The performers / Les interprètes:

The Buzan Division of the Shingon Sect / La Division Buzan de la Secte Shingon:

- **Doshi** (Leading Bonze of the Ceremony / Bonze dirigeant la cérémonie): Yuko Aoki

- **Shikishu** (Chanters / Chantres):
  - Ryogi Hasegawa, Shoki Ishii, Yukei Hoshino, Meiken Kuriyama, Shoji Yoshida, Soko Meguro, Ryusho Hamano, Kendo Takanashi, Yusho Kojima, Seikan Osawa, Doyu Suzuki, Yukie Hirai

- **Ebugyo** (Supervisors of the Ceremony / Ordonnateurs de la cérémonie):
  - Joyo Tsukiyama, Shunko Katsumata

- **Shoji** (Acolytes):
  - Kojun Arai, Yuko Nakagawa

**SHOMYO BUDDHIST RITUAL**

**DAI HANNYA CEREMONY**

**SHINGON SECT**

The Buddhist music of Japan came into being largely as a result of borrowings from India and China, but it is also the product of several stages of assimilation that affected the language of the texts and the accompanying instruments.

The principal form is the **shomyo**, the teaching of which, having begun the large-scale introduction of Buddhism in 552, is thought to have been elaborated, after their return from China, by the two monks Saicho (better known as Dengyo Daishi, 767-822), the founder of the Tendai sect, and Kukai (better known as Kobo Daishi, 774-834), the founder of the Shingon sect (Shingon means the "true word" doctrine). The first religious and cultural centres of these sects were the Mount Hiei sanctuary outside Kyoto and the Toji sanctuary in the city itself, and the Koya Sanmonastery in the Kii Peninsula. The existing shomyo melodies are not older than the 12th century.

Japan also received a direct transmission of Indian Buddhism in 736, during the reign of the Emperor Shomu, the Indian priest Bodhisena and a bonze from Indo-China resided at Nara, the latter also teaching the pure Indian tradition. The shomyo melodies that derive from a Chinese adaptation of the sacred chant of Vedic India, a homophonically cantillation by an a cappella choir that is very similar to Gregorian chant. A solo voice is followed by antiphonal choral singing, originally without instrumental accompaniment but with abundant ornamentation, the pauses being marked by a bell or a percussion instrument of metal or wood. After its appearance at the Japanese court which coincided with the beginnings of Gagaku music, the shomyo gradually came to be influenced by the latter and soon acquired its own instrumental accompaniment. At the same time, and especially in the 10th century, a period when relations with China were interrupted, some of the shomyo texts were translated into Japanese. Even now the shomyo texts are sung in Sanskrit (bonsan), Chinese (kansan), and Japanese (wasan), and the traditional ceremony of the scattering of lotus flowers is performed with a recitative in Sanskrit and choral singing in Chinese, somewhat like a Roman Catholic service where the words may be sung in Greek, Hebrew and Latin as well as in the modern language of the country. The characteristics of the different languages are also expressed in the transcriptions of the texts, which are written partly in the Japanese phonetic system and partly in Chinese ideograms. A study of the languages, the verse texts and the vocal techniques is one of the primary disciplines in the Buddhist curriculum.

The technique of Buddhist chant employs two main forms of articulation: yuri, a double attack in slow tempo, and sugu, a sustained, unchanging delivery. The orchestra reveals its ancient Indian origin, although all the imported instruments came from China. It consists of kettle-drums, various sizes of bells, jingles, gongs, and a barrel-drum, the Japanese additions being the wooden percussion instruments with a dry or hollow timbre and different dynamic registers. In all, the percussion department thus comprises an o-game, a densho or a hansho, a kei, a kin, and a mokugyo.

During the Kamakura period Buddhist music began to employ the heike biwa, and later on the shakuhachi and even the shamisen. The...
"Plants and lands, all become Buddhhas." This saying means that all things, whether sentient or insentient, can become Buddha. This conception is characteristic not only of the Shingon Sect but of Buddhism in general; it is, however, regarded as particularly important by the Shingon Sect. Everything is Buddha; Buddha is omnipresent. Therefore even without statues or pictures, all things in this world that have a voice utter it all together, maintaining their characteristics, yet archaically, hear Buddha's voice. However, even now we can hear voices like that of Buddha. When all things in this world that have a voice utter it all together, maintaining their characteristics, yet archaically, hearing Buddha's voice, this corresponds to the realities of a performance, which is solely dependent on the musicianship and imagination of the executant. The main difficulty, however, lies in mastering the rhythms, since these are based on no less than seventy-five verse syllables, but in actual practice again depend on the knowledge and skill of the officiants. The folk-music style of choral singing is made easier by the repetition of stereotyped rhythmic patterns and phrases.

PIERRE LANDY

earliest manuscript containing Buddhist musical notation dates from the year 1110, but only the vocal part is transcribed. The scale is basically Chinese, but with a different tonal structure comprising five or seven degrees, depending on the sect, and centred on the kaku, or key note. Each scale has two auxiliary notes which introduce modulations (ei = sharp, hen = flat). The modulations and transpositions indicate the following notations and theoretical works rarely correspond to the realities of a performance, which is solely dependent on the musicianship and imagination of the executant. The main difficulty, however, lies in mastering the rhythms, since these are based on no less than seventy-five verse syllables, but in actual practice again depend on the knowledge and skill of the officiants. The folk-music style of choral singing is made easier by the repetition of stereotyped rhythmic patterns and phrases.

