>f¹</td>
</tr>
<tr>
<td>Gou</td>
<td>勾</td>
<td>f-sharp¹</td>
</tr>
<tr>
<td>Che</td>
<td>尺</td>
<td>g¹</td>
</tr>
<tr>
<td>Xia Gong</td>
<td>下工</td>
<td>a-flat¹</td>
</tr>
<tr>
<td>Gong</td>
<td>工</td>
<td>a¹</td>
</tr>
<tr>
<td>Xia Fan</td>
<td>下凡</td>
<td>b-flat¹</td>
</tr>
<tr>
<td>Fan</td>
<td>凡</td>
<td>b¹</td>
</tr>
<tr>
<td>Liu</td>
<td>六</td>
<td>c²</td>
</tr>
<tr>
<td>Xia Wu</td>
<td>下五</td>
<td>d-flat²</td>
</tr>
<tr>
<td>Wu</td>
<td>五</td>
<td>d²</td>
</tr>
<tr>
<td>Jin Wu</td>
<td>緊五</td>
<td>d-sharp²</td>
</tr>
</tbody>
</table>

Figure 3.1: Table of Gongche Pu Symbols Used in Song Dynasty Theoretical Treatises

The use of c¹ as a starting point here is merely a convenience; the actual pitches used in Song-era performance, particularly outside of the imperial court, varied by region and instrumentation. This system is designed to designate relative pitch rather than absolute pitch. The addition of the character “Xia” [下] or “lower” indicates that the pitch should sound a half-step lower than that without “Xia”. The character “Jin” [緊] in the

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83 Table from Pian, Song Dynasty, 97. Romanization of Chinese characters has been converted into pinyin.
same position, used only for the highest pitch in the gamut, indicates that the pitch should sound a half-step higher. We therefore end up with a gamut spanning an augmented ninth with each pitch a half-step from its neighbor. The limited range reflects the ambitus of the modes notated with gongche pu, and melodic structures for various modes varied to allow for final pitches to fall at different positions within the usable range.

Note that in Song-era gongche pu the different octaves of the first and second non-chromatically altered pitches of the gamut are indicated by different characters with different pronunciations (he and si in the lower octave, liu and wu in the upper octave). This reflects that octaves were not considered equivalent in the theoretical system of the time. The pitches available in the classical Chinese lü lü (律吕) tuning system were derived through a process of alternately shortening and lengthening a reference pitch pipe or string by one third, creating a series of descending fifths and ascending fourths. This system, called sanfen sun yifa (三分损益法), resulted in a relative pitch set approximating c₁ - g₁ - d₁ - a₁ - e₁ - b¹ - f#₁ - c#₂ - g#₁ - d#₂ - a#₁ - e#₂ - b#₁, remaining within the same register due to the alternation of ascending and descending intervals. c₁ and b#₁ would in this system be a Pythagorean comma away from a perfect octave.

Therefore, in traditional Chinese music theory, 合 (he) and 六 (liu), both labeled on the chart above as members of the “C” pitch class, are not considered equivalent. The lack of octave equivalence in the standard Chinese pitch system was carefully preserved in ritual music of the court and documented in many theoretical treatises.⁸⁴ The mathematical simplicity of this tuning system was thought to reflect the order of the cosmos, and to tamper with this tuning system was to tamper with that order. For that reason, scholars of music during the dynastic eras found

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⁸⁴ Pian cites, for example, WANG Yinlin (1223-1296), Yu Hai [The Jade Sea] and SHEN Gau (1031-1095), Mengshi Bitan [Memoirs from Mengshi].
adherence to this tuning system with its non-equivalent octaves vital for the maintenance of imperial support; attempts to create a tempered tuning system historically met strong opposition from the courts.\textsuperscript{85} String instrumentalists both inside and outside the court often used harmonics and octave doublings while tuning and in performance, but instruments intended for use during Confucian and other rituals were tuned strictly according to the \textit{sanfen sun yifa} system.

III. Yuan-era \textit{Gongche Pu}

By the Yuan Dynasty (1279-1368), \textit{gongche pu} had become the most commonly used form of musical notation in China.\textsuperscript{86} The notation therefore came to be used in contexts far removed from its woodwind-based origins and in musical genres in which the mathematical precision that prevented ritual court music from utilizing the perfect octave was not considered necessary. During this time, China was under Mongol rule, and \textit{gongche pu} proved adaptable for the notation of both Chinese and Mongolian scales. In order to represent the entire pitch material used by larger ensembles, the gamut represented by \textit{gongche pu} symbols expanded to its greatest historical size. Theoretical treatises from this period described \textit{gongche pu} as a system capable of indicating a gamut of three octaves through the use of additional octave indications attached to the Song-era notational characters. The lower octave is designated with a downward stroke added to the lower right of the character, and the upper octave is designated by the addition of a “$\hat{\imath}$” stem to the left of each

\textsuperscript{85} Walter Kaufmann reports that the scholar Hou ChengTian (370-447), possibly after developing a tempered system that resulted in perfect octaves, was accused of “having done violence to the figures.” See Kaufmann, \textit{Musical Notations of the Orient} (Bloomington: Indiana University Press, 1967), 19.

\textsuperscript{86} Kaufmann, \textit{Notations}, 69-70.
character. Pronunciation of the altered character is identical to that of the same character without the added octave designation.\textsuperscript{87}

\textsuperscript{87} Kaufmann, \textit{Notations}, 74-75.
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<td>Yi</td>
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<td>Shang</td>
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<td>Gou</td>
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<td>b</td>
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<tr>
<td>He</td>
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<tr>
<td>Yi (Yi, Gong Yi)</td>
<td>乙 (一, 宫一)</td>
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<tr>
<td>Xia Gong</td>
<td>下仌</td>
<td>a-flat²</td>
</tr>
<tr>
<td>Gong</td>
<td>仌</td>
<td>a²</td>
</tr>
<tr>
<td>Xia Fan</td>
<td>下仌</td>
<td>b-flat²</td>
</tr>
<tr>
<td>Fan</td>
<td>仌</td>
<td>b²</td>
</tr>
</tbody>
</table>

Figure 3.2: Table of Gongche Pu Symbols Used in Yuan Dynasty Theoretical Treatises
This expanded gamut appears to have been more useful to music theorists than to performers. Kaufmann writes that while these octave indications do appear in some notation intended for performance, their usage is highly inconsistent. In music for performance, no surviving example of notation involves a range of three octaves. Note that, with the exception of liu and wu (c\textsuperscript{2} and d\textsuperscript{2} in the chart above) which appear also in Song Dynasty gongche pu, Yuan Dynasty gongche pu uses characters very similar in appearance and identical in pronunciation for different octaves of the same pitch class. This system does not reflect the modal systems spanning the range of a ninth in use at the time; rather than treating liu as the penultimate pitch of a scale starting on he and spanning a ninth, this gamut treats liu as the starting pitch of an upper octave of a chromatic scale identical to that starting on he. While this chromatic system would have allowed theorists to approximately depict the entire pitch content produced by a variety of instruments in the imperial ensembles, it lacks the connection to traditional modes based on the lü lü system preserved in earlier versions of gongche pu. These modes, however, continued to be used in performance, so this theoretical gongche pu system did not accurately reflect the modal organization of the pieces being notated. In large ensembles containing instruments at a variety of pitch levels, the range-limited modes described above were merely transposed to different octaves, maintaining their non-equivalent octaves at different pitch levels for different instruments.

IV. Gongche Pu as Currently Used at Wutai Shan

Notation for the sheng guan repertoires in active use at Wutai Shan is preserved in handwritten notation booklets held at Shu Xiang Si (殊像寺: Bodhisattva Manjusri Image Temple), Nan Shan Si (南山寺: South

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88 Kaufmann, Notations, 74-75.
Mountain Temple), Pusa Ding (菩萨丁: Bodhisattva Peak) and Zhen Hai Si (镇海寺: Taming the Ocean Temple) that are either photocopied and distributed to those monks who are learning to play instruments or hand copied by the students themselves. For an examination of the repertoire preserved in notation at each monastery, see Chapter 4.

The gongche pu used at Wutai Shan uses far fewer characters and stems to designate pitches than its Yuan Dynasty counterpart. The monastery’s score notebook, written from memory by the elderly monk Shi Chang Wu (释常悟) in 2001, includes no chromatically altered pitches, such as those marked with “下” [lower] on Tables 3.1 and 3.2. The character gou (勾), which indicates a pitch a tritone above the lowest pitch in the Song and Yuan-era gongche pu gamuts, likewise does not appear. The handwritten preface to the notation booklet explains further reductions in the characters used:

Ancient musical notation used nine characters: 上 [shang], 乙 [yi], [the text has omitted 四 (si)], 合 [he], 凡 [fan], 工 [gong], 尺 [che], 六 [liu] and 五 [wu]. Later, the two characters 六 and 五 came to be interchangeable with 合 and 四, 四 being used in the place of 五 and 合 being used in the place of 六. In the notation, only seven characters are used instead of nine: 合四一上尺工凡. 四 indicates the same sound as 五, and 合 indicates the same sound as 六.

[Ancient system: 上一四合凡工尺
Modern system: 4 3 2 1 7 6 5]

In these cases [when both he and liu or both si and wu are used], the sound is the same although the characters are different.89

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89 “古代原乐谱是九个字 上乙合凡工尺六五后来将六五二个字合用了如五字和四字合用（四五）合字和六字合用（合六）在乐上成了七个字在乐谱上倈是九个字（合四一上尺工尺）。只是五四在，一空里发音。合六在一个空里发音。

[上一 四合凡工尺 古代
4 3 2 1 7 6 5 现在]

Shi Chang Wu does not mention the absence of *gou*. This might indicate that the tritone above the gamut’s lowest pitch simply does not occur in Wutai Shan’s Buddhist melodies. In fact, monastic players of the *sheng* mouth organ do use this pitch in some harmonies, but the character *gou* does not appear in melodies preserved in any extant scores, either current or historical, from Wutai Shan.

This preface demonstrates two ways in which *gongche pu* as used at Shu Xiang Si has been modernized. Shi Chang Wu instructs the reader to disregard octave-specific characters, describing such characters as different designations for a single pitch. Clearly, the traditional scale systems in which upper and lower octaves of a pitch play different roles within a scale are not reflected in *gongche pu* as described by Shi Chang Wu. Instead, the system has been made to correspond directly to Western scale concepts and notation by omitting octave-specific designations. In addition, when comparing *gongche pu* to cipher notation, Shi Chang Wu labels *he* (合) as 1. In most cipher notation transcriptions of *gongche pu* scores, the character *shang* (上) is labeled as 1. If we place *he* at D, the approximate pitch used by the Shu Xiang Si *sheng guan* ensemble, then a scale using the pitches found in those ensembles’ repertoires with *he* as the first degree would contain the pitches D-E-F#-G-A-B-C#, corresponding to a Western major scale. With *shang* as 1, the basic scale appears as G-A-B-C#-D-E-F#, corresponding to both the Lydian mode and to a basic scale from which Chinese modes have traditionally been derived.\(^9\) By moving the first scale degree from *shang* to *he*, Shi Chang Wu avoids the necessity to raise the fourth scale degree when translating

\(^9\) See, for example, “Gong Che” in *Zhong Guo Yin Yue Ci Dian*, 119 and “Han Yue Zheng Qu Shi Si Shi Shou” [*Forty Chinese Pieces for Zheng Zither*] (Beijing: Renmin Yinyue Chuban She, 1987), 2.
this notated repertoire into cipher notation, facilitating the teaching of gongche pu to students familiar with Western scales and solfege. This shift of the first scale degree to he is also used by the sheng guan ensemble of the Beijing Buddhist Association,\textsuperscript{91} while the Tianjin Buddhist Music Ensemble retains shang as the first scale degree of their basic scale.\textsuperscript{92} This appears to correspond to the age of the musicians involved; while the ensembles at Wutai Shan and Beijing include members in their twenties and thirties who have learned Western cipher notation and Western solfege, the Tianjin ensemble consists of members ranging in age from fifty-six to eighty-seven, most of whom probably learned gongche pu before they encountered cipher notation. When singing from gongche pu scores, musicians in Wutai Shan and Beijing seamlessly alternate between gongche and Western solfege syllables, demonstrating their conception of gongche pu as a system that corresponds exactly with the Western major scale.

According to Shi Chang Wu’s preface, then, the pitches available for notation include:

\begin{itemize}
\item 91 ZHANG Gui, leader, Beijing Buddhist Association Sheng Guan Ensemble. Interview by the author 30 July 2005, Beijing.
\item 92 Stephen Jones, liner notes to Buddhist Music of Tianjin NI 5416 (London: Nimbus Records, 1994), 12.
\end{itemize}
<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Scale Degree</th>
<th>Approximate Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>He (Liu)</td>
<td>合 (六)</td>
<td>1</td>
<td>D</td>
</tr>
<tr>
<td>Si (Wu)</td>
<td>四 (五)</td>
<td>2</td>
<td>E</td>
</tr>
<tr>
<td>Yi</td>
<td>一</td>
<td>3</td>
<td>F-sharp</td>
</tr>
<tr>
<td>Shang</td>
<td>上</td>
<td>4</td>
<td>G</td>
</tr>
<tr>
<td>Che</td>
<td>尺</td>
<td>5</td>
<td>A</td>
</tr>
<tr>
<td>Gong</td>
<td>工</td>
<td>6</td>
<td>B</td>
</tr>
<tr>
<td>Fan</td>
<td>凡</td>
<td>7</td>
<td>C-sharp</td>
</tr>
</tbody>
</table>

Figure 3.3: Table of Gongche Pu Symbols Described in Shi Chang Wu’s Preface to the SXS Notebook

In his preface, Shi Chang Wu makes no distinction between different octaves of each pitch class. In the notation he copied out, and in score notebooks used at other monasteries, a variety of octave-specific symbols nonetheless appear.

The following table lists the gongche pu symbols used in the notation booklets of four monasteries: Han Chinese monasteries Shu Xiang Si (SXS) and Nan Shan Si (NSS) and Tibetan monasteries Pusa Ding (PSD) and Zhen Hai Si (ZHS). Note that the approximate pitches associated with those gongche pu indications vary from monastery to monastery; while the instruments at Shu Xiang Si produce pitches approximating a D major scale, Nan Shan Si’s approximate a C# major scale and the two Tibetan monasteries’ ensembles play pitches approximating an E major scale. Note that the homophones “一” and “乙” are used interchangeably to indicate the pitch yi in notation booklets at Shu Xiang Si and Nan Shan Si, while homophones “反” and “凡” are similarly used to indicate the pitch fan in notation booklets at Pusa Ding and Zhen Hai Si. As noted above, the shorthand character “の” is commonly used to indicate si in the Shu Xiang Si notebook rather than the standard form “四.” In addition, the character wu appears in the Nan Shan Si notebook in the alternate form “吾” rather than the standard “五.”
### Figure 3.4: Table of Gongche Pu Symbols Used and Approximate Pitches Produced by Sheng Guan Ensembles at Four Monasteries in Wutai Shan

| Pinyin | SXS | NSS | PSD/ZHS | Approximate Pitch
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>He</td>
<td>合</td>
<td>合</td>
<td>合</td>
<td>(d^1)  c#1  e#1</td>
</tr>
<tr>
<td>Si</td>
<td>四 (の)</td>
<td>四</td>
<td>四</td>
<td>(e^1)  d#1  f#1</td>
</tr>
<tr>
<td>Yi</td>
<td>一 (乙)</td>
<td>乙 (一)</td>
<td>一</td>
<td>(f#1)  e#1  g#1</td>
</tr>
<tr>
<td>Shang</td>
<td>上</td>
<td>上</td>
<td>上</td>
<td>(g^1)  f#1  a#1</td>
</tr>
<tr>
<td>Che</td>
<td>尺</td>
<td>尺</td>
<td>尺</td>
<td>(a^1)  g#1  b#1</td>
</tr>
<tr>
<td>Gong</td>
<td>工</td>
<td>工</td>
<td>工</td>
<td>(b^1)  a#1  c#1</td>
</tr>
<tr>
<td>Fan</td>
<td>凡</td>
<td>凡</td>
<td>反 (凡)</td>
<td>(c#^1)  b#1  d#1</td>
</tr>
<tr>
<td>Liu</td>
<td>六</td>
<td>六</td>
<td>六</td>
<td>(d^2)  c#2  e#2</td>
</tr>
<tr>
<td>Wu</td>
<td>五</td>
<td>吾</td>
<td>五</td>
<td>(e^2)  d#2  f#2</td>
</tr>
<tr>
<td>Shang</td>
<td>仕</td>
<td>仕</td>
<td>仕</td>
<td>(g^2)</td>
</tr>
<tr>
<td>Che</td>
<td>仌</td>
<td>仌</td>
<td>仌</td>
<td>(a^2)  g#2</td>
</tr>
<tr>
<td>Gong</td>
<td>仜</td>
<td>仜</td>
<td>仜</td>
<td>(b^2)  a#2</td>
</tr>
</tbody>
</table>

Of the notation booklets listed here, that used at Shu Xiang Si contains the greatest number of octave-specific symbols, including those for the upper octave of *he*, *si*, *shang*, *che* and *gong*. Shi Chang Wu, while claiming in the preface to this notation booklet that only seven characters are needed to write modern-style *gongche pu*, uses twelve different characters plus two alternate homophones. Nan Shan Si’s notation booklet contains almost as many different characters as Shu Xiang Si’s, omitting only the upper octave of *G* (*shang*). Pusa Ding and Zhen Hai Si, the two Tibetan monasteries that use *sheng guan* music, use identical *gongche pu* symbols in their notation booklets, and do not include the “‘亻’” stem to indicate an upper octave. This indicates that those two monasteries received their repertoires from common source; probably the

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93 I indicate only approximate pitch because in each monastery, individual instruments within the ensemble often differ slightly in pitch from the others, and in many cases the pitches produced by different pipes on a single *sheng* mouth organ may differ from the approximate pitches given here to varying degrees.
more recently-established Zhen Hai Si ensemble copied its notation from that used by the older Pusa Ding ensemble. All four monasteries use some octave-specific characters.

While octave-specific characters appear regularly in the gongche pu scores used at Wutai Shan, those indications are generally disregarded in practice. In music lessons I observed, masters at Shu Xiang Si instructed students to ignore the octave-specific indications in the notation. Thus, although few pieces in the active sheng guan repertoires at Wutai Shan lack octave-specific characters, those characters have lost their significance for today’s monastic sheng guan musicians. Most performers place pitches in whichever octave is most comfortable on their instrument rather than matching octave-placement across the ensemble. Furthermore, the octave-specific characters in the gongche pu scores do not reliably reflect the prevailing octave placement of pitches in melodies. In some cases, different designations are used for the same octave placement of a pitch within a single piece, and in other cases the same character is used for different octave placements of the same pitch class. Thus, although the use of an added “亻” stem or the characters liu (六) and wu (五) rather than he (合) and si (四) often corresponds with pitches that are performed in a higher octave, these designations are not standardized and have therefore lost their usefulness.

In each monastery’s gongche pu scores, dots placed under certain characters provide a basic guideline to the rhythm of the piece. In the scores used at Shu Xiang Si and Nan Shan Si, those dots correspond to the pitches sounded at the time the mu yu (木鱼: temple block) is struck. The mu yu almost always maintains a steady beat, so one can usually interpret the dotted characters as indicators of pitches that fall on the beat. The precise rhythm for the characters between the dots is not indicated, and must be learned by ear. In the gongche pu scores used at the Tibetan
monasteries Pusa Ding and Zhen Hai Si, dots are used much more sparingly than in the two Chinese monasteries. In those scores, sparse dots and commas indicate notes of relatively long duration rather than a beat. In the Tibetan monasteries, then, a far greater portion of the rhythmic content of the repertoire must be learned by ear rather than by looking at the gongche pu scores.

V. A Comparison of Versions of Wan Nian Hua in Wutai Shan’s Monasteries

A comparison of four scores for Wan Nian Hua (万年花: Eternal Flowers) found in the gongche pu score notebooks of each of the four monasteries that use sheng guan music illustrates the various notational standards and melodic variations found in Wutai Shan’s monastic ensembles.

In Shu Xiang Si’s gongche pu notebook, Wan Nian Hua appears as follows:

(1) Si Yi He Gong Si Yi He Si Shang Si Shang Che Gong Yi

(2) Wu Liu Gong Liu (Gong) Che Shang Che Gong

(3) Gong Liu Che Gong He Gong He Si Yi Yi Si He Fan Fan

(4) Gong Che Gong He Gong Che Shang Gong Che Gong Che He Gong Gong

(5) Si He Gong Che Gong Che Shang Si Shang Si Si Shang Gong Che

(6) 佐 仏 仏 六 一 五 六 工 尺 上 の 上 尺 工

\(^{94}\) This pitch was added to the score in pencil. It is used in performance.

\(^{95}\) fan—repeat.
In this score, the character *si* is written in the shorthand form の rather than the standard 四. The “亻” stem is added to the characters *gong*, *che*, and *shang* and the characters *liu* and *wu* replace *he* and *si* in some cases, but these indications do not always correspond to the appearance of a higher octave of the pitch in performance. For example, the *wu* and *liu* in the second line lie at the same pitch level as the *si* and *he* in the first line.

In Nan Shan Si’s *gongche pu* notebook, *Wan Nian Hua* appears in a form quite similar to that found in Shu Xiang Si’s notebook:

1. 四乙合工四乙合四上四上
   Si Yi He Gong Si Yi He Si Shang Si Shang

2. 尺工乙吾六工六尺上工「工」
   Che Gong Yi Wu Liu Gong Liu Che Shang Gong Gong

3. 六尺工合工合四乙四合凡
   Liu Che Gong He Gong He Si Yi Yi Si He Fan

4. 凡工尺工合工合上工尺尺工
   Fan Gong Che Gong He Gong Che Shang Gong Che Che Gong

5. 尺合工工四合工尺工尺上四
   Che He Gong Gong Si He Gong Che Gong Che Shang Si

6. 上四四上仜仜仜仜仜仜
   Shang Si Si Shang Gong Che Che Gong Che Gong
Here, the character の is not used in place of si (四), and the homophones yi (乙) and wu (吾) replace the 一 and 五 found in Shu Xiang Si’s notebook. In addition, the character shang (上) is not given an added “亻” stem as it was in the Shu Xiang Si score. The melody is slightly varied as well. For example, the phrase “yi-wu-liu-gong-liu- (gong)-che-shang-che-gong” (F#-E-D-B-D-(B)-A-G-A-B—from the third-to-last pitch of the first line to the repeat sign in Figure 3.5 below) is presented in the simpler form “yi-wu-liu-gong-liu- (che)-shang-gong” (F#-E-D-B-D-A-G-B if transposed to match the pitch level of Shu Xiang Si) in the Nan Shan Si notebook. Shu Xiang Si’s version of this piece includes ornamental passing notes lacking in the Nan Shan Si version. As shown in the transcription below, the structure of the piece and the vast majority of its pitch content remain the same in the two versions. This transcription might present the two versions as more similar than they are in performance; I have heard this piece played at Shu Xiang Si but not at Nan Shan Si, so I have retained rhythmic details as performed at Shu Xiang Si in both versions in order to facilitate comparison of pitch material. I have also presented the pitches as notated in the Nan Shan Si notebook as they would be performed by the Shu Xiang Si ensemble, that is with he as D rather than C#, in order to more clearly demonstrate the similarity of relative pitch between these two versions of Wan Nian Hua.
Figure 3.5: *Wan Nian Hua* as Notated and Performed at Shu Xiang Si (top line) and as Notated at Nan Shan Si (bottom line, transposed to the same pitch as the SXS version)
Figure 3.5 continued

A different version of this piece appears in the notation collections of Wutai Shan’s Tibetan monasteries. *Wan Nian Hua* appears as follows in both the Pusa Ding and Zhen Hai Si notation booklets:

四合四合四上 尺工五六工
Si He Si He Si Shang Che Gong Wu Liu Gong

尺工五六工
Che Gong Wu Liu Gong

工尺工工尺工六五一五六凡
Gong Che Gong Che Gong Liu Wu Yi Wu Liu Fan

工尺六五工工尺上工尺
Gong Che Liu Wu Gong Gong Che Shang Gong Che

工尺六五工工五六工尺
Gong Che Liu Wu Gong Gong Wu Liu Gong Che

工尺上四上四四上尺工尺
Gong Che Shang Si Shang Si Si Shang Che Gong Che
As noted above, in the Tibetan scores, rhythmic indications are sparser than in the Chinese scores. The few dots that do appear in these scores indicate relatively long pitches rather than beats marked by a particular percussion instrument. In addition, while the Chinese scores include nearly all of the pitches used in performance, the Tibetan scores give only a skeleton of the melody. Figure 3.6 provides a transcription of the opening of *Wan Nian Hua* as performed by Zhao Wei, a monk and *sheng* player at Zhen Hai Si on the top line, the same piece as performed by the Pusa Ding *sheng guan* ensemble for a commercial recording on the second line, and a transcription of the pitches indicated in the *gongche pu* notebooks of these two monasteries on the third line.
Figure 3.6: Opening Section of *Wan Nian Hua* as Performed by One *Sheng* Player at Zhen Hai Si (line 1), as Recorded by the *Sheng Guan* Ensemble at Pusa Ding (line 2) and Pitches Notated in the *Gongche Pu* Scores of Both Tibetan Monasteries (line 3)\(^6\)

Of the twenty-six to twenty-eight pitches performed in the first repeated section of this piece, only thirteen are indicated in the notation. The melody as notated is much sparser than the version performed in the Chinese monasteries, while the versions of the melody performed by monks at both Tibetan monasteries include more ornamental pitches than

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\(^6\) Zhen Hai Si transcription based on a *sheng* performance by monk ZHAO Wei recorded by the author 23 May, 2007. Pusa Ding transcription based on a studio performance by the Pusa Ding *sheng guan* ensemble released on the commercial recording *Wutai Shan Fayiao Yinyue* (Beijing Beixing Recording Company CN-A08-00-317-00/A.J6, 2006).
those performed by monks at the Chinese monastery Shu Xiang Si. This demonstrates that, although both Chinese and Tibetan sheng guan ensembles perform Wan Nian Hua, the performance and notation standards differ greatly between Chinese and Tibetan monasteries. We can also observe that, while these two monasteries hold identical notation for this piece, musicians in each monastery’s sheng guan ensemble have learned different standards of ornamentation for the performance of Wan Nian Hua. In Tibetan monasteries, then, the instruction of a master is vital for student musicians to learn how to properly flesh out the spare melodies given in the gongche pu scores.

VI. Inconsistent Octave Designations in the Shu Xiang Si Gongche Pu Notebook

An examination of three pieces from the Shu Xiang Si gongche pu notebook demonstrates the irregular use of octave-specific symbols in that notation. Liu Ju Zan (六局赞: Six Sentence Hymn), a piece performed during rituals celebrating the holy days of particular buddhas or bodhisattvas, uses octave-specific characters in a way that corresponds roughly to how the piece is performed, but does not match the systems described in theoretical treatises or the simplified system given in Shi Chang Wu’s preface. In this piece, all instances of D and E are notated as the traditional upper octave indications liu (六) and wu (五) rather than he (合) and si (四), even though those pitches fall in the lower part of the range of the piece. This corresponds to Shi Chang Wu’s assertion in the preface that only one character is required to designate these two pitches, but contradicts the systems described in Song and Yuan-era treatises that place liu and wu at the top rather than bottom of a scale’s range. The only pitch given an octave designation is che, the third pitch of the third line in the gongche pu transcription given below, which has the added
“♯” stem indicating an upper octave of the pitch. Shi Chang Wu does not mention the function of the added “♯” stem in his introduction, and the masters with whom I spoke about this symbol told me it did not make a difference in how the pitch was to be performed. Nonetheless, the added “♯” stem on the pitch che in this piece corresponds with the melodic motion of the piece, as in performance instrumentalists play an ascending minor third from yi (一: F#) to che (仌: A) rather than descending major sixth.

一 五 六 六 五 六 六 工 六 五
Yi Wu Liu Liu Wu Liu Liu Gong Liu Wu

五 一 五 六 五 五 五 五 五 六 五
Wu Yi Wu Liu Wu Wu Wu Wu Wu Liu Wu

五 一 仌 一 五 六 五 一 五 六
Wu Yi Che Yi Wu Liu Wu Yi Wu Liu

六 工 六 五 一 五 六 五 六 六 工
Liu Gong Liu Wu Yi Wu Liu Wu Liu Liu Gong

六 五 五 一 五 六 五 五 五 六
Liu Wu Wu Yi Wu Liu Wu Wu Wu Liu

五 一 一 五 六 五 一 五 六
Wu Yi Yi Wu Liu Wu Yi Wu Liu
Figure 3.7: Liu Ju Zan with Gongche Pu Syllables. The che in the middle of the second line is written with the added “亻” stem, corresponding to the ascent rather than descent from f# to a.

Kuai Wu Fang Jie Jie (快五方结界: Quick Demarcation of Five Directions), a piece used during Fang Yankou rituals (see Chapter 6), uses both he (合) and liu (六) to indicate D even though that pitch occurs in the piece in only one octave. The piece begins with a figure in which si and he alternate. In the second line, however, D is indicated by liu rather than he. In this case, the use of the upper-octave indication liu seems to indicate that the melody ascends from gong (B) to liu (D) rather than descending from gong to he (D). In the fifth line, however, the melody once again ascends from B to D, but in this case it is notated as gong to
he rather than gong to liu. We can see, therefore, that the use of octave-specific pitch indications in this piece is not uniform.

**Kuai Wu Fang Jie Jie**

四合四合四合一合工
Si He Si He Si Yi He Gong Che

（1）

工六工尺上尺工尺上尺工
Gong Liu Gong Che Shang Che Gong Che Shang Che Gong

（2）

尺工
che gong

（3）

四合四上四合四
Si He Si Shang Si He Si

（4）

一工合合四上
Yi Gong He He Si Shang

（5）

尺工上四合四四
Che Gong Shang Si He Si Si

（6）

工尺上尺工（工）尺工
Gong Che Shang Che Gong (Gong) Che Gong

（7）
VII. Ambiguous Octave Placement in Notation and Performance: The Case of *Qian Sheng Fo*

*Qian Sheng Fo* (千声佛: Thousand Voice Buddha) includes pitches with ambiguous octave placement in both notation and performance. This piece, which is played during circumambulation and processions, is notated as follows:

1. 《尺工工六尺工合工合》
   Che Gong Gong Liu Che Gong He Gong He

2. 四尺六工工六尺工合
   Si Che Liu Gong Gong Liu Che Gong He

3. 一四工合
   Yi Si Gong He
This piece contains sixteen instances of *he* (合) and eleven of *liu* (六), seventeen instances of *si* (四) and one of *wu* (五). According to Shi Chang Wu’s introduction to the SXS notebook, these character pairs should indicate the same pitch, but in practice the pitch classes denoted by these characters occur in a number of octave placements in the performance of this piece. In addition, five of the instances of *che* 尺 include the “亻” stem, indicating the pitch should be performed an octave higher. In most cases, traditional octave distinctions are reflected in

*[97 SXS Notebook 14-15.]*
performance. At times, however, notated octave distinctions do not make sense in the context of the melody and are not performed as written. In one instance to be examined below, the octave placement of some pitches is ambiguous in both notation and performance.

The following is a transcription with a literal interpretation of the octave-specific indications in *Qian Sheng Fo* on line one and the smooth version of the melody that listeners perceive on line two. As discussed below, the notated melody relates directly to neither the melody as performed nor to the smooth version melody as perceived. (Perception of this smoothed melody results from a psychoacoustic process by which the brain processes pitch sequences, perceiving intervallic relationships between pitches based not only on actual frequency, but also on duration and timbre, in some cases causing the listener to perceive a smooth melody when presented with a disjunct one.)

The beamed pitches in this transcription indicate the pitch marked with a dot, corresponding to a beat of the *mu yu* (木鱼: temple block) in performance, and those pitches that follow that beat but precede the next beat. Pitches that appear with just one octave designations are placed in the register closest to surrounding pitches in the literal transcription:

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Figure 3.9: *Qian Sheng Fo* as Notated (line 1) and in its Smoothest Form (line 2)

Continued
Figure 3.9 continued
This transcription raises a number of questions. For example, many of the octave-specific indications in the original notation result in very awkward leaps not heard in performance, indicating that these designations are not used reliably in this instance. In most cases, such as the downward leap of a sixth from mu yu beats four to five, this likely results from an implied carry-over of an earlier octave designation; here, since the character liu (六) is used two mu yu beats earlier, the character he (合) is assumed to designate the higher octave as well. In other cases, such as in the leap of a tenth in mu yu beat 34, the use of the “亻” stem might simply designate that the melody should ascend from F# to the nearest higher A rather than to the high A that previously was indicated by that same notation.
The perceived melody of Qian Sheng Fo presents further difficulties. In its smoothest form, it cannot actually be performed by any instrument of the sheng guan ensemble. The perceived melody has a range from b to d\textsuperscript{3}, and no single instrument of the sheng guan ensemble has a range large enough to perform all of the pitches perceived. The gongche pu used at Shu Xiang Si likewise cannot designate three different octaves of a pitch class, even though three different classes of D are perceived in this melody. Furthermore, the repeated section from mu yu beat 32 to mu yu beat 55 begins an octave higher than it ends in the smooth form of the melody, necessitating an octave leap on the repeat. Such a leap is not perceived in performance. This section, which is repeated to fill the time needed to complete circumambulation, sounds as if it continuously cycles to lower octaves, even though it actually remains at the same level of frequency on each repeat. It is not clear if this cyclical effect is created intentionally, perhaps as an audible reflection of the circumambulation this music accompanies, or if it is merely coincidental. The production of this effect in performance will be examined below.

VIII. Gongche Pu and Performance

Wutai Shan’s gongche pu is a tool for learning, not for performance; all but the least experienced members of the sheng guan ensembles perform from memory during rituals. Because the notation lacks explicit rhythmic indications and because the performer is expected to add

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appropriate ornamentation to the notated melody, the instruction of a master provides a vital oral component to learning to play from gongche pu scores. During the learning process, all sheng guan ensemble members look at the same notation of a single melody, but each instrument has its own conventional means of interpreting that melody. Individual variation among players is also expected during performance.

The process of adding ornamentation to a melody in traditional Chinese music is called jia hua (加花: adding flowers). The three types of wind instrument of the sheng guan ensemble each have their own basic patterns of jia hua. Guanzi players at times add passing tones and neighbor tones to a melody, and less frequently add more substantial ornamental figures. Dizi players frequently add trills and turns as well as passing tones and neighbor tones in sheng guan performance. Players of the sheng take advantage of the instrument’s capacity to produce multiple pitches simultaneously, adding pitches at the interval of a fourth or a fifth from the melodic pitch. Often, sheng players add a subdivision of the beat to their performance by alternately covering and uncovering the fingerling hole on pipes producing non-melodic pitches. The sheng also adds passing tones, neighbor tones and the occasional turn to the melody. As noted in the discussion of Wan Nian Hua above, these ornaments are added at a greater density in Tibetan ensembles than in Chinese ones. Even in Chinese monasteries, though, it is considered aesthetically unpleasing to perform a melody without adding appropriate ornamentation.

Returning to Shu Xiang Si’s Qian Sheng Fo, an examination of the pitches performed by each member of the sheng guan ensemble during the repeated section from mu yu beat 32 to mu yu beat 55 will clarify questions of ornamentation and octave placement. The following transcriptions are not intended to be comprehensive or absolutely precise; as noted above, actual sheng guan performance is much more heterophonically complex and improvisatory than that depicted here. This
transcription presents a basic melody for each instrument and voice with only the most conventionally performed ornamentation, as I recorded from the summer of 2005 to the spring of 2007, included in the transcription. The top line presents the melody in its smoothest form, which is not actually performed by any single instrument or voice but the perception of which results from the combination of all of the voices.
Figure 3.10: Repeated Section of *Qian Sheng Fo*

Continued
During several *mu yu* beats, the pitch sequence as perceived is not performed by any of the ensemble’s voices. The first such instance occurs in beat 45, the fourth beat of the second line above, where the pitches $f^1$, $c^1$ and $F^#$ are performed, but the pitch heard as the primary melody pitch is $f^#$. Similar octave differences between the pitches performed and the melody perceived occur in *mu yu* beats 47 through 49 and 52 through 55, from midway through line two to the end of the transcription above.

An examination of each voice in the texture will provide some explanations for the disparity between the perceived melodic contour and the performed pitches. From *mu yu* beat 32 through 42, the *guanzi* performs the smooth version of the melody. *Guanzi* players often take short breaks during the performance of a piece because playing the instrument requires enormous air pressure, and that is likely the reason...
for the two beats of rest in mu yu beats 43 and 45. In the course of mu yu beats 46 to 52, the performer first leaps up a ninth from e\(^1\) to f\(^#\)\(^2\), then down a sixth from f\(^#\)\(^2\) to a\(^1\), then up a sixth from a\(^1\) to f\(^#\)\(^2\). The last of these leaps is likely performed in order to avoid the b in the penultimate beat, a pitch outside the range of the guanzi, but the previous two leaps do not serve such a purpose. With these three rather awkward-seeming leaps, the guanzi begins and ends on the same pitch, allowing for a smooth repeat. The leaps themselves do not sound like an element of the primary melodic shape of this passage, and, as demonstrated below, the other instruments and voices do not change register in the same places as the guanzi.

The dizi performs a melody much closer to the smooth form than does the guanzi, changing register in relation to the smooth melody only once rather than three times. The dizi remains in the same register as the smooth melody from mu yu beat 32 through 45. In order to begin and end on the same pitch, the dizi leaps from a\(^1\) to f\(^#\)\(^2\) in mu yu beat 45, two mu yu beats prior to the first upward leap of the guanzi. The remainder of the melody is played in the higher octave, avoiding the leaps of the guanzi and duplicating the melodic contour of the smooth melody.

While the instrumentalists play this melody, other monks chant “Namo Amituofo” [南无阿弥陀佛: reverence to Amitabha Buddha]. The voices leap up a minor seventh in mu yu beat 37, eight mu yu beats prior to the dizi’s register change, and they continue in the higher octave for the remainder of the melody. Some chant at a lower octave during the higher passages in the second line, but the voices come together on the f\(^#\) in mu yu beat 45. As noted above, this transcription is not intended to be comprehensive; in some passages, one or two monks chant at the interval of a fifth above the others, and some pitches, such as the a in mu yu beat 47, are for reasons unknown to me consistently chanted about a quarter-tone higher than the pitch level of the instruments.
The *sheng* differs from the other melodic voices in that it always performs at least two pitches at the same time, usually the notated pitch plus the pitch a fifth above or a fourth below. More advanced players might add a third pitch, shown in line two below. The scale from *he* (合) to *fan* (凡) as played on the *sheng* consists of the following pitches:

2-pitch sheng

![2-pitch sheng notation]

2+-pitch sheng

![2+-pitch sheng notation]

Scale

![Scale notation]

*he* si yi shang che gong *fan*

**Figure 3.11: Pitches Produced by the 17-Pipe Sheng at Shu Xiang Si**

The limited range of the *sheng* leads to voice crossing of the harmonization of this scale, and also necessitates the leap downward from *g*² to *a*¹.

The melodic contour performed by the *sheng* often differs from the contour of the smooth melody. The *sheng*’s melodic and additional pitches move contrary to the heard melody each time an F-sharp moves up by minor third to A, as in *mu yu* beat 34, an E moves down by step to D, as in *mu yu* beat 35, a B moves down by fourth to F-sharp, as in *mu yu* beat 38, an E moves down by fourth to B, as in *mu yu* beats 43 to 44, and each time a D moves up by major third to F-sharp, as in *mu yu* beat 53. The awkward leaps inherent in *sheng* playing, as well as the inclusion of...
additional pitches a fourth or fifth away from the melody pitch, creates an ambiguity in the instrument’s sound with relation to perceived octave placement, contributing to the potential for the listener to hear the melody in its smoothest form rather than exactly as performed. Perhaps spectral analysis of the sound of the *sheng* would further our understanding of this phenomenon.

The ambiguity of octave placement in *Qian Sheng Fo* brings to light important reasons for changes in the conception of octave designations in the *gongche pu* used by Buddhist *sheng guan* ensembles. Within the heterophonic texture, instruments and chanting voices regularly switch octaves in order to remain in a comfortable register, demonstrating the assumption of octave equivalence. This is not surprising, since *sheng guan* performance is geographically and historically far removed from the court ritual setting that demanded strict adherence to the non-equivalent octaves. For the *sheng*, there is only one option for the performance of each pitch class, rendering all notated octave designations irrelevant to performance. Although the octave distinctions in the notation might at times match the contour of the smoothest main melody, they are not considered necessary in the performance of the music.

The above examination of *Qian Sheng Fo* has demonstrated that, as noted in Shi Chang Wu’s preface to Shu Xiang Si’s *gongche pu* notebook, specific octave designations have little practical function in the notation used at the monastery. In performance, octave placements differ from instrument to instrument and from individual performer to individual performer. In some cases the octave placement of pitches within the primary melody remains underdetermined. A notation with specific octave designations, such as Western staff notation and Yuan-era *gongche pu* could not sufficiently reflect the octave cycling perceived in *Qian Sheng Fo*.
The lack of octave specificity in the gongche pu currently used at Shu Xiang Si reflects the flexibility of octave placement in performance; there clearly is not one single correct way to perform from the notation. Variation is a necessary part of performance of temple sheng guan music, both ensemble-wide alterations of the primary melody and individual variation of each melodic line. These variations create a vital link between performance and Buddhist musical philosophy. About the teaching of chant practice, Pi-Yen Chen writes:

This form of training creates an organic link between communal practice and religious philosophy. Two techniques are strongly encouraged during Buddhist free chanting. They are variation and adjustment... The monastic community holds as a principle of chanting that one should avoid so-called iao-si-yun—biting a dead tune—meaning the monotonous repetition of the same tune unvaried. This practice also accords with the underlying theme in Buddhism that the world (both internal and external) is constantly changing; it goes on flowing and continuing.¹⁰⁰

The same principle applies to sheng guan performance; to simply perform the melody as notated without variation or ornamentation would both damage the aesthetic value of the music, destroying its heterophonic texture, and, more importantly, divorce the musical practice from the vital concept of impermanence in Buddhist philosophy. To continuously perform the music with the same ornamentation, as might occur if such ornamentation were specified by the notation, would likewise be unsuitable, both in terms of traditional Chinese musical practice and in terms of Buddhist ideology.

The flexibility of octave placement in performance of Wutai Shan’s Buddhist music complicates issues of mode in the repertoire. Traditional Chinese modes fall within a limited range, often a ninth, but the flexibility of octave-placement in this repertoire renders it impossible to

place most pieces within such modes. This will be explored further in the following chapter.

IX. Tradition and Modernity in Wutai Shan’s *Gongche Pu*

The above discussion demonstrates that the examination of traditional and modern elements in *gongche pu* notation and sheng guan practice brings with it certain complications. Octave designations are used sporadically in the notation and largely ignored in performance. It is thus far unclear to what extent octave designations surviving in the notation reflect past performance practice. Furthermore, change comprises a vital element of the tradition. Therefore, one could consider flexibility and adaptation to modern influences to be a traditional element of the practice. In fact, if the performance of this repertoire had remained unchanged in recent years, this would mark a departure from tradition rather than adherence to it. One nonetheless can trace how recent developments in the political, economic and social environment at Wutai Shan have affected the use of *gongche pu* there.

In the mid 1990s, more than a decade after Shu Xiang Si’s post-Cultural Revolution reopening in 1982, Shi Chang Wu and other elderly former monks taught the monks of Shu Xiang Si to read *gongche pu* notation and how to play the ritual wind instruments. The monks who learned this repertoire, most of whom were at that time in their 20s, had learned cipher notation in school and could sing Western solfege, but they were not at all familiar with *gongche pu*. This situation, a result of the Western influence on the Chinese musical education system, might have contributed to the current inconsistencies in octave designation in Shu Xiang Si’s *gongche pu*. Perhaps in order to make *gongche pu* correspond directly to the already-familiar cipher notation, the teachers opted to downplay traditional octave designations so that *gongche pu*, like cipher notation, would designate only seven pitch classes and to teach students
that He rather than Shang acts as the first scale degree, creating a scale equivalent to the Western major scale.

The continued use of gongche pu itself, though, represents an adherence to tradition. This becomes more important when one considers current pressures to transcribe the repertoire of the sheng guan ensemble into Western cipher or staff notation, which has been suggested as a means by which sheng guan music can be more readily disseminated to young Chinese people and to foreign scholars. The performance indications provided by gongche pu, pitch class and a general rhythmic outline, could be directly translated into cipher notation, but this course of action has not yet been taken. Failure to transcribe Buddhist music into cipher notation is cited by Qu Yannan as a serious impediment to the music’s continued development. Implicit in Qu’s statement is the belief that, in order to remain relevant in modern China, Wutai Shan’s sheng guan music must be notated in the modern (that is, Western) style. This would, of course, ease the transmission of the repertoire to the young monks who make up the sheng guan ensemble at Shu Xiang Si. In fact, in the summer of 2006 Shu Xiang Si added the suite Bai Ma Tuo Jing (白马驮经: A White Horse Carries Scriptures) to its sheng guan repertoire notated in a combination of gongche pu and cipher notation, including explicit rhythmic indications. Pusa Ding likewise uses one piece, Qian Sheng Fo, notated in both gongche pu and cipher notation. Not all scholars and officials find gongche pu to be a disposable impediment to the preservation and development of sheng guan music; in 2005, the Shanxi Provincial Government applied (unsuccessfully) to have Wutai

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Shan’s repertoire and its gongche pu notation listed as an article of world heritage by UNESCO.\textsuperscript{102}

Although using gongche pu represents adherence to tradition, the way it is used today reflects influences from the Western notation used in modern Chinese music education. To expedite the learning process, monks are taught that gongche pu syllables correspond directly to Western solfege syllables (Do Re Mi Fa So La Si), which are taught, as noted above, in Chinese schools. Shi Guo Jun used this method to teach me how to read gongche pu. While singing gongche pu, a common method for learning and practicing melodies, monks often switch seamlessly between gongche syllables and Western solfege. Considering this situation, it appears that the use of gongche pu simply introduces an unnecessary layer of complication into the learning process for monks.

