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念誦、音樂、與商品佛教音樂—佛教僧團音樂概念演化之研究(I)
Chant, Music, and Commercial Buddhist Music： the Transformation of Musical Concept in Buddhist Monasteries

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研究計畫中文摘要
關鍵詞: 音樂學、儀式學、僧團組織、音樂工業

本計畫通過對佛教僧團音樂概念的演化，透析中國佛教教義和僧團文化的發展。從梵唄(或念誦)到音樂，及從音樂到商品的佛教流行音樂，佛教僧團經由儀式、社會關係，和技術的實行，於一龐雜的關係和行動中，建立並詮釋了其特殊的音樂傳統。儀式音樂提供了中國佛寺一個強大的文化建構。除了其相當統一的文本和實際運用清楚地規範於寺院規則中，佛寺儀式音樂的形式和風格更經由其獨特的宗教哲學，和此傳統的文化歷史而成形。然而，寺院音樂也必定經歷轉變，每一階段的轉型都深刻聯繫著當代的文化生產模式及社會狀態。快速轉型的社會關係和文化意識，已使當代寺院儀式概念化的進程，在僧團中產生重大的轉變。其中最大的影響為音樂的出現(以取代梵唄，念誦的概念)和錄音及商品佛教儀式音樂的產生，成為對寺院文化意識和實踐上的再建構。現在，佛教梵唄(及其他許多樂種，如搖滾樂、民謠等)在社會進程的根存，以明顯妥協和扭曲於當代經典音樂的純粹調性值觀中。另外，音樂領域和二十世紀資本主義的聯繫也呈現了一系列的文化意涵及政策。新的文化生產影響了寺院音樂於教義、儀式意義、及僧團群體功能的實踐。這些新的發展也同時於寺院內、外創造了不同層次對佛教音樂及僧團的接納與排拒。

此計畫不但將佛教音樂推為一主要議題，同時要呈現佛教音樂為一具有社會意義的文化實踐。中國佛教音樂不僅具有展現佛教傳統權威的象徵性功能，更能透過儀式與教義內涵轉化人性，同時為此傳統植入與開展一個理想的論述環境。梵唄、音樂，甚至商品化的佛教音樂分別產生了不同的族群價值觀。當然這些音樂概念和實踐也涉及了不同的儀式效果，進而影響建立教義規範和各人的宗教認同。

研究計畫英文摘要

Keywords：Musicology, Ritual Studies, Monasticism, Music Industry

This project studies the Chinese
Buddhist monastic doctrinal and cultural development through the evolution of its musical concept and practice. From the concept of chants to music, and from music to commercial popular Buddhist music, the monastery has established and interpreted its distinctive musical tradition by virtue of ritual, social, and technological practices among a complex array of motions and relationships. Liturgical music provides for Chinese Buddhist monastery a forceful cultural constituent due to the considerably unified application defined in monastic regulations, and the stylistic musical representation shaped through specific religious philosophy and the tradition’s cultural history. However, monastic liturgical music has also certainly been under transformations that are deeply connected to the emergence of modern cultural production and social life. The drastic changes of social relations and cultural ideology among the Chinese Buddhist sangha have radically transformed certain contemporary processes of monastic ritual conceptualization. Among others, the most significant occurrences are the emergence of music (to substitute for the concept of chant) and later the production of recorded and commercial Buddhist liturgical music as an ideological and practical reconstruction of monastic culture. In our time the embeddedness of Chinese Buddhist chants (as well as many musical genres, such as rock, folk music) in social process, was taken to compromise and distort the nature tonal values in these chants. Furthermore, the relatedness of the musical field to the conditions of twentieth-century capitalism also presents a set of cultural implications and policies. The new condition of cultural production impacts the monastic musical practices on liturgical meaning, function, and operation. This condition also creates various dimensions of reception and resistance, as well as new social relationships.

The project is not only that of getting Buddhist music on the agenda but also, in the process, that of establishing Buddhist monastic music as a form of cultural practice with social significance. It is important to realize that religious music, especially liturgical chants, not only functions as a symbolic display of an authoritative religious tradition, but also aims at transforming people through the utilization of ritual and doctrinal components to supply a desired discourse of the tradition. Chants, music, and even commercial/pop Buddhist music respectively generate different communal values. Certainly, they also involve various ritual effects on establishing the doctrinal paradigm and individual religious identity.

計劃緣由與目的

Liturgical chants, the most pervasive power of tradition in religious life, provide for Chinese Buddhists a historical continuity. For Chinese Buddhists, liturgical chants represent the past but firmly belong to the present. The rituals currently practiced by the Chinese Buddhist monastic communities can date from the Dynasties of North and South (A.D. 220-589). There exist a huge repertory of Chinese Buddhist chants, with various styles, techniques, and functions. Chants, through their formula, can recount and even
reinterpret the past. Nevertheless, Buddhist liturgical chants, along with their corresponding rites, had to be reenacted everyday, every month, or every year. Liturgies constitute the core of the religious experience of the monastic communities. The formation and interpretation of the liturgies represent the sentiment of the monastic order, for they constantly resolve the tension between the old beliefs and new religious ideals.

This project intends to locate the development of Chinese Buddhist liturgical music in concepts, practice, and social influence. I shall especially emphasize the discussion of the relation and evolution between the concept of chants and music in Buddhist monastic communities, for the change of musical concept reinterprets many important issues associated with monastic regulation and identity, such as tradition, history, and social and technological relationships. The concept developed in the history of the monastic musical practice concerns the power relationships to create the conventions and legitimacy of Chinese Buddhism in society. Furthermore, this development brings forth different perceptions and practices of Buddhist music, from the ways of learning and transmission to the creation of musical textuality and aesthetics. The monastic community constructed rules to model its musical discipline, meaning, and identity to correspond with the multiple social interactions and the public needs.

Although today to use the term “music” and even to produce recorded monastic chants are not uncommon practices in monasteries, they are definitely not a shared cultural ground of the contemporary Chinese Buddhist sangha. Instead of an established fact, these contemporary employments of linguistic and technological practice constitute interactional resources, in which the Buddhist sangha participate in the communicative structure of modern cultural discourse. It is noteworthy, however, that different uses and conceptions of musical practice result in different actions because they tie these linguistic and technical practices to particular identities, aesthetics, moralities, and epistemologies.

In the contemporary space, the fact that Chinese Buddhist liturgical chants come to be redefined as music is a taxonomic shift that, on the one hand, associates with modernism as a search for “informing principles” and, on the other hand, develops into a complex cultural process, constituted through various responses to social movements and ideological forces. Furthermore, a wider aesthetic sense arises with a developed market in Buddhist music and with its redefinitions of artistic authenticity that are now largely contested.

Our first year research on this project is quite fruitful, and its outcome can be categorized as the following five parts. (1) Two papers based on this research are presented in the Society for Ethnomusicology
Annual Conference at Detroit, USA in October 2001, and in the Ethnomusicology Association at the University of Chicago in November 2001, respectively. (2) We have organize our research on the conceptual transformation of the Buddhist monastic musical practice (from chant to music) into an article and now submit to an international journal—Asian Music. (3) An assistant researcher of this project—林美君 is completing her master thesis in November 2001 on the study of commercial Buddhist music in Taiwan. (4) We have conducted a comprehensive field study on more than ten record companies of commercial Buddhist music and five Buddhist institutions. (5) We have conducted an inclusive data collection on the contemporary transformation of the Buddhist monastic musical concept and practice, and this collection will richly benefit our second year research to present a more complete study on the contemporary development of the Chinese Buddhist monastic music.

參考文獻


