

**DEVELOPMENTS IN MUSICOLOGY IN TIBET:
THE EMERGENCE OF A NEW TIBETAN MUSICAL
LEXICON**

by
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The world at large is aware of the Tibetan people. Over the last 40 years this race has received an increasing degree of attention and books now abound on this land, its religion and its culture. Beneath all this, however, there is a subtle danger in this new-found international identity, that their very profile in the world community masks the vulnerability of Tibetan culture both within the Tibetan homelands and in the outside world.

As a researcher of Tibetan folk music traditions, I am keenly aware that Tibetan music has to compete against three major world cultures with well developed and dominant musical traditions: South Asian, Chinese and European as well as the popular music styles of these three regions. North of the Himalayan border, the songs of Chinese rock-star Cui Jian and the ever-present “Karaoke” bars call for Tibetan fans, while South of the mountain snows, western pop hero Michael Jackson and Hindi film songs provide vigorous competition to all things Tibetan.

Nevertheless, there are signs of hope. Small groups of Tibetan people, old and young alike, both inside and outside Tibet, can be found rehearsing songs and dances from every region of historic Tibet. They come together with motivation and enthusiasm, as those who seem to be aware of a responsibility to preserve and promote their people’s culture alongside the rest of the world’s music.

Another sign of hope is that there is an accompanying renaissance of Tibetan music research going on in the Tibetan heartlands and, in the midst of this renewal, musicologists are exhibiting a desire to construct a vocabulary that can express musical concepts never before systematized into a working lexicon. This is the subject of this article. I have been collating some of this material into a musical glossary and have come to understand few of the many issues involved in the establishment of a terminology which will be both useful and acceptable across the Tibetan musical world.

The sources for this article are several. They divide into oral and written sources, and I will examine some significant terms from

both origins. This article will go on to examine the processes involved in the creation of this lexicon and look specifically at the fascinating aspect of mode in Tibetan folk song. Suggestions are then made as to how Tibetan scholars and musicians might see this goal through. Finally, a glossary is provided of all the terms used in this article along with some others of relevance to music theory. This glossary provides the Tibetan term,¹ its transliteration, pronunciation and meaning. Readers are advised to refer to this.

Oral Sources

The oral sources I have used for bringing this terminology together are performing musicians, teachers and researchers. This includes conversations with musicians from a wide number of places and backgrounds, from Tibet as well as Nepal and India. I have met with musicians with varying degrees of professional training and several with no official tuition, those belonging to the traditional schools of playing as well as conservatory trained musicians.

What does “*hrong da*” (མྲོང་དཱ་) mean?

One of the challenges of this project is the great variety of responses to the same question. For example, I have been given at least five different answers when investigating the term *hrong da*² (hrong brda), used in the playing of the 6-stringed Tibetan lute, the *dra nyen*³ (sgra snyan). This plucked lute is the principal melodic dance instrument used in much of Central Tibet, as well as in the Tibetan communities who inhabit the southern slopes of the Himalayas and in many ways it has come to serve as an emblem of Tibetan folk music traditions (Collinge 1993). The name of this lute, *dra nyen*, is common across much of this area, but terms for its structural components and stylistic features vary considerably. *Hrong da*, then, is one example of this diversity. The five different answers are:

- a) a left-hand pizzicato technique used in the *Dö* (Stod) Dingri area;
- b) an instrumental passage (*jok*, 'jog) in *dö shä* (stod gzhas) songs;
- c) the embellishing of *jok* passages in *dö shä* performances;
- d) a plectrum tremolo technique, occasionally used on long notes;
- e) the introductory *jok* passage of the *Dö* song style;

From these answers, we might summarize that *hrong da* is used

chiefly of instrumental passages in the *Dö* region, and applies to techniques or a special method of playing these passages. Beyond this, however, there is little agreement. All these 5 interpretations were supplied by trained musicians, three of whom are top level experts in *dra nyen* playing.

What does this tell us about such terminology? It indicates that *hrong da* is not used in a standardized manner and that these *dra nyen* players represent different regional origins and training systems. For instance, those instructed in the former Lhasa *Nang ma* Association (*Nang ma'i skyid sdug*) or in the Tibetan Institute of Performing Arts (TIPA), India are representatives of separate schools of instruction. They all have their own preferences. In the future, too, teachers and schools of training will no doubt continue to use terms like *hrong da* according to their own tastes, but one thing is certain, it makes the creation of a widely acceptable terminology more challenging.

How do you spell *hrong da*?

We run into a similar problem with spelling. I have been given at least 5 spellings for *hrong da*:

<u>hrong brda</u>	(མོང་བར་ད)	“ <i>hrong</i> signal”;
<u>hrong sgra</u>	(མོང་སྒྲ)	“ <i>hrong</i> sound”;
<u>hrong md'a</u>	(མོང་མཛེད)	“ <i>hrong</i> arrow”;
<u>hrong rta</u>	(མོང་རྟ)	“ <i>hrong</i> melody” (<i>rta</i> = melody);
<u>hrong rdar</u>	(མོང་རྩར)	“ <i>hrong</i> shake”? (possibly ‘ <i>dar</i> = shake);

These differences are understandable because they originate from an oral source. This compounds the matter, however, when a term like this is written, since in the written language, there can be a range of spellings for certain phonemes like *da* or *dra*. If there comes a time that such words are written down more often, this process itself will contribute to the standardization of spellings and lexical interpretation.

Written Sources

The written sources for my collation of musical terminology dealing with secular music have so far been predominantly from the writings of Tibetan researchers in Tibet (Dge 'dun 1989, 1993; Dgra

lha bzang 1989; Tshe dbang 1990, 1992, Zhol khang 1992). The reason for this has been the lack of much material from elsewhere. One exception to this is an article by Darshab Jampel (Dar zhabs 'jam dpal skal ldan) of Kalimpong, India, who makes use of some of the traditional classical Tibetan terminology in the secular music context. This is useful, but Lhasa teacher Gendün (Dge 'dun) has extended the use of this nomenclature and reference to this will be made later in this article.

English-language research studies usually pay more attention to the musical terminology of Buddhist monastic orders and there is very little overlap between the folk and monastic music traditions. In this article, therefore, mention is made of the classical meanings, where relevant, but the subject of our attention in this article is the process of constructing a new vocabulary for secular music.

In Tibet, a visible effort is being made to create a new musical lexicon that can be used in Tibetan language school musical education. Some terms are new, some are translations and others are being revived from historical *be cha* (dpe cha) book texts. Meetings are held to discuss newly coined terms but agreement is hard to reach, not only because of personal intellectual and linguistic preferences, but also because of regional dialect disparities.

Five Examples

The following section of this paper will illustrate the issues facing those who are seeking to establish this new vocabulary, by taking five key terms: “music”, “melody”, “notation”, “instrumental passage” and “octave”. They will show in various ways the movement away from loan-words to a historically authenticated yet internally consistent and up-to-date practical nomenclature. These demands are strict ones, yet the process has begun and an enthusiasm is being displayed towards the common goal. In a sense it is a new intellectual movement that shows evidence of purpose and direction.