This layer of complication likely does inhibit the process of reintroduction of sheng guan practice into most of Wutai Shan’s monasteries. As noted in Chapter 2, economic difficulties, religious persecution and warfare from the late Qing Dynasty through the early years of the People’s Republic of China made it necessary for most of the area’s monasteries to convert from the zi sun miao (子孙庙: hereditary monastery) system in which a new monk could only enter the temple after being accepted as a disciple by a master to the shi fang miao (十方庙: monastery of the ten directions) system under which all comers were welcome to enter the temple. This conversion took place in order to deal with the growing number of desperately poor people flooding the monasteries in search of food and shelter.\textsuperscript{103} As a result, the traditional system of transmission of ritual practice, including music, broke down,

\textsuperscript{102} Shi Guo Xiang, abbot of Shu Xiang Si. Interview by author, 10 August 2005, Shu Xiang Si, Wutai Shan, Shanxi Province. Translated by YE Xiujuan.

\textsuperscript{103} Miao Jiang, lay Buddhist. Interview by author 16 August 2005, Bishan Monastery, Wutai Shan, Shanxi Province. Translated by YE Xiujuan.
necessitating a simplification of those practices. Today, much of the chanted liturgy is performed in a simplified form, and the fact that the vast majority of monasteries have not resumed their sheng guan practice likely results in part from the use of a notational system unfamiliar to most members of the monastic community. Shu Xiang Si, Nan Shan Si, Zhen Hai Si and Pusa Ding are four of the few remaining monasteries under the zi sun miao system, allowing young monks to spend a significant amount of time learning more complex ritual chants and instrumental music from a single master. In monasteries without a master-disciple system of ritual transmission, only simplified forms of the most essential rituals remain. Sheng guan music is considered less vital to ritual practice than chant and percussion, so the complications inherent in preserving and transmitting this practice have prevented its establishment at most temples.

That the monasteries at Wutai Shan that maintain sheng guan ensembles continue to use gongche pu indicates that there must be compelling reasons to retain this style of notation. To some extent, the continued use of gongche pu could reflect the inflexibility of the elderly monks responsible for teaching the new generation the ritual repertoire. It is simpler for them to copy out and teach from scores in the same format as those from which they learned. Adherence to this ancient notational system reflects deeper concerns, however, than mere inertia; the long-standing connection between gongche pu and Buddhist music, as well as the association of this notation with ancient wind music, strengthens the claim of Wutai Shan’s monastic musicians to an ancient and glorious lineage of religious music.

As discussed above, gongche pu is more suitable for the transmission of a heterophonic, improvisatory musical style than is Western notation. In most cipher notation rhythms are precisely notated, and in five-line notation both rhythm and octave placement are indicated,
whereas the *gongche pu* used for Wutai Shan *sheng guan* music is assumed to give only pitch class and an approximate rhythm in relation to the striking of the *mu yu*. This has important consequences to the transmission of *sheng guan* practice: a teacher is needed to inform new *sheng guan* musicians how to perform the proper rhythm, how to choose a register in which to perform, and how to improvise appropriate ornamentation. This lessens the danger that a single notated version of the rhythms and ornamentation played in one instance will become codified as the only proper way to perform the music. Such codification, while making the transmission of *sheng guan* practice simpler, could greatly reduce the level of improvisation in the performance of the music. Without its improvisatory flexibility, temple *sheng guan* music would be divorced from the Buddhist concept of impermanence. Furthermore, if transmission of *sheng guan* music was carried out through cipher notation, the vital master-disciple relationships that allow the practice to survive as an improvisatory form might dissolve at Shu Xiang Si, Nan Shan Si, Pusa Ding and Zhen Hai Si as they have at *shi fang tang* monasteries. If one single “correct” method for performing the *sheng guan* repertoire could be learned from notation, disciples might choose self-study over study with a master, thereby breaking the line of transmission of the improvisatory aspects of the practice.

The scarcity of people who can read *gongche pu* adds further value for its use in ritual music. Indecipherability by non-experts contributes greatly to the power of ritual, and practitioners of traditional Chinese rites in the Buddhist, Confucian and Taoist traditions, as in many world religions, tend to use secret language rather than ordinary terms in order to maintain that indecipherability. ¹⁰⁴ Using *gongche pu* renders the ritual

musical text as indecipherable to the average Chinese Buddhist as the specialized spoken ritual language. This was not always the case; when gongche pu was a common form of notation, many secular Chinese musicians could easily have deciphered the ritual music notation. Now that secular music notation has been largely Westernized, gongche pu has taken on the role of a secret ritual language. The notation also provides a useful barrier against the meddling into the affairs of the temple sheng guan ensemble and its ritual practices by non-Buddhist or foreign individuals. At Nan Shan Si in Wutai Shan, a monastery more protective of its ritual sheng guan practice than Shu Xiang Si, I was informed that I could not be taught Buddhist music because the notation was too complicated for a foreigner to learn. In fact, gongche pu as used in Wutai Shan today is not terribly complicated and can be learned rather quickly, but nonetheless few people outside of the community of Buddhist musicians have done so.

Currently, efforts are under way to transcribe some of Wutai Shan’s gongche pu notation into Western cipher and five-line notation. These transcriptions are intended primarily for use by scholars, both Western and Chinese, who are unfamiliar with gongche pu. As noted above, however, the gongche pu score gives neither a fully prescriptive description of how the music should sound nor a fully descriptive representation of a particular performance, so transcriptions based on the notation alone will doubtless lack important details of rhythm and conventional ornamentation. Furthermore, such transcriptions could not accurately depict the improvisatory nature of sheng guan performance. Transcriptions from recordings would be more accurate, but those too would be problematic. Such transcriptions would merely fix on paper one version of a constantly varied repertoire. For example, Ya Xin’s 1955 Siyuan Yinyue (寺院音乐: Temple Music), the two versions of Han Jun’s Wutai Shan Buddhist Music (五台山佛教音乐: Wutai Shan Buddhist Music,
and the Shanxi Province volume of the monumental 2000 publication *Zhongguo MinZu MinJian QiYue Dian Ji Cheng, Shanxi Juan* (中国民族民间器乐典集成: Chinese National Folk Instrumental Music Collection) contain cipher notation transcriptions of a number of the *sheng guan* pieces performed at Wutai Shan. In some cases, transcriptions of the same piece in these publications differ greatly from each other because each presents the piece as the transcriber heard it on one occasion rather than presenting merely what is given in the *gongche pu* scores.\(^{105}\) This provides valuable snapshots of ornamentational standards during the time of these authors’ fieldwork, but do not provide a sense of what is fundamental to the melodic content of the repertoire. The value of these transcriptions as descriptive snapshots of *sheng guan* practice is further diminished due to the fact that the transcribers do not provide separate lines for each instrument, so we cannot know how individual instruments tended to ornament melodies. Furthermore, disparities between the pitches performed and the pitches perceived, as found in *Qian Sheng Fo*, pose great challenges to the transcriber. Transcriptions into Western notational systems certainly help to allow a broader range of scholars to gain some familiarity with the temple *sheng guan* repertoire, but their considerable limitations must be acknowledged as well.

The continued use of *gongche pu* reflects the desire of monastic musicians to maintain a ritual and religious tradition and, perhaps, their desire to maintain the rhythmic and ornamentational flexibility that allows *sheng guan* music to reflect the Buddhist concept of impermanence.

\(^{105}\) See, for example, “Can Li Tiao” (参礼条) in three different versions, YA Xin, *SiYuan YinYue* [Temple Music] (Chengdu: Zhongguo Yinyuejia Xiehui, 1955)300-301; REN Deze, “Fojiao YinYue,” [Buddhist Music] In *Zhongguo MinZu MinJian QuYue Dian Ji Cheng, Shanxi Juan* [Chinese National Folk Instrumental Music Collection, Shanxi Province], vol. II (Beijing: China ISBN Center, 2000), 1558-59; HAN Jun, *Wutai Shan Fojiao YinYue* (Shanghai: Shanghai Music Publishers, 2004), 87. These three versions of the piece differ not only from each other, but also from the piece as performed today.
Furthermore, *gongche pu* provides a certain degree of secrecy in the ritual repertoire since so few people today can read it. These considerations allow the traditional notation to remain relevant, even though most of the young monks to whom *sheng guan* practice is being transmitted are initially familiar only with Western cipher notation. The use of *gongche pu* should not, however, be viewed as the retention of a static traditional practice; the manner in which today’s *gongche pu* is used differs in several important respects from the various ways the notation was used in previous eras. For example, the assumption of octave equivalence and the direct correlation of Western solfege to *gongche* syllables demonstrate that the Western scale system and notational conventions have influenced Wutai Shan’s instrumental Buddhist music. In a tradition that encompasses innovation, however, one cannot speak of tradition versus innovation, but rather of innovation within a traditional framework. As demonstrated in today’s use of *gongche pu* notation, adaptability and variability have long been part of Buddhist musical practice, reflecting the fundamental Buddhist concept of impermanence.
CHAPTER 4
WUTAI SHAN’S MONASTIC SHENG GUAN REPERTOIRES

As discussed in Chapter 3, the four monasteries that currently maintain sheng guan (笙管) instrumental ensembles at Wutai Shan preserve their repertoires in booklets of gongche pu (工尺谱) notation. These booklets display quite a bit of overlap in the repertoires of the four monasteries’ ensembles, but differences exist as well, particularly between Chinese and Tibetan monasteries. Many of the pieces preserved in notation are not currently performed. Four historical score booklets are also held at four different monasteries in Wutai Shan, one booklet dating from 1911, one from 1935, one from 1938 and one from 1978. These provide snapshots of the repertoires available for use at the end of the Qing Dynasty, during the Republican era, and as reconstructed after the Cultural Revolution. Such booklets do not provide a complete sense of sheng guan practice throughout Wutai Shan, since we cannot be sure that the repertoire notated was actively performed. Other views of recent practice can be gleaned from scholarly collections of Wutai Shan Buddhist music, such as that by Ya Xin based on fieldwork carried out in 1947, and by Han Jun, carried out prior to the publication of his 1993 volume Wutai Shan Buddhist Music. These collections include transcriptions of pieces from both Chinese and Tibetan monasteries, and so provide a relatively complete picture of the sheng guan repertoires available at Wutai Shan while fieldwork was being undertaken. In some cases, the authors indicate which pieces were in use and which had fallen into disuse. This chapter will examine of the historical sources and
musical structures of Wutai Shan’s *sheng guan* repertoires, and then examine the scores preserved in historical and current *gongche pu* notebooks, scores reproduced in scholarly collections and scores currently in use at Wutai Shan’s monasteries in order to compare historical repertoires to the smaller selection of pieces available to *sheng guan* performers at Wutai Shan today.

I. An Overview of Wutai Shan Buddhist Music Repertoires

Wutai Shan’s Chinese and Tibetan monasteries maintain distinct *sheng guan* repertoires, though there is some overlap between them. Most shared pieces are of Chinese origin. Because *sheng guan* music uses Chinese instrumentation in both the Chinese and Tibetan context, we can assume that the practice and much of the repertoire was adapted from Chinese models by monks in Tibetan monasteries.

Although pieces are shared between the two types of monastery, the generic categorization of those pieces differs between Chinese and Tibetan monasteries. Chinese monks divide their repertoire into the two categories of *he nian* (和念: accompaniment to chant) and *xiao qu* (小曲: small songs) while Tibetan monks divide theirs into the three categories of *da qu* (大曲: long songs), *la qu* (喇曲: Lama songs, quicker and more repetitive than *da qu*) and *xiao qu* (小曲: small songs). The Chinese categories depend on the function of the piece of music; if a piece is used as accompaniment to chanted text, be it a non-lexical mantra, repeated recitation of the name of a buddha, or a hymn in praise of the Three Jewels of Buddhism (Buddha, Dharma, Sangha), it is called *he nian*. Any piece without a vocal component, no matter how long, is called a *xiao qu*. In many cases, a piece that can act as *he nian* under certain circumstances may be performed without its sung component, in which case it is
considered to be a *xiao qu*. Many *xiao qu* in Chinese monasteries, however, are secular songs performed without text.

In Tibetan monasteries categorizations are based both on specific ritual function and on the musical structure of each piece, and as such pieces remain in a single category. In the Tibetan system, *xiao qu* refers only to short, quick pieces performed by the *sheng guan* ensemble as a coda to *da qu* or *la qu* without a vocal component. *Da qu* are lengthy, slow chanted pieces with *sheng guan* accompaniment used in ritual. *La qu* are also chanted pieces with *sheng guan* accompaniment, but somewhat quicker than *da qu* and melodically much more repetitive.\(^\text{106}\) Most of the *sheng guan* repertoire at Wutai Shan’s Tibetan monasteries is named in Chinese rather than Tibetan, just as Chinese words are used to describe the categories of pieces. This reflects the fact that *sheng guan* practice was borrowed from Chinese sources, and that many if not most of the monks practicing Tibetan Buddhism in Wutai Shan are ethnically Han Chinese.

II. Sources for Pieces in the Wutai Shan *Sheng Guan* Repertoires

Pieces from a wide variety of sources have made their way into the repertoires of monasteries in Wutai Shan. Those pieces include imperial court music dating from the Tang era and later, local folk music and specifically Buddhist pieces from other Buddhist centers and from Wutai Shan itself. A wide range of styles, forms and scales appear in these repertoires, reflecting the diverse sources from which the music is taken.

Some of the most common *sheng guan* pieces used in Chinese Buddhist temples at Wutai Shan might date to as early the Tang Dynasty. Han Jun draws parallels between *Hua Yan Hui* (*华严会*: Flower Adornment Assembly), a chanted text accompanied by *sheng guan* music used at the

\(^{106}\) ZHAO Wei, monk and sheng player at Zhen Hai Si. Interview by the author 23 May 2007, Zhen Hai Si, Wutai Shan, Shanxi Province.
beginning of most rituals in the local style at Wutai Shan, and texts found in a Tang translation of the *Hua Yan Jing* (华严经: Flower Adornment Sutra). He hypothesizes that the music, like the text, might well date back to the Tang. Similarly, Han connects the piece *Qian Sheng Fo* (千声佛: Thousand Voice Buddha), which is performed during circumambulation and processions in Chinese temples, to *wu hui nian fo* (五会念佛: five styles of chanting the Buddha Amitabha’s name) that purportedly comprise the Tang-era basis for Wutai Shan’s local chant style (see Chapter 2). Since *sheng guan* music is not thought to have become part of ritual at Wutai Shan until the Yuan Dynasty at the earliest, it nonetheless seems most likely that these pieces use melodies of later provenance.

A number of secular songs taken from opera, folksong and popular music have entered the repertoire of Wutai Shan Buddhist *sheng guan* music as well. These songs date from the Yuan Dynasty through the 1960s, and are used primarily as *xiao qu*. Han Jun lists among these *Wang Jiang Nan* (望江南: Looking toward the Jiang Nan region), a piece found in a notation booklet currently used at Shu Xiang Si and identical to the Tang-era folk song *Yi Jiang Nan* (忆江南: Remembering the Jiang Nan region), as well as folk songs and pieces from operas of later dynasties such as *Wan Nian Hua* (万年花: Eternal Flowers), an adaptation of the Beijing opera tune *Wan Nian Huan* (万年欢: Eternal Joy), *Yue Er Gao* 

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108 Han, “*Wu Tai Shan Fo Jiao Yin Yue de Li Shi Jia Zhi*,” 28.

109 Han, “*Wu Tai Shan Fo Jiao Yin Yue de Li Shi Jia Zhi*,” 29.

(月儿高: Little High Moon), a tune originally for *pipa* (琵琶: pear shaped lute),\(^{111}\) and *Cai Cha Ge* (采茶歌: Tea-Picking Song), a folk song from southern China.\(^{112}\) The geographical and historical breadth of the Wutai Shan *sheng guan* repertoire reflects the lengthy musical exchange that resulted from the area’s importance as a site for pilgrimage.

The exchange between secular music and Wutai Shan Buddhist music has not been one-sided; *sheng guan* pieces composed in Wutai Shan for use in ritual have also made their way into secular repertoires. For example, the mantra *Pu An Zhou* (普庵咒: Pu An’s [famous monk] Spell) was set to a melody for ritual chanting with *sheng guan* accompaniment, and then made its way into the southern Chinese *guqin* (古琴: zither) and silk and bamboo ensemble literature.\(^{113}\)

More recent folk music has been absorbed into the Wutai Shan Buddhist repertoire as well. Han Jun writes that songs from the 1940s, such as *Er Tong Xia Xue* (儿童下学: Children Released from School) have been found in the monastery’s repertoires, though I did not find any such pieces in notation booklets used today.\(^{114}\) I did, however, find the Cultural Revolution-era anthems *Dong Fang Hong* (东方红: The East is Red) and *Xue Lei Feng* (学雷锋: Study Comrade Lei Feng) in the notation booklet used at Shu Xiang Si. These appear in the repertoire because Shi Chang Wu (释常悟), the elderly monk who wrote out Shu Xiang Si’s notation booklet from memory, worked in a cultural troupe during the Cultural Revolution and learned these songs. Perhaps he intended that

\(^{111}\) “Yue Er Gao,” *Zhongguo Yinyue Cidian*, 477-78.


\(^{114}\) Han, “Wu Tai Shan Fo Jiao Yin Yue de Li Shi Jia Zhi,” 29.
they could be used as *xiao qu* during rituals, though it would seem odd to hear these audible emblems of the era that brought a halt to monastic ritual in Wutai Shan’s monasteries in the course of a ritual. Shi Guo Jun (释果俊), monk and *sheng* (笙: mouth organ) player at Shu Xiang Si, informed me that the ensemble no longer performs those pieces.

Wutai Shan’s current monastic *sheng guan* repertoire shares several pieces with the *Shanxi ba da tao* (山西八大套: Eight Great Suites of Shanxi). These eight suites, seven for *sheng guan* ensemble and one for *suona* (唢呐: double-reed pipe with bell) band, are local to Wutai County and formerly comprised an important component of local lay ritual ensembles. According to the *Zhongguo Yinyue Cidian* (中国音乐词典: Chinese Music Dictionary), the suites of *Shanxi ba da tao* reached their current form during the Qing Dynasty, but the performance of these suites became most prevalent in the twentieth century.¹¹⁵ Today, variant forms of individual pieces from *Shanxi ba da tao* survive in the repertoires of Wutai Shan’s monasteries, but Jing Weigang warns that the pieces as performed in the context of monastic ritual differ substantially from those pieces as performed by lay ensembles.¹¹⁶ The table below lists those pieces that share a title with pieces from *Shanxi ba da tao* and that can be found in the current notated *sheng guan* repertoires at Shu Xiang Si, Nan Shan Si, Pusa Ding and Zhen Hai Si. Pieces that I know to be actively performed today are marked with an asterisk:

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<table>
<thead>
<tr>
<th>Title</th>
<th>SXS</th>
<th>NSS</th>
<th>PSD</th>
<th>ZHS</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Wan Nian Hua</em> (万年花) (Suite 1 no. 5)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><em>Yue Er Gao</em> (月儿高) (Suite 1 no. 7)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td><em>Xi Fang Zan</em> (西方讚) (Suite 1 no. 8)</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Wu Sheng Fo</em> (五声佛) (Suite 2 no. 2)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>San Ba Yin</em> (散八音) (Suite 2 no. 4)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Jing Ping</em> (净瓶) (Suite 3 no. 3)</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Cai Cha Ge</em> (采茶歌) (Suite 3 no. 6)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Pu An Zhou</em> (昔庵咒) (Suite 4 no. 1)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Pa Shan Hu</em> (爬山虎) (Suite 4 no. 1A)</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Zui Tai Ping</em> (醉太平) (Suite 5 no. 4)</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Shan Po Yang</em> (山坡羊) (Suite 6 no. 3)</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td><em>Ji Sheng Cao</em> (寄生草) (Suite 7 no. 4)</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Shi Er Ceng Lou</em> (十二層楼) (Suite 8 no. 1)</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Figure 4.1: Table of Pieces from Shanxi ba da tao Found in Current Repertoires at Wutai Shan**

This shared repertoire demonstrates the historical importance of exchange between monastic and lay ritual ensembles at Wutai Shan. Today, however, Wutai Shan proper has no lay *sheng guan* ensembles, and *Shanxi ba da tao* is no longer performed in its entirety. These suites were recorded by Shanxi radio in 1953 in Dongye Township in Wutai County,¹¹⁷ are preserved in cipher notation Ya Xin’s *Siyuan Yinyue* (寺院音乐: *Temple Music*), published in 1955.

III. Scales used in Wutai Shan *sheng guan* music

Due to the historical, geographical and stylistic breadth of the repertoire used at Wutai Shan, a number of scale systems are represented in those pieces. Han Jun discusses two systems by which the pitch content of the repertoires can be organized: one used by the monks and

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one used by scholars of Chinese music. To the monks, because each sheng guan ensemble uses sheng tuned to a single 7-pitch scale which is then matched by the other instruments, all of their pieces are performed in one basic scale (ben diao: 本调).\(^ {118}\) The pitches produced by sheng at Wutai Shan’s monasteries approximate a D major scale and a C-sharp major scale at Shu Xiang Si (殊像寺: Bodhisattva Manjusri Monastery) and Nan Shan Si (南山寺: South Mountain Monastery) respectively, while the pitches used by ensembles at the Tibetan Pusa Ding (菩萨丁: Bodhisattva Peak) and Zhen Hai Si (镇海寺: Ocean-Taming Monastery) approximate the E major scale. This conception of a single scale does not account for the various pentatonic, hexatonic and heptatonic scales used as the basis for different melodies in the repertoire. Monks further categorize some pieces of music according to the first gongche character of its melody. For example, Yi Zi Ba Bao (一字八宝: Eight Treasures on the Character Yi) and Gong Zi Ba Bao (工字八宝: Eight Treasures on the Character Gong) have the same melodic outline, but the first begins on the pitch Yi (一 or 乙: the third pitch of the gongche pu gamut) while the latter begins on the pitch Gong (工: the sixth pitch of the gongche pu gamut). This system provides a quick and simple means of differentiating among versions of a piece that are performed at different pitch levels, but still does not provide any information about pitch arrangement beyond the first pitch.

Han Jun turns to the system of san da diao (三大调: three great scales) to more fully explain how pitches are arranged in Wutai Shan’s sheng guan repertoire. These three scales, which are known as the modal

basis for Shanxi Province’s folk drum and wind instrumental repertoire, arrange pitches as follows:\footnote{Table adapted from Han, 	extit{Wutai Shan Fojiao Yinyue} (2004), 41.}

<table>
<thead>
<tr>
<th>Character</th>
<th>Pinyin</th>
<th>尺</th>
<th>工</th>
<th>凡</th>
<th>合</th>
<th>四</th>
<th>乙</th>
<th>上</th>
<th>青尺</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ben Diao</td>
<td>che</td>
<td>5</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>(4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shang=1</td>
<td>gong</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>6</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Che=1</td>
<td>fan</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>6</td>
<td></td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

\textbf{Figure 4.2: Scales of San Da Diao}

This arrangement produces one hexatonic scale on \textit{ben diao} (often used in pentatonic form without the \textit{shang}), and two pentatonic scales, one with the pitch \textit{shang} as a final and one with the pitch \textit{chi} as a final. The interval arrangement of the heptatonic \textit{ben diao} scale is whole step-minor third-whole step-whole step-(half step), with the final falling on the third pitch of the ascending scale. This scale has a range spanning a minor seventh. For \textit{shang}=1, the interval arrangement is whole step-minor third-whole step-minor third-whole step, producing a pentatonic scale covering one octave. The final of \textit{shang}=1 falls on the fifth pitch of the ascending scale. When \textit{che}=1, the ascending pentatonic scale consists of the intervals whole step-whole step-minor third-whole step-minor third, and the final of the scale lies on the first pitch. This scale spans an octave. The ranges of these scales are fixed, allowing multiple octaves only of the pitch \textit{che} in the scales \textit{che}=1 and \textit{shang}=1. All other pitches appear in only one octave placement. These scales can be transposed to other pitch levels while maintaining the intervallic structure and the relationship of the final pitch to the scale as a whole. According to Han, all \textit{sheng guan} pieces performed in both Tibetan and Chinese monasteries

\footnote{Table adapted from Han, 	extit{Wutai Shan Fojiao Yinyue} (2004), 41.}
at Wutai Shan fit into these three scales. As the examples below will illustrate, that is not the case.

*Hua Yan Hui*, the piece that opens most rituals involving the *sheng guan* ensemble in Chinese monasteries, falls approximately into *ben diao*. The pitches used cover a range of a minor seventh, and the final lies on the third pitch of the ascending scale. When *he* is D, the scale used for this piece can be written as b-c♯-d♯-e♯-f♯-a (underlining indicates final). The interval arrangement of the scale used, whole step-half step-whole step-whole step-minor third, does not match any of the scales of the *san da diao* system. This suggests that a broader range of potential scales than those of the *san da diao* is needed to encompass the pitch arrangements used in Wutai Shan’s *sheng guan* repertoires.

![Musical notation for Hua Yan Hui](image)

*Figure 4.3: Hua Yan Hui*
Pu An Zhou, a piece that accompanies the chanting of a mantra based on text in the Flower Adornment Sutra, likewise uses an arrangement of pitches that does not fall neatly into the san da diao system. Different phrases of this piece, in fact, use different pitch arrangements. The first phrase, which is repeated five times at the beginning of the piece, uses the pitches \( g^1-a^1-b^1-d^2 \). This interval arrangement, whole step-whole step-minor third, and the use of the lowest pitch as the final places this phrase in \( che=1 \), although the two highest pitches of that scale are not used in this phrase. The segno section of the piece, from the middle of the first line to the repeat sign in the third line in the transcription below, uses the pitches \( e^1-g^1-a^1-b^1-d^2-e^2 \). The one-octave range and placement of the final on the fifth pitch of the scale match the scale \( shang=1 \), but the interval arrangement, minor third-whole step-whole step-minor third-whole step, does not match that of \( shang=1 \). Yet another pitch arrangement appears in the repeated sections marked 1 and 2 on the third through seventh lines below. These sections include the pitches \( e^1-g^1-a^1-b^1-d^2-e^2-g^2 \), a range spanning more than the octave allowed by the largest of the scales in the san da diao system. The interval arrangement, minor third-whole step-whole step-minor third-whole step-minor third, and the placement of the final on the fifth pitch of the scale, likewise does not resemble any single scale in the san da diao system. The third repeated section, from the repeat sign in the seventh line to the end of the transcription below, uses a pitch arrangement similar to but slightly smaller in range than that used in the first two numbered sections. This passage includes the pitches \( e^1-g^1-a^1-b^1-d^2-e^2 \), a pitch arrangement identical to that found in the segno section. This piece makes use of three different scale patterns, only one of which can be easily fit into the san da diao system.
Figure 4.4: Pu An Zhou
Wu Fang Jie Jie (五方结界: Demarcation of the Five Directions), a piece used during invocation of the Buddhas of the five directions during Fang Yankou (see Chapter 6), uses the pitches $a^1-b^1-c^\#^2-e^2-f^\#^2-a^2-b^2$, a scale with a range larger than that allowed in the san da diao system. If we discount the highest pitch, then the intervallic arrangement of this scale, whole step-whole step-minor third-whole step- minor third-(whole step) matches that of $che=1$, but this scale uses the third degree rather than the first degree as the final, so we cannot say this piece fits the scale of $che=1$. Again, a broader scale system is needed to adequately account for the pitch material used in this piece.

Figure 4.5: Wu Fang Jie Jie
The song *Wan Nian Hua*, which is categorized as a *xiao qu* in the Chinese repertoire and as a *da qu* in the Tibetan repertoire, and which likely originated as a variation of the Beijing opera piece *Wan Nian Huan*, presents even greater divergence from the *san da diao* system with regards to range than *Pu An Zhou* and *Wu Fang Jie Jie*. The first phrase of this piece, from the beginning to the repeat sign, uses the pitch arrangement $g^1-a^1-b^1-d^2-e^2-f^\#2-g^2$, an arrangement spanning only an octave but not corresponding to any of the scales of the *san da diao* system. The remainder of the piece uses an expanded range, including the pitches $g^1-a^1-b^1-d^2-e^2-f^\#2-g^2-a^2-b^2$, outlining a heptatonic scale with a range of a tenth. We ought not to be surprised that a piece originating in Beijing opera would not fit into the modal system of Shanxi folk music.

![Musical notation for *Wan Nian Hua*]

**Figure 4.6: Wan Nian Hua**
It appears that the *san da diao* system does not function well as an analytical tool for understanding the organization of pitch material in Wutai Shan’s *sheng guan* repertoire. The pieces in the repertoire use a wide variety of intervallic arrangements, pitch ranges, and placements of melodic finals within those pitch ranges. In some cases, the practice of shifting octave placement within individual instrumental voices to remain in a comfortable range and the ambiguity regarding the primary octave placement of certain pitches in a melody, discussed in greater detail in Chapter 3, complicate the process of determining the scalar structure of a piece.

IV. Pitch Arrangements in the Active Repertoire at Shu Xiang Si

An examination of the pieces actively performed at Shu Xiang Si demonstrates the great variety of scale systems in use in this repertoire. In use in the thirty pieces I have heard performed at that monastery are one four-tone scale, sixteen pentatonic scales, thirteen hexatonic scales and four heptatonic scales. Among these scales, a wide variety of interval arrangements, pitch ranges and placement of final pitches appear. Figure 4.7 lists the pitches used (in scale degrees based on the major scale), order of intervals, and position of the final pitch for the sixteen occurrences of pentatonic scales in the active repertoire at Shu Xiang Si. The underlined scale degree represents the final of the scale.
<table>
<thead>
<tr>
<th>Title</th>
<th>Pitches</th>
<th>Interval Arrangement</th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Can Li Tiao</em> (参礼条)</td>
<td>4-5-6-1-2-4-5-6</td>
<td>w-w-m3-w-m3-w-w</td>
<td>1</td>
</tr>
<tr>
<td><em>Ban Er</em> (扳兒)</td>
<td>5-6-1-2-3-5-6</td>
<td>w-m3-w-w-m3-w</td>
<td>1</td>
</tr>
<tr>
<td><em>Ling Chu Zhen Yan</em> (铃杵真言)</td>
<td>5-6-1-2-4-5</td>
<td>w-m3-w-m3-w</td>
<td>1</td>
</tr>
<tr>
<td><em>Zhao Qing Tiao</em> (召请条)</td>
<td>5-6-1-2-3</td>
<td>w-m3-w-w</td>
<td>1, 2</td>
</tr>
<tr>
<td><em>Fang Bian Jie</em> (方便偈)</td>
<td>5-6-1-2-3-5-6</td>
<td>w-m3-w-w-m3-w-m3-w</td>
<td>1, 3</td>
</tr>
<tr>
<td><em>Yi Zi Ba Bao</em> (一字八宝)</td>
<td>6-1-2-3-5-6-1-2-3-5-5</td>
<td>m3-w-w-m3-w-m3-w-m3-w-w-m3-w-m3-w-m3</td>
<td>2</td>
</tr>
<tr>
<td><em>Xiao Qian Sheng Fo</em> (小千声佛)</td>
<td>6-1-2-3-5-6-1</td>
<td>m3-w-w-m3-w-m3-w-m3-w</td>
<td>2</td>
</tr>
<tr>
<td><em>Hua Yan Hui</em> (华严会)</td>
<td>6-(7)-1-2-3-5</td>
<td>m3-w-w-m3-w</td>
<td>2</td>
</tr>
<tr>
<td><em>Liu Ju Zan</em> (六句赞)</td>
<td>6-1-2-3-5</td>
<td>m3-w-w-m3-w</td>
<td>2</td>
</tr>
<tr>
<td><em>Wu Fang Jie Jie</em> (五方结界)</td>
<td>5-6-7-2-3-5-6</td>
<td>w-w-m3-w-m3-w-m3-w</td>
<td>3</td>
</tr>
<tr>
<td><em>Qian Sheng Fo</em> (千声佛)</td>
<td>Range unclear: 5-6-1-2-3-5</td>
<td>w-m3-w-w-m3-w</td>
<td>3</td>
</tr>
<tr>
<td><em>Cui Huang Hua</em> (翠黄花)</td>
<td>3-5-6-1-2-3-5</td>
<td>m3-w-m3-w-m3-w-m3-w</td>
<td>4</td>
</tr>
<tr>
<td><em>Qing Jia Mu</em> (親家母)</td>
<td>3-5-6-1-2-3-5</td>
<td>m3-w-m3-w-m3-w-m3-w</td>
<td>4</td>
</tr>
<tr>
<td><em>Pu An Zhou</em> (普安咒) refrain, sec. 3</td>
<td>2-4-5-6-1-2</td>
<td>m3-w-w-m3-w-m3-w</td>
<td>5</td>
</tr>
<tr>
<td><em>Pu An Zhou</em> sec. 1-2</td>
<td>2-4-5-6-1-2-4</td>
<td>m3-w-w-m3-w-m3-w-m3</td>
<td>5</td>
</tr>
<tr>
<td><em>Da Gua Ling</em> (打挂令)</td>
<td>1-2-3-5-6-1-2-3</td>
<td>w-w-m3-w-m3-w-m3-w-w</td>
<td>6</td>
</tr>
</tbody>
</table>

Figure 4.7: Table of Pentatonic Scales Found in Shu Xiang Si’s Active Repertoire
This table shows very little overlap in scale structures from one piece to another; *Hua Yan Hui* and *Liu Ju Zan* (*六句赞: Six-Sentence Hymn*) are identical in pitch content (if one overlooks the added seventh scale degree in *Hua Yan Hui*), interval arrangement and placement of final, and *Cui Huang Hua* (*翠黄花: Jade Yellow Flower*) and *Qing Jia Mu* (*请家母: Inviting the Matriarch*) are likewise identical. In some other cases, pitch arrangements are nearly identical, but one piece or passage includes a range greater than the other’s. For example, the refrain and third section of *Pu An Zhou* is nearly identical in pitch arrangement to that piece’s first and second sections, lacking only the highest pitch of those sections, while the pitch arrangement of *Xiao Qian Sheng Fo* (*小千声佛: Little Thousand Voice Buddha*) is exactly like that of the lowest seven pitches of *Yi Zi Ba Bao*. In all other cases, pitch arrangements for each pentatonic piece are entirely unique.

As shown on Figure 4.8, a similar variety can be found in the hexatonic scales of Shu Xiang Si’s active repertoire.


<table>
<thead>
<tr>
<th>Title</th>
<th>Pitches</th>
<th>Interval Arrangement</th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Bai Ma Tuo Jing</em> (白马驮经) pt. 1</td>
<td>5-6-7-1-2-3-5-6-7-1-2-3</td>
<td>w-w-h-w-w-m3-w-h-w-w</td>
<td>1</td>
</tr>
<tr>
<td><em>Si Zi Yue Gao</em> (四字月高) pt. 1</td>
<td>6-5-6-1-2-3-4-5-6</td>
<td>w-w-m3-w-h-w-w-w-h</td>
<td>2</td>
</tr>
<tr>
<td><em>Pa Shan Hu</em> (爬山虎) pt. 1</td>
<td>5-6-1-2-3-4-5</td>
<td>w-m3-w-h-w-w</td>
<td>2</td>
</tr>
<tr>
<td><em>Mi Mo Yan</em> (秘魔岩) pt. 1</td>
<td>3-5-6-7-1-2-3-5-6</td>
<td>m3-w-h-w-w-m3-w</td>
<td>2</td>
</tr>
<tr>
<td><em>San Gui Zan</em> (三皈讃) pt. 1</td>
<td>6-1-2-3-4-5-6-1-2</td>
<td>m3-w-h-w-w-m3-w</td>
<td>2</td>
</tr>
<tr>
<td><em>Da Cheng Jing</em> (大乘经) pt. 1</td>
<td>3-5-6-1-2-3-5</td>
<td>m3-w-m3-w-h-w-w</td>
<td>2</td>
</tr>
<tr>
<td><em>Bai Ma Tuo Jing</em> 4 pt. 2</td>
<td>2-3-5-6-7-1-2-3-5-6</td>
<td>w-m3-w-h-w-w-m3-w</td>
<td>3</td>
</tr>
<tr>
<td><em>Pa Shan Hu</em> pt. 2</td>
<td>6-1-2-3-4-5-6-1-2</td>
<td>m3-w-h-w-w-m3-w</td>
<td>3</td>
</tr>
<tr>
<td><em>Xi Fu Mang</em> (媳妇忙) pt. 2</td>
<td>4-5-6-1-2-3-5</td>
<td>w-w-m3-w-w-m3</td>
<td>5</td>
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<tr>
<td><em>Jing Ping</em> (净瓶) pt. 2</td>
<td>4-5-6-1-2-3-4-5-6</td>
<td>w-w-m3-w-h-w-w</td>
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<td><em>Bai Ma Tuo Jing</em> 3 pt. 2</td>
<td>2-3-5-6-7-1-2-3-5-6</td>
<td>w-m3-w-h-w-w-m3-w</td>
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<td><em>Bai Ma Tuo Jing</em> 5 pt. 2</td>
<td>6-7-1-2-3-5-6-7</td>
<td>w-h-w-m3-w-h-w-w-m3-w</td>
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<tr>
<td><em>Bai Ma Tuo Jing</em> 6 pt. 2</td>
<td>5-6-7-1-2-3-5-6-7-1-2-3-5-6-7</td>
<td>w-w-h-w-w-m3-w-w-h-w-m3-w</td>
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</tbody>
</table>

Figure 4.8: Table of Hexatonic Scales Found in Shu Xiang Si’s Active Repertoire

This table shows that no two pieces use identical pitch arrangements with hexatonic scales in Shu Xiang Si’s repertoire. Some similarities do exist between pieces; *Mi Mo Yan* (密魔岩: Secret Power Stone) and *San Gui Zan* (三皈赞: Three Refuges Hymn) have identical interval arrangements and finals, but begin on different scale degrees. *Xi*  

---

120 I state in Chapter 4 that, in practice and in pedagogy, octaves are treated as equivalent at Shu Xiang Si. For these two movements of *Bai Ma Tuo Jing*, however, it is clear that the upper octave of “1” is used as a final while the lower octave is not. These pieces use scale systems in which upper and lower octaves of a pitch perform different functions within the scale, although this characteristic of the scale system is not articulated verbally among the monks who perform the music.
Fu Mang (媳妇忙: Busy Daughter-in-Law) and Jing Ping (净瓶: Pure Bottle) are identical in pitch arrangement with the exception of the use of the upper octave of the fourth scale degree in only Jing Ping. Part 6 of Bai Ma Tuo Jing (白马驮经: White Horse Carries Scriptures) has very similar pitch content to Part 5 of that suite, but has a range that includes three pitches that are not found in Part 6. As was the case with the pentatonic scales used in this repertoire, the hexatonic scales show a remarkable variety.

As noted above, four pieces in the active repertoire at Shu Xiang Si use heptatonic scale forms. Figure 4.9 shows that those four heptatonic scales are each unique in pitch arrangement.

<table>
<thead>
<tr>
<th>Title</th>
<th>Pitches</th>
<th>Interval Arrangement</th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bai Ma Tuo Jing 1</td>
<td>1-2-3-4-5-6-7-1-2-3-5</td>
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<td>3</td>
</tr>
<tr>
<td>Wan Nian Hua (万年花)</td>
<td>4-5-6-7-1-2-3-4-5-6</td>
<td>w-w-w-h-w-w-w</td>
<td>6</td>
</tr>
<tr>
<td>Bai Ma Tuo Jing 2</td>
<td>3-5-6-7-1-2-3-4-5-6</td>
<td>m3-w-w-h-w-h-w-w</td>
<td>7</td>
</tr>
<tr>
<td>X Xian Du (X仙犊)</td>
<td>6-1-2-3-4-5-6-7-1-2</td>
<td>m3-w-w-h-w-w-h-w-w</td>
<td>7</td>
</tr>
</tbody>
</table>

**Figure 4.9: Table of Heptatonic Scales Found in Shu Xiang Si’s Active Repertoire**

These four pieces do not share pitch content or interval arrangement. The second part of Bai Ma Tuo Jing and the piece X Xian Du (X仙犊: X Immortal Calf, the first character of the piece is illegible) both place their final on the seventh scale degree within their range, but they begin at different scale degrees and feature different interval arrangements.

This examination of pitch organization in Shu Xiang Si’s active repertoire demonstrates that a system for categorizing these pieces by
scale must be quite broad in order to encompass the variety found here. This reflects the fact that sheng guan musicians at Wutai Shan have historically looked far beyond the boundaries of Shanxi folk music for their melodic materials, and have absorbed pieces from a variety of historical periods and musical styles.

V. Form in Wutai Shan’s Sheng Guan Repertoires

Formally, many of Wutai Shan’s sheng guan pieces incorporate repeated sections of varying length. This allows for the use of a relatively short melody to accompany a long chanted text, and also allows for the use of xiao qu to fill indeterminate amounts of time during rituals. Repetition can occur at the level of phrase, as seen in the first phrase of Pu An Zhou (Figure 4.4), at the level of section, as can be seen at the end of Hua Yan Hui (Figure 4.3) and throughout the body of Pu An Zhou (Figure 4.4), or the entire piece, barring a short introduction or conclusion, may be repeated, as seen in Wu Fang Jie Jie (Figure 4.5). In general, only short xiao qu are performed without repetition in the Wutai Shan repertoires. These include Xi Fu Mang and Yi Zi Ba Bao, which are performed as brief instrumental codas to longer he nian during a variety of different rituals performed in Chinese monasteries (see Chapters 5 and 6). Non-repeated xiao qu fulfill a similar function as codas to la qu in Tibetan monasteries as well.

As demonstrated above, a variety of pitch ranges and scalar arrangements can be found in Wutai Shan’s sheng guan repertoire. These lead to the use of a number of different cadential figures, related to the placement of the final pitch within the range of the scale. When the final is the scale’s lowest pitch, cadential figures must, of course, descend to that pitch (see Figure 4.10). Pieces in which the final falls on the second degree of a pentatonic scale often conclude with the figure shown in
Figure 4.11, finishing with an ascending perfect fourth and then a descending whole step to the final.

A. Can Li Tiao

A. Yi Zi Ba Bao

B. Ling Chu Zhen Yan

B. Da Cheng Jing

Figure 4.10: Descending Cadential Figures, Final as Lowest Pitch

Figure 4.11: Winding Cadential Figures, Final as Second Lowest Pitch
This winding cadential figure can also be found in some pieces in which the final does not lie at the second degree of the scale, such as *Qian Sheng Fo*. Pieces in which the final lies more centrally in the scale’s range have fewer constraints in melodic contour and make use of a wide variety of cadential figures.

VI. Handwritten Scores, 1911-1978

Jing Weigang and Han Jun mention four handwritten historical score notebooks containing notation for Wutai Shan Buddhist music: *Gong Shang Jiao ___ ___* (宫商角——: two illegible characters), dated 1911, containing two hundred and eleven *sheng guan* pieces and currently held at Luo Hou Si (羅喉寺: Rahula Monastery) *Chan Men Wu Yin Ge Qu* (禅门五音歌曲: Pentatonic Songs of the Door to Zen), a songbook containing notation for seventy *sheng guan* pieces currently held at Nan Shan Si, dated to the twenty-fourth year of the Republic of China (1935), *Qu Ben Ri Yong* (曲本日用: Daily Song Notebook), dated to the twenty-seventh year of the Republic of China (1938) and said to be held at Gong Zhu Si (公主寺: Princess Monastery), and *Shanxi Wutai Shan Miao Tang Yinyue Qu Diao Ben* (山西五台山庙堂音乐曲调本: Wutai Shan, Shanxi Province Temple Music Song Book), dated 1978, containing notation for two hundred and twenty-one chants and *sheng guan* pieces, written out by Li Huanmin (李还民) at Fo Guang Si (佛光: Bright Buddha Monastery).\(^{121}\)

This score notebook is currently held at Shu Xiang Si, although it is not actively used by the monastery’s *sheng guan* ensemble.

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\(^{121}\) Han, *Wutai Shan Fojiao Yinyue* (2004), 58-66 and Jing, “Shan Xi Ba Da Tao’ Ming,” 47.
The oldest extant score collection, *Gong Shang Jiao* __ __, contains a greater number of *sheng guan* pieces than any of the later surviving scores. The notebook is currently held at Luo Hou Si, a Tibetan Buddhist monastery in the central town of Tai Huai (台怀) in Wutai Shan. It is likely, therefore, that this notebook preserves the repertoire formerly used at a Tibetan monastery. Han Jun writes that this collection, which includes pieces used in both Chinese and Tibetan monasteries, presents a complete picture of the *sheng guan* repertoires used at Wutai Shan in 1911. The score notebook is not currently in use; the monks of Luo Hou Si do not use *sheng guan* music during rituals. The analysis of *Gong Shang Jiao* __ __ below is based on the facsimile reproduction of the notation booklet in Han Jun’s 2004 *Wutai Shan Buddhist Music*.

*Gong Shang Jiao* __ __ contains one hundred and four pages sewn together along front right side and read in columns from top to bottom and across the page from right to left. All but twelve of these pages contain *gongche pu* scores, while the rest contain chant texts. Of the two hundred and eleven pieces contained in this score notebook, only twenty-six can be found as well in notation booklets currently in use. This score therefore comprises a valuable document of a repertoire that has recently undergone a drastic reduction and simplification. The table below lists the pieces from *Gong Shang Jiao* __ __ that can be found on current notation notebooks at the Chinese monasteries Shu Xiang Si (SXS) and Nan Shan Si (NSS), and at the Tibetan monasteries Pusa Ding (PSD) and Zhen Hai Si (ZHS):

---

<table>
<thead>
<tr>
<th>Title</th>
<th>SXS</th>
<th>NSS</th>
<th>PSD</th>
<th>ZHS</th>
</tr>
</thead>
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<tr>
<td>Fen/Fen Hong/Hun Lian:纷/粉/红/魂连</td>
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<td>X</td>
<td>X</td>
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</tr>
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<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
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<td></td>
<td></td>
</tr>
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<td></td>
</tr>
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<td>X</td>
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</tr>
<tr>
<td>Jin/Jing Ping*:金/经瓶</td>
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<td>X</td>
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<td></td>
</tr>
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<td>Wu Sheng Fo:五声佛</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Xi Fang Zan/Zhang*:西方赞/战</td>
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<td>X</td>
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<td></td>
</tr>
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<td>Da Ba Bao:大八宝</td>
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<td>X</td>
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</tr>
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</tr>
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<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pu An/An Zhou*: 普庵/安咒</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ba Xian Qing Shou:八仙庆寿</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wu Fang Jie Jie*:五方结界</td>
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<td>X</td>
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</tr>
<tr>
<td>[Da] Dao Dao Ling: [大]刀刀令</td>
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<td></td>
</tr>
<tr>
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<td></td>
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<td>X</td>
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**Figure 4.12: Table of Pieces from Gong Shang Jiao  __ __ Found in Current Scores**

On this table, syllables and characters in brackets are absent in some versions of the title, while slashes between characters represent an occurrence of various homophones or near-homophones in different sources.
The high number of alternative titles found in these pieces suggests that notation booklets are often copied from memory rather than directly from other notation booklets. This practice sometimes results in variations between ritual pieces preserved in notation booklets at various monasteries.

