NOMADIC AMDO TIBETAN GLU FOLK SONGS
WITHIN THE SETTINGS OF TIBETAN CULTURE,
HISTORY, THEORY, AND CURRENT USAGE

A MASTER’S THESIS
SUBMITTED TO THE GRADUATE FACULTY
OF THE CENTER FOR GRADUATE AND CONTINUING STUDIES
BETHEL UNIVERSITY

BY
WENDOLYN CRAUN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARTS IN ETHNOMUSICOOLOGY

JANUARY 2011

Copyright © 2011 by Wendolyn Craun
All rights reserved
ABSTRACT

Tibetan *glu* folk songs are a literary and musical expression historically passed down from generation to generation. This regional study purposes to define the origins, influences, categories, qualities, and significance of nomadic Amdo Tibetan *glu* folk songs. These topics are explored within the settings of Tibetan culture, history, theory, and current usage. Recordings of twenty-seven *glu* folk songs accompanied by transcribed text and music offer contemporary examples of this song genre that is quickly disappearing. The ultimate goal of this study is to answer the question: What are the defining characteristics of nomadic Amdo Tibetan *glu* folk songs?
TABLE OF CONTENTS

CHAPTER I: INTRODUCTION 1
   Statement of the Problem 1
   Need for the Study 2
   Purpose Statement 3
   Central Research Question and Sub-Questions 3
   Glossary of General Terms 4
   Limitations/Delimitations of the Study 4
   Assumptions 5
   Language Notes 6
      Wylie Transliteration Scheme 6
      Amdo Tibetan Pronunciation Examples 6

CHAPTER II: LITERATURE REVIEW 7
   Ethnomusicology Research 7
   Tibetan Music Research 10
      Broad Overview of Tibetan Music 10
      Regional Studies of Tibetan Music 11
      Existence of Recordings and Songbooks 14
      Tibetan Music Analysis 18
   Music Analysis Tools 18
      Musical Collection and Transcription 19
      Etic verses Emic Analysis 20
      Tones and Intervals 21
   Tibetan Nomads 26

CHAPTER III: RESEARCH PLAN 29
   Research Design—Strategy of Inquiry 29
      Initial Strategy of Inquiry Plan 31
      Actual Performed Strategy of Inquiry 32
   Permissions 36
   Data Recording 36
   Participants 37
      Singers 37
      Translators and co-travelers 37
      The Researcher 38
      Self-Reflection 39
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data Analysis Procedures</td>
<td>40</td>
</tr>
<tr>
<td>Music Analysis</td>
<td>40</td>
</tr>
<tr>
<td>Written Presentation</td>
<td>41</td>
</tr>
<tr>
<td>Research Validity</td>
<td>41</td>
</tr>
<tr>
<td>CHAPTER IV: RESEARCH FINDINGS</td>
<td>43</td>
</tr>
<tr>
<td>PART I: ORIGINS OF AMDO TIBETAN GLU FOLK SONGS</td>
<td>45</td>
</tr>
<tr>
<td>Traditional Environment</td>
<td>45</td>
</tr>
<tr>
<td>Geographic Regions</td>
<td>48</td>
</tr>
<tr>
<td>World Geography</td>
<td>48</td>
</tr>
<tr>
<td>Linguistic Regions</td>
<td>49</td>
</tr>
<tr>
<td>Occupational Distinction</td>
<td>50</td>
</tr>
<tr>
<td>Historical Roots of Tibetan Music</td>
<td>56</td>
</tr>
<tr>
<td>Literary Excellence</td>
<td>61</td>
</tr>
<tr>
<td>Current Education of glu Songs</td>
<td>63</td>
</tr>
<tr>
<td>PART II: INFLUENCES OF AMDO TIBETAN GLU FOLK SONGS</td>
<td>67</td>
</tr>
<tr>
<td>Historical Influences</td>
<td>67</td>
</tr>
<tr>
<td>Current Influences</td>
<td>72</td>
</tr>
<tr>
<td>PART III: CLASSIFICATION OF AMDO TIBETAN GLU FOLK SONGS</td>
<td>75</td>
</tr>
<tr>
<td>Historical Classifications of Tibetan Music</td>
<td>75</td>
</tr>
<tr>
<td>Early Descriptions of Vocal Song</td>
<td>77</td>
</tr>
<tr>
<td>Tibetan Folk Music Classifications</td>
<td>79</td>
</tr>
<tr>
<td>Definitions of glu</td>
<td>79</td>
</tr>
<tr>
<td>Classifications of Amdo Tibetan Folk Song Genres</td>
<td>86</td>
</tr>
<tr>
<td>Possible Amdo Tibetan Folk Song Regions</td>
<td>93</td>
</tr>
<tr>
<td>PART IV: QUALITIES OF AMDO TIBETAN GLU FOLK SONGS</td>
<td>95</td>
</tr>
<tr>
<td>Evaluation of glu Songs</td>
<td>95</td>
</tr>
<tr>
<td>Case Study: Twenty-Seven glu Folk Songs</td>
<td>97</td>
</tr>
<tr>
<td>Text Analysis of Amdo Tibetan glu</td>
<td>98</td>
</tr>
<tr>
<td>Beginning Phrases</td>
<td>98</td>
</tr>
<tr>
<td>Use of Meaningless Syllables and Rhythm in Poetry</td>
<td>101</td>
</tr>
<tr>
<td>Song Text Content</td>
<td>105</td>
</tr>
<tr>
<td>Musical Analysis of Amdo Tibetan glu</td>
<td>111</td>
</tr>
<tr>
<td>Musical Introduction</td>
<td>111</td>
</tr>
<tr>
<td>Phrasing</td>
<td>112</td>
</tr>
<tr>
<td>Tibetan Modes</td>
<td>113</td>
</tr>
</tbody>
</table>
ILLUSTRATIONS

MAPS
1. Distribution of Tibetans in China 52
2. Geographic Regions in which Tibetans Live 53

FIGURES
1. Amdo Tibetan glu: A Genre of Tibetan Music 3
2. Model for Ethnomusicology Research 9
3. Melodic Interval and Tonal Distance 23
4. Five Tones of the Chinese Pentatonic System 24
5. Five Pentatonic Modes 25
6. Tibetan Music Main Categories 76
7. Music and Dance among the Indo-Tibetan Sciences 78
8. Poetic Composition and Style of glu and gzhas 83
9. Amdo Tibetan Folk Song Categories 92
10. Rhythm in Song 25 103
11. Rhythm in Song 10 103
12. Labeled Tonal Units 116
13. Tonal Movement Patterns in Collected glu Songs 118
14. Composite Flow Charts of glu Songs 120
15. Rhythmic Patterns: Introduction I 121
16. Rhythmic Patterns: Introduction II 121
17. Rhythmic Patterns: Final Cadence I 121
18. Rhythmic Patterns: Final Cadence II 121

TABLES
1. Regions with High Percentage of Amdo Tibetans 54
2. Song Introduction Phrases 99
3. Common Musical Phrase Format 112
4. Tibetan Modes in Collected Songs 114
5. Common Melodic Patterns in Introduction and Cadence 115
6. Possible Tonal Movements in Collected Songs 117
7. Regional glu Song Styles of Nomadic Amdo Tibetans 123
ACKNOWLEDGEMENTS

Thinking through all the people that have played a part in this project is a bit like walking into a beautiful garden and looking at the different colors, shapes, and sizes of every flower and tree. I am amazed as I reflect on each individual’s contribution.

To the Great Shepherd of my soul: Thank you for guiding me through this journey.

To Ian Collinge: Thank you for being an example of excellence in my life. Thank you for every discussion, every reference, every editing comment on this thesis, and every ounce of wisdom about Tibetan music that you have shared with me. Thank you for encouraging me to consider this topic for research. Thank you!

To the Bethel University and Liberty University Ethnomusicology Professors: Dr. John Benham who dreamed this program into existence, Dr. Stephen Benham who helped me to shape my research proposal, Dr. Meyer, my Academic Advisor and Dr. McDow who have both edited this written report. Thank you for your hours spent looking over this material.

To Qinghai Normal University: Thank you for your support as I have traveled and studied.

To my Field Supervisors: Jeff and Brandie. Thank you for your support and wise counsel during my months of fieldwork and later musical transcription work.

To my traveling companions during fieldwork: ‘Jald bal mtsho, Mkha’ mo skyid, Sangs go, Rebecca, Karl, and Fabienne. Thank you for accompanying me, for helping to translate, and for encouraging me in this project.

To those that were willing to be interviewed: Thank you for taking time to talk with me about Tibetan music.

To every singer that recorded songs: Your songs are beautiful!

To those that translated documents: ‘Jald bal mtsho, Sangs rgyis rgyil, Mkha’ mo skyid, Sangs go, Lhu ko, Helen and Btsun thar rgyal. Thank you for every word translated.

To those that checked my music transcriptions: Ben, Melinda, Ian, and Dr. Meyer. Thank you for every note considered.

To those that helped with ideas for this project or editing: Ian, Byuk lu, Bsod nams sgrol ma, Blo bzang rgya mtsho, Rdo rdze tse ring, and Shag dor. Thank you!

To my Tibetan friends who gave input into the final draft: Lhu kho, Lha byams rgyal, Btsun thar rgyal, and Ador. Thank you for every hour spent thinking about this project!

To those that encouraged me as I worked on this project: Thank you!!!
Nomadic Amdo Tibetan Glu Folk Songs
Within the Settings of Tibetan Culture, History, Theory, and Current Usage
CHAPTER I: INTRODUCTION

Sights and sounds from the present sometime bring to mind reflections of the past. Looking out of the black yak-hair woven tent, I watched the morning sun rise above the mountain in the distance. Horses grazing freely; calves anxiously awaiting to be set free to run to their mothers; two women wearing colorful scarfs, woolen coats, and black boots working together in the morning mist. The sight and aroma of fresh milk, animals grazing, and the green plateau mixed together with the summer breeze blowing through the open door of the tent. In that moment, I was reminded of my own childhood when I would visit my grandparents’ farm. The terrain was different, but the work, the smells, the feelings in that moment felt strangely familiar and distinctly unique in the same moment. And then there was a song.

“When I sing, I am free.” These words were spoken to me by a Tibetan friend when I began asking him questions about Tibetan folk songs. Like a bird soaring freely in the open air, my Tibetan friend finds freedom in his heart when he sings. His songs are unique. He learned them while sitting on a mountainside watching the grazing animals with his father. Each melody and text is memorized while singing them day after day to an audience of open grassland, blue skies, and grazing animals listening in the distance.

Folk songs are a mix of melodies and words engaged together as a testimony of history and the ever changing present. Folk songs are songs about real life, sung by real people. To understand a folk song, one must understand the physical and spiritual surroundings that influence the singer as well as the minute details of chosen text and melodic expression. This study attempts to give both a broad overview and detailed answers to the question: What are the defining characteristics of Amdo Tibetan nomadic glu folk songs?

Statement of the Problem

Literature about Tibetan music is abundant. For most previous studies, the focus of research is about Tibetan monastic music. It is inferred often that different regional styles of
Tibetan music exist, but few regional studies have been attempted. Most research gives primary attention to western Tibetan areas. Studies about Amdo, Kham, some regional areas within Central Tibetan as well as Qiangic speaking Tibetan folk music are rare. For Tibetans, the traditional occupations of nomadic pastoralism and farming are slowly being left behind as Tibetans move into urban centers. Genres of folk songs may be forgotten as Tibetans leave traditional lifestyles and occupations. Study is needed within all regionally defined Tibetan areas to help future generations of Tibetans not only remember but also continue to create Tibetan folk songs.

**Need for the Study**

This study will be significant to Tibetans living both in and outside of China as well as to students and researchers of Tibetan music. Music created by Tibetan nomads is of great importance because it represents the core of Tibetan culture. In Amdo language studies, most students are encouraged by Amdo speakers to learn the nomad dialect of Amdo Tibetan because in comparison to farmer dialects it is thought to be the most beautiful and best representation of Tibetan culture. Folk songs are intrinsically tied to language, thus it would seem that nomad songs are to be considered a jewel to be protected within Tibetan culture. For Tibetans outside of China, it seems that regional music studies are of great need to encourage continued depth in understanding of a multi-faceted community to which many will never return. For students and researchers of Tibetan music, greater understanding of regional musical tastes and genres can be a stepping stone for the preservation and continual creation of Tibetan music in the years to come. Understanding of the past and present by cultural insiders and outsiders is a means to shape the future.
Purpose Statement

The purpose of this study is to describe the distinctive characteristics of nomadic Amdo Tibetan folk songs identified as *glu*. To achieve this purpose, five topics will be addressed about this specific genre of Tibetan music: origins, influences, categories, qualities, and significance. Both historical and contemporary research are included in this study. General review of the multifaceted characteristics of Tibetan music is the grassland of this study. Narrative description of the nomadic Amdo Tibetan people is a colorful blanket in this grassland. Detailed analysis of Amdo Tibetan *glu* texts and music is the picnic provided for the reader.

Central Research Question and Sub-Questions

What are the defining characteristics of nomadic Amdo Tibetan *glu* folk songs? This is the central question of this study. Sub-questions are a starting point for understanding this central question. These sub-questions were used in interviews with Tibetans during field research.

- Where and who are the communities and individuals that sing Amdo Tibetan *glu* folk songs?
- Where and how are Amdo Tibetan *glu* folk songs taught and learned?
- What is unique about the melodic, textual, vocal, and instrumental content of Amdo Tibetan *glu* folk songs?
- What are the differences between urban, farmer, and nomadic Amdo Tibetan music?
- What are the differences between the Amdo Tibetan *glu* folk songs of different language groups and geographic areas in which Amdo Tibetans live?
- Why are Amdo Tibetan *glu* folk songs important?
- What Amdo Tibetan *glu* folk songs exist that older generations hope will not be forgotten?
- How are Amdo Tibetan *glu* folk songs evaluated?
Glossary of General Terms

This is an initial glossary of terms used in the introduction. A more genre specific glossary of musical terms is provided at the end of this study.

Tibetan—This term refers to a historically, linguistically and culturally united group of people. The majority of Tibetans live in China. The diaspora Tibetan community lives in India, Nepal, and other western countries.

Amdo Tibetans—Amdo is one of the three main identified dialects within the Tibetan language. Currently defined geographic areas in China in which Amdo Tibetans live include Qinghai, southern Gansu, and northern Sichuan provinces of China.

Folk song—Folk songs are a musical form of traditional cultural expression of a group of people and often a means of transmitting culture.

Buddhist Monastic Music—Music created within established religious communities that hold religious meaning can be described as monastic music.

Nomadic Tibetan—(‘brog pa) Tibetans that live on the grasslands (most of the year) and whose livelihood comes from livestock are known as nomadic. Children who grow up in a nomadic family and then move to the city to study and/or work are still culturally identified as nomadic Tibetans.

Farmer Tibetan—(rong pa) Tibetans that farm the land and live in small towns are known as farmer Tibetans. Farmer Tibetans also work with livestock but they do not live on the grasslands. Some farmers are labeled as farmer-nomads (sa ma ‘brog) because they work with livestock but do not live on the grasslands.

Urban Tibetan—Tibetans who neither farm the land nor raise livestock on the grasslands are known as urban Tibetans. These three terms (nomad, farmer, and urban) are the primary distinguishing terms of identification in Tibetan culture besides one’s location of birth and Tibetan dialect.

**glu**—This term will be given in-depth description throughout this study. Generically **glu** means ‘song’. This term is also used for a specific genre of song sung by Amdo Tibetans.

Limitations/Delimitations of the Study

This study will provide an initial regional introduction to traditional Amdo Tibetan folk songs known as **glu**. Regarding the collection of folk songs, only songs performed by Amdo dialect singers have been collected. Songs from Kham, Central, and Qiangic speaking Tibetan dialects have not been included in this study. The music collected primarily represents songs sung by Tibetans from a nomadic background. Three songs in the collection are performed by singers
from a farmer dialect background. These songs are included as examples that the *glu* genre of songs are sung by Amdo Tibetans from both nomadic and farmer occupational background. The music collected is limited to the generic *glu* genre. Amdo Tibetan love songs, mandolin songs, and other current urban popular songs were not collected. Songs representing sub-categories within the *glu* genre including origin songs, question and answer songs, and irony/wit songs were also not included. Regarding interviews with Tibetans about Amdo Tibetan music, all individuals interviewed are speakers of Amdo Tibetan. A broad demographic of individuals including Amdo Tibetan professional singers, those older than sixty, those in their twenties to forties, men and women were interviewed.

An important limitation that affects this study is the topic of language. All interviews were conducted in Tibetan or Chinese by the researcher with the aid of a translator, except for a few rare occurrences when the one being interviewed spoke English. Interviews were recorded and later transcribed and translated. Although every step possible was taken to ensure full understanding of communication by researcher, translator, and participants; it is still very likely that the language gap between those interviewed and the researcher has caused some limitation in gathered information.

**Assumptions**

Within our world culturally exclusive music is rare, yet, understanding of specific characteristics within a culture’s musical expressions is possible. Tibetan music has a matrix of influences. These influences include historical, geographic, professional, religious, as well as generational influences. It is impossible to assume that there is a form of Tibetan music that is not somehow influenced by the multiple overlapping dynamics of this matrix. Understanding of this matrix of influences is an important part of Tibetan music research.
Language Notes

Western academic protocol in Tibetan studies assumes the use of the Wylie transliteration method. This is a method that uses English letters to transcribe written Tibetan script. This method does not give dialect specific pronunciations of Tibetan words in Amdo Tibetan. No standardized system for transliteration of Amdo pronunciations exist. The Wylie scheme is used in this paper for transliteration of Tibetan terms. When Chinese text is transliterated, pinyin is used. Pinyin is the standardized system for romanized spelling of Chinese. At times in this paper, the Amdo pronunciation of a term is also included in quotes following the Wylie spelling.

Wylie Transliteration Scheme

<table>
<thead>
<tr>
<th>Consonants:</th>
<th>Vowels:</th>
</tr>
</thead>
<tbody>
<tr>
<td>མ ka</td>
<td>ག i</td>
</tr>
<tr>
<td>བ kha</td>
<td>ཚ u</td>
</tr>
<tr>
<td>ང ga</td>
<td>ས e</td>
</tr>
<tr>
<td>ལ nga</td>
<td>ས o</td>
</tr>
<tr>
<td>ཡ ca</td>
<td>ཡ ja</td>
</tr>
<tr>
<td>བ cha</td>
<td>ག nya</td>
</tr>
<tr>
<td>བ ta</td>
<td>བ th</td>
</tr>
<tr>
<td>བ pa</td>
<td>བ ph</td>
</tr>
<tr>
<td>ཤ pa</td>
<td>ཤ ma</td>
</tr>
<tr>
<td>བ tsa</td>
<td>བ tsh</td>
</tr>
<tr>
<td>བ cha</td>
<td>བ cha</td>
</tr>
<tr>
<td>བ zha</td>
<td>བ za</td>
</tr>
<tr>
<td>ད ra</td>
<td>ད la</td>
</tr>
<tr>
<td>བ sa</td>
<td>བ ha</td>
</tr>
<tr>
<td>བ a</td>
<td></td>
</tr>
</tbody>
</table>

Amdo Tibetan Pronunciation Examples

<table>
<thead>
<tr>
<th>Tibetan Word</th>
<th>Wylie</th>
<th>Amdo Pronunciation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>འཁུ</td>
<td>glu</td>
<td>“luh”</td>
<td>song, folk song</td>
</tr>
<tr>
<td>སྦིེ་ཞེས་</td>
<td>bod rigs</td>
<td>“wol rik”</td>
<td>Tibetan</td>
</tr>
<tr>
<td>རེ་མེད་</td>
<td>a mdo</td>
<td>“amdo”</td>
<td>Amdo</td>
</tr>
<tr>
<td>རོལ་མོ་</td>
<td>rol mo</td>
<td>“rol mo”</td>
<td>music</td>
</tr>
<tr>
<td>བོ་བ་</td>
<td>‘brog pa</td>
<td>“zhok ba”</td>
<td>nomad</td>
</tr>
</tbody>
</table>

Note that འཁུ glu in Amdo is not pronounced as “glue” instead it is pronounced as “luh”, like “look” without the final k sound. The g in glu sound is silent.
CHAPTER II: LITERATURE REVIEW

Ethnomusicology Research

Ethnomusicology is the comprehensive analysis of music within the culture of individual societies. In order to understand music in culture, it is necessary to consider a framework of questions for investigation that helps the researcher to define music X. Perhaps similar to the job of a scientist, ethnomusicologists look for large structural patterns shaped by the details of musical artifacts.

In a search for universals, different suggestions have been given to guide ethnomusicologists in the organization of music and cultural research. In The Study of Ethnomusicology Bruno Nettl suggests a credo in attempt to define the core of ethnomusicological thinking: ethnomusicology is “the study of music in culture, the study of the world’s music from a comparative and relativistic perspective, study with the use of fieldwork, and the study of all of the musical manifestations of a society.” ² Within each of these categories, research should include how music is a part of culture, what the musical systems within a culture are, and how these systems compare with other systems. This study requires interaction with those who conceive of, produce, and consume music. Ultimately, ethnomusicologists are seeking to find and understand different manifestations of musical creativity within defined societies throughout the world.³

Alan Merriam in The Anthropology of Music suggests another framework for the organization of study of music in culture. This framework is shaped by theoretical responsibilities of the ethnomusicologist and a proposed analytical model for research. In essence, he tells the ethnomusicologist what he feels ought to be the end result of research and what concepts ought to guide this research. Merriam suggests that ethnomusicologists have a responsibility to define the technical aspects of music making, the human behavior associated with music in its creation and reception, and the relationships between music and the rest of culture.⁴ Merriam proposes his own model for which these responsibilities can be fulfilled. He suggests that three categories of study
are needed: “conceptualization about music, behavior in relation to music, and music sound itself.” Building upon Merriam’s model, Timothy Rice in “Toward the Remodeling of Ethnomusicology” suggests an alternative three part multi-layered approach to ethnomusicology study. Rice defines sound concept behavior as an interlocked relationship between individual creation and experience, historical construction, and social maintenance.

Kay Shelemay chooses a similar three category approach for ethnomusicological research in *Soundscapes: Exploring Music In a Changing World*, suggesting settings, sound, and significance as three key terms that can shape musical research for the ethnomusicologist. Sound and significance are also included in Merriam’s model. However, the difference in the two models is that Merriam’s model does not include setting in his categories of study, although it is implied as a necessary area of research because it is foundational to the understanding of culture.

In summary of the suggestions given by these four influential researchers in the field of ethnomusicology, I would like to suggest five important topics that should be considered for comprehensive understanding of a musical tradition: origins, influences, categories, qualities, and significance. These five areas of ethnomusicological research are the specific topics chosen to address the distinctive characteristics of Amdo Tibetan *glu* folk songs in chapter 4. The central research question and sub-questions of this research project are discussed within the framework of these five topics. Figure 2 visually represents this ethnomusicology study model. Specific questions about Amdo Tibetan *glu* songs are listed for each of these five significant topics within ethnomusicology study.
Topic 1. Origins—What are the origins of Amdo Tibetan glu folk songs? Where are these songs created? Who are the creators of these songs? How do Tibetans teach and learn folk songs?

Topic 2. Influences—What are the possible historical and future influences of the music of other neighboring cultures upon Amdo Tibetan glu folk songs? What other current influences are impacting Tibetan folk music?

Topic 3. Categories—What Tibetan terms are used to classify Amdo Tibetan glu folk songs in comparison to other Tibetan song genres? How are Tibetan folk songs evaluated by listeners? How are songs collected and shared with future generations?

Topic 4. Qualities—What are musical and textual distinctive characteristics of Amdo Tibetan glu folk songs? What are Amdo Tibetan glu folk songs?

Topic 5. Significance—What is the importance of Amdo Tibetan glu folk songs within Tibetan culture? What are the singers’ stories? What is the importance of Amdo Tibetan folk songs outside of Tibetan culture?
Tibetan Music Research

Broad Overview of Tibetan Music

Tibetan documents from the T’ang dynasty (AD 618-907), discovered by twelfth-century archaeologists in Dunhuang (an area located in present day Gansu, China), contain the first written accounts about Tibetan music. Sakya Pandita (1182-1251), known for his scholarship in India, China, Mongolia, and Tibet is the earliest recognized Tibetan historian of Tibetan Buddhist music genres and theory discussed in his “Treatise on Music”. A seventeenth-century document written under the aegis of sdes-srid Sangs-rgyas rgya-mtsho (1635-1705) discusses the principles of Tibetan gar court music. The German August Hermann Francke (1870-1930) is considered the first western historian of Tibetan music, known for his musical and textual transcriptions of Tibetan music in Ladakh, India.

From the time of these early gifted historians, research in Tibetan music has continued. Today for English readers, a broad overview of Tibetan music can be found in articles by Jizeng Mao (2002) and Mireille Helffer (2000) in the Garland Encyclopedia and in an article by Carole Pegg (2000) in the New Grove Dictionary of Music and Musicians. For web-research about the broad field of Tibetan music study there are two important websites: The Tibetan and Himalayan Digital Library (THDL) and The Tibetan Institute for Performing Arts (TIPA). For Chinese readers, two excellent resources exist that give detailed introduction to Tibetan music: 《中果艺术教育大系•音乐卷／中国少数民族音乐概》 The Chinese Art Education Encyclopedia, Music Volume—Chinese Minority Music Introduction (1998), 《中国少数民族传统音乐》The Traditional Music of China’s Minorities (2001). Probably the most important and in-depth English text written to date on Tibetan music is Terry Ellingson’s Doctoral Thesis The Mandala of Sound: Concepts and Sound Structures in Tibetan Ritual Music (1979). Suggested by several authors as foundational reading for understanding Tibetan music, this thesis is an exhaustive ethnomusicological study of Tibetan religious music. It is both an example for the ethnomusicologist of excellent comprehensive music study as well as the starting place for understanding musical and literary systems found within all Tibetan music.
Western scholarly research of Tibetan music has historically primarily been focused upon the musical traditions of Tibetan Buddhism. Mao Jizeng makes the observation that in Tibetan music studies Western scholars most often give attention to Tibetan religious music while the research of Chinese scholars gives more attention to Tibetan folk music. One example of the detailed study of Tibetan folk music by Chinese scholars is the article “Tibetan Traditional Music” in *Traditional Music of China’s Minorities*. This is a comprehensive musical study of Tibetan music in which the first sixty-three pages are dedicated to introduction of Tibetan folk music, while only sixteen pages about Tibetan religious music is included. In the article “Music Scholarship, West and East: Tibetan Music as a Case Study” Ben Wu encourages researchers to consider the value of the use of both English and Chinese resources when studying Asian music. Combining the insights of a researcher from culture A and a researcher from culture B is a way of understanding a topic of study from multiple perspectives. As I have been working on this project, a very close Tibetan friend encouraged me that I must use the combination of Tibetan, Chinese, and English resources for my study. I have tried to heed her wisdom.

Regarding Tibetan music forms and style, there are two detailed articles that are especially relevant. In 1967 Peter Crossley-Holland undoubtedly spent numerous hours in musical transcription and analysis of a collection of Tibetan folk songs. His resulting thorough summary of research describes the form and style of forty Tibetan folk song melodies. Part of Crossley-Holland’s written summary is included in appendix C. Nine years later, Geoffrey Samuel presented a study titled “The Songs of Lhasa,” a study of *nang ma* and *stod gzhas* music. This in-depth study includes text and music transcription, music analysis, text translation, as well as classification of instruments and music structure of two genres of Tibetan music.

**Regional Studies of Tibetan Music**

In comparison to the study of Tibetan religious music and general Tibetan musical characteristics, regional studies on Tibetan folk music are few. Mireille Helffer suggests that they
are “seemingly neglected.” The main regional focus for Tibetan musical research can be easily pinpointed to Western Tibet and Ladakh, India. When regional studies have been completed, most have given attention to the musical genre of Tibetan religious music.

The first pioneering work of detailed Tibetan folk song research by a Western scholar is attributed to the German scholar, August Hermann Francke who lived in Ladakh, India. Francke published fifteen academic works about folk songs between the years 1899 and 1931. Francke’s written works include Tibetan texts that have translations of around two hundred songs of Ladakh as well as the earliest written notations of Tibetan music. For years following Francke’s published works, Ladakhi written transcriptions were considered the most reliable representations of Tibetan music. But later Trewin and other researchers critically questioned the authenticity and comprehensive understanding of Ladakhi Tibetan folk songs researched by Francke.

Reports of regional studies of Tibetan music within specific geographic areas do exist. As stated earlier most of these studies are focused on Western Tibetan areas (Lhasa and Gyantse) and Tibetan music in India (Ladakh and Dharamsala). The historical premise for the study of music within these specific areas is based upon the realities of geographic and political restrictive access to other Tibetan areas as well as the often assumed theory that the music of Lhasa is the heart of all Tibetan music forms. In the early 1900’s there simply was not access to most Tibetan areas because of geographic and political restrictions. Although most of the following regional studies do not relate directly to the study of Amdo Tibetan folk songs, there is some interesting information that is pertinent to this study. Topics such as poetry in song texts, musical melodic and rhythmic content, and musical theory are discussed.

Geographically centered research about Tibetan music in India includes the following non-comprehensive list of studies. “Ladakhi Folk Songs” by Nawang Tsering Shakspo (1985) describes eleven main types of songs in Ladakh. “The Music Culture of Ladakh” by Mark Trewin (1985) is a field report about the melodic style of Tibetan vocal music and rhythmic style of Tibetan instrumental music created by Tibetan singers in Ladakh. “Rhythmic Style in Ladakhi Music and Dance” by Trewin (1990) is a comparison of rhythmic patterns found in vocal and

Regionally focused Tibetan music research in Western Tibet includes the following non-comprehensive list of studies. Geoffrey Samuel in “Songs of Lhasa” (1976) provides music analysis of the Lhasa nang ma court music and the stod gzhas folk dances and songs of Western Tibet. *Tibetan Folk Songs from Gyantse and Western Tibet* by Giuseppe Tucci (1966) is a collection of Tibetan song texts with translations. Born in Lhasa in 1932, the contemporary Tibetan author Bian Duo, has written a Chinese text titled 《西藏音乐》*Tibetan Music* (2006). This book gives detailed description of specific traditional Tibetan music genres of Western Tibet.

In Eastern Tibet, there are three articles that give attention to regionally based Tibetan folk song. In “Social Context and Musical Characteristics of Tibetan Changlu Songs of Banditry” an introduction is given of the song genre changlu. The author, Jiayong Qünpei, a Tibetan teacher at the Central University for Nationalities in Beijing, gives an introduction to this song form that classifies as belonging to the “stylistic category of “lu” (mountain songs) in music folklore.” Here “lu” is simply a different phonetic spelling of the Wylie transliterated Tibetan term glu. This article highlights the characteristics of Kham changlu song text and melodic rhythm patterns as well as the social significance of this song genre. Regarding Amdo Tibetan music, two recent important studies have been written: *Glu and la ye in Amdo: An Introduction to Contemporary Folk Songs* by Alexandru Anton-Luca (2002) and *Rdung len Lute Music and the Beginning of Popular Music in Amdo* by Mari Savolainen (2007). The latter is an important introduction to current popular folk songs in Amdo regions. The rdung len (literally meaning playing and singing) lute music was first performed on the radio from the Qinghai Tibetan Broadcast Station in 1979 by a man named Dpal mgon. At this time, lutes were not an instrument commonly known within the Amdo region. The sgra snyan (“dramnyen”) is the main folk instrument of Central Tibetan and Western Tibet, as well as across the Himalayas. It is also used in the Central
Tibetan traditions of nang ma and gar. Today the Amdo rdunglen (playing and singing) songs are currently one of the most prolific forms of mass media Tibetan entertainment.

While visiting a friend’s home about six months prior to the field work for this research project, I happened upon a book titled: *Amdo Tibetans in Transition*. Within this collection of essays on Tibetan studies was the article “Glu and la ye in Amdo: An Introduction to Contemporary Tibetan Folk Songs.” This well written article is in many ways the foundational study upon which my own research began. Anton-Luca states “glu (folk song) and la ye (love song) make up two of the most popular song genres in Amdo.” In her article she explains that she uses the phonetic description “la ye” for the colloquial pronunciation of literary la gzhas to refer to the genre of Amdo Tibetan love songs.

Recently published Tibetan resources about Tibetan folk music also exist. One resource introduced to me during my study is the book *dmangs srol rig pa’i spyi don*. Published in 2008 by Gcan tsha Bkra bhos, this is an introduction to Tibetan culture which includes the topic *dmangs glu* (folk song). Discussion of Tibetan folk music origins, classifications, qualities of selected song texts and music, and significance as well as suggestions for research on Tibetan folk song is the content of this presentation on *dmangs glu*. Other literature in Tibetan about Tibetan folk music can be found in the introduction of some currently printed folk song books.

**Existence of Recordings and Songbooks**

Currently, it is possible to purchase collections of Tibetan *dmangs glu* as well as *la gzhas* song texts in bookstores of Tibetan geographic urban centers, but these collections are primarily only song texts without any written music notation. One specific collection of Amdo folk songs was printed in Qinghai province in 2000. This collection includes more than 380 different song texts without musical notation. The editor, Ma Xiang Yun, includes a brief introduction in Chinese and Tibetan about Tibetan *dmangs glu* (folk song) including discussion about the poetic content of song texts.
In 2006, I was given a copy of an Amdo Tibetan song book printed in 1987. This book can be found in the library at the Central University for Nationalities in Beijing. I have yet to be able to find it in any Tibetan bookstores in China. This is one of the most helpful song books that I have found thus far because it has musical notation (Chinese jianpu number notation) combined with Tibetan text. Chinese translations of texts follow each song. This song book is divided into five sections: glu (folk song), gar (song and dance), rdung len (playing and singing song), zhabs bro (dancing song), la gzhas (love song), ngal rtsol gyi nag gzhas (work songs), byis pa’i glu (children’s songs), and ma ni (songs repeating the Buddhist om ma ni pad me hum prayer).

Another songbook that was recently published is 玛曲民歌弹唱集 ma qu min ge tan chang ji (Maqu Folk Song Play and Sing Collection). This is a unique songbook. It is a regional study that highlights songs from Maqu in Gansu province (an Amdo speaking Tibetan area). It is divided into two sections: songs performed by famous singers and popular folk songs. For each song, Chinese song text is written underneath jianpu music number notation. Tibetan text for each song is written separate from the musical notation. Both the singer and the writer of the song text is identified. Many well known ‘popular’ songs are included in this song collection. The popular folk songs section is divided into five sections: la gzhas (“la ye” love songs), glu (labeled as 酒曲 jiu qu, literally “beer melody”, i.e. folk song), mgur (a religious song used to pass on moral instruction), gar (dance and song), and rdung len (弹唱 tan chang, play and sing, referring to playing the mandolin while simultaneously singing).

Other collections of song texts labeled as dmangs glu (folk songs) or la gzhas (love songs) do exist, but as stated earlier most do not have musical notation and many are not easily accessible in Tibetan bookstores, but only available in a library such as The Central University for Nationalities library. One interesting common thread in some of the dmangs glu text books is the table of contents. Several collections of texts are organized into poetic topics. It may be that these collections are intended as a poetic literary collection, not as literal song texts. Topics include the following ‘songs’: beginning, praise, humorous, suffering, wit, reconciliation, celebration, teaching truth, metaphor, prayer, repaying an obligation, advise/encouragement, and blessing.
Musical notation and song texts together are essential in the investigation of Tibetan folk songs. Giuseppe Tucci believed in this essential combination of written text and sounds. “The two things, the verse and its tune, are born together in folk poetry and these two elements converge together in such a way that can not be dissociated.” References by western writers about secular songs in Tibet have been referred to in works since the year 1800. But even as recently as the year 1949, Tucci noted that few translation or even original text examples of Tibetan folk song had been published in European literature.

In 1967, Peter Crossley-Holland decided to publish a summary of western published sources of Tibetan music including written texts, musical notations, and audio recordings in his article, *The State of Research in Tibetan Folk Music*. As a part of this article Crossley-Holland provides three detailed lists of printed sources of folk song texts, musical transcriptions, and recordings. Six published audio recording compilations of Tibetan folk songs are listed by Crossley-Holland. These recordings were recorded in Lhasa, India, and Nepal. Within these lists, specific regional recordings of Amdo or Kham Tibetan folk songs are few: a dance song from Kham (recorded with other songs by René von Nebesky-Wojkowitz during his expeditions between the years 1950-1959) and a shepherd song from northern Tibet (perhaps an Amdo nomadic folk song, recorded by Howard Kaufman).