1. Music: rol mo (Classical Tibetan: རོལ་མོ་)

It is quite common for a language not to possess a word equivalent to the English word, “music”. In English, “music” refers to both vocal and instrumental performance. In other languages, separate words are often used for these two types of music. In modern

Tibetan, there are several terms in common use when referring to music. These include:

- i) ལུ་གཞུག་གླུ་གཞུག་ glu gzhas (song)
- ii) རྩོམ་གར་ zlos gar (performing arts)
- iii) ལྷན་ཅུལ་ sgyu rtsal (the arts, music and the fine arts)
- iv) རོལ་མོ་ rol mo (music)
- v) རོལ་དབྱངས་ rol dbyangs (music)

Some of these Tibetan terms only refer to vocal music (*lu shä*, glu gzhas). Other terms include more than instrumental and vocal music, such as dancing and Tibetan opera (*dö gar*, zlos gar)⁴. *Dö gar* is one of the most useful terms, since it combines all significant features of a Tibetan performance: vocal, instrumental, dance and drama. It is much wider in its meaning than the English, “music”. It is, therefore, one of the most suitable overall words for the Tibetan performing arts. An alternative term, *gyü dzä* (sgyu rtsal), is used in a similar way, although it usually includes the visual arts of painting and drawing as well as performing arts (Bsod nams rgyal mtshan 1990:131, Bod rgya tshig mdzod chen mo 1993:602).

This demonstrates that Tibetan already has a good range of terms for the Tibetan musical domain. Nevertheless, among specialist musicians and the younger generation of Tibetans, there is clearly a desire to use a word equivalent to the English “music”. The reason for this is that the musical culture itself is interacting with western musical concepts. In the same way, certain Indian and Chinese words are used in English-language musicological articles (such as *rag*, *tal* and *pien* tones). These express musical ideas outside traditional European music and therefore have no good English translation. At the same time, English and Chinese terms for “music” are being used by Tibetans to fill a similar gap. For those looking for it, then, what is the best Tibetan term to convey the meaning of “music”? There are two main alternatives: *rö mo* and *rö yang*.

rol dbyangs

Rö yang (rol dbyangs) is made up of two syllables, *rö* (rol), which is associated with *rö cha* (rol cha) “instruments” or *rö mo* (rol

mo), “instrumental music”, and *yang* (dbyangs), which means “melody”. *Rö yang* (rol dbyangs) then comes to mean “instruments and melody (i.e. vocal music)”. This would seem to be a satisfying way to bring together singing and instrumental music. We now have a term for “music”.Or do we?

rol mo

One unfortunate effect of using a compound like *rö yang* is that it could easily be understood as “the melody of instruments” (rol cha'i dbyangs rta) rather than “instruments and melody”. Because of this ambiguity, some musicians and scholars express a preference for the word *rö mo* (rol mo). This term was used in the 13th century by Sakya Pandita, who wrote a “Treatise on Music”, called rol mo'i bstan bcos. This work covers many aspects of music including melody, text, and other musical practice including instruments. In the title of the Sakya Pandita's treatise, then, *rö mo* means “music” in this broader sense, rather like the English word (Sa pan 1986:1-4; Ellingson 1979b:3 n.8).

The main problem with this good term is that *rö mo* has at least four meanings, three of which are associated with instruments and their music:

- 1) One type of cymbal is called *rö mo*.
- 2) The music of the monastic instrumental ensemble and Tibetan opera (a ce lha mo), both of which use the cymbal, is called *rö mo*.
- 3) Tibetan classical theory categorizes *rö mo* as instrumental music.⁵

This instrumental connotation, then, is no doubt the reason some scholars opt for *rö yang* as a more specific word for vocal and instrumental music, in preference to *rö mo*, despite the latter's historical associations.

This discussion illustrates well the desire to return to historical linguistic roots and some of the complexities that can arise from that source. The classical written texts represent an accepted authority that transcend personal and dialect differences, but it is impossible to lift a word directly from these texts and apply it in today's context without careful thought. However, it is clear that both *rö mo* and *rö yang* are fitting terms and that it is context as much as semantic specificity that gives definition to any term. As with newly coined or technical English terms, these words sometimes need to be accompanied by clarification

or explanation.

2. Melody: dbyangs (Classical Tibetan: དབྱངས་)

dbyangs

Another key term is “melody”. While *yang* (dbyangs) more often means “vowel”, it is also the most common root word for “melody”. In colloquial speech, the term *dang* (gdangs)⁶ is frequently used for “tune” or “melody”, but amongst musicians, *dang* has a technical reference to “mode” or “key”. On the other hand, with the term *yang*, there is a close connection between vowel and pitch, and this gives to *yang* a more specific melodic connotation. Like *dö gar*, *yang* illustrates the way that Tibetan terms convey Tibetan meanings and demonstrates the richness of Tibetan intellectual developments. Scientifically speaking, it is true that vowels carry their own pitch, but the Tibetan language and culture have associated the two together for centuries, using one word for both concepts. In Buddhist ritual, too, these two ideas are intertwined. Ellingson has shown that within the categories of monastic chant *yang* has a specific meaning, as “tone-contour chant”, one that makes substantial use of changing vowel formations, among other things, to create its distinctive sound (1979a:417-418, 1979c:117ff).

dbyangs rta

Some scholars prefer either of the fuller terms *da yang* (rta dbyangs) or *yang da* (dbyangs rta) for “melody”. Both of these terms mean “melodic horse”, being compounds of *da* (rta) “horse” and *yang* (dbyangs) “melody”. To the non-Tibetan the joining of these two root words may seem strange. Why is a melody called a “horse” or a “melodic horse”?

In answer to this, a number of connections have been made between the horse imagery and musical melody:

- a) The words of the song “ride” on the melody (Ellingson 1974: 13).
- b) A fiddle player’s fingers “ride” on the strings, giving rise to a tune.
- c) The *Bön bo* priest played a drum (sometimes a fiddle), which acted as a symbolic “horse”, which he “mounted” to engage in shamanic “flight” (Stein 1972:273, Ellingson *ibid*: 9, 20-21).⁷
- d) The horse-head (*dango rta mgo*) of the Tibetan bowed and plucked lutes probably reflects this long-standing association between musical

instruments and the horse (Ellingson *ibid.* 20-21).

e) The melodies of Milarepa and of the singers of the Gesar Epic have been called their “melodic horse” (*yang da*), even when there is no accompaniment by musical instruments (Stein 1972:273).

To these suggestions we might add one other consideration:

f) The bridge of a chordophone, over which the strings pass, is known either as its “horse” (*da*) or, more commonly, “saddle” (*ga*, *sga*), both of which terms originate from the horse-riding imagery. Clearly, without a bridge, the strings could not produce a melody.

Thus, terms for musical instruments show a strong connection between musical “melody” and the “horse” concept in Tibetan culture. This association remains, even if no instrument is present. The melody itself has become a symbolic horse (*yang da*), which enables the musician to convey his musical message.

Most musicians are unaware of such connections. Links like this have been lost in the shifting mists of time but, as with *yang*, these terms reveal something very striking about conceptual associations in the Tibetan mind. Musical and non-musical ideas are identified together in a way quite unfamiliar to the European mind. They uncover the way long-standing cultural values and practices have been embedded in the language.

