

Buddhist Music

Deborah Wong

The Instrumental Music of Wutaishan's Buddhist Monasteries Beth Szczepanski, 2016-03-03 Beth Szczepanski examines how traditional and modern elements interact in the current practice, reception and functions of wind music, or shengguan, at monasteries in Wutaishan, one of China's four holy mountains of Buddhism. The book provides an invaluable insight into the political and economic history of Wutaishan and its music, as well as the instrumentation, notation, repertoires, transmission and ritual function of monastic music at Wutaishan, and how that music has adapted to China's current economic, political and religious climate. The book is based on extensive field research at Wutaishan from 2005 to 2007, including interviews with monks, nuns, pilgrims and tourists. The author learned to play the sheng mouth organ and guanzi double-reed pipe, and recorded dozens of performances of monastic and lay music. The first extensive examination of Wutaishan's music by a Western scholar, the book brings a new perspective to a topic long favored by Chinese musicologists. At the same time, the book provides the non-musical scholar with an engaging exploration of the historical, political, economic and cultural forces that shape musical and religious practices in China.

Until Nirvana's Time Trent Walker, 2022-12-27 A unique Buddhist tradition, accessible in English for the first time—translations of forty-five Cambodian Dharma songs, with contextualizing essays and a link to audio of stunning vocal performances. *Until Nirvana's Time* is the first collection of traditional Cambodian Buddhist literature available in English, presenting original translations of forty-five poems. Introduced, translated, and contextualized by scholar and vocalist Trent Walker, the Dharma songs in this book reveal a distinctive Southeast Asian genre of devotion, mourning, and contemplation. Their soaring melodies have inspired Cambodians for generations, whether in daily prayers or all-night rituals. Trained in oral and written lineages in Cambodia, Walker presents a carefully curated range of poems from the seventeenth to twentieth centuries that capture the transformative wisdom of the Khmer Buddhist tradition. Many of the poems, having been transcribed from old cassette tapes or fragile bark-paper manuscripts, are printed here for the first time. A link to recordings of selected songs in English and Khmer accompanies the book. These frank and compelling poems offer mirrors to our own lives—even as they challenge Buddhist conventions of how to die, how to grieve, and how to repay the ones we love.

Chanting from the Heart , 2002-12-09 This Plum Village Chanting and Recitation Book is a most valuable resource for anyone interested in liturgy and everyone who just wants to celebrate life and practice the art of mindful living. It contains chants and recitations for daily spiritual practice and for such occasions as blessing a meal, celebrating a wedding, comforting the sick and remembering the deceased. Also included are more than twenty discourses comprising some of the most fundamental teachings of the Buddha and his enlightened students, including the Heart Sutra, The discourse on the Mindfulness of Breathing, the Discourse on Happiness, the Discourse on Taking Refuge in Oneself and the Discourse on Love. Many of the chants include sheet music. An unprecedented collection of traditional and contemporary Buddhist chants, recitations, and ceremonial texts for daily spiritual practice when first published in the Fall of 2000, this new paperback edition was completely revised in Plum Village, Thich Nhat Hanh's practice center in France. Plum Village Chanting and Recitation Book is the quintessential resource and reference book for Buddhist practitioners on any level of experience, and for anyone who wants to celebrate life and practice the art of mindful living.

Chanting the Medicine Buddha Sutra Criddle, Reed, 2020-01-01 This edition, comprising a sound recording, transcription, and English translation, provides a record of the Liberation Rite of Water and Land as a resource

for the study, analysis, and further exploration of both the Medicine Buddha Sutra and the accompanying liturgical service. The editor created it at the invitation of Fo Guang Shan monastery, and it outlines both the textual and musical elements of the service. Designed as a chantbook, it is intended to be a tool for all those who wish to participate in the vocal elements of the service, from the uninitiated monastery visitor to musical ensembles that might use these musical fragments as inspiration for appropriately staged performances. It is especially conceived for non-Chinese speaking monastics in the Buddhist college and/or those who have experience reading Western musical notation.

Ritual Music in a North China Village Yaxiong Du, 2004 In 1951, a group of young men from a village, Beixinzhuang which is about 25 km southeast of Beijing, organized a music club and started to learn music from a monk in the village. The music was primarily influenced by Confucianism and Buddhism. The author followed the music club for more than two decades. He watched the villagers' gradual adaptation to the music from modern media. The book carefully examines the cultural and social background, local belief, and the club's activities. Professor Du gives vivid accounts about the music played by the villagers, their favorite repertoire and the new modern additions, and the instruments used. A rare timeline of the musical life of a Chinese village.

Basket of Plums Songbook, 2013-07-22 This songbook shares the songs of Plum Village, Thich Nhat Hanh's Community of Mindful Living in France. With traditional hymns and many of Thich Nhat Hanh's well-known poems set to music, along with original compositions by songwriter Joseph Emet, A Basket of Plums Songbook is a perfect way to learn about mindfulness. These songs are for walking, sitting, breathing, eating, gratitude, and enjoying the present moment. Whether you chose to listen, sing along, or play the music yourself these songs offer an opportunity to experience mindfulness wherever you are.

