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## Chinese Buddhist Hymns in Henan

François Picard

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## Chinese music and Buddhist Rituals:

### le temps, le son, la beauté

« *Chinese Music and Buddhist Rituals* », *IIAS Newsletter*, n°10, Autumn 1996, p. 30-31

Text partially published as notice to the CD *Chine. Fanbai. Chant liturgique bouddhique Hymnes aux Trois-Joyaux — China Fanbai. Buddhist liturgical Chant. Hymns to the Three Jewels*, recording and notice by François Picard, Ocora Radio France C 560109 (1997).

#### Preamble

French language has developed a tradition of combining literature and scientific writing, through the many examples of Claude Lévy-Strauss, Fernand Braudel, Claude Hagège, Pierre Bourdieu, theorised in the "théorie des genres" as revisited by Gérard Genette. Although I claim to be part of this tradition, I feel today that it is of my duty to communicate with the major part of my colleagues; what is left of *La Langue de Shakespeare*, and referred to as "International English", is probably the most efficient tool to do it. Music, gesture, rites, are not languages, although they can, and often do, express. So let me just keep as a subtitle the three French words which are the present subject of my investigation: time, sound, and the sense of beauty.

#### Acknowledgements

Thanks to a grant from the Ecole Française d'Extrême Orient in 1994-95, I have been able to carry on my research on the field, going for an extant stay to Quanzhou 泉州, Fujian 福建, where I could dress a portrayal of active temples and of the rituals which were practised there, focusing on the so-called "Mass for the dead" Yankou 焰口.

Thanks to a second grant from the same institution given for 1995-96, together with the kind permission of Prof. Stokhof, head of the IIAS where I was senior visiting fellow, I was able, in April-May 1996, to answer favourably, and within a few days, to the request of my old friend, master musician Chen Zhong 陳重, together with his old friend, Dharma Master Citing 慈亭, Abbott of a small temple located in Shangqiu 商丘, Henan 河南. They wanted me to record a ceremony of Buddhist hymns sung together with instruments, so that they could publish it on cassettes to be sold in the temples. Going there as Tonmeister, I have been able to give them a decisive help for a project they had been carrying without previous success since nine years.

Thanks to the invitation by the IIAS for a stay of four months, I was able by the beginning of August, 1996, to complete my on going inventory on the rituals actually performed in Chinese Buddhist monasteries, work which will complete the previous publications of my *Fanbai, Buddhist liturgical chant. Vespers at the Temple of Quanzhou*, Ocora C559080, 1989, and Tian Qing's *Fanbai. Liturgical Hymns. Morning Service in Shanghai*, Ocora C560075, 1995.

### 1. Time

Be it the nature of music, of ritual, or even of religion, time is certainly the central concept around which arouse the right question that anthropological enquiry reveals. The difference between the Western (I would add modern) concept of history, epitomised in the formula which says "time flies like an arrow", and the (old?) (Oriental?) (rural) ones which consider the progressive fluxes of different movements combined at different speeds is striking. The repetition, so characteristic of ritual, as well as perhaps the basic element of any possible music, is felt now as a lack of information, not to say boring. In that respect, one can not but consider that there is a basic contradiction between traditional and written: and if the function of writing was not just but to eliminate repetition? Then the necessary actualisation through the sonorous and the gesture would be characteristic not only of Oriental, rural (old) societies, as is exemplified through the link that Jewish tradition traces between text and its commentary, not a link in fact, too linear, too oriented, but a coupling, almost a marriage. But the eternal present of tradition does not means that every thing is at each instant possible, allowed. In that light, we have to refer to the extraordinary ensemble of precepts that Indian theory of Sacred Saying (*vak*) has developed.<sup>1</sup> For that matter, I wish to go now beyond the alleged absence of sense of history which we considered one of the characteristics of "Oriental" thought. First in pointing, after the French scholarship, that "l'histoire, c'est d'abord et toujours une histoire"<sup>2</sup>. In second, by carefully examining the adaptation of the Indian Buddhist concept of "exact rendering of the sound" to Chinese mentality and practice.