The Tibetan language, therefore, possesses a number of terms for melodic movement (e.g. *yang*, *da*, *da yang*, *yang da*, and *dang*). Each of these has been used in the Tibetan language for many centuries, but it is today's musicians who will define these and make them live in the changing Tibetan musical world.

3. Music Notation: dbyangs yig (Classical Tibetan: དབྱངས་ཡིག་)

Tibetan monasteries sometimes use forms of notation known as *yang yik* (dbyangs yig) “melodic letters”. This label has been given to musical notation over many centuries and while the varied forms of Buddhist monastic notation are quite unlike any needed for secular musical genres, the term *yang yik* can be used for different types of notation.

kung khre ph'u

In 1793, Denzin Päljor (Bstan 'dzin dpal 'byor) introduced a Chinese notation system, *gung tre pu* (*kung khre phu'u*), when he returned to Tibet from three years of music study in China (Zhol khang 1986:102-103). This made use of Chinese syllables for the solmizing of notes and their corresponding ideographic characters for writing them. The system was used especially for the teaching of *nang ma* and *dö shä* songs and their instrumental parts. Like other solmization methods, it supplied one monosyllable per scale degree (see Chart I).

phu'u tsi

Character notation continued to be used in Lhasa until the 1950's, after which it was replaced by another system, the numeral notation (Chevé method), originally created in France.⁸ This uses the European *sol-fa* method of solmizing the seven scale degrees (*do re, mi, fa, sol, la, si*), and arabic numbers for writing them down. Tibetan musicians have also adopted this in India, with the result that all Tibetan musical specialists use this form of notation. It has usually been known by a Chinese name, *pu dzi*. Now, however, there is a trend, both North and South of the snows, to use the older Tibetan term, *yang yik*.

A "Tibetan" notation

Another form of music notation has been developed by Darshab Jampel in Kalimpong, Northern India, but it is not widely known or used (Dar zhabs 'jam dpal 1990:105-108). It is an adaptation of the Tibetan terms for the seven scale degrees,⁹ expressed in abbreviated, one syllable form (see Chart I). In other words, it is the Tibetan equivalent of the Indian *sargam*, European *sol-fa*, and Chinese *gung tre pu* monosyllabic systems. The following table shows the four different systems of solmization syllables underneath the Chevé numeral system:

Chart I: Numerical Notation and Solmization Systems

Numbers:	1	2	3	4	5	6	7
<i>Sol-fa</i> : ཏཾ	འཾ	མཾ	ཟཾ	མཾ	ལཾ	ཤཾ	
	do	re	mi	fa	sol	la	si
<i>Sargam</i> :	པ	ལ	ག	མ	པ	ཤ	མ
	sa	re	ga	ma	pa	dha	ni
<i>Gung tre pu</i> :	མང་།	མེ།	ཀུང་།	ཕན།	ལི་ལུ།	ལུ་ལུ།	ཡིས།
	hrang	khre	kung	phan	li'u	u'u	yis
Tibetan:	བྱ།	བྱ།	ས།	བ།	ལ།	མོ།	ཁོ།
	dru	dra	sa	ba	lnga	blo	kho

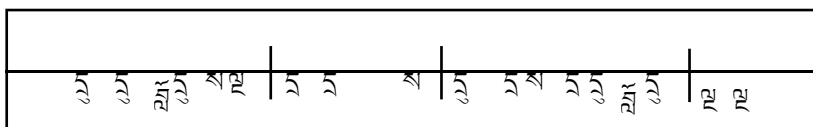
Darshabs Jampel goes further than using Tibetan note names, however. He has invented a Tibetan notation system by setting these syllables on three lines, rather like European music's five-lined stave. The middle octave syllables hang from the centre line, while upper octave notes are written above this line and lower notes written below this line. See Chart II for a comparison between numeral notation and this Tibetan syllabic system. The first part of the tune “*Ka la ping ka'i dbyangs ltar*” is notated here (Dar zhabs 'jam dpal 1990: 108):

Chart II: Numeral and Tibetan Syllabic Notation Systems

Numeral Notation:

1 1 6135 | 2 2 - 3 | 1 23 2161 | 5 5 - - ||

Tibetan Syllabic Notation:



This syllabic notation is attractive, because it incorporates several Tibetan-style features. Its main weakness is that it lacks any clear indication of note-length, apart from a rough guide (i.e. the spacing of syllables). It is unlikely to attract much attention, since the

numeral notation is already very well accepted and matches the need.

Which Form of Notation?

1) Staff Notation

Since there are a variety of notation systems, there is a need to specify which kind of *yang yik* is being referred to, especially whether it be western staff notation or the Tibetan numeral notation. Musicians in Tibet and in South Asia describe the western notation as: “five lined notation” (*tik ngä yang yik*, thig lnga'i dbyangs yig). This is a clear, descriptive label and is readily understood by all.

2) Numeral Notation

By contrast, there are three names in use for the numeral notation system:

- | | | |
|------|------------------------|------------------------------------|
| i) | <i>pu dzi</i> | (<u>phu'u tsi</u>) |
| ii) | <i>dab de yang yik</i> | (<u>stabs bde'i dbyangs yig</u>) |
| iii) | <i>ang gi yang yik</i> | (<u>ang ki'i dbyangs yig</u>) |

Pu dzi is taken directly from Chinese. Similarly, the appellation used in Lhasa, *dab de yang yik* is a translation of the Chinese *jian pu*, “simple notation”. The main drawback of this term is that there is no term “difficult notation” to form a contrast with “simple notation”. In the course of the lexicalization process, therefore, some musicians will no doubt choose *ang gi yang yik* (ang ki'i dbyangs yig), “number notation”, because the two more widely used notation systems could then be distinguished by their main characteristics, one that uses numbers, and the other that employs lines.

This example shows that the language has a very well accepted general word for “notation” but that there is a need for clear-cut thinking in arriving at a technically accurate and consistent Tibetan vocabulary for specific forms. Such terms are not yet standardized, and it is this generation of musicians and teachers who will establish such a lexicon for the future.

4. Instrumental Passage: 'jog (Traditional Tibetan: འཇོག)

The term *jok* ('jog) has already appeared in this article. The

literal meaning of *jok* is to leave, put down, cease, stop, or put an end to. Thus, at first appearance, it might be regarded as an equivalent of the English musical term “rest”, which indicates the silences of music and their musical symbols. One music teacher in Lhasa does in fact use this term for musical rests (e.g. *'jog rtags*, “rest symbols”).

'jog = “vocal resting place”

Unlike western music, however, the main feature of Tibetan secular music is the vocal part. That is to say, the instruments generally play an instrumental version of the vocal melody, and the key component is the song (*shä*, *gzhas*). The instrumental sections are decorative features which give the singer a moment to breathe and accompany the dance steps. These are interesting, of course, but in Tibetan musical thinking, they are essentially musical moments where the song has “stopped” (*'jog*), or come to a pause. Furthermore, the final note of each vocal phrase of the *shä* is known as the *ma dra* and the main melodic purpose of the instrumental passage is to ornament and extend this *ma dra* note. A more regional variation on this word *jok* is the term “empty” (“*dong bo*”, written *stong pa*) which the lead *dra nyen* player calls out, to indicate the onset of the instrumental passage. Here again, the conceptual emphasis is on an absence, rather than the presence of the instrumental part: the song (*shä*) is “empty”.