Written music transcriptions existed at the time of Crossley-Holland’s study, but these resources include only music from Ladakh or western Tibet. Fourteen references to written music transcriptions are listed in this study. No regional music of Amdo or Kham Tibetans is included in this list of music transcriptions. Regarding song text transcriptions, forty-four references of different collections are listed in this study. This list does include two references to Tibetan folk songs in locations other than western Tibet and Ladakh. (1) In 1958, Hans Stübel published four song texts translated into English from a Tibetan tribe located in Gansu. Southern Gansu is a predominately Amdo Tibetan area, so it is likely that these are also translations of Amdo folk songs. (2) In 1959, M. Hermanns published 139 song texts of the Amdo Tibetans in German
translation. These songs contain themes including love, omens, and the important value of places, people, and animals. In our current technological age, it is easy to forget that historically the possibilities for scientific study of music were extremely limited when recorded forms of music did not exist or were still a rare phenomenon. As the reader is well aware, the times have changed. The music industry now exists because of the technological possibilities in the area of recording. Within China prolific recordings of popular Tibetan music now exist. This music is heavily influenced by contemporary western music, Chinese music and language, and developing urban Tibetan musical genres. Although the possibility for recording music is without limit, the reality is that recordings of historical traditional genres of Tibetan folk song are still relatively rare in comparison to the number of recordings of current popular Tibetan music. One well-known record label that has published recordings of both Tibetan religious music and Tibetan folk song music is Lyrichord Discs Inc. Organizations have been formed that are also being proactive in attempts to preserve Tibetan folk songs through recordings. The Tibetan Himalaya Digital Library (THDL) has started a library of song recordings mainly from Western Tibet. The Tibetan Institute for Performing Arts (TIPA) is working hard to preserve the artistic traditions of Tibetans. They have collections of Tibetan traditional music genre performances, many of which have been recreated in present day performances. In Qinghai province, the Plateau Music Project, established in 2006, has been equipping Tibetans with recorders and training for the purpose of preservation of song through collection of songs via recordings. The collection and presentation of Tibetan folk song using modern-day recording equipment and web resources is a gigantic step in the right direction regarding future preservation of Tibetan folk song genres. Yet, written resources of music transcriptions, song text translations, as well as music analysis of melodic and textual content of Tibetan regional music continues to be rare. Further academic study of regional music genres is also needed for the preservation of Tibetan music song forms.
Tibetan Music Analysis

In this study, detailed attention is given to the musical analysis of recorded songs in order to answer the question: What are the musical and textual distinctive characteristics of Amdo Tibetan folk songs? In 1967, besides his article on summarizing previous research in Tibetan music, Crossley-Holland also presented an excellent essay on the systematic study of Tibetan folk songs through in-depth musical analysis summarized in the article *Form and Style In Tibetan Folk Song Melody*. In this study, Crossley-Holland examines the structure of forty recorded and transcribed melodies of Tibetan folk songs from Central, West, and Eastern areas of Tibetan regions as well as a refugee community in Bengal. Interestingly Crossley-Holland includes four of the areas of ethnomusicological study suggested at the beginning of this article: categories, qualities, origins, and influences.

The substance of Crossley-Holland’s study is his musical analysis of the forty selected songs. In his detailed report, he gives attention to poetry, melody, tempo, tones, intervals, scales, incipits, cadences, ornaments, and vocal timbre. Extensive tables and lists regarding the details of each song in reference to the particular topic listed above is included in the appendices of Crossley-Holland’s article. See appendix C for a small portion of his music analysis summary.

Music Analysis Tools

Music analysis is a complex and creative task. It is important to provide some discussion of underlying tools used in the music analysis of collected songs in this project. The key textbook that has birthed ideas for the melodic and rhythmic analysis of the studied Amdo Tibetan folk songs is the manual *Melodic Perception and Analysis* by Vida Chenoweth.

Music is understood within the context of culture. All the topics that surround the understanding as well as the creation of musical expressions within a culture take time and intentionality to understand. Music is a language that can be understandable to those within a culture but sometimes is unintelligible to those outside of it. 22 This is an underlying reason why
individuals from one culture when hearing music from another culture sometimes have an immediate distaste of the new sound. They simply do not understand what they are hearing. All human beings are created with the desire to communicate. From childhood through adulthood we learn means of communication through language and our physical expressions. For the linguist, the world is an amazing place full of sounds to be deciphered. Like language, music can be broken down into grammatical parts: distinct elements within a musical systems that relate individually to each other and act as components of larger units. There is no universal grammar that can summarize all music systems. One of the important purposes of an ethnomusicologist is to try to discover distinct grammatical rules within the music system of an identified group of people. This is accomplished through detailed dissection of the elements of a culture’s particular genre of music in order to find meaning in relationships between tone, rhythm, and greater melodic patterns.

Musical Collection and Transcription

The starting place for understanding the grammar within a musical expression is through audio recording and written transcription of collected music. Both text and melody are important. Both represent the singer’s culture. This is why one must not assume that putting words in X language to a melody created by someone from Y culture will be the end result of a song in X culture. The creation of an indigenous song requires both X language and melody within the X music system. “Indigenous song is the integration of vernacular text and melody composed as an organic whole with words and music conceived as a single unit.”

\[
\text{X (local) Language + Y (foreign) Melody = XY (fusion\textsuperscript{24}) Music} \\
\text{X (local) Language + X (local) Melody = X (local) Music}
\]

Assuming that this principal is true, the power of influence in music and culture is thus very important. Influence by definition is the capacity to have an effect on the character, development, or behavior of someone or something.\textsuperscript{25} The purpose of musical collection and transcription is to provide oral and visual documentation of a music genre at a certain point in history. In our world today, future generations of any culture will undoubtedly be influenced by
outside cultures as well as their own changing society. Musical collection and transcription provide historical documentation about the cultural forms of a music genre at a particular moment in history.

Transcribing music and song text is a painstaking process. It requires patience, thoroughness, and tenacity to keep at it. The reality is that most cultures whose music is based on oral traditions do not have written notation of their songs. Songs are created and passed from generation to generation orally, not in print. According to Chenoweth, the work of music transcription is vitally important when a society is non-literate in music (i.e. have no written forms of the music system). Chenoweth claims that without written transcriptions of music, there is great possibility of the complete loss of musical traditions over time.

Where music theory and repertoire have become a written tradition, another music system might be introduced with little threat of the loss of indigenous music. But in a non-literate society, should the introduction of a new music system cause a break of just one generation in the transference of music by oral tradition, the indigenous repertoire and music system would be lost forever.  

Of course the written page is a limited expression of music of any form, but it is a way to show the basic content of a song. In ethnic traditions outside of the Western musical traditions, additional notational symbols beyond what is commonly used for western music may be needed to adequately transcribe the music.

Etic verses Emic Analysis

It is important to understand the difference between etic and emic observations in musical transcription. The concept of ‘etic’ and ‘emic’ originated within linguistic studies to help distinguish how individuals hear and evaluate sounds. What one person in culture X hears as contrast in sound may for another person from culture Y be identified as identical sounds. The idea is that individuals within culture X and outsiders of culture X may place contrasting definitions of ‘different’ or the ‘same’ upon what they hear. This is important to understand when person from culture Y tries to put on paper what they hear within culture X.
Two other terms are also used by ethnomusicologists regarding musical transcription: prescriptive and descriptive. A transcription can prescribe the intended performance of a musical piece for performers (e.g. classical scores, hymn books, lead sheets, etc). This method assumes that performers have knowledge about the style to be performed. A transcription can also describe the exact details of a particular performance at one point in time showing all of the ‘etic’ detail.\(^{27}\)

Thus descriptive analysis usually has much more ‘etic’ detail.

Chenoweth in her explanation about etic verses emic observations states that “a first transcription of a musical composition is etic.”\(^{28}\) The transcriber describes exactly what he/she hears. She goes on to state that “although initial song transcriptions are unavoidably etic, it is important to determine their emic system.”\(^{29}\) In my own musical transcription of collected Amdo Tibetan songs, I have chosen to give a mix of the exact detail performed including the stylized ornamentation within songs in combination with the prescriptive emic presentation of a single verse which represents all other repeated sections in the song. My purpose in the descriptive inclusion of stylized ornamentation is to help readers who may be unfamiliar with the song style to have a visual idea of the important content of ornamentation within this song genre.

**Tones and Intervals**

A tone is a musical sound of definite pitch. For the purpose of music analysis, the tonal units of a music system can be based on a tonal center (TC), marked as 0. Imagine the western chromatic scale that begins on C natural. C, C#, D, D#, E, F etc. These tones\(^{30}\) can be written as 0, 1, 2, 3, 4, 5, 6. The use of numbers to represent tones in music analysis should not be confused with the use of numbers in the numbered musical system known as cipher notation or *jianpu* in Chinese. Note the difference between the *jianpu* numbered musical system and the use of numbers to show tonal units based on distance from the tonal center. See examples A-B.

Melodic intervals measure the acoustic distance between tones which follow one another.\(^{31}\) In Western classical music, the intervals, C-C#, C#-D, D-D#, etc are normally referred to as semitones, representing the smallest interval used in classical Western music. A chromatic
scale is a progression of ascending or descending semitones. For example an ascending chromatic scale that begins on the tone C would include C, C#, D, D#, E, F, F#, G, etc. But in this discussion, I am choosing to follow Chenoweth’s model using semitones (labeled as ‘tones’ by Chenoweth) to represent the possible pitches in a tonal scheme. Chenoweth’s tonal unit scheme is defined by the tones included in a song. This system does not necessarily work for music that uses pitches smaller than a semitone. If the acoustic distance between tones is smaller than a semitone, other methods must be used to clarify pitch in writing. Often a plus or a minus above the tone is used to represent these differences. In the following example A, the numbers are written underneath letters representing an ascending chromatic scale. Each number represents a semitone (labeled as ‘tones’). In example A the tonal center is represented by the number 0 and the following tones are represent by 1, 2, 3, etc. In the jianpu number system the tonal center is represent by the number 1. Note that the jianpu system is based upon the use of a seven note scale. Thus, the numbers 1, 2, 3 do not all represent semitones in the jianpu system, but instead represent the tones used in this established scale-system. Using a numeric representation that is based on semitones allows the researcher to create a number tonal scheme for songs that do not use traditional seven note scale systems.

Example A:
Tonal Units Higher than the Tonal Center (TC is C)
C C# D D# E F F# G G# A A# B C
0 1 2 3 4 5 6 7 8 9 10 11 12

Example B:
Jianpu Number Notation System (TC is C)
C D E F G A B C
do re mi fa so la ti do
1 2 3 4 5 6 7

The following two examples show two tones that ascend and descend from the tonic center. In the second example, note that less tones are included in the system.

Example C:
Tonal Units around the Tonal Center (TC is E, all tones B to B are included)
B C C# D D# E F F# G G# A A# B
5 4 3 2 1 0 1 2 3 4 5 6 7
Example D:
Tonal Units around the Tonal Center (TC is E, only certain tones included)
B  C#  D  E  F#  A  B  D
5  3  2  0  2  5  7  10

When discussing intervals, musicians trained in Western classical music are most familiar with the following labeling of melodic intervals: m2, M2, m3, M3, P4, A4, P5, m6, M6, m7, M7, and 8v. These melodic intervals can be shown simply using numbers to represent the tonal distance. Figure 3 shows the proper phrases and tonal distance for the abbreviated melodic interval terms. For example a minor second (m2) is represented numerically as 0 to 1 tonal distance, a major second (M2) is represented numerically as 0 to 2 tonal distance, a minor third (m3) is represented numerically as 0 to 3 tonal distance, and a major third is represented as 0 to 4 tonal distance, etc.. Note that although examples are given based upon the tonal center 0, intervals can occur between any combination of tones (but not all intervals are included in every tonal scheme). For example, a m2 can occur from 2 to 3, M2 from 2 to 4, a P4 from 5 to 1, etc.

![Figure 3: Melodic Interval and Tonal Distance](image)

In figure 3 a combination of number and letter show the melodic interval while numbers alone represent tones and tonal distances. This information is included to help readers understand the analysis method used in musical analysis discussion in chapter 4.

A final important topic in music analysis is pitch organization. Eric Lai in the article “Toward a Theory of Pitch Organization: The Early Music of Chou Wen-Chung” (1993/1994) introduces pitch organization often used in Chinese music. He discusses the Chinese pentatonic
system, the five pentatonic modes, color tones, modal change and modal shift, as well as examples of motivic structure in several examples of several musical pieces of Chou Wen-Chung. Summary of the Chinese pentatonic system is given in figure 4.\textsuperscript{32} This information is significant as Tibetan music, specifically glu, is said by many researchers to use the Chinese five tone pitch organizational system. Knowledge about Chinese modes and the Chinese pentatonic system is needed to be able to understand the music analysis of songs included in this research study.

![Figure 4: The Five Tones of the Chinese Pentatonic System](image)

Ian Collinge in “Developments in Musicology in Tibet: The Emergence of a New Tibetan Musical Lexicon” (1996/7) gives a detailed discussion of Tibetan terms used in the description of music theory. Part of his discussion includes an introduction to Tibetan gdangs (modes). Collinge references teacher Gendün\textsuperscript{33} (1989) for his study of Tibetan modes, “Teacher 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 notes. The Tibetan mode names are taken from their gtso sgra (modal tonic note). These Tibetan notes names are the classical translations of the Indian terms, and the name of the tonic note serves also as the modal name.”\textsuperscript{34} Terms used for the Tibetan pentatonic modes are drug skyes, khyu mchog, dri’dzin, lnga pa, and blo gsal. Figure 5 illustrates the five pentatonic modes and intervals. Chinese and Tibetan terms are given.\textsuperscript{35} The pentatonic mode is not the only mode found in Tibetan music; hexatonic (6 note) and heptatonic (7 note) modes also exist. In Tibetan these three terms are labeled as lnga ldan gyi gdangs, drug ldan gyi gdangs, and bdun ldan gyi gdangs.\textsuperscript{36}
<table>
<thead>
<tr>
<th>The Five Pentatonic Modes</th>
<th>Melodic Interval Order</th>
<th>Tibetan Name</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Kung" /></td>
<td>M2, M2, m3, M2, m3</td>
<td>drug skyes</td>
</tr>
<tr>
<td><img src="image" alt="Shang" /></td>
<td>M2, m3, M2, m3, M2</td>
<td>khyu mchog</td>
</tr>
<tr>
<td><img src="image" alt="Chiao" /></td>
<td>m3, M2, m3, M2, M2</td>
<td>dri ‘dzin</td>
</tr>
<tr>
<td><img src="image" alt="Chih" /></td>
<td>M2, m3, M2, M2, m3</td>
<td>lnga pa</td>
</tr>
<tr>
<td><img src="image" alt="Yü" /></td>
<td>m3, M2, M2, m3, M2</td>
<td>blo gsal</td>
</tr>
</tbody>
</table>

Figure 5: Five Pentatonic Modes

Music analysis requires the use of creative mathematical organizational systems in order to understand tones, intervals, and pitch organization used within different genres of music. There are many more topics to consider during music analysis. What has been discussed thus far is not an exhaustive list of possibilities for analysis, it is simply a starting place. These topics presented will be helpful to the reader for understanding the music analysis presented in this study of Amdo Tibetan folk songs.
Tibetan Nomads

We have discussed ethnomusicology research, Tibetan music research, and general music analysis. The final topic that begins and ends this study is the Tibetan nomadic people. One can learn much about a people through the poetry and songs that individuals create about themselves and their surroundings. Let the words of this poem (song 5) create a picture in your mind.

དམངས་།
གངས་དཀར་པོ་མོ་དང་ལ་བ།
སེང་དཀར་མོ་ཞིག་གི་བསོད་ནམས་འདེབས།
སེང་གོ་རལ་པའི་ོན་ལམ་འདེབས།
བོད་མགོ་ནག་ཡག་གི་ནང་ལས།
ནོར་ཚམ་བོད་་དེ་རིང་ལེན།

This text, recorded during my travels, creates a brief glimpse of a land of clean snow, towering mountains, and animals meandering under the watchful eye of a strong artistic people.

Literature about the Tibetan people is abundant. Somehow this strong, fun loving, generous, devoted people have captured the imagination and love of many throughout the world. The romantic idea of a nomadic lifestyle amidst a land of soft greens under golden sunshine and a sea of blue is appealing to the rest of society that lives day to day surrounded by urban cement and pollution. Unfortunately within the romanticism, many of the realities of the nomadic pastoral life are not pondered. Nomadic Tibetans are a snow lion people who face difficulties daily, with courage. The researcher Robert Ekvall gives a thorough introduction to the ins and outs of daily life for the Tibetan nomad in his study *Fields on the Hoof* (1968). Following is a well worded account by Ekvall that describes the Tibetans cultural value of denying difficulty while facing hardship.
There is a common greeting, in the form of a question, to which I have never heard an affirmative answer. *É dkaa T HAL?* (‘Has there been difficulty?’) is the question which is asked of the guest as he enters the tent, is shouted to the riders coming within earshot from every form of venture, trade, hunting, raiding, pilgrimage, or long-range herding, and is posed to the members of the tenthold as they gather at the end of the day’s activities. The invariable answer is *Ma dKaa T HAL* (There has been no difficulty), or, more colloquially, “No trouble at all,” like a flippant brush-off of an unwarranted aspersion.

The hard fact is, that, in every instance, there has been plenty of trouble. No day filled with exigencies of pastoralism combined with nomadism can be without trouble. Repeatedly, I have traveled with Tibetans when the entire day has been a succession of disasters or near-disasters: loads thrown in bogs and streams; robbers evaded or, in head-on confrontation, bluff ed off; rain all day, so hard that no noon halt was feasible and everyone went hungry and thirsty; what should have been fords become waters for swimming, with loads and cattle nearly swept away; and at the end we were a sorry bedraggled lot, but the answer, somewhat hoarsely defiant and denying all reality, remained true to form—*Ma dKaa T HAL* (No difficulty at all).38

Ekval’s study along with the more recent anthropological study by Melvyn Goldstein and Cynthia Bell, *Nomads of Western Tibet: The Survival of a Way of Life* (1990), present realistic detailed accounts of the Tibetan nomadic lifestyle. It is a lifestyle “once common in many regions of the world” which is now “one of the last great examples of the nomadic pastoral way of life.”39 The reality of the historical finality of nomadic pastoralism in the world should be sobering to all that have enjoyed the beauty of land without buildings, air without pollution, animals roaming freely as well as the taste of creamy rich thick real yogurt; the sound of wind in silence; the feeling of riding a horse through open grasslands with no sight of another man; and the gift of friendship with men and women whose internal strength of character and mind was established through the realities of daily strenuous physical labor in the outdoor world. Understanding about the beauty and hardships of the nomadic pastoral traditional Tibetan way of life can be deepened by reflecting upon these studies by Ekvall and Goldstein.
CHAPTER III: RESEARCH PLAN

Navigation through unchartered waters requires an initial plan and willingness to change that plan while moving forward towards a chosen destination. Like the captain of a ship, the researcher travels forward depending upon chosen tools that help chart the course of action. The course may need to change, and the final destination is sometimes slightly altered, but a plan is always the navigator’s first step.

Research Design—Strategy of Inquiry

Within academia, researchers are encouraged to decide upon a framework in which to design the study of a particular topic. Different models exist. Research Design written by John Creswell (2009) gives an introduction to qualitative, quantitative, and mixed methods approaches to research design. Qualitative research design is the model chosen for this research proposal. The characteristics listed below define the characteristics of qualitative research.

1. The researcher is key in the process of gathering data. The researcher does not depend upon other questionnaires or instruments developed by other researchers.

2. Research data is collected in the “natural setting” over time. Natural setting refers to the location in which the proposed topic of study occurs.

3. The researcher collects multiple forms of data (sometimes with the aid of an instrument for collecting data—protocol) by individually examining documents, interviewing participants, and observing behavior.

4. The researcher organizes data into themes and patterns building from a broad summary to the specific details of the collected data.

5. The researcher seeks to understand the meaning of data that is understood by the participants, not the meaning that is brought to the research by the present or past researchers.

6. The research design can be changed throughout the research process as needed in order to best understand the studied topic from the viewpoint of participants.

7. Research is often viewed through a particular theoretical lens. This perspective helps to narrow the topic of issues or participants studied often with the purpose of advocacy.

8. The researcher makes interpretations about gathered data.

9. The researcher attempts to form a holistic representation of the topic studied.
Qualitative research uses different strategies of inquiry including ethnography, grounded theory, case studies, phenomenological research, and narrative research. Each of these topics is well defined within Creswell’s presentation of research models. For this study, grounded theory and case study have been chosen as the primary strategies of inquiry.

Grounded theory is a strategy of inquiry in which theory is developed from data during the process of research. This theory differs from the scientific method because it does not begin with a hypothesis. Instead multiple steps of data collection and review of comparisons of topics within this data are necessary to understand the similarities and differences of gathered data; thus extracting a “general, abstract theory of a process, action, or interaction grounded in the views of the participants.”

Case studies are a strategy of inquiry in which the researcher collects information using a variety of data collection methods during a specified time period. This form of inquiry allows the researcher to thoroughly examine a process, activity, event, or one or more individuals. Case studies can be used to both form and test hypotheses. Case studies are defined by activity and time.

At this point in the discussion about a strategy of inquiry plan, I must stop and share both my initial strategy of inquiry plan and what became my actual strategy of inquiry plan for research on Amdo Tibetan folk songs. In the process of trying to carry out my initial plan, I realized its weaknesses. It was too complex. My initial strategy of inquiry plan was unrealistic because my knowledge base about Tibetan folk songs is too small. In my actual strategy of inquiry plan, I discarded the entire stage one as well as stage two, part five of my initial strategy of inquiry plan. I also abandoned the idea of trying to identify important regionally based Tibetan nomadic songs. I realized that the idea of defining important songs within a genre is too subjective, and not a pertinent goal. So instead I decided to focus upon simply gathering a collection that represents current examples of Amdo Tibetan nomadic folk songs.
Initial Strategy of Inquiry Plan

Stage 1. Song and Information Collection Phase A

(1) Collect existing Amdo Tibetan folk song texts and song recordings found in the urban centers of Qinghai and Sichuan (Xining and Chengdu).

(2) Organize this data and then transcribe music and song texts.

Stage 2. Song and Information Collection Phase B

(1) Travel to specified nomadic regional areas of Qinghai.

(2) Find Tibetans knowledgeable about Tibetan nomadic songs.

(3) Conduct interviews asking the central and sub-research questions.

(4) Continue collecting nomadic folk songs through recording songs, writing texts, and doing music analysis.

(5) Test knowledge of participants about particular songs. Share samples of selected songs with participants asking them to identify song region of origin. Let participants listen to selected songs. When the text is familiar, but melody unknown, re-record song. When the melody is familiar, but text unknown, re-record song.

Stage 3. Evaluation

(1) Evaluate song list, grouping regionally identified songs. Identify important regionally based folk songs and then discuss distinctive characteristics of those songs.

(2) Write initial summary of research.

(3) Revisit Tibetan song teachers, composers, and researchers met during fieldwork. Seek input on the gathered data and analysis.

(4) Edit summary of research.
Actual Performed Strategy of Inquiry

Stage 1. Fieldwork

(1) Travel to Amdo nomadic areas.
(2) Find singers of Amdo Tibetan folk songs.
(3) Make an audio recording of song and written transcription of poetic text.
(4) If appropriate, interview the singer using my central and sub-research questions.

Stage 2. Music analysis

(1) Translate song texts for all songs collected into English and Chinese.
(2) Select representative group of songs from collected songs upon which to do analysis.
(3) Transcribe music of selected songs.
(4) Do music analysis on selected songs.

Stage 3. Summarize interviews

(1) Transcribe interviews with Tibetans about folk songs in written Tibetan.
(2) Translate transcribed interviews into English.
(3) Summarize themes in content.

Stage 4. Written summary

(1) Write summary of literature review.
(2) Correlate historical analysis of Tibetan music and my own research findings.
(3) Summarize research findings in writing.

Stage 5. Evaluate results

(1) Share written summary with other Tibetan music evaluators and seek input.
(2) Based on this input, edit information as appropriate.
(3) Finalize written report on the glu folk songs of Amdo Tibetans.
Initially I thought that I would begin song collection in urban centers using existing music and textual media. I began looking at vcds with Tibetan folk song recordings. But I soon realized that the job of transcribing intended text when it was not provided with the media as well as trying to create a portfolio of folk songs to be used in the initial second stage of my case study was a gargantuan task to conquer prior to fieldwork. This first step did not put me in immediate contact with people, instead it put me at a desk trying to understand data collected by others. I realized that it did not make sense to try to begin to understand nomadic songs from within the city. As well, I tested out my song identification idea with several Tibetans, but I soon realized that the initial participants, in this part of the case study, identified songs with particular regions based upon the dialect of the singer, not by musical content. So this did not help me find regional patterns.

For fieldwork, I arranged for a Tibetan friend to travel with me to my first designated group of locations. Prior to travel, I shared with her the details of my research strategy. My initial idea was to study the nomadic folk songs of Tibetans living in Qinghai province. As I discussed this idea with my friend, she encouraged me to consider a different strategy. Qinghai Province is the home to Amdo Tibetans living within six different prefectures and to Kham Tibetans living in one prefecture (Yushu). Although both groups are Tibetans, there are many cultural differences including musical expressions that distinguish Amdo Tibetans and Kham Tibetans. Thus, it seemed wise to not include Yushu Kham speaking Tibetans in my study. At the same time, Amdo nomadic Tibetans are not only found in Qinghai province, they also live in southern Gannan prefecture of Gansu province and in northern Aba and Ganzi prefectures of Sichuan province. My friend who planned to travel with me during my fieldwork is an Amdo Tibetan from northern Sichuan. The distance to travel between the southern most part of Qinghai, southern Gansu, and northern Sichuan is like traveling between the American states of Virginia, West Virginia, and Maryland. Travel is common across these state borders. It is not quite as easy when you are traveling by bus over mountain passes, but the point is that Tibetan areas within these three provinces are geographically close in distance. Amdo Tibetan nomads in these three provinces are
historically and linguistically connected. Thus, I decided to redefine the boundaries of my study as research on the folk songs of nomadic Amdo Tibetans instead of my initial proposed study of research on nomadic Qinghai Tibetans folk songs that included both Amdo and Kham areas.

Another very important boundary within my study exists. This boundary was realized as I was collecting songs during fieldwork. It is important that I define this boundary as those who are knowledgeable about Tibetan folk songs might choose to criticize this study for lacking content of all genres of Amdo Tibetan folk songs. I discovered early on in my research that the term *glu* was not only a term used for the generic word ‘song’, but also a term used to classify a particular traditional genre of Tibetan song.

Among the Amdo Tibetans there are several genres of songs sung by nomadic Tibetans. The terms used for these genres can vary. Before my fieldwork travels, I was given a list of Tibetan music genres by another student of Tibetan poetic literature. This list includes *la gzhas* (“la ye”, love songs), *glu shags* (origin songs), *gar rtsel* (group songs), and a category simply labeled as *glu* (general song). As I traveled and asked singers if they knew any *’brog glu* (nomad songs), what was shared with me was *glu*. Sometimes the singer would ask me if I wanted to hear a *la gzhas* (“la ye”, love song) but then my translator would reply for me that we were not collecting love songs. This is due to cultural mandates about Tibetan love songs. I also realized as I traveled that the category *’brog glu* (nomad song) was given a different definition depending on the Tibetan with whom I spoke. Some referred to *’brog glu* simply as *glu*, meaning a song that is a ballad that uses metaphor and praise. Others referred to *’brog glu* as love songs. As I learned more about *glu* songs I realized that there are Amdo Tibetans from a nomadic pastoral background that sing *glu* and Amdo Tibetans from a farming background that sing *glu*. I was intentional to primarily only travel in areas where I could meet Tibetans whose background is a nomadic lifestyle. Although I did also collect some songs from a few areas where the primary occupation is farming. The purpose for including these songs from Tibetans whose occupation is farming is to show that the *glu* song genre is sung by both farmer and nomadic Tibetans. The point of my current explanation is that my study is not an introduction to all the possible genres of
folk song sung by Amdo Tibetans. It is a study that gives focused introduction to the *glu* song genre with primary attention given to *glu* songs that are sung by Amdo Tibetans from a nomadic pastoral background. Thus I use the phrase “nomadic Amdo Tibetan *glu* folk songs” meaning *glu* songs sung by Amdo Tibetans from a nomadic pastoral background.

While doing reading about Tibetan folk songs prior to my fieldwork, I was introduced to a book about Tibetan culture, written in Tibetan by the Tibetan author Bkra bhos (2008). Bkra bhos summarizes what he considers to be important tactics in research about Tibetan folk songs. (1) Folk songs should be recorded as they are heard without alteration. (2) The researcher should go by himself among the people to do research. (3) While collecting songs, attention should be given to discovering each song’s origin, circulation, and the environment in which it is performed. (4) Attention should be given to regional comparative studies not ignoring sociological, anthropological, and linguistic content. This suggested strategy of inquiry also influenced my field research. Regarding written song transcriptions, I have attempted to represent the recorded song as closely as possible. During the field work stage, I traveled by myself with one Tibetan translator (except for two outings in which a local translator could not be found, during which I traveled with non-Tibetans). While collecting songs, and during interviews with local singers, I attempted to better understand Tibetan folk songs by asking questions about their current and historical musical, sociological, anthropological, and linguistic content. I have also tried to understand the music collected within the framework of comparative studies.

Summarizing the combination of research goals and final result, this ethnomusicological study of Amdo Tibetan nomadic folk songs can be described as a collection of books set apart by bookends on a shelf. The bookends of this research project are previous existing literature and the input of present day Tibetan music evaluators. The content within the bookends is (1) a mix of historical and contemporary ideas about the origin, influences, categories, qualities, and significance of Tibetan *glu* folk songs and (2) a collection of twenty-eight audio recorded songs with written transcription of song text, written music transcription, and an initial analytical
summary of music and texts analysis of the collected songs. The holistic goal, a desired result in qualitative study, is deeper understanding of the Amdo Tibetan nomads.

Permissions

As an American researcher, I have followed the United States federal regulations by having this research proposal reviewed by an Institutional Review Board (IRB) through Bethel University. My research proposal was approved on April 9, 2009. As a part of the IRB requirements, I developed an informed consent form that I shared with those who participated in translation work as well as those who agreed to record songs and/or participate in an interview (see appendix B). Whenever possible, written assent through signature on a translated consent form was obtained by participants. At times it was challenging trying to obtain written assent. I met many Tibetans who are not literate, and thus do not know how to sign their name. Giving written signature as an expression of understanding of informed consent is not a culturally accepted norm in Tibetan society as it is in western societies. Therefore, in some cases verbal assent was gained instead of written assent.

Data Recording

Five forms of data recording were used during my fieldwork: audio recording of interviews, written notes during interviews, audio recordings of songs, written transcription of songs texts, and daily written journal notes. Journal notes were taken using a formatted document in which descriptive notes and reflective notes were separated. With the granted permission of the participant, interviews were recorded. Later interviews were transcribed and translated in writing into English. An interview protocol document was used for each interview and/or song recording in which the date, location, name of participant, sex and age of participants were recorded.
Participants

Singers

The purpose of this study is to discover distinctive characteristics of regionally defined Amdo Tibetan nomadic *gлу* folk songs. Participants include Amdo Tibetans from a nomadic pastoral background. A few Amdo Tibetans who live in farming areas also participated in this study. For the purpose of a broad geographic comparative investigation of Amdo *gлу*, the following locations were visited during fieldwork.

Qinghai Province
1. Golog Prefecture: Maqin, Gande, Dari, Banma, and Jiuzhi Counties
2. Huangnan Prefecture: Tongren, Zeku, and Henan Counties
3. Hainan Prefecture: Gonghe, Tongde, Xinghai Counties
4. Haixi Prefecture: Dulan County
5. Haibei Prefecture: Gangcha County

Gansu Province
6. Gannan Prefecture: Xiahe, Luqu, Maqu Counties

Sichuan Province
7. Ganzi Prefecture: Seda County
8. Aba Prefecture: Ruo’ergai, Hongyuan, Aba Counties

During a period of six months of fieldwork I traveled through three provinces, eight prefectures, and twenty counties. During this time I met sixty-two singers of *dmangs glu* (Tibetan folk songs) and recorded more than eighty songs. There is a story for how I met each and every one of these sixty-two singers. Many singers were introduced to me by friends of friends. Other singers I met by visiting shops that sell Tibetan music, finding recording studios, visiting Tibetan tea bars, or by finding and asking elders in town about local singers.

Translators and co-travelers

Travels within the eight prefectures were divided into six trips. Individual Tibetan translators accompanied the researcher for three different trips visiting a total of sixteen counties. One trip was traveled solo by the researcher during which four counties were visited. On two different trips the researcher was accompanied by non-Tibetan co-travelers, one of whom is
proficient in Amdo Tibetan, visiting a total of five counties. Some counties were visited twice. Interactions with singers including the recording of songs and interviews were done in Tibetan within the constraints of the researcher’s current Tibetan language skills. Discussions also occasionally took place in Chinese and sometimes in English depending on the language skill of all present.

During fieldwork, translators (1) restated the researcher’s questions if not understood by the participant; (2) depending on a shared language base and the need at the moment, translated responses of participants into Chinese or English for the translator; (3) wrote song texts as the participant spoke the memorized poetic text; and (4) helped to find participants. When it was not possible for a translator to travel with the researcher, the researcher found a literate Tibetan within the area of travel that helped with the above tasks.

After fieldwork, many different tasks were allocated to translators (1) translating poetic song texts into English and Chinese; (2) transcribing the ka gei (spoken) text\textsuperscript{45} from the selected recorded song performances; (3) editing English and Chinese language translations of Tibetan poetic song texts; (4) editing ka gei (spoken) texts of songs; (5) transcribing interviews in Tibetan and Chinese; (6) translating interviews into English; (7) helping with translation of Chinese and Tibetan written resources about Tibetan music. This project could not have been accomplished without the aid of each talented and hard-working Tibetan translator.

\textbf{The Researcher}

The researcher is also an active participant in research studies. I, the researcher, have designed the project, collected information during fieldwork, and summarized information in this document that you are now reading. Many ethnomusicologists have written ethnographic summaries from the perspective of their own experiences within a chosen culture. This is a very valid form of communication that can help readers to learn about music in different cultures. What is experienced is a part of what exists. The catch is that as an outsider of a culture, the experience of a researcher within a culture and the experience of individuals within the same
culture is often different. Even so, sometimes it is easier to define forms when standing at a distance versus standing within the form itself. For example, a male doctor can describe the distinctive qualities of a growing baby within a woman by showing an ultrasound, but he will not know what the woman who is pregnant feels when the baby kicks. He can only listen to her description. Both the doctor and the mother can give description about the growth of a baby. Perspective can be gained from the insider and the outsider. Knowledge can be gained by considering both experience and scientific fact.

**Self-Reflection**

In this research project, I am the outsider trying to create an “ultrasound scan” about something that is a normal, cultural expression among many Tibetans. As an outsider, I undoubtedly come to this project with known and unknown biases. It is my hope that this short self-reflection will add to the validity of this research summary.

I have lived in China for the last eight years studying Chinese and Amdo Tibetan as well as teaching music. My educational background and experience is in vocal music. For years now I have been fascinated by the field of world music. Five years ago I began studies in Ethnomusicology through Bethel University. This program has now been transferred to Liberty University. This is my first field research project. Thus, every step has felt like climbing a mountain. I have needed to learn how to do a research proposal, how to use Sibelius songwriting software, how to type in Tibetan, how to use recording equipment, how to communicate my music questions in Amdo Tibetan, and how to find singers in locations in which I have never before traveled. Every music transcription that is provided comes out of multiple hours of trying to apply my music skills towards the daunting task of music transcription. In many areas of this study, I have learned skills as I did research. This undoubtedly has made the process slower, and I am undoubtedly not an expert in what I have tried to accomplish through this study, but hopefully my goal of excellent quality of content and presentation has been achieved.
In the field of ethnomusicology, I am perhaps most interested in vocal expressions through folk song. Thus, my own interests in Tibetan music begins with a bias towards vocal music. As well, I have always enjoyed mathematics. I enjoy putting information into organized categories. Thus, on the large scale and in minute details, I seek to organize data. That part of my self undoubtedly shows through in the chosen forms of gathered data.

Another area that might be considered by some as a bias that affects this study is my Christian faith. I do not share the same beliefs as many of my dearly loved Tibetan friends. Regarding songs collected I have done my best to include a broad representation of song texts topics including Tibetan Buddhist related textual themes as well as relational and the natural world themes. The song collection in this research project is not intended to be a sample of the best songs by the best singers. It is intended to be a broad sweeping taste of glu songs created by a wide representation of Amdo Tibetans.

I realize that I am intimately connected to what information I have chosen to share about Amdo Tibetan glu songs. I do not dare to think that what I am presenting can begin to summarize all that defines the artistic expression of Amdo Tibetan glu songs. I do hope that those who desire to learn more about Tibetan folk songs will find this information foundational and motivational for more specific music and culture study.

Data Analysis Procedures

Music Analysis

Based on the model for ethnomusicology research suggested at the beginning of this study, music analysis of Amdo Tibetan glu folk songs has been divided into five main topics: origins, influences, categories, qualities, and significance. The specific steps of data analysis includes (1) organizing information collected within existing literature and through fieldwork interviews; (2) doing musical and textual analysis of transcribed collection of glu songs; and (3) summarizing data based on the five main topics of discussion in ethnomusicology research. As themes are discovered within these main topics, a few Tibetan scholars have been chosen with
whom to discuss more deeply the researchers proposed significant aspects of nomadic Amdo Tibetan glu folk songs.

**Written Presentation**

It is my intent that this research will most importantly be of use to Tibetans. The content of the research report will include a general overview of historical studies of Tibetan music, description of the Amdo Tibetan geographic areas and people, musical themes within the glu genre, comparison and contrast of patterns within glu songs based on regional areas in which Amdo Tibetans live, and a collection of specific glu musical examples including audio recording, musical notation, and song texts.

Interpretation of data gathered will be shared through musical examples, textual summaries, and personal narratives. The desired outcome of this research project is a musical and cultural resource for Tibetans living in China and throughout the Tibetan diaspora. It is my hope that this report can later be translated into Tibetan and Chinese, and eventually be received as an academic resource in China. Steps to achieving the permission for official publication of this document in China will be taken after the research report is copyrighted in English.