### 2. Sound

Writing about time, we have already begun to tell of sound. Because, what ever the culture, sound, as opposed to space, thinking, feeling, is inseparable of its evolution in time. That is probably why it is considered as being so powerful as to build it as a structured element. The first question that the Chinese culture really asked to my mentality is the difference it builds between what is "music" (*yinyue* 音樂) and what is not. If two minutes of a carefully constructed and well executed piece for percussion instruments is not "music", just because it is inserted as an essential part of a ritual - as it appeared to me later to be the case - would it not be possible by examining the use of sound in the ritual to discover the specific way in which Chinese escape to our too much impressive, if not just ethnocentric, colonialist, concept of "music".

### 3. The sense of beauty

Søren Kierkegaard, although he was not versed in things Chinese, can probably help us. He established a new hierarchy going from morality to religion through aesthetic: the good, the beautiful, and the saint. Amerindians like the Hopis would not have say differently, whose main prayer begins and ends with "In beauty may I walk". Walk, not just stay, which means

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<sup>1</sup> See André Padoux, *Recherches sur la symbolique et l'énergie de la Parole dans certains textes tantriques*, Paris, E. de Boccard, 1963.

<sup>2</sup> See Paul Ricœur, *Temps et Récit*, Paris, Le Seuil, 1983-85. Michel de Certeau, *L'écriture de l'histoire*, Paris, Gallimard, 1975. Paul Veyne, *Comment on écrit l'histoire : essai d'épistémologie*, Paris, Le Seuil, 1971. Henri-Irénée Marrou, *De la connaissance historique*, Paris, Le Seuil, 1954.

that they are perfectly aware that through walking they combine in their own body the two fundamental dimensions of time and space.

## Chinese Buddhist rituals

Chinese Buddhist rituals can perhaps best be divided into regular, frequent and extraordinary rituals. First we find the daily lessons performed in the morning and evening (*er shi gongke* 二時功課 also named *chao mu kesong* 朝暮課誦) and the six daily "incense sticks", then other regular rituals performed on the first and fifteenth of each lunar month (the *busajiemo* 布薩羯磨), monthly recitations (*nian Foqi* 念佛七) and annual rituals like the twenty-three anniversaries of Buddha, Bodhisattvas or other Patriarchs and saints, to end with the great Chinese feasts, New Year, Qingming 清明, Yulanpen hui 盂蘭盆會. We find also rituals that are often but irregularly performed, among which are the Yankou and the various repentance (*chàn* 懺).<sup>3</sup> Last, we find the extraordinary rituals like the seven days "Meeting for Water and Land" (*Shuilu fahui* 水陸法會) or the different ordinations and vows.

### The place of hymns in the ritual

As the publication of daily Lessons has shown, the vocal element in Buddhist liturgy can be classified under the categories of recitation (*nian* 念), psalmody or chanting (*song* 誦), and singing (*chang* 唱); canonical texts (*jing* 經) are read on a single note and on a regular, if progressively speeding, beat<sup>4</sup>; incantation (*zhou* 咒, Sanskrit: dhāraṇī) and praise formulas are chanted<sup>5</sup>; hymns (*zan* 讚, *ji* 偈, Sanskrit: gāthā) are sung on a regular metric form with the use of melodies composed from precise pitches<sup>6</sup>. One can also point on the distinction, although less systematised than in Japan, between the texts according to the language used: esoteric and technical Chinese for texts derived from the Canon; Sanskrit or pseudo-Sanskrit for incantations; colloquial language for hymns. The meticulous work of identifying the sources for the various texts used in the rituals, begun in our publications of the Lessons, carefully completed by researchers as Marcus Günzel,<sup>7</sup> finds its limits with the question of the provenance of the hymns. One has then to go back to the origins of Buddhist predication in China, as explained by Paul Demiéville and Jao Tsung-i<sup>8</sup>: the spread through vulgarisation of a religion which was intended to be universal. The importance and diversity of hymns to incense seems to be very significant, in explicating the fundamental identity of function between these two sensorial offerings, perfumes and music.