'jog = “instrumental passage”

The instrumental parts continue when the singers take a rest. We have just said that the primary meaning of the term *jok* is: “vocal rest”. Nevertheless, it takes on an important secondary meaning of “instrumental passage” and has become a key term for instrumental performance. According to the Lhasa experts, the term *jok* applies to three kinds of instrumental passage: the introduction to the *shä*, the linking music in between the *shä* phrases, and the conclusion to the *shä*. For the Lhasa musicians, these three have different names (Table 1):

Table 1: List of Terms for Instrumental Passages

- i) *'go 'jog* (འགོ་འཛོལ་གཞུག) *gonjok* introductory music;
- ii) *bar 'jog* (བར་འཛོལ་གཞུག) *panjok* linking music;
- iii) *mjug 'jog* (མཇུག་འཛོལ་གཞུག) *junjok* concluding music;

This word *jok*, then, embodies Tibetan musical concepts of performance, illustrating two important facts:

- 1) imported musical ideas (like “rests”) have to undergo a process of sifting, until a suitable terminology is formed which does not contradict traditional Tibetan musical concepts;
- 2) the colloquial alternatives (see below) sometimes used instead of these terms do not carry with them the same background of musical meaning; a more western framework is assumed and, in the process, historical Tibetan musical ideas are in danger of being lost.

Colloquial Alternatives

The musicians of the Tibetan Institute of Performing Arts in Dharamsala (TIPA) use another set of terms for the instrumental passages, largely taken from non-musical every-day vocabulary, such as “introduction” (sngon ‘gro) and “conclusion” (mjug bsdoms). A word such as *jok*, drawn from historical musical sources and traditional usage, could help to provide a more technical set of terms and one that is rooted in Tibetan music itself. However, one matter is frequently mentioned by Tibetan speakers, when talking about terms. Is it easy to understand and is it easy to say? On this basis, colloquial terms should have a great advantage over theoretical ones. It is the musicians themselves who will determine which values are more important.

5. Octave: dkyus brgyad (New Term: དཀུས་བརྟེན)

Another important musical feature necessary in a modern theoretical and notation system, is that of the musical interval of an octave. As far as I am aware, no Tibetan term for “octave” existed before the modern era. Under the Chinese linguistic influence, a hybrid term has come into being, *du gyä* (tu’u brgyad, octave), a combination of the Chinese *du* (tu’u, degree) and the Tibetan *gyä* (brgyad, eight).

In recent years, however, the Tibetan term *gyü* (dkyus) has come to replace the Chinese *du* in the teaching and writings of some music teachers and researchers. *Gyü* is now also joined with *rim* to form a technical word (*gyü rim*), meaning musical “interval”, the distance between two notes. Thus, *gyü gyä* comes to represent

“octave”. It is short for *gyü rim tsändän gyä*, (dkyus rim tshad ldan brgyad “eight standard degrees”, or “perfect octave”). It remains to be seen in practice whether these terms will be accepted into a standard musical vocabulary, but there is no doubt that intellectual discernment is being given to this by several scholars.

This term *gyü gyä*, then, exemplifies the process of Tibetanizing the newer terms which in the first instance have been imported from other languages. It also shows how a scientific approach to terminology is necessary, since fine differences in meaning need to be conveyed though these terms. For example, *dra gyä* (sgra brgyad), “eight notes” would be unsatisfactory for “octave”, because measurement, not quantity, is intended. Clarity is essential.

One alternative for indicating octave register is used by Darshab Jampel, when he distinguishes between the lower, central and upper octave registers (rags pa, bar ma, rgyud). In this system, notes can be labelled as “upper *do*” or “lower *la*” and so on. This vocabulary, however, refers to register, not interval. It does not provide a technical word for “octave”.

The Processes Under Way

In these foregoing five examples three interconnected processes are clearly visible:

- i) the use of Tibetan words instead of loan words;
- ii) the search for Tibetan historical linguistic and musical roots;
- iii) the creation of new compound terms formed from root words.

The Problem of New Compounds

Many of the terms need to be newly coined. Sherab Gyatso writes about the dangers inherent in this. He contrasts two methods of coining words:

“The biggest challenge... is in the area of creating new technical terms. They have to conduct bold experiments in coining new terms by employing *dogyal* (non-derivatives) forms rather than the *jedrub* (that which has root definition) as is the convention. The *jedrub* words, because of their very specific nature, cannot lend themselves easily to express general meaning or

concepts. Furthermore, since *jedrub* words are taken to be self-explanatory, their intended meanings become superficial and confuse the readers....On the other hand *dogyal* words have no specific root meanings and hence are easy to use, more flexible and less confusing” (Sherab Gyatso 1993:19).

Is Sherab Gyatso correct to say that compound words are confusing? Almost all the terms under discussion in this article are *je drub* (rjes grub) terms, and, as we saw above, terms like *rö yang* can be ambiguous. However, as Sherab Gyatso implies (“as is the convention”), the process of forming *je drub* words is such a powerful one within the Tibetan language that the solution is probably not so much a matter of coining “*dogyel*” (’dod rgyal) terms, but of coming up with an internally consistent and satisfying system with *je drub* compounds.

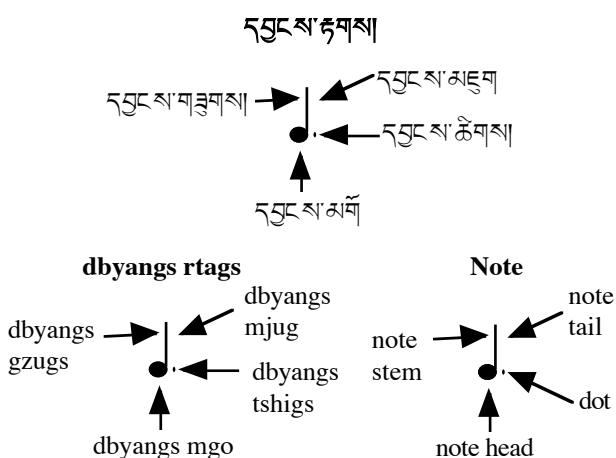
Confusing Terminology: Three Words for “notation”

One professor gave me three terms for “notation”: “melodic writing”, “melodic symbol”, and “melodic body” (dbyangs yig; dbyangs rtags, dbyangs gzugs). All of these are *je drub* compound terms. It is easy to see how each of the three can be understood as “musical notation”. After all, notation is written, using symbols, which have forms or “bodies”. This ambiguity illustrates the problem of using *je drub* compounds. To this extent, Sherab Gyatso is absolutely correct.

Creating Sets of Internally Consistent Terms

For such an integrated range of musical terms, however, the solution may be to create sets of related terms in a systematic manner. This, at least would seem to be the way scholars are thinking. Gendün, for example, has used the above three terms with a different set of applications. The first (dbyangs yig) he takes as notation in general (as above). The second and third (*yang dak*, dbyangs rtags and *yang suk*, dbyangs gzugs) he treats in a more specific way. They have to do with identifiable parts of the notation system as in the illustration which follows (Chart III):

Chart III: Components of a Dotted Eighth Note
(Dotted Quaver)



Most of these terms are similar to their English counterparts. The image of an animal's bodily shape has been adopted and this renders the set of terms internally consistent. Such consistency will greatly aid the creation of the new terminology.