**Research Validity**

It is the job of the researcher to legitimize presented research. Procedures during research can help to provide validity of findings. Documentation about procedures for case studies are important in providing historical documentation in order to maintain consistent research techniques. Many research reliability procedures exist. Throughout the research I have sought to consistently check transcripts for accuracy during translation and transcription through the help of translators. I have taken every care possible to ensure as accurate as possible musical transcriptions of collected songs. Translation of song texts has been checked and rechecked. The identification of shared musical themes as well as identified regional patterns in songs is based upon converging data. I have taken the time to do follow-up interviews with several Tibetan
scholars for the purpose of checking suggested research conclusions. In the written report I have shared detailed narratives describing research findings. I have included a combination of English, Tibetan, and Chinese referenced literary resources. I have also included in this section on the research plan, a brief reflection on possible personal bias within my study. Through the described combination of reliability strategies I have attempted to present a valid written report on the defining characteristics of Qinghai Tibetan nomadic songs.

Although this research project is quite broad regarding the geographic area represented, quality through the width and depth of information presented has been attempted. This is undoubtedly only the starting point for more study on Amdo Tibetan folk songs. The maxim “the more you know, the more you realize what you do not know” is true.
CHAPTER IV: RESEARCH FINDINGS

Imagine a landscape painting. A field of green grass fills the canvas. In this grassland is a tree—large, strong, beautiful. Its roots, the historical foundation of the tree, are unseen. Other trees that share the same roots are nearby, their qualities have been studied before by other observers of this painting. But today, this tree—its unseen roots that are its history and its leaves that still exist in this current moment—draws the attention of the observer.

Look at a leaf on the tree. See its veins, its color, its shape. See the limb of the tree from which it grew. See the trunk of the tree and the roots, a history hidden underground. In this study, primary attention has been given to the collection and analysis of twenty-seven Amdo Tibetan vocal songs. Simultaneously I have tried to begin to understand more about these songs through interviews with singers of Amdo Tibetan folk songs. Stepping back for a broader context in which to understand these vocal songs, I have given attention to the historical study and geographical context in which these songs are created. This information has been organized within the five topics most often given priority by ethnomusicologists in detailed research of a musical tradition: origins, influences, categories, qualities, and significance. The primary goal of the researcher is to find answers to one primary question: What are the defining characteristics of nomadic Amdo Tibetan glu folk songs? I am only one observer, and I am a cultural-outsider observer, thus, what I see and hear cannot be the full and accurate summary of the artistic expression of vocal song by the Amdo Tibetans. I am limited by my own cultural boundaries, language differences, and knowledge base within the academic music field. But, even within these limitations, my hope is that I can give to others who also desire to better understand the Tibetan culture and people more tools of knowledge.

There is an important distinction that needs to be made for the reader of this study. This is intended to be a study about songs and music of the people. Because Tibetan Buddhism is so important in the worldview of Tibetans, Tibetan folk music is set within the framework of chos (religion/dharma). Most historical records about early Tibetan culture are either political or religious in nature. Every day life experience, in the Tibetan traditional worldview, was
influenced by two powers: *lha chos* (dharma of the gods) and *mi chos* (dharma of men). These terms are discussed by the researchers R. A. Stein (1972) and Giuseppe Tucci (1970). Somehow these two powers (*lha chos* and *mi chos*) were uniquely distinct in form and function and yet both included within the one domain of *chos*. The “Religion (dharma) of Men” was an “idealized formulation of the politics, social structure, morality, world view, and the arts of the Tibetan kingdom.”47 This cultural structure was completely separate from the realm of *lha chos* and at the same time always controlled by *lha chos*.

This topic is important because when one thinks about Tibetan music a distinction can be made between Tibetan religious music and Tibetan folk and court (entertainment) music. These are distinct areas of study even though Tibetan folk and court music is an expression within the boundaries of a worldview surrounded by the spiritual realm. Tibetan religious music has defined types of vocal songs, instruments used, song genres, and a whole realm of spiritual dynamics mixed with musical creativity. Tibetan religious music is created within the monasteries by Tibetan Buddhist monks and nuns. A common Tibetan person may be able to study some forms of Tibetan religious music, but most forms are intended to be created only by those serving within the monastery. This sets Tibetan religious music apart from all other music created by Tibetans. It also sets the precedence that other non-monastic Tibetan music must exist. Study of Tibetan religious music has dominated western scholastic study on Tibetan music. In comparison, *bangs kyi glu* songs and music of the people, is still greatly in need of continued exhaustive research.
PART I: ORIGINS OF AMDO TIBETAN GLU FOLK SONGS

Traditional Environment

Surroundings
Perfect blue sky
Clouds touching brown peaks
Cattle roaming across the vast plateau
Calves tied by rope, standing in a row
Cows milked one by one while the sun rises
Women’s faces covered by bright pink scarves
Yesterday’s rain forgotten, hands tirelessly working
Milk boiled; butter, yogurt, and cheese created
White cheese dries on a plastic sheet beneath the afternoon sun
Dung collected in baskets; water carried from the stream
Men on the distant mountain herding the yak, cattle and sheep
Smoke rising above the black tent as the sun sets
A Tibetan dog sleeps near the tent door
Day and night a song is sung.

If there is only one sentence that can be written to summarize the folk songs of Amdo Tibetans, what would it be? My friend asked me this question as we finished our dinner of Tibetan momos (dumplings). I told him a summary of facts, unable to give him one sentence. He responded, “you have told me many true aspects about Tibetan music, but you have not yet told me what is most important.” He continued, “The most significant quality of Tibetan dmangs glu (folk songs) is the height of their melody created to match the height of the mountains and sky.”

Many musical studies explain the influence of environment upon music. While reading Steven Feld’s Sound and Sentiment, I first began to ponder this topic. In this musical ethnography about the Kaluli people of Bosavi, Papua New Guinea, Feld presents research on the relationship of human beings and their sound environments. The topic is fascinating. Does the human mind create melody by mimicking what is seen and heard in one’s surroundings? Amdo Tibetan nomads live in what is often called the rooftop of the world. Literally the clouds do touch the hills and mountains. Tibetan nomads live at elevations of 12,000-17,000 feet. Daily life includes the pasturing, protection, and veterinarian care of yak, sheep, common cattle and horses. It demands ecological knowledge which in turn requires physical, nomadic movement. “Pasturing is synchronized in sequence with the sprouting, growth, and maturation of vegetation.
Synchronization, in turn, imposes diurnal and seasonal routines on communities and individuals, making them both pastoral and nomadic.” For Tibetan nomads “care of livestock is a round-the-clock all-season occupation.”

The nomadic lifestyle is a part of the environmental influence upon Tibetan folk songs. “Nomadic people do not live in a single fixed place. In one year, 365 days fit together living in different places.” This Tibetan singer continued, “Tibetans don’t necessarily every year struggle, but each of the four seasons they do live in different places, not in fixed houses. Thus, they are able to express with inhibited speech through song about life’s thirsts—the desire for living in a stable place, the beautiful aspects of life, romantic love, kindness of parents, and love for nature.” The following Tibetan poem is included in a children’s language textbook. It gives illustration of the seasonal calendar followed by Tibetan nomads.

The Herdsman’s Proverb

In the three months of spring, 
If you stay beside the water
There is benefit to the work of taking care of livestock.
Baby lambs and goats are free from famine in this place.

In the three months of summer, 
If you stay in the valley
There is benefit to the work of taking care of livestock.
Milking cows have open soft nipples in this place.

In the three months of autumn, 
If you stay at the mountain base.
There is benefit to the work of taking care of livestock.
Female horses’ wide rumps grow in this place.

The three months of winter, 
If you stay in the mountain cave
There is benefit to the work of taking care of livestock.
There is no harm from the cold of the snow mountain in this place.
In an attempt to use words to describe the environment in which Amdo Tibetans nomads live, it is perhaps most fitting to share song texts through which the setting can be easily imagined. The original Tibetan glu song texts of these English translations can be found in appendix A.

1) Song 18 from Qinghai Province, Golog Prefecture, Dari County (QDA2):

   The mountain peak has a fox-fur hat of snow.
   Strike the snow with sunshine and the mountain is even more beautiful.
   
   The waist of the mountain has a belt of thick fog.
   Cause the fog-rain to descend and it is even more beautiful.
   
   The foot of the rocky mountain has eight petals of a lotus flower.
   Cause the flowers to spread and it is even more beautiful.

2) Song 21 from Sichuan Province, Ganzi Prefecture, Seda County (SSE1):

   The heads of the mountains and the rocky mountains are high.
   It is the place on which the golden sun shines.
   
   The waists of the mountains and the rocky mountains are smooth terrain.
   It is a colorful land for grazing horses.
   
   The bottoms of the mountains and the rocky mountains are full of cool air.
   It is where the tribes live among the wafting fog.

3) Song 19 from Qinghai Province, Golog Prefecture, Banma County (QBA1):

   Small black yaks are like dewdrops on top of the rocky mountain peaks.
   Their yak herder is the sun for the world.
   
   Sheep are like stars of the sky.
   Their shepherd is the full moon.
   
   Horses are like blooming flowers beside a lake.
   Their horse herders are the lake birds.

4) Song 1 from Gansu Province, Gannan Prefecture, Xiahe County (GLA1):

   South of the Ma Jel Mountain, the clear sound of thunder sounds.
   It is a symbol of the coming rain.
   
   Birds singing with a clear sound in the forest,
   They are a symbol of April springtime.
   
   When a clear sounding minority song is sung in the crowd,
   It is a symbol of the pleasure of shared community.
任何歌曲都是环境造成的。“All songs are from the environment created.”

Thus, Tibetan folks songs speak of the mountain peaks through an unaccompanied melody that rises to the sky. When I first listened to Tibetan glu folk songs my mind imagined a singer going out alone into the middle of a baseball stadium, stopping in the middle of the field, and then calling out with joyful hope that I could hear his voice while I sat in the highest bleachers listening. In Tibetan glu folk songs a sense of unabashed freedom can be heard. If you close your eyes and listen to glu songs, it is almost as if you can hear the wide open space and mountain-like heights; the melody itself moving like a river twisting and turning, with uninhibited trills of speed mixed into a constant, simple, forward connected motion. “When I listen to Tibetan glu folk songs I feel peaceful, I feel like I am in a place that is very boundless. I feel like I am out on the grasslands once again. I feel free.”

Every human being longs for the feeling of freedom. “Every person is seeking a channel, a way to be set free.” Every day life sometimes squelches the hope and joy that should be a given experience in the heart of every man, woman and child. For Tibetans that understand glu folk songs, peace and freedom is experienced in the listening and creating of these songs.

Geographic Regions

World Geography

For Tibetans the world literally is their home. Modern history has shaped Tibetan culture such that two primary Tibetan geographical areas exist: the Tibetan world within China and the Tibetan diaspora. In the 1990 national census in China, the population of ethnic Tibetans living in China is listed as 4.6 million. Within China, Tibetans live in cities, county towns, and villages of the Tibetan Autonomous Region (TAR) as well as Qinghai, Gansu, Sichuan and Yunnan Provinces. Tibetans also live in many other cities in China including the nation’s capital, Beijing. Outside of China, the largest Tibetan populations are found in India (189,000), Nepal (5,280), and Bhutan (4,800). Tibetan communities can also be found in Switzerland, England, United States, Canada, and other nations. During conversation with a Tibetan scholar in China the following
Linguistic Regions

Tibetans are often divided into subgroups by the dialect they speak. Different language divisions have been suggested by researchers. Traditionally the entire Tibetan area was divided into three main regions: stod (“upper,” i.e. western), dbus (“central”), and smad (“lower,” i.e. eastern). The traditional full name of the Eastern region is mdo kham: kham (region) and mdo (confluence). “Its name comes from the fact that it is a kham region of the confluence mdo to point of confluence of many tributaries that come together into major rivers as they flow out of China.” Today four primary subgroups are commonly discussed: Ü-Tsang, Kham, Amdo and Qiangic speaking Tibetans. There is a Tibetan saying that “every valley has its own Tibetan dialect.” These primary four dialects suggested can be divided into many sub-dialects, divided primarily by geographical and occupational differences.

It is important to highlight the fact that there is no standardized single form of spoken Tibetan. The written form of the Tibetan language uses the same script for all dialects, but each spoken dialect applies different pronunciation rules for individual letters and letter combinations. Different pronunciation rules for Tibetan script create the foundational difference between dialects. Vocabulary terms also often differ within the “standard” Tibetan languages. Within Amdo, Kham, and Central regional areas, dialect specific literary “standard” forms are emerging in written literature such as newspapers, publications, books, and poetry as well as spoken forms used in TV broadcasting.

Central Tibetans primarily live in the Tibetan Autonomous Region (TAR) of western China (Ü-Tsang). Kham Tibetans live in the eastern part of the TAR, the northwestern part of Sichuan province in the Ganzi prefecture, and the southern part of Qinghai province in the Yushu prefecture. Amdo Tibetans live in many areas of Qinghai province, in the southern part of Gansu
province in the Gannan prefecture, and in the northern part of Sichuan province in the Aba and Ganzi prefectures. Northern Sichuan province is the home of the Qiangic speaking Tibetans. Yunnan province is also a home of Tibetan peoples.

Amdo Tibetan is spoken in China by Tibetans living in Qinghai, Gansu, and Sichuan provinces. There are an estimated 810,000 speakers of Amdo Tibetan. Linguistic differences within Amdo Tibetan can be divided into two categories: occupational and geographic, though the former is based on the latter. Amdo Tibetans living at lower elevations in non-urban environments are most likely farmers while Amdo Tibetans living at higher elevation are pastoral nomadic. Although there are significant differences between Amdo nomadic and farmer dialects, speakers of Amdo from different geographical areas are normally able to understand one another.

The Amdo region is located primarily near the river system of the Yellow River and its tributaries. It is also includes the Sichuan, Aba (Ngawa) area (even though this area is not near the Yellow River). The Sichuan Aba area is primarily populated by members of the Golog Seta tribes. Thus Golog and Aba have close relations.

**Occupational Distinction**

The primary occupations of Amdo Tibetans are farming and herding of yak, sheep, and goats. Tibetan nomads are a strong and hardy people. They live in tents at extremely high altitudes in the grasslands. They face bitter cold in the winter months and continued cold in the summer months. About one-third of Tibetans (including all regions) are considered to be ‘brog pa (nomadic pastoralists) and sa ma ‘brog (semi-nomads). In 2001 it was estimated that around 43% of the Tibetan land regions are used by the ‘brog pa. In 2009, the population of Amdo ‘brog pa was listed as 538,500 in comparison to the Amdo farming population of 97,600. The sa ma ‘brog are semi nomads who live in villages, migrating their animals only in the summer. The herds of the sa ma ‘brog are normally more “lowland breeds of cattle than yaks or sheep of the ‘brog pa.” In 2009, the population of sa ma ‘brog pa was listed as 112,800. In this research
‘brog pa and sa ma ‘brog are combined in the English term ‘nomad’. Tibetan farmers live in small villages in Tibetan areas, primarily farming barley, potatoes, and wheat.

The population count of Tibetans living in urban environments is rising yearly. There are three subgroups of Tibetans that live in urban environments: students, those that have established jobs, and traders that come for a short period of time into the city to buy and sell goods. Tibetans who live in urban environments work in government related jobs, as well as teachers, health workers, shop keepers, restaurant workers, craftsmen, and business entrepreneurs. Performing arts specialists also study and work in urban areas at regional/prefecture or provincial performing arts institutes or performance centers.

Monasteries located throughout Tibetan areas in China, India, and Nepal as well as throughout the world provide occupation and homes for Tibetan monks and nuns. Tibetans who live and work in the monasteries are set apart from the rest of Tibetan society in how they dress, how they live, as well as in the music that they create.

The following maps show the division of provinces in China and location of four different primary Tibetan dialect groupings: Central Tibetan, Kham, Amdo, and Qiangic speaking Tibetans. It should be noted that historically Amdo and Kham areas were combined into one area known as mdo khams (sometimes simply stated as Kham area in early literature) representing all locations east of Ü-Tsang. The terms Kham and Amdo as specific descriptions of two distinct geographic regions was not used until the early twentieth century.

Following the maps, names of all counties in China in which a significant population of Amdo Tibetans live have been given, including population data where available. Chinese and Tibetan regional names are included as well as pinyin and Wylie system spellings. The cities of Xining in Qinghai province, Chengdu in Sichuan province, and Lanzhou in Gansu province are not included in these tables. These cities are also important crossroads for Tibetans living in all of the counties listed. Travel to these larger cities from smaller counties is common, especially among the professional Tibetan music community. Stars next to counties represent counties represented in the music collection of glu folk songs within this study.
Map 1: Distribution of Tibetans in China ©2007 Li Xin Cross Cultural Study Series: Part Two
Table 1: AMDO TIBETAN REGIONAL DIVISIONS (Areas with HIGH percentage of Amdo Tibetan residents)

Map 2: Geographic Regions in which Tibetans live ©2007 Li Xin Cross Cultural Study Series: Part Two
Table 1: Regions With High Percentage of Amdo Tibetans


Location names in Chinese and Tibetan were verified by Tibetans living in China. Population statistics are based upon the 1990 and 2000 population census in China.

<table>
<thead>
<tr>
<th>QINGHAI PROVINCE</th>
<th>海北藏族自治州</th>
<th>西藏自治区</th>
<th>County (Chinese Name)</th>
<th>County (Tibetan Name)</th>
<th>County (Tibetan Wylie Name)</th>
<th>2000 Est. Population of Tibetans</th>
<th>1990 Census % of Tibetans in Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haidong Prefecture</td>
<td>海东地区</td>
<td></td>
<td>Ping’an</td>
<td>phen an rdzong</td>
<td>information not available</td>
<td>4.53%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ledu</td>
<td>lug du’u rdzong (known as rtsong kha)</td>
<td>information not available</td>
<td>information not available</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hualong</td>
<td>haw lung rdzong (known as rtsong kha)</td>
<td>information not available</td>
<td>information not available</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Xunhua</td>
<td>zhung haq rdzong (known as rtsong kha)</td>
<td>information not available</td>
<td>information not available</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Huang Zhong</td>
<td>sku ‘bum rdzong (known as rtsong kha)</td>
<td>information not available</td>
<td>information not available</td>
<td></td>
</tr>
<tr>
<td>Haibei Tibetan Autonomous Prefecture</td>
<td>海北藏族自治州</td>
<td>西藏自治区</td>
<td>Haiyan</td>
<td>ha’e yan rdzong</td>
<td>4,746</td>
<td>14.43%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>*Gangcha</td>
<td>rkang tsa rdzong</td>
<td>21,125</td>
<td>53.86%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Qilian</td>
<td>chu len rdong</td>
<td>11,710</td>
<td>25.80%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Menyuan Hui Zizhixian</td>
<td>mong yon hos rigs rang skyong rdzong</td>
<td>14,891</td>
<td>10.53%</td>
<td></td>
</tr>
<tr>
<td>Haixi Mongol-Tibetan Autonomous Prefecture</td>
<td>海西蒙古族藏族自治州</td>
<td>西藏自治区</td>
<td>*Dulan</td>
<td>hu ‘u len rdzong</td>
<td>11,083</td>
<td>19.22%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tianjun</td>
<td>then chen rdzong</td>
<td>15,102</td>
<td>79.79%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wulan</td>
<td>bo ‘u len rdzong</td>
<td>1,418</td>
<td>3.94%</td>
<td></td>
</tr>
<tr>
<td>Hainan Tibetan Autonomous Prefecture</td>
<td>海南藏族自治州</td>
<td>西藏自治区</td>
<td>*Gonghe (Chapcha)</td>
<td>gung ho rdzong (chap cha)</td>
<td>46,738</td>
<td>41.74%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>*Tongde</td>
<td>thun de rdzong</td>
<td>41,559</td>
<td>85.26%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>*Guide</td>
<td>khri ka rdzong</td>
<td>31,392</td>
<td>34.29%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>*Xinghai</td>
<td>zhin he rdzong</td>
<td>44,686</td>
<td>75.00%</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Guinan</td>
<td>gos nan rdzong</td>
<td>43,864</td>
<td>68.99%</td>
<td></td>
</tr>
<tr>
<td>County (Pinyin Name)</td>
<td>County (Chinese Name)</td>
<td>County (Tibetan Name)</td>
<td>County (Tibetan Wylie Name)</td>
<td>2000 Est. Tibetan Population</td>
<td>% of Tibetans in Population</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>-----------------------</td>
<td>-----------------------</td>
<td>-----------------------------</td>
<td>-----------------------------</td>
<td>-----------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Huangnan Tibetan Autonomous Prefecture</td>
<td>黄南藏族自治州</td>
<td>*Tongren</td>
<td>同仁县</td>
<td>thun ren rdzong</td>
<td>53,497</td>
<td>69.44%</td>
<td></td>
</tr>
<tr>
<td>Jianzha</td>
<td>尖扎县</td>
<td>gcan tsha rdzong</td>
<td>29,938</td>
<td>58.63%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Zeku</td>
<td>泽库县</td>
<td>rtse khog rdzong</td>
<td>51,946</td>
<td>95.69%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Henan Mongol Autonomous County</td>
<td>河南蒙古族自治县</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gansu Province</td>
<td>甘肃省</td>
<td>*Maqin (Dawo)</td>
<td>玛沁县</td>
<td>rma chen rdzong</td>
<td>27,196</td>
<td>76.01%</td>
<td></td>
</tr>
<tr>
<td>*Banma</td>
<td>班马县</td>
<td>pad’ ma rdzong</td>
<td>20,009</td>
<td>90.59%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Gande</td>
<td>甘德县</td>
<td>dg’a bde rdzong</td>
<td>24,014</td>
<td>94.19%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Dari</td>
<td>达日县</td>
<td>dar lag rdzong</td>
<td>22,647</td>
<td>92.99%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jiuzhi</td>
<td>久治县</td>
<td>gcig sgril rdzong</td>
<td>18,156</td>
<td>93.90%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maduo</td>
<td>玛多县</td>
<td>rma sdol rdzong</td>
<td>9,439</td>
<td>86.68%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gannan Tibetan Autonomous Prefecture</td>
<td>甘南藏族自治州</td>
<td>*Jiuzha Gou Xian</td>
<td>黄藏县</td>
<td>thun ren rdzong</td>
<td>53,497</td>
<td>69.44%</td>
<td></td>
</tr>
<tr>
<td>Tianzhu</td>
<td>天祝藏族自治县</td>
<td>dpa’ ris bod rigs rang skyong khal</td>
<td>information not available</td>
<td>26.38%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Xiahe</td>
<td>夏河县</td>
<td>bsang chu rdzong</td>
<td>47,939</td>
<td>62.05%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Luqu</td>
<td>碌曲县</td>
<td>klu chu rdzong</td>
<td>25,044</td>
<td>84.39%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zhuqu</td>
<td>舟曲县</td>
<td>brug chu rdzong</td>
<td>information not available</td>
<td>31.69%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zhuoni</td>
<td>卓尼县</td>
<td>co ne rdzong</td>
<td>information not available</td>
<td>61.79%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diebu</td>
<td>迪部县</td>
<td>the bo rdzong</td>
<td>information not available</td>
<td>71.57%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Maqu</td>
<td>玛曲县</td>
<td>rma chu rdzong</td>
<td>37,204</td>
<td>89.87%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sichuan Province</td>
<td>四川省</td>
<td>*Seda</td>
<td>色达</td>
<td>gser rdzong</td>
<td>information not available</td>
<td>information not available</td>
<td></td>
</tr>
<tr>
<td>Ganzi Tibetan Autonomous Prefecture</td>
<td>甘孜藏族自治州</td>
<td>*Ruo’ergai (Zoige)</td>
<td>若尔盖县</td>
<td>mdzo dge rdzong</td>
<td>55,825</td>
<td>85.34%</td>
<td></td>
</tr>
<tr>
<td>*Hongyuan</td>
<td>红原县</td>
<td>rka khog rdzong</td>
<td>28,266</td>
<td>74.52%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Aba</td>
<td>阿坝县</td>
<td>rnga ba rdzong</td>
<td>56,002</td>
<td>89.87%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rangtang</td>
<td>壤塘县</td>
<td>dzam thang rdzong</td>
<td>27,878</td>
<td>83.09%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Songpan</td>
<td>松潘县</td>
<td>zung chu rdzong</td>
<td>25,266</td>
<td>74.52%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jiuzhai Gou Xian</td>
<td>九寨沟县</td>
<td>rnam ’phel rdzong</td>
<td>15,976</td>
<td>25.70%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

55
Historical Roots of Tibetan Music

Understanding the historical roots of a people group is an important aspect of understanding the music of a people group. There are vast numbers of resources that give insight into a general history of Tibetan culture. Two detailed studies about Tibetan history are *A Cultural History of Tibet* written by David Snellgrove and Hugh Richardson (1968) and *Tibetan Civilization* written by R.A. Stein (1972). These historical accounts include an introduction of Buddhism in Tibet as well as insights into Tibetan society through explanation of its art and literature. Another important study is *A History of Modern Tibet: 1913-1951* written by Melvyn Goldstein (1989). These three historical surveys written by western historians are a foundational read for the student of Tibetan history. Songs are rooted in the history of people, thus the study of history is a foundational component in ethnomusicology studies.

Historical remembrance of the origin and development of Tibetan culture was originally passed orally and then later after the development of written script, recorded in written forms by members of the royal court or religious leadership. Time, in historical Tibetan culture, was historically measured by the identification of kings instead of the use of dates. It is difficult to give a precise time for the origin of Tibetan folk song. In a recent introductory study of Tibetan general folk custom culture, the Tibetan author Gcan tsha Bkra bhos references three different written literary sources that reference the time periods of three different kings as the first written references about the existence of Tibetan music.70

“ཐེག་ཆོས་དེ་རིང་ལ་ནང་པའི་མར་བཀོད་ཡོད་པས།
གླུ་གེ་འག་གཞན་སོགས་རང་།”

*During the time of the 1st Tibetan King Gnya’ khri btsan po, there existed legends, stories, riddles, dance and music.*

- པ་དེ་རིང་ལ་ 《བོད་ཀྱི་ལོ་རིང་ལ་རིམ་བཞིན།》 མཚན། Nyang nyi ma ‘od zer, History of Religion.

“ཐེག་ཆོས་དེ་རིང་ལ་ནང་པའི་མར་བཀོད་ཡོད་པས།
གླུ་གེ་འག་གཞན་སོགས་རང་།”

The origin of the mgur poetic form is associated to the time of the 9th King of Tibet. Tibetan glu song are said to have already existed prior to this time period.

《བོད་ཀྱི་ལོ་རིང་ལ་རིམ་བཞིན།》 Dunhuang Documents
In Terry Ellingson’s thesis, *The Mandala of Sound: Concepts and Sound Structures in Tibetan Ritual Music* (1979), a careful summary is written about historical accounts of Tibetan music found in literature discovered by twelfth-century archaeologists in the caves of Dunhuang (an area located in present day Gansu). He places these historical documents within the time period of the T’ang dynasty (AD 618-907), mentioned a paragraph earlier as the time period of the 9th King of Tibet. In this literature Ellingson mentions a musical genre called *klu*. Ellingson references this term as being the first known expression for ‘song’ in Tibet. The term *klu* is an alternate spelling of what today in Amdo Tibetan areas as well as the broader Tibetan world is known as *glu*.

Early historical documents about Tibetan culture give primary attention to court sponsored public festivals. At this time *klu* songs were essential to the political and administrative functioning of the Tibetan kingdom. Music provided the platform through which political texts were exchanged. One of the earliest festivals documented was the *rab gnas* (dedication) of the ‘Phrul snang temple in Lhasa, founded by the 33rd Tibetan King Srong btsan Sgam po (AD 609-649). Musical song, dance, and instruments are described as a part of this dedication and song of happiness.

All of the Tibetan people together presented spectacles of songs, dances, etc, of inconceivable variety. The sons and daughters of the gods, playing the great drum of the gods, flutes, bronze gongs, hourglass drums, and cymbals, sounded together in many ensembles...Then the king, to show his pleasure...producing the voice of a son of the gods like a song of Brahma, sang this “Song of the King’s Happiness:

“...Because of the joy of the Oath-bound gods,  
By the joy of Srong btsan Sgam po,  
This happiness is sung as a song;  
By this, may the Tibetan people be happy!”

- Bsod nams Rgyal mtshan

In this example of an early festival, songs of “inconceivable variety were sung by the community. Then the king sang for the people and gave a blessing—that song for the Tibetan people would be the means of expressing and sharing joy together in community.
Evidence does exist that the singing of songs outside of royal events did take place in Tibetan early culture. Perhaps it is a deducible fact given that the “spectacle of songs” performed at festivals were most likely prepared ahead of time by the common people who performed these songs. There is one specific early tradition that points to the importance of song in the every day lives of common people. This tradition is called spyan ‘dren. Ellingson lists three sources that give mention of this folk song tradition. “Spyan ‘dren is music played to welcome the arrival of a guest. It functions as a sign of respect and good will, and also entertains the guest....spyan ‘dren is not strictly either a court or religious music practice, but instead has its roots in culture-wide standards of etiquette and hospitality.”

Tibetan culture and worldview is primarily influenced by two religions: Bön and Tibetan Buddhism. In the practice and teaching of both Bön and Tibetan Buddhism, it is documented that musical and dance performances are a form through which religious teachings were established within Tibetan society. Studies about Tibetan culture paint a detailed picture of the religions of Bön and Tibetan Buddhism. Full description of these complex religions is beyond the scope of what this study can provide, but basic information is provided in the following pages. It is important to give attention to the religious practices of Bön and Tibetan Buddhism because these topics influence the song texts of Amdo Tibetan glu folk songs.

The earliest religious practice of Tibetans is known as Bön. The basic functions of the Bön religious practice of Tibetans were expressed in ecological reconciliation and shamanism. Ellingson, in his thesis on Tibetan religious music, gives the example of one Bön ritual whose purpose was the ecological reconciliation of man and nature. Within the shamanistic aspects of Bön, the “central religious technique is an experience of “flight” to a higher world, induced by drumming and singing that is based upon symbolism of hunting and animal domestication.”

Music was an essential form for Bon religious experience and teaching. “...as to the way in which the Bön teaching became established: the “Gshen of Appearances” sang gyer chants and performed gar dances to the gods of the king; thus the Bön of men and gods was established in the early kingdom.”
Buddhism began gaining strength within the borders of Tibet from the middle of the seventh century to the middle of the ninth century. The origins of this multi-faceted complex faith that has so influenced Tibetan culture and worldview are traced to India.

Buddhism grew in India out of the teachings of Siddhartha Gautama (560-480 BC), who became known in his lifetime as the Buddha (“Awakened” or “Enlightened” one) Śākyamuni. Śākyamuni Buddha was born in southern Nepal, within a hundred miles of the Tibetan border, and his religion first took root in northern India. Yet, at the time of the first royal sponsorship of Buddhism in Tibet in the seventh century A.D., Tibet was still a uniquely non-Buddhist island in an encircling sea of Buddhist-influenced cultures extending from Java to Nepal to Afghanistan to Japan. India was the center of Buddhist expansion and development; and the Buddhist religious, cultural, and musical currents that flowed into Tibet came primarily from India.79

...Around the period 100 B.C.-100 A.D., a movement called Mahāyāna began to gain strength, and continued to rise in and outside India for about the next thousand years. Followers of the Mahāyāna, “Great Vehicle” claimed to follow a greater path of aspirations and practice than other Buddhist movements, whom they called “Hinayana”, the Lesser Vehicle”...From the Mahayana viewpoint, one should not seek to overcome suffering by becoming a “flame that has gone out” (as in the Hinayana practice), but rather by being a “lamp to light the Path of all suffering beings.” Since the best, and only ultimately effective, means of accomplishing this was to become a fully enlightened Buddha, one should vow to become a Buddha in order to work for the good of all beings. Those who take such vows are Bodhisattvas, persons who perfect their Wisdom and Compassion towards the eventual attainment of the state of Buddha.

...The Mahāyāna idea of music as a means available for achieving the “good of others” probably encouraged the efforts of a new group of Buddhist writers who worked to create musical art specifically oriented towards the popularization of Buddhism— that is, in a sense, Buddhist popular composers. ...The earliest and most famous of these composers was Aśvaghosa whose works were popular with followers of both Hinayana and Mahāyāna. Buddhist popular composers. ...The earliest and most famous of these composers was Aśvaghosa (1st century A.D.) He was the author of the earliest known classical Sanskrit dramas and poems.80

During the first century, “Buddhist writers worked to create musical art specifically oriented towards the popularization of Buddhism.” Ellingson makes reference to another statement about the power of music in religious teaching made by the historian Tāranātha in 1608. About the work of Indian Buddhist dramatists and popular composers, Tāranātha summarizes “All these hymns of praise spread throughout all countries, and were even sung by performers of song and dances and by comic entertainers, so that all the people of the country naturally developed faith in the Buddha.”81

The first detailed description about Tibetan Buddhist music is found eight hundred years later during the reign of the 34th Tibetan King Khri srong lde’u btsan (AD 742-797) during the founding of the first Tibetan monastery (Samye monastery). The Indian Tantric master Padma
Sambhava was invited to facilitate the establishment of this new monastery using religious and musical means to overcome any opposition by “gods and demons” to the founding of the monastery. According to various old Tibetan texts, Padma ‘byung gnas and his followers are thought to have “originated many of the main styles and forms that became the basis of Tibetan Buddhist music.” These styles include dbyangs (religious chant and melody), rol mo (music and/or instrumental music), gar and ’chams (religious ritual dance), and mgur (songs of religious insight and realization). For detailed description of these early song forms see Ellingson’s Thesis, *The Mandala of Sound*.

Around the time of AD 840, the King U dum Btshan po, later known as Rgyal bo Dar ma (meaning “king cow”), in preference to the Bon teachings, ordered all Buddhist monasteries and temples closed. This period of time is known as nub pa, and considered an age of regionalism. The kingdom fell apart from this time until in the eleventh century when Buddhism regained popularity. In the thirteenth century, Tibet was once again united under Buddhist monastic rule. What is now known as “Tibetan Buddhism” is a complex maze of teaching and practices that is based upon evolved forms of the original teachings of Śākyamuni (the Buddha) and is still influenced by traditional Bon beliefs.

The understanding of these historical landmarks prior to the thirteenth century is important within the often accepted west-east theory of musical influence in Tibet regions. Historical study of Tibetan civilization has been described as having a pattern of rgyun (cultural flow) in which Tibetan society is thought to have been influenced by movements from central points of influence to peripheral regions. Thus, the topic of origins of Tibetans music and influences upon Tibetan music from within and outside of Tibet are overlapping topics of study.

Tibet and Lhasa and the surrounding regions of central Tibet are suggested as being the most important centers of cultural, religious, and political influence. The researcher Rakra makes the strong suggestion that most Tibetan song forms originated in the west and migrated eastwards. This theory has undoubtedly influenced the predominate focus of music research
within Lhasa and Central Tibet. This theory should not negate the importance of regional research outside of Tibet’s traditional cultural center.

The existence of distinct regional musical differences is notated by the revered Sakya Pandita. Within Chinese literature about Tibetan music, Sakya Pandita (1182-1251) is revered as the earliest recognized historian of Tibetan music. His “Treatise on Music” is an introduction to Tibetan music (divided into seven categories) including the topics of narrative songs, singing methods, and instruments used in Tibetan early music forms. Sakya Pandita was also the author of a wide variety of historical and religious books during that time period. In the thirteenth century, this scholar of Tibetan music described differences of regional styles:

- Central Tibetans sing, thundering, with melodic fluctuations.
- Middle西部ers, neighing sing clearly.
- Far西部ers, neighing, sing "with knots."
- Easterners sing brilliantly, in a rough [or hard to understand] style.

Moreover, if we consider the various divisions of each of these, there are many [further stylistic] distinctions.

-Sakya Pandita

**Literary Excellence**

Tibetan music was initially and still today primarily passed from generation to generation through oral tradition. Even though oral tradition has traditionally been the means of education of song, the development of a written Tibetan script and Tibetan literary art forms are key components in the shaping of Tibetan *glu* folk songs. The 33rd Tibetan King Srong btsan Sgam po (AD 609-649) not only founded the first temple in Lhasa, but he is also responsible for sending his minister Thonmi Sambhota to India to learn Sanskrit. The story of the creation of the Tibetan script is fascinating.

There are two chief periods of literary activity to be noticed in studying the origin and growth of Tibetan literature and the landmarks in the history of the language. The first is the Period of Translations which, however, might also be entitled the Classical Period, for the sanctity of the religious message conferred a corresponding reputation and tradition of excellence upon the form, in which it was conveyed. This period begins in the first half of the seventh century, when Thonmi Sambhota, the minister of King Srong btsan Sgam po, was sent to India to learn Sanskrit. His invention of the Tibetan alphabet gave a twofold impulse: for several centuries the wisdom of India and the ingenuity of Tibet laboured in unison and with the greatest industry and enthusiasm at the work of translation. The tribute due to real genius must be awarded to these early pioneers of Tibetan grammar. They had to grapple with the infinite wealth and refinement of Sanskrit, they had to save the
independence of their own tongue, while they strove to subject it to the rule of scientific principles, and it is most remarkable, how they managed to produce translations at once literal and faithful to the spirit of the original. The first masters had made for their later disciples a comparatively easy road, for the style and contexts of writings, with which the translators had to deal, present very uniform features. When once typical patterns had been furnished, it was possible for the literary manufacture to be extended by a sort of mechanical process.