<sup>3</sup> *Liang [Wu di] chan* 梁武帝懺, [*Cibei*] *chan* 慈悲懺, *Shuichan* 水懺, *Yaoshi sanmei chan* 藥師三昧懺, *Jingtu chan* 淨土懺, *Dizang chan* 地藏懺.

<sup>4</sup> See *Fanbai Morning Service*, track 6; *Vespers*, track 3.

<sup>5</sup> See *Fanbai Morning Service*, track 3 from 0'54": track 14.

<sup>6</sup> See *Fanbai Morning Service*, track 2, 11; *Vespers*, track 2, 15.

<sup>7</sup> Marcus Günzel, *Die Morgen- und Abendliturgie der chinesischen Buddhisten*, Göttingen, Seminar für Indologie und Buddhismuskunde, 1994.

<sup>8</sup> Paul Demiéville and Jao Tsung-i, *Airs de Touen-houang*, Paris, Cnrs, 1971.

## **Buddhists hymns accompanied by instruments in the Southern tradition**

If instruments (shawms, mouth organs and percussion) still accompany various Buddhist rituals in the North (Peking, Wutai shan), the case does not happen anymore in the South, although Taoist still use instrumental music as Buddhist still did in the 1910s. But since 1985, the revival of Buddhist ceremonies goes together with the willing of reducing the gap between monks and laymen, to reintroduce the participation of devotees through beauty and praise.

An act of devotion accomplished as a ritual, or to be more exact as a ceremony, the recording session took place in the Southern See temple (Nanhai si 南海寺) at Runan 汝南, Henan province. It brought together a mixed chorus from Shangqiu, Henan, and a folk music ensemble from Pudong 浦東, Shanghai district. The interweaving lines of lutes, tympanum, flutes and mouth organ joined to male and female voices, punctuated by ritual percussion instruments (drum, bells, gong, cymbals), in imitation of a celestial concert given by apsaras.

The recorded program, eight pieces amounting to a total length of one hour, is composed of five hymns taken from ordinary rituals, an old instrumental adaptation of an incantation, and two religious songs, including a vocal solo sung in Henan style, last both written by a young intellectual from the beginning of this century, Li Shutong 李叔同, religious name Hong'yi 弘一, further Patriarch from the Vinaya school. This is not a reconstitution, but the will to express devotion.

### **The style**

Henan certainly belongs to Northern China. However, the stylistic divisions differ from what pure geography would establish, since they follow the influence lines between the main centres, mainly great monasteries such as Wutai shan or the Zhihua si 智華寺 in Peking for the North, the Tianning si 天寧寺 at Changzhou 常州 for the South. The Fanbai 梵唄 style which characterises Master Citing, Abbott from Shangqiu, but also monk at Tianning si, is relevant to the last one, one of the main Chan monasteries, and, according to my information, the best of all China as respect to the regulations and traditions.

If the texts in use in the monasteries in all China, both North and South, and whatever school they belong to, are unified, and this apparently since around the year 1600, the case is different with psalmody and, especially, singing. Important differences subsist in pronunciation, dialect, if not language, to which should be added the particular transmission links, as well as the greater or lesser interest shown by abbots to Fanbai. Almost thirty years of interruption in the performing of rituals have created gigantic outbreaks in the transmission, so that a lot of tunes, purely orally transmitted, have disappeared, the few left being now used for all and every occasion. A big work of memory, from collecting, recording, transcribing, elaboration of models, to publication, has been undertaken under the auspices of the Chinese Buddhist Association and under the direction of the Buddhist and musicologist Tian Qing 田

青, thus completing the solitary work pioneered by Cai Junchao 蔡俊抄, with the result of releasing standardised versions.<sup>9</sup>