Extending the Process

By using *yang dak* (*dbyangs rtags*) as a basis, Gendün has constructed a further set of terms which relate to the note value, i.e. its duration in terms of whole notes (semibreves), half notes (minims), quarter notes (crotchets), 8th notes (quavers), 16th notes (semiquavers) and 32ndth notes (demisemiquavers), which come out respectively as (Table 2):

Table 2: Note Values

whole notes	<u>cha yongs dbyangs rtags;</u>
half notes	<u>gnyis cha'i dbyangs rtags;</u>
quarter notes	<u>bzhi cha'i dbyangs rtags;</u>
8th notes	<u>brgyad cha'i dbyangs rtags;</u>
16th notes	<u>bcu drug cha'i dbyangs rtags;</u>
32ndth notes	<u>(sum bcu) so gnyis cha'i dbyangs rtags;</u>

Again, this is in direct correspondence to the English terms (American version). They form a semantic bond with the notation system they originate from and can be used of either western staff notation or Tibetan numeral notation. Furthermore, they can then be used as the basis of words for the range of rests used in music (whole note rests, half note rests, etc.), simply by replacing the word *yang dak* (note) with *tsam jok dak* (mtshams 'jog rtags), as in Table 3:

Table 3: Rests

whole note rest	<u>cha yongs mtshams 'jog rtags;</u>
half note rest	<u>gnyis cha'i mtshams 'jog rtags;</u>
quarter note rest	<u>bzhi cha'i mtshams 'jog rtags;</u>
8th note rest	<u>brgyad cha'i mtshams 'jog rtags;</u>
16th note rest	<u>bcu drug cha'i mtshams 'jog rtags;</u>
32ndth note rest	<u>(sum bcu) so gnyis cha'i mtshams 'jog rtags;</u>

Colloquial, Bilingual and Theoretical Vocabularies

Sometimes there is a contradiction between the musical meaning of a colloquial word and its meaning as a more precise technical term (see gdangs above). One of the main reasons for this dichotomy is that there have been very few standard and accepted terms to use. The result is that colloquial words have come to serve as musical terms. At other times, English or Chinese is interjected to fill the gap.

“The Music”

For example, some members of the Tibetan community in Nepal refer to instrumental sections as “the music” (in English). Thus, the “song” (*shä*) and “the music” are seen as two contrastive parts of the whole performance. One teacher gave this the name *rö yang*. Unfortunately, as we noted above, *rö yang* can either mean “(vocal) melody and instruments” or “melody of instruments”. To avoid this ambiguity, there are already established Tibetan words that can be used of the instrumental sections and hence would be more suitable, such as *jok* or the colloquial term *dong pa* (see above).

“Beat”

In a similar way, Tibetans outside the Land of Snows have taken over the English word “beat” to refer to the steadiness or speed of a piece’s rhythm. This is much more understandable than the use of the phrase “the music” just cited, since at this time, there does not appear to be any other clear, accepted term for “beat”, and with exposure to western popular music, it is hardly surprising that modern Tibetans have adopted the word. It is trendy, clear, easy and short to say and many Tibetans in the outside world understand it. Present Tibetan alternatives are not readily understood and there is a confusing variety to choose from: 'gros brdab, bcad mtshams, bcod mtshams, mtshams tshigs, and bdab tshigs. Perhaps an accepted term will emerge in the next few years.

Tibetan Modes gdangs (Technical Term: ཀླུང་མཚན་)

There is one set of terms which merit special mention in this article. These have to do with the modes utilized in Tibetan folk song. Teacher Gendün has rendered a tremendous service to Tibetan musicology by providing a suitable, historically rooted, analytical Tibetan terminology (Dge 'dun 1989:31-34). Mode is one of the most intriguing aspects of Tibetan folk and secular music. It is also an area where Tibetan musicologists are still at the beginnings of the codification process and consequently of forming a suitable vocabulary.

Many Central Tibetan songs are based on anhemitonic pentatonic modal structures. Some are hexatonic and a few heptatonic. Only in certain regions or in certain song genres is there much use of the semitone interval (See Table 4 for these three main types of mode).

Table 4: General Terms for Modes

Tibetan	Transliteration	English
ལྷ་ལྷན་གྱི་གདངས་	<u>l</u> nga ldan gyi g <u>d</u> angs	Pentatonic Mode
དྲུག་ལྷན་གྱི་གདངས་	drug ldan gyi g <u>d</u> angs	Hexatonic Mode
བདུན་ལྷན་གྱི་གདངས་	bdun ldan gyi g <u>d</u> angs	Heptatonic Mode

Modal Patterns

There are two essential aspects to Tibetan modes. One is the pattern of the mode, and the other is the matter of “tonic” or modal key note. We will look first at modal patterns. A well-known precedent to this Tibetan terminology is the series of seven European modes that have classically been labelled as “church modes”, because they were used in the Christian church. These represented different sequences of seven notes based on their starting note. This is similar to Chinese pentatonic modes, which also take their names from their tonic note, and are distinguished by their interval structure (Lai 1993/4: 177-183).

Gendün has provided a set of modal names comparable to both the European and Chinese sets, i.e. one that is based on the pattern of the notes. The Tibetan mode names are also taken from their modal tonic note (*dz*o *dra*, *gt*so *sgr*a). These Tibetan note names are the classical translations of the Indian terms, and the name of the tonic note serves also as the modal name. The five pentatonic patterns are shown in Table 5 below (a hyphen indicates an interval of a third, rather than a second, and the interval structure shows patterns of seconds and thirds):

Table 5: Five Tibetan Pentatonic Modes

Tonic Names	Tonic	Pattern	Intervals
དྲུག་ (drug skyes)	1	123-56	2, 2, 3, 2, 3
མཉུ་ (khyu mchog)	2	23-56-1	2, 3, 2, 3, 2
དྲི་ (dri 'dzin)	3	3-56-12	3, 2, 3, 2, 2
ལྷ་ (lnga pa)	5	56-123	2, 3, 2, 3, 3
བལ་ (blo gsal)	6	6-123-5	3, 2, 2, 3, 2

Labelling the modes:

a) the structure

Many Tibetan pentatonic melodies can be labelled as *truk gyä* (drug skyes) modes: || 123-56 ||. This name represents an interval pattern, which could be expressed as: 2, 2, 3, 2, 3 (i.e. intervals of seconds and thirds). Then, on examination of the structure of intervals, it is clear that another sequence: || 456-12 || is exactly the same pattern, transposed one fourth higher. Both of these are, therefore, classified as *truk gyä* mode. This mode could then be called “*truk gyä* pentatonic mode” (drug skyes lnga ldan gyi gdangs).

b) the song tonic

The difference between || 123-56 || and || 456-12 || is that the tonic is a different pitch. This can now be expressed as an absolute pitch. For example, the first set || 123-56 || is called “*truk gyä* pentatonic mode on C”. The second || 456-12 || is “*truk gyä* pentatonic mode on F”. We might also add that Gendün's formula could easily be adjusted to indicate scale degree, where absolute pitch is not indicated. For example, “*truk gyä* pentatonic mode on C” could be expressed as “*truk gyä* pentatonic mode on *do*”.