Memory, Music, Manuscripts Michaela Mross, 2022-05-31 Kōshiki (Buddhist ceremonials) belong to a shared ritual repertoire of Japanese Buddhism that began with Tendai Pure Land belief in the late tenth century and spread to all Buddhist schools, including Sōtō Zen in the thirteenth century. In *Memory, Music, Manuscripts*, Michaela Mross elegantly combines the study of premodern manuscripts and woodblock prints with ethnographic fieldwork to illuminate the historical development of the highly musical kōshiki rituals performed by Sōtō Zen clerics. She demonstrates how ritual change is often shaped by factors outside the ritual context per se—by, for example, institutional interests, evolving biographic images of eminent monks, or changes in the cultural memory of a particular lineage. Her close study of the fascinating world of kōshiki in Sōtō Zen sheds light on Buddhism as a lived religion and the interplay of ritual, doctrine, literature, collective memory, material culture, and music. Mross highlights in particular the sonic dimension in rituals. Scholars of Buddhist and ritual studies have largely overlooked the soundscapes of rituals despite the importance of music for many ritual specialists and the close connection between the acquisition of ritual expertise and learning to vocalize sacred texts or play musical instruments. Indeed, Sōtō clerics strive to perfect their vocal skills and view kōshiki and the singing of liturgical texts as vital Zen practices and an expression of buddhahood—similar to seated meditation. Innovative and groundbreaking, *Memory, Music, Manuscripts* is the first in-depth study of kōshiki in Zen Buddhism and the first monograph in English on this influential liturgical genre. A companion website featuring video recordings of selected kōshiki performances is available at <https://searchworks.stanford.edu/view/dq109wp7548>.

Sounding the Center Deborah Wong, 2001-08-15 *Sounding the Center* is an in-depth look at the power behind classical music and dance in Bangkok, the capital and sacred center of Buddhist Thailand. Focusing on the ritual honoring teachers of music and dance, Deborah Wong reveals a complex network of connections among kings, teachers,

knowledge, and performance that underlies the classical court arts. Drawing on her extensive fieldwork, Wong lays out the ritual in detail: the way it is enacted, the foods and objects involved, and the people who perform it, emphasizing the way the performers themselves discuss and construct aspects of the ceremony.

The Sound of Vultures' Wings Jeffrey W. Cupchik, 2024-02-01 *The Sound of Vultures' Wings* offers the first in-depth exploration of the music of the Tibetan Chöd tradition, which is based on the liturgical song-poems of the twelfth-century Tibetan female ascetic Machik Labdrön (1055-1153). Chöd is a musical/meditative Vajrayāna method for cutting off the root of suffering, namely, egoic identification with the body, or the belief that the I is the locus of the self. Chöd is regarded by many Tibetan Lamas as one of the most effective Buddhist practices for spiritual and social transformation. Jeffrey W. Cupchik details the significance of the complex, interwoven performative aspects of this meditative ritual and explains how its practice can bring about experiences of insight and inner transformation. In doing so, he undoes the notion of meditation as exclusively an experience of silence and stillness.

Word, Chant, and Song Harold Coward, 2019-08-20 An accessible introduction to the centrality of word, chant, and song in the Hindu, Buddhist, Islamic, and Sikh traditions. In academic religious studies and musicology, little attention has been given to chanted word, hymns, and songs, yet these are often the key spiritual practices for lay devotees. To address this gap in knowledge, Harold Coward presents a thematic study of sacred sound as it functions in word, chant, and song for devotees in the Hindu, Buddhist, Islamic, and Sikh traditions. Each chapter begins with a brief introduction of a particular tradition's word/scripture, followed by case studies showcasing the diversity of understanding and the range of chant and song in devotee practice, and concludes with a brief illustration of new trends in music and chant within the tradition. Written in a style that will appeal to both scholars and lay readers, technical terms are clearly explained and case studies explicitly include devotees' personal experiences of songs and chants in public and private religious ritual. "Accessible, informative, and interesting, this is a fine contribution." – Anantanand Rambachan, author of *A Hindu Theology of Liberation: Not-Two Is Not One*

A Song for the King Rinpoche Thrangu, 2006-04-24 Mahamudra is the basic meditation practice for many Tibetan Buddhists, particularly of the Kagyu tradition. It is particularly adaptable for modern people, since it involves no rituals and can be incorporated into all daily activities. Saraha's Song for the King is a short verse text from classical India that is a basis for the tradition and is widely known in Tibetan Buddhist circles. It is often the basis for teachings given in the West, but there is only one outdated translation of it in print, first published in 1969. Michele Martin has produced a stellar new translation, which is accompanied by a commentary from the well-known teacher Khenchen Thrangu Rinpoche, who is uniquely skilled and concerned with making this method of meditation available to Westerners. While pithy and accessible, the book easily stands up to academic scrutiny, and includes the original Tibetan as well – making it ideal for the popular, scholarly, and Tibetan audiences all at once.