One shall not cell that here, as opposed to the ritual recorded *in situ* at the Kaiyuan si 開元寺 in Quanzhou (Ocora *Fanbai Evening Lesson*), the tunes come mainly from written scores, and precisely according to the Tianning si school. But the use of scores really belongs to Chinese and Buddhist tradition: it is not a professional choir trained to sing notes who sings, but the assembly of monks and laymen from a real community, having seriously and long rehearsed under the direction of Master Citing, himself until recently a respected cantor, and of Master Chen Zhong, a born-teacher. It is actually a collectively assumed singing, with evident aesthetic criterion, allowed by the slow process of re absorption and of memorisation which orality reclaims. Revival of a tradition, yes, perhaps, but nonetheless authentic.

As for the use of non ritual instruments, it assumes the Southern, fluid, style, as to contrast with the Northern, rough, one.

### **About the publication**

Being at the origin of the development of printing, Buddhism distinguishes itself from Taoism through its attention to mass diffusion, yesterdays written, nowadays recorded. The conditions for an autonomous production, free of any political or economical control, the care for professional quality, lead Master Chen Zhong to ask for a Western collaboration for the recording, the post-production, and the edition.

Contacts taken since my return to France with Ocora Radio France allow us to hope that we will be able to produce in France a master tape which will be used both for a compact disc edition for the West and for a cassette edition inside mainland China, cassettes to be distributed through the temples network.

### **Erudition and tradition**

I find it very moving to observe that such a project, from recording to publication, if it belongs in some way to the conscious will to use modernity, if not to oppose to the increasing influence of pop music and Karaoke, also proclaims its links with the Holly Scriptures and its legitimacy which finds its source in the Buddhist Canon. Master Citing and Master Chen Zhong both quote a passage from the "Methods" (*fangbian pin* 方便品, Sanskrit: upâya) chapter from the Lotus Sutra of the Good Law<sup>10</sup>. The ritualised recording sessions were held under the - rather heavy - name of "First Buddhist fanbai musical ritual" (*Shoujie Fojiao fanbai fahui* 首届佛教梵唄法会), even if "fanbai", a rather seldom used word of Sanskrit origin, was often pronounced "fanbei" and on some of the flags even

<sup>9</sup> Tian Qing 田青, ed., *Hanzhuan fojiao chaomu kesong guiyi puben yinyue* 汉传佛教朝暮课诵规范谱本音乐 (Music for the Morning and Evening Lessons of Chinese Buddhism according to the Regulated Scores), cassette Kaiming wenjiao yinxiang, ISRC. CN A55 95-023-0, 1995. Sung and played by Zhongguo fojiao xueyuan, Zhongguo yinyue xueyuan. 中国汉传佛教常用唱诵规范谱本

<sup>10</sup> *Miaofa lianhua jing* 妙法蓮華經 (Sanskrit: Saddharmapuṇḍarīka), Taishō Tripitaka T. 262.

written "fanchui" 梵吹 (Brahma blowing). In the same way, the word 偈 hereafter translated as "sung poem", and in a Buddhist context regularly pronounced *ji*, was more commonly pronounced *jie*.

## Motivations

Let me recall that the project which masters Citing and Chen had been carrying during nine years had until that time failed under the material impossibility, and probably the ideological one too, for them to ask for a Chinese technical crew: too expensive, too complicated, too few motivation. As to the contrary, my own personal material (digital DAT recorder, a couple of electrostatic microphones ) guarantees at the same time both autonomy and a technical quality up to modern standard, featuring an aesthetic (direct stereo recording) seldom used in mainland China but very much in adequacy with the intensity and devotion of the event.