c) distinguishing modes

We are now in a position to be able to look at the structure of two modes that have the same tonic, but which differ in pattern. In this example, both modes have tonic as *re* (2) tuned to E (i.e. 1 = D):

|| 2-456-1 || *lo sä* (blo gsal) pentatonic mode on E
 || 23-56-1 || *kyu chok* (khyu mchog) pentatonic mode on E

i) The five scale degrees of the first mode are: || 2-456-1 ||. This is the same pattern as: || 6-123-5 ||, i.e. 3, 2, 2, 3, 2. This is “*lo sä* (blo gsal) pentatonic mode on E”.

ii) || 23-56-1 || represents the “home” pattern for *kyu chok* (khyu mchog) pentatonic mode, with its tonic on E, i.e. 2, 3, 2, 3, 2. This is, then, “*kyu chok* pentatonic mode on E”. These two examples show clearly the principles behind Gendün's suggested system.

The *Ma dra* Tonics

Another fundamental part of a modal system is the modal tonic. This is interesting in Tibetan music because a song may have one, two or more “tonics”. These are usually those on which the vocal phrase comes to rest, and are called the *ma dra* (*ma sgra*) notes (*Zhol khang* 1992:30). My opinion is that the music therefore requires two terms for tonic. Firstly, the principal tonic, which we may call the “song tonic”, could be labelled *dzo dra* (*gtso sgra*) “main note”. Secondly, there are often temporary tonics, the phrase-end “resting notes”, which could be called *ma dra*.¹⁰ However, the Lhasa musicologists tend to use the terms *dzo dra* and *ma dra* interchangeably, with a preference for *ma dra*. To clarify this concept, let us analyze the following song, “*Tsho ba yar rgyas*”, in terms of its *ma dra* tonics (1 = D):

|| $\dot{1} - \dot{3} - | \dot{2} \cdot \dot{3} \dot{1} 6 | \dot{1} \cdot \dot{3} \dot{1} \dot{2} | \dot{2} \dot{1} 6 \dot{1} | 5 - - - | 5 - - 0 ||$

$\dot{2} - \dot{2} \dot{1} | \dot{2} \dot{1} 6 5 | 6 5 3 2 | 1 - - - | 1 - - 0 ||$

$\dot{1} \dot{1} 6 5 | 6 5 3 \underline{23} | 1 - 2 3 | 6 - 5 - | 5 \underline{65} 3 2 | 1 - - - | 1 - - 0 ||$

This song divides into three vocal phrases, ending on the tied notes 5, 1 and 1. These three are the *ma dra* notes. Two of these phrase-end resting notes are the note 1 (*do*). Similarly, the song starts on the upper *do* and finishes on the lower *do*. In this song, then, the clear song tonic is *do* (1). The subsidiary *ma dra* note is 5 and the modal structure is “*truk gyä* pentatonic mode on D”.

A More Fluctuating Modal Structure

Another song, “Pho rgyud dp’a bo’i bro” from the Eastern Tibetan region, is a little more complex (1 = D):

|| 5 - 5 4 | 5 6 4 6 | 5 - 6̇156 | 4 - 2 0 |

2 4 6 4 | 56 4 2 6 | 1 - 2312 | #7 - 5 0 |

4 - 4 0 | 4 4 2 4 | 5 6 4 6 | 5 4 2 0 |

5 - 5 4 | 2 2 5 6 | 4 - 4 5 | 4 - - 0 |

a) The Song Tonic

This song is made up of four vocal phrases whose *ma dra* notes are: 2, 5, 2 and 4. The note most commonly used throughout the song is 4; the song also ends on this note. The scale degree 4, then, is the song’s modal tonic.

b) Temporary Modulation

The majority of the song is set in the modal pattern: || 12-456 ||, a version of the *truk gyä* pentatonic mode, starting on 4: || 456-12 ||. A diversion from this modal structure is found in bars 7 and 8, where the song’s mode temporarily changes by modulation:

1 - 2312 | #7 - 5 0 | or sometimes: 1 - 2412 | #7 - 5 0 |

c) Identifying the Temporary Mode

Bars 7 and 8 seem to imitate the melodic outline of bars 3 and 4, the interval of a fifth lower. Compare the two:

5 - 6̇156 | ↑4 - 2 0 | (where 4 is often rather high (marked: ↑))

1 - 2412 | #7 - 5 0 |

The temporary tonic (bars 7 - 8) is therefore the scale degree 7 and the new mode echoes that of the main mode: 12-↑456. Here, it has become

|| 45-↑712||. In *sol-fa* terms, we could speak of a “modulation” (*dang gyur*, gdangs bsgyur) in the following way:

- i) *truk gyä* pentatonic mode on *fa* modulating to....
- ii) *truk gyä* pentatonic mode on *ti* returning to....
- iii) *truk gyä* pentatonic mode on *fa*.

A Practical Terminology

Gendün has supplied a method of labelling modes in which three important elements can be shown by a class of terms: i) modal pattern; ii) modal tonic; iii) modulation.

This vocabulary illustrates several of the principles we have observed at work in the foregoing sections: i) it is rooted in the classical translations of Indian texts; ii) it is useful because Tibetan modes need some means of classification; and iii) it is up-to-date because it applies the ancient terminology to an internationally standard way of defining modes. Whether it is used or not depends on many factors, but Gendün has combined innovative thinking with intellectual and historical integrity. For that he deserves to be warmly commended.

Conclusion

We have seen that there is a trend among Tibetan music scholars to institute a modern working technical lexicon for secular music, and that the requirements of the theoretical aspects of the subject are challenging the skills of the best linguists, musicians and musicologists, because of the need for a very specific terminology. The move to look back into classical Tibetan texts is enriching, but exacting, while the use and formation of Tibetan compounds is still in the experimental stage. How many of the newer suggestions will become lexicalized we may not know for several years. Slowly, however, today’s colloquial vocabulary will be replaced for the sake of accuracy, if there is sufficient acceptance of these terms because they are somehow more compelling, more Tibetan, more prestigious or more precise.

What does the task of creating this new lexicon require? First, strict checks need to be observed by those involved in the establishing of this common terminology. These may be codified as follows:

- 1) Historical Authentication (checked against classical texts);
- 2) Lexical Integrity (consistent with established meanings);
- 3) Internal Consistency (logical within the system);
- 4) Contemporary Relevance (useful to music theory or practice);
- 5) Clarity of Concept (readily understood);
- 6) Ease of Pronunciation;

Secondly, such terms need to be discussed and written about, used in publications, rehearsal and teaching contexts for a while, until their aptness can be assessed in the real language setting. In the end of the day, dictionaries do not make language, people do.

Thirdly, there needs to be a growing pool of common terms, built through open-hearted dialogue between performing musicians, researchers and teachers from different dialect areas and from either side of the Himalayas. If this article can stimulate such a dialogue, it will have achieved a worthwhile goal. If an objective, scientific approach is adopted, then the path will be open and like the snow peaks, the summit will be in sight.