A considerable time elapsed before natives of Tibet began to indulge in compositions of their own. When they did so, the subject matter, chosen by them to operate upon, was either of an historical or a legendary kind. In this Second Period the language shows much resemblance to the modern tongue, approaching most closely the present idiom of Central Tibet......The present language of the people has many dialects, as the country has provinces. Indeed, as in most geographically similar districts, well nigh every separate mountain valley has its own singularities as to modes of utterance and favorite collections of words.93

A hundred years later, R. A. Stein wrote additional comments about the development of the Tibetan script in relationship to present day communication. His experience was that of a “wide divergence between the orthography laid down by the inventors of the script and present-day pronunciation in the Central dialects.” His summary written in 1972 still holds today. “In the course of time all the prefixes and suffixes have been lost (in Central Tibetan), whilst tones made their appearance, and some consonants and vowels have undergone sound-changes....In the dialects of the periphery, such as Amdo or Ladakh, the pronunciation comes much closer to the classical orthography.”94

Today the term glu refers to both a literary poetic genre and a music genre. Based on the history already presented, it is clear that song existed in Tibet hundreds of years prior to the written genre of Tibetan poetry. The current literary glu genre uses a defined structural pattern that follows set rules of poetic composition. These literary structures were first used in non-musical expressions and later put to song. Even though Tibetans learn music orally, written collections of poetic songs texts have likely played an important role in the defined style of the glu song genre. More details about the literary aspects of Amdo Tibetan glu folk songs will be discussed in following sections.
Current Education of glu Songs

We have been discussing origins of nomadic Amdo Tibetan glu folk songs. The natural environment, current geographic settings, occupational influences, historical religious settings, and literary creativity have been discussed. The final important topic to consider in a discussion about the origins of Amdo Tibetan glu folk song is current origins. How will this generation of Tibetans learn and pass on glu folk songs to the next generation? How did this generation of Amdo Tibetans learn glu songs?

During my interviews with Tibetan singers, I asked the question, “How did you learn Tibetan glu folk songs?” Answers included, “I learned by imitating my mother, my father, my uncle, etc.” For both farmer and nomad alike, Tibetans’ historical educational form for song study is imitation and memorization. Learning to sing was perhaps similar to a child’s experience of learning how to talk. It was a natural process that began from birth through childhood as Tibetan boys and girls listened to their parents and elders singing while watching herds or while joining community gatherings. Songs were not taught in school by mkhas pa (scholars), for the presence of song was a natural part of everyday life. Although melodies were extemporaneous expressions within a fixed form, texts were memorized historical landmarks passed from generation to generation.

Around the age of eight, children’s voices are developed enough to begin to sing glu songs. Traditionally song texts were taught to the young as a part of a nightly routine. One of my Tibetan friends who grew up as a nomad in Gangcha told me of how her grandmother would teach her sister the text to songs every night before they would go to sleep. Melodies were then explored during the day while shepherding yak and sheep. Solo outdoor music practice was brought back into the community during family gatherings, wedding parties, and Losar New Year celebration and competitions. In Gonghe, Tibetan farmers still today gather three days after Losar for an archery competition between villages. The community play includes a singing competition between villages to see which group has the best songs and singers. Three days earlier on the first eve of Losar, friends and family stay up through the night walking around the village, visiting
relatives and singing songs to each other. Although, in this current generation, less and less Tibetans know how to sing glu songs. Historically in both farming and nomadic Tibetan communities, the sharing of glu songs was the anticipated core of every gathering. Eating, drinking, and talking were simply appetizers for the main event.

Tibetans love to sing. For most Tibetans song is as natural an expression as speech. It has already been shared that historically folk song actually was a form of speech. For kings, religious leaders and the common Tibetan nag thog gi snyan ngag (oral poetry) through song was an important part of every day life. Through this developed oral culture history, beliefs, emotion, praise, and even love have historically all been spoken about through song. “In a simple word, folk song is a rich and varied literature book which tells of people’s daily life; a clear mirror-like reflection of the people’s daily life.”

If the natural environment has historically been the most important influence upon the creation of and learning of Amdo Tibetan glu folk songs, what will be the future of this genre as the environment in which Amdo Tibetans live becomes more and more urban? During interviews I asked, “How can Tibetan glu songs be taught to future generations?” What will be the origins of song learning in the future? For many, they answered that young people are not interested in learning traditional glu folk songs. Young people growing up in urban areas are drawn to what is popular within their own defined environment. One Tibetan stated, “If you are interested than you can learn, if you have no interest in something than you can not learn.” Many Tibetans share this viewpoint. Education of songs can not be forced, songs are best learned within the experience of an environment of singing.

Many Tibetans do have ideas about how current singers of glu folk songs can create an environment of song for new generations. One Tibetan professional singer from Songpan shared his ideas about teaching songs if he had a child. “There is no need to teach songs. I would simply create an atmosphere of song in my home. I would sing while I’m cooking and I would often play
folk song recordings, creating a natural environment of song in the home. If my child had questions about the texts of a song, than I would answer his questions when he came to me and asked." Another popular singer from Seda felt that the environment of song learning for Tibetans living in urban areas will in the future need to be created within designated music schools. This singer suggested the idea of the establishment of a Tibetan Mountain Song School. Although the Indian concept of a musical guru does not exist in Tibetan areas, the teacher-pupil idea has been emerging as a part of current day education of Tibetan songs. Well-known Tibetan performers such as Hua Er Gong, De Bai, Ya Dong, and Zha Xi Nyi Ma, and many others have been willing to impart song knowledge to younger Tibetan singers through the teacher-student relationship. For new singers hoping to enter the growing Tibetan professional performance world, relationship with a well-known Tibetan performer is essential not only for development of song repertoire but also for the purpose of gaining guanxi (credentials through relationship).

The purpose for creating songs may be changing for Tibetans as they leave rural environments and engage in urban lifestyles. Entertainment has always been a core purpose of Tibetan song, whether entertainment for oneself or for social gatherings. But similar to peoples from around the world, entertainment has for the Tibetans also become an available profession. The Tibetan music audio world of dvds and vcds continues to grow as young singers look to their songs for a possible future. Currently most singers in Amdo Tibetan areas are recording mandolin folk songs. The glu folk songs are seldom recorded as an entire album; but only occasionally added within an album of mandolin songs. Tibetan musicians face cultural and financial pressure to perform music that will be most understood to the masses (i.e. most marketable). Thus, many Tibetan singers are choosing to create, record, and perform modern Tibetan melodies with Chinese text instead of the traditional Tibetan glu folk songs.
PART II: INFLUENCES OF AMDO TIBETAN GLU FOLK SONGS

Historical Influences

When trying to identify cultural influences in musical expressions it is sometimes difficult to separate influence from origin. This is because influence over time has the power to change historical origins into new origins. Influence can have positive and negative affects. The topic of influence can also be perceived as a positive or negative topic. An attempt is being made in the following pages to recognize the possible external and internal cultural influences upon Amdo Tibetan glu folk songs.

Tibetan songs are a reflection of the environment in which they are created. The environment primarily includes mountains, rivers, animals, extreme temperatures and lonely settings. Tibetan nomads are pastoral nomads; they roam to different locations for the purpose of care for their livestock and the environment. The wealth of Tibetan nomads is found in their livestock. Traditionally they have exchanged that wealth in trade with Tibetan farmers who willingly exchange barley and other products for food supplies such as milk, cheese, yogurt, and meat. Within Tibetan society trade has always been a common and necessary practice between the farming and nomadic cultures. This historical internal network of trade between Tibetans of different occupations has for centuries existed simultaneously within the multi-ethnic interlocking grid of ancient Asian society. Historically, the larger grid of exchange between different Asian cultures was connected by the oldest and what some consider the most historically important trade route in history—the Silk Road. This trade route stretched from China to India to Arabia and onto Rome. It was not only a place for the exchange of material goods, but also a path on which ideas were exchanged. It has already been stated that Buddhism came to Tibet from India. Artistic forms and linguistic forms were undoubtedly also exchanged on these crossroads. Did other Asian musical forms influence Amdo Tibetan glu folk songs or vice versa? Deep knowledge of traditional Tibetan, Indian, Persian, Chinese, and Mongolian musical forms is needed to try to find common cultural threads. This author does not possess such knowledge, but two specific possible shared cultural threads are discussed.
In the early twentieth century, historical literature now known as the Dunhuang Manuscripts was discovered on the Silk Road in the Mogao Caves of Dunhuang (in northern Gansu). These discovered manuscripts include religious and secular Chinese, Tibetan, and other language documents. Among this literature are written accounts of musical expressions in Tibetan society including the works of Sakya Pandita (1182–1251), an important historical Tibetan figure honored by Indians, Chinese, Mongolians and Tibetans. Sakya Pandita is known for his vast knowledge about the sciences of dialectics, communication, logic, medicine and sacred Sanskrit literature as well as the minor sciences of poetics, metrics, metaphor, performing arts, and astrology. He is the author of a Tibetan “Treatise on Music” about Tibetan religious music as well as Sa skyā legs bshad (“The Elegant Sayings of Sakya Pandita”).

Per K. Sorenson in “Divinity Secularized” reflects on the literary content in the Dunhuang material. “Our oldest contemporary text data, but also later historical sources holding older strata of literary evidence, will attest to the popularity of expressing historical events and narratives in a versified poetical form and diction.” Characteristics of this early Tibetan poetical and metrical tradition include fixed schemes of rhyme and alliteration in the Tibetan poetical and metrical tradition. The rhyme scheme common in this early literature was even-length poetry that uses a six-syllabic structure made up of two dactylic feet (meaning phrases that include six syllables rhythmically divided by every three syllables \( \text{XXX XXX} \)). It is instructive to stop and point out that the Tibetan language consists of a “by-syllabic unit made up semantically by a strong syllable followed by a semantically weaker syllable.” Sorenson continues describing the early poetic form. “The most salient feature of the even-length poetry of the early period was the regular occurrence of the syllabic expletive “\( n\)”, a subject-marker and caesura of major importance for the dactylic rhythm and almost invariably occurring at the same place in the verse-line, i.e. in the third position after the first two syllables.” He concludes his description of early poetry describing the word content. “Semantically, the style of the ancient poetry and songs was marked by parallelism and antithesis, often using images full of taunts and contrast. The
imagery and metaphors derived in the main form from the symbolic world of nature and society.”

Based on Sorenson’s research of the Dunhuang material and other related sources, the dactylic line of five or six syllables was the most common form of verse meter in early Tibetan song. R.A. Stein, in his own study of Tibetan culture, discusses a change in metrical content between earliest forms of Tibetan spoken verse and later forms found in written classical literature. Stein states, “The dactylic line of five or six syllables is not, of course, the only verse metre found in the Dunhuang manuscripts. But it is incontestably the most frequent and typically Tibetan. Others appear only sporadically and without definite rules. Once we leave these records and turn to classical literature, we find a great change has taken place. Learned meters of Indian origin have replaced the dactyl.”

Stein goes on to explain that in the twelfth century the poet Milarepa (1040-1123) and the Tibetan Buddhist scholar Sakya Pandita (1182-1251) both adopted Indian metrical units into their written literature. Milarepa “took the pattern for his prosody and the religious subjects of his songs from Tibetan translations of the doha (mystical songs) of the Indian Tantrists....he annexed and adapted this foreign model to the indigenous songs of his country.....with the idea of popularizing Buddhist thought and making it more familiar by putting it into folk-songs.”

Around the same time, Sakya Pandita, well-known today for his knowledge of Sanskrit and prolific academic writing, wrote a collection of moral precepts Sa skya legs bshad. In this collection of wisdom Sakya Pandita uses a poetic pattern resembling “the prosody and content of quatrains by Nāgārjuna which had been translated into Tibetan (Shes-rab sdong bu: Prajñādanda).” Both Milarepa and Sakya Pandita used new patterns of trochaic meter in their literature. Milarepa used this trochaic meter combined with metaphorical language in song. Sakya Pandita wrote prosody in trochaic meter in lines of three-and-a half feet (meaning phrases that include seven syllables with a stressed syllable followed by an unstressed syllable XX XX XXX), and four lines to the stanza.
Stein references another traditional metric pattern used in Tibetan speaking contests. The meter of these matches was neither the traditional dactyl nor the three-and-a-half trochaic form. This question and answer format consisted of contrasting lines of three feet (XX XX XX) with a line of two-and-a-half feet (XX XX X), concluding at the very end of the dialogue a three-and-a-half foot line (XX XX XX X). Later in the seventeenth century, the 6th Dalai Lama used a combination of all of these styles creating the written six syllable, four line poem with trochaic meter (XX XX XX). His love poetry was later made into love songs. The structure of his poetry has been labeled as the term gzhas. This three-trochaic feet, six syllable, normally four line, strophic folk song tradition can be found in Eastern Kham and Amdo areas, but is mainly sung in Central Tibet. In current written literature, the glu poetic model does not use the traditional six syllabic structure with two dactylic feet (XXX XXX) found in the earliest written literature. Instead lines of seven or eight syllables often use trochaic meter (stressed and then unstressed pattern, XX XX XXX).

In discussion with one Tibetan scholar about changes in Tibetan poetic metric patterns, he feels strongly that these patterns should not be considered an Indian influence within traditional Tibetan poetic and musical forms such as glu. He explained to me that the Gesar epic poetry which existed prior to the writings of Sakya Pandita has many examples of non-dactylic line poetry. As well the singers of glu songs were primarily uneducated and would have had little access to the influence of Sakya Pandita’s written works. He asked me, “How can 90% of a population that is taught through oral communication be influenced by the small 10% that can read and write?” In response another Tibetan suggested that perhaps there is historical validity in the assumption of literary Indian influence upon scholars such as Sakya Pandita and Milarepa. Sometimes a mass population can be turned in a new direction simply by the leadership of a few. Whether or not Indian poetic literature metric patterns are a thread of influence that has been woven into Tibetan folk songs is a topic that deserves more research and debate. One reality in this debate is that although current written forms of traditional Tibetan glu poetry follow a specific metric pattern, the melodic presentation of glu songs do not follow the same written
poetic metric forms. Discussion of rhythm in poetic text verses the actual sung text will be given more attention in chapter 4, part 4: Qualities of Amdo Tibetan *glu* Folk Songs.

Undoubtedly another influence upon Amdo Tibetan current popular culture is China. The question that deserves more guided research is the historical journey of music exchange between China and Tibet. Although stories have been written about musical exchange between the Chinese and Tibetan courts of leadership, regional comparisons of Chinese and Tibetan folk song are non-existent in western literature. When talking about Chinese folk song two terms are often heard, *shan ge* and *hua'er*. *Hua'er* is a term associated with the mountain songs of Qinghai and Gansu provinces. Description of Chinese *shan ge* and the Tibetan *glu* share similarities. Both are songs created within the natural environment, sometimes sung from mountain to mountain. Both provide entertainment for the singer himself. *Shan ge* is described as being sung in a “loud, strong, free, and open fashion,” a description that might fit Tibetan *glu* songs. Deeper study of melodic and textual patterns is needed to really understand musical similarities and possible links of mutual musical influence between Tibetan and Han Chinese folk songs. Unfortunately, influence often equates to power and therefore is not always without bias. Thus any such research should be done in a way in which respect and honor is given to both cultures.

Three other influences from within Tibetan culture could be explored in future research. (1) How have teachings from the Bön religion influenced Tibetan folk song? One scholar feels that there is more influence from the Bön religion than Tibetan Buddhism in Tibetan folk songs. (2) What are the ancient legend stories that existed prior to Buddhism in Tibetan culture? Origin songs are one sub-category within the *glu* song genre. Study of the text and music of Tibetan origin songs as well as other ancient legend stories that are present in song is an awaiting research project. (3) Deeper study of the Gesar epic (the longest of the Tibetan heroic epics) is needed. Is there influence from the epic stories such as the Gesar epic in Tibetan folk song texts and melodies? Further research could begin with Mirielle Helffer’s descriptive studies on the Gesar epic (1977, 2004) as well as existing Chinese research on this topic.
Current Influences

Urbanization, technology, language, musical instruments, and generational differences are each a significant influence upon the slow disappearance of Tibetan glu folk songs. In Hongyuan, one Tibetan told me, “Today young people do not like to sing folk songs because they do not think it is beautiful. They like singing mandolin and Chinese songs.” This statement is true about this generation of Tibetan youth. Within China, Tibetan children have the opportunity to go to school. Going to school, means leaving home at an early age. Education takes place in more urban environments. For many young Tibetans, Chinese is the language of communication with peers. Sometimes this is simply the reality of how Tibetans from different regions with different dialects are able to communicate together. As well Chinese is the only possible form of communication for Tibetans with Han Chinese peers. In the city and large towns, more and more possibilities exist for exposure to different forms of music. In Amdo areas, the Tibetan mandolin introduced about thirty years ago, has become dearly loved by the Tibetan people. Today, among the Amdo Tibetans, mandolin music is the most common form of Tibetan song recorded and performed. The variety and number of mandolin songs available as well as the variety of world music (Indian, Mongolian, Korean, Western, and other cultural music) available to Tibetans living in urban environments today is exponential. The variety of song genres is like the variety of cereal boxes found in an American grocery store. A singer in Golog, Maqin summarizes the effect of some of these current influences.

Young people like music with instruments. Sometimes people only listen to the melody, but they do not think about the voice, the actual words that the song discusses. Because some Tibetans can not speak Tibetan very well, they do not understand the words, but they do like to listen to the music. They often don’t like ’brog glu (nomad songs) because they do not understand it. In this area, there are also some Tibetans that do not speak Tibetan language, so these people also don’t like listening to traditional songs. People in the town and people in the mountains listen to different music.

I asked one singer who is living in Chengdu, “Does living in the city affect your songs?” He answered, “No, because I learned these songs as a child in a different environment. I came to the city to fazhan (develop skill/expertise/knowledge) but my own thoughts and ideas have not changed. People can not go to too far a distance. If you go too far, later you can not return.”
His thoughts are well-spoken in relationship to music. For this generation of Tibetans living in China, they must decide how far they are willing to travel from their own musical heritage.
PART III: CLASSIFICATION OF AMDO TIBETAN GLU FOLK SONGS

Historical Classifications of Tibetan Music

Classification of music genres within the study of world musics is amazingly diverse. Perhaps that is part of the fascination of the study of world music types. As one might expect, many different classifications exist for Tibetan music. The reality is that “Tibetans have no single classification for song types.” Historical research of Tibetan music also provides no single classification strategy. In any study, it is often helpful to know what something is by first determining what it is not. In the following pages, I will compare and contrast as well as combine some of these historical song classifications for the hopeful result of a better understanding of the one particular song genre sung by Amdo Tibetan nomads called glu.

Creative poetic communication has historically been important to Tibetan kings, religious leaders and the common people alike. Like the English word ‘psalm’, the Tibetan glu is translated as ‘song’ but infers the meaning of ‘poem’. Documents found in the Dunhuang caves as well as the gter ma (Treasure literature) give multiple references to glu. Important sources include btsun mo’i bka thang, pad ma’i bka thang, and ma ni bka’ ‘bum. In these sources, glu is divided into either rgyal po’i glu (royal songs) or ‘bangs kyi glu (popular songs). The term glu is never used as a generic term within the category of religious music. “According to Sakya Pandita, the most famous Tibetan musical theorist, religious and secular music share common basic emphasis on musical beauty and skill, and are distinguished primarily by the differing motivations of their performers. As a corollary to this distinction, we should note that religious and secular music differ greatly in function, significance, and style; and that all Tibetans clearly distinguish chos (religious) and secular music.”

The term rol dbyangs (music) encompasses rol mo (instrumental music) and dbyangs (vocal music). The term dbyangs in a general sense refers to melodic vocalization or melody. More technically, it is used to describe one of three types of ritual chant: ‘don, rta, and dbyangs. As a specific term for one form of chant, dbyangs is described by Ellingson as “tone-contour
melodic chants” that uses “melodies composed of intonational fluctuations in pitch, loudness, and tone quality.”

The early Tibetan kings and rulers ruled a society that functioned entirely on oral communication because at that time they did not yet have written forms of social administration. Songs were an important communication tool used to organize and lead the large political areas of the Tibet. Royal songs included two general categories mgur and mchod. Political mgur songs expressed the emotions of joy, hope, and praise in regards to exploits of the singer or acquaintance of the singer. Mchod songs were used in sung verbal combat. These were political songs.

If the kings taught and led the people using the communication of song, it makes sense that the people might also have a respectful similar form of response. One form of documented genre of historical folk song was used as an honorific musical expression of hospitality: spyan ’dren. This music was created with the purpose of welcoming the arrival of a guest. It was offered by the common man to a guest, the common man to the king, as well as the king to religious leaders. “Spyan ’dren is not strictly either a court music or religious musical practice, but instead has its roots in culture-wide standards of etiquette and hospitality.”

If you classify music according to broad social strata categories discussed above, three types of music can be suggested: folks music, court music, and religious music. These three categories are mentioned by one Tibetan scholar in his discussion of traditional Tibetan music in his article “The Role of Performing Arts in Old Tibetan Society.”
This idea is also mentioned by Chinese researchers of Tibetan song in a detailed overview of Tibetan music presented in *The Traditional Music of China’s Minorities* (2001).

Tibetan music has a long traditional musical history. It is rich and colorful, a distinctive ethnic style. This music can be divided into three categories: folk music, religious music, and court music. Each of these three categories of music include numerous types of song, melody, drama, etc. Every musical type includes multiples types of song with unique melodies and song texts. Looking at every Tibetan area (Central, Kham, and Amdo as well as Jiarong) each has its own unique musical characteristics.123

**Early Descriptions of Vocal Song**

In the twelfth century, two genres of Tibetan music were suggested by Sakya Pandita (1182-1251), “simultaneously produced music” (vocal music) and “external agent music” (instrumental music).124 He divided vocal and instrumental music as two separate Tibetan musical genres. Sakya Pandita developed the traditional classification of the Sciences of Indian and Tibetan Buddhism (see figure 7).125 Vocal and instrumental music are also labeled as separate categories included under the *zlos gar* limb of the Performing Arts notated as *rol mo* (music). Sub-categories of the broad genre of *rol mo* (music) include the following groups: *rol mo* (instrumental music), *dbyangs* (chant/melody), and *glu* (song). Each of these three genres is also designated as a form of communication through performing arts that is created through the *bzo ngag* (technological creativity of melodic speech).

Looking at this scientific classification of genres, the reader might be confused by the use of one term for multiple genres. Sometimes Tibetan classifications terms have an “inclusive contrast” meaning. A term can “contrast with another on one level and be included within it on another level.”126 An example of this in English is the word “man”. The word “man” can be defined both as (1) human (a person) and (2) male (not female). The second definition represents a sub-category of the first definition. This simultaneous use of a term to designate a broad category as well as a specific category within the broad category is common in Tibetan. In the terms used to define the Indo-Tibetan Sciences, the terms *zlos gar* and *rol mo* each have a broad
definition as well as a more narrowed definition within the first category. In my studies of *glu*, I have found that this term also seems to be used with “inclusive contrast” meaning.

One of the five major Indo-Tibetan sciences is designated to the topic of technology. This term is not used as we understand it today, regarding physical machinery and equipment. It seems that this term is referring to the different creative capabilities of man. Three categories are given: *yid* (mental), *ngag* (auditory/speech), and *lus* (physical expressions). Both written creativity and dance are included in the *lus* (physical expression). Note that the song genres of *glu* and *gzas* are designated within separate categories of these early classifications.

The categories of *rol mo* and *zlos gar* are simultaneously considered to be both a part of the *bzo* (technological creativity) and *sgra* (phonology/communication through sound) sciences. In Ellingson’s study the grouping under *rol mo* is part of the scientific classification. The first
definition of *rol mo* might be stated as musical speech (with or without words). Within this categorizations *glu* is (1) a technological activity of auditory speech and (2) sound communication through the performing arts of music melodies. The grouping under the second *zlos gar* is labeled as a colloquial classification of the *lus* artistic forms. In this grouping, the term *glu* is not used. Instead the term *gzhas* is translated as songs. The only label that we have is that *gzhas* is a colloquial expression for performed songs that are included under a title described as “representation and dance.” Interestingly, *glu* (song) is included in the *ngag* (auditory/speech) category while the *gzhas* (song) is listed as a *lus* (physical expression) category. It seems by this classification that it is a possibility that early historical use of the terms *glu* and *gzhas* were not equivalent in meaning.

**Tibetan Folk Music Classifications**

**Definitions of *glu***

What is Tibetan *glu*? Similar to the terms of *rol mo* and *zlos gar*, the term *glu* is used within different contexts for three different meanings. The first meaning is the generic term ‘song’ or ‘poem’ in the most general and most generic form. If an Amdo Tibetan asks you, “Can you sing songs?”, they use the term *glu* in the sentence referring to the general category of all musical speech. The term *dmangs glu*, like the Chinese term 民歌 *min ge* (folk song) is used by some Tibetans to represent all genres of traditional folk songs created by the Tibetan people. Besides the generic term ‘song’, the second meaning of the term *glu* is a specific traditional genre of a cappella Amdo Tibetan folk songs. Within this genre, sub-categories exist. A sub-category of the broad *glu* genre is simply the *glu* praise ballad. Other *glu* sub-categories include cultural songs, question and answer songs, wit songs, and origin songs. Genres of folk song that are not included in the Amdo Tibetan *glu* genre include sung dance music and vocal songs with instrumental music (excluding the flute).

In comparison the term *gzhas* is also used in many Tibetan areas as the generic word for ‘song’. The difference between the terms *glu* and *gzhas* seem to this author to be a more frequent
usage of the term *gzhas* than *glu* for a wider variety of different types of Tibetan folk song genres. In Amdo areas, the terms *gzhas* is used to describe two specific genres: *la gizhas* (love songs) and sometimes in the word *deng rabs kyi gizhas* (modern songs). In the TAR and some Kham areas the term *gzhas* is used more frequently than in Amdo areas. It seems to be also be used in reference to a more diverse group of folk song genres than the term *glu*. These genres include the following non-comprehensive list: *mdza’gizhas* (love songs), *stod gizhas* (regional dance styles of the Tingri, Lhatse and Lhasa regions), *sgor gizhas* (round dance songs), *skyo gizhas* (lament songs), *mdzad sgo’i gizhas* (ceremony songs), *gizhas chen* (great songs), *bstod gizhas* (praise songs of Batang), *mda’gizhas* (archery songs), *chang gizhas* (beer songs), *dpa’gizhas* (warrior songs), *las gizhas* (work songs) and *mgur gizhas* (religious songs). Some of these song genres include dance and many include instrumentation.

Today, when individuals are referring to the term *glu*, they often will use the term ‘*brog glu*’. Literally the term ‘*brog glu*’ means ‘nomad song’. This is a very common term used by Tibetans in reference to *glu* songs. Since the focus of my research is on the Amdo Tibetan nomad folk songs, I too used this term during my travels. I often asked Tibetan singers, “What is the difference between the nomad and farmer folk songs?” There were a variety of responses to this question, but most replied, “They are *gcig red* (the same), just the dialect is different.” The more I probed I found that there are subtle differences. “Nomads have a longer, higher song. The text is more clear. The farmers have a shorter lower melody, and the words are *gsal bo ma red* (not as clear).” But the basic song form is the same. It is an a cappella song of praise about one’s environment. For the Tibetans whose profession is farming, they would not refer to their songs as *’brog glu* (nomad song). They also might not refer to their songs as *rong glu* (farmer song). The classification would simply be *glu*. One singer from Seda refers to ‘*brog glu*’ as a term for all traditional songs, while using *dmangs glu* for current day folk songs. Several people referred to the term ‘*brog glu*’ as love songs. Literally the term ‘*brog glu*’ is translated as ‘nomad song’. The spectrum of definitions for the term ‘*brog glu*’ is wide. One singer used this term to indicate all traditional folk songs. Another singer referred to ‘*brog glu*’ as the genre of Tibetan love songs.
Most commonly 'brog glu seemed to be another word for the glu genre of Tibetan folk songs. A singer from Henan summarized my findings. “Nomad song is glu. Just song. No dance music.”

The purpose of my research has been to discover distinctive characteristics of nomadic Amdo Tibetan folk songs. In pursuing that objective, I found Tibetan glu folk songs, a song genre that is bigger than just nomadic song.

Research written in Chinese literature by Tibetans also sheds light on the complex of classifications. The book bod kyi lo rgyus (Tibetan History), printed in 2001 is a Chinese text by Tibetan scholars about different fields of logic in Tibetan art forms. Chapter two of this book discusses song and dance. The author first divides song and dance music into four large genres that are later broken down into sub-categories. The four basic genres of folk music are stated in Chinese as (1) 山歌 shan ge (mountain song), (2) 舞 wu (dance), (3) 弦子 xian zi (instrumental) and (4) 舞蹈 wu dao (dance). The first song genre is shan ge (Chinese term for mountain song) and is referring to the Tibetan glu song genre. It is defined as ‘only song, no dance’, thus meaning a cappella song without dance. The author separates glu into four sub-categories of a capella song: (a) 山歌 shan ge (mountain song), (b) 说唱 shuo chang ge (narrative song), (c) 祈祷歌 qi dao ge (prayer song) and (d) 劳动歌 lao dong ge (work songs). Later this same author also describes five types of poetic form in folk song. His ideas are quoted below.

<table>
<thead>
<tr>
<th>Song Poetic Structure</th>
<th>Song Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>山区歌体 (山區歌體)</td>
<td>2 poetic lines with 8 syllables, the poetic lines use parallel structure.</td>
</tr>
<tr>
<td>Mountain Area Rhythmic Form</td>
<td>Set rhythm structure.</td>
</tr>
<tr>
<td>锅庄体 (鍋莊體)</td>
<td>4 poetic lines with 6 syllables, 6 poetic lines with 8 syllables, 4 poetic</td>
</tr>
<tr>
<td>Folk Dance Rhythmic Form</td>
<td>lines with 12 syllables, 8 poetic lines with 8 syllables, or 8 poetic</td>
</tr>
<tr>
<td></td>
<td>lines with 8 syllables. Poetic lines are parallel in structure. Normally</td>
</tr>
<tr>
<td></td>
<td>the first sections are metaphors and the last section is the meaning.</td>
</tr>
<tr>
<td></td>
<td>Uses set rhythm structure.</td>
</tr>
<tr>
<td>弦子 (弦子)</td>
<td>4, 6, 8, or more poetic lines. Each poetic line has 6, 8, or more syllables.</td>
</tr>
<tr>
<td>Instrumental Dance Rhythmic</td>
<td>Words in equivalent placement within the poetic lines use antithesis</td>
</tr>
<tr>
<td>Form</td>
<td>(contrasting or opposite ideas). Set rhythm structure.</td>
</tr>
<tr>
<td>情歌体 (情歌體)</td>
<td>4 sentences, 24 syllables. Boy and girl antiphonal musical dialogue (one</td>
</tr>
<tr>
<td>Love Song Rhythmic Form</td>
<td>sing and then the other answer). Use of parallelism in response. Set</td>
</tr>
<tr>
<td></td>
<td>rhythm structure.</td>
</tr>
<tr>
<td>自由体 or 颂词体</td>
<td>No set pattern of poetic text used in song</td>
</tr>
<tr>
<td>Free Form</td>
<td></td>
</tr>
</tbody>
</table>

81
These structural forms are one Tibetan author’s categorization and titles for rhythmic form in folk song. More research is needed to see if other Tibetans also use these form classifications.

The most comprehensive written summary of Tibetan folk music categories and details about each song genre (excluding Ellingson’s thesis) is found in the Chinese text *Traditional Music of China’s Minorities*. The authors provide over a hundred pages of in-depth description of Tibetan folk music. As stated earlier, the authors of this study divide Tibetan music into three main categories: folk music, religious music, and Tibetan court music. Within Tibetan folk music, the authors suggest three main categories: folk song, dance music, and narrative song. Within the category of folk song the authors designate six main categories (slightly different than what is suggested in the previous article discussed): (a) 山歌 *shan ge* (mountain songs), (b) 劳动歌 *lao dong ge* (work songs), (c) 情歌 *qing ge* (love songs), (d) 风俗歌 *feng su ge* (custom songs including beer songs, guessing songs, tea songs, wedding songs, archery songs etc), (e) 嘛尼歌 *o ma ni...prayer songs*), and (f) 扎木年弹唱 *zha mu nian tan chang* (*sgra snyan“dramnyen” instrument songs*).132

The authors of this study about Tibetan music in the Chinese text *Traditional Music of China’s Minorities* also give attention to classification based on the textual rules and form in the poetic compositions of Tibetan folk music. In this article Tibetan poetic text is divided into three forms: *glu*, *gzhas*, and free form. Free form is defined by its own label, without any set structure. Chinese literature about *glu* and *gzhas* use the phonetically similar Chinese terms 鲁 *lu* and 谐 *xie* for these two Tibetan terms. Within the *Chinese Encyclopedia of Music* regarding Chinese minority musics, the terms *glu* and *gzhas* are also used to describe classification of Tibetan folk songs. “Tibetans designate folk songs and dance songs with the terms: *glu* (鲁) and *gzhas* (谐). According to Tibetans’ current-day customs, folk songs and dance songs cannot be completely divided. (But) according to traditional ideas about the rules of classical poetic composition and style (格律), these music examples are divided into two groups: *glu* and *gzhas*.”133
Figure 8: Poetic Composition and Style of glu and gzhas  
(Tian, Translated content from p707-708 from Traditional Music of China's Minorities)

**glu Poetic Structure: **多段回环对应体 = multiple section, returning patterns, parallel structures.

- Every song has several sections, most have 2, 3, or 4 sections (most common: 3 section)
- Every section has a minimum of two poetic lines and as many as ten poetic lines. (Most common: 3-5 sentences.)
- Every section of poetic lines is normally equivalent in structure of syllable count and textual content.
- Within the different sections, there are parallel poetic line structures that use parallel topics of text, words, rhythm (meter), and breathing patterns.
- Each poetic line has 6, 7, 8 or more syllables. The syllable count of each poetic line in a section is often parallel, but sometimes is unequal. (Common: 7, 7, 7, 7 or 8, 8, 8, 8 but some are 10, 9, 10, 10 or 7, 7, 8, 8 syllables per poetic line per section.)
- Regarding textual content, the beginning sections are usually metaphors. The concluding section is normally about the intended topic of the poem. This is known as དཔེ། and དཔེ་ཅན།

Rhythm of syllables in song text

**8 Syllable:**
(1) X XX XX XX X  
(2) XX XX XX XX  
(3) XXX XX XXX (suggested by Chodag)

**7 Syllable:**
(1) XX XX XXX  
(2) X XX XX XX

**gzhas Poetic Structure:** 六言四句体 = six syllable, four sentence

- The 6th Dalai Lama used gzhas classical poetic form as a model for his love poetry.
- This form is often used in folk song and dance music. The melody is clear, simple, and full of feeling.
- Each section has four poetic lines of text, although occasionally the sections can have six or eight poetic lines (always an even number of lines)
- Each poetic line has six syllables that are grouped into pairs that can are separated by three pauses (XX XX XX).

Rhythm of syllables

**6-Syllable:**
XX XX XX  

- Regarding textual content, some gzhas songs use metaphor in each section of text. Some gzhas songs have two metaphorical lines and two lines with direct meanings. Some gzhas songs only use direct meanings.
The discussion of the terms *glu* and *gzhas* is also spoken of in English texts by Tibetan authors. In the text, *Musical Traditions of the Tibetan People: Songs in Dance Measure* (1967), Namkai Norbu divides Tibetan folk songs into the categories of *glu* and *gzhas*.

There are generally two types of Tibetan songs: they are called *glu* and *gzhas*. *Glu* is generally written so that each line consists of either seven or eight syllables. *Glu* are sung by people on horseback, or in a two-sided singing contest or debate. Each line in the *gzhas* type of song consists of six syllables: they are sung as accompaniment to dances, during debates, in which each participant sings rather than talks, while drinking, or during a game, in which each person in a group places a small object in the same place. One of the people in the group picks up one of the objects and holds it in his closed fist, the rest of the group not knowing which object it is. During the time this person holds the object in his fist, different members of the group sing the *gzhas* they guess to be appropriate.

Here, Namkai Norbu speaks of *glu* and *gzhas* from the perspective of literary content as well as the context in which these songs genres are sung. *Gzhas* seems to be used for a greater variety of types of folk song including dance music. His narrative continues.

The words in both *glu* and *gzhas* are symbolic. For example the names of objects such as mountains, rivers, flowers all species of animals (e.g. “horse”, “bird”) are used instead of the name of a lover, of either sex.

*Glu* and *gzhas* are of ancient origin and have been handed down from generation to generation by the oral tradition. We know that some *gzhas* were either composed or collected by the sixth Dalai Lama. … the exact origins of *glu* and *gzhas* are unknown. You are familiar with the songs of Milarepa: there are many such songs in Tibet, but this type of song deals with religious explanation, especially yoga.

Namkai Norbu also associated the *gzhas* form with the sixth Dalai Lama, although he does not state that this form was created by the sixth Dalai Lama. He states, “The exact origins of *glu* and *gzhas* are unknown.” *Gzhas* is characteristically a Central Tibetan form and many such songs from other regions contain Central Tibetan expressions that we should not expect to meet in an indigenous composition. In each region there exist a variety of melodies that may be applied to any of its *gzhas* (since all have the same metre); and similarly there are special tunes used for the drinking songs. Namkai Norbu states that *gzhas* is “characteristically a Central Tibetan form.”

Interesting statement. In a slight way, the distinction of the Central Tibetan form infers the possibility of the existence of non-Central Tibetan regional forms simply by the authors desire to clarify the use of this form within other song forms from other regions. In Samuel’s study on “The Songs of Lhasa” he also states the regional foundation of the *gzhas* poetic song form. “As far as I know, in all *nang ma* and nearly all Western songs is the common Tibetan folk-poetry
stanza of four six-syllable lines, which is known as śloka (simply meaning “verse”) or simply as “she”: gzhas song.”