Just a word on Master Chen. This great poly-instrumentalist, and great specialist of Shanghai flutes, represents for me the unique model which relates the amateur traditions from the South, in pass of being overwhelmed, to the virtuosity of national professionals from today. I had the luck, after years of aborted tentative, to invite him to France in December, 1995, for some concerts at Radio France, Lille, Metz, Grenoble and Montreux, which we combined with the recording of a compact disc to be published by Ocora. I acted as his accompanist, in both senses of the term, since I played vertical flute and mouth organ. During the relaxed conversations allowed by the tour, I told him of my interest towards Buddhist music, and he confessed his trust in Buddha. As in passing, he told me of his old project, and I informed him of my previous experience of field recording.

What certainly no big Abbott of a famous temple together with a professional orchestra and chorus director would have been able to do, or with an aesthetic result very far from authenticity as his attested by too many local publications, two passionate friends have realised, mobilising for that their natural communities: his closest monks, the laymen of his own parish for the one, a small amateur ensemble from his own hometown, with the help of a few professionals who are also his own pupils, for the other. From all that investment, this benevolent work, one can clearly deduce the motivations of the ones and of the others: faith and obeisance, a wish to praise and propagate the teachings of Buddha, to do a virtuous act (*gongde* 功德, Sanskrit: *punya*) on the side of the singers, a wish to participate to an unique musical experience, to obey to the call of a respected master on the side of the instrumentalists, without excluding the mixing of motivations between both groups. In the same way, a common desire for praise, virtuous act, and the hope of bringing more beauty to the world filled both masters. As a matter of fact, my own interest did not very much differ.

### The search for beauty

The common search for beauty constitutes for me as a researcher a capital aspect of this adventure, since it had always before escape to my former investigations. As for the excess of energy which is required from the opera singer as compared to the plain saying of a text, Buddhist chant, as every religious chant, requires an effort which is not justified nor by the holy texts nor by the efficacy of a praise or prayer addressed to supernatural beings. The question then was asked if real aesthetic criterion, musical ones in this case, could be, as I intuitively felt, be applied, then intended for human ears and sensibility.

The proof was given by an incident which I was not supposed to be the witness of, were it not the necessity of my presence as Tonmeister: as Master Citing wanted the recording session to be held as a ceremonial, it had appeared that his small temple at Shangqiu could not host the hundreds of pilgrims which were expected to attend. On his request, the big Southern Sees monastery from Runan, Henan province, which holds considerable facilities for hosting people, agreed to host the event. This, and it is for me very significant of the almost heterodoxy of our project, without engaging itself to much, at the last moment even refusing us access to the temple itself. Nonetheless, some local monks, having heard that a meeting for chanting Fanbai was held, joined the choir spontaneously and without having been invited to by any of us, attributing to themselves the ritual instruments (drum, bells, cymbals), of which some (a fact that they surely disliked) were previously played by women. The expected result soon came: even in the strict repertoire of ordinary liturgy, their usual lack of precision contrasted with the accuracy in intonations, in phrasing and in beating of the ordinary laymen from Shangqiu who, on one side, had been chosen for it, on the other had been trained during many months under the direction of Master Chen. Without taking into account the fact that it was extremely impolite for us to refuse the participation of monks, by nature more legitimated in this repertory than laymen, monks who were also our hosts, the need for cohesion, homogeneity, in short the search of beauty, imposed to every one of us the necessity of an intervention which meant their exclusion. And this, Master Chen, the monks and laymen from Shangqiu, the musicians from Shanghai, without speaking of myself, were all conscious. As an anecdote, I shall add that the character of the barbarian who refused such a gracious contribution as the one offered by our hosts was naturally devoted to the stranger among ourselves (I mean me) who happily happened to be here, his roughness belonging to the well-known ignorance of elementary rules of politeness.