A Note on the Glossary

The glossary which follows this article is a selection of terms used by Tibetan musicians and musicologists, including most of the terms mentioned in this study. In addition, there are several other entries which supplement and illustrate the substance of this article. It will hopefully spark some thorough-going intellectual endeavour among Tibetan scholars. Since this glossary will be of the most use to people who work in the Tibetan language, the entries have been arranged according to the order of the Tibetan alphabet. In that way, it is hoped that this article may be in some small measure a practical aid to musicians and teachers, as well as a contribution to those involved in linguistics, Tibetan studies and ethnomusicological research.

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Glossary

Tibetan	Roman	Spoken	Meaning
ཀུང་ཁྲེ་ཕུ་	<u>kung khre phu'</u>	<i>gung tre pu</i>	Chinese character notation.
དཀྱུས་བརྒྱུད།	<u>dkyus brgyad</u>	<i>gyü` gyä`</i>	interval of an octave;
དཀྱུས་རིམ། (རྒྱུ་རིམ་)	<u>dkyus rim</u>	<i>gyü: rim</i>	musical interval;
ལྷུ་མཚོག	<u>khyu mchog</u>	<i>kyu chok</i>	2nd scale degree: <i>Re</i> or <i>Ri</i> ;
གླུ་གཞུགས།	<u>glu gzhas</u>	<i>lu shä`</i>	song (<u>glu</u> and <u>gzhas</u> types);
འགོ་འདོགས།	<u>'go 'jog</u>	<i>gonjok</i>	instrumental introduction;
རྒྱུ་གྲུགས།	<u>rgya sgrigs</u>	<i>gya drik</i>	Lhasa non-sequential lute tuning, e.g. AA dd GG;
རྒྱུད། རྒྱུད་ཀྱི།	<u>rgyud (kyi)</u>	<i>gyü` (gyi)</i>	upper octave register;
རྒྱུད་མང་(ས།)	<u>rgyud mang(s)</u>	<i>gyü: ma`ng</i>	hammer dulcimer (<u>yang chin</u>);
གཤམ།	<u>sqa</u>	<i>ga</i>	bridge on stringed instruments;
སྐྱུ་རྩལ།	<u>sgyu rtsal</u>	<i>gyü: dzä:</i>	the performing and fine arts;
སྐྱུ་སྐྱེ།	<u>sgra snyan</u>	<i>dra nyen</i> ³	Himalayan plucked lute;
སྐྱུ་ཕྱིད།	<u>sgra phyed</u>	<i>dra che`</i>	half tone (semitone) interval;
མཇུག་འདོགས།	<u>mjug 'jog</u>	<i>juk jok</i>	instrumental ending to a song;
མཇུག་བསྐྱོམས།	<u>'jug bsdoms</u>	<i>juk do`m</i>	“conclusion” to a song;
འདོགས།	<u>'jog</u>	<i>jok</i>	instrumental passage;
རྒྱེས་གྲུབ།	<u>rjes grub</u>	<i>je : drub</i>	compound words;
དྲིང་ཤགས།	<u>ting shags</u>	<i>ding shak</i>	small, thick monastic cymbal;
དྲོ་མགོ།	<u>rta mgo</u>	<i>dango</i>	horse-head terminal on lutes;
དྲོ།	<u>rta</u>	<i>da</i>	1) melody; 2) melodic chant;
རྫོང་	<u>stod</u>	<i>dö`</i>	1) Ngari region; 2) “Upper” <i>Tsang</i> (Dingri, Lhatse, etc.)
རྫོང་གཞུགས།	<u>stod gzhas</u>	<i>dö: shä`</i>	1) S. Tibet dance song style; 2) Lhasa song and dance genre;

ཐིག་ལྷའི་དབྱངས་ཡིག	<u>thig lnga'i</u> <u>dbyangs yig</u>	<i>tik ngä:</i> <i>yang yik</i>	5-lined staff notation;
བྲང་སྟོང་།	<u>drang srong</u>	<i>trang song</i>	2nd scale degree: <i>Re</i> or <i>Ri</i> ;
དྲི་འཛིན།	<u>dri 'dzin</u> or	<i>tri dzin</i>	3rd scale degree: <i>Mi</i> or <i>Ga</i> ;
འཇུག་སྐྱེས།	<u>drug skyes</u>	<i>truk gye`</i>	1st scale degree: <i>Do</i> or <i>Sa</i> ;
འཇུག་ལྷན་གྱི་གདངས།	<u>drug ldan</u> <u>gyi gdangs</u>	<i>truk dän</i> <i>kyi dāng</i>	hexatonic (6 note) mode;
གདངས།	<u>gdangs</u>	<i>dāng</i>	1) sound; 2) melody; 3) musical mode, key;
གདངས་འགྱུར།	<u>gdangs 'gyur</u>	<i>dāng gyur</i>	modulation;
བདུན་ལྷན་གྱི་གདངས།	<u>bdun ldan</u> <u>gyi gdangs</u>	<i>dün dän</i> <i>kyi dāng</i>	heptatonic (7 note) mode;
འདོད་རྒྱལ།	<u>'dod rgyal</u>	<i>dö: gyäl</i>	non-derivative root syllables;
ནང་མ།	<u>nang ma</u>	<i>nang ma</i>	a Lhasa chamber music genre;
ནང་མའི་སྐྱོད་སྟུགས།	<u>nang ma'i</u> <u>skyid sdug</u>	<i>nang mä:</i> <i>gyi duk</i>	Musical Association in Lhasa 17th C - 1950's;
པི་ལྷང་།	<u>pi wang</u>	<i>bi wang</i>	1) Tibetan spike fiddle; 2) transl. of Sanskrit <i>vina</i>
ཕུ་འུ་ཅོ།	<u>phu'u tsi</u>	<i>pu dzi</i>	numeral music notation;
བར་འཇོག	<u>bar 'jog</u>	<i>pa:njok</i>	instrumental link passage;
བར་མ།	<u>bar ma</u>	<i>pa ma</i>	4th scale degree: <i>Fa</i> or <i>Ma</i> ;
བར་མ། བར་མའི།	<u>bar ma('i)</u>	<i>pa ma</i>	central octave register;
བོད་སྐྱེས།	<u>bod sgrigs</u>	<i>pö: drik</i>	lute tuning in sequential 4ths;
བོན་པོ།	<u>bon po</u>	<i>bön bo</i>	Bön shamanic priest;
ལྷོ་གསལ།	<u>blo gsal</u>	<i>lo sä:</i>	6th scale degree: <i>La</i> or <i>Dha</i> ;
དབྱངས།	<u>dbyangs</u>	<i>ya`ng</i>	1) vowel; 2) tune, melody; 3) tone-contour chant;
དབྱངས་ཀྱི་དངས་པ་བདུན།	<u>dbyangs kyi</u> <u>nges pa bdun</u>	<i>ya`ng gi</i> <i>nge_ba dün</i>	the seven scale degrees;