As illustrated above, of the four notation booklets currently in use, Shu Xiang Si’s notebook shares the greatest number of pieces with Gong Shang Jiao __ __. Although Shu Xiang Si is a Chinese monastery, this still does not indicate that Gong Shang Jiao __ __ was formerly used at a Chinese rather than Tibetan monastery. There is much overlap in the repertoires of current Chinese and Tibetan sheng guan ensembles at Wutai Shan, so we must examine those pieces that are specific to either Tibetan or Chinese rituals to discover definitively which type of monastery produced this notation notebook. Because Gong Shang Jiao __ __ does not contain many of the pieces necessary to perform Fang Yankou, a ritual traditionally performed in Wutai Shan’s Chinese monasteries but not its Tibetan monasteries, we can still assume that this notebook came from a Tibetan monastery.

The vast majority of pieces appearing in Gong Shang Jiao __ __ cannot be found in any current notation booklets at Wutai Shan. In fact, while only twenty-seven of the pieces in Gong Shang Jiao __ __ appear in current score collections, the 1911 score notebook contains more than twice as many pieces as are held in the combined notated collections of the four monasteries that currently use sheng guan music at Wutai Shan. Of the pieces found in Gong Shang Jiao __ __, only sixteen are actively performed today. This clearly reflects the drastic impoverishment of the sheng guan repertoire at Wutai Shan since 1911. We cannot be sure, however, to what extent this corresponds to the reduction of actively performed pieces; just as today’s gongche pu collections contain many pieces that are not performed, a number of those preserved in Gong Shang
might not have been part of the active monastic sheng guan repertoires at Wutai Shan during the late Qing era. In addition, sixty-four pieces not appearing in Gong Shang Jiao __ __ can be found among current scores, demonstrating that, while the notated repertoire has undergone a reduction of size, it has nonetheless absorbed additional pieces since 1911. This assertion, of course, assumes with Han Jun that Gong Shang Jiao __ __ contains a complete collection of the Wutai Shan sheng guan repertoires in use in 1911. When one considers the absence of the pieces used during Fang Yankou rituals in the 1911 collection, however, this seems unlikely. Scores for other pieces in use at that time have not yet been found. A comparison of Gong Shang Jiao __ __ to modern score collections demonstrates that the Wutai Shan sheng guan repertoire is shrinking, but also neither monolithic nor stagnant.

VIII. Chan Men Wu Yin Ge, 1935

The fifty-six pages of Chan Men Wu Yin Ge Qu contain notation for sixty-eight sheng guan pieces and two ritual percussion patterns. The end of the notebook contains instructions for playing the sheng mouth organ, demonstrating that this collection was intended for use by beginning instrumentalists. This notebook was produced in 1935, while Wutai Shan contained the only Buddhist monasteries in Shanxi Province not completely disrupted by Nationalist modernization campaigns that decimated the monasteries throughout northern China. Notation in this notebook, like that in Gong Shang Jiao __ __, is read in columns from top to bottom, right to left. The table below lists the thirty-nine pieces in Chan Men Wu Yin Ge Qu that appear as well in booklets of notation currently used at Shu Xiang Si, Nan Shan Si, Pusa Ding, and Zhen Hai Si:

---

<table>
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<th>NSS</th>
<th>PSD</th>
<th>ZHS</th>
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<td></td>
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<td>Shi Shi Tiao*: 施食条</td>
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</tr>
<tr>
<td>Zhao Qing Tiao*: 召请条</td>
<td>X</td>
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</tbody>
</table>

Figure 4.13: Table of Pieces from Chan Men Wu Yin Ge Qu Found in Current Scores
This score notebook, currently held at the Chinese monastery Nan Shan Si, has many more pieces in common with Shu Xiang Si and Nan Shan Si than with the Tibetan monasteries Pusa Ding and Zhen Hai Si. It also contains all of the pieces necessary to perform the Fang Yankou ritual in the style unique to Wutai Shan’s Chinese monasteries (see Chapter 6). For these reasons, we can assume that Chan Men Wu Yin Ge Qu was written for use in a Chinese monastery. The majority of the pieces in Chan Men Wu Yin Ge Qu are not found in Gong Shang Jiao __ __, indicating that these two collections originate in monasteries following different Wutai Shan sheng guan traditions. It is interesting to note that, although this collection is held at Nan Shan Si, the repertoire preserved in this notebook has more in common with Shu Xiang Si’s current collection of scores than with Nan Shan Si’s.

Only twenty-nine of the sixty-eight pieces notated in Chan Men Wu Yin Ge Qu do not appear in modern score collections. This demonstrates, perhaps, that the tradition preserved in this notebook has been more completely preserved and reestablished than has the larger Tibetan repertoire preserved in Gong Shang Jiao __ __. Thirty-eight of the pieces in Chan Men Wu Yin Ge Qu are notated in current collections and only eighteen of those pieces are actively performed today.

IX. Shanxi Wutai Shan Miao Tang Yinyue Qu Ben, 1978

One section of the 1978 notation booklet Shanxi Wutai Shan Miao Tang Yinyue Qu Ben, entitled Wutai Shan Miao Tang Yinyue Chui Zou Qu (五台山庙堂音乐吹奏曲: Wutai Shan Temple Music Wind Instrumental Songs), is reproduced in facsimile in Han Jun’s 2004 Wutai Shan Buddhist Music. This thirty-two page section of Li Huanmin’s collection, currently held at Shu Xiang Si, contains notation for sixty-one pieces of sheng guan music. The legal-style notebook in which the notation is written carries a
letterhead-style imprint on each page reading “Shanxi Sheng Wutai Xian Fo Guang Si Wen Wu Bao Guan Suo” (山西省五台县佛光寺文物保管所: Shanxi Province Wutai County Fo Guang Monastery Institute for the Preservation of Cultural Artifacts). Li became a novice at Ta Yuan Si (塔院寺: Stupa Courtyard Monastery) in 1930 at the age of ten. He studied sheng guan music as a child, and began collecting gongche pu scores in the 1940s as he saw the repertoire eroding due to the deaths of old masters and the political instability of the times.\(^{124}\) Li produced Shanxi Wutai Shan Miao Tang Yinyue Qu Ben, entitled Wutai Shan Miao Tang Yinyue Chui Zou Qu at Fo Guang Si (佛光寺: Bright Buddha Monastery) in 1978 as part of post-Cultural Revolution efforts to save this repertoire.

The first three pages of the notebook are taken up with the title of the collection and a table of contents. The notation in the booklet is arranged in rows to be read from left to right, a Westernized arrangement unlike than that seen in the two earlier score notebooks discussed above. The pieces in the Wutai Shan Miao Tang Yinyue Chui Zou Qu section of this notebook are divided into four sections: Nian jing ban zou qu (念经伴奏曲: Rhythmic instrumental songs for reciting sutras), Chui qiang da diao (吹腔大调: large-scale wind tunes), Chui qiang kuai diao (吹腔快调: quick wind tunes), Chui qiang xiao diao (吹腔小调: small wind tunes). Figure 4.14 lists the forty-two pieces in Wutai Shan Miao Tang Yin Yue Chui Zou Qu that can be found in score notebooks currently in use at Shu Xiang Si, Nan Shan Si, Pusa Ding and Zhen Hai Si:

<table>
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<td>Xi Fu Mang*: 媳 妇 忙</td>
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<td>Da Zao Yu: 打早鱼</td>
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<td>[Shan] Po Yang*: 山坡羊</td>
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<tr>
<td>Fang Bian Jie*: 方便偈</td>
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**Figure 4.14:** Pieces from *Wutai Shan Miao Tang Yin Yue Chui Zou Qu* Found in Current Scores

*Continued*
Of the historical score collections, this one has the highest percentage of overlap with current scores with forty-two out of sixty-eight pieces remaining in circulation. Twenty-three of those forty-two pieces are actively performed by monastic ensembles at Wutai Shan today. The greater overlap between this score and those used in Chinese Buddhist temples indicates that Li Huanmin was more familiar with Chinese ritual music than Tibetan ritual music. Li’s greater familiarity with the Chinese repertoire than the Tibetan repertoire mirrors that of elderly monks such as Shi Chang Wu who worked to reestablish sheng guan music as an element of monastic ritual at Wutai Shan, and doubtless contributed to the higher rate of retention of pieces from Chan Men Wu Yin Ge Qu and Wutai Shan Miao Tang Yin Yue Chui Zou Qu than of those from Gong Shang Jiao ___ __.

These three historical scores provide valuable documentation of the changing repertoires of Wutai Shan’s sheng guan music throughout the twentieth century. A deeper examination of this repertoire will doubtless uncover valuable information regarding the lines of transmission of these pieces and sources for variations in piece titles and notation. Further study is needed as well to determine the sources and functions of the numerous pieces preserved in these scores that do not appear in current score collections. Such a study might reveal, for example, which of these pieces were secular songs that have fallen out of style, which were

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**Figure 4.14 continued**

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<tr>
<td>Ku Chang Cheng: 哭长城</td>
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<tr>
<td>Xiao Mu Niu: 小牧牛</td>
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<tr>
<td>Zhao Qing Tiao*: 召请条</td>
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</table>
specific ritual pieces from ceremonies that have been lost and which have been preserved in the repertoire under different titles. In the interest of space, I shall not delve into these issues in this dissertation, and shall limit myself to an examination of how historical and scholarly scores relate directly to the repertoires preserved in score collections currently used at Wutai Shan’s monasteries.

X. Scores published in Academic Writings

Four ostensibly complete sets of scores for Wutai Shan’s Buddhist music have been published since the mid twentieth century. These are found in Ya Xin’s Siyuan Yinyue of 1955, Chen Jiabin and Liu Jianchang’s Shanxi Minjian Qiyue Qu Ji: Wutai Shan Fojiao Yinyue (山西民间器乐曲集: Anthology of Shanxi Folk Instrumental Music: Wutai Shan Buddhist Music), published in 1980, Han Jun’s Wutai Shan Fojiao Yinyue (五台山佛教音乐: Wutai Shan Buddhist Music) published in 1993 and 2004, and Ren Deze’s “Fojiao Yinyue” (佛教音乐: “Buddhist Music”) chapter in Zhongguo MinZu MinJian QuYue Dian Ji Cheng, Shanxi Juan (中国民族民间器乐曲节: Chinese National Folk Instrumental Music Collection, Shanxi Province), published in 2000. These collections contain cipher notation transcriptions of sheng guan music and unaccompanied chant melodies used at both Chinese and Tibetan temples in Wutai Shan. In many cases, later authors took their transcriptions directly from Ya’s publication, so we cannot use these texts to draw many conclusions regarding changes in Wutai Shan’s Buddhist music repertoire over the past six decades.

Ya Xin’s Siyuan Yinyue contains two hundred and sixty-two cipher notation transcriptions of Wutai Shan music separated into eight categories: forty-five chanted pieces with sheng guan accompaniment from Yujia Yankou (瑜伽焰口, also known as Fang Yankou 放焰口: see
Chapter 6), thirteen xiao qu from Fang Yankou, eighteen pieces from chan men fo shi (禅门佛事: Zen rituals), twenty-nine pieces from San zhou ye ben (三昼夜本: Three-day ritual manual), thirty-four Chinese Buddhist tunes, sixty Tibetan Buddhist tunes, seven chan qu Xizang zhi bu (禅曲西藏之部: Zen songs of Tibetan origin), and the fifty-six pieces of Shanxi ba da tao. Some pieces that were used in a number of different contexts appear in more than one category. These transcriptions demonstrate that in 1947, the year of Ya’s fieldwork, the repertoires of Wutai Shan’s sheng guan ensembles was much greater than that reconstructed in the late 1970s. One category, the pieces from San zhou ye ben, has been lost completely, and the three-day ritual for which they were used is no longer performed. Other categories of Buddhist songs from Ya’s book survive today, but contain far fewer pieces as currently preserved. Ya transcribed pieces as he heard them, not as they are notated in gongche score, so these transcriptions provide some sense of ornamentation used at Wutai Shan in 1947. Ya did not, however, transcribe more than a basic melody, so we cannot glean performance standards for various instruments of the sheng guan ensemble within the heterophonic textures of these pieces from this work.

More recent scholarly collections of Wutai Shan Buddhist music contain fewer pieces, reflecting the impoverishment of the repertoire throughout the twentieth century. Both the 1993 and 2004 editions of Han Jun’s Wutai Shan Fojiao Yinyue contains cipher notation transcriptions of one hundred and fifty-three pieces separated into eight categories: fourteen he nian (chants with sheng guan accompaniment), thirteen tunes used in Tibetan temples, thirty examples of ling diao (令调: unaccompanied chant from Chinese Buddhist temples), six examples of yin song (吟诵: chants accompanied by mu yu temple block only), five examples of zhi shu (直数: speech-like chants), twenty-five xiao qu,
twenty-six pieces from *Gong Shang Jiao__* that are no longer used in Wutai Shan’s temples, and thirty-four pieces from *Chan Men Wu Yin Ge Qu* that are no longer in use. Han borrows some transcriptions directly from Ya’s work, so we cannot assume that these accurately reflect performance practice of the 1990s. Like Ya, Han includes ornamentation in his transcriptions.

Ren Deze’s chapter *Fojiao Yinyue* (Buddhist music) from the 2000 publication *Zhongguo Minzu Minjian Qiyue Qu Jicheng, Shanxi Juan* contains cipher-notation transcriptions for fifty-seven pieces of Wutai Shan Buddhist music separated into three categories: ten pieces from *Yujia Yankou*, thirty-seven chanted melodies (some with *sheng guan* accompaniment and some without), three wind pieces, and seven *san qu* (散曲: songs originating in ancient opera or court music). Ren uses a number of Han’s and Ya’s transcriptions, but in some cases includes different lines for wind instruments and the chanted melody, allowing for somewhat more accurate representation of the heterophonic texture of chants with *sheng guan* accompaniment. Ren also in some cases includes notation for percussion parts lacking in both Ya’s and Han’s transcriptions. I assume that these additions are based on field recordings collected, either from the archives of past scholars or directly from the field, for the purpose of producing the *Zhongguo Minzu Minjian Qiyue Qu Jicheng*.

XI. Scores Currently In Use

As mentioned in Chapter 2, four monasteries at Wutai Shan currently maintain notebooks of *gongche pu* notation for use by a *sheng guan* ensemble. These are the Chinese monasteries Shu Xiang Si and Nan Shan Si and the Tibetan monasteries Pusa Ding and Zhen Hai Si. Each of these notebooks is handwritten or photocopied from a handwritten original, and each contains from thirty-two to sixty-six pieces. Shu Xiang Si and
Pusa Ding also use additional sheets of notation, and these later additions to the repertoire are presented in a combined *gongche pu* and cipher notation format.

Shu Xiang Si’s notation booklet (SXS Notebook) was written out by hand by the elderly monk Shi Chang Wu in 2001. The booklet I examined and copied belonged to Shi Guo Jun, a monk at Shu Xiang Si who plays *sheng* and leads funerary rituals. The photocopied pages had been bound together with two long staples along the left side of the booklet, which measured 7.25” by 5.25”. This notebook contains *gongche pu* notation for sixty-six pieces, thirty-five of which are not found in any other current score notebook. The first page gives a description of *gongche* notation cited in Chapter 3, which compares a simplified modern practice to a more complex historical practice. Pages two and three provide instruction for playing correct melodic and additional pitches on the *sheng* mouth organ. Pages four through seven list all of the pieces contained in the notebook in the order in which they appear. Page eight lists the pieces to be used in *ji xiang pu fo* rituals (吉祥普佛: a donor-sponsored ritual for general blessings, see Chapter 5), and page nine lists the pieces to be used in *Fang Yankou* rituals (放焰口: a ritual for releasing hungry ghosts from suffering, see Chapter 6). Pieces in which chant is accompanied by *sheng guan* music in the *Fang Yankou* ritual are listed with specific *xiao qu* that should be performed after each one. Pages eleven through eighty-one contain the sixty-six *gongche pu* scores, each numbered and each arranged to be read from left to right, top to bottom. All but one of these scores are for use by the *sheng guan* ensemble; only *Liu Gong Yang* (六供养: Six Offerings) is notated for use as an unaccompanied chant. Page numbers in the SXS Notebook stop at sixty-seven. The final fifty-three pages of the notebook contain chant texts and graphic notation for ritual percussion in
which interlocking rhythmic patterns are depicted by interlocking X symbols.

Not all of the sheng guan pieces contained in the SXS Notebook are currently played by Shu Xiang Si’s sheng guan ensemble. For example, while Shi Chang Wu listed Xi Fu Mang, Yi Zi Ba Bao, Gong Zi Ba Bao, Fan Zi Ba Bao (凡字八宝: Eight Treasures in the Mode of Fan), Pa Shan Hu (爬山虎: Mountain Climbing Tiger), Da Kai Men (大开门: Great Opening of the Door) and Yun Zhong Niao (雲中鸟: Bird in the Clouds) as the xiao qu to be performed by the sheng guan ensemble as codas to chants with sheng guan in the Fang Yankou ritual, today only Yi Zi Ba Bao and Xi Fu Mang are used in this way. Pa Shan Hu is played occasionally in other contexts, but Gong Zi Ba Bao, Fan Zi Ba Bao, Da Kai Men and Yun Zhong Niao have fallen out of the repertoire at Shu Xiang Si. In addition, the Cultural Revolution anthems Dong Fang Hong and Xue Lei Feng, as noted above, are no longer used as xiao qu.

In 2005, a suite entitled Bai Ma Tuo Jing was added to the repertoire at Shu Xiang Si. This suite is noted in both cipher and gongche pu on ten sheets of letterhead marked in Chinese and English “五台山殊像寺: Wutai Shan Shu Xiang Temple of Shanxi, China.” Tian Qing recorded this suite as performed by a group of elderly former monks in 1978, but they had since fallen out of use in monasteries. Shi Chang Wu, the transcriber of the SXS Notebook, informed me that the suite, like the temple for which it is named, is very ancient. The pieces are all heptatonic, and therefore fall outside of the san da diao system. The monks at Shu Xiang Si did not often perform this suite in 2005 or 2006, but they planned to use portions of it as xiao qu in the future.

Nan Shan Si’s gongche pu notebook contains thirty-six pages of scores with a total of thirty pieces. The booklet I examined and photographed was handwritten in a bound notebook measuring 7.25” by
5.25”, and was held in the office of the monastery’s abbot Shi Hui Guang (释汇光). Pieces in this notebook are arranged to be read from left to right, top to bottom. Neither pages nor pieces are numbered, and the notebook’s author did not sign it. Of the thirty pieces in this notebook, only four are not also found in the Shu Xiang Si notebook, although variations occur between versions at the two monasteries. The sheng guan ensemble at Nan Shan Si is currently nearly inactive, so this repertoire is falling into disuse.

The sheng guan scores used at Pusa Ding include one notation booklet (PSD Notebook) and one added page. Monk and guanzi player Wei Jun (伟军) allowed me to examine and photograph his handwritten copy of the PSD Notebook and his photocopy of the added page. The notation booklet, which measures 8” by 5.75”, contains twenty-one pages with notation for thirty-four pieces, three of which appear in multiple variations. Most are labeled with Chinese names, though one example has both Tibetan and Chinese titles and two are labeled only in Tibetan. Notation in the PSD Notebook is arranged to be read in columns from top to bottom, moving from left to right across the page. Titles usually appear to the right of each example. Twenty of the pieces in the PSD Notebook are not found in the sheng guan scores held at the Chinese monasteries Shu Xiang Si or Nan Shan Si. This reflects the differences between the repertoires used in Chinese and Tibetan ritual at Wutai Shan. The added page presents Qian Sheng Fo, the piece used during circumambulation in Chinese temples, in both cipher and gongche notation. I am not certain if and how this piece is used at the Tibetan monastery.

The gongche pu scores used at the Tibetan monastery Zhen Hai Si are held in handwritten notebooks (ZHS Notebook). Monk and sheng player Zhao Wei (赵伟) allowed me to examine and photograph his copy
of the scores, which are written on thirty-four pages of a bound day planner measuring 5.5” by 8”. Notation and titles in this notebook are arranged in the same way as those in the PSD Notebook. A total of thirty-three pieces are included in this booklet. Eight of those pieces are unique to the ZHS Notebook, while all others are shared with the PSD Notebook and in some cases with scores held at Chinese monasteries as well.

Figure 4.15 lists all of the pieces appearing in notation booklets and added score pages at Shu Xiang Si, Nan Shan Si, Pusa Ding and Zhen Hai Si. A total of eighty-six different pieces appear in these current scores, forty-two of which appear in more than one monastery’s repertoires. Transcriptions or direct translations of all of these scores can be seen in the appendix. All of these monasteries’ scores combined include fewer than half as many pieces as the 1911 gongche pu collection Gong Shang Jiao __ __. Furthermore, a number of pieces are preserved in notation but not performed. I know only the thirty-one pieces marked on the table below with an asterisk to be active in the performed repertoire today, though it is quite possible that some of the others, particularly those preserved in notation at the Tibetan monasteries Pusa Ding and Zhen Hai Si, are used as well. The reduction of preserved notation illustrates the drastic impoverishment of the Wutai Shan sheng guan repertoire in the course of the past century.
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<td><strong>Xi Fu Mang</strong>: 媳妇忙</td>
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**Figure 4.15: Pieces Appearing in Notation Booklets Currently in Use at Shu Xiang Si, Nan Shan Si, Pusa Ding and Zhen Hai Si**

Continued
### Figure 4.15 continued

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<td><em>Liu Ju Zan</em>: 六句赞</td>
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<td><em>Liu Lin Diao</em>: 苦令调</td>
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Continued
XII. Conclusion

A comparison of the *sheng guan* repertoires currently in use at Wutai Shan’s monasteries to historical scores demonstrates a simplification of that repertoire over the past century. Fewer pieces are used today than in the recent past, reflecting the difficulties of recreating this ritual music after the decade-long interruption of the Cultural Revolution. In order to effect the reestablishment of *sheng guan* practice in Buddhist ritual at Wutai Shan, monasteries have adopted a streamlined repertoire that allows for relatively easy transmission to a new generation of monks. This streamlining also reflects the fact that some of the rituals using *sheng guan*, such as the three-day *san zhou ye* ritual, have been forgotten in the course of the past century.

While the repertoire used at Wutai Shan today looks far different from that used in the past, traditionalism still plays a large role in the content of that repertoire. None of the pieces currently in use in Wutai
Shan’s temples are new compositions. Even the 1930s era folksongs Er Tong Xia Xue and 1960s Cultural Revolution anthems such as Dong Fang Hong formerly added to the repertoire have since been discarded from active performance. Recent additions to the repertoire, such as Bai Ma Tuo Jing at Shu Xiang Si and Qian Sheng Fo at Pusa Ding, constitute reinstated ancient pieces rather than new works. Although these pieces are presented in modern cipher notation as well as gongche pu, they are valued for their status as age-old traditional pieces. This tendency parallels recent government programs in Wutai Shan to tear down decades-old buildings that look too new and replace them with new, older looking buildings. In both cases, new additions are to be accepted only if they have the appearance of the old.
CHAPTER 5
SHENG GUAN AND RITUAL AT SHU XIANG SI

Historically, one of the primary functions of the Buddhist monastic populations in Chinese society has been the performance of rituals to secure blessings for the state and for lay believers. Rituals are performed as well to mark special occasions on the Buddhist calendar such as anniversaries of important events in the life of Sakyamuni. Most active monasteries at Wutai Shan perform calendric and donor-sponsored rituals. These rituals both fulfill the spiritual needs of lay believers and provide a means by which the monastic community can exercise its compassion and accumulate positive karma. In addition, those who request a ritual donate food, supplies and money to the temple, providing for the material needs of the monks and nuns. Calendric observances function similarly, since in many cases donors will specifically sponsor a calendric ritual in order to obtain blessings similar to those obtained through the on-demand rituals. The performance of ritual therefore contributes greatly to the economic as well as religious life of a temple. In the years immediately following the Cultural Revolution, the monastic communities at Wutai Shan did not use sheng guan (笙管) wind and percussion music during these rituals. Today at Shu Xiang Si, however, all calendric and donor-sponsored rituals include the sheng guan ensemble. This chapter will examine views regarding these rituals in Chinese Buddhism and how the music of the sheng guan ensemble relates to the rituals’ spiritual and economic efficacy.
I. Donor-Sponsored Ritual and the Monastic Community

A variety of rituals are performed at many active Buddhist temples in China at the behest of donors. Lay Buddhists sponsor such rituals to mark special life events, to gain blessings for endeavors such as the opening of a new business or the taking of an important examination, or to secure a long life and happy afterlife for their ancestors. These activities are intended to elicit the assistance of buddhas and bodhisattvas for the donors and accrue positive karma for the donors and the monks or nuns performing the ritual. In the case of funerary or memorial rites, that positive karma transfers to the deceased ancestors of the donors in order to better those ancestors’ lot in the afterlife.

The performance of sponsored rituals brings donations of money, food and supplies to a monastery and in some cases constitutes the greater portion of a monastery’s income. This is more often the case today than it had been prior to the seizure of monastery-held lands throughout the twentieth century. Traditionally, many Chinese monasteries supported themselves through rents collected on their landholdings. Only those monasteries without sufficient land depended on donor-sponsored ritual for income, and some monasteries even prohibited their resident monks and nuns from participating in donor-sponsored ritual. As noted in Chapter 2, the collectivization of land during the Land Reform of 1950 stripped monasteries of whatever landholdings had survived the anti-religious policies of the Nationalist government and the turmoil of civil war and Japanese occupation. Thus, monasteries have come to rely more heavily on donations for their survival, and the performance of donor-sponsored rituals greatly enhances a monastery’s capacity to support itself.

While these rituals are intended to work for the spiritual benefit of both the monks who perform them and the donors who sponsor them, a

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number of Western writers have expressed concerns regarding the commercialization of these rites as both improper within the context of community Buddhist monastic practice and as an impediment to the individual practice of monks. Karl Ludvig Reichelt, though known for his respect for Buddhism as a religion, describes Buddhist funeral rites as marked with ““commercial spirit’ and greed.”\textsuperscript{126} Holmes Welch similarly emphasizes the commercial nature of donor sponsored rituals, quoting one monk who lived in a Shanghai monastery in the late 1930s:

\begin{quote}
The monastery used to cheat its patrons. They were laymen and did not understand. There should have been ten or twelve monks performing at each service, but because business was so good, there were not enough to go around and they would be divided into small groups—as few as three or four monks. Another way in which patrons were cheated was by pretending that the monks in the great shrine-hall were reciting a penance for only one family of worshippers. If the Wang family came they would be shown the monks reciting there and told that it was for the Wangs and if the Chang family came they would be shown the same monks and told that it was for the Changs. When the monks left the shrine-hall to transfer merit in front of the tablet of the departed, they would do it first before the Wang tablet and then before the Chang tablet, each in its own hall for the occasion. The monastery used to make an enormous amount of money.\textsuperscript{127}
\end{quote}

According to this description, the monastery’s customs for performing rituals for donors broke both the proscription against accumulating wealth and that against lying. We should bear in mind, however, that for urban monasteries without large rural landholdings, these rituals had long been a primary source of income.

Donor-sponsored rituals have a bad reputation not only as an improper commercialization of Buddhist rites, but also as an impediment


to the practice of individual monks and nuns. Welch’s informant lamented the lack of time and space for personal practice at the ritual-focused Shanghai monastery discussed above:

Ordinarily one could not leave the premises—except to perform Buddhist services at people’s homes. It was like living in a prison. There was a meditation hall, but it was not a real one; it was just used for Buddhist services. There was no meditation... It was like being in business.\(^{128}\)

Today, some monks and nuns at Wutai Shan express similar concerns. While they are allowed to leave monastery grounds, several monks at Shu Xiang Si, Nan Shan Si and Zhen Hai Si complained that there is time for study and meditation only in the winter, when the weather keeps pilgrims and tourists off the mountain; the warmer months are passed simply trying to keep up with the demand for sponsored rituals. Monks and nuns residing at small-scale monasteries with fewer expenses need not perform many donor-sponsored rituals, and spend a greater percentage of their time in study and meditation. Some such monks and nuns told me they found those residing in the larger monasteries that frequently hold donor-sponsored rituals to be spiritually shallow.

The Chinese General Buddhist Association, formed in 1912 in an attempt by Buddhist leaders to maintain Buddhist solidarity in the face of pressures to modernize from the new Nationalist government, addressed concerns about the dangers of donor-sponsored ritual to the spiritual and political health of the Buddhist community in their charter. The ninth provision of that charter stated, “For monks to hire themselves out for the performance of funeral services, especially appearing in funeral processions, is considered derogatory to the dignity of the monastic order, and so the practice is to be strictly prohibited.”\(^{129}\) Some Buddhist leaders

\(^{128}\) Welch, *Practice of Chinese Buddhism*, 200.

at that time such as Taixu were attempting to recast Buddhism as a modern religion more in accord with recent scientific findings than Taoism, Confucianism and Christianity, hoping to thereby allow Buddhism to develop in step with efforts to modernize Chinese society in the twentieth century. Participation in donor-sponsored funeral rituals made monks and nuns a part of traditional ancestor worship practices in China, leaving them open to criticism for their role in a religious system that was holding the country back from modern development. This made it politically as well as spiritually expedient for reform-minded Buddhist leaders to advocate an end to Buddhist participation in such rites.

These efforts did not result in a widespread discontinuation of donor-sponsored rites in Buddhist monasteries. In China’s current atmosphere of unbridled commerce, and because monasteries can no longer depend on landholdings for income, large monasteries must depend on the performance of donor-sponsored rituals for their upkeep. Monastic Buddhists nonetheless consciously separate their ritual activities from the realm of commercial exchange; although the transactions in which donors provide money and goods in exchange for rituals function much like a commercial transaction, monks fastidiously avoid terminology that would lend a commercial flavor to those rituals. When donors go to sponsor a ritual, it is said that they “invite” rather than “hire” the monks to perform. Even the incense, candles and fruit obtained to be given as offerings during the ritual are invited (qing: 请) rather than purchased (mai: 买). When asked how much money should be given to sponsor a ritual, most monks respond that it depends entirely on the means of the donor, and that the ritual is not an item for sale. In practice, each monastery develops a standard pricing scheme for rituals that is known to those monks, local merchants and tour guides associated with the process.

The reluctance of monks to openly discuss the amount of donation expected for the performance of a ritual can pose difficulties for donors
unfamiliar with the process. In October of 2006, I observed a couple from Beijing in the ke tang (客堂: guest hall) of Shu Xiang Si (殊像寺: Bodhisattva Manjusri Image Monastery) struggling to figure out how much money, fruit candles and incense would be needed to sponsor a ritual the next morning. They wanted to have a ritual performed to help them succeed in business. The monk in charge of arranging the ritual responded to each of their requests for a price with “give however much you want.” He did tell the donors that they should offer some candles, incense, three to five kinds of fruit and some money before the ritual, but he was quite unwilling to say exactly how much of each item. The couples’ tour guide, who had not before helped a client arrange a ritual at Shu Xiang Si and seemed unsure about the monastery’s standards, continued to press the monk in charge, but he steadfastly refused to name an exact price. Eventually, the donors and tour guide consulted some local lay people at the temple and arrived at the figure of 3000 yuan (about $360) for a brief morning ritual. In another case, a lengthy negotiation ensued at Bishan Monastery (碧山寺: Blue Mountain Monastery) when two businessmen from Guangzhou arrived to donate 80,000 yuan (about $10,000) on behalf of their recently-deceased boss. While the amount to be donated had been determined in advance, the number of rituals to be performed in exchange had to be hashed out. In the end, it was agreed that thirteen Fang Yankou (放焰口) rituals would be performed for the deceased (see Chapter 6 for a description of this ritual).

To the outside observer, these negotiations appear to be commercial transactions in which, after semantically awkward negotiations, a predetermined amount of money is exchanged for a particular service. Commercial activity for monks, however, goes against the tenth
sikchâpada, which disallows the accumulation of wealth.\textsuperscript{130} Absolute adherence to this precept would preclude the existence of large-scale monasteries in the economic climate of modern China. Such monasteries require financial support, but the constraints of Buddhist teachings require that monks frame these transactions as invitations to perform a compassionate deed rather than as direct exchanges of money and goods for a service.

II. Donor-Sponsored Ritual at Shu Xiang Si

The monks at Shu Xiang Si perform more donor-sponsored rituals than those at most other Wutai Shan monasteries. Most days during the tourist season from May to September, Shu Xiang Si holds at least one such ritual, and in some cases as many as eight may be performed in a single morning.

The monastery relies on donor-sponsored rituals for a greater percentage of its income than do other large monasteries in Wutai Shan. Most large monasteries in Wutai Shan charge from 3 to 6 yuan for admission to the thousands of tourists who flock there each summer and over national holidays, but admission to Shu Xiang Si is free. The monastery therefore must continue performing donor-sponsored rituals in order to maintain its buildings and equipment, feed and pay its resident monks and workers, and fund ongoing new construction projects. The monastery has done well for itself financially as a result of its donor-sponsored rituals; in 2005, construction of a new hall specifically for the performance of Fang Yankou rituals was completed, and in 2007 construction of a new building to house monks and visitors was underway.

\textsuperscript{130} Ernest J. Eitel, \textit{Handbook of Chinese Buddhism}, 2\textsuperscript{nd} ed. (New Delhi: Asian Educational Services, 2004), 52.
There are three different types of ordinary rituals performed at Shu Xiang Si. These are Ji Xiang Pu Fo (吉祥普佛: ritual for general blessings), Yan Sheng Pu Fo (延生普佛: ritual to extend life), and Wang Sheng Pu Fo (往生普佛: ritual to help the deceased attain rebirth in paradise). The first two of these, being for the benefit of the living, are generally performed in the morning, while the last, intended to benefit the dead, is performed in the afternoon.

Traditionally, the bulk of on-demand rituals performed at Chinese Buddhist temples have been carried out as part of funeral observances. Today, most of the rituals performed outside of Shu Xiang Si by the monastery’s resident monks likewise comprise a part of local funerals, but the majority of the rituals performed within the monastery are Ji Xiang Pu Fo, intended to secure blessings for the living.

The sheng guan ensemble at Shu Xiang Si performs for all ordinary rituals. This marks a departure from past practice, in which instrumental music was used only for imperial rituals or special calendric observances. By using the sheng guan ensemble during rituals for ordinary donors, Shu Xiang Si sets itself apart from other monasteries that do not maintain such an ensemble and gains an advantage in the fierce competition for donors. The traditional idea that heavenly instrumental Buddhist music can be enjoyed only by the sons of heaven of the ruling class does not mesh well with the theoretically classless society in Communist China; by using the sheng guan ensemble for all such rituals the monastery promotes an egalitarian ideal.

III. Chant Styles in Ordinary Rituals

While the sheng guan ensemble adds color to ordinary rituals, its presence is not nearly as vital to the ritual as is the presence of chanted scripture. Chant styles used during ordinary rituals include chang (唱: 
singing) and nian (念: free chant). Chang style chanting is used for song-like passages such as hymns of praise to the Three Jewels. At Shu Xiang Si, chang style chanting is often accompanied by the sheng guan ensemble. Texts are generally set melismatically in chang style pieces, since in most cases a relatively short text is set to a long, embellished melody. In addition, non-lexical syllables may be added between the syllables of the chant text as a further level of ornamentation. This process is termed a kou (啊口). In most cases, monks chant in unison or at the octave during chang style pieces, though some degree of individual ornamentation creates a heterophonic texture in some cases.

Figure 5.1: Chang Style (Qian Sheng Fo) with a kou Syllables in Parentheses

Nian style chanting is used for recitation of scripture such as the Heart Sutra, and also for incantations such as Da Bei Zhou (大悲咒), which is used to invoke Guan Yin, the Goddess of Mercy (观音: Avalokitesvara). Nian involves a basic melody of two pitches. A single pitch is chanted for most of each line of text, and the final syllable is chanted approximately one whole step lower. In chant texts, the last syllable is usually marked with a circle to let chanters know when to drop to the lower pitch. Most young and inexperienced monks chant this two-
pitch melody throughout free chant, while other monks improvise ornamentation to the melody, creating a heterophonic texture. Unlike *chang* style chanting, *nian* is never accompanied by *sheng guan* music. Instead, it is accompanied only by *mu yu* (木鱼: temple block). The tempo of *nian* chanting is generally quite quick and flexible, and monks follow the beat of the *mu yu* to remain in rhythmic unison. All Wutai Shan monasteries use *chang* and *nian* style chanting in their ritual practice, but most do not use the *sheng guan* ensemble.

![Figure 5.2: A Basic *nian* Melody (line 1) and some Sample Ornamentation (line 2)](image)

The texts chanted in ordinary rituals can be found in books called *Fojiao Ri Song* (佛教日诵: Daily Chants of Buddhism). In addition, a pamphlet with the sequences for calendric rituals entitled “*Zhu Fo Pusa Shen Dan Yi Ding*” (诸佛菩萨圣诞仪规: Rituals for All Buddhas and Bodhisattvas), produced at Shu Xiang Si in 2005, lists the sequence of events for *Ji Xiang Pu Fo*. The monks, however, perform the rituals from memory, relying on the striking of the *da qing* (大磬: large bowl-shaped chime) to remind them when to shift from one section to another. It is not surprising that the monks are able to perform from memory when one considers the number of rituals performed during the busy season.
IV. Procedures for Ordinary Rituals

At Shu Xiang Si, an ordinary ritual lasts between thirty and forty-five minutes. One monk strikes the large bell in front of the Da Wen Shu Dian (大文殊殿: Great Manjusri Hall) three times in order to alert the others that a ritual will soon begin. At this time, red sheets of paper with the names of those to be benefited by the ritual are placed on special stands on the altar in front of the large statue of Wen Shu in the hall. When the monks hear the bell, they put on their yellow ceremonial robes over their ordinary monk clothes, gather up their wind instruments and make their way to the Da Wen Shu Dian. Fully ordained monks also wear red ritual capes, or *qi yi* (七衣: “seven clothes,” so called because they are made of seven rectangular pieces of cloth) for ordinary rituals. Once most of the monks have assembled, the bell is struck again, this time in several groups of five to nine strokes. During this time the monks arrange themselves in two sets of two lines, one on each side of the large statue of Wen Shu inside the hall (see Figure 5.3). At the end of this pattern, the drum inside the grand hall is struck three times in alternation with the bell, and then the *da qing* and *yin qing* (引磬: small handheld bowl-shaped chime) mark the beginning of the chanted portion of the ritual.
Figure 5.3: Internal Layout of the Da Wen Shu Dian, Shu Xiang Si

*Ji Xiang Pu Fo, Yan Sheng Pu Fo and Wang Sheng Pu Fo* are nearly identical in form and content. Each ritual has unique chant texts to match its particular function; *Yan Sheng Pu Fo* includes a passage of nian style chant to *Yaoshi Fo* (药师: Baishasjyaguru or the Medicine Buddha), intended to bring health to the beneficiary of the ritual, *Wang Sheng Pu Fo* includes the nian style chanting of the *Amituo Jing* (阿弥陀经: *Amitabha Sutra*), intended to help the beneficiary attain rebirth in Amitabha’s Sukhavati heaven, while *Ji Xiang Pu Fo* maintains the basic
structure of Wang Sheng Pu Fo and Yan Sheng Pu Fo but omits those specific chants.

Chants and sheng guan pieces in Ji Xiang Pu Fo as performed at Shu Xiang Temple occur in the following order:
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Performance Style</th>
<th>Ritual Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jie Ding Zhen Xiang (戒定真香)</td>
<td>Chang with sheng guan and full percussion, Hua Yan Hui (华严会) melody</td>
<td>Opening of ritual, offering of incense to Bodhisattva Wen Shu</td>
</tr>
<tr>
<td>2</td>
<td>Namo Da Bei Guan Shi Yin Pusa (南无大悲观世音菩萨)</td>
<td>Chang with mu yu</td>
<td>Invocation of Bodhisattva Guan Yin (omitted from Wang Sheng Pu Fo)</td>
</tr>
<tr>
<td>3</td>
<td>Da Bei Zhou (大悲咒)</td>
<td>Nian</td>
<td>Mantra for Bodhisattva Guan Yin</td>
</tr>
<tr>
<td>4</td>
<td>Ru Yi Bao Lun Wang Zhou (如意宝轮王咒)</td>
<td>Nian</td>
<td>Invocation of Chintamani Chakravartin, or wish-fulfilling gem universal ruler (epithet of the Buddha)</td>
</tr>
<tr>
<td>5</td>
<td>Xin Jing (心经)</td>
<td>Nian</td>
<td>Heart Sutra</td>
</tr>
<tr>
<td>6</td>
<td>Pu An Zhou (普庵咒)</td>
<td>Chang with sheng guan, full percussion</td>
<td>Mantra chant of forty-two phonemes from the Flower Adornment Sutra (Hua Yan Jing: 花严经) intended to lead to enlightenment</td>
</tr>
<tr>
<td>7</td>
<td>Zan Jie (讃偈)</td>
<td>Chang with full percussion</td>
<td>Hymn in praise of Amitabha Buddha</td>
</tr>
<tr>
<td>8</td>
<td>Qian Sheng Fo (千声佛)</td>
<td>Chang with sheng guan</td>
<td>Reverence to Amitabha Buddha, circumambulation</td>
</tr>
<tr>
<td>9</td>
<td>Bai Yuan (拜願)</td>
<td>Antiphonal chang with drum, yin qing</td>
<td>Reverence to Bodhisattvas, Buddhas (Sakyamuni, Baishajyaguru, Wen Shu, Samantabhadra, and all Bodhisattvas of the ten directions)</td>
</tr>
<tr>
<td>10</td>
<td>Hui Xiang Jie (回向偈)</td>
<td>Chang with full percussion</td>
<td>Closing of the ritual</td>
</tr>
<tr>
<td>11</td>
<td>Xiao Qu (小曲)</td>
<td>Sheng guan and percussion, no chant.</td>
<td>Short secular piece, usually Yi Zi Ba Bao (一字八宝)</td>
</tr>
<tr>
<td>11A</td>
<td>San Gui Yi (三皈依)</td>
<td>Chang with drum, da qing, yin qing</td>
<td>Invitation to take refuge in the Three Jewels, occasionally perfumed instead of xiao qu [11]</td>
</tr>
</tbody>
</table>

**Figure 5.4: Table of Ji Xiang Pu Fo Order of Events**
For Yan Sheng Pu Fo, Zan Jie, item number 7 above, is followed by a procession to the image of the Medicine Buddha, and nian style chanting in front of that image follows. For Wang Sheng Pu Fo, a procession to the image of Amitabha Buddha occurs after Zan Jie, followed by nian style invocation of that Buddha. In both cases, these are followed by three circumambulations of the central Wen Shu image and a return to the front of the Great Wen Shu Hall. Wang Sheng Pu Fo and Yan Sheng Pu Fo also involve more chang style invocations of the buddhas and bodhisattvas involved in the attainment of long life or a positive rebirth after circumambulation and before Bai Yuan, item number 9 on the chart above.

V. The Sheng Guan Ensemble in Ordinary Rituals

Four sections of ordinary rituals involve the sheng guan ensemble. The first of these is Jie Ding Zhen Xiang, an opening invocation of the bodhisattva Wen Shu in which the sheng guan ensemble accompanies a chanted text with the Hua Yan Hui melody (Figure 5.5).
This piece is performed at a tempo of about seventy beats per minute. It, like all elements of the ritual, is performed faster when time is at a premium, such as when there are multiple rituals to be finished before noon or when it is very cold in the Great Wen Shu Hall.

The text of this chang-style chant is:

吉祥会启
甘露门开
孤魂每子降临来
永脱轮回幽暗时开
幽暗时开。
南无云来，
集云来集菩萨
摩摩诃萨。^{131}

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^{131} REN Deze, “Fojiao Yinyue,” [Buddhist Music], in Zhongguo MinZu MinJian QuYue Dian Ji Cheng, Shanxi Juan [Chinese National Folk Instrumental Music] - 185 -
I translate this text as, "The auspicious assembly begins, the door of sweet nectar opens, every lonely spirit arrives, the time has come to escape forever the gloomy wheel of return. Blessed be the cloud-borne assembly of bodhisattvas, mahasattvas." This text proclaims the ritual to follow as a means by which beings may escape the fate of continual rebirth into lives of suffering. By performing this chant, monks gather together those living and dead who might benefit from the ritual as well as the bodhisattvas who will provide blessings to the gathering.

The second section of *sheng guan*, the performance of *Pu An Zhou* (菩庵咒: Pu An’s [a famous monk] Incantation), likewise accompanies chanted text. In this case, the text is a mantra, or mystical formula based on the traditions of Tantric Buddhism, transliterated from Sanskrit. Much of the text matches the forty-two phonemes listed in the Flower Adornment Sutra, the chanting of which is described as a means of gaining enlightenment. These phonemes, as seen in the excerpt below, are repeated throughout the performance of *Pu An Zhou*:

迦迦迦研果
遮遮遮神惹
吒吒吒怛那
多多多桓那
波波波梵摩摩梵
波波波

Jia jia jia yan guo
Zhe zhe zhe shen re
Zha zha zha da na
Duo duo duo huan na
Bo bo bo fan mo mo fan
Bo bo bo

These phonemes are not lexically meaningful, but are believed to be imbued with the power to lead the reciter to enlightenment.

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132 Ren, “Fojiao Yinyue,” 1575-76.
Figure 5.6: Pu An Zhou
Five-fold repetition is the most striking element of Pu An Zhou’s musical structure. As the piece begins, the first line of music is repeated five times. Then the three-line section marked with a segno in the above transcription is performed one time, followed by a five-fold repetition of the succeeding section. This is followed by another performance of the segno section, which is followed by a five-fold repetition of the next section. The segno is performed once more, and then section 3 is repeated five times. The piece closes with a final performance of the segno section.

When a ritual must be completed quickly, each repeated section is performed only three times. With the repetition of the melody and the repetition within the text, performance of this piece allows for many recitations of the phonemes that, according to the Flower Adornment Sutra, will bring one to enlightenment.