### **A blessed beauty**

I have only now to hope that our common work, from the establishing of the scores to the writing of the orchestration, from the casting to the rehearsals, from the recording to the editing, will give justice in front of prepared or not prepared audiences to the value of this part of beauty that we, altogether, wanted to reintroduce in the Praise to the Three-Treasures. As for the attitude of Buddhist hierarchy towards our work, it happened that an absolutely unexpected resurgence, unexpected at least on the side of my Chinese friends, if not on mine, of bureaucratic control mixed, *modernité oblige*, with attempts to make some profit of the result by us reached, lead to the fact that we (both masters and me) had to justify afterwards of our job, which had previously benefited of no official support, if not the ones already described, were it not a grant given *in extremis* by a Buddhist master from Oversea to purvey to the food and lodging expenses of our team and of the pilgrims during their stay at Runan. This summons took the aspect for me usual of interrogation by the succeeding degrees of hierarchy up to the provincial level, where the blessing provided by Great Dharma Master Nengxian 能先大法师 abolished the last obstacles.

## Table of recorded items

CD *Chine. Fanbai. Chant liturgique bouddhique Hymnes aux Trois-Joyaux — China Fanbai. Buddhist liturgical Chant. Hymns to the Three Jewels*, recording and notice by François Picard, editing Jean-François Néollier, Ocora Radio France C 560109 (1997). Published on cassette in China as a “non-commercial item” (*neibu ziliao liutong fawu* 内部资料流通法物), under the name *Fanbai Foyin* 梵呗佛音, *Rulai si jiansi jinian* 如来寺建寺纪念, *Changzhou wujin* 常州武进, 1997. Cassette editing: Lu Qian 陆潜.

### 1. Baoding zan 寶鼎讚 (Hymn of the Precious Tripod)

*Niansong yigui* 念誦儀軌 (Code of Ceremonies and Recitations)<sup>11</sup> page 1

See *Fanbai Morning Lesson*, track 2

Sung at the beginning of the Morning Lesson each first and fifteen days of each lunar month. Also simply called “Hymn to the Incense” (*Xiang zan* 香讚).

### 2. Luxiang zan 爐香讚 (Hymn to the Incense)

*Niansong yigui* pages 100 and 104

See *Fanbai Evening Lesson*, track 2

Sung at the beginning of the Evening Lesson each first and fifteen days of each lunar month, and during the litanies (*Foqi yigui* 佛七仪规) and the Great Rite in Front of the Altar (*Foqian da gong* 佛前大功). Also called “The Incense is Burning” (*Luxiang zha ruo* 爐香乍熱) or simply “Hymn to the Incense” (*Xiang zan*). Sung along the tune for the “small” six-phrase hymns.

### 3. Jieding zhenxiang 戒定真香 (The True Incense of Prescriptions)

*Niansong yigui* page 124

This hymn, which does not belong to daily Lessons, is sung for Buddha anniversaries, in the eighth days of the fourth and twelfth month.

### 4. Mituo da zan 彌陀大讚 (Hymn to Amitābha)

*Niansong yigui* page 132.

Also called Big Hymn, because it is the prototype for the eight-phrase hymns.

### 5. Mituo ji 彌陀偈 (Poem of Praise to Amitābha), followed by the procession

#### Wuhui nian mituo 五会念弥陀

*Niansong yigui* page 35.2 and 84.5

See *Fanbai Morning Lesson*, tracks 9 and 10. *Fanbai Evening Lesson*, tracks 5 and 6.

Also called Zan fo ji (Poem of Praise to the Buddha). The procession (*nianfo* 念佛 “reciting Buddha's name”, Sanskrit: *buddhānusmṛti*), derives from the Indian circumambulation (Sanskrit: *pradakṣiṇā*).

<sup>11</sup> References are given to this modern standard edition of the prayer-book compiled by Zhuhong 株宏 in 1600 under the name of *Zhujing ri song* 諸經日誦 (The Main Sutras and Daily Recitations).

**6. Pu'an zhou 普庵咒** (Incantation of Pu'an)

Instrumental piece interpreted by Chen Zhong, ocarina *xun* 埙, accompanied by the Pudong Meiyou xiangchun guoyue shi 梅友向春国乐社. See *China, Chen Zhong*, track 7.