Tiley Chodag, in Tibet, The Land and The People (1988), also speaks of the classification of Tibetan folk song. “Folk songs, including lyric poems, can be classified into two groups – ballad-form and song-form.” In the English language it is hard to differentiate the words ballad and song. The Oxford American dictionary defines ballad as “a poem or song narrating a story in short stanzas. Traditional ballads are typically of unknown authorship, having been passed on orally from one generation to the next as part of the folk culture.” Song is defined as a “short poem or other set of words set to music or meant to be sung.” The glu form is a combination of short stanzas that give colorful metaphorical narration of places and things in the environment of the Tibetan singer. It is historically a poem that has been passed down from generation to generation. In interviews with singers, I asked if they created the text of glu songs themselves, or if they were taught texts by someone else. A vast majority of the singers with whom I talked told me that they did not create the song texts. Ballads were learned from elders, who learned from elders, so forth and so forth.

There are two kinds of ballad, mountain ballads and nomad ballads. In addition, poetical songs, such as Mi la ras pa’s lyric poems, and Buddhist ritual songs like the tsog-lu are very ballad-like in structure. Ballads are characterised by their relatively free form. There is no fixed number of lines per stanza, although there are usually between three and ten, but each line has a fixed number of syllables, ranging from six to eleven. Ballads usually follow the rhythmic pattern XXX XX XXX, and the end of every line or stanza is marked by a regular vocal style with a regular rhythmic beat. Ballads were recorded as early as the eighth century and can be said to be the earliest type of Tibetan song.

Each region has its own type of song, the three major styles being the Tö, Kham and Ba-thang styles. In addition, songs can be further subdivided into wedding songs, labour songs, round dance songs, archery songs, wandering songs, drinking songs, antiphonal songs, and love songs. In form, songs are divided into four-line stanzas (sometimes six lines, but always an even number), each line containing 6 syllables divided into three disyllabic groups giving a XX XX XX rhythm.

Tiley Chodag uses the term ‘ballad’ for glu and ‘song’ for the gzhas form. This is an interesting distinction. Some dmangs glu songbooks include poetic forms that do not seem to be used in vocal song. Thus it makes sense that the term glu refers to a type of poetic structure as well as song. Tiley Chodag’s description of glu and gzhas poetic form as well as his description of the
broad use of the term *gzhas* for different types of song genres fits other written descriptions of these song forms.

Continuing his discussion, Tiley Chodag states, “The names of Tibetan folk songs vary from region to region, and Gansu, Qinghai, Sichuan and Tibet each have their own names. In Tibet itself, while different names reflect different dialects, the content and form of folk songs still fall within the range of ballad and song and so here we will not pursue the matter further.”

Tiley Chodag draws an important line in the sand with this final sentence. “Folk songs fall within the range of *ballad* and *song*.” Since this refers to the two terms *glu* and *gzhas*, once more it confirms that although these two forms are similar, they are not completely equivalent in meaning.

Relevant to the broader picture of this regional study, Tiley Chodag, in the previous paragraph, mentions three major regional folk song styles: Dö, Kham, and Bathang. Historically Kham was used in reference to all areas east of Lhasa, so his reference to Kham includes Amdo areas. Dö seems to be a reference to folk songs from Central Tibet. Bathang is an area located within the current geographically defined Kham region. It would be interesting to do a comparative study of these styles of folk song in the future.

**Classifications of Amdo Tibetan Folk Song Genres**

As stated earlier, no one set of classifications exist for Tibetan music. In many general classifications of Tibetan music the religious, court, and folk songs are listed together, mixing dance and vocal music. This list is long and hard to grasp because of the sophisticated breath of creative variety of traditional Tibetan musical genres. When talking about folk songs with Tibetans in Amdo areas, many Tibetan musical genres were not mentioned in our discussion. Genres such as *nang ma* (traditional instrumental ensemble music for dance), *sgrung* (religious stories including the *gling ge sar*), *rnam thar* (a narrative song genre used in traditional opera such as the *a lce lha mo*), and also *stod gphans* (dance songs of central and southern Tibet) were
not included in lists suggested as song types. This does not in any way mean that these songs are not known or do not exist in Amdo areas. For example, the Amdo Tibetans love hearing King Gesar stories, so performances of the gling ge sar do occur in Amdo areas. The lack of mention of these genres within discussion of folk songs suggests that Amdo Tibetans recognize vocal song as a separate category from other forms of Tibetan instrumental, narrative, or dance style music.

In classifications about Tibetan folk music, Amdo Tibetans seem to make a point of separating a cappella song genres from dance songs genres. The word glu can be a generic term for ‘song’ and the word bro is a generic term for ‘dance’. Dance music normally implies instrumental music with or without vocal music. In Amdo Tibetan purely vocal music without dance or even musical accompaniment is an important traditional genre of folk song expression. These metaphorical poetic songs of praise about one’s environment are called glu songs.

Although, sometimes other titles such as dmangs glu and ’brog glu are used as a title for this song genre.

What are the genres of Amdo Tibetan dmangs glu folk song? In Dulan, a city in the western Haixi prefecture of Qinghai, a sixty-one year old singer told me that there are three types of song (1) dmangs glu, (2) glu shags, and (3) shrid pa. Another nomad woman, also in her sixties, gave these three three categories and adding one more: ka mtsar. When these Dulan singers spoke of these genres they defined them as follows: (1) dmangs glu—songs that metaphor life, (2) shags—question and answer songs in conversation with others, (3) shrid pa—origin songs, (4) kha mtsar—humorous songs. One interesting note is that the nomad woman in Dulan spoke of shags meaning love songs. She used the terms shags for what others refer to as la gzhas. Describing shags she told me that “years ago two people would be on two different mountains and they would sing this song to each other.” Both individuals were on different mountains because they were watching their individual herds of animals as they were grazing. “You would see a person far away and then sing a song.” I asked her if she sang the shags song with her lover when she was young. She giggled and said “yes.”"
In the northern part of Sichuan province, in Ruo’ergai, a young Tibetan singer explained to me that \textit{dmangs glu} is the broader category of Tibetan song and \textit{'brog glu} is a small category within that classification. He suggested three forms of Tibetan folk song: (1) \textit{chang gzhas} (beer-declaring), (2) \textit{shrid pa} (narrative about the world), and (3) \textit{shags} (question and answer). These are what he considers to be the three forms of \textit{dmangs glu}. \textit{'Brog glu} is simply songs sung by nomads which can include all three of these forms.\textsuperscript{145} His classification seems to be based upon three literary genres (declarative short prose, narrative, and question-answer).

In conversations with a Tibetan from Gansu, he divided Tibetan folk songs into two main categories: \textit{glu} and \textit{la gzhas}. Within each of these categories he described sub-categories of song. For \textit{glu}, five sub-categories were suggested: (1) \textit{mgur} (songs about religious ideas, sung by Lama), (2) \textit{srid pa chags glu} (origin songs), (3) \textit{ge sar sgrung glu} (Gesar epic songs), (4) \textit{shags} (irony songs), and (5) \textit{dmangs srol} (culture songs). Sub-categories of \textit{la gzhas} songs include different topics about experiences in love relationships.\textsuperscript{146}

Anton-Luca discusses thematic classification of folk songs in her introduction to \textit{glu} and \textit{la gzhas (“la ye”)} folk songs. \textit{Glu} includes (1) \textit{srid pa} (songs of origin), (2) \textit{rten 'brel} (celebration songs), (3) \textit{bstod glu} (glorification songs), (4) \textit{smreng glu} (songs of lament), and (5) \textit{dri ba dris len} (question and answer songs).\textsuperscript{147} It is interesting that the category \textit{smreng glu} is included in her list. In my own research, it seemed that the category of sorrow songs was never mentioned. Most singers stated that they did not sing ‘songs of sorrow’. More research is needed to learn more about this suggested genre. Anton-Luca describes \textit{smreng glu} as having the following themes: young bride’s laments, apologies for wrongdoings, estrangement from home, parents’ sorrow after children’s departure, growing old, and so on. Regarding \textit{la gzhas (“la ye”)}, song themes include relationship topics such as love, longing, sorrow, quarrel, and farewell songs.\textsuperscript{148}

Early on in my research, a student of Tibetan literature gave me a list of what one of his language teachers had suggested are types of Tibetan song. His list is labeled \textit{bod kyi glu dbyangs kyi rigs}. In his list, there are four main categories: (1) \textit{dmangs glu} (traditional songs), (2) \textit{rdung len} (playing and singing songs), (3) \textit{mgur glu} (religious songs), and (4) \textit{deng rabs kyi gzhas}
(modern song—note the use of gzhas and not glu for ‘song’ in this title). Within the category of *dmangs glu*, four song genres are listed: (1) *glu* (general song), (2) *glu shags* (origin songs, also used as debate songs), (3) *la gzhas* (traditional love songs), and (4) *gar rtsed* (group song, sung with slow moving dance, unique to Amdo).¹⁴⁹

It seems important to point out that traditional song genres are different than modern songs. As stated earlier, during interviews some Tibetans included *rdung len* (playing and singing) songs in the traditional *dmangs glu* category. The *sgra snyan* (“dramnyen”) lute has a long history of use in Central Tibet (the first mention of this instrument is dated to the seventh century). Yet, among the Amdo Tibetans, the lute did not become a popular instrument until 1979 when Dpal mgon, a singer from southern Gansu, performed a *rdung len* song on the Qinghai Tibet broadcasting station for the first time.¹⁵⁰ Amdo Tibetan *rdung len* music is a distinct contemporary musical style that acts as a bridge between traditional and modern songs.

....two differences between *rdung len* and other popular music. Firstly, unlike a lot of other popular music of recent years, the musical features of *rdung len* are more local tracing back to Central Tibetan and Amdo Tibetan music culture. There is the Central Tibetan influence including *sgra snyan* (“dramnyen”) lute music, which seems to arise from both Lhasa’s elite music styles as well as lower class styles. Also, the connection with the old storytelling tradition seems to be traced. Still, there is an influence of locally known folk music and poetry, at least through the lyrics of the folk songs. And then there are of course many more influences that research has not yet discovered.¹⁵¹

Generally accepted classifications can also be discovered by examining the table of contents of songbooks. In 1987, a songbook of Amdo Tibetan songs was printed. In this songbook songs were classified into eight groups. The first group of forty-nine songs are labeled simply as *glu*. Following this first group of songs are seven other categories: *gar* (first song, then dance), *rdung len* (playing and singing songs), *zhabs bro* (dance songs), *la gzhas* (love songs), *ngal rtsol gyi ngag gzhas* (short work songs), *byis pa* (children songs), and *ma ni* (Tibetan Buddhist “om ma ni pad me hum” prayer songs).¹⁵² Twenty years later in 2007, the Maqu Folk Song Play and Sing Collection was printed. In this collection songs are organized by Chinese titles and group categories. The first category is 拉依 (the Chinese phonetic for *la gzhas* meaning love songs). The second category is labeled as 酒曲 (this translates literally as beer song, the same term used by one of the singers that I interviewed for the *glu* song genre). This translation is most likely
used because when singers sing to a gathered group they will often with one outstretched arm
hold a small cup full of liquor while singing glu songs. Three other groups of songs were included
in this collection: 格尔 ge er (the Chinese phonetic version of mgur), 舞曲 wu qu (dance tune,
most likely representing zhabs bro songs), and 弹唱 tan chang (play and sing, most likely
representing sgra snyan (“dramnyen”) songs).\textsuperscript{153}

In my travels I found a few recently printed books of poetic texts labeled dmangs glu and
la gzhas. These books only contain poetic texts, no written music is included. In the *Amdo Folk
Song Collection* printed in 2000, the table of contents does not seem to divided by musical genre.
Instead the book seems to be divided into poetic topics. The contents include mgo rtsom pa
(beginning), bstod (praise), smreng (suffering), kha mtshar (humor), glu shags (songs of wit), bar
bshol (songs of reconciliation), and bkra shis ’jog pa (blessing) songs.\textsuperscript{154} I showed some singers
this book and asked if they knew any of this poetry, and most did not. One of the topics included
in this book is suffering. Many singers told me that they would never sing about suffering. They
only sing joyful songs. It is interesting that two topics mentioned by singers during interviews are
included in this list: kha mtshar (humorous) and glu shags (wit). While organizing the songs that I
collected during research, a Tibetan friend told me that I was missing a very important form of
glu: bkra shis ’jog pa (the blessings genre). My friend agreed to allow me to record him singing a
blessing glu song. This is song 11 in the collection. All other songs that I have collected are titled
bstod glu (praise songs). More research is needed to see if there are musical expressions for each
of the song genres suggested in the *Amdo Folk Song Collection* (2000).

In summary, classifications of Tibetan folk songs are sometimes divided by textual theme
and at other times divided by literary genre. By textual theme, songs include topics about life
(describing your environment, life, objects, etc), love (describing what you feel), Tibetan
Buddhism (describing topics related to religious belief), historical places (describing people or
places that are important in Tibetan history), and origin (describing origin of existence). Division
of music by literary genres includes expression through metaphor, simile, personification, irony,
question and answer, and narrative. In combination it seems that traditional Amdo Tibetan folk
songs included metaphorical texts about life, questions and answers about love, and narratives about existence. Each of these song genres are sung by farmer and nomad Tibetan alike.

Understanding of Amdo Tibetan folk song can only be understood within the context of general Tibetan folk song categories. Categorization is based upon shared themes. Some choose to categorize songs by thematic topic of song, some categorize songs by distinction of the performer, some categorize songs by literary content. All are possibilities. Figure 9 is a presentation of the most basic forms of a suggested classification for traditional Amdo Tibetan folk songs. Categories in this diagram of Amdo Tibetan traditional songs are divided by a cappella songs without dance (glu and la gzhas) and dancing songs (gar and zhabs bro). Rdung len songs are not included within the traditional folk songs genres in order to emphasize that Amdo Tibetan drung len songs represent a bridge between traditional songs of the people and current modern day songs created by the people. Contemporary Amdo Tibetan rdung len songs incorporate musical concepts from both glu and la gzhas traditional songs. Modern songs represent Tibetan songs that use Tibetan, Chinese and other language texts, western instruments, and sounds created by midi equipment.

Regarding sub-categories of the glu genre of Amdo Tibetan folk songs, more research is needed to fully grasp all of the classification possibilities. The following is a non-exhaustive list of possible glu folk song sub-genres: glu (poetic song), srid pa (songs of origin), glu shags (irony/wit songs/question and answer songs), dmangs srol (cultural songs including songs for specific events such as wedding, archery contests, Losar, etc), mgo rtsom (beginning) bstod (praise), smreng (suffering), kha mtshar (humor), bar bshol (reconciliation), and blessing (bkra shis ‘jog pa). I have included both poetic form and topical content in this list. I have not included the ge sar sgrung glu songs or mgur songs in this list because I would place these songs in the broad court (entertainment) music and religious music categories. The smreng category may only be a poetic category of glu and not a sung category of glu. More research is needed on this topic.

It should be noted that classification is a tool created by researchers to understand what exists. Several Tibetans with whom I interviewed suggested that the term dmangs glu is a term
that was created by contemporary researchers to classify or describe different types of Tibetan songs. The importance of classification is that it helps one to better understand what exists and how something relates or does not relate to another topic. Continual study is needed in the realm of classification of Amdo Tibetan music genres to help distinguish all of the unique genres and forms of music.

Figure 9: Amdo Tibetan FOLK SONG Categories

Traditional Amdo Folk Songs
- A cappella (No Dance)
  - glu
  - la gzhas

Contemporary Amdo Folk Songs
- rdung len

Modern Amdo Folk Songs
- deng rabs kyi gzhas

Traditional Amdo Folk Dance and Song
- gar
- zhabs bro

Figure 9: Amðo Tibetan Folk Song Categories
Possible Amdo Tibetan Folk Song Regions

Within the broad Amdo Tibetan region, do smaller geographically defined areas exist which have unique types of glu folk songs? It has been my hypothesis that distinct Amdo Tibetan regionally based musical styles do exist. True understanding of regional differences will require more time and study to fully identify. That said, it does seem within this first study that regional differences of glu folk song do exist within the broad geographic Amdo Tibetan area.

Understanding these regional differences requires a deeper look at the text and melodic landscape of Amdo glu songs. When individuals without any understanding of glu songs listen to songs from different Amdo Tibetan regions, it may seem that no differences exist. This is perhaps because the song genre itself is so unique; all songs included within this genre appear at first glance to be the same. But Tibetans who listen to Amdo Tibetan songs from different areas, especially performers, realize these distinct differences. During interviews with singers from Seda, Hongyuan, Maqin, Songpan, Maqu, Dulan, and Labrang each confirmed my own observations stating in similar words, “Melodies from different regions in Amdo Tibetan areas are not the same.”

The information gathered during my interviews suggest at least two and possibly three regionally based song styles within the broad Amdo Tibetan geographical region. See map for better understanding of these geographic groupings. Group I and II are easily distinguishable from group III. So these could be defined as group A (including group I and II) and group B (including group III). Group I and II have several distinct qualities that occur in individual cases in both groups. Qualitative and quantitative differences of these glu folk songs will be discussed in the following section of this research study.

Group I: Areas surrounding Qinghai lake including Haixi, Haibei and Hainan Tibetan areas.
Group II: Areas in southern Qinghai & Gansu including Maqin, Zeku, Tongde, Henan, and Maqu
Group III: Areas in Qinghai, Golog including Gande, Dari, Banma, Maduo, Jiuzhi, and areas in northern Sichuan including Seda, Ruo’ergai, Hongyuan, Aba, and Songpan
PART IV: QUALITIES OF AMDO TIBETAN GLU FOLK SONGS

Evaluation of glu Songs

How one decides if a song is good or bad is based on whether or not the voice is elegant and the song text is good.

How are Amdo Tibetan folk songs evaluated? In one interview in Zeku, the singer stated that only one out of a hundred people can really sing glu well. “This song genre is quite difficult so most people don’t even try to sing this genre. Singing rdung len (play and sing) songs is much easier. Unfortunately less and less people sing glu songs.”

Excellence in performance of Tibetan songs is credited to a performer’s singing ability, style, and memory. Both content of the text and presentation of the melody are important. The melody should be graceful and the content of the words eloquent. A singer in Gonghe states, “Quality (of glu songs) depends on the contents, the singer’s voice, and the singer’s courage. If the content is good and meaningful; the singer’s tone is graceful; and their presentation elegant, then we think that this kind of folk song is excellent.”

Singers should show expertise in both skad and ngag. These two terms are important to the understanding of Tibetan folk songs. Skad refers to the skill of being able to sing “in a high register, with a powerful, loud and penetrating sound.” Alexandru Anton-Luca describes ngag as the skill of singing in the low register. Literally ngag means “speech, talk, word.” In my interviews, this term seemed to only be used in reference to song text. Several Tibetan phrases are commonly spoken using these two terms.

(1) skad yag gi skad snyan mo beautiful voice
(2) sgal mtho gi sgal che gi high voice
(3) ngag bde gi ngag snyan mo low good voice

A singer in Henan includes these terms in his list of five skills needed when singing glu songs.

(1) gdangs mtho dgos high voice
(2) ’gug yod dgos bends (in pitch)
Two important musical skills used in glu songs is melisma and trills. A melisma is a group of notes sung on one syllable of text. Trills are a vibration of sound around one pitch. Tibetans describe these musical skills as 'gugs (bends) of pitch and 'gyur khug ha cang mang (changing nooks of sound). The words 'gyur khug literally means changing corner or nook, like a nook in a river. This is another example of the influence of environment in song making. Another important aspect of Tibetan language is the glottal stop. A glottal stop is the formation of a consonant through “audible release of the airstream after complete closure of the glottis.” Knowledge of dbugs 'byan rtub most likely infers knowledge of the use of glottal stop as well as the placement of breath in the melisma and the use of breath for vocal power.

“A singer’s performance likewise relies on oratory as much as theatrical mastery. The appeal of the performance rests in the artist’s ability to evoke a world the spectator can both perceive externally and inhabit. The world mimicked emphatically during social performance hangs on terse messages and packed metaphors seeking life in the eager imagination of the more or less attentive audience.” A singer from Songpan summarized the importance of the singer’s performance.

Someone who sings poorly is one who is unable to move your heart. It is easy to evaluate the performance of glu songs. It is the same as listening to someone speak. When some people talk it is hard to listen to them. When others talk, you really want to listen. Songs are also this way. If you like a singer, it is because you feel comfortable listening. If a singer is uncomfortable singing, you also are going to feel uncomfortable listening.

Even though a singer’s performance can easily be rated in comparison to others performance, most of those that I interviewed felt that there is “no bad or good.” For most, singing is something to be enjoyed, not something to be evaluated. If you can sing, sing. It may not be understood, but the Tibetan community invites all to sing, not just the best performers.
Case Study: Twenty-Seven glu Folk Songs

As a part of my research on nomadic Amdo Tibetan glu folk songs, I traveled during a period of six months in the provinces of Qinghai, Gansu, and Sichuan. More than eighty songs were audio recorded and songs texts collected. Later, I selected twenty-seven songs for deeper study. With the help and input of co-workers, music was transcribed, the spoken version of sung texts was transcribed, and song texts were translated into English and Chinese. The song collection (see appendix A) represents songs from eight prefectures and seventeen counties. Each county except for two are central areas around which Amdo Tibetan nomads live. Two farmer areas were also included in the song collection: Hainan, Gonghe and Aba, Aba. Twenty-four songs represent glu songs sung by nomads. Three songs represent glu songs sung by farmers (this is based upon the information given by singer about their background).

Gansu (3): Gannan, Labrang (1), Maqu (2)
Qinghai (17): Huangnan, Henan (1), Zeku (1)
 Haibei, Gangcha (1)
 Haixi, Dulan (1)
 Hainan, Gonghe (2), Guide (1), Tongde (1) Xinghai (3)
 Golog, Maqin (1), Dari (2), Banma (2)
 Sichuan (7): Ganzi, Seda (1)
 Aba, Ruo’ergai (2), Hongyuan (2), Aba (2)

Songs are performed by eleven female and sixteen male singers ranging from ages 15-76. The age demographics of singers is (a) less than age 25 (three singers), (b) age 25-39 (seventeen singers), (c) age 40-60 (four singers), and (d) older than age 60 (three singers). Nine singers are professional singers. The oldest singers are ages 76, 75 and 62.

This song collection is not intended to be a representation of the best singers of glu songs. Instead it is intended to be a broad demographic of nomadic Tibetan singers of glu song. Three songs by singers from a farming occupational background are included for comparison study. Only glu songs are contained in this Amdo Tibetan folk song collection. Love songs, origin songs, question and answer songs, rdung len (play and sing) songs and modern songs are not included. All songs in the collection are sung in Amdo Tibetan. Dialects of Amdo Tibetan differ per region.
Text Analysis of Amdo Tibetan glu

Each song in the song collection (see appendix A) is labeled by location of recorded song, singer name, age, and sex as well as the date on which song and text was recorded. Each song includes both a written poetic text and an actual song text (showing text used during performance). As discussed earlier, the Tibetan language uses different written and spoken forms. As well, when singers sing glu songs, extra text and vocables are added to the memorized poetic text. In appendix A, two color fonts are used in the sections describing actual song text. The lighter color font represents written poetic text in spoken form and the dark black font represents meaningless syllables and extra song text.

Beginning Phrases

Amdo Tibetan glu commonly begin with two introductory phrases: “o ye” and “a la ye.” Of the twenty-seven songs collected and transcribed twenty-one songs begin with an introduction to each song that includes one of these two short phrases or simply the “ye” sound. These two phrases are the most commonly heard introductions in Amdo folk songs. The use of these two different phrases is a regional distinction within Amdo Tibetan glu. Other textual introductions are also included in this song collection. For example, “a glu la ye” (the four syllable combination), “a le ye” (the three syllable combination), “ye i” (the two syllable combination of two vowels), the single syllable “o” or “a”, and the possibility of no introduction text prior to the sung poetic text. Note that the Wylie transcription is given for these phrases. The Amdo pronunciation will differ. For example the “i” in “ye i” in Amdo is pronounced “uh” like the “uh” in “bug.”

In this song collection, thirteen songs begin with the phrase “o ye” (songs 1, 2, 5, 6, 7, 8, 9, 11, 12, 14, 15, 16). These songs were collected in the larger geographic areas of Gannan (Labrang, Maqu), Huangnan (Zeku), Haibei (Gangcha), Haixi (Dulan), Hainan (Gonghe, Guide, Tongde, Xinghai) and Golog (Maqin). Note that all of these songs are from the northern prefectures of Amdo regions in Qinghai (excluding all of Golog except for Maqin) and southern
Gansu. In songs that include the phrase “o ye” in the introduction, the singer sings the initial song tone with the text “o” followed by a long melisma on “ye”. This is followed by an extemporaneous line of text that includes a combination of words and meaningless syllables to finish the melodic phrase. For these songs, the introduction and the sung verses of the poetic text are each distinct musical phrases.

Five songs begin with the phrase “a la ye” (songs 18, 20, 21, 25, 27). These songs were collected in Golog (Dari, Banma), Ganzi (Seda), and Aba (Hongyuan, Aba). In songs that include the phrase “a la ye” in the introduction, the long melisma is sung on the “ye” sound. The first two syllables “a la” may have only one sung articulated tone per syllable or up to three articulated tones per syllable. For these songs the poetic song text begins within the same musical phrase that includes the “a la ye” introduction. Within the first musical phrase of “a la ye” songs the singer sings “a la ye” followed by a long melisma on “ye” and then the first part half of a line of poetic text. This is a distinct format difference of sung content between “o ye” and “a la ye” songs. In one format the introductory musical phrase begins with “o ye”, followed by a melisma on “ye”, and then extemporaneous text. In the other format the introductory musical phrase begins with “a la ye”, followed by a melisma on “ye”, and then part of the first line of poetic text. This topic will be addressed again within the topic of song form and segmentation.

Four songs begin with “ye” in the introduction (songs 10, 13, 22, 23). Three out of four of these songs were sung by singers over sixty. Song 13 contains the “ye i” two syllable phrase. This
song follows the pattern of “o ye” songs, except that the long melisma is sung on the “i” instead of the “ye” sound. The singer of song 13 was sixty-two years old at the time of the recording. The reason for the difference in vowel production is unclear. Song 10 and 22 are also sung by older singers age seventy-five and seventy-six at the time of recording. Future research could focus just on singers older than sixty to see if there is a pattern beyond these three singers regarding historical premise for beginning songs simply with the “ye” sound. Song 10 also follows the song form pattern of other “o ye” songs. Songs 22 and 23 follow the song form pattern of “a la ye” songs. The introductory phrase and poetic text of the songs is included together in the first musical phrase. The melisma sung on “ye” for these two songs is relatively short in comparison to other songs collected. One singer told me that Kham songs do not use an opening phrase; they simply start with the “ye” sound. This is a topic to research more in the future.

Song 24 and 4 are unique in that they both use a short text phrase ending with the “ye” sound. As in the pattern of other songs using “o ye” and “a la ye”, the singer sings a powerful heartfelt melisma on the text “ye”, but in these two songs the beginning text is “a le ye” (song 4) and “a glu la ye” (song 24). These textual differences are perhaps minute details to the Tibetan singer, but it is worth noting in this study. Song 4 follows the song format pattern of “a la ye” songs. The singer begins with an introduction and within the same melodic phrase begins the poetic text. Song 24 begins with a long introduction, but uses the phrase “o glu la ye” for only the first verse. The second and third verse repeat the exact same melody, but the text simply begins with the “o” sound followed immediately by the poetic text without melisma on the “o” sound. Song 24 is unique in that there is a distinct musical phrase for the introduction, but the singer also uses this same musical phrase for the second and third verse for the poetic text.

Songs 3, 17, 19, and 26, the remaining songs in the song collection, begin on other sounds. Songs 3, 19, and 26 do not include a long introduction. Song 19 simply begins with the poetic text. Song 26 has one syllable “a” sung on one tone without melisma prior to the poetic text. Song 3 has one syllable “o” sung on two connecting tones prior to the poetic text. Song 17 begins on the “e” sound.
Discussion thus far has been based upon musical analysis of the recorded and transcribed introductions of the collected songs. In conversation with Tibetans about this unique division of initial texts in *dmangs glu*, an interesting topic arose regarding the song genre *la gzhas* ("la ye").

*La gzhas* is often translated as the genre of love songs. There are cultural restrictions regarding who can be present during the performance of *la gzhas* songs. Some have summarized that the difference of the use of the introductory phrase “o ye” and “a la ye” is simply based upon regional dialect differences. In areas where “o ye” *dmangs glu* are sung, the phrase “a la ye” is used only during *la gzhas* (love songs). As one examines the song texts of the songs in this collection that begin with “a la ye,” it is clear that these songs of southern Golog (including Seda) and Aba are not love songs. The “a la ye” and “o ye” songs seem to be distinct forms of *dmangs glu* in the different regions. Further study is needed to better understand the differences of the chosen introductory texts of *dmangs glu*.

### Use of Meaningless Syllables and Rhythm in Poetry

<table>
<thead>
<tr>
<th>Glu a la la mo a la len (song...sing)</th>
<th>Glu tha la la mo tha la len (song...sing)</th>
</tr>
</thead>
</table>

- 1st line in the Gesar Epic

Many researchers of Tibetan music make reference to the existence of *tshig lhad* (meaningless syllables) in Tibetan sung texts. Among Amdo Tibetans the term *tshig lhag* is often used in replace of *tshig lhad* to describe meaningless syllables. Since *tshig lhad* is the common term used in previous written summaries on the topic, I choose also to use this term. In an evaluation about the historical musical study of Tibetan songs done by Francke, Trewin finds it odd that in Francke’s study of poetic forms within song he does not mention the importance of *tshig lhad* in Ladakhi folk song. Quoting a Ladakhi expression, Trewin emphasizes the importance of what may seem only nonsense.

| Without “la la li li” there is not song. | Without “ta ra ru ru” there is no tune. |
Trewin goes on to state that “several writers have elaborated or speculated upon the precise function of aesthetic qualities of such syllables (e.g. Stein 1972:253; Shakspo 1985a:5), but whatever their origin or meaning, the musical consequence of their use is that the relationship between text and melody is exceedingly flexible.”

Other later researchers of Tibetan folk song have also given attention to the use of meaningless syllables in Tibetan song text. These authors include Tucci in his study of folk songs in Gyantse and Western Tibet, Samuel in his study on the songs of Lhasa, and Trewin in his discussion of the rhythmic style of Ladakhi songs. Trewin discusses the priority of musical rhythm in song over poetic rhythm based on the free use of meaningless syllables within the sung version of song texts.

The flexible relationship between vocal and instrumental performing styles is highlighted by the manner in which texts and melodies are freely adapted to specific rhythmic schemes. The inconsistency of poetic forms (in sung melodies), and the freedom in which tshig lhad (meaningless syllables) can be inserted into texts means that it is the rhythm of the musical accompaniment rather than any literary constraints, which dictate the lengths and stresses of the syllables (within sung melodies).

Trewin’s consideration of literary constraints upon the songs is important because in some styles of Tibetan music, the poetic form does dictate the sung melody. But in Amdo dmang glu while song text is based upon poetic text, the song text is sung in a free form that does not replicate the exact rhythmic literary form of the poetic text.

For example the first poetic line of song 25 (SHO2) has a poetic rhythm.

The actual rhythm of the sung text of this line of text is more complex. As well the one textual phrase is broken between two musical phrases. Here the word “gser” of gser mkhar is ornamented with a melodic phrase that connects the text together with a complex rhythm.

<table>
<thead>
<tr>
<th>Song 25, 1st Line of Poetic Text</th>
<th>Rhythm of Poetic Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>ཆུ་བ་ལོ་ནང་མགོ་གསེར་མཁར་དྲ་ཐོག་རེད།</td>
<td>nga’i glu mgo gser mkhar dgu thog red</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Actual Song Text Performed</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ཆུ་བ་ལོ་ནང་མགོ་གསེར་མཁར་དྲ་ཐོག་རེད།</td>
<td>nga’i ni glu mgo gser mkhar ni go a le dgu thog red</td>
</tr>
</tbody>
</table>
In song 10 (GGO2), the first poetic line of text also uses the same poetic rhythm X XX XX XXX. In comparison to song 25, different vocables are added and the ornamentation is added in a different spot of the poetic text. Here the last three syllables of the first poetic line are given ornamentation.

Song 10, 1st Line of Poetic Text

རི་མཐོན་པོ་དང་ང་མག་འ‰་བོ།

Rhythm of Poetic Text

ri mthon bo dgung nga zug ‘dra bo

Actual Song Text Performed

རི་མཐོན་པོ་ཡང་དང་ང་མག་ཨི་འ‰་ཡེ་བོ།

ri mthon bo yang dgung nga zug i ‘dra ye bo

In the collected songs, the poetic rhythms vary between eight syllable lines (a) X XX XX XXX (most common), (b) XXX XX XXX, (c) XX XXX XXX and seven syllable lines XX XX XXX. Each example ends with a three syllable cadence. The topic of poetic form was discussed in chapter 4, part 2. Early Tibetan poetry is thought to have used a six syllable meter divided by three syllables XXX XXX. Later Sakya Pandita wrote prosody in trochaic meter in lines of three and a half-feet XX XX XXX. A different form XX XX X and XX XX XX X was later used in question and answer format of talking matches. In the seventeenth century, the 6th Dalai Lama used the poetic form of XX XX XX in his love poetry. This form is now described by many as the basic poetic form of most gzhas songs.
In this song collection there are no examples of six-syllable poetic rhythm. Instead each poetic line of text is either seven or eight syllables. The most commonly used patterns mimic the trochaic meter used by Sakya Pandita. Spoken emphasis is given to the first syllable in each word phrasing group followed by one or two unstressed syllables.

Back to the discussion of tshig lhad (meaningless syllables), in the two examples above tshig lhad are added to both poetic texts. Actually, in every song within the song collection singers have added tshig lhad as well as additional lines of text at the beginning or closing of the song. In appendix A, the “Actual Song Text as Performed” sections, the written poetic text is written in a lighter color font while the tshig lhad and extra lines of text are written in the normal dark black font. Meaningless syllables used in the song collection include (not an exhaustive list) o, ye, ya, re, yang, gi, zig, yu, zhang, lo, bzo, and me. Short phrases are also used such as yang gcig gi len go (sing again), glu gzig len go (sing one song), glu shes ni (know song), and ‘tsho b ’i glu zig len na (sing a life song). Some singers add a closing text to their song. In song 26 (SAB1), the last poetic line of text is translated, “I can’t really sing songs well, but in order to make you happy and blessed, I have sung you a song.”

I should point out that sometimes the actual sung text and the poetic text are quite different. This is most likely due to the fact that the singer has forgotten the original poetic text and thus simply makes up his own text to fill the melodic pattern. The reader may also notice that in the song collection most songs have three sections of poetic text. If the song does not have three sections of text then it may be that a section of the text has been left out by the singer. Although two stanza poems do also exist.

In the earlier description of the poetic format of glu songs, I stated that each section of text in the glu song will have a minimum of two poetic lines and as many as ten poetic lines. Amdo Tibetan folk songs in this song collection from Golog, Gannan, and Aba all only have two lines per stanza. Other areas in Qinghai are more diverse including two, three, and four poetic lines of text per stanza. In the Maqu Folk Song Play and Sing Collection ten out of fourteen glu (labeled as beer songs) have two poetic lines per stanza, three songs have three poetic lines per

104
stanza, and one song has four poetic lines per stanza. A larger song collection sample from Sichuan is needed to determine if Amdo Tibetan glu songs in Sichuan also sing stanzas that are three or four poetic lines in length. Further research is needed.

**Song Text Content**

“Tibetans never sing when they are sad. They also do not sing in the presence of others that are sad, out of respect for them. For example, if someone was to die, the family and anyone visiting the family would never sing songs of mourning. These songs do not exist.” Most conversations that I had with Amdo Tibetans about the content of Tibetan folk songs were similar quotes. When I asked the singer if he/she sings when sad, the answer was almost emphatically “no”. Although one singer told me that Tibetans do have sorrowful songs. This could be a topic to explore more in the future.

“Tibetans are rich in imagination. They express their emotion through the imagination.” One of the important characteristics of glu songs is the use of metaphor and simile. Tibetan metaphor and simile consist of three parts.

1. ཨབ་ = The metaphoric image or illustration being used
2. ཨབ་ཅན་ = The topic which is being compared or made as an example
3. རྡོ་སྐྱེ་ = The characteristic meaning which shows how the image and topic are similar

In Amdo Tibetan these terms are pronounced as dbe (“hwe”), dbe can (“hwe jān”) and khyal chos (“chel chī”).

In Amdo Tibetan glu songs, a place, an object, or a person is first spoken of through a metaphoric image and then this image is compared to something else. This metaphoric language occurs in two structural patterns. First, both the metaphors and the illustrated topic can be created within the poetic lines of one stanza. Within one stanza, if there are only two lines of poetic text, the first line of text is often the dbe followed by the second line of text which is the dbe can (song 23). If there are more than two poetic lines of text than the first two lines may create the metaphor followed by the last line of text which is often a direct statement of a wish, a statement of
accepted truth, or an action that the singer is encouraging the listener to take. Second, the metaphors and/or the illustrated topic can be created per stanza. When looking at stanzas compared to one another, normally the first two stanzas are the dbe and the third stanza is the dbe can (song 9). Sometimes only the metaphoric image dbe is expressed without the topic of comparison dbe can (song 25) or it might be that only the dbe can is stated without a dbe (song 15). The khyal chos is the derived meaning of the text. Sometimes it is obvious and other times it is quite obscure. As literature, the interpretation of the text may not be a fixed point, but instead is based upon the perceived meaning by the listener/reader of the song text.