The third section which includes the sheng guan ensemble in the course of ordinary rituals is Qian Sheng Fo (千声佛: Thousand Voice Buddha), another chang-style chant with wind instrumental accompaniment (Figure 5.7). This piece is performed for the circumambulation portion of the ritual, during which the monks and donors walk around the inside of the Great Wen Shu Hall three times clockwise. While circumambulating, the monks repeatedly chant “Namo Amituofo,” or “Reverence to Amitabha Buddha.” This arises from Pure Land Buddhist practice, some sects of which claim that the repeated chanting of Amitabha’s name can guarantee one rebirth in Sukhavati paradise.
Monks repeat the section between the repeat signs in the transcription above as needed in order to complete the three circuits around the Great Wen Shu Hall. *Qian Sheng Fo* begins slowly, at about forty beats per minute, and accelerates gradually from beginning to end. It usually ends at about seventy beats per minute. The pace of circumambulation does not accelerate with the speed of the music. In fact, the monks at Shu Xiang Si have a remarkable skill for playing wind and percussion instruments at one tempo while walking at another. This likely springs from a desire to avoid motion that resembles the embodied musical performance of dance; by separating their physical actions from the music they perform, monks prevent themselves from associating that music with physical and aesthetic pleasures that might foster earthly attachment.

The final section involving the *sheng guan* ensemble is a *xiao qu* (小曲: small song) performed at the conclusion of the ritual. The *xiao qu*
most frequently performed is *Yi Zi Ba Bao* (一字八宝: Eight Treasures on the Character Yi) (Figure 5.8). The Yi referred to here is the third pitch in the *gongche pu* gamut, and this title could be translated as “Eight Treasures in the Mode of Yi.” This is a folk piece used by instrumental ensembles outside of the temple as well, and which is used in the ritual repertoire as a short coda to chants with *sheng guan* accompaniment or as a marker of the end of a ritual. Occasionally the *xiao qu* in an ordinary ritual is replaced by a chanted invitation for those listening to take refuge in the Three Jewels (Buddha, Dharma [Buddhist law], and Sangha [monastic community]).

![Figure 5.8: Yi Zi Ba Bao](image)

The donors as well as monks have important roles to play during the ritual. While the monks perform these chants and instrumental pieces, the donors stand behind the bowing platforms arranged in a line in front of the large statue of Wen Shu in the Great Wen Shu Hall. Donors do not usually chant along with the monks, although in some cases those who
know the texts will. In most cases, the donors are not familiar enough with the ritual to know when they should bow to the Buddha image, when they should offer incense, and whether or not they should follow the monks in their circumambulation. One monk will take the responsibility to guide them through the process, using hand signals and spoken instructions as needed to keep the ritual moving forward.

VI. Funeral Observances

Buddhist funerary rituals are intended primarily to assist the deceased in gaining rebirth in a high plane of existence, either as a human or as a denizen of a paradise, rather than as an animal, demon, hungry ghost or recipient of punishment in a hell. In order to do so, the bad karma accrued by the deceased during his or her lifetime must be counteracted by positive ritual action. Holmes Welch writes that three types of these actions exist:

First, monks perform rites that cancel out the bad karma of the dead by transferring to their account the good karma accumulated by bodhisattvas and by the monks themselves. Second, they instruct the dead in the dharma in order to dispel the ignorance that may be holding them back from a more favorable rebirth. Third, in the case of hungry ghosts, since their suffering makes it more difficult for them to focus their attention on the dharma, monks begin by alleviating their hunger with food.\(^{133}\)

Each of these acts is intended to assist not only the recently deceased ancestor of the donor sponsoring the ritual, but as many suffering spirits as possible.

Buddhist rituals are not the only traditional funeral practices available to the bereaved of rural northern China; traditionally, funerals involve a syncretic mix of Daoist, folk religious and Buddhist elements. Due to the dominance of Buddhist culture in Wutai Shan, however, Daoist

\(^{133}\) Welch, *Practice of Chinese Buddhism*, 184.
priests are rarely invited to take part in local funerals. Today funeral observances in Wutai County retain many of the traditional elements lacking in modern urban funerals, such as offerings of elaborate paper furnishings for the afterlife and extensive Buddhist chanting.

The monks of Shu Xiang Si spend much time engaged in funeral observances. Depending on the means of the bereaved family, the monks’ participation in funeral observances can last from one to seven days. Funeral rituals are usually performed at or near the home of the deceased rather than at the monastery.

VII. Procedure for One Funeral

The following is the order of events involving Shu Xiang Si’s monks for a funeral held from December 28, 2006 through January 2, 2007. The deceased was the father-in-law of a driver for Shu Xiang Si, and the extensive participation of Shu Xiang Si’s monks reflected the close relationship between the family and the monastery. Each of these activities took place at the home of the deceased, which happened to be just behind Shu Xiang Si:
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-28 to</td>
<td>3:30 PM</td>
<td>Sheng guan play <strong>Hua Yan Hui</strong> (华严会), <em>nian</em> style chanting of <strong>The Diamond Sutra</strong> (<em>Jin Gang Jing</em>: 金刚经), sheng guan play <strong>Yi Zi Ba Bao</strong> (一字八宝)</td>
</tr>
<tr>
<td>1-1</td>
<td>10:30 AM</td>
<td>Sheng guan play <strong>Hua Yan Hui</strong>, <em>nian</em> style chanting of the <strong>Diamond Sutra</strong>.</td>
</tr>
<tr>
<td>1-1</td>
<td>4:00 PM</td>
<td>Procession: monks, funeral party, and two suona bands walk from funeral site to five sites, including the family’s ancestral altar and the burial site. <strong>Qian Sheng Fo</strong> (千声佛) played while processing from one site to another.</td>
</tr>
<tr>
<td>1-1</td>
<td>8:00 PM</td>
<td><strong>Fang Yankou</strong> (放焰口) performed in a room in the deceased’s house. See Chapter 6 for full description of the ritual.</td>
</tr>
<tr>
<td>1-1</td>
<td>11:30 PM</td>
<td><strong>Bai Lu Deng</strong> (拜路灯): Procession to the gravesite by the funeral party, monks, and two suona bands. Oil and sawdust lamps placed along the road. During procession, monks play <strong>Tian Xia Tong</strong> (天下通): Interlocking pattern on <strong>bo</strong> and <strong>nao</strong> cymbals (Figure 6.5).</td>
</tr>
<tr>
<td>1-2</td>
<td>8:00 AM</td>
<td><strong>Wang sheng pu fo</strong> (往生普佛) at the funeral site, but with no circumambulation.</td>
</tr>
<tr>
<td>1-2</td>
<td>9:30 AM</td>
<td>Sheng guan play <strong>Hua Yan Hui</strong>, <strong>chang</strong> style chanting by ritual leader.</td>
</tr>
<tr>
<td>1-2</td>
<td>2:00 PM</td>
<td><em>Nian</em> style chanting of scripture, then four monks playing <strong>Tian Xia Tong</strong> accompanied the funeral party part of the way to the burial site to bury the coffin.</td>
</tr>
</tbody>
</table>

**Figure 5.9: Procedure for One Wutai Shan Funeral Recorded**  
**December 2006-January 2007**

For the first five days of the funeral, the monks chanted the **Diamond Sutra** in front of the casket, which was placed in a cubical tent made of tarpaulins stretched over metal poles. The front of this tent was open to allow viewing of the casket and the offerings placed around it. In front of the casket sat a table with bowls of rice, cans of fruit, incense and bottles of liquor to be used by the deceased in the afterlife. The monks chanted each afternoon after chant class (晩課: *wan ke*), and on the fourth and fifth day in the morning prior to lunch. The monks stood in
two lines outside of the open end of the funeral tent facing each other (see Figure 5.10). A performance of *Hua Yan Hui* preceded each chant session, and the *xiao qu Yi Zi Ba Bao* marked the conclusion of the service.
Figure 5.10: Funeral Tent Layout
As noted above, chanting sutras in front of a casket imparts Buddhist teaching to the spirit of the deceased, part of which is thought to remain with the body after death. This teaching helps the spirit find its way to a high plane of existence in its next life. Transmigration is thought to occur forty-nine days after death, so this teaching constitutes a last-minute effort to cultivate the spirit’s knowledge of Buddhist teachings that can help it to accrue positive karma. Hearing the Diamond Sutra is thought to be an efficient means of gaining enlightenment; it is said that the sixth patriarch of Chinese Buddhism, Hui Neng, gained enlightenment after just one hearing of this sutra. While the monks chanted, three to eight family members of the deceased kneeled in front of the offering table and bowed to the casket. These family members wore white funeral attire, in some cases white scrubs borrowed from the local hospital and chef’s hats borrowed from local restaurants.

On the afternoon of the fifth day of the funeral (January 1), the funeral party, the monks and two suona bands, each consisting of two shengs and a suona double-reed pipe, one also including small cha hand cymbals gathered at the funeral site. Suona bands are invited to perform for a variety of important life events in Wutai Shan, including weddings, business openings and funerals. In many cases, two suona bands are invited to make the proceedings livelier and to demonstrate a family’s wealth.

For this part of the funeral, the monks wore full ritual attire, and one ritual leader wore the zhu yi (主衣: “leader clothes”: a ritual cape made of many rectangles of red cloth) and crown of the jin gang shang shi (金刚上师: Vajra Grand Master), though without the Five Buddha Crown attached. The role of the Vajra Grand Master will be described more fully in the discussion of Fang Yankou rituals in Chapter 6.

The funeral party, consisting of the two suona bands, the monks, and the family of the deceased proceeded in a large circuit starting from...
the funeral site and making five stops at locations important to the deceased in life and in death before returning. While the party was moving, the monks played Qian Sheng Fo, Mi Mo Yan (密魔岩: Secret Power Stone) or Tian Xia Tong, and the two suona bands each played their own processional music as well. The resulting cacophony acted to announce to the entire village that a funeral procession was taking place.

The first stop of the funeral procession was in front of a locked door just up the road from the deceased’s home. The monks formed two lines perpendicular to the front of the building and chanted scripture. While the monks chanted, the suona bands silently stood to the side of the road. Afterwards, the party proceeded to a very decrepit little house further up the road. This was the old family home, which still contains the most important ancestral altar. While the monks once again chanted outside, the family members of the deceased went into the building to pay their respects to the altar. The procession then continued on, and then made a third stop at the site where the deceased would be buried the next day. Here, a square table had been set up in the middle of the road. Once again, the suona bands stood to the side while the monks performed their ritual actions. The ritual leader chanted here from a small funeral ritual manual and threw mantou steamed bread off to the side of the road toward several graves.

After this ritual act, the party headed back toward the funeral site, making two more stops before arriving back at the house of the deceased. As they neared the funeral site, more and more onlookers gathered to watch the proceedings. At the first stop, a colorful paper palace was set up in the middle of the road, along with a plastic washtub on a table. At this point, the ritual leader chanted from the small book once again, and at times an assistant provided responses to the chant. The plastic washtub contained a bottle of water, a mirror, some other small household items and a piece of cotton batting. Each family member was directed to kneel
in front of the table and touch the items in the tub with the piece of cotton. When this was complete, someone threw handfuls of one jiao coins (0.1 yuan, about one cent), which were eagerly gathered up by onlookers. At the final stop, the ritual leader chanted again from the small book, and once again one jiao coins were thrown into the air and gathered by the onlookers. Afterwards, the party returned to the funeral site.

For the next several hours, the monks did not take part in the funeral activities. Instead, the suona bands accompanied further short processions to gather plates of colorful steamed bread to offer to the deceased, which were carried from a house about three hundred meters from the funeral site and placed on tables in front of the funeral tent. Once again, the two bands each played their own processional music at the same time. Once the offerings were all placed on the tables, the two bands arranged themselves around two large coal fires that had been set up to the two sides of the funeral tent. When stationary, the bands used electronic keyboards and a variety of drums and gongs in addition to the suona and pair of shengs used during the procession. One of the bands included a particularly virtuosic suona player who also played the guanzi for more traditional sheng guan pieces and the kou qin, consisting of two metal plates wrapped in string and producing a piercing sound, during more comedic pieces. Many of the pieces performed included singing or comic dialogue. Due to the high degree of amplification used, the music could be heard for a great distance, and interested onlookers gathered throughout the evening to watch the show. The music performed included examples of opera mimicry, medleys of pop songs, comic folk songs and a few sedate sheng guan pieces.

At 6:30 PM the entire funeral party, plus many of the onlookers, went to a nearby restaurant for a dinner paid for by the bereaved family. After dinner, the suona bands continued playing. At about 8:00, the monks went into a small room in the house of the bereaved to perform a
*Fang Yankou*, a three to four hour ritual for releasing hungry ghosts from their suffering performed at funerals in order to transfer good karma to the deceased. During this ritual, the adult descendants of the deceased took turns kneeling in front of the chanting monks and bowing when directed to by a monk acting as an assistant. While the monks chanted and played *sheng guan* music, the *suona* bands continued their raucous performance outside. Very few onlookers entered the house to see the monks perform their ritual; the *suona* bands were more flashy and entertaining, and there was little room for an audience in the room in which the monks performed their ritual.

At the conclusion of the *Fang Yankou*, the monks and the bereaved family proceeded once again to the burial site. This procession was *bai lu deng* (*拜路灯*: worshipping lamps on the road), during which ball-shaped oil-and-sawdust lamps are placed along the road from the house of the deceased to the burial site. These lamps help the spirit of the deceased find its way from its home to the tomb in order to prevent it from wandering lost and causing trouble for the living. Once at the burial site, the monks hung back from the family and chanted scripture while the family members, with the *suona* bands, stood further up the road and burned the food offerings made during the *Fang Yankou*. Afterwards, the monks hurried back to the funeral site, having finished their duties for the evening. The *suona* bands continued to perform until about 1:00 AM.

The next morning the monks once again gathered in front of the funeral tent and performed a *Wang Sheng Pu Fo* ritual at 8:00 AM. When held in the monastery, this ritual is held in the afternoon, but in this case it had to occur prior to the burial of the body, so it was performed in the morning. The *suona* bands had gathered by then, and they began playing once the monks were finished. At about 9:30, the monks played *Hua Yan Hui* and then once again chanted the Diamond Sutra in front of the casket, while the *suona* bands continued to play. After a break for lunch, again at
the nearby restaurant and at the bereaved family’s expense, the monks chanted sutras again at 2:00 PM. While this was going on, people loaded the remaining paper and food offerings from the funeral tent onto a truck. When the monks finished chanting, the casket was taken to the burial site. The two *suona* bands took the lead, each once again playing their own processional music, followed by the casket carried by eight men, which was followed by the truck full of offerings. The offerings were taken to the gravesite to be heaped on top of the burial mound, allowing the deceased to take them with him into the afterlife. Four of the younger monks followed the procession playing *Tian Xia Tong*, an interlocking cymbal pattern played during processions before and after *Fang Yankou* (see Chapter 6 Figure 6.5), but they returned before getting out of sight of the funeral site. At this point, the new widow was helped back into the house by two other women, who repeated “Don’t cry, they have already gone far away.”

VIII. Calendric Rituals

In addition to the donor-sponsored rituals described above, a number of calendric rituals involving the *sheng guan* ensemble are likewise performed at Shu Xiang Si. These include monthly observances for making offerings on the holy days of particular buddhas and bodhisattvas, rituals for holidays of the lunar calendar such as Mid-Autumn Day and Chinese New Year, and rituals for particular Buddhist holidays such as *Yü Lan Pen*, or the week of the Ghost Festival. These rituals differ from ordinary rituals in that they will occur whether or not a donor sponsors them. In many cases, however, a donor will sponsor one of these rituals in order to gain the opportunity to take part in the ritual and accrue good karma.

On the fifteenth day of each lunar month the monks also perform a ritual called *Gei Pusa Shang Gong* (供菩萨上供: providing offerings to...
bodhisattvas) during which food is laid out at the altars in front of all of the buddha and bodhisattva images in the temple halls.

*Gei Pusa Shang Gong* as recorded on November 5, 2006 (Lunar 9-15) proceeded as follows:

<table>
<thead>
<tr>
<th>Chanted or Played Item</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 <em>Hua Yan Hui, chang with sheng guan</em></td>
<td>Marks opening of ritual</td>
</tr>
<tr>
<td>2 <em>Namo various buddhas and bodhisattvas, nian</em></td>
<td>Invokes buddhas and bodhisattvas</td>
</tr>
<tr>
<td>3 <em>Liu Ju Zan (六句讚), chang with sheng guan</em></td>
<td>Invokes phonemes that lead to enlightenment</td>
</tr>
<tr>
<td>4 <em>Qian Sheng Fo, chang with sheng guan</em></td>
<td>Procession to Wei Tuo Hall (protective bodhisattva hall housed at the front gate of the monastery, facing the Great Wen Shu Hall)</td>
</tr>
<tr>
<td>5 <em>Namo Wei Tuo Pusa (南无韋驮菩萨), chang, no sheng guan</em></td>
<td>Reverence to the protective Bodhisattva Wei Tuo</td>
</tr>
<tr>
<td>6 <em>Liu Ju Zan, chang with sheng guan</em></td>
<td>Invokes phonemes that lead to enlightenment</td>
</tr>
<tr>
<td>7 <em>Mi Mo Yan (密魔岩), chang with sheng guan</em></td>
<td>Procession back to Great Wen Shu Hall</td>
</tr>
<tr>
<td>8 Three bows marked by striking of the <em>yin qing</em></td>
<td>Marks the end of the ritual</td>
</tr>
</tbody>
</table>

*Figure 5.11: Gei Pusa Shang Gong as Recorded at Shu Xiang Si, Nov. 5, 2006*

In the course of *Gei Pusa Shang Gong*, the *sheng guan* ensemble plays during five of the eight chanted sections of the ritual. This high level of involvement for the ensemble reflects the importance of music as an offering to the bodhisattvas being honored in these monthly observances.

“*Zhu Fo Pusa Shen Dan Yi Gui*” (诸佛菩萨圣诞仪规: Procedures for the Holy Days of All Buddhas and Bodhisattvas) is a pamphlet distributed among the monks at Shu Xiang Si that lists the holy days, or *sheng dan*,

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of buddhas, bodhisattvas and patriarchs and gives instructions for the performance of rituals for each occasion. Figure 5.12 lists these holidays as given in the pamphlet:

<table>
<thead>
<tr>
<th>Date</th>
<th>Occasion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/1</td>
<td>Mi Le Pusa Sheng Dan  (弥勒菩萨圣诞: Maitreya Day)</td>
</tr>
<tr>
<td>1/2</td>
<td>Ding Guang Fo Sheng Dan  (定光佛圣诞: Dipamkara Day)</td>
</tr>
<tr>
<td>1/9</td>
<td>Di Shi Zun Tian Sheng Dan  (帝释尊天圣诞: Shakra-devanam Indra Day)</td>
</tr>
<tr>
<td>2/8</td>
<td>Shi Jia Mou Ni Fo Chu Jia  (释迦牟尼佛出家: Sakyamuni Leaving Household Life)</td>
</tr>
<tr>
<td>2/15</td>
<td>Shi Jia Mou Ni Fo Nie Pan  (释迦牟尼佛涅磐: Sakyamuni Paranirvanna)</td>
</tr>
<tr>
<td>2/19</td>
<td>Guan Yin Pusa Sheng Dan  (观音菩萨圣诞: Avalokitesvara Day)</td>
</tr>
<tr>
<td>2/21</td>
<td>Pu Xian Pusa Sheng Dan  (普贤菩萨圣诞: Samantabhadra Day)</td>
</tr>
<tr>
<td>3/16</td>
<td>Zhun Ti Pusa Sheng Dan  (准提菩萨圣诞: Chunti Day)</td>
</tr>
<tr>
<td>4/4</td>
<td>Wen Shu Pusa Sheng Dan  (文殊菩萨圣诞: Manjusri Day)</td>
</tr>
<tr>
<td>4/8</td>
<td>Shi Jia Mou Ni Fo Sheng Dan  (释迦牟尼佛圣诞: Sakyamuni Day)</td>
</tr>
<tr>
<td>4/28</td>
<td>Yao Wang Pusa Sheng Dan  (药师菩萨圣诞: Bhaishajya Raja Day)</td>
</tr>
<tr>
<td>6/3</td>
<td>Wei Tuo Pusa Sheng Dan  (韋驮菩萨圣诞: Wei Tuo Day)</td>
</tr>
<tr>
<td>6/19</td>
<td>Guan Yin Pusa Cheng Dao  (观音菩萨成道: Avalokitesvara Enlightenment Day)</td>
</tr>
<tr>
<td>6/20</td>
<td>Jia Lan Pusa Sheng Dan  (伽蓝菩萨圣诞: Jia Lan Day)</td>
</tr>
<tr>
<td>7/13</td>
<td>Da Shi Zhi Pusa Sheng Dan  (大势至菩萨圣诞: Mahasthamaprapta Day)</td>
</tr>
<tr>
<td>7/15</td>
<td>Fo Huan Xi  (佛欢喜: Buddhist Celebration Day, also Ghost Festival, day of release from three months of summer asceticism)</td>
</tr>
<tr>
<td>7/21</td>
<td>Pu An Zhu Shi Sheng Dan  (普庵祖师圣诞: Patriarch Pu An Day)</td>
</tr>
<tr>
<td>7/24</td>
<td>Long Shu Sheng Dan  (龙树菩萨圣诞: Nagarjuna Day)</td>
</tr>
<tr>
<td>7/30</td>
<td>Di Zang Wang Pusa Sheng Dan  (地藏王菩萨圣诞: Ksitigarbha Day)</td>
</tr>
<tr>
<td>8/22</td>
<td>Rang Deng Gu Fo Sheng Dan  (燃灯古佛圣诞: Dipamkara Day)</td>
</tr>
<tr>
<td>9/19</td>
<td>Guan Yin Chu Jia  (观音出家: Avalokitesvara Leaving Household Life)</td>
</tr>
<tr>
<td>9/30</td>
<td>Yao Shi Fo Sheng Dan  (药师佛圣诞: Baishajyaguru Day)</td>
</tr>
<tr>
<td>10/5</td>
<td>Da Mou Zu Shi Shi Sheng Dan  (达摩祖师圣诞: Patriarch Bodhidharma Day)</td>
</tr>
<tr>
<td>11/17</td>
<td>A Mi Tuo Fo Sheng Dan  (阿弥陀佛圣诞: Amitabha Day)</td>
</tr>
<tr>
<td>12/8</td>
<td>Shi Jia Mou Ni Fo Cheng Dao  (释迦牟尼佛成道: Sakyamuni Enlightenment Day)</td>
</tr>
<tr>
<td>12/29</td>
<td>Hua Yan Pusa Sheng Dan  (化严菩萨圣诞: Padma-vyuha Bodhisattva Day)</td>
</tr>
</tbody>
</table>

**Figure 5.12: Calendric Rituals from “Zhu Fo Pusa Sheng Dan Yi Gui”**
For *sheng dan* rituals, first offerings of food are placed at the altar of the buddha or bodhisattva being honored. Then the large bell in front of the Great Wen Shu Hall is struck to alert monks that the ritual will begin. Once the warning chimes have all finished and the monks have gathered in front of the Wen Shu image in the hall, the ritual to mark the anniversary of Bodhisattva Guan Yin leaving home to practice Buddhism, held on November 11, 2006, or Lunar 9-19, proceeded as follows:

<table>
<thead>
<tr>
<th>Chanted or Played Item</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 <em>Qian Sheng Fo</em>: chang with sheng guan</td>
<td>Procession to Guan Yin Image at back of Great Wen Shu Hall</td>
</tr>
<tr>
<td>2 Xiang Zan (香讚), Hua Yan Hui Melody, chang with sheng guan</td>
<td>Opening invocation</td>
</tr>
<tr>
<td>3 <em>Namo Da Bei Guan Shi Yin Pusa</em> (南无大悲观世音菩萨), chang, no sheng guan</td>
<td>“Blessed be Bodhisattva Guan Yin”</td>
</tr>
<tr>
<td>3 Da Bei Zhou (大悲咒), nian</td>
<td>Mantra invoking Guan Yin</td>
</tr>
<tr>
<td>4 Xin Jing (心经: Heart Sutra), nian</td>
<td>Mantra</td>
</tr>
<tr>
<td>5 Guan Yin Zan (观音讃), chang, no sheng guan</td>
<td>Hymn in praise of Guan Yin</td>
</tr>
<tr>
<td>6 Guan Yin Jie (观音偈)</td>
<td>Hymn in praise of Guan Yin</td>
</tr>
<tr>
<td>7 <em>Qian Sheng Fo</em>: chang with sheng guan</td>
<td>Procession to Wen Shu image</td>
</tr>
<tr>
<td>8 Hua Yan Hui melody, chang with sheng guan</td>
<td>Marks beginning of portion in front of Wen Shu image</td>
</tr>
<tr>
<td>9 <em>Namo</em> (blessed be) a list of buddhas and bodhisattvas: nian (with chang introduction and coda)</td>
<td>Invokes Guan Yin, Di Zang, Shijiamouni, etc.</td>
</tr>
<tr>
<td>10 <em>Qian Sheng Fo</em>: chang with sheng guan</td>
<td>Procession to Wei Tuo Hall (protective bodhisattva hall housed at the front gate of the monastery, facing the Great Wen Shu Hall)</td>
</tr>
<tr>
<td>11 <em>Namo Wei Tuo Pusa</em> (南无韦驮菩萨), chang, no sheng guan</td>
<td>Reverence to the protective Bodhisattva Wei Tuo</td>
</tr>
<tr>
<td>12 <em>Mi Mo Yan</em> (密魔岩), chang with sheng guan</td>
<td>Procession back to Great Wen Shu Hall</td>
</tr>
<tr>
<td>13 Three bows marked by striking of the yin qing (引磬: small bowl-shaped metal chime)</td>
<td>Marks the end of the ritual</td>
</tr>
</tbody>
</table>

**Figure 5.13: Guan Yin Leaving Home Ritual as Recorded at Shu Xiang Si Nov. 11, 2006 (Lunar 9-19)**
Sheng dan rituals at Shu Xiang Si are generally longer than ordinary donor-sponsored rituals, lasting approximately one hour. The sheng guan ensemble performs only the Hua Yan Hui melody that marks the beginning of different sections of the ritual and Qian Sheng Fo, and Mi Mo Yan (密魔岩: Secret Power Stone), performed as processional. The remainder is taken up with chanting in honor of the buddha or bodhisattva being celebrated, as well as to other important bodhisattvas such as Wei Tuo Pusa.

Holidays that do not have a specifically Buddhist meaning are also celebrated with rituals involving the sheng guan ensemble at Shu Xiang Si. Mid-Autumn Festival, for example, is a traditional day for family reunions, moon gazing and eating circular moon cakes. This festival is observed each year on the fifteenth day of the eighth lunar month, coinciding with the full moon. On that evening in 2006, the monks of Shu Xiang Si set up a table in front of the Da Wen Shu Hall and covered it with piles of fruit, candy, soda pop and moon cakes that had been donated to the temple. The monks then gathered in front of the Great Wen Shu Hall and played a selection of xiao qu, including Jing Ping (净瓶: Pure Bottle), Mi Mo Yan, Yi Zi Ba Bao, Wan Nian Hua (万年花: Eternal Flowers), Si Zi Yue Gao (四字月高: High Moon on the Character Si), Xi Fu Mang and Pa Shan Hu (爬山虎: Mountain-Climbing Tiger). Several of these selections act as accompaniment to chant or he nian (和念) in some rituals, but when played without chant they are categorized as xiao qu. This performance seemed rather like a concert; the monks sat on long benches and local people stood around listening. When the moon was beginning to rise, the monks moved to kneel in rows facing the moon and performed a ritual beginning, as most rituals do, with Hua Yan Hui. This was followed by about fifteen minutes of chang style invocation of the pantheon of buddhas and bodhisattvas, accompanied only by ritual
percussion and the sound of fireworks from the village nearby. This was
followed by a final performance of the *xiao qu Xi Fu Mang*, acting here as
a coda to the ritual. Afterwards, the food and drink offerings were
distributed among the monks, local people and researchers present.

The season of the lunar New Year also involves particular calendric
rituals for the monks of Shu Xiang Si. One week prior to the New Year,
Chinese people traditionally make offerings to the kitchen god in order to
ensure domestic harmony and sufficient food for the coming year.
Although the kitchen god is a deity of Chinese folk religion rather than a
Buddhist figure, the monks of Shu Xiang Si also made offerings in the
kitchen attached to their dining hall. For this ritual, they set off long
strings of firecrackers to frighten away evil spirits, then performed *Hua
Yan Hui* with *sheng guan* and chanted scripture for the kitchen god. This
ritual illustrates the syncretic nature of Chinese religion; monks see no
conflict between Buddhism and folk religion and freely use Buddhist rites
to observe folk religious occasions.

IX. *Sheng Guan* and Ritual

Of the four monasteries that maintain a *sheng guan* ensemble at
Wutai Shan, Shu Xiang Si uses its ensemble the most frequently for a
variety of ritual observances. At Nan Shan Si, the monastery has lost
most of its musically-trained monks, so an ensemble is rarely mustered for
ritual performance. The two Tibetan monasteries with *sheng guan*
ensembles, Pusa Ding and Zhen Hai Si, follow a ritual calendar different
from that of the Chinese Buddhists and use the *sheng guan* ensemble more
sparingly. Pusa Ding’s ensemble performs only for rituals held on Wen
Shu Pusa Sheng Dan (Bodhisattva Manjusri Day), on the fourth day of the
fourth lunar month, and for the cham dance processional held each year
during a ritual for subduing ghosts, *Tiao Gui*, which lasts for three days in
the middle of the sixth lunar month. At Zhen Hai Si, the ensemble plays only occasionally for donor-sponsored rituals.

The vast majority of monasteries at Wutai Shan do not use a sheng guan ensemble at all. When Han Jun was undertaking field research for his 1993 book about Wutai Shan’s Buddhist music, he found that Wang Sheng Pu Fo and Yan Sheng Pu Fo were performed at the area’s monasteries without sheng guan music. \(^{134}\) This is still the case at all monasteries except Shu Xiang Si. As mentioned above, sheng guan music is not vital to the performance of Buddhist ritual; chanted scripture and ritual percussion are the only truly necessary sonic elements of such ritual. Traditionally, sheng guan music was merely a luxury added to rituals for special occasions and for the imperial family. One wonders, then, why the monks at Shu Xiang Si use the sheng guan ensemble today for such a wide variety of rituals.

Qu Yan Nan gives the following four reasons for the use of sheng guan music during ritual:

1. To create an atmosphere
2. To make the ritual music more colorful
3. Alternation between chanting and instrumental music allows monks to rest
4. The use of instrumental music demonstrates the variety of talents and abilities among the temple’s monks. \(^{135}\)

While these functions certainly play a role in the performance of sheng guan music during ritual, Qu has focused solely on the more pragmatic uses of the music rather than its religious functions. Equally if not more important than these functions are the use of ritual sheng guan music as an offering to the buddhas and bodhisattvas being invoked and as a

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reflection of the miraculous *tian yue* (天乐: heavenly music) Sukhavati Paradise described in the *Sukhavativyuha* sutras.

*Sheng guan* music has financial and political benefits as well. Shu Xiang Si’s Buddhist music becomes more famous each year, attracting more and more donors to the temple. The music also attracts cultural cadres interested in preserving Buddhist music, such as Han Jun. By using the *sheng guan* ensemble as much as possible, the leadership at Shu Xiang Si maximizes the economic and political benefit to be obtained from using this music. Other monasteries that do not fully exploit their *sheng guan* ensembles’ potential do not gain the same degree of economic and political benefit from their musical practices. At some of those monasteries, such as Pusa Ding, adherence to the tradition that dictates instrumental music should be used only for special occasions prevents expansion of the use of the *sheng guan* ensemble. In some ways, though, Shu Xiang Si’s current practice represents an adaptation rather than a discarding of traditional practice. Traditionally, *sheng guan* music was used at Wutai Shan in rituals to bring blessings to the imperial family, thereby fostering strong relations between the state and the monasteries. Today at Shu Xiang Si this music is still used to foster good relations with the state by attracting the support of cultural cadres. The implications of the economic and political functions of *sheng guan* music at Shu Xiang Si will be explored more fully in Chapter 7.
CHAPTER 6
GHOST FESTIVAL OBSERVANCES

For at least sixteen centuries, special Buddhist and indigenous Chinese observances for the dead intended to complement ordinary filial rites for ancestors have been held on the week of Ghost Festival, from the ninth to the fifteenth day of the seventh lunar month. Today in Wutai Shan, this week comprises one of the most active times for monastic ritual involving local sheng guan (笙管) wind music. During this time, donors make food offerings to their ancestors and to Buddhist temples to alleviate the suffering of the departed. In addition, monks perform rituals in order that hungry ghosts, horrible beings with flaming mouths, tiny throats, and distended stomachs who wander the depths of Buddhist hells famished but unable to ingest food, may be fed and reborn into a better mode of existence. Ghost Festival rituals and the texts upon which they are based have historically played vital roles in the assimilation of the foreign concept of Buddhist monasticism into Chinese society. The texts upon which the Ghost Festival rituals are based present Buddhist ritual as the only means by which one’s ancestors can be guaranteed a comfortable existence after death, depicting the activities of monastic Buddhists a necessary element of the filial behavior valued in a Confucian society. The salvation of hungry ghosts also prevents such beings from causing trouble for the living. Buddhist Ghost Festival practices today maintain their importance as a component of filial behavior and as a means of

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controlling the supernatural, but additionally the use of the sheng guan ensemble during these rituals marks the practice as a colorful cultural relic valued by tourists and area officials. The perceived value of this ritual music as a local folk practice justifies government support and protection for a practice that might otherwise be marginalized as superstitious. Through an examination of Ghost Festival scriptures and rituals in history and as currently used at Wutai Shan, this chapter explores how Ghost Festival observances have historically taken on various functions in order to justify the existence and ritual practices of the Buddhist monastic community, and how music plays a role in carving a place for Ghost Festival rituals such as Yü Lan Pen Hui (盂兰盆会) and Fang Yankou (放焰口) in the political and economic context of modern China.

I. The Fo Shuo Yü Lan Pen Jing and Ghost Festival Observances

A Buddhist sutra entitled Fo Shuo Yü Lan Pen Jing (佛说盂兰盆经: Ullambana Sutra), which was either translated into Chinese from Sanskrit in the early fifth century C.E. or was written in China around the sixth century, provides the earliest known scriptural background for ghost festival observances. In this sutra, a disciple of the Buddha named Mu-lian (目连: Maugdalyana) discovers through his great spiritual powers that his mother has been reborn as a hungry ghost. He makes offerings of food to her, but they all turn into flaming coals in her mouth. Distraught at his inability to help his mother, Mu-lian goes to the Buddha for advice. The Buddha informs Mu-lian that his mother’s sins are too deep for Mu-lian to expiate them by himself. The Buddha thereupon preaches a method by which hungry ghosts such as Mu-lian’s mother can be saved. This method involves giving offerings to the monastic community on the fifteenth day of the seventh month, the end date of the heightened asceticism of the summer retreat. At this time, the monastic community’s spiritual power is
at its greatest, and food offerings can therefore effectively release the donor’s ancestors from any kind of suffering.  

This text presents offering food to the Buddhist monastic community as a filial responsibility. This is an important assertion for the Buddhist community in China, given that the concept of leaving home to become a monk or nun contradicts the traditional view that one’s primary responsibility in life is to look after the comforts of one’s living and dead ancestors. This sutra illustrates the unique capabilities of monastic Buddhists to protect both their own deceased ancestors and those of donors from the fate of wandering for eons as hungry ghosts.

This sutra functions in Chinese Buddhism not only as a response to critiques that Buddhist monasticism is an unfilial way of life, but also as a critique of traditional ancestor worship practices in China. The plight of Mu-lian’s mother implies that the standard practices of making offerings to one’s ancestors might not always be sufficient; if one’s ancestor happens to be a hungry ghost, ordinary offerings of food will be to no avail. An eighth-century *bian wen* (變文: transformation text), a prosimetric story likely used by monastic Buddhists to disseminate Buddhist teachings among the lay community, bluntly expresses the point that ancestors reborn in hell cannot be saved through ordinary offerings of food and money:

> Once the gates of Hades slam shut, they never open again. Though there be a thousand kinds of food placed on our grave-mounds, How can they alleviate the hunger in our stomachs? All our wailing and weeping, in the end, will be to no avail, In vain do they trouble themselves to make folded paper money. Take a message to the sons and daughters in our homes telling them: “We entreat you to save us from infernal suffering by performing good deeds.”

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137 Teiser, *Ghost Festival*, 49-54.
This text, discovered in a cache of scrolls at the Dunhuang Buddhist caves in Gansu Province, is entitled *Da Mu Qian Lian Ming Qian Qiu Mu Bian Wen* (大目乾连冥间救母变文: *Transformation Text on Mahāmaudgalyāna Rescuing His Mother from the Underworld*), and represents just one of many variations of the Mu-lian story to circulate in mainstream Chinese culture from the Tang Dynasty to the present.

In keeping with the teachings of the *Fo Shuo Yü Lan Pen Jing*, Ghost Festival offerings of food and gifts to the monastic community became widely popular in Medieval China. Through most of the Tang Dynasty, for example, Buddhist Ghost Festival observances constituted a vital part of the cycle of calendric ritual in China. By the mid to late sixth century, these observances became a popular opportunity for public displays of wealth and artistic skill:

On the fifteenth day of the seventh month monks, nuns, religious, and lay alike furnish bowls for offerings at the various temples and monasteries. *The Yü-lan-p’en Sūtra* says that [these offerings] bring merit covering seven generations, and the practice of sending them with banners and flowers, singing and drumming, and food probably derives from this...later generations [of our time] have expanded the ornamentation, pushing their skillful artistry to the point of [offering] cut wood, carved bamboo, and pretty cuttings [of paper] patterned after flowers and leaves.\(^{139}\)

Offerings were made by common people and rulers alike, and, under some emperors of the Tang Dynasty, state funds were used to provide *Yü-lan* bowls.\(^{140}\)


\(^{139}\) Tsung LIN (ca. 498-561), *Ching-ch’u chi*, trans. by Teiser, *Ghost Festival*, 56-57.

\(^{140}\) Teiser, *Ghost Festival*, 56.
II. The *Di Zang Pusa Ben Yuan Jing* and Ghost Festival Observances

In the seventh century, another scripture that came to play important roles in Ghost Festival practice was translated from Sanskrit into Chinese. This scripture, the *Di Zang Pusa Ben Yuan Jing* (地藏菩萨本願经: Bodhisattva Ksitigharba Vow Sutra), describes the role of Ksitigharba in the salvation of people suffering in the afterlife.\(^{141}\) The first chapter of the sutra relates that a pious daughter made offerings to the Buddha and meditated in order to save her recently deceased mother from the tortures of hell. After successfully seeing that her mother was reborn in a heaven, this daughter made a vow to help all spirits escape hell. She therefore became the bodhisattva Ksitigharba, who will not allow himself to ascend to buddhahood until all sentient beings have been saved from suffering in the afterlife. This story has remarkable parallels to the Mu-lian story, and works just as well as a means of illustrating the importance of Buddhist activities as a form of filial behavior. Recitation of the *Di Zang Pusa Ben Yuan Jing* promises to bring with it a myriad of benefits for the practitioner, including the release of seven generations of ancestors from all forms of suffering in the afterlife.

III. Current Ghost Festival Rituals: *Yü Lan Pen Hui*

I observed and recorded the events of ghost festival week in the summers of 2005 and 2006 at Shu Xiang Si in Wutai Shan. During Ghost Festival week, the monks of Shu Xiang Si hold *Yü Lan Pen Hui* sessions of chant twice a day, once beginning at about 10:00 AM and once beginning at about 3:00 PM. Each day, they chant the entire *Dizang Pusa*

Ben Yuan Jing and the Fo Shuo Yü Lan Pen Jing, both of which act to benefit the deceased ancestors of monks and donors. These chant sessions occur in the Zu Shi Tang (祖师堂; Patriarch Hall) of the temple. The monks sit at a long table laden with donated fruit, candy and soft drinks, and during breaks in the chanting help themselves to some of the offerings (and offer some to the visiting doctoral student as well). The sutras are chanted in nian style (念: reading aloud), what Pi-Yen Chen terms “free chant.”142 When chanting in this style, the monks perform each three to eight-syllable phrase of text on a single pitch with the exception of the final syllable of each phrase, which is intoned approximately a whole step lower than the other syllables. The final syllable of each phrase is marked in the sutra text with a circle or a dash to facilitate proper recitation. The tempo of the chanting varies, generally starting quite slowly and gradually accelerating, then suddenly returning to a slower tempo. The monk playing the mu yu (木鱼: temple block) controls the tempo changes. The mu yu is the only percussion instrument to accompany nian style chanting. Faster tempos usually bring with them higher volume levels. Some of the more experienced monks add embellishments to the basic chant melody, particularly during louder and faster passages, creating an intricate heterophonic texture. Furthermore, a more melodic chant style, chang (唱: singing) is used for hymns sung to mark the conclusions of each chapter of the text. In the morning chant session, the monks chant the first seven chapters of the Di Zang Pusa Ben Yuan Jing, while in the afternoon session they chant the final six chapters of that sutra and the entire Fo Shuo Yü Lan Pen Jing.

Figure 6.1: Shu Xiang Si’s Patriarch Hall with Yü Lan Pen Offerings, August 2005

Figure 6.2: Yü Lan Pen Hui, Shu Xiang Si, August 2005
During some Yü Lan Pen Hui chant sessions, the sheng guan ensemble accompanied melodic hymns before the sutra chanting and between the chanting of some chapters of sutras. Most chant sessions opened with a performance of Hua Yan Hui (华严会: Garland Assembly), an opening invocation with sheng guan accompaniment. In 2005, after the final chapter of scripture, the sheng guan ensemble played Qian Sheng Fo (千声佛: Thousand Voice Buddha) as the monks proceeded from the Zu Shi Tang to stand in front of the Wang Sheng Tang (往生堂: Hall of Rebirth). Those monks who were not playing wind instruments sang “Namo A mi tuo Fo” (南无阿弥陀佛: Blessed be Amitabha Buddha) as the instrumentalists played the Qian Sheng Fo melody. Once there, they performed Hua Yan Hui again. This was followed by a hymn without sheng guan accompaniment, then a performance of Liu Ju Zan (六句赞: Six Sentence Hymn) with sheng guan, and then one more hymn without the wind instruments. The sheng guan ensemble then joined in again for a performance of Qian Sheng Fo, accompanying the brief procession back into the Zu Shi Tang. Once there, they bowed toward the image of the sixth patriarch of Chan Buddhism and the session concluded. In 2006, the procession to the Wang Sheng Tang was omitted. Instead, the monks stood in the Zu Shi Tang, performed Liu Ju Zan (Six Sentence Hymn) with sheng guan accompaniment, and then concluded the session with a performance of the untexted xiao qu (小曲: small song) Jing Ping (净瓶: Pure Bottle, a reference to the bodhisattva Avalokitesvara’s bottle of water which can clean any stain). In a few cases, the sheng guan did not perform at all in the course of chant sessions.

The flexibility of the use of the sheng guan ensemble during Yü Lan Pen Hui at Shu Xiang Si reflects that this practice has only recently been reinstated at the monastery. In fact, the monastery’s monks are still learning how to perform this ritual properly; in 2005, older monks asked
for a copy of a video recording I had made of their ritual to use as a teaching tool.

Wind music is not a crucial element of Yü Lan Pen Hui. The texts chanted contain no mention of instrumental music. Although all of Wutai Shan’s active Han Buddhist temples hold Yü Lan Pen Hui chant sessions, only two, Shu Xiang Si and Nan Shan Si (南山寺: South Mountain Temple) have recently made use of wind instruments during these sessions. Nan Shan Si’s continued use of sheng guan during Yü Lan Pen Hui seems more tenuous than that at Shu Xiang Si; in the summer of 2005, the sheng guan ensemble at Nan Shan Si consisted of only one sheng (笙: mouth organ) and one guanzi (管子: double-reed pipe), and I was told that the monastery no longer housed any dài (笛子: transverse flute) players. Some older monks at the monastery complained that most of the young monks trained as musicians at Nan Shan Si had returned to lay life to pursue careers in secular music. In the summer of 2006, Nan Shan Si’s Yü Lan Pen Hui did not include the sheng guan ensemble, and it is not clear whether or not the practice will be reinstated.

For this ritual, the wind music is not as crucial as the chanted text or the mu yu that accompanies it. Because no local ritual manual describes the past practice of Yü Lan Pen Hui at Wutai Shan, we cannot be sure what role, if any, sheng guan music played in these sessions in the past. The monks of Shu Xiang Si nonetheless have compelling reasons to continue using the sheng guan ensemble during most of their Yü Lan Pen Hui chant sessions. Shu Xiang Si’s leadership cultivates the monastery’s reputation as a musical as well as spiritual institution, helping to set Shu Xiang Si apart from the other monasteries in the area in the fierce competition for attention from donors and for government support. To that end and regardless of historical practice, all donor-sponsored and calendric rituals at Shu Xiang Si are performed with the accompaniment
of sheng guan music. Although the monks of Shu Xiang Si have not yet found a stable role for the sheng guan ensemble in Yü Lan Pen Hui, the benefits of using wind music make it likely that such a role will be established in the coming years.

The daily chanting of the Fo Shuo Yü Lan Pen Jing and the Di Zang Pu sa Ben Yuan Jing demonstrates the continued importance of Buddhist tales of filial piety in Chinese Buddhist practice. This practice remains relevant not only to the monastic community, but also to lay Buddhists who visit the temple during Ghost Festival week. Yü Lan Pen Hui provides monks with an opportunity to spread Buddhist teachings and to succor spirits suffering in the afterlife while providing visitors with a chance to provide assistance to their own deceased ancestors. The sheng guan ensemble, while not essential to the efficacy of the ritual, acts to draw more visitors to the monastery’s Zhu Shi Tang and Wang Sheng Tang, increasing the number of people exposed to the teachings presented and attracting visitors to donate money to bring comfort to their ancestors and aid to the monastery.