དབྱངས་འཁོར་	<u>dbyangs 'khor</u>	<i>yang kor</i>	octave range: <i>do</i> to <i>si</i> ;
དབྱངས་རྟ།	<u>dbyangs rta</u>	<i>yang da</i>	melody;
དབྱངས་རྟགས།	<u>dbyangs rtags</u>	<i>yang dak</i>	musical note symbol;
དབྱངས་མིང།	<u>dbyangs ming</u>	<i>yang ming</i>	names of musical pitches;
དབྱངས་གཞུགས།	<u>dbyangs gzugs</u>	<i>yang suk</i>	musical note stem;
དབྱངས་ཡིག།	<u>dbyangs yig</u>	<i>yang yik</i>	music notation (gen.);
འབའ་ཀ།	<u>'b'a cha</u>	<i>ba: cha</i>	musical instrument, (colloq.);
མ་སྒྲ།	<u>ma sgra</u>	<i>ma dra</i>	1) tonic, key-note; 2) phrase-end “resting note”;
གཙོ་སྒྲ།	<u>gtso sgra</u>	<i>dzo dra</i>	tonic, key note;
ཚིག་ཁྱིམ།	<u>tshig khyim</u>	<i>tsik kyim</i>	a bar of music;
མཚམས་འཛོག་གི་རྟགས།	<u>mtshams 'jog</u>	<i>tsam jok</i>	musical rest symbol;
	<u>gi rtags</u>	<i>ki dak</i>	
མཚམས་ཚིགས།	<u>mtshams tshigs</u>	<i>tsam tsik</i>	musical beat;
གཞས།	<u>gzhas</u>	<i>shä:</i>	strophic song;
སྒྲོམ་གར།	<u>zlos gar</u>	<i>dö: gar</i>	performing arts, ie. dance, music and opera;
གཡི་ར་ཁ།	<u>g.yer kha</u>	<i>er ka</i>	small pellet bells, on stick or strap, or worn in dance;
རགས་པ། རགས་པའི།	<u>rags pa('i)</u>	<i>rak ba</i>	lower octave register;
རོ་ཀ།	<u>rol cha</u>	<i>rö: cha</i>	musical instrument (gen.);
རོ་དབྱངས།	<u>rol dbyangs</u>	<i>rö: ya'ng</i>	1) music (gen); 2) instrumental melody;
རོ་མོ།	<u>rol mo</u>	<i>rö: mo</i>	1) music; 2) cymbal;
			3) instrumental music;
ས་འཛིན།	<u>sa 'dzin</u>	<i>sa dzin</i>	3rd scale degree: <i>Mi</i> or <i>Ga</i> ;
བསགས་སྒྲིགས།	<u>bsags sgrigs</u>	<i>sak drik</i>	lute tuning in sequential 4ths, e.g. AA dd gg;

མྱོང་བདམ།	<u>h</u> rong brda	<i>h</i> rong da	1) instrumental passage; 2) melodic embellishment; 3) a <i>dra nyen</i> technique;
ཨ་ཙེ་ལྷ་མོ།	<u>a</u> ce lha mo	<i>a</i> je lha mo	Tibetan Opera;
ཨང་གཱི་དབྱེང་ས་ཡིག།	<u>ang</u> ki'i <u>d</u> byangs yig	<i>ang</i> gi: <i>yang</i> yik	numeral music notation;

Notes

¹In this article, the Tibetan terms under discussion are given in several forms: i) in the Tibetan script (e.g. མྱོང་བདམ།); ii) in Turrell Wylie transliterated form (shown here underlined, e.g. sgra snyan); and then iii) in a general phonemic rendering of the Central Tibetan dialect (in italics, e.g. *dra nyen*). See note 2.

²The phonemic system used in this article is an adaptation of one devised by Goldstein (1991, 1993 edition: xix-xx, 3-15, 473-477). It is given in the text without tone or vowel length. The letters *ng* and *ny* represent the velar nasal and palatal nasal respectively, and *ä* the half-open unrounded vowel, for which Goldstein has used other characters. A fuller marking of terms is found in the glossary, where, tone should be assumed as high (e.g. *dra*), unless the vowel is underlined (e.g. *dra*) signifying low tone. A falling tone is long and marked /`/. Other long vowels are indicated here by a colon / : /. It is an approximate system, based on the Lhasa dialect of Central Tibetan.

³The phonemic rendering *dra nyen* (sgra snyan), for the lute, has been adopted in this study because of its use by Tibetans in the English-language context and its ready comprehension among English language readers. It is pronounced in a variety of ways, according to dialect, for example, *dra nyän*, *dramnyän* and *damnyän*.

⁴For further detail and an excellent set of diagrams depicting the usage of rol mo and other words (zlos gar, rol cha, glu, etc.) under three classifications, instrumental, scientific and colloquial, see Ellingson

1979a: 534-537, 552.

⁵For diagrams, which show the Tibetan theoretical framework of the “Five Minor Sciences”, of which the “performing arts” (zlos gar rig gnas) is one, see Snyder 1979: 35-37, 47, 50-53; Ellingson 1979a: 374. Under this heading of “Performing Arts” are found i) rol mo (instrumental music) and ii) zlos gar (“representation and dance”), in addition to costumes, comedy and memorized texts. All this is categorized under one or two of the “Five Major Sciences”, and in particular that of “Sound and Communication”.

⁶On the different connotations of *yang* and *dang*, Ellingson indicates that, in a technical sense, dbyangs may represent the melody in its intended form and gdangs the melody as actually performed. In this way, he contrasts dbyangs and gdangs as the phonemic and phonetic versions of the same melody, or as the deep structure melody and its surface structure. Perhaps it is possible to define gdangs as the “characteristic sound” of a linguistic speech or musical performance, and dbyangs as mentally conceived melody (1979a: 419-20).

⁷Ellingson describes how the drum (or fiddle) is played to induce a “flight” experience, a state of religious ecstasy in Tibetan Bönism and other related shamanic religions in Inner and Northern Asia. In this context, horses are associated with Tibetan musical “flight”. They are the symbols of spirits, whom the shaman invokes to animate his drum, such that when such a spirit inhabits his drum, it becomes a riding animal. Similarly, some shamans use a wooden staff carved with a horse's head. Ellingson offers the suggestion that the horse-head of the lute (bowed or plucked) may have its origin in such ritual practices (1974: 6,9-10, 20-21).

⁸For more detail on the numeral (cipher) notation system (phu'u tsi) used in this article, see Thrasher 1989:2-3; Malm 1977:168.

⁹Tibetan note names for the seven degrees of the scale (dbyangs kyi nges pa bdun) are translations of the Sanskrit *sargam* terms, and vary slightly. Gendün has followed one set: (drug skyes, khyu mchog, dri 'dzin, bar ma, lnga pa, blo gsal, 'khor nyan) and Dar zhabs 'Jam dpal another (drug ldan, drang srong, sa 'dzin, bar ma, lnga pa, blo gsal, 'khor nyan). There is a large degree of overlap and both scholars make reference to the other forms. This explains the disparity in these two scholars' use of the terms (Dge 'dun 1989: 18-21, 1993: 87, Zhol

khang 1992: 27-29, Dar zhabs 'jam dpal 1990: 103, 107).

¹⁰*Ma dra* (*ma sgra*) literally means “mother note”, i.e. a note from which other notes come into being; see mention of *ma dra* under *jok* (‘*jog* = “vocal resting place”).

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