The examples below state the metaphor and intended topic of comparison within the poetic lines of text of each stanza. The intended dbe can (“hwe jān ’”) for the entire poem is also suggested. The khyal chos (“chel chi”) described below is the derived interpretation of this writer, my own exposition.

**Example 1, Song 22 (SZO1)**

Extol the highest of the high.
The blue sky is praised by the clouds.
Extol the fastest of the fast.
The gallop of a horse is praised by the wind.
Extol the most beautiful of the beautiful
Silk clothes are praised by the otter’s fur.

དཔེ། - the highest, the fastest, the most beautiful
དཔེ་ཅན། - blue sky, horse gallop, a Tibetan’s coat
Intended བསེད་ཐོས། - Beautiful Tibetan people
ཌན་ཆོས། - Extol nature, animals, and man.

**Example 2, Song 6, (QGA1)**

The pace of the steed is like a welcomer of the wind.
The sweet-sounding voice of the cuckoo is like a welcomer of the approach of April.
The beautiful words in the mouth of me, the singer of this song, are like a sweet sounding voice.

དཔེ། - pace of the steed, cuckoo’s voice, my words
དཔེ་ཅན། - welcomer of wind, spring, and melody
Intended བསེད་ཐོས། - The singer’s song
ཌན་ཆོས། - Welcome change.
An important aspect in the content of *glu* Tibetan songs is the personification of nature.

As the reader can see in these chosen examples as well as throughout all of the texts in this song collection, nature is often used as a metaphor for people. Sometimes Tibetans will call the lakes,
mountains, rivers by an important family member title such as Grandmother or Uncle because of the importance of these landmarks in their lives. For example in song 9 the singer uses parallel form personifying the sun in the sky as the ‘parent’ of the world, the river in the land as the ‘parent’ of the land, and then Uncles as the ‘main heart’ of the village. Another way to personify nature is to use human or animal physical attributes to describe nature. In several songs the head, waist, and foot/bottom of the mountain is described (song 18 and 21).

Specific locations described in Tibetan glu songs often have historical stories related to the personification of certain locations. Traditionally Tibetans believe that mountains named after a particular person who has passed away actually have the spirit of that person in that place. Thus, it is important to protect the place. Imagery in song often ties to history. For example, in song 10 the singer sings of Blon bo Gser chen mountain. This mountain, referred to as the Longbu Saiqing Mountain in Chinese is in Qinghai between Qinghai Lake and Gonghe. Two Tibetan friends began telling me the story of this mountain immediately after reading the text of this song. As the story goes, years ago there was a blon bo (leader) named Srong btsan sgam po. He was the 33rd Tibetan King (AD 609-640). Lhasa was founded as the seat of Tibetan government during his reign. Srong btsan’s son died when he was eighteen, prior to Srong btsan’s death. His grandson (or nephew depending on the storyteller) was Mang srong mang btsan (AD 646-676). His son ‘Dus srong mang bor je became the next king. At this time there was a general named Mgar khri ‘bring (who is known today as one of the greatest generals during all of Tibetan history). King ‘Dussrong mangborje grew jealous of General Mgar khri ‘bring. Legend states that the king sent troops to fight against General Mgar khri ‘bring. At this time either the king had Mgar khri ‘bring and his son killed or Mgar khri ‘bring killed himself rather than fight the king and his son died in battle. The location where they died is the Blon bo Gser chen mountain named after Mgar khri ‘bring’s son. Today Tibetans believe that the spirit of Blon bo Mgar and his son are still in this mountain.\textsuperscript{178} This is one simple story that illustrates the fact that places used in song often have historical meaning important to the Tibetan people. In song 10, Blon bo Gser chen mountain is described by metaphor as a “mountain top in the heavens that is immovable.”
Tibetans also often use color as a part of description in glu songs texts. Mention of color creates a greater visual taste in glu texts. Song 26 describes the yellow yak butter, the golden Yarlung Zangbo river, and the small auburn colt. Song 25 describes the golden building and golden fish. Song 23 describes the blue sky. Song 21 describes the golden sun and the colorful land. Song 4 also describes the golden sun. Song 19 describes the black yaks and the conch shell white moon. Song 10 describes the blue-green carpet (color of lake), and the blue Yellow River. Song 5 describes the white snowy mountain. Song 3 describes the white sheep and black yak. Song 2 describes a white scarf.

The imagery of time can be found in this collection of glu song texts. Regarding time, both the seasons and the progression of a day as well as a simple expression of time through order of events are used in the poetic texts. Song 9 describes the cold winter and hot summer. Song 24 and song 1 describes April springtime. Song 10 speaks of morning, dusk, and the rising of the full moon (i.e. evening). Song 4 describes the sun rising. Songs 16 and 25 refers to the beginning, (middle), and the end.

Tibetan Buddhist imagery is used in many of the songs. Notes explaining Buddhist images as well as other cultural details are written below the English translated text of each song. In this song collection much Tibetan Buddhist imagery is included in the song texts. This includes the mention of the Lama (songs 4, 20), Tibetan Buddhist scriptures (song 13), Tibetan Buddhist honorific offerings to the gods (songs 7, 2, 17, 27), and having a place designated in the home for house-gods (songs 8, 15). The image of the lotus flower with petals spread out surrounding the base of a mountain is also used in several songs (songs 18, 16).

Texts also describe visual images that are an every day part of the Tibetan nomad’s life. Nature scenes include the sky, sun, moon, stars, earth, mountains, rivers, lake, forest (found near some Amdo Tibetan southern areas), grassland, and flowers as well animals such as horse, yak, and sheep. Description of the weather phenomenon is mentioned such as snow, rain, wind, thunder, and fog. Products used by Tibetans such as saddles and milk buckets as well as products produced by Tibetans such as butter and milk (nomads and farmers) and barley (farmers) are all
mentioned. Other imagery includes smoke from Tibetan tents, the silk and fur on a Tibetan traditional coat, and the Tibetan pastoral shepherds and herders themselves.

One final topic of Tibetan texts is the topic of blessing. One Tibetan friend who helped me with the editing of my song texts mentioned to me that I needed to include a glu song of blessing in this collection. Later song 11 was recorded. In song 11 the phrase “wish luck” might also be translated as “wish blessing.” Notice that the progression of text from the sky to the earth to the family. In this song the metaphoric imagery is the sky and the earth. The topic which is being compared to this metaphoric imagery is the family.

Many examples have been stated about the different types of textual content within Tibetan glu songs. These include metaphor, personification, history about locations, color, time, Tibetan Buddhist themes, and imagery experienced in the everyday lives of Tibetan nomads as well as Tibetan farmers. Tibetan glu are most often songs of praise. Praise is spoken about the environment, people, animals and religious images. Tibetan glu songs can also be songs of blessing. Tibetan glu song texts are a unique creative contribution that has been passed down from generation to generation by the Tibetan people for the Tibetan people.
Musical Analysis of Amdo Tibetan *glu*

Basic music analysis is included below each musical transcription. The tonal center, tonal formula, mode, examples of strong phrases, cadences, and ornamentation are labeled. The English translation for ‘*gugs* (bend) and ‘*gyur khug* (nook/corner), as well as the words run (for melisma) and repeat are used to describe ornamentation. Numbers representing the tonal formula are written below the staff notation. A reminder to any readers familiar with *jianpu* number notation, that the numbers written in music analysis are representing the tonal formula (as described in chapter 2) not the *jianpu* number notation.

Musical Introduction

The most distinguishable aspect of Tibetan *glu* songs is the rise to a *skad mtho gi* (high pitch) in the introduction. Note the long sustained pitches in songs 1, 2, 3, 4, 6, 9, 11, 13, 15, 16, 18, 20, 23, 24, 25, and 26. In most of the songs, ornamentation is included in the introduction. The length of the introduction and amount of ornamentation in the introduction differs per regional area.

Long Introduction (24-50 counts): GLA1, GMA1, QHE1, QZE1, QGA1, QGO1, QTO1, QMA1
Medium Introduction (12-23 counts): QDU1, QGO2, QCH1, QXI1, QXI2, QXI3, SHO1
Short Introduction (1-12 counts): QDU2, QDA1, QDA2, QBA2, SSE1, SZO1, SZO2, SHO2, SAB2
No Musical Introduction: GMA2, QBA1, SAB1

Songs with a long introduction are from Labrang and Maqu (Gansu) as well as Henan, Zeku, Gangcha, Gonghe, Tongde, and Maqin (Qinghai). Songs with a medium introduction are from Dulan, Gonghe, Guide, and Xinghai (Qinghai) and Hongyuan (Sichuan). Song with a short introduction are from Dulan, Dari, Banma (Qinghai) and Seda, Ruo’ergai, Hongyuan and Aba (Sichuan). Songs with no musical introduction are from Maqu (Gansu), Banma (Qinghai), and Aba (Sichuan). Comparing the northern and southern Amdo areas (including only two exceptions) the introductions for *glu* songs in northern areas are medium to long and in southern areas are short or have no introduction.
Phrasing

In Amdo Tibetan glu songs, most songs begin with a strong introduction that is then followed by structured musical phrases. Depending on the region the poetic text may or may not be included in the musical introduction. Three main groups of songs that share the same musical phrasing are apparent. In group I the musical phrase A is not repeated and the poetic text is not included in phrase A. In group II the poetic text is also not included in phrase A, but the musical phrase A is repeated. In group III the musical phrase A is repeated (similar to group II), yet (distinct from group I and II) the poetic text is included as a part of phrase A.

Table 3: Common Musical Phrase Format

<table>
<thead>
<tr>
<th>Group</th>
<th>Large Phrase</th>
<th>Sub-phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GROUP I</strong></td>
<td>Musical phrase A is not repeated. Poetic text is not included in phrase A.</td>
<td></td>
</tr>
<tr>
<td>11—QCH1</td>
<td>A BBB BBB BBB</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>14—QXI2</td>
<td>A BBB BBB (BBB)</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>16—QMA1</td>
<td>A BBB BBB (BBB)</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>12—QTO1</td>
<td>A BBB BBB (BBB)</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>05—QZE1</td>
<td>A BBB B(BB) BBB</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>09—QGO1</td>
<td>A BB BB BB B</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>10—QGO2</td>
<td>A BB BB BB B</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>13—QXI1</td>
<td>A B1B2 B1B2 B1B2 B1</td>
<td>ab b2b1b3b1 b2b1b3b1 b2b1b3b1</td>
</tr>
<tr>
<td><strong>GROUP II</strong></td>
<td>Musical phrase A is repeated. Poetic text is not included in phrase A.</td>
<td></td>
</tr>
<tr>
<td>01—GLA1</td>
<td>AB AB AB</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>15—QXI3</td>
<td>ABABBABB (ABBABB)</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>06—QGA1</td>
<td>ABBB ABBB ABB</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>07—QDU1</td>
<td>BBB ABB ABB B</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>08—QDU2</td>
<td>ABBB ABBB ABB B</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td>02—GMA1</td>
<td>ABBB ABBB ABBB</td>
<td>ab b2b1b2b1b2b1 b2b1b2b1b2b1</td>
</tr>
<tr>
<td><strong>GROUP III</strong></td>
<td>Musical phrase A is repeated. Poetic text is included as a part of phrase A.</td>
<td></td>
</tr>
<tr>
<td>26—SAB1</td>
<td>A A A A</td>
<td>a1a2 a1a2 a1a2 a1a2</td>
</tr>
<tr>
<td>19—QBA1</td>
<td>AAAA AA</td>
<td>a1a2a1a2 a1a2a1a2 a1a2a1a2</td>
</tr>
<tr>
<td>24—SHO1</td>
<td>AAAA AA</td>
<td>a1a2a1a2 a1a2a1a2 a1a2a1a2</td>
</tr>
<tr>
<td>03—GMA2</td>
<td>AAAA (AA)</td>
<td>a1a2a1a2 a1a2a1a2</td>
</tr>
</tbody>
</table>
Note that in table 3 capital letters designate large musical phrases; small letters designate sub-phrases; and lighter colors show possible mixing text. Some songs will conclude with a closing phrase after the presentation of the poetic text. Closing textual phrases simply repeat the established melodic phrase, new melodic forms are not used in the closing.

Within groups I, II, and III there are different patterns of musical phrasing. Each group is normally grouped in sets of three. Group I sings the introduction (A) and then depending on the text sings three sets of BB or BBB. Group II repeats the introduction each time with the sets of AB, ABB, ABBB, or ABBBB. Group III is more simple, the singer simply repeats sets of A, AA, or AB (excluding two examples). The format of musical phrasing in glu songs is tied together with the poetic text. When I first listened to glu songs, I had no idea of the framework within which songs are created. Analysis is a helpful way to see the musical framework.

Tibetan Modes

In chapter 2, melodic interval, tonal distances, and modes were discussed. Tibetan gdangs (modes) include pentatonic, hexatonic, and heptatonic mode. Most of the songs in this song collection can be identified as pentatonic modes. Of the twenty-seven songs, fifteen songs are blo gsal mode, eight songs are khyu mchog, two songs are lgna pa mode, and two songs are drug skyes mode. There are five songs that seem to include an extra pitch that does not act as a passing tone. If you include these significant pitches in the analysis, it seems that four songs are hexatonic mode and one song is in the heptatonic mode. Table 4 is grouped according to common musical and textual phrasing using pitch organization strategies discussed in chapter 2. Notice that in group I and II, out of fourteen songs, twelve songs use the blo gsal mode. This mode is also used in group III. The khyu mchog mode that occurs six times in group III is not found in examples from group I and II. The lgna pa mode is found in group I and group III. The drug skyes mode is found in group II and group III. Examples of hexatonic mode appear in group I, II, and III. See chapter 2 for definitions of Tibetan modes.
Table 4: Tibetan Modes in Collected Songs

<table>
<thead>
<tr>
<th>Collected Songs</th>
<th>Basic Mode</th>
<th>Added Pitches</th>
</tr>
</thead>
<tbody>
<tr>
<td>GROUP I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>09—QGO1</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>10—QGO2</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>11—QCH1</td>
<td>Pentatonic (blo gsal)</td>
<td>Add L4 = Hexatonic</td>
</tr>
<tr>
<td>14—QXI2</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>12—QTO1</td>
<td>Pentatonic (lnga pa)</td>
<td></td>
</tr>
<tr>
<td>16—QMA1</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>13—QXI1</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>05—QZE1</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>GROUP II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>07—QDU1</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>15—QXI3</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>01—GLA1</td>
<td>Pentatonic (blo gsal)</td>
<td>Add 8 &amp; 14 = Hepatonic</td>
</tr>
<tr>
<td>06—QGA1</td>
<td>Pentatonic (blo gsal)</td>
<td>Add 14 = Hexatonic</td>
</tr>
<tr>
<td>08—QDU2</td>
<td>Pentatonic (drug skyes)</td>
<td></td>
</tr>
<tr>
<td>02—GMA1</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>GROUP III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23—SZO2</td>
<td>Pentatonic (khyu mchog)</td>
<td></td>
</tr>
<tr>
<td>27—SAB1</td>
<td>Pentatonic (khyu mchog)</td>
<td></td>
</tr>
<tr>
<td>04—QHE1</td>
<td>Pentatonic (khyu mchog)</td>
<td>Add 15 = Hexatonic</td>
</tr>
<tr>
<td>19—QBA1</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>26—SAB1</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>18—QDA2</td>
<td>Pentatonic (khyu mchog)</td>
<td>Add 15 = Hexatonic</td>
</tr>
<tr>
<td>21—SSE1</td>
<td>Pentatonic (drug skyes)</td>
<td></td>
</tr>
<tr>
<td>24—SHO1</td>
<td>Pentatonic (lnga pa)</td>
<td></td>
</tr>
<tr>
<td>03—GMA2</td>
<td>Pentatonic (blo gsal)</td>
<td></td>
</tr>
<tr>
<td>20—QBA2</td>
<td>Pentatonic (khyu mchog)</td>
<td></td>
</tr>
<tr>
<td>25—SHO2</td>
<td>Pentatonic (khyu mchog)</td>
<td></td>
</tr>
<tr>
<td>17—QDA1</td>
<td>Pentatonic (khyu mchog)</td>
<td></td>
</tr>
<tr>
<td>22—SZO1</td>
<td>Pentatonic (khyu mchog)</td>
<td></td>
</tr>
</tbody>
</table>

Melodic Patterns

Melodic patterns exist in songs in the opening content, closing cadence, and strong musical phrases within a song. Continuing to group songs together by shared phrasing, table 5 shows pitch patterns in the introduction and final cadence of each song. Note L=low. This table shows that glu songs use standardized introductions that are regionally influenced. Group I and II use a completely different introduction than group III. In group I and II the singer never begins the song on the tonic, but instead on pitch 2, 5, 7, or 9. All songs reach a perfect octave above the
tonic during the introductory phrase. In group III (excluding one song), the singer normally starts on or below the tonic and then sings above the perfect octave as high as the pitches 10, 14, 15, 16, and even 17.

Table 5: Common Melodic Patterns in Introduction and Cadence

<table>
<thead>
<tr>
<th>Songs</th>
<th>Introduction</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>GROUP I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>09—QGO1</td>
<td>5 10 12</td>
<td>3 0 0 0 L5</td>
</tr>
<tr>
<td>10—QGO2</td>
<td>5 7 10 12</td>
<td>0 3 5 7</td>
</tr>
<tr>
<td>11—QCH1</td>
<td>5 10 12</td>
<td>0 0 0</td>
</tr>
<tr>
<td>14—QXI2</td>
<td>5 10 12</td>
<td>5 0</td>
</tr>
<tr>
<td>12—QTO1</td>
<td>7 10 12</td>
<td>2 0 0</td>
</tr>
<tr>
<td>16—QMA1</td>
<td>7 10 12</td>
<td>3 5 0 0 L2 0 0</td>
</tr>
<tr>
<td>13—QXI1</td>
<td>9 10 12</td>
<td>3 5 7 10</td>
</tr>
<tr>
<td>05—QZE1</td>
<td>5 7 10 12</td>
<td>5</td>
</tr>
<tr>
<td>GROUP II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>07—QDU1</td>
<td>5 10 12</td>
<td>L5 L2 0 0</td>
</tr>
<tr>
<td>15—QXI3</td>
<td>5 10 12</td>
<td>5 5 3 0</td>
</tr>
<tr>
<td>01—GLA1</td>
<td>7 8 10 12</td>
<td>0 3 5 3 0 0</td>
</tr>
<tr>
<td>06—QGA1</td>
<td>7 10 12</td>
<td>0</td>
</tr>
<tr>
<td>08—QDU2</td>
<td>2 5 7 9</td>
<td>0 L3 L5</td>
</tr>
<tr>
<td>02—GMA1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GROUP III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23—SZO2</td>
<td>0 2 5 7 to 10</td>
<td>L7 L5 L2 0 0</td>
</tr>
<tr>
<td>27—SAB1</td>
<td>0 2 5 7 to 14</td>
<td>L5 L2 0 0 0</td>
</tr>
<tr>
<td>04—QHE1</td>
<td>0 1 5 8 to 15</td>
<td>0 0 0 0</td>
</tr>
<tr>
<td>19—QBA1</td>
<td>0 3 5 7 to 15</td>
<td>3 5 3 0 L2 0 0</td>
</tr>
<tr>
<td>26—SAB1</td>
<td>0 3 5 7 to 15</td>
<td>3 3 2 3 0 0</td>
</tr>
<tr>
<td>18—QDA2</td>
<td>0 L2 0 to 15</td>
<td>L7 0 0</td>
</tr>
<tr>
<td>21—SSE1</td>
<td>L3 0 L3 0 to 16</td>
<td>2 2 0 2 2 2</td>
</tr>
<tr>
<td>24—SHO1</td>
<td>L3 0 to 17</td>
<td>7 7 7</td>
</tr>
<tr>
<td>03—GMA2</td>
<td>L5 L2 0 to 15</td>
<td>0 2 0 0</td>
</tr>
<tr>
<td>20—QBA2</td>
<td>L5 L2 0 to 14</td>
<td>L5 L2 0 0 L2</td>
</tr>
<tr>
<td>25—SHO2</td>
<td>L5 L2 0 to 14</td>
<td>0 L2 L5 L7 L5 L2 0 0 0</td>
</tr>
<tr>
<td>17—QDA1</td>
<td>L5 L2 H2 to 15</td>
<td>L5 L2 0 0</td>
</tr>
<tr>
<td>22—SZO1</td>
<td>H7 to 0 (downward)</td>
<td>2 2 0 0</td>
</tr>
</tbody>
</table>

The final cadences do not show the same regional patterns. Many possibilities exist. Nineteen out of twenty-seven songs end on the tonic. There are a couple interesting patterns to point out. One cadence pattern moves by step higher than the tonic. The cadence pattern in group I songs 10 and 13 is pitches (0) 3 5 7 (10). A similar pattern is in group II and III, but here the pattern begins below the tonic and moves towards the tonic in a L5 L2 0 0 pitch pattern (songs 7, 26, 20, and 17). Although the rhythms are not shown in this table, a final interesting pattern
through the cadences is the use of three repeated pitches for the final notes of the cadence (songs 11, 5, 26, 21, and 25).

The next topic of discussion is the use of intervallic syntax (tonal formula) and common directional movements between shared intervals between particular tones in the songs. Figure 12 shows the labeled tonal units in song 1. Remember that these numbers do not represent the *jianpu* number notation. Table 6 shows a summary of the possible tonal movements used within the four different modes represented in the song collection. Figure 13 shows the tonal formula and melodic movements visually depicted for all songs in the song collection. The arrow head denotes the direction of movement. Dotted lines signify movement over phrase boundaries. Numbers in parenthesis represent passing tones that do not play an important role in the melody.

![Figure 12: Labeled Tonal Units](image-url)
### Table 6: Possible Tonal Movements in Collected glu Songs

<table>
<thead>
<tr>
<th>Language</th>
<th>Move to lowest tone (in-phrase)</th>
<th>Move from lowest tone (in phrase)</th>
<th>Move to highest tone</th>
<th>Move from highest tone</th>
<th>Only downward movements (in phrase)</th>
<th>Only upwards movements (in phrase)</th>
<th>Move over phrase boundary</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>blo</em></td>
<td>none</td>
<td>L2 to L5</td>
<td>L7 to L4</td>
<td>L5 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
<tr>
<td><em>mchog</em></td>
<td>L8 to L5</td>
<td>0 to L5</td>
<td>L2 to L0</td>
<td>L7 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
<tr>
<td><em>skyes</em></td>
<td>L7 to L5</td>
<td>0 to L5</td>
<td>L2 to L0</td>
<td>L7 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
<tr>
<td><em>linga</em></td>
<td>none</td>
<td>L3 to 0</td>
<td>L7 to 0</td>
<td>L5 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
<tr>
<td><em>ngal</em></td>
<td>L8 to L5</td>
<td>0 to L5</td>
<td>L2 to L0</td>
<td>L7 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
<tr>
<td><em>pa</em></td>
<td>L7 to L5</td>
<td>0 to L5</td>
<td>L2 to L0</td>
<td>L7 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
<tr>
<td><em>skyes</em></td>
<td>L7 to L5</td>
<td>0 to L5</td>
<td>L2 to L0</td>
<td>L7 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
<tr>
<td><em>ttu</em></td>
<td>none</td>
<td>L3 to 0</td>
<td>L7 to 0</td>
<td>L5 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
<tr>
<td><em>pa</em></td>
<td>L8 to L5</td>
<td>0 to L5</td>
<td>L2 to L0</td>
<td>L7 to L2</td>
<td>L7 to L2</td>
<td>L5 to L2</td>
<td>L5 to L7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language</th>
<th>Move w/in phrase to L5</th>
<th>Move w/in phrase from L5</th>
<th>Move w/in phrase to TC</th>
<th>Move w/in phrase to 2/3</th>
<th>Move w/in phrase to 4/5</th>
<th>Move w/in phrase to 7</th>
<th>Move w/in phrase from 7</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>mchog</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td><em>pa</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td><em>skyes</em></td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
</tr>
<tr>
<td><em>ttu</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language</th>
<th>Move w/in phrase to L5</th>
<th>Move w/in phrase from L5</th>
<th>Move w/in phrase to TC</th>
<th>Move w/in phrase to 2/3</th>
<th>Move w/in phrase to 4/5</th>
<th>Move w/in phrase to 7</th>
<th>Move w/in phrase from 7</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>mchog</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td><em>pa</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td><em>skyes</em></td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
</tr>
<tr>
<td><em>ttu</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language</th>
<th>Move w/in phrase to L5</th>
<th>Move w/in phrase from L5</th>
<th>Move w/in phrase to TC</th>
<th>Move w/in phrase to 2/3</th>
<th>Move w/in phrase to 4/5</th>
<th>Move w/in phrase to 7</th>
<th>Move w/in phrase from 7</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>mchog</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td><em>pa</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td><em>skyes</em></td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
<td>L5 to L2</td>
<td>L7 to L5</td>
</tr>
<tr>
<td><em>ttu</em></td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>none</td>
</tr>
</tbody>
</table>
GROUP I (QGO1, QGO2, QCH1, QX11, QXI2 QTO1, QZE1 QMA1)

Song #9 (QGO1): Flow Chart of Tonal Movements (blo)

```
5 2 0 3 5 7 10 12
```

Song #10 (QGO2): Flow Chart of Tonal Movements (blo)

```
5 2 0 3 5 7 (9) 10 12
```

Song #11 (QCH1): Flow Chart of Tonal Movements (blo+L4)

```
7 4 (1) 0 (2) 3 5 7 10 12 (13)
```

Song #12 (QTO1): Flow Chart of Tonal Movements (lona)

```
3 0 2 5 7 9 (10) 12 14
```

Song #13 (QX11): Flow Chart of Tonal Movements (blo)

```
5 2 0 3 5 7 10 12 (13)
```

Song #14 (QX12): Flow Chart of Tonal Movements (blo)

```
5 2 0 3 5 7 9 10 12
```

Song #15 (QMA1): Flow Chart of Tonal Movements (blo)

```
12 5 2 0 (2) 3 5 7 10 (11) 12 15
```

Song #16 (QMA1): Flow Chart of Tonal Movements (blo)

```
5 2 0 3 5 7 10 12 (13)
```

GROUP II (QGA1, QDU1, QDU2, QX13, GLA1, GMA1)

Song #6 (QGA1): Flow Chart of Tonal Movements (blo+14)

```
5 2 0 3 5 7 10
```

Song #7 (QDU1): Flow Chart of Tonal Movements (blo)

```
5 2 0 3 5 7 10 12 (14)
```

Song #15 (QX13): Flow Chart of Tonal Movements (blo)

```
5 2 0 3 5 7 10 12
```

Song #1 (GLA1): Flow Chart of Tonal Movements(blo+8,14)

```
5 2 0 3 5 7 8 10 12 14
```

Song #8 (QDU2): Flow Chart of Tonal Movements (drugs)

```
10 8 7 5 3 0 2 4 (5) 7 9
```

Song #2 (GMA1): Flow Chart of Tonal Movements (blo)

```
2 0 (2) 3 5 (6) 7 (9) 10 12
```

Note: The initial pitches in songs 4, 6, 9, and 16 are not included in the tonal movement flow charts for these songs.

Figure 13: Tonal Movement Patterns in Collected glu Songs
GROUP III (SZO1, SZO2, SHO1, SHO2, SAB1, SAB2, QHE1, QDA1, QDA2, QBA1, QBA2, SSE1, and GMA2)

Note: The initial pitches in songs 4, 6, 9, and 16 are not included in the tonal movement flow charts for these songs.

Figure 13: Tonal Movement Patterns in Collected glu Songs
The tonal formula charts show the importance of step-wise motion in Tibetan glu songs. In the songs, leaps larger than a tonal distance of 5 (P4) exist, but they are not a frequent movement. When large melodic leaps are made it is often a movement down to a lower pitch. The lowest note of each song is often reached by non-step-wise motion. Figure 14 shows a composite flow chart of frequent movements found in each represented mode.

*blo gsal*: Flow Chart of Tonal Movements (Group I, II, III)

```
5  2  0  3  5  7 10 12
```

*Inga pa*: Flow Chart of Tonal Movements (Group I, III)

```
3  0  2  5  7  9 12 14
```

*drug skyes*: Flow Chart of Tonal Movements (Group II, III)

```
10  8  5  3  0  2  4  7  9
```

*khyu mchog*: Flow Chart of Tonal Movements (Group III)

```
10  7  5  2  0  2  5  7 10 12 14
```

Figure 14: Composite Flow Charts of glu Songs (Organized by Shared Pentatonic Mode)
Rhythmic Patterns

*Glu* songs begin rhythmically like a horse’s first three steps of a gallop. Looking over the song transcriptions the reader will notice that most of the songs start with a long-short-long rhythmic pattern or simply a (short) long-short-short-short pattern. Below are some examples of rhythmic patterns used in the introduction (disregarding pitch) taken from the collected *glu* songs. Notice that the pattern for each introduction rises from low to high pitches.

![Figure 15: Rhythmic Patterns: Introduction I](image1)

![Figure 16: Rhythmic Patterns: Introduction II](image2)

Rhythm in final cadences of *glu* songs seems full of variation. If a theme can be stated it is fast-slow rhythmic movement. In almost all of the collected songs, the note prior to the final note is a shorter duration than the final note. Pitches rise, fall, or stay the same in the final cadences. In order to emphasize the rhythm, I show examples using the same pitch.

![Figure 17: Rhythmic Patterns: Cadence I](image3)

Most cadences within the song collection do end with a long held pitch (see figure 17). However, a few songs do end with a quick final note (see figure 18).

![Figure 18: Rhythmic Patterns: Cadence II](image4)

Vocal ornamentation is a signature aspect of Tibetan *glu* songs. Rhythm within ornamentation includes different sixteenth and eighth note combinations. Triplet rhythmic
patterns are also frequently used. Musical rhythm is influenced by poetic text, but not dictated by it. *Glu* songs that have a long introduction use vocal ornamentation and meaningless syllables to fill the melody line. The singer also uses vocal ornamentation during the singing of the poetic text. Although all songs are perhaps best classified within the category of ‘free rhythm’ patterns found within the combination of repeated phrasing, melodic, and rhythmic aspects of each song do create a sense of organized meter for the listener. With rare exception, each song transcription shows repeated musical structural patterns for each section of poetic text. The ballad poetic form is musically created by a repetition of combined melodic and rhythmic patterns. Of course, slight variations of pitch or rhythm occur, but the general form of each song is repeated per stanza of poetic text.

**Distinctive Styles of Amdo Tibetan *glu* Songs**

Within the broad Amdo Tibetan region, distinct regionally based musical styles do seem to exist. These distinct regions can be divided into definitely two, possibly three regional areas. If divided into two regions, group A (includes group I and II in previous discussion) and group B (includes group III in previous discussion). Group I includes areas surrounding Qinghai lake including Haibei, Haixi, and Hainan. Group II includes southern Qinghai and southern Gansu areas including Golog (Maqin), Huangnan (Zeku and Henan), Hainan (Tongde) and Gannan (Labrang and Maqu). Group III includes all of Golok (except for Maqin), northern Sichuan Amdo Tibetan areas including Aba (Ruo’ergai, Hongyuan, and Aba), Ganzi (Serda), and Gannan (Maqu).

Table 7 shows distinct musical *glu* styles found in these three specific regions. Each region is suggested as an area surrounding town centers in nomadic areas of Amdo. Two town centers in farmer areas have also been included in this song collection: Aba (Aba) and Hainan (Gonghe).
Table 7: Regional glu Song Styles of Nomadic Amdo Tibetans

<table>
<thead>
<tr>
<th>Nomadic Amdo Tibetan glu Songs</th>
<th>Group I: Haibei (Gangcha), Haixi (Dulan), Hainan (Guide, Xinghai, Gonghe)</th>
<th>Group II: Golog (Maqin), Huangnan (Zeku, Henan), Hainan (Tongde), Gannan (Maqu, Labrang)</th>
<th>Group III: Golog (Dari, Gande, Banma, Liju, Ganz) (Seda), Abo (Ruo’ergai, Abo, Hongyuan), Gannan (Maqu)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction Phrase</td>
<td>“o ye” and other text</td>
<td>“o ye” and other text</td>
<td>“a la ye” and other text</td>
</tr>
<tr>
<td>Length of Musical Introduction</td>
<td>Long introduction</td>
<td>Medium-long introduction</td>
<td>Short or no musical introduction</td>
</tr>
<tr>
<td>Poetic Text &amp; Introduction</td>
<td>Not included in introduction</td>
<td>Not included in introduction</td>
<td>Included in introduction</td>
</tr>
<tr>
<td>Repetition of Introduction</td>
<td>Introduction is sung once (not repeated)</td>
<td>Introduction is repeated</td>
<td>Introduction is repeated</td>
</tr>
<tr>
<td>Musical Phrasing</td>
<td>A BBB BBB BBB BBB</td>
<td>ABB AB AB</td>
<td>A A A A</td>
</tr>
<tr>
<td></td>
<td>A BB BB BB B</td>
<td>ABBB ABBB ABB</td>
<td>AA AA AA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ABBowan BABB ABB</td>
<td>AB AB AB</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AABB BBB ABB</td>
<td>ABB ABB B</td>
</tr>
<tr>
<td>Primary Mode</td>
<td>blo gsal</td>
<td>blo gsal</td>
<td>khyu mchog</td>
</tr>
<tr>
<td>Other Modes Used</td>
<td>inga pa hexatonic mode</td>
<td>drug skyes hepatonic mode</td>
<td>blo gsal drug skyes</td>
</tr>
<tr>
<td>Tones Used in Introduction</td>
<td>5 10 12</td>
<td>5 10 12</td>
<td>0 2 5 7 to 10</td>
</tr>
<tr>
<td></td>
<td>7 10 12</td>
<td>7 10 12</td>
<td>0 3 5 7 to 15</td>
</tr>
<tr>
<td></td>
<td>9 10 12</td>
<td>2 5 7 9</td>
<td>0 L2 0 to 15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>L5 L2 0 to 14/15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>L3 0 to 17</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>H7 to 0</td>
</tr>
<tr>
<td>Final Cadence</td>
<td>Mostly ends on tonic Downward motion: 5 0, 2 0</td>
<td>Mostly ends on tonic Downward motion: 5 3 0 0 L3 L5</td>
<td>Mostly ends on tonic Upward motion: L5 L2 0</td>
</tr>
<tr>
<td></td>
<td>Upward motion: 0 3 5 7, 3 5 710</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Primary Tones Included in Songs</td>
<td>5 2 0 3 5 7 10 12</td>
<td>5 2 0 3 5 7 10 12</td>
<td>5 2 0 3 5 7 10 12</td>
</tr>
<tr>
<td></td>
<td>3 0 2 5 7 9 12 14</td>
<td>10 8 5 3 0 2 4 7 9</td>
<td>10 8 5 3 0 2 4 7 9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocal Range of Songs</td>
<td>L5 to H12/H13</td>
<td>L5 to H10/H12/H14</td>
<td>L3 to H17</td>
</tr>
<tr>
<td></td>
<td>L7 to H13</td>
<td>L5 to H15</td>
<td>L5 to H15</td>
</tr>
<tr>
<td></td>
<td>L12 to H15</td>
<td>L7 to H8/H14/H15</td>
<td>L7 to H8/H14/H15</td>
</tr>
<tr>
<td></td>
<td>L3 to H14</td>
<td>L10 to H9</td>
<td>L10 to H14/H15/H16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L2 to H12</td>
<td>L12 to H10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>L2 to H15</td>
</tr>
</tbody>
</table>
Note that in Golog, the areas of Gande and Jiuzhi have been included in group III even though musical examples are not given because of the close geographical distance between these areas and other researched areas in group III.

**Singing Dynamics/Articulation**

Singing *glu* songs is not a task for the faint hearted. The singer must be strong in breath support and vocal strength as well as have the ability to memorize song texts. Songs are never sung in a quite whisper. They are always sung with a good deal of volume, enough to wish that you were outside if you happen to be inside listening to someone sing a *glu* song while still indoors. Sound is produced in the throat, unlike western classical music which teaches singers to sing using the upper palate of the mouth. The voice of a male singer of *glu* songs is described as *skal sbom* (thick) while the female voice is described as *skad phra* (thin). Articulation of text is also important. The singer of *glu* songs shares not only a melody but also a poem through melodic symbolism, a musical word picture of metaphorical praise for places, people, animals, and things important to the Tibetan people.

**Instrumentation**

Do *glu* songs have instrumentation? During interviews, the general reply to this question was “no”. Some answered that traditionally the flute was used to accompany *glu* songs. Perhaps the main reason for this is the ease with which a flute can be carried from place to place. String instruments are bulky and easily broken, the flute can be hidden in a Tibetan coat. In my travels I asked if the singers could play the flute or if they knew of others that could play the flute. In the seventeen counties that I visited, I met only one singer who said that he could play the flute. He also told me that he currently did not own a flute. A few singers told me that they knew Tibetans that play the flute. It seems strange in some ways because so many Tibetans can sing beautifully and also are gifted instrumentalists on the mandolin. Why today do so few play the flute? This is a question for further research.
Singing Presentation

The way in which Amdo Tibetans present folk songs is also a final important topic regarding qualities of glu songs. Before a description of the singer can be given, a stage must be set. The following description by Anton-Luca is that of a Tibetan gathering, most likely in a farming area. The illustration creates a picture of Tibetan gatherings.