IV. Tantric Influence on Ghost Festival Practice: Yu Jia Yankou

In the later Tang Dynasty a practice based on a different Buddhist story provided the basis for the Fang Yankou ritual, still today an important ritual for saving hungry ghosts and memorializing the dead. The scriptural basis for this ritual, Yu Jia Ji Yao Yan Kou Shi Yi (瑜伽集要焰口食仪: Yoga Tantras for Giving Food to Flaming Mouth Hungry Ghosts), does not mention Mu-lian, and Ksitigharba’s vow plays only a secondary role in the text. This ritual manual is based instead on another story in which the arhat Ananda encounters a hideous hungry ghost who prophesies that Ananda himself will die in three days’ time, and that he will be reborn as a hungry ghost. The terrified arhat goes to the Buddha to ask how this fate can be avoided, at which time the Buddha teaches him
some spells to chant in order to instill food offerings with the power to alleviate the suffering of hungry ghosts. These spells are chanted during a ritual called *Fang Yankou* in order to empower food offerings, which can then be used to release hungry ghosts from their pitiable state.\(^{143}\)

Although this story retains the concept of redeeming hungry ghosts through spiritually empowered offerings of food, it nonetheless displays some important differences from the Mu-lian and Kstigharba stories. Ananda goes to the Buddha to discover how to prevent himself from becoming a hungry ghost, not to save his mother. The Buddha’s three descriptions of the benefits of chanting these spells over food offerings likewise make no mention of aid to one’s ancestors:


\[^{144}\] Translation based on *Fo shuo qiuba Yankou egui tuo-luo-ni jing*, Amoghavajra’s translation, by Orzech, “Saving the Burning-Mouth Hungry Ghost,” 282-83. All parenthetical additions are Orzech’s.
Clearly, this sutra is much less concerned with filial piety than the earlier Mu-lian and Ksitigharba sutras had been. The benefits of this practice go primarily to the practitioners themselves, who attain long life and merit. The emphasis on lengthening the lifespan of oneself and others relates this Buddhist text more closely to traditional Taoist practices concerned with seeking immortality than to Confucian concepts of proper behavior toward ancestors.

As well as replacing the Mu-lian’s concern with Confucian filial piety with a Daoist-like concern with immortality, the use of the *Yoga Tantras for Giving Food to Flaming Mouth Hungry Ghosts* marks a rejection on non-Tantric elements in older Ghost Festival observances. Tantric practice focuses on the use of symbolic utterances and gestures as a means of gaining enlightenment:

Mantras are mystic symbols or formulas which form the backbone of Tantrism. They are said to be the epitome of the sutras and the short cut to enlightenment. They usually consist of a string of syllables which have lost their etymological meaning, and in some cases probably never had any meaning. Vasubandu once remarked that the absolute meaninglessness of the mantras constitute their real significance, for meditation on this meaninglessness will help one to realize the illusory nature of the universe. The Tantrists believe that mantras when correctly pronounced in accordance with established rules can generate enormous power for good or evil.  

*Fang Yankou* relies exclusively on the power of mantras, mudras (ritual gestures) and mandalas (sacred diagrams) to make food offerings available to hungry ghosts. The sutra does not indicate that these offerings will be useful only on the fifteenth day of the seventh lunar month when the spiritual power of the sangha is at its greatest. Instead, the power of the magical incantations, gestures and diagrams allows food

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offerings to be effectively made to hungry ghosts at any time. This ritual is therefore important both as a funerary observance year-round and as a part of the calendric Ghost Festival rites.

Published descriptions of Fang Yankou indicate that the instrumental accompaniment to the ritual varies from temple to temple. Duration and number of participants varies as well. Necessary elements for the performance of a Fang Yankou include the participation of three ritual leaders, the wearing of certain ritual apparel, and the use of some specific ritual objects. All active participants in the ritual wear yellow ceremonial robes, but the central figure, the Vajra Grand Master or jin gang shang shi (金刚上师), also wears a special five-pointed crown decorated with the images of the five Buddhas of the five directions. These Buddhas are: a yellow Da Ri Ru Lai (大日如来: Vairochana) in the center, a blue Bu Dong Fo (不动佛: Akshobya) in the East, a red Bao Sheng Fo (宝生佛: Ratnasambhava) in the South, a white A Mi Tuo Fo (阿弥陀佛: Amitabha) in the West, and a black Bu Kong Cheng Jiu Fo (不空成就佛: Amoghasiddhi) in the North. The wearing of the Five Buddha Crown marks the jin gang shang shi as an embodiment of the bodhisattva Ksitigharba. To each side of the jin gang shang shi are monks who play secondary roles in the ritual. The jin gang shang shi and his two attendant monks mirror the iconographic practice of depicting a central buddha or bodhisattva, in this case Ksitigharba, with attendant bodhisattvas on each side.146 These three furthermore represent the Three Jewels of Buddhism, the Buddha, dharma (Buddhist law) and sangha (community of monks and nuns).147 The jin gang shang shi is responsible

146 Shi Guo Jun, monk and jin gang shang shi, Shu Xiang Si. Interview by author, 23 December 2006, Shu Xiang Si, Wutai Shan, Shanxi Province. My translation.

147 Reichelt, Truth and Tradition, 102.
for the majority of recitation and chanting during the course of the *Fang Yankou*, with additional monks providing group responses and occasionally taking over the lead in the chanting.

Reichelt colorfully describes the *Fang Yankou* ritual as he observed it in the early twentieth century:

The scene begins with a fanfare of musical instruments. A little bell is rung, and then the “living Buddha” begins to sing the first verses of the mass in an endlessly long chant. Dressed in an especially beautiful costume with an arrangement resembling a halo round his head, he sings his verses with solemn and impressive expression. It is a high-pitched lament of woe over the hungering, thirsting, and freezing souls, which flit about the gloomy chambers of the underworld, but it contains also a happy promise of redemption to be obtained through the compassionate Buddhas. Here the instrumental music strikes in. There is a perfect storm of tumultuous shouting and violent music, which is intended to burst open the doors of hell. One can see by the expressions of the three leaders that it is a serious business. Their countenances stiffen into a grim and iron-hard expression, and their hands, which now come into action, are clenched as if for a blow. With a loud knock on the table with a thick wooden implement, the “living Buddha” announces that the doors are opened.

The second act is introduced by the ringing of a bell. One hears in the tones of the chant that the first shadowy vales of Hades are passed. What is of special interest in the succeeding acts is the hand and finger movements. Long and careful practice lies behind these manipulations and genuflections. Handbooks with illustrations of these movements are studied by generation after generation...

There is something hypnotic about the whole affair and one has a peculiarly unpleasant sensation as the performance proceeds, for in a remarkable way the practiced monks bring out the various torments and terrors of hell through these movements of the hands: one sees the bound, the savage, the tortured; the glimmering tongues of fire and ice-cold showers of rain, the brutal scorn and dull self-abandonment of the lost souls.

But in the midst of all these woes the presiding monks will begin the sacramental act of filling the burning (hungry and thirsty) mouths of the wandering spirits: the sprinkling of water from the jar of the merciful Kuan-yin, the distribution of rice from the blessed bowl of Sakyamuni, the waving motion of the blessed lotus in the
hand of Ta-shih-chih, the consoling sight of the golden tower in the hand of O-mi-t’o Fu.

By these functions rays of hope steal in. One sees in the position of the fingers a pagoda rise up, one feels that one is led in through open temple doors, where incense and light, music and the harmonious tones of the chant, bear one up to loftier spheres. A lotus blossom is laid in the hand, and the three “Buddhas” acquire something of exalted repose and the light of great pity in their expressions.¹⁴⁸

The published account does not indicate where in China this ritual took place. Creating further difficulties for our goal of comparing this performance to rituals performed at other temples and at other times, much of this description appears to be colored by the author’s imagination. For example, much of the chanted text near the beginning of a Fang Yankou, described here as “a high-pitched lament of woe,” actually describes the virtues of the Buddha, Dharma (Buddhist law) and Sangha (monastic community) rather than the suffering of hungry ghosts. Furthermore, the mudras called for in Yu Jia Ji Yao Yan Kou Shi Yi represent various bodhisattvas, buddhas and other positive elements rather than the tortures of hell. Nonetheless, Reichelt’s description demonstrates the Fang Yankou’s reliance on both Mulien-esque travels to the underworld and the power of Tantric mantras and mudras to redeem hungry ghosts, and also contains some details of materials used that allow for a comparison to other ritual performances. His description of the use of a “thick wooden implement,” or fang chi (方尺), for example, coincides with what I have observed at recent Fang Yankou rituals in Wutai Shan. Reichelt does not, however, provide much detail regarding the chant or musical styles used in this ceremony beyond his statement that the ritual opens with “a fanfare of musical instruments.” Thus we have little basis

¹⁴⁸ Reichelt, Truth and Tradition, 103-105.
for comparison of musical styles between this Fang Yankou and current practice.

In the 1960s, Holmes Welch published a much dryer description of a Taiwanese Fang Yankou ritual:

This was a Tantric ritual lasting about five hours and always held in the evening when it was easier for hungry ghosts to go abroad. The presiding monks wore red and golden hats in the shape of a five pointed crown. Before them was a collection of magical instruments—mirrors, scepters, spoons, and so on. The monks assisting them—usually six to eighteen—were equipped with dorjes and dorje bells (which sounded, when rung together, rather like a team of reindeer). In the first half of the ceremony the celebrants invoked the help of the Three Jewels. In the second half they broke through the gates of hell, where, with their instruments and magic gestures, they opened the throats of the sufferers and fed them sweet dew, that is, water made holy by reciting a mantra over it. They purged away their sins, administered the Three Refuges, and caused them all to take the bodhisattva resolve. If all this was properly done, the ghosts could be immediately reborn as men or even in the Western Paradise. The merit arising therefrom accrued to the deceased person whose relatives were paying for the ceremony—and who, of course, might also have been among those directly benefited. 149

Certain of the ritual instruments described by Welch, such as mirrors, scepters, spoons, and dorje bells, are not mentioned in Reichelt’s description. Furthermore, Welch does not mention the use of musical instruments that could produce a fanfare like that Reichelt heard, listing only dorje bells as accompaniment to the ritual chanting. These differences likely result in part from regional or historical variations in Fang Yankou practice and in part from differences between the items each author found noteworthy. Some elements, such as the costume of the ritual leader and the basic plotline of the ritual as it unfolds, remain the same between these two descriptions.

Welch includes in his description cultural context lacking from Reichelt’s version. He describes Fang Yankou as a means by which donors can accrue merit and transfer it to their deceased ancestors, thereby bettering their karmic lot. Thus, although Fang Yankou’s Tantric basis sets it apart from older types of Ghost Festival observance, it retains the vital role of giving aid to deceased ancestors.

Arnold Perris writes that during certain Fang Yankou rituals in Taipei in the mid 1980s, a brass band performed old-fashioned popular songs, including Aloha Oe and Auld Lang Syne while the monks were chanting. At the same time and in the same hall, the donor family held a boisterous dinner for about fifty guests. Perris writes, “All this was appropriate to the occasion. The family was not expected to pay attention to the rite or the mournful concert; they were contributing something else: fine food, companionship, and conspicuous joy to be conveyed to the spirit world.”

V. Northern Style Fang Yankou at Wutai Shan

Like chanting of the Yü Lan Pen Jing and the Di Zang Pusa Ben Yuan Jing, performance of the Fang Yankou ritual continues to play an important role in Ghost Festival observances at Wutai Shan. On each Lunar July 15, the monks of Shu Xiang Temple perform a Fang Yankou in the temple’s Yankou Tang (焰口堂: Yankou Hall), the construction of which was completed in the summer of 2005. The construction of this hall, the only of its kind in Wutai Shan, demonstrates both the material wealth and political power of Shu Xiang Si. The sumptuously decorated hall must have been quite expensive to complete, and the monastic leadership must have had good connections with area officials in order to

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gain permission to undertake such construction on the grounds of an historic monastery. The *Fang Yankou* ritual this hall was built to accommodate plays important roles, to be examined below, in maintaining both the monastery’s financial strength and its political clout. Prior to the construction of the *Yankou Tang*, *Fang Yankou* rituals at Shu Xiang Si, like those held at other monasteries in the area, took place in the more crowded central hall of the monastery.

Not only does *Fang Yankou* vary from region to region across China, but even within Wutai Shan itself two distinct practices exist. Han Jun writes “Wutai Shan’s *Fang Yankou* has its unique features, such as the use of music provided by local monks. Monks call *Fang Yankou* with instrumental accompaniment ‘Northern *Yankou*’ as opposed to ‘Southern *Yankou*,’ which uses no instrumental accompaniment. This distinction came about as a result of the influx of southern monks and nuns into Wutai Shan.”

“Northern *Yankou*,” which includes the use of the *sheng guan* ensemble, is a style developed at Wutai Shan, and is considered by those who still practice it as more traditional to the region than “Southern *Yankou*,” which is accompanied only by percussion. These two styles of *Fang Yankou* use very similar ritual manuals, but that for the northern practice contains a slightly longer text to be chanted than that for the southern. Nonetheless, a southern ritual lasts nearly twice as long as the three- to four-hour northern ritual because the chanting is performed at a much slower tempo. “Northern *Yankou*” is today practiced only at Shu Xiang Si, although it seems that some monks at Nan Shan Si have also previously performed the local style of *Fang Yankou*. In all other Chinese Buddhist monasteries at Wutai Shan, monks perform the Southern style ritual. It should be noted, however, that the two styles are similar enough that a *jin gang shang shi*, who is familiar primarily with the “Southern

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“Yankou” can successfully lead a “Northern Yankou”, as happened at Shu Xiang Si in the summer of 2005 when the usual *jin gang shang shi* was ill and a monk from another temple was invited to conduct the ritual.

Like *Fang Yankou* rituals that occur on other days, Ghost Festival performances are attended by the donors who sponsored the rituals, usually as a memorial service to their ancestors. These donors generally donate from ¥3000 to ¥7000 ($380 to $886 US) when they invite the monks to perform the ritual, depending on their financial means. They offer as well fruit, incense, and in some cases additional money that is distributed to the participating monks in the course of the ritual.

*Fang Yankou* at Shu Xiang Si begins at dusk, usually around 7:00 PM in the summer months. The monks assemble in the Yankou Tang wearing yellow ceremonial robes. As is the case for ordinary rituals, the monks wear the red *jia sha* (*袈裟*: capes) used during rituals. The *jin gang shang shi* wears *zhu yi* (*住衣*), a *jia sha* made of a patchwork of rectangular pieces of cloth each bordered by a golden cord, while the two attendants and others wear *qi yi* (*七衣*), similar red capes made of only seven pieces of red cloth. *Qi yi* is worn by monks who have passed beyond novice status during everyday Buddhist activities, but *zhu yi* is worn only by ritual leaders during special rituals. The *jin gang shang shi* is further set apart by the *fo zhu* (*佛珠*: string of jade beads and coins) down his back, and by the crown on his head. Unlike the *Fang Yankou* described by Holmes Welch, at Shu Xiang Si only the *jin gang shang shi* wears a crown. The other presiding monks are bare-headed.

The Yankou Tang at Shu Xiang Si contains a high altar facing the door. Silk drapes, flowers, and a Ksitigharba statue are arranged in front of the altar, rendering it very difficult for those below to observe what takes place there. This arrangement helps to maintain ritual secrecy, as observers cannot clearly see the actions performed by the ritual leaders.
*Jin gang shang shi* Shi Guo Jun (释果俊) assured me, however, that observation of these activities does not detract from the ritual. Below the altar, four rows of long desks are arranged on each side. The monks who comprise the *sheng guan* ensemble, as well as others who chant along but do not play instruments, stand behind these long desks. On the wall to the left of the door is a smaller altar which holds the donated fruit, steamed bread, incense and money brought by the donor family and, in some cases, photographs of the ancestors to be benefited by the ceremony.

![Figure 6.3: Interior Layout of Shu Xiang Si’s Yankou Tang](image)

During the ritual, one monk who does not wear ritual attire acts as an assistant, providing water for the others, preparing an altar outside the
front door of the hall to help invite the ghosts to the proceedings, and informing the donors of when and to which altar they ought to bow.

The instrumentation used in a Fang Yankou at Shu Xiang Si is quite similar to that used in ordinary rituals, but usually more monks take part in the ritual so more individual instruments are used. For a Fang Yankou held at the Ghost Festival, wind instruments used include three or four sheng, two or three guanzi and one or two dizi. In portions of the ritual that involve the sheng guan ensemble playing alone, one of the sheng players acts as a leader, choosing the pieces and playing the first few pitches alone, after which the others join in. Percussion includes two pairs of large hand cymbals, one bo (钹: bowl-shaped) and one nao (铙: flat), one set of cha, (镲: small hand cymbals), a da gu (大鼓: large drum), a san yin luo (三音锣: frame of three pitched gongs) and a dangzi (铛子: small gong suspended in frame). The sound of the cymbals play vital roles in the ritual, acting as the sign that the ritual is beginning and marking each moment when a buddha or bodhisattva is invited to attend the proceedings. The jin gang shang shi and his two attendants also play percussion instruments in the course of the ritual. The jin gang shang shi himself occasionally raps the table with the fang chi and rings a hand bell with a vajra handle, what Holmes Welch terms a “dorje bell,” while the attendant to his right carries a yin qing (引磬: a small cup-shaped chime suspended on a wooden handle) and the one to his left holds a small mu yu (木鱼: temple block).

Three styles of chant are used during Fang Yankou. In most cases, mantras chanted by the entire assembly are presented in nian style, or “free chant.” As was the case in the Yü Lan Pen Hui, nian is most often accompanied only by mu yu, which helps the chanters maintain a tempo while improvising. Chang style is used for hymns in praise of various buddhas, bodhisattvas, and the Three Jewels, as well as most invocations.
The sung melodies are not notated in the ritual manual, although those melodies accompanied by the *sheng guan* ensemble can be found in the monastery’s *gongche pu* (工尺谱) notation booklet. Those melodies that are not accompanied by *sheng guan* are accompanied by most or all of the percussion instruments used during the ritual. The third chant style, *song*, is described to be a style somewhere between singing and free chant. The majority of the *jin gang shang shi*’s extended passages of chant are presented in *song*. This style of chant is unaccompanied, although occasionally the *jin gang shang shi* will strike the altar table with the *fang chi* to emphasize certain passages of the text.

The *jin gang shang shi* presents each line of text in *song* style with an arch-shaped melody. He begins at a relatively low pitch, leaps upward a fourth in the middle of the second syllable, then descends a minor third in the middle of the third syllable or on the fourth syllable. This pitch level continues for approximately three syllables, and then the melody descends one more step to return to the starting pitch. This pitch continues for five to thirteen syllables, depending on the length of the line of text. The final syllable of each line is intoned one fifth lower than the preceding pitches, falling one octave below the highest pitch of the line. This final syllable is quite short, almost swallowed, and has a slight downward fall in pitch. The beginning pitch is not predetermined, and may vary in the course of a single *Fang Yankou*. Some of the lines presented in *song* are quite long, and the *jin gang shang shi* tries to present each line on a single breath. This requires extensive practice, and Shi Guo Jun, the *jin gang shang shi* who leads most *Fang Yankou* rituals at Shu Xiang Si, expressed pride in his skill at presenting long passages in *song*. 
VI. Procedure for Northern Fang Yankou

The ritual begins with the performance of an interlocking rhythmic pattern performed on the two sets of large hand cymbals entitled Tian Xia Tong (天下通: see Figure 6.5). The second line of the example is repeated a varying number of times, and the entire performance lasts around one minute. The crashing of cymbals acts to call buddhas and bodhisattvas to attend the Fang Yankou, and recurs in the course of the ritual as individual buddhas and bodhisattvas are invoked. Once the cymbals are finished, the jin gang shang shi and two attendants assemble at the front and center of the hall, and the chanted portion of the ritual begins.
Figure 6.5: *Tian Xia Tong*
Northern *Fang Yankou* can be divided into three sections separated by two interludes during which the *sheng guan* ensemble performs from three to five long *xiao qu*, or small tunes. The first portion of this *Fang Yankou* is primarily concerned with inviting the Three Jewels, as well as particular buddhas and bodhisattvas, whose presence can ensure the success of the ritual. The Chinese incarnation of the bodhisattva Avalokitesvara, Guan Yin or the Goddess of Mercy, is given particular
attention. In addition, the monks chant mantras and perform mudras in order to empower the five-Buddha crown and ritual implements such as the hua mi (花米: two-color rice), the vajra and the hand bell. The jin gang shang shi performs mudras over each object while these mantras are chanted. Near the end of the first portion of the ritual, the jin gang shang shi recites the story of Ananda meeting the hungry ghost Yankou as discussed above. Several hymns in this first third of the ritual, such as Hua Yan Hui, Can Li Tiao, and Cui Huang Hua, are accompanied by the sheng guan ensemble. After each of these, the ensemble performs a brief xiao qu with no chant, usually Yi Zi Ba Bao or Xi Fu Mang. This instrumental break gives the officiating monks an opportunity to rest and prepare themselves for the succeeding portions of the ritual.
### Table: Piece Titles and Descriptions

<table>
<thead>
<tr>
<th>Piece Title</th>
<th>Text</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hua Yan Hui</strong> (华严会)</td>
<td>Invitation for spirits to attend the ritual</td>
<td>Follows opening invocation by <em>jin gang shang shi</em></td>
</tr>
<tr>
<td><strong>Yi Zi Ba Bao</strong> or <strong>Xi Fu Mang</strong> (一字八宝或媳妇忙)</td>
<td>No chanted text</td>
<td>Instrumental coda to <strong>Hua Yan Hui</strong></td>
</tr>
<tr>
<td><strong>Can Li Tiao</strong> (参礼条)</td>
<td>Describes the virtues of the Three Jewels</td>
<td>Process repeated three times: once for each of the Three Jewels.</td>
</tr>
<tr>
<td><strong>Cui Huang Hua</strong> (萃黄花)</td>
<td>Meditate on mandala, Three Jewels</td>
<td>Ritual leaders go from front of the room to high altar, where they remain for the rest of the ritual</td>
</tr>
<tr>
<td><strong>Yi Zi Ba Bao or Xi Fu Mang</strong></td>
<td>No chanted text</td>
<td>Instrumental coda to <strong>Cui Huang Hua</strong></td>
</tr>
<tr>
<td><strong>Hua Yan Hui</strong></td>
<td>Invitation for spirits to attend ritual</td>
<td>Announces beginning consecration of implements and food</td>
</tr>
<tr>
<td><strong>Yi Zi Ba Bao or Xi Fu Mang</strong></td>
<td>No chanted text</td>
<td>Instrumental coda to <strong>Hua Yan Hui</strong></td>
</tr>
<tr>
<td><strong>Cui Huang Hua</strong></td>
<td>Instructs listeners to meditate on a mandala, the Three Jewels</td>
<td>Monks sit down</td>
</tr>
<tr>
<td><strong>Yi Zi Ba Bao or Xi Fu Mang</strong></td>
<td>No chanted text</td>
<td>Instrumental coda to <strong>Cui Huang Hua</strong></td>
</tr>
<tr>
<td><strong>Wu Fang Jie Jie</strong> (五方结界)</td>
<td>Invokes five Buddhas of five directions</td>
<td><em>Jin gang shang shi</em> performs mudras over Five Buddha Crown</td>
</tr>
<tr>
<td><strong>Kuai Wu Fang Jie Jie</strong> (快五方结界)</td>
<td>Invokes five Buddhas of five directions</td>
<td><em>Jin gang shang shi</em> performs mudras over Five Buddha Crown</td>
</tr>
<tr>
<td><strong>Ling Chu Zhen Yan</strong> (铃杵真言)</td>
<td>Spell to empower bell (<em>ling</em>), vajra (<em>chu</em>)</td>
<td><em>Jin gang shang shi</em> rings hand bell, tosses the vajra into the air</td>
</tr>
<tr>
<td><strong>Cui Huang Hua</strong></td>
<td>Invites the Three Jewels (Buddha, Dharma, Sangha)</td>
<td>Beginning of invitations to enlightened beings needed for success of the ritual</td>
</tr>
<tr>
<td><strong>Fang Bian Jie</strong> (方便偈)</td>
<td>Hymn of praise to the Three Jewels</td>
<td>Often used as a coda to <strong>Cui Huang Hua</strong></td>
</tr>
<tr>
<td><strong>San Gui Zan</strong> (三皈讃)</td>
<td>Invocation of the Three Jewels</td>
<td>Follows recitation of Ananda’s story, repeats 4 times</td>
</tr>
<tr>
<td><strong>Yi Zi Ba Bao or Xi Fu Mang</strong></td>
<td>No chanted text</td>
<td>Instrumental coda to <strong>San Gui Zan</strong></td>
</tr>
<tr>
<td>Ca. 5 longer xiao qu</td>
<td>No chanted text</td>
<td><em>Jin gang shang shi</em> draws concentric-circle mandala with <em>hua mi</em> (2-color rice)</td>
</tr>
</tbody>
</table>

**Figure 6.7:** Passages from the First Portion of *Fang Yankou* Involving the *Sheng Guan* Ensemble
Figure 6.8: *Can Li Tiao* from *Fang Yankou*. Translation of text:
“Assembly of Buddhas, Buddhas of 10,000 merits, Reverence to the cloud-borne assembly, Bodhisattvas, Mahasattvas.”

The first long *xiao qu* break accompanies the drawing of a mandala representing Mount Sumeru, the representation of Buddhist cosmology.

The *jin gang shang shi* draws this mandala on the altar table using *hua mi* (two-color rice). The mandala consists of three concentric circles. In

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Transcription based on *gongche* score and recorded performances from Shu Xiang Si, 2005-2007. This transcription provides only the basic melody and does not reflect the heterophonic texture present in actual performance. Text taken from REN Deze, “Fojiang Yinyue” [Buddhist Music], *Zhongguo MinZu MinJian QiYue Qu Ji Cheng, Shanxi Juan* [Chinese National Folk Instrumental Music Collection, Shanxi Province], vol. II (Beijing: China ISBN Center, 2000) 1558-59. My translation.
order to make near-perfect circles, the *jin gang shang shi* uses a circular implement such as a drinking glass or a hand bell (not the one used in the ritual) to push the rice into the desired shape. While he is thusly occupied, the monks at the tables below perform approximately five *xiao qu*. On Ghost Festival of 2006, these *xiao qu* were *Wan Nian Hua* (*万年花*: Eternal Flowers), *Da Cheng Jing* (*大乘经*: Greater Vehicle Sutra), *Mi Mo Yan* (*密魔岩*: Secret Power Stone), *Si Zi Yue Gao* (*四字月高*: High Moon on the Character *Si*) and *Jing Ping*. While these are performed, the two attendants to the *jin gang shang shi* often take off their ritual attire and leave the hall for a break. In the summer of 2005, one of the attendants came down from the high altar and joined in the performance of the *xiao qu*, playing *sheng*. Once the mandala is complete and the attendants have returned to their positions, the ritual continues.

![Monks Playing Sheng and Guanzi during a Shu Xiang Si Fang Yankou](image)

*Figure 6.9: Monks Playing Sheng and Guanzi during a Shu Xiang Si Fang Yankou*
The second portion of the ritual includes further invocation of the Three Jewels and invitations to the buddhas Sakyamuni, Amitabha and, once again, the bodhisattva Guan Yin. In addition, Wu Gongyang (五供养) a passage describing the five traditional donations offered to the Three Jewels (water, incense, light, silk and fruit), as well as the intangible donation of music, is chanted. This demonstrates that, just as in the sixth century, music is considered a component of the offerings to be made during the Ghost Festival. After a few more buddhas have been invited to the proceedings, the jin gang shang shi rings the hand bell for several minutes to mark the beginning of the time that ghosts will be invited to partake of the offered food. Specific invitees include the souls of emperors, concubines of emperors, virtuous officials, generals, high scholars, lower ranking scholars, lower officials, merchants, soldiers, farmers, fishermen, prostitutes and beggars. The ordering of these invitations reflects the traditional conception that one’s position in the social hierarchy follows one to the afterlife. After these ghosts have been invited, the jin gang shang shi invites the donors’ ancestors for whom the Fang Yankou has been sponsored as recipients of the merit accrued by the ritual. During the requisite Fang Yankou ritual performed on the last day of the Ghost Festival, the jin gang shang shi recites the lineage of patriarchs at the temple as well. From emperors to patriarchs, the Ghost Festival Fang Yankou at Shu Xiang Si in 2006 included a total of twenty-five separate invitations. Each of these invitations is followed by a performance of Zhao Qing Tiao, a brief chanted refrain accompanied by sheng guan. At this point in the ritual, hungry ghosts have not yet been invited.
Figure 6.10: Zhao Qing Tiao from Fang Yankou: Translation of text:
“Come receive this offered sweet dew of Dharma-food.”\textsuperscript{153}

<table>
<thead>
<tr>
<th>Piece Title</th>
<th>Text</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cui Huang Hua</td>
<td>Mantras to invite the Three Jewels</td>
<td>Follows mantras to subdue demons, destroy illusions</td>
</tr>
<tr>
<td>Fang Bian Jie</td>
<td>Hymn of praise to the Three Jewels</td>
<td>Coda to Cui Huang Hua</td>
</tr>
<tr>
<td>Mandala Jie (曼答辣偈)</td>
<td>Mantra for concentration on the hua mi mandala</td>
<td>Uses Cui Huang Hua melody</td>
</tr>
<tr>
<td>Fang Bian Jie</td>
<td>Hymn of praise to the Three Jewels</td>
<td>Coda to Mandala Jie</td>
</tr>
<tr>
<td>Cui Huang Hua</td>
<td>Mantras to invite the Three Jewels</td>
<td>Follows instruction to take refuge in the Three Jewels, invitations to Guan Yin, Amitabha, Sakyamuni</td>
</tr>
<tr>
<td>Fang Bian Jie</td>
<td>Hymn of praise to the Three Jewels</td>
<td>Jin gang shang shi performs mudras during Fang Bian Jie</td>
</tr>
<tr>
<td>Zhao Qing Tiao (招请条)</td>
<td>Refrain follows invitations of different classes of ghosts, donors' ancestors, patriarchs of the temple</td>
<td>Around 25 iterations</td>
</tr>
<tr>
<td>Ca. 3-5 longer xiao qu</td>
<td>No chanted text</td>
<td>Monks move offerings to be given to ghosts from side altar to main altar</td>
</tr>
</tbody>
</table>

Figure 6.11: Passages from the Second Portion of Fang Yankou Involving the Sheng Guan Ensemble

\textsuperscript{153} Transcription based on gongche score and recorded performances from Shu Xiang Si, 2005-2007. Text taken from Han, Wutai Shan Fojiao Yinyue (2004), 94. My translation.
The second *xiao qu* break occurs just after the completion of the invitation of the ordinary ghosts. During this time, a monk places the offerings of steamed bread and fruit on a platter and takes them up to the high altar. Three of the pieces of steamed bread are in the form of a skull, hand and foot, a reference to skeletons intended to remind the viewers and ghosts of the impermanence of existence. The other bread offerings are pellets about one inch in diameter. The remainder of the ritual does not involve the *sheng guan* ensemble. The *jin gang shang shi* performs mantras and mudras over these offerings in order to make them available for consumption by ghosts, even hungry ghosts. Only after these empowered offerings have been tossed little by little toward the open door of the hall are hungry ghosts invited to attend. First, the *jin gang shang shi* chants a description of the suffering of hungry ghosts, and then he invites the hungry ghosts to come partake of the offerings, performing mantras and mudras to dissolve their bad karma and to open their tiny throats and allow them to eat. The remainder of the ceremony consists of mantras to allow the ghosts to be reborn in a heaven, to transform the tortures of hell into pleasant things (e.g. sword trees into fabulous gem trees), and to allow the ghosts to leave the land of the living. One further mantra forces any remaining ghosts to leave. Shi Guo Jun informed me that, if some ghosts remain, they will cause trouble for the donor family. Once the ghosts have left, the buddhas and bodhisattvas invited to take part in the ritual are seen off with the chanting of *Hui Xiang Jie*, a celebration of a successful ritual. Finally, the assembly proceeds outside to the large incense burner in front of the temple gate to burn the food offered to ghosts during the *Fang Yankou*.

According to Shi Guo Jun, northern style *Fang Yankou* cannot be carried out without the *sheng guan* ensemble. The ensemble performs the
passages of xiao qu that allow time for the drawing of the hua mi mandala of Mount Sumeru and the preparation of the food offerings to be given to the ghosts. The sheng guan ensemble furthermore accompanies much of the chanted text in the ritual, including hymns in praise of the Three Jewels, the invocation of the five buddhas of the five directions, and the chanted coda to each of the invitations of ghosts. The music performed by the ensemble likewise acts as an offering to the buddhas and bodhisattvas whose cooperation is needed to make the ritual a success.

The nearly universal adoption of the sheng guan-free southern style of Fang Yankou at Wutai Shan nonetheless demonstrates that adherence to the northern style is not considered necessary to maintain the efficacy of the ritual. As was the case in Yü Lan Pen Hui, instrumental music is of tertiary importance to the ritual, playing less vital roles than both the chanted liturgy and the ritual percussion that is common to all Fang Yankou rituals in China. The following examination of the justifications for maintaining the musical northern ritual at Shu Xiang Si, as well as of reasons for continuing Ghost Festival observances in general, will bring into focus the ways that these rituals, and in some cases their music, continue to justify the existence of the monastic community in Chinese society.

VII. Current Functions of Fang Yankou

Many donors who sponsor Fang Yankou rituals today perceive it as a memorial practice. Although the concept that hungry ghosts fed through this ritual, as well as the ancestors for whom the ritual is ordered, might be reborn in heaven demonstrates the importance of Pure Land cosmology in Fang Yankou performance, these concerns are not necessarily the main impetus for most donors to request that a Fang Yankou be performed. Han Jun describes the ceremony as “a special Buddhist activity carried out to
memorialize the dead.” Holmes Welch writes that, in Taiwan, donors who sponsor Buddhist mortuary rituals do not consider rescuing the souls of their ancestors to be their primary objective:

They may become angry if anyone suggests that they are offering incense, rice, and fruit at the altar because they think their parents have been reborn on a lower plane. Their parents are, of course, *ling-ming*—virtuous spirits who reside in heaven and descend to their tablets to receive filial offerings and reverent reports of family news. Why then do they pay the monks to recite sutras? Because it is a customary form of filial commemoration, they say. No one can be called “superstitious” for engaging in filial commemoration.

During the Ghost Festival in 2006, two well-to-do men from Inner Mongolia drove for eighteen hours to Wutai Shan and donated ¥6000 to the temple in order to sponsor a Fang Yankou. The father of one of these gentlemen had recently passed away, and they wished to commemorate his death. The bereaved, a Party official, stated that this was to be a memorial, and seemed to have little interest or knowledge of the traditional function of the rite as a means of feeding hungry ghosts and transferring merit to the departed. In another case, an entire family of eight went to Shu Xiang Si to take part in a Fang Yankou ritual they had sponsored on behalf of two recently-deceased ancestors. The family members sat with their palms pressed together, borrowed a ritual manual and chanted along with the monks and encouraged the foreigner in attendance to chant along as well. They treated the ritual as not only a memorial for the deceased, but also as a spiritual activity that requires participation by all in attendance in order for it to be fully effective.

Concerns about the “superstitious” nature of Fang Yankou have marked several writings on the subject by both Western and Chinese

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authors. Reichelt concludes his description of the ritual, “There is, indeed, art and solemn earnestness in this ceremony, but it escapes into black magic and animistic exorcism. It is therefore quite natural that the more spiritual monks and the profound thinkers within the Buddhist society keep out of it.”\textsuperscript{156} Han Jun, writing as a cultural cadre of the Chinese Communist Party, also adds a superstition caveat to his description of the artistic value of Fang Yankou, writing, “Although Fang Yankou has a very strong religious and superstitious tinge, from the perspective of style it has some aesthetic value with regards to the literature and music used.”\textsuperscript{157} The conflict between distrust of Fang Yankou’s superstitious nature on the one hand and appreciation of its artistic value on the other will be examined in greater detail in Chapter 7.

In the People’s Republic of China, allegations of superstition have led to the destruction of a number of religious practices. How, then, have Ghost Festival observances managed to survive? During the Cultural Revolution (1966-1977), the temples of Wutai Shan were closed and ritual practice was put on hold. In the post-Cultural Revolution backlash against the destruction of traditional culture, Buddhism and Buddhist ritual came to be categorized as cultural artifacts to be preserved. As a result, many temples, much like ethnic minority villages, have become state- or province-sponsored tourist attractions. This is the case at Shu Xiang Si and in the Wutai Shan area in general; each summer, visitors stream through the temples to make donations and see rituals performed, greatly stimulating the economy of Wutai County. These economic benefits doubtless help to make religious activities such as Ghost Festival observances palatable for the local authorities.

\textsuperscript{156} Reichelt, \textit{Truth and Tradition}, 105.

\textsuperscript{157} Han, \textit{Wutai Shan Fojiao Yinyue} (2004), 69.
Ghost Festival rituals involving the sheng guan ensemble have, in fact, garnered much positive attention from cultural officials. As discussed in Chapter 7, state-sponsored scholars write glowing reports of the aesthetic value of the music used during Fang Yankou. By focusing on the artistic merits of the ritual music rather than on the superstitious content of the ritual itself, officials and scholars carve out a space in which they can support monastic sheng guan music of the Ghost Festival as a cultural treasure while overlooking that music’s connection to old-fashioned ancestor worship and Tantric mysticism.

Ghost Festival rites remain vitally important to both visitors to Wutai Shan and local people. Donors from urban areas, seeking means by which to honor their ancestors, continue to visit Wutai Shan during Ghost Festival to ask that memorial rites such as Fang Yankou be performed. Many donors who can afford to travel to Wutai Shan in order to sponsor a Fang Yankou live in urban areas where traditional burial practices are disallowed. As mentioned in Chapter 5, at one temple, I observed a group of businessmen from Guangzhou donate ¥80,000 (about $10,000) to a temple in order that thirteen Fang Yankou ceremonies could be performed as a memorial for a business associate. Those who cannot afford to sponsor a full Fang Yankou (usually about ¥ 6000) can at least listen to the daily chanting of the Di Zang Pusa Ben Yuan Jing and the Yü Lan Pen Jing during Yü Lan Hui and place their ancestors’ names in the Wang Sheng Tang as a memorial. The demand among urban Chinese for memorial services to make up for their inability to perform full traditional funeral rites renders Ghost Festival observances even more important.

VIII. Conclusion

Ghost Festival observances have been connecting Buddhism to mainstream Chinese society for at least 1,600 years. Originally, rituals based on the Mu-lian story made Buddhist practice a vital means of
demonstrating Confucian filial devotion. Later, Tantric rites emphasized the potential for Buddhist ritual to lengthen life, a primary concern of Taoists. Today, Ghost Festival practices such as *Fang Yankou* remain an important means by which donors can memorialize their ancestors in an era when traditional funeral rites are no longer allowed in urban settings, but may be carried out freely in most rural areas. While many donors view *Fang Yankou* as a memorial service, others believe that the ritual provides actual assistance to their deceased ancestors. The continued demand for rituals such as *Fang Yankou* reflects and strengthens Buddhism’s place as an integral element of Chinese society even as that society undergoes rapid economic, social, and political change.

The *sheng guan* ensemble at Shu Xiang Si plays important roles during Ghost Festival observances, but this is not the case at most temples in Wutai Shan. Ghost Festival is not observed at Tibetan Buddhist temples, so the *sheng guan* ensembles at Pusa Ding and Zhen Hai Si do not perform for Ghost Festival rituals such as *Yü Lan Pen Hui* and *Fang Yankou*. Of the other Han Buddhist temples in the area, only Nan Shan Si uses a *sheng guan* ensemble during some *Yü Lan Pen Hui*. Northern style *Fang Yankou* occurs only at Shu Xiang Si, and therefore only Shu Xiang Si uses *sheng guan* during *Fang Yankou*. In most cases, the relative lack of importance for instrumental music as part of Buddhist ritual and the complications inherent in maintaining a *sheng guan* ensemble encourage abbots in Wutai Shan’s monasteries to choose non-instrumental forms of Ghost Festival rituals over the more musically complex local form. In fact, in 1993 Han Jun wrote that the northern style of *Fang Yankou* was no longer performed at Wutai Shan.\(^{158}\) Since that time, the practice has been reinstated only at Shu Xiang Si.

Shu Xiang Si’s reinstatement of local styles of Ghost Festival rituals helps to carve a unique place for the monastery in the religious and political landscape of Wutai Shan. The leaders of Shu Xiang Si can (and do) boast that their monastery is the sole repository of colorful local ritual practice. This claim draws larger numbers of donors to the monastery and garners support from cultural cadres interested in preserving local traditional music. Just as the Ghost Festival sutras justify the existence of the monastic community as the performer of vital filial rites, the sheng guan ensemble at Shu Xiang Si justifies the monastery’s existence as a site of cultural preservation. The complex interplay between sacred and secular interests in ritual and non-ritual sheng guan performance by Wutai Shan monks will be explored further in Chapter 7.
CHAPTER 7

NEW PERFORMANCE CONTEXTS FOR MONASTIC SHENG GUAN ENSEMBLES

Sheng guan (笙管) wind ensemble performances at Wutai Shan fulfill a variety of roles, both sacred and secular. During the busy summer tourist season, tourists and pilgrims crowd the temple hall to both enjoy the music and to express their religious devotion. In many cases, concert performances of temple sheng guan music are carried out in a highly ritualized fashion, complete with offerings to the Three Jewels. It is therefore impossible to draw a clear line between sacred ritual performance and secular performance. In China, a variety of musical forms fulfill both sacred and secular functions, as in the case of operatic performances at temple fairs in which secular or semi sacred opera is presented as an offering to deities.\(^\text{159}\) The recent trend of using Buddhist mantras in pop music and the creation of techno mixes of Buddhist chants for sale to the general public further blurs the line between sacred and secular music.\(^\text{160}\) We therefore cannot speak strictly of sacred performance contexts versus secular performance contexts. Rather, we


must analyze each performance type to uncover its layers of sacred and secular functions. In this chapter, I shall examine performances of Wutai Shan’s *sheng guan* ensembles that are not directly tied to ritual, and then explore the political, economic and spiritual functions these performances fulfill.

I. Monastic *Sheng Guan* in Concerts, Festivals and Recordings

*Sheng guan* ensembles from Wutai Shan have performed in a variety of settings both inside and outside of China. In the 1930s, just prior to the Japanese invasion, four young monks from Wutai Shan went to Yong Tai Si in Beijing to perform *sheng guan* music for the monks there and to learn about Beijing’s style of instrumental Buddhist music. From the Japanese invasion through the end of the Cultural Revolution, such musical exchange did not occur again. In 1987, the Shanxi Cultural Bureau backed the founding of the Chinese Wutai Shan Buddhist Music Ensemble, a group consisting of non-monastic musicians who performed selections from Wutai Shan’s ritual *sheng guan* repertoires in concerts in China and abroad throughout the late 1980s and early 1990s. Not until the twenty-first century did a monastic ensemble from Wutai Shan once again travel beyond the Buddhist mountain to perform. In 2001, Shu Xiang Si’s *sheng guan* ensemble gained official approval to travel to Korea to perform, and in 2003 they played at the Chinese Buddhist and Taoist Music Exhibition in Beijing. In these concert performances, the ensemble plays primarily *xiao qu* (小曲: small songs) without chanted text, and also performs a few unaccompanied hymns. Today, the monks of Shu Xiang Si perform frequently outside of ritual contexts, while those at Pusa Ding do so less often and those at Zhen Hai Si and Nan Shan Si do not at all.

II. The Buddhist Culture and Tourism Festival

In 2003, the provincial government of Shanxi Province instituted an annual Buddhist Culture and Tourism Festival, a gala concert to be held each year in the late summer. I attended this festival in 2005 and 2006. In the weeks prior to this festival, government workers festoon the monasteries of Wutai Shan with banners and balloons advertising the upcoming event. Crews construct a grand stage in a large parking lot below Nan Shan Si and set up thousands of tiny plastic stools for the audience. Prior to the event, hundreds of additional police officers arrive to help with crowd control. Busloads of tourists arrive, many wearing matching hats that display the name of the tour company with which they booked the trip. For a fee, tourists can sit in special seating near the stage, but the rest must join the scrum for the free general seating.

The performance begins at 9:00 AM, but audience members begin to assemble at 6:00 AM in order to secure seats near the stage. From the stools placed at the back of the parking lot, it is impossible to see the performance. At 9:00, a few official speeches open the performance, and then the sheng guan ensemble from Shu Xiang Si plays while monks from Pusa Ding chant. The two years that I attended this event, it was impossible to hear the sheng guan ensemble over the noise of the crowd and the amplified chanting. The remainder of the concert consists of lip-synced popular songs, some with Buddhist-influenced lyrics, patriotic songs and large-scale dance numbers, each of which is introduced by famous hosts from popular programs on China Central Television. In 2005 and 2006, the audience particularly enjoyed hearing the theme song from the television series Journey to the West, which is based on a classic Chinese novel in which the Tang-era Buddhist priest San Zang, accompanied by the Monkey King and other disciples, travels to India to collect scriptures to take back to China. This television show, the
storylines of which feature the Monkey King thwarting the plans of a variety of demons who attempt to kidnap, murder and/or eat San Zang, is one of the most popular on Chinese television, and the audience at the Buddhist Culture Festival seemed to enjoy singing along with its theme song. Huge towers of speakers broadcasted the sound of the concert throughout the valley. The concert lasted until the early afternoon, but most of the audience, sore and tired from sitting on the tiny stools for hours, left by noon, many surreptitiously taking an armful of stools with them.

The inclusion of the Chinese and Tibetan monks as the opening act of this concert each year acts as a visual marker that this is a Buddhist event, not merely a secular concert, and that the performance, like the local sheng guan music, is a cultural product of Wutai Shan. It also presents an image of a monolithic “Buddhist Culture” that unifies Chinese and Tibetan practices, downplaying the differences between Chinese and Tibetan practices and reflecting the ideal of national unity. The remainder of the performances, however, had little to do with monastic Buddhism and in many cases nothing to do with Buddhism at all. The performance resembles gala events like the annual Spring Festival concert broadcast each year on China Central Television. The audience reacts with the greatest enthusiasm to the lip-synced performances of pop music stars, not even applauding for the inaudible performance of the monks. Still, the monks’ performance provides a visual symbol of local Buddhist musical culture, and as such remains valuable to the event’s organizers.