An arrangement of the modern version of an antique piece for the classical *qin* 琴 zither (cf. *China, Classical Music*, Ocora C 559039, track 17) whose most ancient known version (*Sanjiao tong sheng* 三教同聲) is dated from 1592. If since two centuries there exist purely instrumental variants, like the one played here, the oldest versions are just but a simple transcription of the chanting by monks of a Buddhist incantation on the Sanskrit syllabary (*siddhamāṭrkā* or *siddham*).

**7. Luohua liushui 落花流水** (Falling Flowers, Flowing Waters)

Words by Li Shutong 李叔同 (1880-1942), in religion Master Hong'yi. But this song differs from the "Luohua" generally known among the songs created or adapted by the Patriarch. The solo singing in Henan popular style is interpreted by Cao Yuxia 曹玉霞, a young lady from Shangqiu.

**8. Sanbao ge 三寶歌** (Three-Treasures Song)

Text by Chan Master Taixu 太虛大師 (1889-1947), music by Vinaya Master Hong'yi 弘一. Composed in 1930. The Three-Treasures are of course the Buddha, the Dharma and the Saṅgha. This song has now been included in a collection of Buddhist hymns.<sup>12</sup>

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<sup>12</sup> *Nian Fo yigui* 念佛儀軌 (Code of Ceremonies for Chanting Buddha), preface by Dharma Master Yinguang 印光大師 (1861-1940), head of Lingyan si 靈岩寺 and 13th Patriarch of the Jingtu 淨土 (Pure Land) school, reed. Kaiyuan si, Quanzhou, Fujian, 1993, p. 349.

### Credits

Mixed choir from the Xuefo tang 學佛堂 from the city of Shangqiu, Henan province, composed from the monks Rentong 仁通, Renshan 仁山 and Jueliang 觉亮, the laymen Fu Zhijun 傅志軍 (cantor), Su Wanyu 苏皖宇, Li Jianjun 李建军, Li Mingzhong 李明忠, Zhang Fumin 张付民, Zhang Xinzheng 张新正, Zhang Xiaohong 张孝洪, Cao Song'e 曹松娥, Cao Yuxia 曹玉霞, Zhang Songmei 张松梅, Hu Baozhu 胡宝珠, Wang Hongjuan 王红娟, Liu Xiaohui 刘晓慧, Li Ying 李英, Liu Yuxiu 刘玉秀, Li Ailing 李爱玲, Guo Ping 郭平, Han Qiaoyun 韩巧云, Zou Fengli 邹风丽. The ritual percussion instruments (*myu* 木魚 wooden drum, *qing* 磬 and *yingqing* 引磬 bowl-shaped bells, *gu* 鼓 drum and *zhong* 鐘 suspended bell, *dangzi* 鐺子 suspended gong and *chazi* 鐮子 small cymbals) are played by members of the choir.

Shanghai Pudong xinqu Meiyou xiangchun guoyue shi 上海浦东新区梅友向春国乐社 (Association for National Music from the new district of Pudong, Shanghai): Chen Zhong 陈重, *xun* 埙 globular flute; Teng Kangren 滕康仁, *dizi* 笛子 transverse flute; Yang Shuji 楊樹基, *sheng* 笙 mouth organ, *xun* 埙 globular flute; Tang Wende 唐文德, *erhu* 二胡 fiddle; Tang Wenlong 唐文龙, second fiddle; Liu Fugen 劉富根, *pipa* 琵琶 lute; Qian Dongming 錢棟明, *yangqin* 洋琴 zither; Guo Huilin 郭惠麟, *zhonghu* 中胡 alto fiddle; Ding Weiren 丁为人, *sanxian* 三弦 three-strings lute; Qiu Guoqiang 邱國強, *ruan* 阮 lute.

Consultant: Master Mingcheng 明成大师, Master Nengxian 能先大师

Artistic director: Chen Zhong 陈重.

Arranger and musical director: Chen Xiaolu 陈小魯.

Recording: François Picard, Nanhai si at Runan, Henan province, April, 28 and 29, 1996.

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