The Cultural Practices of Modern Chinese Buddhism Francesca Tarocco, 2005-01-26 Buddhism in China during the late Qing and Republican period remained a powerful cultural and religious force. Francesca Tarocco is a rising star in this field and offers an innovative high-quality piece of work that presents a new perspective on the influence of Buddhism on Chinese culture. Drawing on scarcely analyzed historical and archive sources, including photographs and musical scores, Tarocco adeptly argues that Chinese Buddhism played a more vital role in shaping Chinese culture than previously assumed. This enlightening study fills a significant gap in the field of Chinese Buddhist

history. Focusing on the cultural side of Buddhism, it adds breadth and balance to studies in Buddhism as a whole, appealing to professionals and academics with an interest in Buddhism and Chinese Buddhist history.

The Americanization of Zen Chanting Stephen Slottow, 2018-10 Zen Buddhist practice has its own indigenous music: the ritual chanting which, along with bells and percussion instruments, form a part of virtually every Zen ceremony and formal event, both monastic and lay. And, like the other aspects of Zen teaching and practice, the chanting of sutras, dharanis, gathas, dedications, and readings has undergone a widely varied range of adaptations as part of its migration to and continuing development in the North American context. These adaptations have been characterized by two opposing tendencies: the conservative desire to keep practices pure and unadulterated (in some cases, an idealized and simplified projection of pure) versus the urge to individualize and innovate to fit changing contemporary North American contexts. The purpose of this book is to study in some detail how this tension plays out in different aspects of chanting. Because Zen practice in America is highly decentralized, even within the same teaching lines the degree of standardization in chanting practice varies widely, resulting in a large range of solutions to the problem of adapting a traditional Japanese religious musical practice to American contexts.

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Masters of Mahamudra Abhayadatta, 1985-01-01 In Tibetan Buddhism, Mahamudra represents a perfected level of meditative realization: it is the inseparable union of wisdom and compassion, of emptiness and skillful means. These eighty-four masters, some historical, some archetypal, accomplished this practice in India where they lived between the eighth and twelfth centuries. Leading unconventional lives, the siddhas include some of the greatest Buddhist teachers; Tilopa, Naropa, and Marpa among them. Through many years of study, Keith Dowman has collected and translated their songs of realization and the legends about them. In consultation with contemporary teachers, he gives a commentary on each of the Great Adepts and culls from available resources what we can know of their history. Dowman's extensive Introduction traces the development of tantra and discusses the key concepts of the Mahamudra. In a lively and illuminating style, he unfolds the deeper understandings of mind that the texts encode. His treatment of the many parallels to contemporary psychology and experience makes a valuable contribution to our understanding of human nature.

Body and Ritual in Buddhist Musical Cultures Max Peter Baumann, Paul D. Greene, 2002-01

Asian Music, 1978

A Harmony of Views Khenchen Thrangu, 2020-08-04 Three songs by recognized masters of different Tibetan Buddhist

traditions illustrate what their views have in common--with commentary by Thrangu Rinpoche and songs by Ju Mipham, Changkya Rolpay Dorje, and Chögyam Trungpa. Do different Tibetan Buddhist traditions share an essential, common view? The great Geluk scholar Changkya Rolpay Dorje (1717-1786) wrote a song describing the view of the Middle Way, comparing it to a mother. Later, the nonsectarian polymath Ju Mipham Rinpoche (1846-1912) and the influential Kagyu master Chögyam Trungpa Rinpoche (1939-1987) wrote songs modeled upon it that describe the views of dzogchen and mahamudra, one comparing dzogchen to a jewel and the other comparing mahamudra to a lover. Even though the imagery and the specific points each author makes are different, the songs share many characteristics in structure and content. Read together, the three songs show how the essential points of these three practices are the same and reveal how Buddhism's various traditions--including the pinnacles of the Middle Way, dzogchen, and mahamudra--are harmonious. The three songs are presented with a commentary by Khenchen Thrangu Rinpoche, who explains how studying the profound view helps develop the certainty that is necessary to bring meditation practice to fruition. He shows how songs such as these can serve as antidotes to discouragement and provide help to people who have had strong meditation experiences but find themselves unable to sustain a high level of practice. Thrangu Rinpoche explains that, in comparison to oral instructions and treatises, songs of this kind are of special benefit because of their engaging eloquence. The songs are not long, and they are a delight to read, reread, and memorize. By clarifying the view again and again in this way, they offer continual inspiration to practitioners.

The Practice of Tibetan Meditation Dagsay Tulku Rinpoche, 2002-02 Including a 60-minute CD of mantras, this practical, step-by-step handbook to Tibetan meditation is written by a world-renowned Tibetan lama. 100 b&w illustrations. 8-page color insert.

Buddhism in China Haicheng Ling, 2004 Buddhism has existed for over 2,000 years. This book, divided into five parts, explains the origin and spread of the religion throughout China. It also explains the three branches of Buddhism--the Pali, Han and Tibetan--and their impacts on both ancient and modern-day China. Black and white pictures of Buddhist temples and statues illustrate the book.

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Buddhist Music Introduction

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