III. A Monastic Concert Hall

As interest in promoting Wutai Shan Buddhist music has increased, the monks at Shu Xiang Si have found new uses for their sheng guan music. In 2006, the monastery’s leadership opened a Fo Yue Tang (佛乐堂: Buddhist Music Hall) inside the monastery’s hotel. This is a large
room, formerly the hotel’s restaurant dining room, decorated with copies of Dunhuang murals of bodhisattvas playing musical instruments. Tickets for an evening of entertainment here cost 90 yuan, or about 12 US dollars. For this price, the audience gets to hear the music of the monastery’s sheng guan ensemble, watch Tibetan cham-style dancing performed by students from a local dance academy who dress like monks, and drink tea and eat vegetarian snacks. Large signs advertising these performances dot the monastery grounds, and television commercials on the local station proclaim “Hear Buddhist music, taste Buddhist tea, see Buddhist dance, perform Buddhist rites, listen to Buddhist music, experience Buddhist art. Wutai Shan’s Buddhist Music Hall gives you a complete exhibition of the enchantment of Buddhist music.”

During the performances in the Buddhist Music Hall, the audience is given the opportunity to make offerings of fruit, incense and money as is done during the performance of Wu Gong Yang (五供养: Five Offerings) in Fang Yankou rituals. The concert therefore acts not only as a form of entertainment, but also as a sacramental ritual.

IV. Scholars and the Production of Recordings of Wutai Shan Buddhist Music

In 2005, cultural cadre and Buddhist music scholar Han Jun produced a two-CD set of performances by the sheng guan ensembles of Shu Xiang Si and Pusa Ding. These sets are sold at Buddhist book and music stores in Wutai Shan for 20 yuan (about $2.50). In 2006, Han directed the creation of a television special about Wutai Shan’s Buddhist music featuring performances by Shu Xiang Si’s sheng guan ensemble.

162 Original text: “听佛乐，品佛茶，观佛舞，做佛事，聆佛教音乐，感受佛教艺术。五台山佛乐堂为您充分展佛教音乐的魅力。” Displayed as a crawl advertisement on Wutai Shan TV, Fall 2006.
Rehearsals for this television special began at the monastery on September 15, 2006. This rehearsal provided a valuable opportunity to observe the relationship between musician-monks and the Chinese scholars who study their music. On that day, I arrived at Shu Xiang Si to hear the strains of sheng guan music emanating from the ke tang (客堂: guest hall), the de facto office of the temple administration. I went to peek in the door and found almost the entire monastic population of the temple, twenty-two monks, seated in the chairs arranged along the walls of the room and playing Si Zi Yue Gao (四字月高: High Moon on the Character si), a xiao qu often used as a time-filler during Fang Yankou rituals. At the invitation of the emeritus abbot, Sheng Zhong (聖忠), I went in to listen to and record the proceedings. At the abbot’s desk sat an imposing man wearing a long green People’s Liberation Army coat. This was Han Jun, the author of Wutai Shan Fojiao Yinyue (五台山佛教音乐: The Buddhist Music of Wutai Shan).

After the monks finished playing, Professor Han gave performance instructions just as a conductor of a Western-style ensemble would. He seemed to be primarily concerned with tempo, and he wanted most of the pieces to be performed more slowly than they are during rituals. The performances had to fill a particular allotment of time in the television special, so attaining a sufficiently slow tempo was vital for the successful completion of the recording. Three young female executives from a television station in the provincial capital Taiyuan were there, the eldest of whom Professor Han would occasionally consult regarding such matters as the duration of certain pieces.

Because this performance was intended for television, Professor Han spent much time adjusting the appearance of the ensemble. He arranged the monks carefully into rows, complaining that they were too skinny, except for those who were too fat. The few he considered to be of
the appropriate size he placed in the front row. He poked and prodded those monks playing *sheng*, *guanzi* and *dizi* to make them stand up straight with their elbows raised. One monk who cannot play any wind instruments held the monastery’s set of *yun luo* pitched gongs; although the gongs are not pitched to match the other instruments, he pretended to play the *yun luo* during the recording session to create the appearance of a complete traditional *sheng guan* ensemble. Once Professor Han was reasonably satisfied with their standing appearance, he moved them outside to the courtyard of the monastery to practice their stage entrance. Professor Han had choreographed an entrance in which two lines of monks interwove as they made their way onto the stage, finally stopping in a widely-spaced arrangement. This arrangement proved visually pleasing, but it was very difficult for the monks to maintain a unison tempo while standing so far from one another.

Not only the visual arrangement but also the sound of the ensemble was adjusted for this television appearance. The *xiao qu Xi Fu Mang* (媳妇忙: Busy Daughter-in-Law), for example, was performed with a dramatic pause inserted prior to the final five pitches of the piece. Professor Han asked as well that the monks focus on performing each piece “correctly,”

In addition to the *sheng guan* pieces *Hua Yan Hui*, *Xi Fu Mang*, *Qian Sheng Fo* and *Si Zi Yue Gao*, the monks also rehearsed and performed *Tian Xia Tong*, the interlocking cymbal pattern that opens the *Fang Yankou* ritual and a chanted passage from *Fang Yankou* that includes mudras, or ritual gestures, intended to imbue the *jin gang shang shi*’s (ritual leader-see Chapter 6) Five-Buddha crown with spiritual power. During *Fang Yankou*, these mudras are performed only by the *jin gang shang shi*, but for the television performance Professor Han asked that six monks perform them in unison. Because only two of those monks were trained to act as *Jin Gang Shang Shi*, the other four were unfamiliar with
the complex hand motions and spent the rehearsal nervously looking at the more experienced monks’ hands. Professor Han exhorted them to maintain unison. For the television performance, the Five-Buddha crown was not used, so the mudras were performed without an object to empower. This transforms the gestures to an aesthetically-pleasing dance rather than a powerful mystical action.

After three days of rehearsal, the monks were bused to a television studio in Beijing to record their portion of the television special. Before the ensemble left for the city, the ensemble's instruments were professionally tuned and repaired by an itinerant instrument repairman, and each monk was given a new set of clothing. In Beijing, the monks stayed two nights in a 3-star hotel, and spent half a day recording their performance. After the recording session had concluded, the television producers reclaimed the new clothing they had distributed to the monks. The rehearsals, traveling and recording resulted in five days during which the monastery’s regular schedule of morning and evening chant sessions and donor-sponsored rituals did not occur.

While observing these events, I was struck by the vast differences between my own approach to researching Shu Xiang Si’s musical practices and that of Professor Han. In my research, I attempt to document the musical practices at the monastery as they occur rather than taking an active role in shaping those performances. While I realize that my presence must in some ways alter how the monks approach their music making, I do not express preferences or make suggestions regarding their playing. Watching Professor Han attempt to mold the monks into professional musicians made me very uncomfortable, and I even took some satisfaction when the monks did not follow his directions.

The interaction between Han Jun and the monks of Shu Xiang Si illustrates a fundamental difference between the role of the ethnomusicologist in the US and that in China. While Western
ethnomusicologists tend to gravitate toward music of cultures outside their own and to treat that music as the cultural property of the people who perform it, most Chinese ethnomusicologists research the music of ethnic or cultural minorities within their own country, and they often treat that music as a part of the grand scheme of Chinese music. As such, they more often take an active role in shaping how folk musics develop under modern conditions. In many cases these scholars are called upon by cultural officials to aid in the popularization of minority folk musics. The music channel of China Central Television, CCTV 12, often features programs about minority folk music in which Chinese ethnomusicologists are asked to provide the audience with information regarding that music’s cultural background and musical structures. Scholars also actively participate in bringing folk musicians to the concert stage and in producing commercial recordings of folk music. Han Jun, as both ethnomusicologist and cultural cadre, plays both the role of researcher and that of publicity agent for the monastic sheng guan musicians of Wutai Shan.

While Professor Han’s hands-on involvement in adjusting the performance of Shu Xiang Si’s monks to modern standards of polished performance made me feel uncomfortable, I realize that his interaction with the monks comprises a vital element of the musical life at the monastery; as discussed below, the involvement of government officials in directing non-ritual performances of the monastery’s sheng guan ensemble allows that ensemble to fulfill a variety of important political functions for both the cadre and the monks.

V. State-Sponsored Concertization of Monastic Sheng Guan

State-sponsored scholars and cultural cadres like Han Jun have in the past few decades been instrumental in bringing Wutai Shan’s sheng guan music to the concert stage. After the Cultural Revolution, interest in
bringing Wutai Shan Buddhist music to the general public revived. In 1978, Tian Qing and others recorded sheng guan performances by a number of elderly monks from both Chinese and Tibetan monasteries. As more and more of these monks gave up playing music or passed away, officials supported the formation of Buddhist music ensembles outside of monasteries, which seemed like the only way to prevent the loss of the music. In the 1980s and 1990s, scholars focused on promoting the performance of Wutai Shan Buddhist music by non-monastic ensembles. For example, in 1988 Tian Qing recorded performances by the Chinese Wutai Shan Buddhist Music Ensemble, a group formed in 1987 under the auspices of the Shanxi Cultural Bureau. This ensemble consisted of musicians from northern Shanxi Province, none of whom were monks. Both the 1978 and 1988 recordings were released as a set of five tapes in 1989, and in 2006 were included in the monumental 30-CD Zhong Guo Fo Yue Bao Dian (中国佛乐宝典: Treasury of Chinese Buddhist Music). The non-monastic Chinese Wutai Shan Buddhist Music Ensemble remained active into the 1990s, performing in Hong Kong in 1989 and in London in 1992. Scholarly reasons for concertizing sheng guan music included the wish to preserve a traditional musical practice feared to be doomed after the Cultural Revolution, and the desire to preserve that music in a form divorced from its religious/superstitious roots.

In the 1980s and 1990s, most Chinese scholars wrote that instrumental music would likely not be successfully reinstated as a regular part of monastic ritual at Wutai Shan. Han Jun’s 1993 book Wutai Shan Buddhist Music mentions the formation of Buddhist music ensembles in the early 1990s, but states that efforts to restore music within the monasteries had met very limited success. He describes instrumental

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music used in the context of rituals such as *Fang Yankou* on the basis of past writings and the memories of older monks rather than based on firsthand observation. At the same time, Qu Yannan described Nan Shan Si as the only monastery making efforts to restore *sheng guan* practice, and Jing Weigang believed Pusa Ding to be the only monastery with a regularly active *sheng guan* ensemble. A lack of exchange of information among scholars and between monastic musicians and scholars fostered a sense among scholars that *sheng guan* practice was dying in Wutai Shan, and lent a sense of urgency to scholarly efforts to preserve the music outside of its ritual context.

Official efforts to take Wutai Shan’s *sheng guan* practice out of its ritual context and into the concert hall were driven not only by the belief that Wutai Shan’s *sheng guan* practice was soon to be extinct, but also due to the desire to preserve this cultural artifact in a more politically acceptable form. Recent state-sponsored scholarly writings reflect this desire, describing ritual music in aesthetic rather than religious terms. For example, writings about *Fang Yankou* gloss over the ritual function of the activity, focusing instead on the colorful nature of the performance. Ren Deze, in the introduction to the “Buddhist Music” section of the Shanxi instrumental volume *Chinese National Folk Instrumental Music Collection*, dryly describes the purpose of the ritual: “*Yujia Yankou* is commonly called *Fang Yankou*. It is said that Ananda, one of the ten disciples of Sakyamuni, saw a hungry ghost named Yan Kou one night. To avoid becoming a hungry ghost himself, Ananda asked Sakyamuni to teach him to chant scripture. The Buddhist ritual specifically for feeding

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and releasing hungry ghosts is called *Yujia Yankou.*” Ren does not provide any further description of the function of each portion of the ritual, nor does he elaborate on its historical importance in Chinese society.

Ren takes a very different tone when describing the music used in the ritual:

*From beginning to end, the ritual includes melodious, stately singing, and also *kuai*ban in lively rhythm, and all kinds of Buddhist mudras and gong and drum music as accompanied by chanting and percussion, so it has a strong artistic flavor. The entire ritual includes thirty pieces. There are ten chanted hymns with sheng guan accompaniment, which monks call ‘*he nian,*’...These hymns have serene and elegant melodies and a profound expressiveness, both quick and slow...All of *Yankou’s* music attracts people’s fascination, plucks people’s heartstrings, and in fully tranquil times, this Buddhist music seems to transport its listeners to a fairy land.”

The effusiveness of this praise for the music of *Fang Yankou* vastly overshadows the author’s brusque tone in his description of the ritual’s function. Ren depicts *Fang Yankou* as a transcendent aesthetic experience, not as a means of attaining spiritual fulfillment.

Han Jun’s passage about *Fang Yankou* in the 2004 version of *Wutai Shan Buddhist Music* follows a pattern quite similar to Ren’s passage.
Fang Yankou is a special Buddhist activity performed to memorialize the dead... According to the Yankou Egui Jing [Yankou Hungry Ghost Scripture], hungry ghosts are emaciated, with needle-like necks, and they have fire in their mouths. It is said that Ananda, one of the “Ten Great Disciples” of Sakyamuni, saw a hungry ghost named “Yankou” one night. To avoid becoming a hungry ghost himself, Ananda asked Sakyamuni to teach him to chant scripture. There are special texts and chants for feeding hungry ghosts, and the rituals held with this chanting are called “Fang Yankou.” These rituals are often held at dusk with offerings of food to redeem the hungry ghosts.168

When describing the artistic merits of the ritual, Han echoes Ren’s sentiment that Fang Yankou is a good show:

Although “Fang Yankou” has a very strong religious and superstitious tinge, from the perspective of style it has some aesthetic value with regards to the literature, music and dance (mudras) used. Thanks to its artistry, people are not bored by this four to five hour ritual, which not only worships “spirits” and comforts “ghosts,” but also entertains the living. Those who sponsor this ritual are therefore satisfied both spiritually and aesthetically.169

Here, Han neutralizes the “religious and superstitious tinge” of ritual activities by describing them in terms of secular arts. The music,

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169Original text: 虽然‘放焰口’仪式具有强烈的宗教意识和迷信色彩，但从它的形式看，却集文学，舞蹈（手印）等艺术形式于一身，具有一定的艺术性和审美价值。也正是由于这种宗教艺术性，才能使人们在长达四五个小时的仪式过程中不觉枯燥，既敬了‘神’慰了‘鬼’，又娱了人。人们不论从心理上还是从感观上都得了满足。” Han, Wutai Shan Fojiao Yinyue (2004), 68-69. Trans. YE Xiujuan.
notwithstanding Buddhist conceptions to the contrary, is simply music, the texts of the ritual manual are literature, and the Tantric mudras are dance.

The average listener finds Fang Yankou’s music and dance much less entertaining than Han and Ren do. While monks perform Fang Yankou in Shu Xiang Si’s Yankou Tang, a few people not associated with the donor family might gather in the doorway to watch for a short while, but they do not stay longer than twenty minutes. Also, as discussed in Chapter 5, during funeral rituals Fang Yankou is performed in small spaces without room for an audience, and while the ritual is carried out suona bands entertain funeral attendees outdoors. Ritual Fang Yankou performances are not carried out for the entertainment of the living, but for the succor of the dead. This function, however, smacks of superstition, and if other functions could not be found, cultural cadres would be hard pressed to find politically acceptable justification for official support of Fang Yankou at Wutai Shan.

Depicting Fang Yankou as a wonderful musical show with spiritual overtones allows these state-sponsored scholars to support local musical culture while downplaying the religious function of the ritual. The Chinese government today is in a difficult position with regards to its religious policy. The state cannot overtly support religious practices that undermine the materialistic stance of Chinese Communism, but for several reasons they also cannot quash those practices. Since the Cultural Revolution, there has been a backlash against the destruction of traditional cultural materials and practices. Furthermore, local musical practices have become an important tourist draw throughout China, providing economic growth to areas isolated from the nation’s industrial and commercial centers. By focusing on the musical rather than the religious aspects of Wutai Shan’s Buddhist music, officials can avoid criticism for suppressing traditional cultural activities. They can also
develop Wutai Shan's Buddhist music as a quasi-secular tourist attraction, bringing more revenue to the area. We should note that, in passages that purport to describe Wutai Shan's Buddhist music, neither author describes the Southern style Fang Yankou ritual that is performed at the majority of temples. Instead, they discuss only the local Northern ritual that is currently performed only at Shu Xiang Si and Nan Shan Si, demonstrating an official preference for rituals with unique local color.

The official preference for musicality over ritual function in Wutai Shan's Buddhist music makes this music a perfect candidate for extra-ritual concertization. In fact, government-sponsored concert performances of Wutai Shan sheng guan music by both monastic and non-monastic ensembles have taken place regularly since the 1987 founding of the Chinese Wutai Shan Buddhist Music Ensemble. In concert performances, the music of rituals like Fang Yankou is presented in a more accessible, shorter format that allows a non-pious audience to enjoy the music without getting lost in lengthy ritual incantation. These concerts act as propaganda tools for the government, making the state appear to be tolerant of religious activities when in fact it is separating ritual music from its ritual context. They also help to publicize the local music that helps draw tourists and pilgrims to Wutai Shan. As discussed below, however, these performances also fulfill functions, both secular and religious, for the monasteries that take part.

VI. Concertization and Monastic Life

The strict separation between sacred and secular music found in traditional Buddhist philosophies discussed in Chapter 1 seem to preclude the concertization of monastic Buddhist music. The seventh of the ten monastic precepts explicitly states that monks and nuns should not take
part in musical performances. \(^{170}\) How, then, can the performance of instrumental music by monks, often including melodies from secular genres, be justified in the context not only of monastic ritual, but also concert performances?

Several factors help to justify this seemingly inappropriate form of performance as a proper activity for monks. First, the precepts of Buddhism are treated not as hard-and-fast rules, but rather as guidelines for the behavior of monks and nuns. They are considered to be one means to the end of enlightenment, but not the only such means. In fact, from monastery to monastery, monks and nuns adhere to these precepts to vastly varying degrees. At Wutai Shan, some monastic Buddhists live very austere lives, gathering only enough donations of food and money to survive and abstaining from eating meat, from extended contact with members of the opposite sex, and from accumulating luxury items. Most monks and nuns however, have come to take full advantage of the modern conveniences available today at Wutai Shan. Most use some of their income to buy cellular telephones, and many own personal computers. One monk from a Tibetan monastery asked for my assistance setting up his profile on an American dating website, claiming that because his master had been married, he felt it was his duty to get married as well. Meat is served in Tibetan monasteries, and some Chinese monks, believing absolute vegetarianism to be unhealthy, also eat meat when dining outside of the monastery. Furthermore, when musical activities such as opera or suona band performances take place in the town surrounding the monasteries, a handful of monks and nuns usually can be found among the spectators, demonstrating a rather lax interpretation of the seventh precept. Many monastic Buddhists in China adhere to a non-

dogmatic version of monastic discipline; if there is a good reason to disregard the precepts of monastic behavior, then they will freely do so.

A number of good reasons allow the monks of Shu Xiang Si to justify their contravening of the seventh precept to perform music in concerts and on recordings. For example, monks’ participation in concert and recorded performances organized by cultural cadres fosters good relationships with those officials. These favorable relationships help to gain official support and funding for preservation and construction projects and make it less likely that cadres will play a role in the daily operations of the monastery. Although Wutai Shan’s monasteries are generally self-governing organizations, state and provincial officials have the authority to overrule decisions made by monastic leadership. This authority is exercised unevenly from monastery to monastery. Monasteries that have contributed to official projects such as musical concerts and recordings run less risk of official interference and have a greater chance of garnering official support for their own projects.

For individual monks, these performances also provide an opportunity to travel. If not for their participation in the sheng guan ensemble, Shu Xiang Si’s monks would find it difficult to gather enough funds to travel to Beijing, let alone gain both permission and funding to visit South Korea. These all-expense paid trips, funded by the inviting organizations, provide a welcome respite from the daily grind of monastic life, and allow monks to experience life outside of the relatively isolated mountain valleys of Wutai Shan.

In some cases, a monastery also makes direct financial gains as a result of concert performances. While the monks of Shu Xiang Si were not compensated for their contribution to the television special described above, profits from concert performances in the monastery’s own Buddhist Music Hall remain with the monastery. This money helps pay
monks’ salaries, which range from 80 to 200 yuan per month, and funds construction and renovation projects around the monastery grounds.

While these justifications for concert and recorded performances by monks doubtless contribute greatly to the monastic leadership’s willingness to engage in these activities, the spiritual benefits provided by those concerts and recordings outweigh political and economic concerns. Although concerts and recordings lie in the sphere of secular music, the performances still include the chanting of sacred text. As such, performance in front of large concert audiences and the widespread distribution of recordings provide an opportunity to spread Buddhist teachings, though in a limited form, to a broad audience. While the concertization of ritual music appears to be a relatively new phenomenon, such popularization of Buddhist music is not without precedent. Li Wei writes, “For Buddhists, the performance of Buddhist music in non-Buddhist context is a new invention for promoting Buddhist Dharma. Nevertheless, it can also be seen, to a certain extent, [as] the extension of sujiang tradition, that is, spreading Buddhist knowledge through the public channel with its own idioms.” The historical use of popular storytelling, story singing, and operatic performance by monastic and lay Buddhists to popularize Buddhist teachings resembles today’s concertization of Buddhist ritual sheng guan and chanted music, but there is an important difference to consider. While the historical practice adapted popular forms to include Buddhist teachings, today, what had once been considered rarified ritual music is placed in the popular contexts of concerts, music recordings and television programs. In the former case, a secular form is repurposed to fulfill a sacred function; in the latter case, a sacred form is placed in a secular context to fulfill both secular and sacred functions.

The erosion of the former distinction between sacred and secular musical performance in the Buddhist context occurs not only at Wutai Shan. Peter Vahi notes that sacred dance formerly protected as secrets known only to the monks who took part have become part of the public domain:

During *tsam* [ritual dance mystery in Tibetan/Mongolian Buddhist temples], the entire temple orchestra performs. Currently, dance performances are always attended by a large audience, but, historically the practice was different in esoteric Tibetan sects. In the monasteries of the Sa-skya-pa school *tsams* were even performed at night, in total secrecy. When *tsams* began to be performed by other sects to larger audiences, it provoked discontent among the Sa-skya-pa lamas. Times have changed, and today there is little secrecy associated with these events. Numerous audio recordings and videotapes have been made of dance mysteries and other rituals.\(^{172}\)

This example of the secularization of ritual performance is even more drastic than the concertization of *sheng guan* music. Wutai Shan’s *sheng guan* has long been used for special occasions viewed by a large audience, even if that audience consisted originally only of people connected with the imperial court. *Tsam* dance, on the other hand, was kept entirely secret until its recent transformation into a public spectacle. The use of even this esoteric activity as a public performance demonstrates that, in order to thrive under the economic conditions of modern China, monastic Buddhists have found it necessary to bring ritual into the sphere of tourist performance. If those performances draw more visitors and pilgrims to a monastery, then they address both new economic needs and new spiritual functions.

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VII. Conclusion

Recent decades have seen a notable increase in the performance contexts in which Wutai Shan *sheng guan* music appears. In some cases, non-monastic ensembles organized by government officials have performed the repertoire for concerts and recordings in order to preserve the music for what was considered to be a dying ritual practice. After the turn of the millennium, when it became clear that ritual *sheng guan* had been reestablished at some monasteries, cultural cadres began inviting monastic ensembles to perform in concerts and on recordings, and some monasteries, most notably Shu Xiang Si, began holding their own concert performances. In fact, Shu Xiang Si has become an institution nearly as well known to visitors and pilgrims for its music as for its ritual activities.

From a traditionalist perspective, these recent developments appear detrimental to the ritual life of the monastery. As noted in Chapter 5, the performance of donor-sponsored ritual can interfere with monks’ personal and communal spiritual cultivation. Participation in musical performances likewise takes up time that might otherwise be used for self-cultivation. Secular performances bring with them further concerns. Even traditional donor-sponsored ritual activity can be disrupted by the time requirements of musical rehearsals and performances. The seventh precept of Buddhism precludes monks from taking part in musical performance because such performance requires concentration on worldly aesthetic concerns and impedes progress toward disengagement with the illusory world. By participating in these performances, monks risk becoming attached to the music to the extent that they lose the ability to view it as illusory sense-data. Ritual music, formerly used only on very special occasions, becomes ordinary and, perhaps, loses its spiritual impact if performed in secular settings. Finally, by participating in state-sponsored recordings and concerts under the direction of government
officials, a monastery gives up some measure of control over its musical
life and collaborates with official efforts to de-spiritualize its ritual music.

These are valid concerns, but none are critical enough to prevent
some monks from performing their music in non-traditional settings. Like
donor-sponsored ritual, concert and recorded performances can in some
cases provide a valuable source of income for a monastery. Furthermore,
just as donor-sponsored ritual allows monks to accrue positive karma
through helping others, both living and dead, concert and recorded
performances likewise create positive karma if anyone absorbs Buddhist
teachings while listening to them. Participation in performances directed
by government officials does mark a loss of autonomous control over the
musical resources of the monastery, but this loss is a small price to pay
for the good relations with those officials that prevent intrusion into the
day-to-day operation of the monastery. These reasons, combined with a
tendency to treat monastic rules flexibly, allow monasteries like Shu
Xiang Si to justify the use of what had traditionally been tightly
controlled ritual music in new ways that bring that music to a large
audience.
CONCLUSION

TRADITION AND INNOVATION IN BUDDHIST SHENG GUAN MUSIC
AT WUTAI SHAN

This dissertation explores the complex interactions between traditional and modern elements in today’s sheng guan practice at Wutai Shan. I have shown that its practitioners proudly point to the long local history, the ancient notation and the ancient instrument types used in Wutai Shan’s sheng guan music, drawing connections to a venerable tradition. These connections to the glorious past of Buddhist musical practice at Wutai Shan doubtless contributed to the enthusiasm of some local monks to reestablish the use of instrumental music in monastic ritual after the disruption of the Cultural Revolution. Modern elements, such as more-easily tuned sheng mouth organs and a somewhat Westernized version of gongche pu notation, have nonetheless made their way into the seemingly traditional practice. Even greater modernization has occurred in the development of new performance contexts for monastic sheng guan ensembles. Music formerly reserved for use during large-scale rituals on the behalf of the imperial family now enhances rituals performed for ordinary people and appears in concert performances for paying audiences. Today’s sheng guan music provides those monasteries that take full advantage of the music’s current status as a novelty for tourists and a treasure for preservation-minded cadres with a leg up in the competition among Wutai Shan’s temples for economic and political gain.

Notwithstanding these economic and political gains, this music is still primarily performed in service to the spiritual needs of monks and

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lay devotees. Monks are taught to practice the music as a form of meditation, concentrating on their breathing and on harmonizing with their surroundings in a way that resembles both Zen meditation and Daoist cultivation of harmony with nature. In addition, the music is performed during rituals as an offering to the buddhas and bodhisattvas from whom blessings are requested. Beyond the context of ritual, concert and recorded performances provide a new venue by which monks can spread Buddhist teachings, particularly among the plugged-in consumers that make up the modern urban Chinese populace.

The adoption of modernized notation, a simplified repertoire and new performance contexts helps Wutai Shan’s *sheng guan* practice remain relevant not only to area cultural officials and the general public, but also to the monks who perform the music. For young monks who have studied music in Chinese schools, adapting traditional monastic *gongche pu* notation to make it equivalent to Western-style cipher notation makes learning the ritual repertoire much easier. Transmission is facilitated further by the active use of only a small selection of the pieces preserved in notation at each monastery. The monks who are learning the repertoire today are modern young Chinese men; they carry cellular phones, play online video games and use MP3 players. Performing in concerts and for recordings helps these monks feel connected to both the musical traditions of their monasteries and to the culture of commercial music in modern China.

The use of instrumental music in monastic Buddhist ritual represents a departure from the strictest reading of Buddhist law. Monastic Buddhists are exhorted to avoid observing, let alone taking part in, musical performances. Today’s innovative uses of *sheng guan* music are not, however, without historical precedent in Chinese Buddhist history. For centuries, monks and nuns used popular story-telling genres, often including the singing of popular melodies, to promulgate Buddhist
teachings. This, like the use of *sheng guan* concerts to bring Buddhist chant and music to a broad audience, falls in line with the Buddhist concept of Expedient Means, which calls for the use of teaching methods tailored to the needs of the audience. Just as ancient Chinese people were best reached through popular story telling genres, so are modern Chinese more likely to attend a tourist concert or watch a television special about music than they are to attend a Buddhist sermon. We can therefore place the innovative use of monastic *sheng guan* music in commercial performance contexts within the tradition of using popular means to spread Buddhist teaching.

Innovations in the instrumentation, notation, repertoire and performance practice of monastic *sheng guan* ensembles can also be placed within the context of Buddhist tradition. Impermanence is a central tenet of Buddhist philosophy; earthly attachment is to be avoided because all earthly things change and eventually become extinct. It would be unreasonable, then, to expect Buddhist music to remain static. Indeed, the tradition of improvising varied ornamentation in both chant and instrumental performance during Buddhist ritual reflects the idea that change should be embraced rather than avoided. We should not, then, be surprised at the facility with which monastic musicians absorb modern elements into their musical practices.

**Looking Ahead**

This dissertation represents only one further step in the study of Wutai Shan’s Buddhist music. There is much more work to be done. The connections between monastic and non-monastic music in northern Shanxi Province remain to be explored, as do the relationships among instrumental music practices in Buddhist centers around China. A deeper examination of the historical repertoires preserved in *gongche pu* scores would doubtless prove fruitful as well, possibly bringing to light patterns...
that would help to explain changes in the repertoire over time. This work
neglects to discuss in detail the function of the percussive instruments of
the sheng guan ensemble, and a closer examination of chant texts and
melodies would likewise shed additional light on the local Buddhist music
of Wutai Shan. Further field research should be done as well; I have
woefully neglected much of the unique sheng guan practices in Wutai
Shan’s Tibetan temples, and I do not doubt that further investigation, if
carried out soon, might uncover more elderly local monks who recall
sheng guan practice in the area prior to the Cultural Revolution.
Interdisciplinary work with cultural historians, art historians, political
scientists, economists, folklorists and Buddhologists would provide
additional dimensions to this research and help bring to light connections
between Wutai Shan’s sheng guan practice and various aspects of Chinese
society in the past and present. I hope to find opportunities to continue
my work in cooperation with other interested scholars to shed further light
on Wutai Shan’s Buddhist music.
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APPENDIX: GONGCHE PU AND CIPHER NOTATION SCORES CURRENTLY HELD IN WUTAI SHAN MONASTERIES, WITH TRANSCRIPTIONS AND TRANSLATIONS

I. Introduction

This appendix contains gongche pu scores and transcriptions in staff notation of sheng guan pieces for which scores are held at Shu Xiang Si, Nan Shan Si, Pusa Ding and Zhen Hai Si. For pieces I have heard performed, I list the scale or scales used, historical and current sources in which the piece can be found, the usage of the piece, and, when relevant, a transcription and translation of the chanted text. For pieces that I have not heard, I provide the gongche pu score and staff notation in which whole notes indicate pitches, and dots or commas are placed under pitches similarly marked in the gongche pu score.

Abbreviations used:
SXS Shu Xiang Si notation booklet
NSS Nan Shan Si notation booklet
PSD Pusa Ding notation booklet
ZHS Zhen Hai Si notation booklet
GSJ Gong Shang Jiao ___ ___ (1911)
CMWY Chan Men Wu Yin Ge Qu (1935)
SXWTS Shanxi Wutai Shan Miao Tang Yinyue Qu Diao Ben (1978)
II. Scores Used in Han Chinese Monasteries

A. Shu Xiang Si Gongche Pu Notebook\(^\text{173}\)

1. 华严会 (Hua Yan Hui)

一五一五六五六六工六一一五
. . . . . . . . . .

五一[五]六五[五]六五[五]六五五六五六
. . . . . . . . . .

一伽一五六五一五六凡工六五
. . . . . . . . . .

一五一五六六工六一一五五
. . . . . . . . . .

一五[五]六五[五]六五[五]六五五六五一
. . . . . . . . . .

一尺一五六五一五六
. . . . . . . . . .

六五一五六五六五一五
. . . . . . . . . .

六五一尺一五六五一五六
. . . . . . . . . .

\(^{173}\) Gongche pu scores taken from the notation booklet of Shi Guo Jun, hand copied by the author 24-25 August 2005. In typed gongche pu scores, (.) indicates a beat marker that is included in the score but not reflected in performance as of 2005-2007. [.] indicates a beat marker that is not included in the score but is reflected in performance. [ ] around a pitch indication represents a pitch that has become a conventional addition to the score, or that was accidentally omitted from the score. ( ) around a pitch indication represents a pitch that is included in the score but not performed. Transcriptions with performance indications based on performances recorded by the author 2005-2007 and on the CD Wutai Shan Fojiao Yinyue (Beijing Beixing Lüxiang Gongsi, 2006).
Hua Yan Hui

Scale: Pentatonic + one pitch B-(C#)-D-E-F#-A

Sources: Current: SXS, NSS; Historical: CMWY, SXWTS

Usage: He nian, Opening melody for donor-sponsored, calendric rituals

Text:174

吉祥会启 Ji xiang hui qi The auspicious assembly begins
甘露门开 Gan lu men kai The door of sweet nectar opens
孤魂每子降临来 Gu hun mei zi jiang lin lai Every lonely spirit arrives
永脱轮回幽暗时开 Yong tuo lun hui you an shi kai The time has come to forever escape the wheel of gloomy return


283
2. 普安咒 (Pu An Zhou)

工尺上尺六工尺上 (反五次)\(^{176}\)


六五六工六[工]六六五六六尺工尺上

上尺工尺四上上尺工尺尺工工

五六

1. 六六五六六五六工工尺工

上五六六尺工工尺上上

尺工尺四上上尺工尺尺工

工五六 (反五次)\(^{177}\)

\(^{175}\)“Namo” is translated as “blessed be” or “reverence to”.

\(^{176}\)反五次: fan wu ci: repeat five times.

\(^{177}\)反五次: Repeat five times. This instruction, though not marked, also applies to sections 2 and 3.
2. 六六五六五六上五六工
    . . . . .
    工尺工五六五六上五六六尺
    . . . . .
    工工尺上上尺工尺四上上
    . . . . .
    尺工尺尺工工五六
    . . . . .

3. 六六五六五六工尺工
    . . . . . .
    尺工尺工 [六工] 六六工尺上工尺上
    . . . . . . .
    上尺工尺四上上尺工尺尺
    . . . .

工工五六
    .

Pu An Zhou

\[\text{Jia jia jia yan guo mo fan bo bo bo bo na huan}\]
\[\text{Zhe zhe zhe shen re}\]
\[\text{duo duo na huan zha zha re shen zhe zhe zhe jie jiu jia jia jia}\]
\[\text{zhe zhe zhi zhu zhu zhi zhu zhi zhu zhan zhaol}\]
Performance instructions: The first line is repeated usually 5 times, occasionally 2-4 times. The following three lines act as a refrain. The three repeated sections are each repeated 5 times (or 2-4 times), and then the refrain is played. After the fifth repetition of the third repeated section, the refrain is played one more time as a coda.

Scales: Intro: 4 tones (4-5-6-1); Refrain, section 3: pentatonic (2-4-5-6-1-2); sections 1-2: pentatonic (2-4-5-6-1-2-4)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS

Usage: He nian-sheng guan accompanies chanting on mostly non-lexical syllables intended to lead to enlightenment. Performed during donor-sponsored ji xiang pu fo, wang sheng pu fo, yan sheng pu fo rituals.
迦迦迦研果
遮遮遮神惹
吒吒吒怛那
多多多怛那
波波波梵摩摩梵
波波波

那桓多多多
那桓吒吒吒
惹神遮遮遮
界研迦迦迦
迦迦迦研界

遮遮支支朱支朱支朱
占昭支昭支占
惹神迦迦迦
迦迦迦研界

吒吒谛啼都都谛
都谛
担多谛多谛担
那怛吒吒吒
吒吒吒怛那

多多谛谛多多谛都都谛
都谛
担多谛多谛担
那怛吒吒吒
吒吒吒怛那

多多谛谛多多谛多谛多

---

178 Ren, “Fojiao Yinyue,” 1575-82.  
287
谈多谛多谛谈
那桓多多多
多多多
多多多桓那

波波悲波波悲
波波
梵波波悲梵
摩梵波波波
波波波
波波波梵摩
摩梵波波波
那桓多多多
那怛吒吒吒
惹神遮遮遮
界研迦迦

迦迦迦研界
2) 迦迦鸡鸡俱俱鸡乔兼
兼兼兼兼兼
验尧倪
尧倪
界研迦迦
迦迦迦研界

遮遮支支朱朱支昭占
占占占占占
验尧倪
尧倪
惹神遮遮遮

遮遮遮神遮

吒吒谛谛都都谛多担
dan
dan
dan
dan
dan
喃那呢
那呢喃
那怛吒吒吒

那桓多多多
Na huan duo duo duo
duo dou
duo
duo huan na
Bo bo bei bei bo bo bei
Bo bei bo
Fan bo bei bo bei fan
Mo fan bo bo bo
Bo bo bo
Bo bo bo fan mo
Mo fan bo bo bo
Na huan duo duo duo
Na huan zha zha zha
Re shen zhe zhe zhe
Jie yan jia jia jia
Jia jia jia yan jie
Jia jia ji ji ju ji qiao jian
Qiao qiao qiao qiao qiao
Yan yao ni
Yao ni yan
Jie yan jia jia jia
Jia jia jia yan jie
Zhe zhe zhi zhi zhu zhu zhi zhao zhan
Zhan zhan zhan zhan zhan
Yan yao ni
Yao ni yan
Re shen zhe zhe zhe
Zhe zhe zhe shen zhe
Zha zha di di dou dou di duo dan
dan
dan
dan
Nan na ne
Na ne nan
Na huan zha zha zha

288
吒吒吒怛那
Zha zha zha huan na

多多谛谛多多谛多谈
Tan tan tan tan
tan tan tan
der

喃那呢
Nan na ne
ne nan

那呢喃
Na ne nan

那桓多多多
Na huan duo duo duo

多多多桓那
Duo duo duo huan na

波波悲悲波波悲波梵
Bo bo bei bei bo bo bei bo fan
梵梵梵梵梵
Fan fan fan fan
梵摩迷
Fan mo mi
迷摩梵
Mi mo fan
摩梵波波波
Mo fan bo bo bo
波波波梵摩
Bo bo bo fan mo

摩梵波波波
Mo fan bo bo bo
那桓多多多
Na huan duo duo duo
那桓吒吒吒
Na huan zha zha zha
惹神遮遮遮
Re shen zhe zhe zhe
界研迦迦迦
Jie yan jia jia jia

迦迦迦研界
Jia jia jia yan jie

3) 迦迦鸡鸡俱俱那
Jia jia ji ji ju ju na
喻喻喻喻
Yu yu yu yu
喻喻喻喻喻
Yu yu yu yu yu

界研迦迦迦
Jie yan jia jia jia

迦迦迦界研
Jia jia jia jie yan

遮遮支支朱朱那
Zhe zhe zhi zhi zhu zhu na
喻喻喻喻
Yu yu yu yu
喻喻喻喻喻
Yu yu yu yu yu
惹神遮遮遮
Re shen zhe zhe zhe
遮遮遮神惹
Zhe zhe zhe shen re

吒吒谛谛都都那
Zha zha di di dou dou na
奴奴奴奴
奴奴奴奴奴
那桓吒吒吒
吒吒吒吒怛那
多多谛谛多多那
奴奴奴奴
奴奴奴奴奴
那桓多多多多多多桓那

波波悲悲波波那
母母母母
母母母母母
摩梵波波波
波波波梵摩

摩梵波波波
那桓多多多
那桓吒吒吒
惹神遮遮遮
界研迦迦迦

迦迦迦研界
迦研界

3. 千声佛 (Qian Sheng Fo)

尺工工六尺工合工合

四尺六工工六尺工合

一 四 工 合

合工合四 一 佪 六工尺
一尺四 佲四 四 合 四
· · · · ·
一佲六 工 尺 四 合 四 工 合
· · · · ·
合 工 合 工 佲 四 合 工 合
· · · · ·
工 尺 六 工 尺 工 六 六
· · · · ·
五 工 尺 一 四 尺 一 四 四一
· · · · ·
尺 六 工 尺 四 合 四 工 合
· · · · ·
一一四 一 尺 六 工 六 尺 工 合 一 四 工 合
· · · · ·

Qian Sheng Fo

\begin{music}
\begin{musicnotes}
\end{musicnotes}
\end{music}

291
**Scale:** Pentatonic, range ambiguous. (5-6-1-2-3-5)

**Sources:** Historical: GSJ, CMWY, SXWTS; Current: SXS, PSD, NSS

**Usage:** Performed during circumambulation, procession

**Text:**

南无阿弥陀佛  Namo Amituofo  Namo Amitabha (repeated)

4. 参礼条 (Can Li Tiao)

尺工 合 合 工 合 四 合 工
   · · · · · · · ·
尺工 上 上 尺 工 尺 工 合
   · · · · · · · ·
四 合 工 尺 工 合 四 上 四 合
   · · · · · · · ·
工 合 工 尺 [六] 工 上 尺 尺 工 合 合
   · · · · · · · ·
工 合 四 合 工 尺 工 上
   · · · · · · · ·
四 一 仛 任 上 四 合
   · · · · · · · ·
合 四 上 仛 仛 合 四 一 四
   · · · · · · · ·
合 工 [六 工] 尺 工 [六 工] 尺 工 合 四 合 工
   · · · · · · · ·
Can Li Tiao

Scale: Pentatonic (4-5-6-1-2-4-5-6)

Sources: Historical: CMWY, SXWTS; Current: SXX, NSS

Usage: He Nian performed during Northern-style Fang Yankou rituals

179 最后吹完加: Zui hou chui wan jia: After finishing the final repeat, add [the following pitches].

180 In the following, the SXS Notebook replaces the character “si” (四) with the shorthand form の.
Text:

一切佛 Yi qie fo  Assembly of buddhas
巍巍万德万德佛 Wei wei wan de wan de fo  Buddhas of 10,000 merits
陀耶陀 Tuo na tuo
巍巍万德万德佛 Wei we wan de wan de fo
南无云来集 Namo yun lai ji  Reverence to the cloud-borne assembly
菩萨摩诃萨 Pusa mo he sa  Bodhisattvas, mahasattvas

5. 翠黄花 (Cui Huang Hua)

合合工合(工)合四一

伬一四合一四一四

伬一四合一四合一

一四工工四合一

尺工(六工)尺工(六工尺)

(工)合工尺尺工合
Cui Huang Hua

Scale: Pentatonic (3-5-6-1-2-3-5)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS (as Cui Hua Hua), PSD (as Cui Fang Hua), ZHS

Usage: He nian used during Northern-style Fang Yankou rituals

Text:

谛想清净广大曼达辣,
曼达辣
九洲充满无量诸珍宝,
皆如妙高摩民聚奉献口师三宝
奉献口师三宝愿安住。

Di xiang qing jing guang da mandala,
Mandala
Jiu zhou chong man wu liang zhu zhen bao,
Jie ru miao gao mo min ju feng xiang kou shi san bao
Feng xiang kou shi san bao yuan an zhu.