In the chanting of shomyo there are parts where the pitches are not indicated, and this can even apply to passages sung in unison. The resulting deviations in pitch are not fortuitous inaccuracies, but a feature of the style itself. Most shomyo chants have no regular rhythm or clearly defined tempo. The tempo varies according to the occasion, the number of chanters, and the season of the year. A service on a cold winter night, for example, will be sung in a strict and austere manner, while the same piece performed from the temple to a place convenient for the worshippers and to hold the service there. Every autumn the representative Buddhist temple of the sect will hold a service to welcome Buddha, a chant in praise of the beautiful sound of Buddha's voice, and a chant in praise of the sacred mountain in the centre of the universe. The ceremony is led by a senior monk who, in a squatting posture, takes his position in the centre of the hall. There is no regulation concerning the number of the other monks, but an even number is considered preferable.

The Dai Hannya is a collection of scriptures on Buddha's wisdom compiled in ancient India. The sutra was translated into Chinese during the Tang dynasty. Historical documents show that the Dai Hannya ceremony was celebrated as a Buddhist festival as early as the 8th century. Later the sutra was brought to Japan. After the hymn in praise of Buddha and the strewing of flowers, the officiating monk sings a chant in praise of the sutra, before the actual chanting begins. As the sutra comprises six hundred volumes, however, the complete text cannot possibly be read at a single ceremony. Therefore the monks "skip" a large part of a sutra, and the result is a symbolic reading in which the monks open out their prayer books, which are folded like a fan, and then close them again in a deliberately noisy fashion. They also call out the title of the sutra. During this part of the ceremony prayers are sometimes shut with a bang, staffs are struck against pillars and the floor, conches are blown, and loud cries uttered. These noises are intended to drive away the evil spirits lurking outside.

TOSHIRO KIDO

This recording has been published in connection with the European tour of the Shomyo made possible thanks to the help of the Japan Foundation. Recorded by the Westdeutscher Rundfunk, Cologne.
Le chant bouddhique en soliste
Le shomyo, dont l’enseignement, commencé avec l’introduction mas- sive de la Chine en Japon, a été introduit par le grand prêtre indien Bodhisena en 552, est étroitement lié à toutes les croyances bouddhiques de l’Indo-Chine. Dans la plupart des temples japonais, les textes du shomyo sont chantés en sanscrit et un chant soutenu sans fluctuations. Ce chant est un moyen de se confronter à la vérité et à l’apaisement, et est considéré comme une véritable répétition de la parole de Bouddha. Le shomyo est également utilisé dans le théâtre, notamment dans le théâtre de marionnettes. Dans la culture japonaise, le shomyo symbolise le voyage vers la spiritualité et la pleine conscience.
caractéristique du style même. La plupart des chants shomyo n'ont pas de rythme régulier ou de mesure nettement définie. Le tempo varie en fonction des dimensions de la salle, du nombre des chantres et de la saison. Un service célébré par une froide nuit d'hiver, par exemple, sera chanté d'une manière stricte et austère, alors que le même morceau exécuté au printemps demandera plus de souplesse. Au XIIIe siècle, les chants shomyo ont commencé à être notés dans des partitions, mais les controverses qu'on trouve dans les sources contemporaines quant au bien-fondé de l'adoption d'une telle méthode de notation nous donnent à penser que les partitions ne donnaient pas une représentation fidèle de la musique. Même aujourd'hui, les notations ne fournissent guère qu'un guide approximatif. Les éléments importants défient la notation ; il faut les apprendre directement au contact des maîtres. Il existe encore aujourd'hui des généalogies indiquant les générations par l'intermédiaire desquelles les secrets ont été transmis jusqu'à nos jours par l'instruction personnelle.

Un service se compose d'une combinaison de plusieurs morceaux shomyo choisis selon un ordre conventionnel plus ou moins clairement défini.

La cérémonie comprend souvent quatre sections principales : un cantique de louange au Bouddha, l'éparpillement de fleurs pour purifier la salle et les participants et pour accueillir le Bouddha, un chant de louange à la beauté de son de la voix du Bouddha et un chant de louange à la montagne sacrée qui est au centre de l'univers. La cérémonie est conduite par un moine de rang supérieur qui prend place au centre de la salle en position accroupie. Le nombre des autres moines présents n'est fixé par aucune règle, mais on considère qu'un nombre pair est préférable.

Le Day Hannya est un recueil d'écritures sur la sagesse du Bouddha qui furent réunies dans l'Inde antique. Le soutra a été traduit en chinois sous la dynastie des T'ang. Des documents historiques montrent que la cérémonie du Dai Hannya était célébrée dès le VIIIe siècle, époque où le soutra fut introduit au Japon. Après le cantique de louange au Bouddha et l'éparpillement des fleurs, le moine officiant chante un cantique de louange au soutra, qui est alors lu par tous les moines. Comme le soutra comprend six cents volumes, il ne peut évidemment pas être lu en entier au cours d'une seule cérémonie. C'est pourquoi les moines en "sautent" une grande partie, ce qui donne une lecture symbolique au cours de laquelle les moines ouvrent leur livre de prière qui est plié à la façon d'un éventail, puis le referment d'une manière délibérément bruyante. Ils déclament aussi le titre du soutra. Pendant cette partie de la cérémonie, on claque parfois les portes à grands fracas, on frappe les piliers et le plancher à coups de bâton, on souffle dans les conques et on pousse de grands cris. Tous ces bruits ont pour but de chasser les mauvais esprits tapis à l'extérieur.

TOSHIRO KIDO

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ANTHOLOGY OF TRADITIONAL MUSIC

JAPAN

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Dai Hannyia Ceremony
Shingon Sect

1 "Dai Hannyia Tendoku E"
The Buzan Division of the Shingon Sect
La Division Buzan de la Secte Shingon

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