When Tibetans sing glu songs, there are several common characteristics in their presentation. The most notable is the cupping of the right hand against the right ear, while the left hand is outstretched or vice-versa. Another common feature is a type of gait spoken of in Tibetan as the ‘gro srol (“the step”). During the ‘gro srol the singer slowly moves as the song is being sung, beginning as the singer sings the repeated melody after the introduction of the song.182 Anton-Luca describes contrast between the singing gait of farmer and nomads as “free and unrestrained for nomads” and “lively and quick for farmers.” Tibetans often hold a small bowl of liquor or a white kha tak (this silk white scarf) in their outstretched hand while singing. In parties, the singers will pass the object in their hand to another person as a way of asking the next person to sing. Individual singing during community gatherings is an expected and enjoyed event among Tibetans.
PART V: SIGNIFICANCE OF AMDO TIBETAN GLU FOLK SONGS

For the faithful, an offering (mchol pa), and
For the hungry, a means of livelihood, and
For the passionate, a swaying of the mind --
All these arise from the skill in music.
- Sakya Pandita

Within Tibetan society, Tibetan music in all of its genres has played a vital role within the history of court ceremonies, religious rituals, and in every aspect of the lives of the common Tibetan. The folk musical traditions “not only played the valuable role of entertaining the people who generally led hard uneventful lives, but in many cases served as a medium for moral and spiritual instruction.” Many Tibetan musicians earn a living through the singing of folk songs. Through folk songs spiritual feelings can be expressed and the mind can be educated. Folk songs play a significant role in both the retelling and making of history.

Songs in praise of Buddhism, of holy men or sacred mountains were popular with Tibetans. Much in the way of St. Francis of Assisi who took the words of the gospel and incorporated them in jongleur songs of medieval Europe, saints and lamas of Tibet like Mipham, Brug-pa Kunlegs, Milarepa and the sixth Dalai Lama expressed their spiritual feelings in the melodies and words of the common Tibetan. Tibet, the Italy of St. Francis, was a medieval country, which probably helps to explain why song and music, and the performing traditions in general, played such an important and pervasive role in the life of the common Tibetan.

- Jamyang Norbu (1986)

The Singer’s Story

“Why are Tibetan glu folk songs important?” This is the last question that I asked Tibetan singers during my travels and interviews. Each response held one common thread.

When Tibetan songs are sung beautifully, my heart is full of joy.
- Golog, Banma Tibetan

The number one response is that Tibetan glu folk songs bring joy to the singer and the listener.

It gives me pleasure! - Gonghe Tibetan

Singing ‘brog glu is a way to relax, to calm down the heart. - Ruo’ergai Tibetan
Singing nomad songs can remove one’s exhausted misery and weariness.
  -Seda Tibetan

It can delete sadness. - Ruo’ergai Tibetan

When I am on the mountain, whether my heart is happy or not happy, singing makes me happy. - Aba Tibetan

We sing when we are happy. When we are sad we read the Tibetan Buddhist scriptures. We sing songs for the auspiciousness, blessing and development of life. Sometimes you sing when abusing each other....we never sing songs when we are sad. We recite scriptures when we are sad. - Ruo’ergai Tibetan

There is fresh air on the mountain. There is pollution in the city. When you sing, it makes you feel happy, which is good for your health. If sad (someone has died), then we never sing, especially around others who are sad. But you can go to the mountains, play a game, sing, and you feel better, it is way to forget your sorrow. There is no need to listen to others music. - Maqin Tibetan

It can make my heart joyful and gives me a merry mood. Farmers do not have time to do many things except work. So they are most happy when they can come together with the community and sing a song with others. Life is very difficult. Songs can bring joy. - Gonghe Tibetan

Very few modern people know dmangs glu. They like to hear it, but they are not familiar with it. In the past there were no other options for entertainment for nomads....you had to entertain oneself and each other, so people would often sing glu. - Labrang Tibetan

When I sing ’brog glu it makes me think about my hometown. It makes me happy. - Henan Tibetan

Initially Tibetan nomads were bored while herding animals. Song was a way to entertain oneself. Later this became a custom passed down through the generations. The purpose of ’brog glu is to show the life of a nomad through glu....the singer introduces his environment. - Henan Tibetan

Nomad songs have a deep relationship to life. Nomad songs are from the highlands. You know this from the melody, text and contents. Nomad songs have a deep relationship with Tibetan society. They can not represent any other environment. Dmangs glu are the instrument through which to show one’s happiness and sorrow. - Ruo’ergai Tibetan

It makes me joyful and gives me pleasure. Comfortable. Blessed. - Dari Tibetan

Singing mountain songs makes me happy and comfortable. It makes me feel like I am back in my hometown. When I sing a song from a certain Tibetan location, I feel like I am in that location. - Seda Tibetan

It makes me happy. It’s a form of communication. - Dulan Tibetan

Tibetans go to the mountains and then come together for celebrations. If today is my time to look after the animals than I go to the mountain. I sit alone. The time is very long. So then I decide to make songs. I sing songs and they make me happy. I make
myself happy. Then friends come. They say, let’s make happiness, what shall we do? Then we decide to sing songs. It makes us happy. If we only drink and talk, that’s not enough. The nice voice makes one happy and joyful. Although if the voice is not so good, then we say, oh, maybe you do not want to sing. - Maqin Tibetan

I grew up in nomad area. When I sing I remember the grasslands. When I sing for others, maybe they do not understand the words, but they can feel the place. I help others to understand the nomad Tibetan’s life. My heart is joyful, moved, blessed and happy. When you sing glu songs you remember what it is like to herd animals. During that time you don’t need things. You don’t wish for things. You just watch the yak, ride your horse, sing songs, and are happy. People today are too serious and tired. They are allured by surrounding temptations and face many pressures. The important thing about ‘brog glu is that they are a reminder of the former days of happiness. These songs are where one expresses the joys and sorrows of life. They are like a book of history. - Songpan Tibetan

Tibetan singers throughout Amdo Tibetan areas that know how to sing glu songs also know the great value of this song form. It is a reminder of a way of life in a place that is like another world in comparison to the environment and pressures surrounding those that grow up in urban environments. The Tibetan author Bkra bhos in the Tibetan book titled Tibetan General Folk Custom Culture also speaks of the importance of Tibetan folk songs. Folk songs are important for children because they help children to develop their technical abilities in speech and memorization; cultivate imagination through the use of metaphor and creative expressions; teach living and behavioral habits through the content of songs; expose children to historical places and events in history; and finally show children a way to learn knowledge and gain wisdom. Folk songs are a place where local customs, social systems, religious rituals, and legal systems can be recorded. The singer of folk songs can express feelings and aesthetic standards; teach proverbs; and express pleasure, sorrow, and praise.  

Folk songs are an essential expression of human wisdom...(they) are a rich and multifarious literature book which tell about people’s lives directly or simply act as a clear mirror image of the Tibetans’ lives. From folk songs we can learn about folklore, history, pedagogy, sociology, literature, linguistics, archaeology, intellectual study and religious study. Oral literature ngag thog rtsom rig does not mean “simple” literature. As it has already been written, besides folk songs’ cultural and aesthetic value, folk songs have inherent deep social meaning. No medicine has the same powerful effect on people’s mental health. Socially folk songs can be used as an aid in social reform and preservation.  

129
Tibetan Folk Song and The World

Extol the red and yellow leaves in autumn
Extol the tree limbs upon which birds sit

Extol the white and yellow flowers in spring
Extol the grassland upon which horses run

Extol the surfaces of a raw cut diamond
Extol the multifaceted value of Tibetan *glu* folk songs

- Wendolyn Craun

What is the importance of Amdo Tibetan *glu* folk songs outside of Tibetan culture? Every culture has something to learn from other cultures. Tibetan culture is rich in literary and musical heritage. One of the important musical traditions in Tibetan music is the a cappella song genre. Unaccompanied song historically has been an important genre of music valued by peoples of different cultures throughout the world. Tibetan *glu* songs are a creative a cappella song that combines text and melody reflecting the environment in which Tibetans live. For Tibetan nomads this is the rooftop of the world—a land of blue skies, mountain peaks, grasslands, horses, yak, sheep, goats, black tents, fierce dogs, extreme cold temperatures, harsh living conditions, lonely moments, hard work, laughter and song. As art students throughout the world stop to look at the work of painters such as Leonardo da Vinci, Vincent van Gogh, and Claude Monet, so those who call themselves “students of culture” should stop and wonder with awe at the songs of the Tibetan people. Just as throughout the world books are read, movies are watched, and the Web is searched all in pursuit of knowledge or rest; so study of Tibetan folk songs can broaden an individual’s own thinking about one’s own life, language, literature, relationships, and environment in which one lives.

Consider the topic of eloquent poetic speech. As a student of American English I know that I personally often fail to speak with eloquence. I do not have a Shakespearian tongue. As I consider Tibetan *glu* poetry, I myself feel encouraged to be more creative in my use of metaphorical language, to be more respectful to others by using honorific speech, to speak with praise about what is beautiful within the environment in which I live, and perhaps to be more
playful in using indirect communication to express a point. Study of the text of Tibetan glu folk songs can expand one’s thinking about eloquent creative communication.

Consider the topic of environment. For Tibetan nomads, environment affects almost every aspect of their lives. Although incredibly beautiful, the environment in which Tibetan nomads live is not a southern California beach. Extreme temperatures, harsh weather conditions, livestock that need constant care, family units that share one large black tent, fire that needs stoking, water that must be collected—this is the environment in which Tibetan nomads live.

While visiting the nomad pastoralist family of one of my Tibetan friends, I had a very, very small taste of this environment. Each day as the sun rose in the horizon my friend’s mom and my friend would go out for the morning milking of the cows. They wrapped their heads in scarfs, put on black boots and warm woolen Tibetan coats and began the morning ritual of work. For the women the day was full of activity, they milked the cows, boiled the milk, made cheese and yogurt, collected dung and then by hand spread it out to dry on the grass. They stoked the fire, made noodles or momos (dumplings), and then at the end of the day helped to bring the animals back into a confined area near the tent, tying down the horses and young calves for the night. The men herded the livestock, moving them a few times during each day for better grazing, and then bringing them back near the family tent before nightfall. When the sun shone, the work was hard. When it rained, the work was harder.

I remember one day watching thunder clouds in the distant horizon moving towards our tent. During the day my friend and I had climbed a mountain to look over the surrounding grasslands. It was the summer and the grasslands were green. On the top of the mountain, I could look in one hundred eighty degrees and see no other human, only one black tent and animals in the distance. As evening came, the thunder sounded in the distance. As light rain began to fall, the family herded the animals back into a small fenced area near their tent. The calves were tied down to stakes one by one (separating them from their mothers in order to control their feeding and aid in morning milking). The strike of thunder was heard in the distance. Finally my friend, her brother, mom, and dad entered the tent. We sat inside the tent talking and laughing. The rain
grew stronger. The sides of the tent were pushed in and out by the strong wind. Ahni and Ahke (the names I used for my friend’s mom and dad) went outside to pull the ropes of the tent tighter, striking the tent pegs deeper into the ground. Thunder crashed again. What was rain turned to hail. Ahni put large sheets of plastic over the beds. We ate dinner as the sky was filled with light in alternating moments. Before sleep, we went out into the pitch black darkness, my first experience of squatting while trying to hold a Tibetan coat over my head. Back in the tent, we climbed under the plastic under the bedding. Cold rain was soaking through the tent now. The sky filled with light; the earth trembled as heaven roared. Puddles of water formed inside the tent. I wondered if I would sleep.

In Tibetan glu song texts that I have read thus far, Tibetans only praise the environment. Hardship created by the environment is not mentioned. Tibetans do not sing about the difficulties in their lives. They hardly speak of physical difficulties created by the natural environment. Instead they sing songs of praise about what is beautiful around them. This quality of humble fortitude in the Tibetan people might not be realized as non-Tibetans read the glu song texts of praise about nature. Sometimes silence and what is not spoken is just as important as what is spoken. Through the study of Tibetan glu song texts, peoples from other cultures can learn much about the topic of praise for what is beautiful in one’s environment and the topic of silence about what is difficult in one’s life experience.

Consider the topic of joy. Throughout the world how and where do people experience joy? This study shows that for Tibetans the creating and listening to glu songs has and sometimes still is a traditional form through which the individuals and communities experience joy. Song for Tibetans is not only created for performance; it is an activity that creates happiness in the heart of the singer. One singer when talking about singing glu songs says, “When I sing, I make me happy.” Another singer mentioned that it is good for one’s health to sing songs. In our modern world where happiness is found by many in money, possessions, people, and an array of stimulates that actually never fully satisfy, creative eloquent poetic expression through song is a choice of action that few consider. The world can learn from Tibetans the simple importance of
singing songs not for purpose of performance but simply because of the power of creativity that brings joy and satisfaction to one’s own heart.

Tibetan glu folk songs are significant. For Tibetans, glu folk songs are a musical poetic genre whose effect is joy and a created sensory experience of life in the grasslands. Passed down from generation to generation, they are a form of communication in Tibetan culture about the past, present, language, literature, religion, people, and environment. For non-Tibetans, glu folk songs can cause a sense of an imagined space without boundaries and be a cultural lens that shows new insights into one’s own life’s experiences. The eloquent poetic text and the organized melodic structure of Tibetan glu folk songs are worthy of the attention of both Tibetan and non-Tibetan alike.
CHAPTER V: CONCLUSIONS

Summary Discussion of Nomadic Amdo Tibetan glu Folk Songs

This study attempts to give broad overview as well as detailed answers to the question: What are the defining characteristics of nomadic Amdo Tibetan glu folk songs? Five important topics have been considered: origins, influences, categories, qualities, and significance. Qualitative research has been attempted using grounded theory and case study. The strategy of inquiry in this regionally defined research project includes (1) song study, (2) interviews with Tibetans regarding sub-questions pertaining to the central research question, and (3) literature study of existing significant written research within English, Chinese, and Tibetan sources. Song study has been attempted through song collection using audio recording and transcription of song poetic texts of over eighty songs, song transcription of actual sung text and music of twenty-seven selected songs, and song analysis of individual song texts and music in the song collection.

Within Tibetan music research, regional studies of Tibetan music are few, even “seemingly neglected.” This study gives attention to the regionally defined Amdo Tibetan dialect areas, distinct from currently defined Central, Kham and Qiangic dialect speaking areas. The main focus of this study is on one specific genre of folk music of the Amdo Tibetan 'brog pa (nomadic pastoralists) known as glu. Classification of Tibetan song genres is not a standardized system; no one set of classifications exist. Within this study folk music has been defined as a distinct genre from Tibetan religious and court music. The genre of glu has been defined as distinct from other traditional folk song genres that include dance such as gar and zhabs bro as well as the a cappella non-dance songs, la gzhas. Within the genre of glu other sub-genres exist. In this study the classifications of Amdo Tibetan folk songs are suggested as being divided by textual theme and/or literary genre. The term glu represents both poetry and song. Possible sub-genres of glu folk songs include glu (poetic songs), srid pa (songs of origin), glu shags (irony/wit songs/question and answer songs), dmangs srol (cultural songs). Within the poetic genre of glu possible sub-categories include mgo rtsom (beginning), bstod (praise), smreng (suffering), kha
"mtshar" (humor), "bar bshol" (reconciliation), and "bkra shis 'jog pa" (blessing). The genre of Amdo Tibetan glu folk songs is also a distinct genre from the contemporary rlung len genre.

For Tibetan nomads living the traditional nomadic life, folk songs have for generations been learned in the natural environment of fathers singing, sons listening while both daily sit watching animals graze season after season on the Tibetan plateau. These folk songs eventually are shared with others at celebrations and festivals, but the original purpose for learning the songs was simply to entertain oneself and experience joy through the act of singing. Traditionally songs were simply a part of the natural environment experienced by Tibetan nomads. They were a natural remedy for lonely moments in beautiful surroundings.

The basic structure of glu songs is a combination of poetic text and musical patterns. Glu song texts normally begin with an introduction of different lengths depending on the song region. The singer uses the text “o ye” or “a la ye” to begin the glu song. Meaningless syllables are combined with poetic text during the singing of glu songs. Although the poetic text is based on a set metric pattern, the sung poetic text is not confined to this rhythm. Vocal ornamentation is used both in the introduction and throughout the performed song text. Song texts frequently include metaphors and illustrations from nature that illustrate the chosen topic for each song. Specific locations, Tibetan Buddhist imagery, color, time, and every day images that are a normal part of a Tibetan’s life are used in song texts.

The music of glu songs normally begins with an introduction followed by repeated musical phrases. The introduction is normally in upwards motion to a sustained high pitch. Glu songs primarily use Tibetan modes. The most common modes found in this song collection are the blo gsal and khyu mchog modes. The final cadence frequently ends on a song’s tonal center. Movement towards the tonal center at the final cadence can be downward or upward in motion. Movement within the glu song is most frequently step-wise motion. Large jumps do occur, but they are not a frequent tonal movement in glu songs. Movement over phrase boundaries is normally a downward movement in pitch. The vocal range can reach as high as a tonal distance of 17 above the tonal center (i.e. from middle C to High F), but songs most commonly reach a tonal
distance 12 (one octave) or a tonal distance 15 (i.e. middle C to High D#) above the tonal center. Below the tonal center, the vocal range reaches to L5, L7, L10, and L12 (i.e. middle C to low G, F, D, or low C). Stylist patterns within glu songs can be grouped by phrasing patterns into three groups. Similarities and differences within these three groups can be found as poetic and musical structures of glu songs are compared. Glu songs from nomadic Amdo areas of northern Sichuan and most parts of Golog can stylistically be grouped together. Glu songs in other areas in Qinghai can be divided possibly into two groups, but definitely as a distinct style from the nomadic Amdo songs of Golog (excluding Maqin) and northern Sichuan. Both singers from nomadic and farmer professions enjoy singing glu songs.

One of the most significant qualities of glu songs is its reflection of the environment in which Amdo Tibetans live. Both through textual and musical content, Amdo Tibetan glu songs reflect the natural environment in which Amdo Tibetans live. Most introductions of glu songs include a step by step rise to a held high pitch, as if one is climbing a mountain top and then arrives at the peak of the mountain. The quality of glu songs is evaluated by five skills needed by the singer of glu songs: gdangs mtho dgos (need high voice), 'gugs yod dgos (need to have bends in pitch), ngags snyan dgos (need to have eloquent speech), dbugs 'byan rtub len shes dgos (need to know how to use the breath), and dung shed shugs bkol dgos (need to have strength/energy/power). Poetic text is just as important as the sung melody in glu songs. Even though the actual sung text uses meaningless syllables separating the content of words in the poetic texts, Tibetans knowledgeable of glu songs listen with understanding to the poetic content presented.

Today, due to current influences within and outside of Tibetan culture, the Amdo Tibetan traditional glu song genre is in danger of being lost. A growing majority of Tibetans growing up in urban environments are unable to sing glu songs. For many, this is simply a musical genre of the past that is hard to understand. For those that do understand and enjoy glu songs, its greatest significance is the experience of joy felt during the act of singing as well as listening to others sing this genre. Glu songs are a reminder of a way of life. When listened to, this song genre has the power of bringing the listener as well as the singer back into the natural environment of
mountains and grasslands. For the Tibetan people glu songs are a historical monument recording folklore, history, pedagogy, sociology, literature, linguistics, intellectual study, and religious study.\textsuperscript{191}

\section*{Preservation of glu Song Genre}

Vida Chenoweth in \textit{Melodic Perception and Analysis} claims that without written transcriptions of music there is great possibility of the complete loss of musical traditions over time.\textsuperscript{192} Not all ethnomusicologists will completely agree with this assessment because songs can now be preserved through recordings. It seems to this author that the combination of both recordings and written music transcriptions can be a very helpful aid for future generations in the study and creation of traditional folk song genres. It has already been stated that the existence of Tibetan songbooks with both Tibetan text and written melody are rare. In the past several years efforts are being made to audio record traditional Tibetan folk songs in Amdo regions. This effort combined with musical and textual transcription are important steps in song preservation. Of course, preservation and protection are not the same topic. One singer commented on the question, “How do you protect this cultural expression?”

Protecting this (music) culture above all is not letting it disappear/vanish/pass away unnoticed. What we can do is use one’s own voice to pass on songs to the next generation, passing on songs to more and more people. In this, “we” are needed to protect (the culture). Taking a piece of paper and writing down about the culture and then putting this somewhere is not protecting culture it is preserving culture. Protecting this culture is to continue to use one’s best voice to pass on songs to more and more people. This is the best way.\textsuperscript{193}

This singer’s point is well-spoken. True protection of a musical form can only be done through the continual creation of a musical form. Written text about musical forms can never protect music, it can simply preserve its content. If glu songs are to continue to exist, they must continue to be created by the Tibetan people.

Some Amdo Tibetans have offered ideas about the continual creation of Amdo Tibetan glu songs. Song learning among Tibetans has traditionally always been based in oral traditions of memorization and imitation of texts and music created by others in one’s environment.
Traditionally this education has been through parent/elder and child relationships. Currently many Tibetan singers have been seeking out other professional teachers for the purpose of song learning and relationship *guanxi* building within the Tibetan music community. The idea of teacher-student relationships could be pursued by future generations seeking to learn how to sing traditional *glu* songs. One Tibetan singer proposed the idea of Tibetan music schools in Amdo Tibetan areas at which students could learn traditional folk song texts and melody. If such a school existed, another need in the protection of this song genre is the training of more individuals that can play the flute. Primarily, *glu* songs are an a cappella song genre. If instrumentation is added, the traditional instrument is the Tibetan flute. During my travels throughout regions in which nomadic Amdo Tibetan’s live, I met only one person who is able to play the flute and he at that time did not have one in possession. A few people mentioned that they knew flute players, but mostly it seemed the Tibetan flute player is almost non-existent.

**Proposal for Future Regional Research about Tibetan Songs**

The maxim “the more you know, the more you realize what you do not know” is true! As I have worked on this project, many, many future topics of research have become apparent. Regional research of Tibetan folk song within Amdo, Kham, (non-Lhasa) Central Tibetan regions as well as Qiangic speaking Tibetan areas is needed to better understand detailed specific characteristics of folk song genres throughout all Tibetan regions. The possibilities for future research are numerous, simply awaiting the ethnomusicologist to step forward. Both in-depth study within specific chosen locations as well as comparative study between locations should be explored. Further study of specific song genres is also needed. Resources within Tibetan, Chinese, and English sources should be acknowledged in the research of Tibetan music. Continued work is needed to create music and textual transcriptions of regionally based songs and song genres. As well, creative projects that encourage the continual creation of traditional folk songs such as *glu* should be considered by all who wish to not only preserve but protect Tibetan musical culture. The following is a list of possible further research of Tibetan folk songs.
Regional Tibetan Folk Song Study

1. Locational research in one specific regional Amdo Tibetan area such as in Maqu, Hongyuan, or other location.
2. In-depth study within the three individual suggested regional areas of song within Amdo.
3. In-depth research on glu sub-categories of song including srid pa (songs of origin) and glu shags (irony/wit/question and answer songs).
4. In-depth study on poetic genres of glu including mgo rtsom (beginning), bstod (glorification), smreng (suffering), kha mtshar (humor), bar bshol (reconciliation), and bkra shis ‘jog pa (blessing) songs.
5. Research on sorrow glu. Is this only a poetic genre or do songs on this topic exist?
6. In-depth study on the influence of Bön religion in early Tibetan folk songs.
7. In-depth study into regionally based ancient Tibetan legend stories and their influence in folk song.
8. In-depth study on Amdo Tibetan la gzhas love songs.
9. In-depth study on Amdo Tibetan dance songs.
10. In-depth study on Amdo Tibetan rdrung len songs.
11. Age specific and locational research of glu songs on the topic of introductory phrases (when is “ye” used verses current day usage of “o ye” and “a la ye”).
12. Regional broad research on Kham Tibetan folk songs.
13. In-depth study on Kham, Bathang Tibetan folk songs.
14. Regional broad research on Qiagic speaking Tibetan folk songs.
15. Regional broad research on Central Tibetan (non-Lhasa) Tibetan folk songs.
16. Identification of smaller regions within Amdo, Kham, Central, and Qiagic areas that share musical themes unique to a particular area.
17. Study within Golog (excluding Maqin) and Amdo areas in Sichuan regarding poetic text form.
18. Study about the Tibetan flute.

Comparative Tibetan Folk Song Study

1. Compare and contrast Francke, Trewin, and other existing written musical transcriptions of Tibetan folk song.
2. Compare and contrast nomadic Amdo Tibetan glu folk songs with farmer Amdo Tibetan glu folk songs.
3. Compare and contrast Amdo Tibetan folk songs with Kham Tibetan folk songs and song genres.
4. Comparative research between non-Tibetan Chinese mountain songs in Gansu and Qinghai and Tibetan glu folk songs.
5. Deeper research into literary poetic metric patterns in Indian literature in comparison to Tibetan poetic metric patterns.
6. Comparative research between Tibetan folk song and other nationalities such as Indian, Persian, Mongolian, and Chinese.
7. Broader comparative study between Amdo, Kham, and Central Tibetan folk songs.
The Importance of Song

As a result of my travels and learning about Tibetan folk songs, I have some concluding thoughts regarding the importance of the act of singing. Perhaps this may seem a strange topic with which to conclude this ethnomusicological study, but I have learned something very important through my research about Amdo Tibetan folk songs that I hope never to forget: the importance of song.

I realize that for many instrumentalists and dancers, artistic expression is often for the purpose of self-enjoyment. I wonder though whether this is the case for the mass populace of modern day individuals when it comes to simply singing. Currently in western society, who sings about everyday life? Within western popular culture, many listen to folk songs, but few take the time to sing folk songs about one’s life and environment.

What is the importance of the singing of songs by individuals in our society today? For most Tibetans, song has historically been an important and normal part of every day life. For Tibetan nomads, song has been a creative way to pass the time and experience pleasure. For Tibetan farmers, work songs are a way of creating rhythm and joyfully doing physical labor. For families and communities, folk songs are a gathering force uniting generations through shared melodies and texts. This is changing as people are moving to the city and spending less time outdoors and experiencing the effect of urbanization on community life. Even so, song is still a part of the story of the Tibetan people. When I asked Tibetans why do you sing? They answered, “I sing to express the feelings within my heart.” Singing is a means of expression of the heart.

I would like to suggest that the singing of songs is an incredible source of often untapped water for the human soul. In our changing modern society, electronics is the medium to which many daily give their ear and eye and through which many expect to experience relaxation, humor, and joy. The television and the iPod are a medium through which individuals can enjoy the creativity of others, but these electronic gadgets also have the power to rob the human soul from its greatest source of potential joy: creative expressions of the heart. In western culture, most people spend more time listening to songs than singing them. It is expected that the songs of
others will touch our emotions, and often this does occur, but the singing of songs can also bring
great joy and satisfaction to the individual that sings.

Song is important. For Tibetans the singing of folk songs is not only a way of passing
shared cultural values from generation to generation, but it is also a means of experiencing joy in
life. The action of singing songs is a secret medicine for the heart. May Tibetans in the
generations to come never forget the significance of song experienced by their ancestors and may
those of all cultures take time to explore the idea of the life-giving experience of creative
expression through the singing of songs.
## APPENDIX A: AMDO TIBETAN GLU FOLK SONG COLLECTION

<table>
<thead>
<tr>
<th>Song Code</th>
<th>Singer’s Hometown</th>
<th>Song Title</th>
<th>Singer’s Age, Sex, and Background</th>
</tr>
</thead>
<tbody>
<tr>
<td>01. GLA1</td>
<td>Gansu, Gannan, Labrang</td>
<td>མི་མི་མི་དོན་དོན་འར་མོ།</td>
<td>33 Male  Nomad</td>
</tr>
<tr>
<td>02. GMA1</td>
<td>Gansu, Gannan, Maqu</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>38 Male  Nomad</td>
</tr>
<tr>
<td>03. GMA2</td>
<td>Gansu, Gannan, Maqu</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>28 Male  Nomad</td>
</tr>
<tr>
<td>04. QHE1</td>
<td>Qinghai, Huangnan, Hennan</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>37 Female Nomad</td>
</tr>
<tr>
<td>05. QZE1</td>
<td>Qinghai, Huangnan, Zeku</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>30 Male  Nomad</td>
</tr>
<tr>
<td>06. QGA1</td>
<td>Qinghai, Haibe, Gancha</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>45 Male  Nomad</td>
</tr>
<tr>
<td>07. QDU1</td>
<td>Qinghai, Haixi, Dulan</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>37 Female Nomad</td>
</tr>
<tr>
<td>08. QDU2</td>
<td>Qinghai, Haixi, Dulan</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>35 Female Nomad</td>
</tr>
<tr>
<td>09. QGO1</td>
<td>Qinghai, Hainan, Gonghe</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>30 Female Nomad</td>
</tr>
<tr>
<td>10. QGO2</td>
<td>Qinghai, Hainan, Gonghe</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>75 Female Farmer</td>
</tr>
<tr>
<td>11. QCH1</td>
<td>Qinghai, Hainan, Guide</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>35 Male  Nomad</td>
</tr>
<tr>
<td>12. QTO1</td>
<td>Qinghai, Hainan, Tongde</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>32 Male  Nomad</td>
</tr>
<tr>
<td>13. QXI1</td>
<td>Qinghai, Hainan, Xinghai</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>62 Male  Nomad</td>
</tr>
<tr>
<td>14. QXI2</td>
<td>Qinghai, Hainan, Xinghai</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>28 Female Nomad</td>
</tr>
<tr>
<td>15. QXI3</td>
<td>Qinghai, Hainan, Xinghai</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>15 Female Nomad</td>
</tr>
<tr>
<td>16. QMA1</td>
<td>Qinghai, Golok, Maqin</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>29 Male  Nomad</td>
</tr>
<tr>
<td>17. QDA1</td>
<td>Qinghai, Golok, Dari</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>40 Male  Nomad</td>
</tr>
<tr>
<td>18. QDA2</td>
<td>Qinghai, Golok, Dari</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>31 Male  Nomad</td>
</tr>
<tr>
<td>19. QBA1</td>
<td>Qinghai, Golok, Balma</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>31 Female Nomad</td>
</tr>
<tr>
<td>20. QBA2</td>
<td>Qinghai, Golok, Banma</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>24 Male  Nomad</td>
</tr>
<tr>
<td>21. SSE1</td>
<td>Sichuan, Ganzi, Seda</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>33 Male  Nomad</td>
</tr>
<tr>
<td>22. SZO1</td>
<td>Sichuan, Aba, Ruo’ergai</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>76 Female Nomad</td>
</tr>
<tr>
<td>23. SZO2</td>
<td>Sichuan, Aba, Ruo’ergai</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>28 Male  Nomad</td>
</tr>
<tr>
<td>24. SHO1</td>
<td>Sichuan, Aba, Hongyuan</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>31 Male  Nomad</td>
</tr>
<tr>
<td>25. SHO2</td>
<td>Sichuan, Aba, Hongyuan</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>42 Female Nomad</td>
</tr>
<tr>
<td>26. SAB1</td>
<td>Sichuan, Aba, Aba</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>21 Male  Farmer</td>
</tr>
<tr>
<td>27. SAB2</td>
<td>Sichuan, Aba, Aba</td>
<td>རོ་སྒྲ་ལྡན་མོ་འར་མོ།</td>
<td>42 Female Farmer</td>
</tr>
</tbody>
</table>

1. All transcribed music is a close approximation of the recorded songs.
2. Translations of songs are intended to be as literal as possible.
3. A proper written poetic text as well as the spoken performed text is given for each song.
4. The poetic text and any spoken equivalent of words in the poetic text that is in the performed song text is distinguished by a lighter color.
5. Cultural notes are provided for names of places, things actions, or people that might not be understood by non-Tibetans.
6. Numbers represent the tonal formula which is based on semitones. The tonal center is represented by the number 0. Numbers do not represent the jianpu notation for each song.
### Amdo Tibetan Folk Song #1 (GLA1)

**Location:** Gansu, Gannan, Labrang

**Singer Name (Wylie):** Skal bzang tshe ring

**Singer Gender & Age:** Male 33

**Date Recorded:** 2009.09.29

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>འདི་སེང་སེང་Ž་Pལ་fོས་ལེན།།</td>
<td>South of the Ma Jel Mountain,* the clear sound of thunder sounds. It is a symbol of the coming rain.</td>
<td>玛沁雪山南边响起雷声是细雨降临的征兆</td>
</tr>
<tr>
<td>མོམ་ན་Kེད་པའི་Sེན་འFེལ་རེད།།</td>
<td>Birds singing with a clear sound in the forest, they are a symbol of April springtime.</td>
<td>森林中鸟儿在歌唱是四月来临的征兆</td>
</tr>
<tr>
<td>རྒྱ་སིང་སིང་P་Yོང་ནགས་ནས་^གས།།</td>
<td>When a clear sounding minority song is sung in the crowd, it is a symbol of the pleasure of shared community.</td>
<td>在大众面前唱酒曲是同龄相聚的征兆</td>
</tr>
</tbody>
</table>

* This song text is also located in Amdo Song Book (1987), p.15.

* Ma Jel Mountain is a mountain located in Qinghai, Golok.

* 四月 is the literal translation. The intended meaning is spring 春天.

**Actual Song Text As Performed**

```plaintext

Amdo Tibetan Folk Song #1 (GLA1)

Location: Gansu, Gannan, Labrang

Singer Name (Wylie): Skal bzang tshe ring

Singer Gender & Age: Male 33

Date Recorded: 2009.09.29

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>འདི་སེང་སེང་Ž་Pལ་fོས་ལེན།།</td>
<td>South of the Ma Jel Mountain,* the clear sound of thunder sounds. It is a symbol of the coming rain.</td>
<td>玛沁雪山南边响起雷声是细雨降临的征兆</td>
</tr>
<tr>
<td>མོམ་ན་Kེད་པའི་Sེན་འFེལ་རེད།།</td>
<td>Birds singing with a clear sound in the forest, they are a symbol of April springtime.</td>
<td>森林中鸟儿在歌唱是四月来临的征兆</td>
</tr>
<tr>
<td>རྒྱ་སིང་སེང་P་Yོང་ནགས་ནས་^གས།།</td>
<td>When a clear sounding minority song is sung in the crowd, it is a symbol of the pleasure of shared community.</td>
<td>在大众面前唱酒曲是同龄相聚的征兆</td>
</tr>
</tbody>
</table>

* This song text is also located in Amdo Song Book (1987), p.15.

* Ma Jel Mountain is a mountain located in Qinghai, Golok.

* 四月 is the literal translation. The intended meaning is spring 春天.

**Actual Song Text As Performed**

```

```
Amdo Tibetan Folk Song #1 (GLA1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based upon the first verse of the recorded song.
3. Note the singer's long introduction repeated in each verse. The actual poetic text begins in the last two lines of written musical transcription.
4. The poetic text of this song is performed with a different melody in Song #24 (SHO2).

Basic Music Analysis:
1. Tonal Center is G#. Tonal Formula: 5 2 0 3 5 7 8 10 12 14. Pentatonic Mode (blo gsal) + 8, 14 = Heptatonic Mode.
2. Phrasing is ABABAB. Sub-phrases are A=ab1. B=b2 b1.
This song text is also located in Amdo Song Book (1987), p.58 and Maqu Song Book (2007), p.130.

If you sing a song, sing it in front of the crowd. Sing while offering tea and liquor to the crowd.*

If you sing a song, sing it in front of the powerful gods. Sing a song bringing a ceremonial white scarf to the powerful gods.

If you sing a song, sing it in front of a great leader. Sing while humbly asking three things of the great leader.*

* The asking of three things represents asking the leader about the most important concern’s of one’s heart.

In Tibetan culture, as a an offering of respect, guests at a party toast each other, encouraging one another to drink liquor together.

* * *

如果在大众面前唱，请美酒给大众喝

如果在菩萨面前唱，赞之声献给大菩萨

如果在使官面前唱，使官说着心意*唱

（说着心意）事情很多，一个说的态多所以说三句话
Amdo Tibetan Folk Song #2 (GMA1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based on the first verse. The second and third verses contain slight variety in sixteenth note pitches and rhythm.
3. In the recording the end of phrases are sometimes held longer than in the written score.
4. The singer begins with an introduction, followed by two lines of poetic text, followed by a closing phrase of text.

Basic Musical Analysis:
1. Tonal Center is A. Tonal Formula: 2 0 (2) 3 5 (6) 7 (9) 10 12. Pentatonic Mode (blo gsal).
2. Phrasing is AB1B2B3 AB1B2B3 AB1B2B3. Sub-phrases are A=ab1, B1=b2b3, B2=b4b1, B3=b5b3.
### Amdo Tibetan Folk Song #3 (GMA2)

**Location:** Gansu, Gannan, Maqu  
**Singer Name (Wylie):** Tshe ring sgrol ma  
**Singer Gender & Age:** Female 28  
**Date Recorded:** August 26, 2009

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>དཀར་མོ་དང་གི་ར་མ་རེད།།</td>
<td>White sheep are like stars of the night sky. The shepherd is the full moon*</td>
<td>洁白的羊群是夜晚的星星，牧羊的人是十五的月亮</td>
</tr>
<tr>
<td>དེའི་ཟོག་ཡི་འཛམ་ཉི་མ་རེད།།</td>
<td>Black yak are like dewdrops on the peak of the mountain. The herder is the sun for the world.</td>
<td>牛群是山顶露珠，放牧人就是世界的太阳</td>
</tr>
</tbody>
</table>

* On the 15th of the month the moon appears as round and full.
Amdo Tibetan Folk Song #3 (GMA2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based upon the first verse. In the recording, the second half of the second verse is slightly sharper than the written score.
3. Text in this song is the same as text in Song #19 (QBA1).

Basic Music Analysis:
1. Tonal Center is C#. Tonal Formula: 5 2 0 (1) 3 5 7 10 12 15. Pentatonic Mode (blo gsal).
2. Phrasing is AAAAA. Sub-phrase is A=ab.
### Written Poetic Text

<table>
<thead>
<tr>
<th>གསེར་ི་ལེར་ཉི་མ་དLང་ནས་ཤར།།</th>
<th>གན་ཉི་མ་མ་རེད་Œ་མ་རེད།།</th>
<th>གན་ཡང་ཡང་ཤར་གི་Qོན་ལམ་འདེབས།།</th>
</tr>
</thead>
</table>

The golden sun rises in the sky. That’s not the sun, it’s the Lama*. May it continually rise in the sky.

*Lama in the Tibetan Buddhist context designates one who has achieved spiritual attainment and thus has authority to teach the doctrines of Buddhism.

### Chinese Translation

金色的太阳在空中升起
那不是太阳是上师
祈祷它永远在空中

### Actual Song Text As Performed

```wylie
```
Amdo Tibetan Folk Song #4 (QHE1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Note the use of accidentals in the first melodic phrase of the song. The first melodic phrase is not included in the tonal formula.

Basic Music Analysis:
1. Tonal Center is B. Tonal Formula: 7 5 2 0 (1) 2 (4) 5 7 (8) 10 (11) 12 (13) 14 15. Pentatonic Mode (kyey na chek) +15 = Hexatonic Mode. Note that the beginning pitches are all lowered a half step in comparison to the tonal formula of the rest of the song. These pitches include (1, 4, 8, 11, and 13). Pitch 15 occurs both in the introduction and in the first B section.
2. Phrasing is A1B1A2B2. Sub-phrases are A=a1a2b1, B1= b2b1b3, A2=a3b1, B2= b3.

<table>
<thead>
<tr>
<th>Song 4:QHE1</th>
<th>Starting Pitches</th>
<th>Closing Pitch</th>
<th>Strong Phrase (1)</th>
<th>Strong Phrase (2)</th>
<th>Phrase Cadence</th>
<th>Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>5 8</td>
<td>6</td>
<td>7 7 5 7 2 0</td>
<td>10 5 7 7 5</td>
<td>0 2 2</td>
</tr>
</tbody>
</table>

Ornamentation: Bend | Corner, Repeat, Corner, Bend... | Corner, Repeat, Corner, Bend...
### Amdo Tibetan Folk Song #5 (QZE1)

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>གངས་དཀར་པོ་ེ་མོ་དང་ལ་མག།</td>
<td>The highest peak of the white snowy mountain touches the sky. It is the snow lion’s homeland. May the snow lion become stronger day by day.*</td>
<td>顶天立地雪域高山是雪狮安居之地愿鬃狮飘摇这天空强健日益日益。*</td>
</tr>
<tr>
<td>སེང་དཀར་མོ་ཞིག་གི་བོད་ལ་རེད།།</td>
<td>Within the beautiful Tibetan regions horse, yak, and sheep are everywhere. Sing a song of praise today with a pure heart. *</td>
<td>美丽的藏区满布牛羊马今日唱首欢乐的歌</td>
</tr>
<tr>
<td>སེམས་དཀར་བོས་བོད་ཏ་དེ་རིང་ལེན།།</td>
<td>* Literally the Tibetan text describes the mane of the snow lion getting thicker and thicker representing its good health.</td>
<td></td>
</tr>
</tbody>
</table>

### Actual Song Text As Performed

```wylie
Lha mkhar tshe ring
Location: Qinghai, Huangnan, Zeku
Singer Name (Wylie): Lha mkhar tshe ring
Singer Gender & Age: Male 30
Date Recorded: 2009.09.17```
Amdo Tibetan Folk Song #5 (QZE1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Note that the second verse is half the length of the first and third verses.
3. The song begins with an introduction, followed by verse 1 (lines 1-3 of the poetic text), followed by verse 2 (an extemporaneous line of text), followed by verse 3 (lines 4-6 of the poetic text). Menge songs often have three sections of text, so most likely there is a section of poetic text missing.