Focus on the pure, expansive mandala
Mandala
Nine rivers full of uncountable precious treasure
Every marvelous exhalted people assembles to pay respect to the teaching Three Jewels
Extend wishes that the teaching Three Jewels may long exist in peace

6. 五方结界 (Wu Fang Jie Jie)

(凡凡凡五 一尺工凡凡工凡)

Ren, “Fojiao Yinyue,” 1560-61.
Wu Fang Jie Jie
Scale: Pentatonic (5-6-7-2-3-5-6)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS

Usage: *He nian* performed during Northern-style *Fang Yankou* rituals

Text:\(^{183}\)

天上天下无如佛 Tian Shang Tian Xia Wu Ru Fo
天下无如佛 Tian Xia Wu Ru Fo
唵嘛呢吽 An Ma Ni Hong
十方世界 Shi Fang Shi Jie (2X)
唵哑吽 An Ya Hong (2X)
亦无比 Yi wu bi (4X)
吽吽唵嘛呢吽吽吽 Hong Hong An Ma Ni Hong Hong Hong

世间所有我尽见 Shi jian suo you wo jin jian
所有我尽见 Suo you wo jin jian
唵嘛呢吽 An Ma Ni Hong
一切无有 Yi qie wu you (2X)
唵哑吽 An ya hong (2X)
如佛者 Ru fo zhe (4X)
吽吽唵嘛呢吽吽吽 Hong Hong An Ya Hong

Above heaven, under heaven Akshobya Buddha
Underheaven Akshobya Buddha
A mani hom
World of the ten directions (2X)
Anya hom (2X)
Also without compare (4X)
Hom hom a mani hom hom hom

All that I see within the boundaries of the world

---

\(^{183}\) Ren, “Fojiao Yinyue,” 1562-63.
All that I see within the boundaries
A mani hom
Assembly without possessions (2X)
Anyav hom (2X)
One like a Buddha
Hom hom anya hom

7. 快五方结界 (Kuai Wu Fang Jie Jie)

四合四合四一合工尺

工六工尺上尺工尺上尺工

尺工

四合四上四合四

一工合合四上

尺工上四合四四

工尺上尺工(工)尺工

Kuai Wu Fang Jie Jie

Dong fang shi jie bu__ dong__ fo dong fang bu__ dong__ fo

an__ ma ni hong__ hong ju shen__ qing__ si an__ ya hong__ hong

298
Scale: Pentatonic (4-5-6-1-2-3-4-5-6)

Sources: Historical: CMWY, SXWTS; Current: SXS, NSS

Usage: *He nian* performed during Northern-style *Fang Yankou* rituals

Text: 

<table>
<thead>
<tr>
<th>Chinese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>东方世界不动佛</td>
<td><em>Dong fang shi jie bu dong fo</em> Eastern world Akshobya</td>
</tr>
<tr>
<td>东方不动佛</td>
<td><em>Dong fang bu dong fo</em> Eastern Akshobya</td>
</tr>
<tr>
<td>嘘嘛呢吽吽</td>
<td><em>An ma ni hong hong</em> A mani hom hom</td>
</tr>
<tr>
<td>其身青色</td>
<td><em>Ju sheng qing se</em> Entire body green</td>
</tr>
<tr>
<td>嘘啣吽吽</td>
<td><em>An ya hong hong</em> Anya hom hom</td>
</tr>
<tr>
<td>放光明</td>
<td><em>Fang guang ming</em> Releasing bright light</td>
</tr>
<tr>
<td>叩叩噜嘛呢吽吽</td>
<td><em>Hong hong an ma ni hong hong</em> Hom hom a mani hom hom</td>
</tr>
<tr>
<td>手印执持金刚杵</td>
<td><em>Shou yin zhi chi jin gang zhu</em> Mudra holding a vajra</td>
</tr>
<tr>
<td>执持金刚杵</td>
<td><em>Zhi chi jing gang zhu</em> Holding a vajra</td>
</tr>
<tr>
<td>嘘啣吽吽</td>
<td><em>An ya hong hong</em> Anya hom hom</td>
</tr>
<tr>
<td>众等志心</td>
<td><em>Zhong deng zhi</em> The will of all ranks Heart</td>
</tr>
<tr>
<td>称赞礼</td>
<td><em>Cheng zan li</em> Calling hymns of praise</td>
</tr>
<tr>
<td>叩叩噜嘛呢吽吽</td>
<td><em>Hong hong an ma ni hong hong</em> Hom hom a mani hom hom</td>
</tr>
<tr>
<td>南方世界宝生佛</td>
<td><em>Nan fang shi jie bao sheng fo</em> Southern world Ratnasambhava</td>
</tr>
<tr>
<td>南方宝生佛</td>
<td><em>Nan fang Ratnasambhava</em> Southern Ratnasambhava</td>
</tr>
<tr>
<td>嘘嘛呢吽吽</td>
<td><em>Hong ma ni hong hong</em> Hom mani hom hom</td>
</tr>
<tr>
<td>其身红色</td>
<td><em>Ju shen hong se</em> Entire body red</td>
</tr>
<tr>
<td>嘘啣吽吽</td>
<td><em>An ya hong hong</em> Anya hom hom</td>
</tr>
<tr>
<td>放光明</td>
<td><em>Fang guang ming</em> Releasing bright light</td>
</tr>
</tbody>
</table>

---

\(^{184}\) Ren, “Fojiao Yinyue,” 1564-66.
<table>
<thead>
<tr>
<th>Pinyin</th>
<th>Chinese</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>hong hong an ma ni hong hong</td>
<td>哼哼嗡嘛呢嗡嗡</td>
<td>Hong hong an ma ni hong hong Hom hom a mani hom hom</td>
</tr>
<tr>
<td>shou yin zhi chi mo ni bao</td>
<td>手印执持摩呢宝</td>
<td>Mudra holding a mani pearl</td>
</tr>
<tr>
<td>zhi chi mo ni bao</td>
<td>执持摩呢宝</td>
<td>Holding a mani pearl</td>
</tr>
<tr>
<td>an ma ni hong hong</td>
<td>嗡嘛呢吽吽</td>
<td>A mani hom hom</td>
</tr>
<tr>
<td>zhong deng zhi</td>
<td>众等志</td>
<td>The will of all ranks</td>
</tr>
<tr>
<td>xin</td>
<td>心</td>
<td>Heart</td>
</tr>
<tr>
<td>an ya hong hong</td>
<td>嘱呀吽吽</td>
<td>Anya hom hom</td>
</tr>
<tr>
<td>cheng zan li</td>
<td>称赞礼</td>
<td>Calling hymns of praise</td>
</tr>
<tr>
<td>hong hong an ma ni hong hong</td>
<td>哼嘛呢嗡呢嗡嗡</td>
<td>Hom hom a mani hom hom</td>
</tr>
<tr>
<td>xi fang shi jie mi tuo fo</td>
<td>西方世界弥陀佛</td>
<td>Western world Amitabha</td>
</tr>
<tr>
<td>xi fang mi tuo fo</td>
<td>西方弥陀佛</td>
<td>Western Amitabha</td>
</tr>
<tr>
<td>an ma ni hong hong</td>
<td>嗡嘛呢吽吽</td>
<td>A mani hom hom</td>
</tr>
<tr>
<td>ju shen bai si</td>
<td>其身白色</td>
<td>Entire body white</td>
</tr>
<tr>
<td>an ya hong hong</td>
<td>嘱呀吽吽</td>
<td>Anya hom hom</td>
</tr>
<tr>
<td>fang guang ming</td>
<td>放光明</td>
<td>Releasing bright light</td>
</tr>
<tr>
<td>hong hong a ma ni hong hong</td>
<td>哼嘛呢嗡呢嗡嗡</td>
<td>Hom hom a mani hom hom</td>
</tr>
<tr>
<td>shou yin zhi chi qian fu lun</td>
<td>手印执持千辐轮</td>
<td>Mudra holding thousand spoke wheel</td>
</tr>
<tr>
<td>zhi chi qian fu lun</td>
<td>执持千辐轮</td>
<td>Holding thousand spoke wheel</td>
</tr>
<tr>
<td>an ma ni hong hong</td>
<td>嗡嘛呢吽吽</td>
<td>A mani hom hom</td>
</tr>
<tr>
<td>zhong deng zhi</td>
<td>众等志</td>
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<td>an ya hong hong</td>
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<tr>
<td>cheng zan li</td>
<td>称赞礼</td>
<td>Calling hymns of praise</td>
</tr>
<tr>
<td>hong hong a ma ni hong hong</td>
<td>哼嘛呢嗡呢嗡嗡</td>
<td>Hom hom a mani hom hom</td>
</tr>
<tr>
<td>bei fang shi jie cheng jiu fo</td>
<td>北方世界成就佛</td>
<td>Northern world Amoghasiddhi</td>
</tr>
<tr>
<td>bei fang cheng jiu fo</td>
<td>北方成就佛</td>
<td>Northern Amoghasiddhi</td>
</tr>
<tr>
<td>an ma ni hong hong</td>
<td>嗡嘛呢吽吽</td>
<td>A mani hom hom</td>
</tr>
<tr>
<td>ju shen hei se</td>
<td>其身黑色</td>
<td>Entire body black</td>
</tr>
<tr>
<td>an ya hong hong</td>
<td>嘱呀吽吽</td>
<td>Anya hom hom</td>
</tr>
<tr>
<td>fang guang ming</td>
<td>放光明</td>
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<tr>
<td>hong hong an ma ni hong hong</td>
<td>哼嘛呢嗡呢嗡嗡</td>
<td>Hom hom a mani hom hom</td>
</tr>
</tbody>
</table>
手印执持妙莲花 Shou yin zhi chi miao lian hua Mudra holding a marvelous lotus

执持妙莲花 Zhi chi miao lian hua Holding a marvelous lotus

唵嘛呢吽吽 An ma ni hong hong A mani hom hom

众等志 Zhong deng zhi The will of all ranks

心 Xin Heart

唵哑吽吽 An ya hong hong Anya hom hom

称赞礼 Cheng zan li Calling hymns of praise

吽吽唵嘛呢吽吽 Hong hong a ma ni hong hong Hom hom a mani hom hom

中央世界毗卢佛 Zhong yang shi jie pi lu fo Central world Vairochana

中央毗卢佛 Zhong yang pi lu fo Central Vairochana

唵嘛呢吽吽 An ma ni hong hong A mani hom hom

其身黄色 Ju shen Huang se Entire body yellow

唵哑吽吽 An ya hong hong Anya hom hom

放光明 Fang guang ming Releasing bright light

吽吽唵嘛呢吽吽 Hong hong a ma ni hong hong Hom hom a mani hom hom

中央毗卢佛 Zhong yang pi lu fo Central Vairochana

唵嘛呢吽吽 An ma ni hong hong A mani hom hom

众等志 Zhong deng zhi The will of all ranks

心 Xin Heart

唵哑吽吽 An ya hong hong Anya hom hom

称赞礼 Cheng zan li Calling hymns of praise

吽吽唵嘛呢吽吽 Hong hong a ma ni hong hong Hom hom a mani hom hom

8. 六句讚 (Liu Ju Zan)

一五六六五六六工六五

五一五六五六五六

301
Scale: Pentatonic (6-1-2-3-5)

Sources: Current: SXS, NSS (as Ding Ban Hua Yan Hui)

Usage: He nian performed during calendric rituals

Text:

华严字母  Hua yan zi mu  Garland phonemes

---

185 In this transcription, beaming of notes indicates placement of dots rather than performance rhythm—a dotted note and those following it are beamed together. This example has some inconsistent dotting in relation to how the piece is performed.

186 Ren, “Fojiao Yinyue,” 1574.
9. 方便偈 (Fang Bian Jie)

合工尺一の工合

仚一の一の工合

仚仚一仚仚一仚

の仚一の合の

の合工仚工尺

Fang Bian Jie

Scale: Pentatonic, two important resting points (5-6-1-2-3-5-6)

Sources: Historical: SXWTS; Current: SXS
Usage: *He nian* performed during Northern-style *Fang Yankou* rituals

Text:^{187}

胜慧自性  Sheng hui zi xing
演说最上法轮音  Yan shuo zui shang fa lun yin
今此所作愿得成  Jin ci suo zuo yuan de cheng
一切方隅所合地  Yi qie fang yu suo he di
瓦砾砂碛等皆无  Wa li sha qi deng jie wu
琉璃宝地平如掌  Liu li bao di ping ru zhang
柔软微妙愿安住  Rou lun wei miao yuan an zhu

Victorious wise self-nature
Speaking out the superior sound of the wheel of Dharma
This time all aspirations will be achieved
Assembly of remote good lands
Without rubble or defilement
Treasures of colored glaze fall easily to one’s hands
Gentle delicate aspirations exist peacefully

10. 铃杵真言 (Ling Chu Zhen Yan)

の上仏上合の合  の上仏上合の合
・ ・ ・ ・
仏上の工合の合工尺  仏上の工合の合工尺
・ ・ ・ ・
合の合工尺  合の合工尺
・ ・ ・
合の合工尺  合の合工尺
・ ・ ・
合合合上尺合工尺  合合合上尺合工尺
・ ・ ・ ・

(反二遍之后少吹一句)

合四合工尺

$Ling Chu Zhen Yan$

Scale: Pentatonic (5-6-1-2-4-5)

Sources: Historical: SXWTS; Current: SXS

Usage: $He nian$ performed during Northern-style $Fang Yankou$ rituals

Text: $189$

我今振铃语 Wo jin zheng ling yu The bell I now ring
声遍十方处 Sheng bian shi fang chu Sounds to the ten directions

11. 启告十方 ($Qi Gao Shi Fang$) (See no. 9: $Fang Bian Jie$)

合工尺一の工合
.
.
.

仏一の工合
.
.
.

仏仏 仏 仏 仏 仏
.
.
.

$188$ 反二遍之后少吹一句合四合工尺: $fan er bian zhi hou chui yi ju “he si he gong chi”$: after repeating two times, play the phrase “he si hi gong chi”

$189$ Ren, “Fojiao Yinyue,” 1567-68.
12. 六供养 (Liu Gong Yang)

Liu Gong Yang
**Scale:** Pentatonic (1-2-3-5-6-1)

**Sources:** Current: SXS, PSD (as Wu Gong Yang), ZHS (as Wu Gong Yang)

**Usage:** Chang-style vocal piece performed during Northern-style Fang Yankou rituals (no sheng guan: only non-instrumental gongche pu score included in SXS notebook)

**Text:**

```
花开黄白兼青红,  
尽在莲池会中,  
中中光明映红,  
咸称赞

Hua kai huang bai jian qing hong,  
Dong zai lian chi hai hui zhong  
Zhong zhong guang ming se ying hong  
Xian cheng zan a ma ni pa mi hong
```

Flower opens yellow, white, green and red,  
In winter in lotus ponds among the assembly of saints  
The bright color reflects red  
Praise om mani padme hom

---


191 SXS Notebook has “花奉南犬”
Zhao Qing Tiao

Scale: Pentatonic, two important resting points (5-6-1-2-3)

Sources: Historical: CMWY, SXWTS; Current: SXS, NSS

Usage: He nian performed during Northern-style Fang Yankou rituals

Text:192

来受无遮，
甘露法食，
来受无遮，
甘露法食。
Lai shou wu zhe
Gan lu fa shi
Lai shou wu zhe
Gan lu fa shi
Come receive the presented
Sweet dew of Dharma food,
Come receive the presented
Sweet dew of Dharma food.

14. 施食条 (Shi Shi Tiao)

合工合の尺

の一の尺工

の一の合凡

工六六尺工

192 Ren, “Fojiao Yinyue,” 1573 and Han, Wutai Shan, 94. My translation.
合合の尺工

の一の合尺

の一の合のの一の合の

合の合工尺

Shi Shi Tiao

15. 三皈讃 (San Gui Zan)

<< 四一 仏 四 合 四 仏 仏 上 仏 仏 一

一 四 四 一 四 合 工 工 四 合 工 合 四一

仏 仏 四 一 四 合 四 一 四 合 工 合 工 合

仏 仏 四 一 四 合 四 一 四 合 工 合 工 合

<< 一 仏 仏 四 合 工 仏 仏 仏 仏 仏 仏 仏

309
吹到第四条,应吹四次:

When the fourth repeat is reached, this should be played four times. This means that “仜六仜仜上” should be played four times on the fourth performance of this piece during fang yankou rituals rather than two as notated and as played the previous three times. This is to match the extended text of the fourth repeat.
San Gui Zan

Ji shou gui yi da jue zun

Wu shang wu shang neng ren

guan jian zhong sheng shou ku xin

xia dou dou shuai san

guan

huang guan jiang ji xue ling xiu yin

que chao ding san nian lei da ceng liu nian

ku xing
Scale: Hexatonic (6-1-2-3-4-5-6-1-2)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS

Usage: He nian performed during Northern-style Fang Yankou rituals

Text:194

Ji shou gui yi da jue zun,  稽首皈依大觉尊,
Wu shang wu shang neng ren,  无上无上能仁,
Guan jian zhong sheng shou ku xin,  观见众生受苦辛,
Xia dou dou shuai tian guan  下兜兜率天官
Huang guan jiang ji xue ling xiu yin  皇宫降迹雪岭修因,
Que chao ding,  鹊巢顶,
San nian lei da ceng,  三年垒大层,
Liu nian ku xing,  六年苦行,  
Ruo ren gui yi fo,  若人皈依佛,
Bu duo bu duo chen lun.  不堕不堕沉沦。
Wei yuan bu duo bu duo chen lun  唯愿不堕沉沦。

Receive the sense of great respect at taking refuge
Unsurpassable benevolent ability
Observe how all life receives bitter hardships
From peddlers to imperial officials
Once demoted, imperial officials pay for past comfort by weathering rain

and mountains
Magpie-nest mountain peaks
For three years build a great building,
For six years travel a bitter road.
If people take refuge in the Buddha,
They shall not fall, not fall to great depths.
Yea, they may aspire to not fall to great depths.

15A. (Not numbered in SXS Notebook) 连子真言 (Lian Zi Zhen Yan)

合四尺一の一尺六工尺一の工合尺
・・・

工六工尺の一の合のの一尺一の合尺一
・・・

の一の工合合工尺工尺合工合工の
・・・

一四合四(一の合の)一の工合
・・・

合工合尺尺工尺
・・・

Lian Zi Zhen Yan

\[ \text{Lian Zi Zhen Yan} \]
16. **云中鸟 (Yun Zhong Niao)**

のの合工尺工合工尺工合

工合のの一一の四合凡

一の合凡工合凡一の

一の合凡工合凡六尺凡工

凡工尺尺工凡工佊一の一尺の

一尺の一佊仛佊一佊の

の合の合工のの合のの一の合

の一の一の一佊一の

**Yun Zhong Niao**
17. 一字八宝 (Yi Zi Ba Bao)

一一工の合工尺工合一一の合
.
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工尺工尺
.
.
仮倹一一の尺一一の合工合
.
.
のの一の尺尺工尺工六六五六
.
.
工尺尺六工尺尺一一の尺尺の
.
.
一一の合工合工合一一のの
.
.
仮倹の一の合四一一工の合
.
.

315
Yi Zi Ba Bao

Scale: Pentatonic (6-1-2-3-5-6-1-2-3-5)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS, PSD, ZHS

Usage: Xiao qu performed as a coda to longer he nian

18. 凡字八宝 (Fan Zi Ba Bao)

凡凡の工尺の一尺凡工尺の一の

一の凡の凡工凡尺一尺工

工凡工凡の一の一尺尺工尺

一の尺一の凡工工のの

工凡工尺一尺一尺尺凡工

316
工の 工 之 工 之 工 之

工 尺

Fan Zi Ba Bao

19. 工字八宝 (Gong Zi Ba Bao)

工 工 の 尺 上 合 四 上

工 尺 上 の 合 工 合 工 尺

317
Gong Zi Ba Bao
20. 散不音 (San Bu Yin)

(1) 合の合工工尺尺工－－工工尺
    ……

仮一の合合の合工工尺尺工－
    ……

工工尺仮一の仮一合のの一
    ……

仮仮仮仮一の仮六工仮
    ……

一の合合合の仮一の合工合の一
    ……

工の一合凡工合の尺工合工工の
    ……

合工の合の合の合の一の合
    ……

(2)
合一の一工合四尺工工尺尺
    ……

合一の一工合四尺工工尺尺
    ……

尺六工一尺尺工六六工工尺
    ……

仮一の尺一合のの一仮仮一の一
    ……

仮六工尺一の合工合の仮一の合
    ……

工合－－工の一合凡工合の
    ……
仮工合工工の合工工の合工

の合の合の一の合

(3)工合工合工尺上の一の尺一合

のの一尺工工尺の一の仮六工尺

の一的合合の尺の一合工合の

一工の一合仮工合の尺工合

工工の合工工の合の合の合の

一の合

San Bu Yin
21. 五声佛 (Wu Sheng Fo)
工尺尺一尺六工尺工六工

の一の合尺六工尺一の一

一尺尺工の一合尺六工尺

一の一工尺尺一尺のの合
の工工合工尺上一の尺

工合一の合工尺一尺工

Wu Sheng Fo

22. 媳婦忙 (Xi Fu Mang)

の尺一の一工工合の合の

工合の合の工合の値一の一合工尺

工尺上上尺工尺上工尺上の合の一尺一の

. . . . . . . . .
**Xi Fu Mang**

Scale: Hexatonic (4-5-6-1-2-3-5)

Sources: Historical: GSJ (as *Xi Fang Zan*), CMWY, SXWTS; Current: SXS, NSS, PSD (as *Xi Fang Zhan*), ZHS (as *Xi Fang Zan*)

Usage: *Xiao qu* performed as a coda to longer *he nian*

---

23. 爬山虎 (*Pa Shan Hu*)

合工工合の合の (反)\(^1\)

上尺上尺上一合工の合工尺工 (反)

合工工合の合の合工尺工尺

上尺工六尺工尺工尺上工尺上の合の

－一合の工合の合 (反)

---

\(^1\)反: *fan*: repeat.
Pa Shan Hu

Scales: Repeteated sections: Hexatonic (5-6-1-2-3-4-5); Remainder: Hexatonic (6-1-2-3-4-5-6-1-2)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS

Usage: Xiao qu

24. 净瓶 (Jing Ping)

の合の上 上の合 工の合
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.

工尺上 上尺 六 工尺上 工尺の上
.
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.

の合 [の] 合 工合 工合の一の合
.
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.
.

工の合 合 上 上尺 工上 仜
.
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.
.

325
合工工合の上仜合仜上仜工
・[.] (.) [.] (.) . .

六工尺上仜の上(上)の合の一工
(.) . . . . .

合の仜上の合合ーの合工合(工)
. . . . . . .

尺六工尺上仜尺(工尺)上ーの
. . . . . . .

Jing Ping

Scale: Heptatonic (4-5-6-1-2-3-4-5-6)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS

Usage: Long xiao qu

25. 万年花 (Wan Nian Hua)

のー合工の一合の上の上尺工ー
・ . . . . . . . .
五六工六(工)尺上尺工(返)196

\[
\begin{array}{c}
\text{工六尺工合工合の一一の合凡凡}  \\
\text{工尺工合工尺仕工尺工尺合工工}  \\
\text{の合工尺工尺仕の上のの上仕仏}  \\
\text{仕仏仕六一五六工尺上の上尺工}  \\
\text{尺上の一合工の合工工の合工尺}  \\
\text{工尺六工尺上尺工尺上一の一の合凡}  \\
\text{凡合の一仏一の}  \\
\end{array}
\]

Wan Nian Hua

196返: fan—repeat.
Scale: Heptatonic (4-5-6-7-1-2-3-4-5-6)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS, PSD, ZHS

Usage: Long xiao qu

26. 大乘经 (Da Cheng Jing)

合のの佧 上の一の一工合の
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の佧 一の合 一の合凡工尺
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工工凡工尺 一工尺工六尺
(.)(.) . . . .

工合合工(合)工合合のの一
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の合工六尺尺 六工尺のの
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一の合工合工尺 一工佧
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328
Da Cheng Jing

Scale: Hexatonic (3-5-6-1-2-3-4-5)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS
Usage: Long xiao qu

27. 上金台 (Shang Jin Tai)

仏一仏一工凡のの一尺一
· . . . .
仏一の凡凡工尺工一凡
· . . . . . .
一のの一仏一仏一の凡
· . . . . .
凡工尺工の凡工尺の凡
· . . . . . .
の一凡凡工尺仏仏凡仏
· . . . . . .
仏一仏仏一のの一仏一
· . . . . . .
28. 秘魔岩（Mi Mo Yan）

尺工合工一仏併一の
の合工尺工の尺
・・・・・
工六工尺工一一の合
・・・・・
合の一の一の一尺
・・・・・
工のの合工尺尺工尺
・・・・・
尺工の合の一併一の
・・・・・
工合合一一の合工
・・・・・
一合尺凡工一の合工
・・・・・
凡凡工工の一合工尺
・・・・・

Mi Mo Yan
**Scale:** Hexatonic (3-5-6-7-1-2-3-5-6)

**Sources:** Historical: CMWY, SXWTS; Current: SXS, NSS, PSD (as Bi Mo Yan), ZHS (as Bi Mo Yan)

**Usage:** Processional performed during calendric rituals, funeral observances

29. **Western Zan** (*Xi Fang Zan*)

工尺 上工尺 上の
 . . .

の 尺 一 尺 尺 合 一 的 合
 . . . . . . . .

尺 工 凡 工 尺 工 凡 工 一 的
 . . . . . . . .

の 一 合 の 一 尺 尺 工
 . . . . . . . .

凡 凡 工 尺 尺 工 尺 上 尺 工
 . . . . . . . .

工 六 工 尺 上 工 尺 上 の
 . . . . . . . .
30. 打早鱼 (Da Zao Yu)

尺 工 尺 一 の 侭 侭 一 の 合 工
        ·        ·        ·        ·        ·        ·        ·        ·        ·

侭 一 の 侭 ー (ー) の ー の 合 合 工 合 尺
        ·        ·        ·        ·        ·        ·        ·        ·        ·

侭 ー の 侭 の 合 合 工 六 尺 工 合 合
        ·        ·        ·        ·        ·

ー の ー の 侭 ー の ー 尺 ー 尺 工
        ·        ·        ·        ·        ·        ·        ·        ·        ·

合 工 合 ー の ー 工 合 工 尺
        ·        ·        ·        ·        ·        ·        ·        ·        ·

ー の ー 合 の 侭 ー の ー 尺 ー 尺 工 合
        ·        ·        ·        ·        ·        ·        ·        ·        ·

工 合 ー の 工 合 工 尺
        ·        ·        ·        ·        ·        ·        ·        ·        ·
31. 十二層樓 (Shi Er Ceng Lou)

の の 一 一 の 合 の 一 の 合 工

. . . . . .
凡工尺凡工尺 一尺 一尺工  六

凡工尺工尺（返）197

のの一——の合の一の工合

工の合工尺一尺尺の一

尺工六工尺一尺尺の一

合合尺工六尺工合一合工尺

工六工尺一合の一

仮の一の合工合尺工

工凡工

Shi Er Ceng Lou

197返: fan: repeat.
32. 四字月高 (Si Zi Yue Gao)
のの合工工合の合工尺

《尺上尺工工尺上の合の合
工尺上工尺工尺上のの合の
仮一の一仮の一合の上

336
Si Zi Yue Gao

Scale: Heptatonic (4-5-6-1-2-3-4-5-6)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS, PSD, ZHS

Usage: Long xiao qu

33. Gong Zi Yue Gao
尺凡工工六一尺工の合工

の合工六尺工合一の合

工工合工尺一尺工

尺一の一尺一の》

Gong Zi Yue Gao
34. 推辘轴 (Tui Lu Zhou)

の一の合工合の一の

佪一佪佪一佪佪佪佪一

一の合工合の合工尺

工尺一の一尺一尺工六尺

尺工尺尺工の一の合工合

工合工合の合の佪一佪工合

合合工合の佪一の合工の

尺工佪一の一佪一の合工の

一の
35. 进兰房 (Jin Lan Fang)

一 一 侭 一 の 一 侭 侭 侭

一 の 合 工 の 一 の

一 一 侭 の 一 の 侭 侭 侭 侭 侭

工 四 一 尺 合 一 合 四 合 四 合

四 一 合 一 四 合 工 四 合

Jin Lan Fang
36. 八仙庆寿 (Ba Xian Qing Shou)

工 六 六 五 一 工 尺 一
      
      五 一 六 凡 工 尺 工
      
工 六 尺 工 合 五 一 六 凡 工
      
工 尺 一 尺 工 六 工 尺 工 六 工 六
      
工 六 工 尺 一 工 尺 工 尺 一 の
      
一 尺 一 の 六 工 六 六 五 一 尺 五 一

六 凡 工 工 六 尺 凡 工
      
六 工 尺 工 六 五 一 六 凡 工
      
尺 凡 工

Ba Xian Qing Shou
37. 望江南 (Wang Jiang Nan)

工一尺合合の合工
       . . .
合合の合工
       . .
合合の合工六尺合の工尺
       . . . .
合の工尺一尺の一尺
       . . .
合の工尺合四工尺一尺の一尺
       . . . .
の一尺の一の合工
       . . .
一仜工合の一尺
       . . .
一尺一工合の合
       . .
 мероприятий.

一尺一寸四一尺

Wang Jiang Nan
38. 刀刀令 (Dao Dao Ling)

尺 工 六 工 尺 の 一 尺 尺 工 合

の一 の 合 工 六 六 尺 工 六 凡 工 尺 工

一 尺 合 の の 合 の 合 工 的 一 の

合 工 六 六 尺 工 六 凡 工 尺 工 一 尺 合

の の 合 の 仏 仏 仏 六 仏 尺 の 仏

仏 上 一 の 一 の 合 合 公 合 の 一 の 合 工

合 工 尺 一 の 一 尺 工 合 工 尺 合 工 尺

の一 一 尺 合 工 一 尺

(2) 尺 工 六 工 尺 の 一 尺 尺 工 の の 合 の

仏 仏 仏 六 工 尺 の 仏 仏 上 一 の 工 合

の の 仏 の 仏 仏 仏 仏 仏 六 仏 工 尺 工

仏 工 尺 一 工 尺 工 六 工 合 合 工 合 合 工

合 の の 仏 の 合 工 六 尺 尺 六 工 尺 尺 の の
一の合工六工尺一工尺

(3) 尺六工六尺工六工尺六工六стал

工六尺工六工尺の一尺の一尺一の合工合の

工合の一一の一一の合工合合工合の

合の合工合尺工合の合の合の

仏工上一一の一一合合工合の一合工

合工尺一の一尺工合工尺六工六尺一

の一尺六工一尺

Dao Dao Ling
39. 四季鶴郷子 (Si Ji E Lang Zi)

尺尺一の尺一の凡凡工尺凡工尺 (反)\(^{198}\)

尺一の尺工尺 (反)の尺の尺凡工凡尺凡工尺 (反)

尺一尺尺工凡一五工五凡工尺凡工尺一尺

尺工凡一五工五凡工尺凡工尺一尺尺工尺工

尺五一五一の合 (反)凡工尺凡工 (反)

尺一尺尺工凡一五工五凡工尺凡工尺一

尺工凡一五工五凡工尺凡工尺一尺尺工尺工

尺凡凡五凡工工 (反)凡工尺凡工工 (反)

尺工尺尺工凡一五工五凡工尺凡工

尺一尺尺工凡一五工五凡工尺凡工尺

一尺尺工尺尺尺五一五五凡五

一五五 (反)凡五一五一五凡工尺工 (反)

五一五尺工凡五一五凡工尺一尺尺工

\(^{198}\)反：fan: repeat.
40. 最太平 (Zui Tai Ping)

の一の尺上のの合工尺工合の

合の合の一合工の

の一の併上のの合凡工尺工尺

工尺尺工の合工尺尺工の合工

の合工尺工合の合の一合工の一の

の一の工のの併上一の工のの

一の工のの凡工尺工尺工尺

尺工の合工工尺尺工の合工

の合工尺工合の合の一の一の

352
Zui Tai Ping
41. 乙字普庵咒 (Yi Zi Pu An Zhou)

尺六工六尺一の一の尺六工六尺一の
一の尺

工六工尺尺六工尺一の一の合合の一の工

合合の一の合の一尺工尺

尺一尺工六六尺尺工尺一一の合の一

尺一の合

の合工尺尺六工六尺一一の一の合

合の一の工合合の一の合の一尺工尺

尺一尺工六六尺尺工尺六工尺

一の合の合工尺尺六工六尺

一の一の合合の一の工合合の

一の合の一尺工尺

尺一尺工六六尺尺工尺一一の一

の一の一仺仺仺一の合

...
一の合 合 の 一 の 合 合 の 一

尺 工 尺

Yi Zi Pu An Zhou
42. 大開門（Da Kai Men）

一の合工合の一尺一の合の

一尺一の合合工合の一の合工尺工

工尺工合の一の合一の合工

合工尺工尺工尺一合の尺一

X^{199} 合工合の一釈

工釈工尺一の合釈六工尺一の合

合工合の一の合工尺工凡工

Da Kai Men

\[ \text{Illegible character} \]
43. 寄生草 (Ji Sheng Cao)

尺一尺工合工尺合の合の合
・・・・・・・・・
の合の一合の合の合工尺
・・・・・・・・
工合合工尺尺工合一の合工尺
・・・・・・・
一尺工合工尺合の合の合の
・・・・・・・・
合の合合の一の合合工尺尺工合
・・・・・・・・
一の合工尺一尺尺工
・・・・•
菩萨头 (Pusa Tou)

尺工凡尺工尺尺工凡尺工凡尺工

凡尺工凡尺工

Ji Sheng Cao
44. 採茶歌 (Cai Cha Ge)

(一) 合 の 一 の 合 工 合 の 一 の

一 合

合 合 の 合 一 及 合 工 合 一 の 合

合 合 の 合 一 合 一 合 一 合 合

尺 合 一 合 一 合 一 合 一 合

合 合 一 合 合 合 合 一 合 合

(二) 合 一 合 合 一 合 合

合 合 合 合 合 合 合 合 合 合 合

工 一 一 一 一 一 一 二 一 一 一 一

一 の 一 の 一 の 一 の 一 の

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200 This “一” (yi) is not a pitch indication, but rather a marking that this is section number 1 of a two-section piece.

201 二: er: two.
工合の合工

Cai Cha Ge
合合一の一尺合四合合の一合合の

合工尺一の一尺の一合合の一合合

一尺合工尺合合尺合工尺尺の一尺一の合

尺一の一尺合合尺合工尺尺の一尺一の合

Yu Mei Ren
梳妆台 (Shu Zhuang Tai)

合の合工尺工六尺一の合の一の一尺一

の一の合工尺工合工尺尺工の一併一の

合尺合尺尺工尺一の工合合合一の

合尺合尺尺工尺一の工合合合一の

工合工尺

Shu Zhuang Tai
46. 喊动山 (Han Dong Shan)

五六五一仜一亅五五五六

工五六五六工六五一仜仜仜

一亅五五一一五六工六一一五六工

六五六六尺工六工尺尺工尺一尺

仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仜仅
47.  打秋田 (Da Qiu Tian)

┅┅の┅┅の尺┅┅の尺┅┅の工 合

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の工 合 の┅┅の合 の工 尺┅┅

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尺 工 六 工 尺 一 工 尺 の 一

の 合 工 一 尺 一 の 合 工 一 尺 一

の 一 の 合 の 合 の 一 の 合 の 合 工 尺

合 工 尺 合 の 一 の 合 の 合 工 尺 合

工 尺

反四句²⁰²

の 合 の 一 の 一 の 合 工 尺 (反)²⁰³

尺 工 六 工 尺 尺 工 尺 一 の (反)

Da Qiu Tian

²⁰² 反四句: fan si ju: four repeated lines.

²⁰³ 反: fan: repeat.
48. 打连城 (Da Lian Cheng)

一一の合の合工尺一
合の一の合の合工尺一
合工合一尺一合工合一尺一
の一の合の一合の合
工尺合工尺合の一合の
49. 苏武牧羊 (Su Wu Mu Yang [1])

合工尺合工尺

Da Lian Cheng

尺合の尺上的合

合的合工尺上的上工尺
合工尺上工尺の尺上の合
・・・・
の合の工尺の合工尺合
・・・・
仏仏工合―仏―の尺合
・・
合の上上の上の合
・・
工合の上合
・・

Su Wu Mu Yang (1)
50. 苏武牧羊 (*Su Wu Mu Yang [2]*)

の 尺 工 の 合 工 尺
        
仮 工 仮 一 の 合 工 合 一 の
        
尺 一 の 合 一 の 工 の 合 工 尺
        
工 尺 工 一 の 工 尺 一 の 尺
        
の の 一 尺 仏 の 仏 工 の 尺
        
尺 工 合 合 工 合 尺 一 尺 工 合 尺
        
牧场 (*Mu Chang*)

工 六 尺 工 尺 一 尺 の 一 尺
        
工 六 尺 工 尺 一 尺 の 一 尺
        
合 の 仮 一 の 仏 の 合 工 工 合 の
        

370
一の 合 に 合 五 尺

Su Wu Mu Yang (2)
51. 紛魂連 (Fen Hun Lian)

合の一の一の合 工 尺
・・・

合の仮の一の合 工 尺
・・・

合一のの仮の一の合工尺
・・・

尺工合一の合工尺
・・・

工尺一の合工の合工尺
・・・

工尺一の合工の合工尺
・・・

Fen Hun Lian
52. 哭灵堂 (Ku Ling Tang)

の合の一仮倠の一の一
. . . . .

工の合(反)
. ..

工六工尺一工六工尺一
. . . . ..

工六工尺工六工尺
. . . .

の一の合の一凡工尺凡工
. . . . . . .

の一の合の一凡工
. . . . . . .

尺凡工
. ..

*Ku Ling Tang*
53. 苦令调 (Ku Lin Diao)

尺 上 尺 工 合 工 尺
· · · ·
工 工 の 尺 上 (反)
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の 上 の 合 工
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54. 哭黄天 (Ku Huang Tian)

の合の一釣の一工の合
・・・・

の合の一釣の一工の合
・・・・

工六尺一
・・

工六尺一
・・

工六尺工六尺
・・
Ku Huang Tian

55. 哭长城 (Ku Chang Cheng)

合の一分の合の一尺工、尺の一分

尺の一分の合の一分の工、合の一分
工合の一の合合尺工

工の合尺工合

の合工合尺

工の合工尺工合

の合工合尺

Ku Chang Cheng

377
56. 牧场 (Mu Chang)
工六尺工尺一尺の一尺
工六尺工尺一尺の一尺
合の一仮一の合工
工合の
一の合の合工尺

Mu Chang

57. 大釘鋼 (Da Ding Gang)
尺一の一尺一の一尺一の一尺
尺工尺一の一合工の

378
Da Ding Gang
58. 大得勝 (Da De Sheng)

尺工の尺工ののの凡工尺工凡工尺

の凡工尺工凡工尺工凡工尺工凡工凡工尺

合ーの一の一の一の合凡工五凡工尺工尺

尺工凡工尺工尺ーの合の一の一の合

の一の一の凡工の凡工ののの上尺

工六工尺上の一の尺の尺ーの合の合

合の一の合の合工尺上尺工尺工工

尺上尺工尺工尺ーの尺ーの尺尺

Da De Sheng

380
59. 东方红 (Dong Fang Hong)

尺 ⼯ の 合 ⼯ の
・・・・

尺 尺 ⼯ 六 ⼯ 尺 合 ⼯ 合 的
・・・・・・・・

尺 的 合 ⼯ 尺 诙 的 一
・・・・

的 合 的 一 的 合 的
・・・・
合工合尺

Dong Fang Hong

60. 掛红灯（Gua Hong Deng）

尺尺工上尺

工尺上尺上的合

上上尺上的上合工尺

合合工尺的工合

上上尺上的上合工尺

Gua Hong Deng
61. 学雷锋 (Xue Lei Feng)
尺一の一尺合の一尺

尺一の一同一の一尺工

工尺一尺の一の合工

の一の合工合工尺尺

一工尺工尺の一尺

Xue Lei Feng
62. 小牧牛 (Xiao Mu Niu)

工 六 尺 工 六 尺 工 六 尺 工 尺 一 の
・ ・ ・ ・ ・ ・ ・ ・
尺 一 尺 の 尺 一 の 合 の 合 工 尺
・ ・ ・ ・ ・ ・ ・ ・
尺 一 尺 の 尺 一 の 合 の 合 工 尺
・ ・ ・ ・ ・ ・ ・ ・
合 工 合 工 六 尺 工 尺 一 の
・ ・ ・ ・ ・ ・ ・ ・
尺 一 尺 の 尺 一 の 合 の 一 一 の 合 工 合 尺
・ ・ ・ ・ ・ ・ ・ ・
尺 工 六 工 尺 一 尺 工 尺 一 の (反) 204
・ ・ ・ ・ ・ ・ ・ ・
尺 一 尺 合 の (反)
・ ・ ・ ・ ・ ・ ・ ・
の一 尺 一 の 一 の 合 の 一 合 工 尺 (反)
・ ・ ・ ・ ・ ・ ・ ・ ・
尺 六 工 尺 六 尺 (反)
・ ・ ・ ・ ・ ・ ・ ・
尺 一 尺 の 尺 一 の 合 の 一 一 の 合 工 合 尺
・ ・ ・ ・ ・ ・ ・ ・ ・ ・ ・ ・

204 反: fan: repeat.
63. 三大纪律八项注意 (San Da Ji Lü Ba Xiang Gua Yi)²⁰⁵

の一尺尺一尺一合の
・・・
工一工の一の工合
・・・
の一の合の一合工一合尺
・・・
六工尺工の一合の一の
・・・

San Da Ji Lü Ba Xiang Gua Yi

64. 兒子急 (Er Zi Ji)

一一工の合
・・
尺工合
・・

²⁰⁵ The bottom of page 79 is dated “常悟書2001年4月26日书” [Written by Chang Wu, April 26, 2001]
の合合の尺工合

の合合の尺工合

の尺一の一工合

一一工の合

Er Zi Ji

65. 蔗师灯项 (Nai Shi Deng Xiang)

工六工工六工工の一工工

六工の一工工六工一一

一一の合一の一佇合一の

合工工六工工六工工の一

工工六工の一工工六工一
一一一一の合一一のーーーーー

の合工工六工

Nai Shi Deng Xiang
B. Shu Xiang Si Photocopied Pages

白馬驮经 (Bai Ma Tuo Jing)

1=A  1=D  4/4 (尺=1 合=1)

一般

慢

<table>
<thead>
<tr>
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<th></th>
<th>1</th>
<th>6—1—</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>6—</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>调</td>
<td>凡工凡</td>
<td>一</td>
<td>尺</td>
<td>一</td>
<td>尺</td>
<td>凡</td>
<td>尺</td>
<td>一</td>
<td>仏</td>
<td>仏</td>
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<td>凡</td>
</tr>
<tr>
<td>D</td>
<td>调</td>
<td>一</td>
<td>仏</td>
<td>工</td>
<td>六</td>
<td>工</td>
<td>尺</td>
<td>工</td>
<td>六</td>
<td>一</td>
<td>五</td>
<td>六</td>
<td>工</td>
</tr>
</tbody>
</table>

6. 7 6 5 | 3 | 3 | 5 | 6 | 1 | 6 | 5 | 1 | 6 | 1 | 2 | 5 |
—上— | 仏 | 凡 | 凡 | 仏 | 仏 | 仏 | 仏 | 仏 | 仏 | 仏 | 仏 | 仏 | 仏 |
工 | 工 | 工 | 尺 | 一 | 尺 | 工 | 尺 | 尺 | 工 | 尺 | 合 | 工 | 合 | 合 |

3— —— | 3 | 5 | 6 | 1 | 6 | 5 | 3 | 5 | 3 | 2 | 1 | 2 |
凡 | 凡 | の | 一 | 尺 | の | 凡 | 尺 | 凡 | 尺 | 工 | 凡 | の | 合 | 凡 |
— | 一 | 尺 | 工 | 六 | 尺 | 六 | 一 | 合 | の | 一 | 尺 | 上 | 尺 | 一 | 合 | 合 |

3—5 | 4 | 6 | 3 | 4 | 6 | 3———|
凡 | の | 合 | 一 | 凡 | 合 | 一 | 凡 |
— | 尺 | 上 | 工 | 一 | 上 | 工 | 乙 |

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206 Shi Chang Wu’s copy, hand copied by the author 5 October, 2006. These additions consist of nine photocopied pages with cipher notation and gongche notation at two different pitch levels for each piece (A and D or G and D). The paper used is imprinted with Wutai Shan Shu Xiang Si letterhead in Chinese and English. Shi Chang Wu stated that these are ancient pieces recently rediscovered and added to the repertoire. Shi Guo Jun said that these are now used as xiao qu, though I did not hear them performed during fang yankou rituals in the summer of 2006.

207 一股 (Yi Gu)—Section one

208 慢 (man)—Slow

209 调 (diao)—Mode
**Scale:** Heptatonic (1-2-3-4-5-6-7-1-2-3-5)

白馬驮经 (Bai Ma Tuo Jing)

二股²¹⁰

1=A 1=D 4/4
慢²¹¹

6 6 3 | 5. 3 | 5. 7 6 5 | 1. 3 2 1 | 6—1— | 1 2 3 6— |
A 调 一 一 凡 の 凡 の 上 一 の 尺 凡 仕 尺 一 尺 尺 仏 一

D 调 工 工 一 尺 一 尺 凡 工 尺 六 一 五 六 工 六 工 六 一 工

工六 工尺 一 一 尺 工 尺 一 尺 凡 工 尺 一 尺 凡 工 尺 合 工 尺 の 上

3— — — | 3 5 6 5 | 3 3 2 2 1 1 2 1 2 | 3—5 5 4 3 4 3 2 1 1 2 |
凡 仏 の 一 の 凡 凡 尺 工 尺 仏 一 の 上 一 の 合 仏 合 凡 工 尺 仏 一

²¹⁰ 二股 (er gu) Part 2

²¹¹ 慢 (man) slow
凡のの合—凡合—凡
—尺尺上工—上工—
Scale: Heptatonic (3-5-6-7-1-2-3-4-5-6)

白馬驮经 (Bai Ma Tuo Jing)

三股\(^{212}\)

1=A 1=D 4/4 (尺=1) (合=1)

慢\(^{213}\)

\[\begin{array}{ccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccc
尺 尺 一 一 任 凡 尺 任 尺
六 六 工 工 五 一 六 五 六
Scale: Hexatonic (2-3-5-6-7-1-2-3-5-6-7)
白馬驮经 (Bai Ma Tuo Jing)

四股

1=A 1=D 4/4 尺=1 合=1

慢

<table>
<thead>
<tr>
<th>1</th>
<th>7 6 2</th>
<th>1.3 2 1</th>
<th>6.1 6 5</th>
<th>3 5 2 3 5—</th>
<th>6 5 6 1—</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 调 尺上 一仜 尺 仜尺 一尺 一尺 一尺 一凡 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一合 一合</td>
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<tr>
<td>D 调 六凡 五工 六工 仜尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺</td>
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<th>1.6</th>
<th>1—</th>
<th>5.7</th>
<th>6 1 3</th>
<th>5.7</th>
<th>6 7 6 5</th>
<th>3 2 3 5—</th>
<th>5.6 3 5 3 2</th>
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<tbody>
<tr>
<td>尺上 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺</td>
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<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>1.6</th>
<th>1—</th>
<th>2 3 5 6 3.2</th>
<th>1.3 2 1</th>
<th>6.1 5 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>尺上 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺</td>
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</tbody>
</table>

1.2 1.6 | 1.3 2 1 | 6 5 | 1— | — | — | 2.3 2 1 | 6— | 6.7 |

| 1 | 7 | 6 5 | 3 2 3 5— | 6.7 6 5 | 5 6 7 5 |
|---|---|---|---|---|---|---|
| 尺上 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 一尺 |

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214 四股 (si gu) Part 4

215 慢 (man) Slow
白馬驮经 (Bai Ma Tuo Jing)

五股²¹⁶

1=A 1=D（尺=1 合=1）

Scale: Hexatonic (2-3-5-6-7-1-2-3-5-6)

2¹⁶ 五股 (wu gu) Part 5
Scale: Hexatonic (6-7-1-2-3-5-6-7-1-2-3-5)

白馬驮経 (Bai Ma Tuo Jing)

六股 

1=G 1=D 4/4 上=1 合=1

中速

| 6. 7 6 5 | 2. 3 1 6 | 1—1. 2 | 3 6 5— | 5 6 5 3 2— | 7 2—3 |
| G 调 | 上尺工合上尺工合合尺工尺 | 尺工尺一 |
| D 调 | 一尺一合合一尺尺一合一尺尺 |

217 六股 (liu gu) Part 6

218 中速 (zhong su) Medium speed

400
上の上尺工合の工尺上工尺上の一合の上上の合工合の一尺工の一合の合工凡尺工合合工

1.6 3 5 2 1 6 5 1 1 6 3 5 3 2 1 1 6 6 2 3 1—2
上の工合尺上の合上上の工合工尺上上のの尺工上尺合工一尺の合工尺合合工一尺の一合の合工工の一合の

1—
上の合
Scale: Hexatonic (5-6-7-1-2-3-5-6-7-1-2-3-5-6-7)
白馬駄經（Bai Ma Tuo Jing）

七股

1=G 1=D 4/4

慢

\[ \begin{align*}
&\|: 1. \quad 6 \quad 2 | 1. \quad 3 \quad 2 \quad 1 | 5. \quad 1 \quad 6 \quad 5 \quad 3 \quad 2 | 5———: \| 5. \quad 3 \quad 5 \quad 6 | \\
&\text{仕仕の仏 仕仕仏仕合仕の 合工尺 合 合工 合の } \\
&\text{六 六 工五 六一五 六尺 六工尺一の 尺 尺一 尺工}
\end{align*} \]

\[ \begin{align*}
&1. \quad 3 \quad 2 \quad 7 | 6. \quad 7 \quad 6 \quad 5 | 3 \quad 6 \quad 5 \quad 6 \quad 5 \quad 3 | 2. \quad 3 \quad 1 \quad 6 \quad 1 | 2——3 \quad 5 | \\
&\text{仕仕 仏一の 一の 合 合の 合工 尺工上 の上 尺 工合}
\end{align*} \]

\[ \begin{align*}
&5 \quad 2——3 | 5———: \| 3. \quad 5 \quad 3 \quad 2 | 1 \quad 6 \quad 3 \quad 5 | 5 \quad 2——3 | \\
&\text{合尺 工尺 合工合尺 上の 工合 一尺 工合}
\end{align*} \]

\[ \begin{align*}
&\| 2. \quad 3 \quad 2 \quad 7 | 6. \quad 7 \quad 6 \quad 5 | \\
&\text{尺 一の尺 一の 合}
\end{align*} \]

\[ \begin{align*}
&\| 2———: \| 3. \quad 5 \quad 3 \quad 2 | 1 \quad 6 \quad 3 \quad 5 | 5 \quad 2——3 | \\
&\text{尺 一の 尺 一の 一の 合}
\end{align*} \]

\[ \begin{align*}
&\text{合工合尺 上の 工合 一尺 尺}
\end{align*} \]
Scale: Hexatonic (5-6-7-1-2-3-5-6-7-1-2-3)

白马驮经中奔曲 (Bai Ma Tuo Jing Zhong Ben Qu)²²¹

一 親家母 (Yi. Qing Jia Mu)

2/4 上=1 合=1

G 调 仕の合 工合の 合工合の合工合の合
D 调 合工尺乙工尺 乙尺 工尺乙 尺 乙 尺 工 尺 合 乙 尺

²²¹ Quick songs from Bai Ma Tuo Jing
Scale: Pentatonic (3-5-6-1-2-3-5)
二. 折兒 (Er. Ban Er)

1=A  1=D  2/4  尺=1  合=1

Scale: Pentatonic (5-6-1-2-3-5-6)
3. 打挂令 (3. Da Gua Ling)

1=G 1=D  2/4 上=1 合=1

中速222

\[
\begin{align*}
G & \quad \text{仕の合工の合凡工尺工尺尺工合の工合の} \\
D & \quad \text{六 工 尺 乙 工 尺 上 乙 の 合 の 乙 尺 工 乙 尺 工}
\end{align*}
\]

\[
\begin{align*}
1 2 1 | 3 & 5 5 6 | 1 2 1 | 3 3 2 3 | 3 2 1 6 | 1 3.2 1 3 2 6 1 1 6 1 2 1 1 0 \| & \\
& \text{上尺 上 工 合 合の 上 尺 上 工 尺 工 尺 上 の 上 尺 尺}
\end{align*}
\]

中速 (zhong su) Medium speed
Scale: Pentatonic (1-2-3-5-6-1-2-3)

4. X 仙牧 ([Illegible character] Xian Du)

1=G 1=D 2/4 (上=1 合=1)

快

\[
\begin{align*}
\text{合工工合の乙の} & \quad \text{什仚什仚乙の合工の合工尺工} \\
\text{尺乙尺工尺工} & \quad \text{六五六五工尺乙工尺乙の乙}
\end{align*}
\]

\[
\text{合工工合の乙の合工の合工尺工尺工尺工尺工尺工} \\
\text{尺乙尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺工尺
Scale: Heptatonic (6-1-2-3-4-5-6-7-1-2)
5. 小千声佛 (5. *Xiao Qian Sheng Fo*)

1=G  1=D  2/4  上=1  合=1

<table>
<thead>
<tr>
<th>5 6 5</th>
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<th>5 6 5</th>
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<tr>
<td>1 2 1</td>
<td>2 1 2</td>
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</table>

Scale: Pentatonic (6-1-2-3-5-6-1)
C. Nan Shan Si Gongche Pu Notebook

1. 花严會 (Hua Yan Hui)

乙 吾 乙 吾 六 六 吾 六 六 六 吾

吾 吾 吾 六 六 吾 吾 吾 吾 吾

六 吾 吾 乙 尺 乙 吾 乙 吾 乙 吾 乙 吾

工 六 吾 吾 乙 吾 乙 吾 乙 吾 乙 吾

吾 吾 吾 吾 吾 吾 吾 吾 吾 吾

吾 六 吾 乙 乙 尺 乙 吾 乙 尺 乙 吾

六

菩萨頭

六 吾 乙 六 吾 六 吾 乙 乙 乙 尺

乙 吾 乙 吾 乙 尺 乙 吾 乙 尺 乙 吾

乙 吾 六 反三遍

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224 Gongche pu scores taken from the notation booklet of Shi Hui Guang, abbot of Nan Shan Si, photographed at Nan Shan Si by the author 23 May 2007. Transcriptions with performance rhythmic indications based on a Yü Lan Pen Hui ritual recorded by the author 17 August 2005.

225 Pusa tou: Bodhisattva head (coda)

226 反三遍 (fan san bian), repeat three times.
2. 千聲佛 (Qian Sheng Fo)

尺 工 六 尺 工 合 凡 工 四 合 合

工 合 四 乙 佉 六 佉 佉 乙 佉 乙 四

佉 佉 佉 乙 四 合 四 合 四 乙

佉 六 佉 佉 乙 四 合 乙 四 乙 合 合

尺 一 尺 一 佉 一 四 四

合 四 四 合 四 一 尺 六 工 尺

乙 四 合 一 口 一 工 合 合

工 合 合 工 合 工 合 四 乙 佉

工 尺 尺 工 六 六 六 工 尺 乙

乙 四 乙 四 乙 尺 六 工 尺 乙

四 乙 合 一 四 乙 合 乙 乙

[page missing in my copy]
Qian Sheng Fo

Scale: Hexatonic, range ambiguous. (3-5-6-7-1-2-3-5)
Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, PSD, NSS

Usage: Performed during circumambulation, procession

3. 普庵咒 Pu An Zhou fragment
[missing page, my copy has only the end of the piece]

Pu An Zhou Fragment

4. 参禮条 (Can Li Tiao)
工尺上上尺工尺工合四合工

尺工合四乙四合工合工尺

工上尺尺工合合工合乙四

合工尺工尺上反一遍完227

Can Li Tiao

227 反一遍完 (fan yi bian wan) repeat once, then finished.
5. 翠黄花 (Cui Huang Hua)

合 合 工 合 合 工 合 四 乙

尺 乙 四 合 乙 四 乙 四 四

尺 乙 四 合 乙 四 乙 四 合 乙

四 工 尺 工 四 合 乙 尺 工 六 工

尺 工 六 工 尺 工 四 合 工 尺 尺 工 合
6. 乙字八宝 (Yi Zi Ba Bao)

乙一工四合尺工合乙四合工尺

尺尺尺乙四尺乙四乙四合

工合四四乙四乙尺尺工尺

工六六吾六工尺尺六工尺

尺乙四四佪佪四乙四合工合

工合合乙四四佪佪四乙四合

乙一工四合完

Yi Zi Ba Bao

---

^228 完 (wan)—finished
7. 爬山虎 (Pa Shan Hu)

合工工合四合四反\(^{229}\) 上佇上佇

工合四合四合工尺工反合工

工合四合四合工尺工尺上

尺工六尺工尺工尺上工尺上四

\(^{229}\) 反 (fan)—repeat
8. 慢无妨结界 (Man Wu Fang Jie Jie)

凡 工 凡 工 吾 乙 尺 乙 尺 乙 工 凡
· · · · · · ·
工 凡 工 凡 凡 吾 乙 乙 尺 乙 吾 乙 吾
· · · · · · ·
乙 吾 吾 吾 乙 工 工 工 吾 吾 凡 工 尺
· · · · · · ·
尺 乙 尺 工 吾 乙 尺 乙 尺 工 凡 工 凡
· · · · · · ·
工凡 凡吾乙吾乙吾凡工尺工吾
· · · · · ·
乙吾凡工吾吾乙吾乙尺吾乙吾乙
· · · · · ·
尺仜仜乙吾乙尺乙吾凡工凡工吾
· · · · · ·
乙尺尺工凡工凡工凡完
· · · · · ·

Man Wu Fang Jie Jie
9. 快五方结界 (Kuai Wu Fang Jie Jie)

四 合 四 合 四 乙 合 工 尺 工 六 工 尺 上
工 尺 上 尺 工 尺 工 四 合 四 上
上 四 合 四 乙 工 合 合 四 上 上 尺
上 四 合 合 乙 四 四 工 尺 上 尺 工 尺
工 完

Kuai Wu Fang Jie Jie

422
10. 護法讃 (Hu Fa Zan)

尺 尺 工 合 工 合 乙 四 四 尺 上 四 合
· · · ·
合 四 上 工 尺 合 四 上 四 合 工 尺 工 工
· · · ·
合 四 合 工 上 尺 尺 工 合 工 合
· · · ·
乙 四 [反三遍接下面²³⁰] 四 合 工 尺
· ·
工 上 完

Hu Fa Zan

²³⁰ 反三遍接下面 fan san bian jie xia mian—Repeat three times, then continue below.
11. 四字三皈讃 (Si Zi San Gui Zan)

四合乙尺四合四尺工尺上上工
                · · · · · ·
尺乙四乙四四乙四合工工四
                · · · · · ·
合工合四尺尺乙四乙四合四
                · · · · · ·
乙四合合工合工合乙乙尺工工
                · · · · · ·
工四合工尺六工尺上尺六工尺
                · · · · · ·
上上工尺乙四乙四四乙四
                · · · · · ·
合合工工四合工合四尺尺乙
                · · · · · ·
四乙四合四乙四合合工合工
                · · · · · ·
合乙乙尺工工工四合工尺六
                · · · · · ·
工尺上尺六工尺上上工尺乙
                · · · · · ·
四尺上尺工尺上工尺乙
乙四乙四合工合四尺尺
乙四乙四合工合四尺乙四
乙四上尺六工尺上尺六工尺上
上工尺乙四乙四四乙四合
合工工四合工合四尺尺乙四
乙四合四乙四合合工工四合
工合四尺尺乙四乙四合
四乙四合合工合工合完

Si Zi San Gui Zan
12. 無量偈 (Wu Liang Jie)

四尺上上四合四合尺上四工

合四合工尺合四合工尺合合合

上尺工尺
13. 上金臺 (Shang Jin Tai)

尺 乙 工 工 凡 四 四 乙 尺 乙 尺
· · · · · · ·
乙 四 凡 工 尺 工 乙 凡 乙 四 四
· · · · · · ·
乙 尺 乙 尺 乙 四 凡 工 尺 工
· · · · · · ·
四 四 凡 工 工 尺 四 凡 四 乙 凡
· · · · · · ·
凡 工 仛 仛 仛 乙 仛 工 凡 仛 四
· · · · · · ·
仛 仛 仛 尺 乙 工 尺 乙 四 乙 尺 尺
· · · · · · ·
乙 尺 凡 工 尺 工 仛 工 工 尺 四
· · · · · · ·
乙 乙 四 尺 凡 工 工 尺 四 完
· · · · · · ·

428
14. 万年花 (Wan Nian Hua)

四乙合工四乙合四上四上
尺工乙吾六工六尺上工歌声
Wan Nian Hua
15. 召請条（Zhao Qing Tiao）

四乙四合乙四合工合尺四乙

四合乙四合工合尺凡工完

Zhao Qing Tiao
16. 工字月高 (Gong Zi Yue Gao)

工工尺乙乙尺工凡工尺工尺乙
               
四四工合四乙尺乙四合四四
               
合工尺工六工尺乙四合工合
               
四乙乙四合工工合乙尺工四
               
合凡工尺凡工工合乙尺工四合
               
凡工四凡工尺工合乙四合工工
               
合工尺乙尺工乙尺乙四乙
               
尺乙四完完

Gong Zi Yue Gao
17. 四字月高（Si Zi Yue Gao）

四四合工工合四合工尺』

尺上尺工工尺上上四合四合

工尺上工尺上四四合四

尺乙四一尺四一合四上工尺

上四四上四合工工合四乙合

工尺完
18. 丁板华宴会 (Ding Ban Hua Yan Hui)

乙 吾 六 六 吾 六 六 工 六 吾 吾
 . . . . . . . . . .

乙 吾 六 吾 六 吾 吾 六 吾 吾 乙
 . . . . . . . . . .

尺 乙 吾 六 吾 乙 吾 六 六 工 六 吾
 . . . . . . . . . .
乙 吾 六 六 工 六 吾 吾 乙 吾 六 吾
       · · · · · · · · · · · ·
六 吾 六 吾 六 乙 乙 吾 六 吾 乙
       · · · · · · · · · · · ·
五六 «六 工 六 吾 乙 吾 六 六 工 六
       · · · · · · · · · · · ·
吾 乙 吾 六 乙 吾 六» 完
       · · · · · · · · · · · ·

*Ding Ban Hua Yan Hui*

Scale: Pentatonic (6-1-2-3-5)

Sources: Current: SXS (As Liu Ju Zan), NSS

Usage: *He nian* performed during calendric rituals

19. 工字八寶 (*Gong Zi Ba Bao*)

工 工 四 尺 上 合 四 上 工 尺 上 四 合
       · · · · · · · · · · · ·
四 合 工 工 合 工 尺 工 尺 上 四 上 尺
       · · · · · · · · · · · ·

435
尺 工 尺 工 六 六 吾 六 吾 上 上 侖
上 四 合 合 上 四 合 合 工 尺 尺 六
六 尺 工 尺 上 四 上 四 上 工 尺
尺 六 六 尺 工 尺 上 工 工 四 尺 上 完

Gong Zi Ba Bao
20. 嫦娥忙 (Xi Fu Mang)

四 尺 一 四 乙 工 工 合 四 合 四 工
     ·     ·     ·     ·     ·     ·     ·
合 四 合 四 工 合 四 尺 一 四 乙
     ·     ·     ·     ·     ·     ·     ·
合 工 尺 工 尺 上 上 尺 工 工 尺
     ·     ·     ·     ·     ·     ·     ·
上 工 尺 上 四 合 四 乙 尺 一 四 完
     ·     ·     ·     ·     ·     ·     ·

Xi Fu Mang

21. 含掉山 (Han Diao Shan)

吾 六 吾 乙 併 乙 吾 乙 吾 吾 乙 吾 六
     ·     ·     ·     ·     ·     ·     ·
工六六吾六工六乙吾乙工尺
尺乙吾吾乙吾六工六乙吾六工
六六吾六工六尺工六工尺尺
工尺乙尺佇乙佇六六佇佇
工佇乙吾乙六吾乙佇佇吾乙
吾吾乙吾六工六六吾六工六乙
吾乙工佇佇乙吾吾乙吾六工
六乙吾六工六六吾六工六尺
工六六吾六工六尺工六工尺
工尺乙尺完

Han Diao Shan
22. 上字翠花花 (Shang Zi Cui Hua Hua)

上上尺合四上上四上尺工
六工尺上上工尺尺工尺
合工尺上工尺工尺上工
尺上 四合 四 四 尺 上 四 合 乙

四 乙 四 四 尺 上 上 四 合

合 四 上 完

Shang Zi Cui Hua Hua
23. 哭黄天 (Ku Huang Tian)

四 合 四 乙 佊 佊 乙 四 乙 乙 工 四

合) 反一次²³¹ 工 乙 工 工 乙 乙 乙

六 工 工 工 乙 乙 工 工 工 乙

工 佊 四 乙 佊 合 四 乙 凡 工 乙 凡 工

反一次完²³²

Ku Huang Tian

²³¹ 反一次 - fan yi ci (repeat one time)

²³² 反一次完 - fan yi ci wan (repeat one time, then finished)
24. 净瓶 (Jing Ping)

四 合 四 上 四 合 工 工 四 合 工
       
尺 上 尺 六 工 尺 上 工 尺 四 上
       
上 四 合 四 合 工 合 工 合 四 乙
       
四 合 工 四 合 合 四 上 上 俳 伎
       
上 俳 伎 合 工 合 四 上 俳 伎
       
上 上 俳 伎 俳 六 俳 伎 上 俳 伎
       
四 上 四 合 四 合 四 俳 上 四
       
合 合 上 四 合 工 合 尺 六 工 尺 上
       
上 尺 工 尺 工 尺 上 乙 四 完
       

Jing Ping
25. 云中鸟 (Yun Zhong Niao)

四 乙 四 乙 乙 四 乙 四 乙 乙 合

凡 乙 四 合 凡 工 合 凡 工 尺 凡 工

凡 工 尺 尺 工 凡 工 佪 乙 四 乙 佪
Yun Zhong Niao
拾贰层楼 (Shi Er Ceng Lou)

四四一乙乙四合四乙四合
工凡工尺凡工尺乙四乙尺尺
工六凡工尺工尺四四一乙
乙四合四乙四工合工四合
工尺一尺尺四乙尺工六工
尺工尺乙尺四乙合合尺工六
尺工合乙四乙合工尺工六
工尺乙乙四合四乙佇乙四四

合工六尺工凡工完

Shi Er Ceng Lou
27. 秘魔岩 (Mi Mo Yan)

尺 尺 合 工 乙 佮 乙 四 四 乙 四

乙 乙 四 合 合 四 乙 四 乙 乙

乙 四 四 合 工 尺 尺 工 尺

尺 四 四 乙 佮 乙 四 工 合 合

合 乙 四 合 工 凡 工 尺 凡 工 乙

四 乙 四 合 工 凡 工 工 乙 四

四 乙 合 工 尺 完
28. 大乘经 (Da Cheng Jing)

合 四 四 仕 上 乙 四 乙 工 合 四
        . . . . .

四 仕 乙 四 合 乙 四 合 凡 工 尺
        . . . . .

凡 工 工 凡 工 尺 乙 工 尺 工 六 尺
        . . . . .

工 合 合 工 合 合 工 合 四 四 乙 四
        . . . . .

合 工 六 尺 尺 六 工 尺 四 四 乙 四
        . . . . .

合 工 合 工 尺 乙 工 尺 完
        . . . . .

Da Cheng Jing

\[\text{\textbf{Da Cheng Jing}}\]
29. 收场 (Shou Chang)

四上合四合工合尺工合
.
反一遍233

合四上尺工工六工尺工尺
.

上四上四上尺工尺上尺上
.

四合完
.

233 反一遍-fan yi bian (repeat once)
30. 打早鱼 (Da Zao Yu)
尺工六尺尺乙四乙尺尺乙四
合合工尺乙四尺乙四乙四合
合合工合尺工尺尺乙四乙
四合工六六工合合工合
合四乙四乙合四乙尺乙尺
尺工合合工合乙四工
合四合工尺工六尺
31. 工字收场 (Gong Zi Shou Chang)

工 六 尺 工 尺 乙 尺 四 乙 尺

452
32. Untitled Fragment

工六尺工尺乙尺四乙尺

尺工合四乙尺乙四乙合

工合工合四乙合四合工尺

Gong Zi Shou Chang

\[\text{music notation}\]

32. Untitled Fragment

上上尺合四上上四上

尺工合工尺上上

尸尺尺工尺合工尺
Untitled Fragment
II. Scores used in Tibetan Monasteries

A. Pusa Ding Gonche Pu Notebook\textsuperscript{234}

1. 万年花 (Wan Nian Hua)

\begin{verbatim}
四合四合四上尺工五六工
尺工五六工
工尺工工尺工六五一五六凡
工尺六五工工尺上工尺
工尺六五工工五六工尺
\end{verbatim}

\textsuperscript{234}Gonche pu scores from monk and guanzi player Wei Jun’s copy, photographed at Pusa Ding 31 March, 2007. Notation is presented to be read top to bottom, left to right; here it is adjusted to be read left to right, top to bottom. This notebook does not have numbered pages, and pieces are not numbered. Numbers here refer to order of appearance of pieces in the notebook. Transcriptions with performance indications are based on recordings of the Pusa Ding sheng guan ensemble on the CD Wutai Shan Fojiao Yinyue (Beijing Beixing Lüxiang Gongsi, 2006).
工尺上四上四四上尺工尺
· · · ·
尺工六五六工工尺上四上
· · ·
尺工尺上合四六五工
· · ·
工五六工尺尺六工工尺上尺上
· · ·
一四四合凡合一四
· · ·

Wan Nian Hua

456
Scale: Hexatonic (4-5-6-1-2-3-4)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS, PSD, ZHS

Usage: Da qu

2. 四字月高 (Si Zi Yue Gao)

上

上四四合工工合四合工尺

, , , ,

尺六工工尺上上四六五六五

, ,

工工尺上上尺工尺上四一四合

, , .

235 上—shang—part 1.
工合四尺一四合一四

下^2^3^6^

一四合工合四尺一四一尺四合四

上工六工尺上五五上五六

工工合四合工尺尺六工工尺上

上尺工尺上四一四合工合四尺

四合一四

Si Zi Yue Gao

^2^3^6^下—xia—part 2.
3. 尺字如意歌（Che Zi Ru Yi Ge）

工尺工六工六尺工尺工尺

工尺四一尺尺工六工六尺工尺

工尺四一四四合四尺四一四四合

一尺四四合四合工尺四四合

四尺四一四四合工工五六工尺

工六尺
4. 翠方花（Cui Fang Hua）

合 合 工 合 工 合 四 一 一 四 一 尺 一 尺

一 四 合 工 合 工 合 一 四 一 工 合 四 四 一
Cui Fang Hua

尺一尺一四合工尺一四一四合一一四
一工六工尺工四四合合一尺工六工

尺工六工尺工四四合工尺尺工合
5. 碧末岩 (Bi Mo Yan)

尺工合工一四工六工六工一工尺

一尺一尺六工六工六工尺一尺一四合

工合四一尺一四一尺四一尺四一尺六工工

五六工尺一尺工四一尺工尺一四

一合四合工合工合一四一四合工合工

合四一尺工凡五工一四一四合工六

工六工尺四四一合工尺一尺一尺工合

合合工一尺四一工六工六工一工尺

一尺一尺六工六工六工尺一尺一四合(工)合四

一尺一四一

Bi Mo Yan
6A. 棒错点莲 (Bang Cuo Dian Lian)\textsuperscript{237}

尺 尺 一 尺 尺 一 尺 一 尺 六 工 六 工 尺 一

一 尺 一 尺 一 尺 六 工 六 工 尺 工 尺

一 四

Bang Cuo Dian Lian (1 of 3)

\begin{figure}
\centering
\includegraphics[width=\textwidth]{image1}
\end{figure}

6B. 棒错点莲 (Bang Cuo Dian Lian)

工 上 四 尺 工 上 四 尺 工 工 六 工 尺 六 工 六

工 尺 上 尺 工 工 六 工 尺 一 尺 六 工 六 工 尺 上 五 上

\textsuperscript{237} Two versions of this piece are given on the same page of the notation notebook. One version has two blue pieces of string taped over it in the shape of an “X”—perhaps indicating that the other version is to be used in replacement.
五 工 工 工 工 五 工 五 工 工 五 工

工 尺 上 尺 工 尺 尺 一 尺 尺 六

工 尺 上 尺 工 工 尺 工 上

Bang Cuo Dian Lian (2 of 3)
**Scale:** Hexatonic (2-3-4-5-6-1-2)

**Sources:** Historical: GSJ; Current: PSD, ZHS (as X Cuo De Le)

**Comments:** The piece as performed on Wutai Shan Fojiao Yinyue loses connection with the notation after one minute twenty seconds (line five in the transcription above).

7. 家宫指中 (Jia Gong Zhi Zhong)

工 上 四 尺 工 上 四 尺 工 工 工 上 尺

工 工 工 上 尺 工 工 工 工 上 尺

尺 工 工 工 尺 工 尺 尺 尺 尺 尺 尺 尺 工 六

工 六 工 工 尺 上 尺 工 工 工 工 上 工 尺 六 工 六

尺 尺 上 四 尺 工 工 工 上 尺
8. 郭了棍灯旦（Guo Le Gun Deng Dan）

工尺 六 工 六 尺 尺 上 尺 工 工 六 尺 工 六 工 尺

工 六 工 尺 上 工 尺 六 工 六 尺 工 上 四 上 尺
Guo Le Gun Deng Dan

9. 元旦俊乃 (Yuan Dan Jun Nai)

四一尺一尺工尺尺工六尺尺工六工六工尺

一尺 四一工尺一四

Yuan Dan Jun Nai
**Scale:** Pentatonic (2-3-5-6-1)

**Sources:** Current: PSD, ZHS

**Genre:** La Qu

10. 跳呢喇嘛 (*Tiao Ne La Ma*)

工四反²³⁸四尺一尺反四工反工尺一尺

反工尺工合四合四一尺工

反五工

²³⁸ Here, 反 (*fan*) is used as a replacement for 凡 (*fan*—the 7th pitch of the gongche gamut) rather than as an indication that a passage should be repeated, as it was used in the SXS Notebook.
Tiao Ne La Ma

Scale: Hexatonic: (3-5-6-7-1-2-3)

Sources: Historical: GSJ; Current: PSD, ZHS (as Qiao Ne La Ma)

Usage: La qu
11. 神错旦巴 (Shen Cuo Dan Ba)

四尺一尺尺尺一工尺一四四尺尺

尺工尺工工尺尺尺尺工尺尺

尺工尺尺四四

Shen Cuo Dan Ba

12. 棒错点莲 Bang Cuo Dian Lian

工上四尺工上四尺工工工工六工尺

六工工尺上尺工工六工尺尺

工尺六五工工工工六工六工尺上

尺工工工六工尺尺六工六工工尺

239 3rd of 3 versions of this piece in the Pusa Ding Notebook, very similar to version 6B above.
13. 嘎达拉吉 (Ga Da La Ji) (Labelled only in Tibetan)

上尺工工尺尺工上

Bang Cuo Dian Lian

反工六工六工六工六工六工六

五一六工尺一尺工尺一尺工尺一尺工反

工六工尺工四反四反工尺一尺工尺一尺工

反工六工尺工反工反工工尺五一六六五一工

尺工六
14. 努仁点比 (Nu Ren Dian Bi) (Labelled only in Tibetan)

Ga Da La Ji
15. 乃乃玛  (Nai Nai Ma)

工尺尺工尺尺工上四尺工六五一工六

尺上四尺

工六六工六工六工五一五一六五一工六尺工六

五上四尺
16. 小八八 (Xiao Ba Ba)

一一工四合四尺工合一一合工尺

工尺一四尺一四一四合工合四

四一四一尺尺工尺工六六五六工尺尺六

工尺尺一四四尺尺四一四合工合工合

一一四四尺尺四一四合一一工四一一合
17. 一一字八八 (Yi Yi Zi Ba Ba)

一一工四合四尺工合四合合四合尺工合

四合合四尺工合四尺一四一工合一

工四一四合
\textbf{Yi Yi Zi Ba Ba}

\textit{Performance:}
\begin{verbatim}
\end{verbatim}

\textit{Notation:}
\begin{verbatim}
\end{verbatim}

\textbf{Sources:} Historical: GSJ, CMWY, SXWTS; Current: SXS (as Yi Zi Ba Bao), NSS (as Yi Zi Ba Bao), PSD, ZHS

\textbf{Usage:} Xiao Qu

\textbf{Scale:} Hexatonic (5-6-1-2-3-4-5)
18. 干枝梅 (Gan Zhi Mei)

上 240

合 四 合 四 上 一 四 合 四 合 四 上 一 四 合 一 四 合 工
       .           .           .

四 合 工 尺 上 尺 合 工 尺 合 工 尺 工 合 工 尺 合
       .           .           .

工 尺 上 工 尺 上 工 尺 上 一 四 尺 上 四 四 合 工
       .           .           .

合 四 一 尺 一 四
       .           .

下 241

工 四 一 四 工 四 一 四 上 一 四 合 一 四 合 工 四 合
       .           .           .

上 尺 上 尺 合 工 尺 合 工 尺 工 合 工 尺
       .           .           .

合 工 尺 上 工 尺 上 工 尺 上 一 四 尺 上 四
       ,           .           .

四 合 工 合 四 一 尺 一 四
       .           .

240 上 (shang) Part 1

241 下 (xia) Part 2
19. 过山虎 (Guo Shan Hu)

四 一 四 反 一 四 四 尺 一 四 一 反 一 四
一四四一工尺尺一四反工工反四尺
尺四工反四尺工反尺一尺工反尺
尺一尺四尺一四一反一四一四四一工尺尺一
四反工工反四尺尺四反反四尺
工反工尺一尺工反工尺

Guo Shan Hu
Scale: Pentatonic (2-3-5-6-7-2-3-5)
Sources: Historical: GSJ; Current: PSD, ZHS

Usage: Xiao qu

20. 六字真言 (Liu Zi Zhen Yan)

工 四 合 四 工 尺 工 尺 — 四 工 合 四 工 尺

一 尺 四 — — 四 尺 合 四 — 四 尺 工 尺 工 尺 — 四 合 合 四

尺 工 合 四 — 工 尺 — 四 — 四 — 尺 反 工

Liu Zi Zhen Yan

21. 永罗英 (Yong Luo Ying)

工 六 工 尺 — 尺 — 四 — 尺 尺 工 六 五 六 工 五 六 工
尺尺六工尺工六五—六反工六工尺
．．．．
六工六工尺一四—尺工尺上一四尺四尺—四—尺
工六工尺尺一尺四尺—四合四—四合

Yong Luo Ying

22. 玛乃 (Ma Nai)
尺合工尺尺工合尺合工尺尺工四四尺—四

合工合尺合工尺合工尺

486
Ma Nai

Scale: Pentatonic (as notated)/Hexatonic (as performed) (5-6-(7)-1-2-3-5)

Sources: Current: PSD

Usage: Xiao qu

23. 坡羊 (Po Yang)

一五一尺五五反反工反四反五反反

工尺工反反工工尺反工尺尺一一五一
Po Yang

Scale: Pentatonic: (5-6-7-2-3-5)

Sources: Current: PSD, ZHS (as Shan Po Yang)

Usage: Xiao qu

24. Gong Zi Ba Ba

工字八八 (Gong Zi Ba Ba)

工工四尺上合四上工尺上四合五六工工六

工尺工尺上四上尺尺工尺工六六五六五六
上尺上四合五六工工六工尺尺六六尺工尺上四
四四上上工尺尺六六尺工尺上工工四尺上

Gong Zi Ba Ba

25. 反字八八 (Fan Zi Ba Ba)

凡 凡一工尺四一尺凡工尺一四一四一凡四凡 工凡
工尺一尺工工凡工凡四四一四一四尺工尺一四
四一四一四凡工工四四工反工尺一尺一尺尺
凡 工工四四工反工尺凡凡一工尺
26. 最太平 (Zui Tai Ping)

四一一四尺上四四合工尺工合四合四一一合

工四一一四四一一四尺上四四合反工尺尺工

尺工尺尺工四合工尺尺工四合工四合工尺

工合四合四一合工四一一四四一一四工四四尺

工一一四工四四一尺工四四合反工尺尺工尺工

尺尺工四合工工尺尺工四合工四合工尺工

490
合四合四合工四一四

Zui Tai Ping
27. 西方战 (Xi Fang Zhan)

四尺一四一工工合四一四合工四合四工合四尺

一四合工尺工尺上工尺上工尺上工尺上四

一四尺上四

Xi Fang Zhan

Si Che Yi  Si Yi Gong Gong He  Si Yi  Si (He)  Gong

Si  He  Si  Gong He  Si  Che  Yi  Si  He  Gong
Scale: Hexatonic (4-5-6-1-2-3-4-5)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS (as Xi Fu Mang), NSS (as Xi Fu Mang) PSD, ZHS

Usage: Xiao qu

28. 上经台 (Shang Jing Tai)

尺一工工凡四四一尺一尺一四一四反凡工尺工

一四凡一(凡)四四一尺一尺一四一反反工尺尺一

尺工反五一工工尺一工工尺一四一四一尺

一尺一四一反反工尺工反工工尺四
29. 功肉 (Gong Rou)

尺尺工六工六工尺上

工尺工工尺上尺工尺

Gong Rou
30. 五公羊 (Wu Gong Yang)

四四四四上尺尺上四四上四尺六工

六工尺一尺六工六工尺上五上五六工工

六工工六工工六工尺六工工六工尺

工工尺上四上尺工尺尺尺上四

Wu Gong Yang

31. 哭淋叮 (Ku Lin Ding)

四四一尺一四一工四合四四一尺一四一工四合
工六工尺—工六工尺—工六工尺工六工尺

四一四合四一反工尺反工四一合四一反

工尺尺凡工

Ku Lin Ding

32. 加围经哭门 (Jia Wei Jing Ku Men)

尺工反反工反四反工尺工反反四反

工反四四反工尺工反反四反工反四反工四一四

反工四四反反四一四一尺反工

496
33. 把玛大吉 (Ba Ma Da Ji)
尺 工 反 四 反 工 尺 工 反 反 四 反 四 反 工 尺
工 反 四 反 工 四 一 四 一 四 反 工 四 四
反 反 四 一 四 一 尺 反 工

Ba Ma Da Ji
34. 工字西方战 (Gong Zi Xi Fang Zhan)

工工反尺工反工尺—四合合工合

工一尺一尺工合工尺合工尺—四合—四

Gong Zi Xi Fang Zhan

B. Pusa Ding Photocopied Page

1. 千声佛 (Qian Sheng Fo)

1=E 4/4 (合=1)

5 1 | 6 6 6 1 6 | 5 5 6 1 6 | 6 2 3 1— |
尺合 工工 工合工 尺尺 工合工 工四—合

7 6 7 2— | 5 5 7 6 6 5 | 3 5 2 2 3 |
凡工反 四 尺尺 反 工工 尺 乙尺 四四一

5 5 7 6 6 5 | 3 3 2 1 1 3 | 2 3 6 6 6 1— |
尺尺 反工 工尺 乙乙 四合 乙四 四乙工工合

1 1 6 1 1 2 | 3 5 2— | 7 7 6 5 5 7 |
合合工 合合 四 一尺 四 反反工 尺尺反

242 Wei Jun’s copy, photographed by the author at Pusa Ding 31 March, 2007. This page was tucked into the gongche pu notebook. It includes both gongche and cipher notation, as reproduced here.
The sharp signs associated with all of the 4 (shang) pitches here do not occur in performance, since musicians use A rather than A#. This marking likely comes from a reading of instructions for converting gongche pu to cipher notation using shang=1 rather than he=1 (See Chapter 3).
C. Zhen Hai Si Gongche Pu Notebook

1. 万年花 (Wan Nian Hua)

四合四合四上尺工五

六工尺工五六工工尺工工

尺工六五一五六凡工尺六

五工工尺上工尺工尺六五

工工五六工尺工尺上四上

四四工尺工尺工尺六五六工工

尺上四尺工尺上四合四

六五工工五六工尺尺六工工尺上

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Gongche pu scores taken from the score notebook of Zhao Wei, monk and sheng player at Zhen Hai Si, pages photographed by the author at Zhen Hai Si 23 May 2007. Transcriptions with performance rhythmic indications are based on performances by Zhao Wei recorded by the author on the same date.
尺上 四合反合 四

Wan Nian Hua

Performance

Notation

Si He Si He Si Shang Che Gong Wu Liu

Gong Che Gong Wu Liu Gong Che Gong Gong

Che Gong Liu Wu Yi Wu Liu Fan Gong Che

Liu Wu Gong Gong Che Shang Gong Che Gong Che
Liu Wu Gong Gong Wu Liu Gong Che Gong Che Shang Si

Shang Si Si Shang Che Gong Che Che Gong

Liu Wu Liu Gong Gong Che Shang Si Shang

Che Gong Che Shang Si He Si

Liu Wu Gong Gong Wu Liu Gong Che Che (Liu) Gong
Scale: Heptatonic (7-1-2-3-4-5-6-1-2-3-4)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS, PSD, ZHS

Usage: Da qu

2. 四字月高 (Si Zi Yue Gao)

一四四合工工合四合工尺
.
.
尺六工工尺上上四六五六
.
.
五工工尺上上尺工尺上四
.
.
一四合工合四尺一四合一四
.
.
一四合工合四尺一四合一四
.
.
一四合工合四尺一四合一四
.
.
一四合工合四尺一四一尺四
.
.
合四上工六工尺上五五上五
.
.
六工工合四合工尺尺六工
.
.
.

503
工 尺 上 上 尺 工 尺 上 四 一 四

合 工 合 四 尺 一 四 合 一 四

合 工 合 四 尺 一 四 合 一 四

Si Zi Yue Gao
3. 尺（四）字如意歌 (Che [Si] Zi Ru Yi Ge)

尺 工 六 工 六 尺 工 尺 工 工

尺 工 尺 一 四 一 四 四 合 四 尺 一 四 一 四

四 合 一 尺 一 四 一 合 四 合 工 尺

一 四 四 合 四 尺 一 四 一 四

四 合 工 工 五 六 工 尺 一 工 六 尺

Che [Si] Zi Ru Yi Ge
4. 翠黄花 (Cui Huang Hua)

合 合 工 合 工 合 四 一 四 一 尺

一 尺 一 四 合 工 合 工 四 一 工

合 四 四 一 尺 一 尺 一 四 合 工 尺 一 四

一 四 一 四 合 一 四 一 工 六 工 尺

工 四 四 合 合 一 尺 工 六 工 尺

工 六 工 尺 工 四 四 合 工 尺

尺 工 合

Cui Huang Hua
5. 碧未岩（Bi Mo Yan）
尺工合工一四一工六工六工一工
尺一尺一尺六工六工六工尺一尺
一四合工合四一尺一四一
尺一尺四一尺六工工五六工尺
一尺一尺工四一尺工尺一四一合
四合工合一四一四合工合工合一四
一尺工反五工一四一四合工六工
六工尺四四一合工尺一尺一尺

507
工合四合工一尺四一工六工六工
尺一尺一四合工合四一尺一四一
6. 小八八 (Xiao Ba Ba)

一一工 四合 四尺工 合一 四合工 尺

工尺一 四尺一 四一 四合合工 合 四

四— 四— 尺尺 工尺 工 六 六 五 六 工 尺

尺 六 工 尺 尺 一 四 四 尺 尺 四一 四 合

工 合 工 合 合 一 四 四 尺 尺 四一 四 合

一一工 合— 四 合

Xiao Ba Ba
Scale: Pentatonic (6-1-2-3-5-6-1-2-3)

Sources: Historical: GSJ, CMWY, SXWTS; Current: SXS, NSS, PSD, ZHS

Usage: Xiao qu

7. 千枝梅 (Qian Zhi Mei)

合 四 合 四 上 四 合 四 合 四 上 四

510
合一四合工四合工尺上尺

合工尺合工尺工合工尺尺工尺

上工尺上工尺尺上一四尺上四

四合工合四一尺一四

工四一四工四一四上一四合一四

合工四合工尺上尺合工尺

合工尺工合工尺合工尺

上工尺上工尺尺上一四

尺上四四合工合四一尺一四

Qian Zhi Mei

\[
\begin{align*}
&\text{\textcopyright 1993 National Library of China. All rights reserved.}
\end{align*}
\]
8. 过山虎 (Guo Shan Hu)

四一四四一四四四尺一四一反
.
.
一四一四四一工尺尺一四反
.
.
工工四工反四尺工尺
.
.
四工反四尺工反工尺一
.
.
尺工反工尺
.
9. 禄字真言 (Lu Zi Zhen Yan)

工 四 合 四 四 工 尺 八 一 尺 工

合 四 工 尺 一 尺 一 四 四 尺 合

四 一 四 尺 工 尺 工 一 四 合

合 四 尺 工 合 四 一 工 尺

一 四 一 尺 反 工

Lu Zi Zhen Yan
10. 永罗英 (Yong Luo Ying)

工六工尺一尺一四一尺尺工六

五六工五六工尺尺六工尺

工工六五六反工六工尺

六工六工尺一四一尺工尺上一四

尺四尺一四一尺工六工尺尺一尺

四尺一四合四一四合

Yong Luo Ying
11. 麻尼 (Ma Ni)
尺合工尺工六尺合工尺
尺工四四尺一四合工合尺
合工尺合工尺

Ma Nai

12. 山坡羊 (Shan Po Yang)
一五一尺五五反反工反

515
四反五反反工尺工凡

凡工工尺凡工尺尺一一五

一尺五

Shan Po Yang

13. 点都印了面 (Dian Dou Yin Le Mian)

尺尺四一尺尺一一尺一四

一尺六工六工尺一一尺一四

一尺一一尺六工工 六工尺工六

尺一四
**Dian Dou Yin Le Mian**

Scale: Pentatonic (2-3-5-6-1)

Sources: Current: ZHS

Usage: La Qu

14. X 措德乐 (XCuo De Le: Illegible character, notations same as PSD no. 12 Bang Cuo Dian Lian)

工上四尺 工上四尺 工工 工 工六工尺

工工 六工尺 上尺 工 工六工尺

六工六工尺 上尺 工 工六工尺
一尺六工六工尺上五上五

六工工六工工尺六五工六工尺

六工六工尺上尺工工六工尺

一尺六工六工六工尺上尺工

X Cuo De Le
15. 家宫指中 (Jia Gong Zhi Zhong)

工 上 四 尺 工 上 四 尺 工 上 尺  
        · · ·

工 工 上 尺 工 六 尺 六 尺 工 六 尺  
        · ·

上 上 尺 工 上 尺  
        · · ·

工 尺 尺 尺 尺 尺 尺 工 六  
        · ·

工 六 工 六 尺 上 尺 工 工 尺  
        · ·

工 上 工 尺 六 尺 尺 上  
        · · ·

四 尺 工 工 上 尺  
        · ·

Jia Gong Zhi Zhong
16. 郭了根连旦 (Guo Le Gen Lian Dan)

工尺 六 工 六 尺 尺 上 尺 工 工 工 六 尺
工 六 工 尺 工 六 尺 上 工 尺
工 六 尺 工 上 四 上

Guo Le Gen Lian Dan

17. 嘎达拉吉 (Ga Da La Ji)

五 一 六 反 工 六 工 六 工 工 六
工 六 尺 工 六 工 六 五 一 六
工 尺 一 尺 工 尺 一 尺 工 尺 一 尺
工反工六工尺工工四反工尺
一尺工尺一尺工反工六
工尺工反工反工尺五
一六六五一工六尺工六

Ga Da La Ji

18. 乃旦 (Nai Dan)
尺工反工反工反五一工
六尺工 六尺工 六尺

工尺尺一四一尺一尺

Nai Dan

19. 元旦俊尼 (Yuan Dan Jun Ni)

一尺一尺工尺尺工六

尺尺工六工尺尺一尺四

一工尺一四四

Yuan Dan Jun Ni
20. 乔尼喇嘛 (Qiao Ne La Ma)

工 四 反 四 尺 一 尺 反 四 工
反 工 尺 一 尺 反 工 工 尺
工 合 四 一 合 四 一 尺 工
反 五 工

Qiao Ne La Ma

21. 神错旦巴 (Shen Cuo Dan Ba)

四 尺 一 尺 尺 一 工 尺 一 四 四 一
尺 尺 上 尺 工 工 反 尺 尺 工 反
工 工 尺 上 尺 工 尺 上 尺 四 四

523
22. 努仁点比 (Nu Ren Dian Bi)

上尺上四上尺上四上四
·

上尺工工工六尺工工工尺
· ·

工六工尺上尺上尺四尺上四上
· ·

尺四尺上四上尺上四上四上尺工
· ·

Nu Ren Dian Bi
23. 呢棍玛 (Ne Gun Ma)

工尺尺工尺尺工上四尺工六

五一工六工尺工上四尺

工六六工工六五一一六

五一工六尺工六五上四尺

Ne Gun Ma

24. 一字八宝 (Yi Zi Ba Bao)

一一工合四尺工合四合

525
合四尺工合四合合四尺工合

四尺一四一工合一一工四

四合

Yi Zi Ba Bao

25. 工字八宝 (Gong Zi Ba Bao)

工工四尺上合四上工尺上四合

五六工工六工尺工尺上四上尺

尺工尺工五六五六五上上尺

上四合五六工工六工尺尺

六六尺工尺上四上四上上工尺

尺六六尺工尺上工工四尺上
Gong Zi Ba Bao

26. 凡字八宝 (Fan Zi Ba Bao)

反反一工尺四一尺反工尺一四

四反四反工反工尺一尺工

工反工反四四一四一尺尺工尺

一四四一四一四反工工四四工反

工尺一尺一尺尺反工工四四工

反工尺反反一工尺
Fan Zi Ba Bao

27. 西方赞 (Xi Fang Zan)

四尺一四一工工合四一四合工

四合四工合四尺一四合工

尺工尺上上尺工工尺上

工尺上四一四尺一四
28. 醉太平 (Zui Tai Ping)

四一四尺四合工尺工合

四合一合工四一四四一四一四尺上四

四合反工尺尺工尺尺工

四合工工尺尺工四合四合

工尺工合四合四一合工四一四

四一四工四四尺上一四工四四

一尺四四合反工尺尺工尺尺工

尺尺工四合工尺尺工四合工
工合四合四—合工四—四

Zui Tai Ping
29. 假为井苦（Jia Wei Jing Ku）

尺工 反反工 反四 反工 尺工 反

四 反四 反反 反四 反工 尺工 反

反四 反工 反 反 反 反 反 反

尺工 反工 尺工 反 反 反 反 反

四 反工 四四 反反 四一 四一 尺

反工

Jia Wei Jing Ku

30. 巴玛达吉（Ba Ma Da Ji）

尺工 反四 反工 尺工 反反四

尺工 反四 反工 尺工 反反四 反

尺工 反四 反工 尺工 反反四 反工

531
反四反工  四一四一四反工四四

反反四一四一尺反工

Ba Ma Da Ji

31. 苦玲丁 (Ku Ling Ding)

四四一尺一—工四合四四一尺

——工四合工六工尺一—工六

工尺一—工六工尺工六工尺

四—四合四—反工尺反工

四—四合四—反工尺反

工

532
32. 五供养 (Wu Gong Yang)

四 四 四 四 上 尺 尺 上 四 四 上 四 尺

六 工 工 六 工 尺 一 尺 六 工 六 工 六

工 尺 上 五 上 五 六 工 工 六 工 工

六 工 工 六 工 六 工 六 工 尺 上 尺

工 工 六 工 尺 一 尺 六 工 六 工 六

工 尺 上 工 尺 上 四 工 尺 上 四
尺尺上四

Wu Gong Yang

33. 四字如意歌 (Si Zi Ru Yi Ge)

一四一尺四一四一四一四 反工

反工一尺工四反工反工工尺
反四反工尺工尺一四反工
工反工四反工反工工尺一
一工尺一四一四一尺一尺四

Si Zi Ru Yi Ge