Basic Musical Analysis:
1. Tonal Center is A. Tonal Formula: 5 2 0 3 5 7 10 12 (13). Pentatonic Mode (blo gsal).
2. Phrasing is A BBB B BBB. Sub-phrases are A=ab1b2, B=b3b1b2.

Song 5: QZE1
Starting Pitches: 5 7 10 12 5
Closing Pitch: 0 0 3 3 0 3 5
Strong Phrase (1): 5 7 5 5 5
Strong Phrase (2): 12 5 0 0 3
Strong Phrase (3): 0 3 5
Phrase/Final Cadence:
Amo Tibetan Folk Song #6 (QGA1)

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>གནས་རྒྱ་མེད་པ།།</td>
<td>The pace of the steed is like a welcomer of the wind.</td>
<td>骏马的步伐是轻风的象征</td>
</tr>
<tr>
<td>མི་གཞན་སྡེ་བསྡེ།།</td>
<td>The sweet-sounding voice of the cuckoo* is like a welcomer of the approach of April.*</td>
<td>悦耳动听的布谷声是四月来临的象征</td>
</tr>
<tr>
<td>སྐྱེ་ལོ་འབྲིས་པོ་མ་</td>
<td>The beautiful words in the mouth of me, the singer of this song, are like a sweet sounding voice.</td>
<td>我这歌手的优美歌声是美丽动人的象征</td>
</tr>
<tr>
<td>ཥོ་བྱི་ཐེ་དེ་ལེ་</td>
<td>*A cuckoo is a type of bird. *The literal translation is April. This month infers springtime.</td>
<td>*四月是 literal translation. The intended meaning is spring春天.</td>
</tr>
</tbody>
</table>

Actual Song Text As Performed

ཨོ་ཞིག་ལེན་ན། རེད། བེ་བསྡེ།། གོམ་ལག་འདི།། འདི་ད། འདི་རྐག་པ།།

Location: Qinghai, Haibei, Gangcha
Singer Name (Wylie): Tshe gsal rgyal
Singer Gender & Age: Male 45
Date Recorded: 2009.10.19
Amdo Tibetan Folk Song #6 (QGA1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based upon the second and third verse of the recorded song.
3. In the first verse, for each held D pitch, the performer raises the pitch to almost an Eb.

Basic Music Analysis:
1. Tonal Center is A. Tonal Formula: 5 2 0 3 5 7 (8) 10 (11) 12 14 17. Pentatonic Mode (blo gsal) + 14 = Hexatonic Mode.
Note: I have analyzed the beginning pitches as if they were E, F#, G#, A, B, and D.
2. Phrasing is ABBB ABB ABBB. Sub-phrases are A=ab1, B=b2b1.

<table>
<thead>
<tr>
<th>Song 6: QGA1</th>
<th>Starting Pitches</th>
<th>Closing Pitch</th>
<th>Strong Phrase (1)</th>
<th>Strong Phrase (2)</th>
<th>Phrase/Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 10 12 (note pitch lowered)</td>
<td>0</td>
<td>5 5 2 0 0</td>
<td>0 3 5 7 10 10 7 10</td>
<td>0 0</td>
<td></td>
</tr>
</tbody>
</table>

Ornamentation:
- Repeat & Bend
- Repeat & Corner
- Bend
### Written Poetic Text

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ཤིག་པའི་མེ་ལོང་ག་ལ་དགའ།</td>
<td>My mirror-like forehead loves to kowtow.*</td>
<td>我这镜镜喜欢磕头磕完三头再唱欢歌</td>
</tr>
<tr>
<td>སང་ག་གམ་འཚལ་ནས་ལེན།</td>
<td>After I do three kowtows, I sing a song.</td>
<td>我这小口喜欢尝酒喝完三杯再唱欢歌</td>
</tr>
<tr>
<td>སི་ནུ་མ་པ་ཆང་ལ་དགའ།</td>
<td>My vase-like lips enjoy the taste of liquor. After drinking three small cups of liquor, I sing a song.</td>
<td>我的无名指喜欢敬神*向神敬完三次酒再唱欢歌</td>
</tr>
<tr>
<td>ཆང་ཕོར་གམ་འང་ནས་ལེན།</td>
<td>My ring finger loves to give an honorific offering.* After I give three honorific offerings, I sing a song.</td>
<td>*无名指 is the Chinese name given for the fourth finger, starting counting from the thumb.</td>
</tr>
<tr>
<td>བོ་མང་པོ་ཆང་ལ་དགའ།</td>
<td>* Kowtow is an act of kneeling and touching the ground with the forehead, usually done as an act of worship.</td>
<td></td>
</tr>
<tr>
<td>མཆོད་ལི་དགའ།</td>
<td>* The ring finger is dipped into the liquor in a cup and flicked into the sky three times, expressing an offering the gods.</td>
<td></td>
</tr>
</tbody>
</table>

* This song text is also located in Amdo Song Book (1987), p.53 and Maqu Song Book (2007), p.126.

### Actual Song Text As Performed

藏语音译 | 汉语音译 |
---|---|
ཨིས་དོ་པེ་ལེབ་མ་དུས་པ། | 我这镜镜喜欢磕头磕完三头再唱欢歌 |
ཨིས་དོ་པེ་ལེབ་མ་དུས་པ། | 我这小口喜欢尝酒喝完三杯再唱欢歌 |
ཨིས་དོ་པེ་ལེབ་མ་དུས་པ། | 我的无名指喜欢敬神*向神敬完三次酒再唱欢歌 |

**Location:** Qinghai, Haixi, Dulan  
**Singer Name (Wylie):** Dbang mo  
**Singer Gender & Age:** Female  37  
**Date Recorded:** 2009.10.16
Amo Tibetan Folk Song #7 (QDU1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based on the first verse of the recorded song.
3. The C-Eb-F beginning phrase, throughout the recorded song is also very close to C-Eb-E.
4. Note that the performer only sings the final phrase after the third verse.
5. This song loops, the first phrase of the verse is also the last phrase of the verse.

Basic Music Analysis:
1. Tonal Center is F. Tonal Formula: 5 2 0 3 5 7 10 12 (14). Pentatonic Mode (blo gyal).
2. Phrasing is ABB ABB ABB. Sub-phrases are A=ab1, B=b2b1.
### Amdo Tibetan Folk Song #8 (QDU2)

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ཞིམ་འདི་ཚ་ཞིང་།</td>
<td>This home is a home of the gods, a beautiful home.*</td>
<td>家庭是佛堂帳幕吉祥我祝愿合家吉祥</td>
</tr>
<tr>
<td>བོད་དཔའ་མི་རེད།</td>
<td>Sing a song like this saffron* here.</td>
<td>这杯酒是甜美甘露我祝愿果果满仓</td>
</tr>
<tr>
<td>བདག་དཔའ་ཏོག་འ‰་གི་!་ཞིག་ལེན་།</td>
<td>This liquor is cool nectar. Sing a song like this fruit* here.</td>
<td>主人是文武双全我祝愿永无阻挡</td>
</tr>
<tr>
<td>དེ་ཐ་དཔའ་མི་རེད།</td>
<td>These people are heros, are gods. Sing a song like a symbol of heros here.</td>
<td></td>
</tr>
</tbody>
</table>

*Tibetans believe that homes should have a designated location for house-gods.
*Saffron is a rare spice used in medicine in Tibetan areas.
*Fruit is a metaphor of the good qualities of liquor in this sentence.

---

### Actual Song Text As Performed

```tibetan
ལོ་བོ་གཉེན་པོ།
ཞིང་ཆེན།
མོ་ལོ་༣༥།

Singer Gender & Age: Female 35  Date Recorded: 2009.10.16
```
Amdo Tibetan Folk Song #8 (QDU2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The song includes an introduction, the first two lines of poetic text, repeated introduction, the next four lines of text, and a closing.
3. Each line of text contains slightly different musical variation, therefore the entire song is transcribed without any repeats.

Basic Musical Analysis:
1. Tonal Center is G. Tonal Formula: 10 8 7 5 3 0 2 4 (5) 7 9. Pentatonic Mode (drag skyes).
2. Phrasing is AB1B2 AB2B1 B2B1 B2. Sub-phrases are A=a1b1, B1=b2b1, B2=b3b1.

Song 8: QDU2

Starting Pitches  Closing Pitches  Strong Phrase (1)  Strong Phrase (2)  Phrase/Final Cadence

\[
\begin{array}{cccccc}
2 & 5 & 7 & 9 & 0 & 3 & 5 \\
8 & 8 & 5 & 3 & 0 & 0 & 0 & 0 & 3 & 5 & 0 & 3 & 5 \\
\end{array}
\]

Ornamentation:
Corner & Repeat  Bend & Repeat  Bend & Repeat
### Written Poetic Text

| བཀྲ་ཤིས་བཅས་སྟེ། | The sun is the main heart of the sky. It is the parent of the world. In the cold winter, give thanks to the sun for its warmth. |
| གཞི་ལྷ་ལེན་མི་གནམ་སི་ | The long river is the main heart of the land. It is the parent of the irrigated field. In the hot summer, the dry earth gives thanks to the river. |
| མ་གནམ་སི་ཆེན་པོ་ས་ཡི་གཤེགས་པས་མ་དང་ཉི་མའི་‰ིན། | The Elders* are the main heart of the village. They are the nurturer of all children. When fierce words are not heard, it is thanks to the Uncles. |

* In different regions མོ་ can mean Elder, Uncle, or Grandfather. In Gonghe, this word means father’s brother.

### Chinese Translation

| 太阳是天空的轴心也是大地的父母寒冷的冬天得到温暖是太阳的恩赐 |
| 大河是大地的轴心也是百万田地的父母热的夏季未受干旱是水的恩赐 |
| 长辈们是村民的主人也是百万子孙的主人未受人欺负是祖父的恩赐 |

* In different regions མོ་ is translated 长辈们，叔父or祖父.

### Actual Song Text As Performed

Location: Qinghai, Hainan, Gonghe (Chapcha)

Singer Name (Wylie): *Lha thar mtho*

Singer Gender & Age: Female 30 Date Recorded: 2009.09.21

Amdo Tibetan Folk Song #9 (QGO1)
Amdo Tibetan Folk Song #9 (QGO1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The written transcription is based upon the introduction and pitches in the first melodic line in the recorded song. Rhythms in the first melodic line and following melodic lines vary slightly, so the most commonly used rhythmic patterns are notated.
3. The song begins with an introduction, followed by a repeated melodic phrase (which includes three lines of text and the singer's own phrase of text), concluding with the same melodic phrase with the singer's own line of text.
4. In the recording, the opening pitch for the verses gradually rises from a pitch of B to C to C#. The concluding melodic phrase begins on a C#.

Basic Musical Analysis:
1. Tonal Center is E. Tonal Formula: 5 2 0 3 5 7 (9) 10 12 (13). Pentatomic Mode (blo gsal).
   Note: I have analyzed the beginning pitches as if they were one half step higher.
2. Phrasing is A BB BB B. Sub-phrases are A=ab1, B=b2b1.

Song #9: QGO1

Starting Pitches

| Pitches | 5 | 9 | 10 | 0 | 5 | 5 | 5 | 5 | 2 | 0 | 3 | 5 | 7 | 12 | 7 | 5 | 2 | 0 | 0 | 0 | 3 | 5 | 3 | 3 | 0 | 0 | 0 | 5 |
| (Note pitches lowered) |

Ornamentation:
- Run, Repeat & Bend
- Repeats
- Repeat

161
### Written Poetic Text

| རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། | Picture a mountain top in the heavens that is immovable. An example is Blonbo Gserchen Mountain.* |
| ཆག་བཞག་ན་Œོན་པོ་གསེར་ཆེན་རེད།། | Picture a lake covered by a blue-green carpet. An example is Qinghai Lake.* |
| མཚ~་གO་གདན་ཐང་ལ་བཏིང་འ‰་བོ།། | Picture a dragon from the south descending from heaven to earth. An example is the blue Yellow River. |

* Qinghai lake has several names:

| རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། | Longbu Saiqing Mountain is located in Qinghai Province between Qinghai Lake and Gonghe. It is named after the son of a historical Tibetan prime minister. |
| ཆག་བཞག་ན་Œོན་པོ་གསེར་ཆེན་རེད།། | Qinghai Lake is the largest lake in China. It is located about 100 kilometers from Xining, the provincial capital of Qinghai. |
| མཚ~་གO་གདན་ཐང་ལ་བཏིང་འ‰་བོ།། | The Yellow River is the second longest river in China. It originates in Qinghai province. |

### English Translation

| Picture a mountain top in the heavens that is immovable. An example is Blonbo Gserchen Mountain.* |
| Picture a lake covered by a blue-green carpet. An example is Qinghai Lake.* |
| Picture a dragon from the south descending from heaven to earth. An example is the blue Yellow River. |

* Longbu Saiqing Mountain is located in Qinghai Province between Qinghai Lake and Gonghe. It is named after the son of a historical Tibetan prime minister. |

### Chinese Translation

| 像顶天立地的高山就像隆布赛青山 |
| 像蓝毯覆盖的湖就像青海湖 |
| 像龙从天而降就像黄河 |

---

### Actual Song Text As Performed

| ཡེ་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་！་བ་ལོ་་་་་་་་ལོ་ཡ་རེ་ཡེ་ཨེ་ལེན་་་་་་ཡ་བཟེ། | རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། |
| ཆག་བཞག་ན་Œོན་པོ་གསེར་ཆེན་རེད།། | ཆག་བཞག་ན་Œོན་པོ་གསེར་ཆེན་རེད།། |
| མཚ~་གO་གདན་ཐང་ལ་བཏིང་འ‰་བོ།། | མཚ~་གO་གདན་ཐང་ལ་བཏིང་འ‰་བོ།། |
| རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། | རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། |
| ཆག་བཞག་ན་Œོན་པོ་གསེར་ཆེན་རེད།། | ཆག་བཞག་ན་Œོན་པོ་གསེར་ཆེན་རེད།། |
| མཚ~་གO་གདན་ཐང་ལ་བཏིང་འ‰་བོ།། | མཚ~་གO་གདན་ཐང་ལ་བཏིང་འ‰་བོ།། |
| རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། | རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། |
| ཆག་བཞག་ན་Œོན་པོ་གསེར་ཆེན་རེད།། | ཆག་བཞག་ན་Œོན་པོ་གསེར་ཆེན་རེད།། |
| མཚ~་གO་གདན་ཐང་ལ་བཏིང་འ‰་བོ།། | མཚ~་གO་གདན་ཐང་ལ་བཏིང་འ‰་བོ།། |
| རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། | རི་མཐོན་པོ་དང་ལ་དག་འ‰་བོ།། |
Amdo Tibetan Folk Song #10 (GGO2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The song begins with an introduction, followed by a line of text and the performer's own phrase of text (this is repeated for each line of poetic text), concluding with the performer's own line of text.
3. The performer keeps the established pitches throughout the song.

Basic Musical Analysis:
1. Tonal Center is C#. Tonal Formula: 5 2 0 3 5 7 (9) 10 12. Pentatonic Mode (blo gsal).
2. Phrasing is A BB BB BB B. Sub-phrases are A=ab1, B=b2b1.

<table>
<thead>
<tr>
<th>Song #10: GGO2</th>
<th>Starting Pitches</th>
<th>Closing Pitches</th>
<th>Strong Phrase (1)</th>
<th>Strong Phrase (2)</th>
<th>Phrase/Final Cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 7 10 12</td>
<td>0 3 5 7</td>
<td>5 5 2 0 0 0 0 0 7</td>
<td>7 12 10 9 9</td>
<td>7 3 3 0 3 5 7</td>
</tr>
</tbody>
</table>

Ornamentation:
- Repeat
- Bend
- Bend & Repeat
Amdo Tibetan Folk Song #11 (QCH1)

Location: Qinghai, Hainan, Guide (Cheka)
Singer Name (Wylie): Lhu ko
Singer Gender & Age: Male 35
Date Recorded: 2010.07.29

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>བོད་སེམས་དཔོན་བོད་སེམས་དཔོན།</td>
<td>Wish luck, wish luck</td>
<td>要祝吉祥我祝吉祥</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>Wish luck to the blue sky</td>
<td>这吉祥敬祝蓝天</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>Wish the luck of the gathered</td>
<td>祝福太阳月亮永不落</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>sun and moon of the sky.</td>
<td>要祝吉祥我祝吉祥</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>Wish luck, wish luck</td>
<td>这吉祥敬祝大地</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>Wish luck to the earth</td>
<td>祝福五谷草木常风茂</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>Wish the luck of increase of</td>
<td>要祝吉祥我祝吉祥</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>grass and grains.</td>
<td>这吉祥敬祝您全家</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>Wish luck, wish luck</td>
<td>祝福欢聚一堂享安乐</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>Wish luck to this family*</td>
<td>* Here family may refer to all who</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>Wish the luck of</td>
<td>are gathered together as well as</td>
</tr>
<tr>
<td>བོད་སེམས་དཔོན་དོན་ལོན་དབང་ལ།</td>
<td>peace and joy.</td>
<td>relatives.</td>
</tr>
</tbody>
</table>

Actual Song Text As Performed

སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
སྐྱིད་བྱེད་ཤིས་འཇོག་ན་བཤིས་འཇོག།
Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based on the first verse of the recorded song.
3. In the recorded audio, the final pitch at the end of each phrase fluctuates between G and Gb in the verse of this song.
4. This song begins with an introduction and is followed by the verses using a repeated melodic phrases repeating three separate sections of three lines of text.

Basic Music Analysis:
1. Tonal Center is G. Tonal Formula is 7 4 (1) 0 (2) 3 5 7 10 12 (13). Pentatonic Mode (blo gsal) + L4 = Hexatonic Mode.
2. Phrasing is A BBB BBB BBB. Sub-phrases are A=ab1, B=b2b1.
**Amdo Tibetan Folk Song #12 (QTO1)**

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>བདུགས་པའི་ཕ་ས་འཕོག་ན་ཡོད།།</td>
<td>Horses are from the nomad areas. Pinewood saddles are made in the farming areas. Tibetans have the good fortune to ride horses.</td>
<td>驹马家乡在牧区 松木马鞍来自农村 藏族人有骑马之缘</td>
</tr>
<tr>
<td>རོང་ན་ཡོད།།</td>
<td>Female yaks are from the nomad areas. Pinewood milk buckets are in the farming areas. Tibetans have the good fortune to milk female yaks.</td>
<td>牦牛家乡在牧区 松木奶桶来自农村 藏族人有挤奶之缘</td>
</tr>
</tbody>
</table>

* This song text is also located in Amdo Song Book (2000), p.59.

---

**Actual Song Text As Performed**

| Location: Qinghai, Hainan, Tongde | བདུགས་པའི་ཕ་ས་འཕོག་ན་ཡོད།། | རོང་ན་ཡོད།། |
| Singer Name (Wylie): Tshe 'bum rgyal | ཚི་འབུམ་རྒྱལ | ཐོད་ལམ་དཀར་ཤིལ་བཞི་རོང་ན་ཡོད།། |
| Singer Gender & Age: Male 32 | བསོད་ནམས་བོད་ལ་ཡོད།། | བསོད་ནམས་ང་ཚུར་ཡོད།། |

**Full Text in Amdo Songbook**

<table>
<thead>
<tr>
<th>Actual Song Text As Performed</th>
<th>Full Text in Amdo Songbook</th>
</tr>
</thead>
<tbody>
<tr>
<td>བདུགས་པའི་ཕ་ས་འཕོག་ན་ཡོད།།</td>
<td>བདུགས་པའི་ཕ་ས་འཕོག་ན་ཡོད།།</td>
</tr>
<tr>
<td>རོང་ན་ཡོད།།</td>
<td>རོང་ན་ཡོད།།</td>
</tr>
</tbody>
</table>
Amdo Tibetan Folk Song #12 (QTO1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The musical transcription is written for the introduction and first line of poetic text. Only the text for the introduction and the first line of the poetic text is transcribed here.
3. Lines two through six of the poetic text are each sung using the same basic melody with changes to the rhythm scheme around the key notes A-B-E-F#-E- D- E......A-B-D-E-D-B-A.
4. The recorded performer sings two sections of the original poetic text (first and third sections). The second section of text is missing. The full poetic text containing all three sections of text is provided for the reader.
5. The poetic text for this song is very, very similar to the poetic text of Song #14 (QXI2)

Basic Music Analysis:
1. Tonal Center is A. Tonal Formula: 3 0 2 5 7 9 (10) 12 14. Pentatonic Mode (Inga pa).
2. Phrasing is A BBB BBB. Sub-phrases are A=ab1b2b3, B=b4b3.

Song #12: QTO1

Starting Pitches | Closing Pitch | Strong Phrase (1) | Phrase Cadence | Final Cadence
7 10 12 | 0 | 0 | 2 | 2 | 2 | 5 | 7 | 7 5 | 2 | 5 | 7 | 7 | 2 | 0 | 0
Ornamentation: Repeat | 3 | 3 | Repeat

167
### Amdo Tibetan Folk Song #13 (QXI1)

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
</table>
| བོད་ཀྱང་ཆོས་འཇིག་
| Scripture that is on the upper shelf and wrapped in yellow is India’s first scripture. | 身上的绸缎衣 是印度的原经 |
| རིན་ཆེན་བཞི་མ་ཡིག་
| These clothes of silk and satin that are on my precious body are China’s first cloth. | 是汉地的首批绸缎 |
| དེ་ལེགས་གུང་རིགས་གིས།
| These, my lips and tongue, like a blossoming lotus flower, are the key to singing. | 我的口舌像荷花盛开 是嬉驾唱发之钥 |

### Actual Song Text As Performed

168
Amdo Tibetan Folk Song #13 (QXI1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. This song includes an introduction, followed by the six lines of poetic text, concluding with an original phrase by the singer.

Basic Musical Analysis:
1. Tonal Center is F. Tonal Formula: 5 2 0 3 (4) 5 7 (9) 10 12. Pentatonic Mode (blo gsal).
2. Phrasing is A B1B2 B1B3 B1B3 B1. Sub-phrases are A=ab1, B1=b2b1, B2=b3b2, B3=b4b1.
Horses are from the nomad areas. Farming areas have birch wooden saddles for horses. Tibetans have the good fortune to ride horses.

Young female yaks live in Tibetan areas. The cypress wooden milk buckets are in the farming areas. Tibetans have the good fortune to milk female yaks.

* This song text is also located in Amdo Song Book (2000), p.59.
Amdo Tibetan Folk Song #14 (QXI2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Transcription is based upon pitches and rhythms performed in the introduction and first line of poetic text.
3. The singer first sings an introduction and then all verses are repeated to the same initial melody.
4. The singer gradually raises the pitch. The last three verses end on F not on E.
5. The song consists of an introduction, first line of poetic text, singer's extemporaneous text phrase, second line of poetic text, singer's extemporaneous text phrase, etc.
6. Only two sections of poetic text are included in this performance, the middle section of poetic text is left out.
7. This song poetic text is almost the same as Song #12 (QTO1).

Basic Music Analysis:
1. Tonal Center is E. Tonal Formula: 5 2 0 3 5 7 (9) 10 12. Pentatonic Mode (blo gsal).
2. Phrasing is A BBB BBB. Sub-phrases are A=ab1, B=b2b1.
In the blessed family’s home, on the shelf for important scriptures, Only ZongDi* contains many of the dharma texts. It’s the only text which includes different kinds of dharma texts. Wish books always contained dharma texts. My (the singer’s) hand there is a bowl of liquor decorated with a “khyung”* flapping its wings. Inside there are different kinds of liquor. Wish bowls always contained liquor.

* ZongDi is a Tibetan Buddhist Dharani text containing a vast variety of Buddhist teachings.
* Kyung is a bird from legendary studies in Bon religion.
* Dharma is a Sanskrit term meaning religion and existence.

和睦家庭的祭佛名
只有陀罗尼集
包含许多经文
不同种类的经文
愿此经时时包含宝法

在我这女歌手的手心
上漂亮的酒碗.
在酒碗内包含不同酒
愿此碗时时饱满美酒
Amdo Tibetan Folk Song #15 (QXI3)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The song begins with a long introduction including two musical phrases of improvised text by the performer, followed by the first section (the first four lines of poetic text). The next introduction includes only one musical phrase of improvised text, followed by the second section (the next four lines of poetic text). It is possible that another section text exists for this song.
3. Note that sometimes musical phrases are connected without a breath and sometimes a breath is added.

Basic Music Analysis:
1. Tonal Center is Eb. Tonal Formula: 5 2 0 3 5 7 10 12. Pentatonic Mode (blo gsal).
2. Phrasing is A BBBB ABBBB. Sub-phrases are A=ab1b2, B=b1b2.
Amdo Tibetan Folk Song #16 (QMA1)

Location: Qinghai, Golog, Maqin (Dawo)  
Singer Name (Wylie): Rma sras  
Singer Gender & Age: Male 29  
Date Recorded: July 26, 2009

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>དར་རང་བཞི་གཞི་མོང་བཞི།</td>
<td>If I shall sing the opening songs, then I’ll sing the opening. The sun and moon are above me. If I shall sing the closing songs, then I shall sing the closing. The earth* is below me.</td>
<td>要唱开始的歌因为日月在天空之前列要唱结束的歌因为八瓣莲花之大地在下面</td>
</tr>
<tr>
<td>མགོ་མ་ལེན་ན་མགོ་མ་ལེན།</td>
<td>* Literally the Tibetan states “eight leaf lotus flower” symbolizing the earth. The flower is not found in Tibetan areas. It is found in India and other warm areas of Asia.</td>
<td></td>
</tr>
</tbody>
</table>

Actual Song Text As Performed
Amdo Tibetan Folk Song #16 (QMA1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The song consists of an introduction followed by two sections of text each including three lines. This song has the first and third sections of text, but is missing the second section of text. For each section of text the singer sings the first two lines of poetic text and then adds his own original third line of text. As well, an own original phrase as added at the end of each line of text.
3. As seen in the musical transcription, the same melodic line is repeated six times (excluding the introduction).
4. In the first phrase of verse one a slightly different rhythm is used than what is transcribed.

Basic Musical Analysis:
1. Tonal Center is F#. Tonal Formula is 5 2 0 (2) 3 5 7 10 (11) 12 (15). Pentatonic Mode (blo gsal).
2. Phrasing is A BBB BBB. Sub-phrases are A=ab1, B=b2b1.
### Written Poetic Text

| བོད་སྐུའི་དོན་དགེ་པ་ཀུན་ཞིང་ཆེན། | བསམ་པོ། | མཁའ་ལ། | དར་ལག་དཀར་བོ། | ཁིམ་པོ་བོ། | དར་ལག་དཀར་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། |
|---|---|---|---|---|---|---|---|---|---|
| བསམ་པོ་ནི་ལོ་༤༠། | བསམ་པོ། | མཁའ་ལ། | དམ་པོ་ལ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། |  |  |

*་མིག་is the phonetic form of the Indian word for དཀིལ་འཁོར།।

### English Translation

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>བསམ་པོ་ནི་ལོ་༤༠།</td>
<td>When the morning sun rays strike the rock, the white rock looks like a display of images of gods.</td>
<td>གི་གཤེགས་བོད་ལུས་ཐ་མེད། བསམ་པོ་ནི་ལོ་༤༠།</td>
</tr>
</tbody>
</table>

* Incense (commonly used as a religious offering by Tibetans) often creates a very thick smell that fills the air, thus the forest is referred to as an incense fire.

* The literal translation of the Tibetan text is the the 15th of the month, which represents the time of the full moon.

* Mandala is a religious tradition both in Buddhism and Hinduism.

### Chinese Translation

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>Chinese Translation</th>
</tr>
</thead>
</table>
| བསམ་པོ་ནི་ལོ་༤༠། | 当早晨的太阳升到岩石顶，
岩石就像陈列的佛像。 |  |

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>Chinese Translation</th>
</tr>
</thead>
</table>
| བསམ་པོ་ནི་ལོ་༤༠། | 当傍晚影终须森林茂密的森林像
火炬般明亮。 |  |

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>Chinese Translation</th>
</tr>
</thead>
</table>
| བསམ་པོ་ནི་ལོ་༤༠། | 当十五的月亮升到大海
蔚蓝的大海像
布满了曼陀罗。 |  |

### Actual Song Text As Performed

| བསམ་པོ་ནི་ལོ་༤༠། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། | ཁིམ་པོ་བོ། |  |  |

* Incense (commonly used as a religious offering by Tibetans) often creates a very thick smell that fills the air, thus the forest is referred to as an incense fire.

* The literal translation of the Tibetan text is the the 15th of the month, which represents the time of the full moon.

* Mandala is a religious tradition both in Buddhism and Hinduism.
Amdo Tibetan Folk Song #17 (QDA1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based upon the third verse.
3. The first pitches in verse one are B-A, in verse two are F#-A, in verse three are G-A#.
4. The last phrase of each of the three verses contains the same pitches.

Basic Music Analysis:
1. Tonal Center is C. Tonal Formula: 10 7 5 2 0 2 5 7 10 12 14 (15). Pentatonic Mode (khuyu mechog).
2. Phrasing is ABABAB. Sub-phrases are A=ab1, B=b2b1b3.
<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>དམ་དཀར་བེག་པ་གཞི་ལ་ཧུ་ལ་མོ་བཤད།</td>
<td>The mountain peak has a fox-fur hat of snow. Strike the snow with sunshine and the mountain is even more beautiful.</td>
<td>那头戴瑞雪帽的山峰在阳光的照耀下更美</td>
</tr>
<tr>
<td>ཡོན་ཏོག་མི་བཞི་སྲུང་ལས།</td>
<td>The waist of the mountain has a belt of thick fog. Cause the fog-rain to descend and it is even more beautiful.</td>
<td>而那山腰的浓雾在甘露的滋润下更美</td>
</tr>
<tr>
<td>དཔལ་ལྟེ་བོད་ཆ་ཐལ།</td>
<td>The foot of the rocky mountain has eight petals of a lotus flower.* Cause the flowers to spread and it is even more beautiful.</td>
<td>那山脚下的八瓣莲花绽放着迷人的姿色</td>
</tr>
</tbody>
</table>

* Imagine the base of the mountain like the rim of a hat with eight flower petals attached.

<table>
<thead>
<tr>
<th>Actual Song Text As Performed</th>
</tr>
</thead>
<tbody>
<tr>
<td>ཆེ་ཤེས་བསྐྱུབ་པོ་ཆེ་ཤེས་བསྐྱུབ་པོ་ཆེ།</td>
</tr>
<tr>
<td>ཆེ་ཤེས་བསྐྱུབ་པོ་ཆེ་ཤེས་བསྐྱུབ་པོ་ཆེ།</td>
</tr>
<tr>
<td>ཆེ་ཤེས་བསྐྱུབ་པོ་ཆེ་ཤེས་བསྐྱུབ་པོ་ཆེ།</td>
</tr>
</tbody>
</table>
Amdo Tibetan Folk Song #18 (QDA2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The repeated versions are essentially the same rhythmic and tonal patterns.

Basic Music Analysis:
1. Tonal Center is G#. Tonal Formula: 7 5 2 0 2 (3) 5 7 10 12 15. Pentatonic Mode \( (khru\ mechog) + 15 = \) Hexatonic Mode.
2. Phrasing is ABABAB. Sub-phrases are A=ab1, B=b2b1b3.
### Written Poetic Text

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
</table>
| ནོར་ནག་
ཞང་ཡེ་་་་་་་་་་་་་་་་་་་་་་་
པོ་མགའ་ཟིལ་བ་རེད། | Yaks are like dewdrops on top of the rocky mountain peaks. Their yak herder is the sun for the world. | 牦牛是山顶的露珠放牧人就是世界的太阳 |
| ཀུན་ལག་སོ་ལག་ཀར་ནམ་མཁའི་yར་མ་རེད། | Sheep are like stars of the sky. Their shepherd is the full moon.* | 羊群是夜空中的星星牧羊人就是十五之月亮 |
| འདིའི་ལ་
ཞིབ་དང་
དྲེ་ལེ་
ཐྲ་ལ་
དཀར་ནམ་མཁའི་yར་མ་རེད། | Horses are like blooming flowers beside a lake. Their horse herders are the lake birds. | 马群是湖边盛开的鲜花牧马人就是湖中的小海鸥 |

* Literally the Tibetan states the “conch shell white moon of the 15th” which means the full moon.

### Actual Song Text As Performed

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
</tr>
</thead>
</table>
| ནོར་ནག་
ཞང་ཡེ་་་་་་་་་་་་་་་་་་་་་་་
པོ་མགའ་ཟིལ་བ་རེད། |
| ཀུན་ལག་སོ་ལག་ཀར་ནམ་མཁའི་yར་མ་རེད། |
| འདིའི་ལ་
ཞིབ་དང་
དྲེ་ལེ་
ཐྲ་ལ་
དཀར་ནམ་མཁའི་yར་མ་རེད། |
| འདིའི་ལ་བཟོ་
ཅག་ལི་
བཅོ་“འི་
ཞིང་ཆེན། |
| ཡོང་།
པད་མ་
ལོ་༣༡|
| དགོ་ལས་
དཀོན་
པོ་མོ། |
| ལོ་འོང་།
བདེ་མ། |
| དབུ་དབང་
བདེ་བ། |
| ཡོང་།
པད་མ་
ལོ་༢༡|
| ལོ་འོང་།
བདེ་མ། |
| ལོ་འོང་།
བདེ་མ། | 180
Amdo Tibetan Folk Song #19 (QBA1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based upon the recording of the second half of the first verse.
3. The singer always begins and ends on a B.
4. For the first verse (both the first and second lines of poetic text), the whole notes at the end of the first and third line of written music are both sung as a D. For the second and third verses (lines three to six of poetic text), the D whole notes are raised to D#.
5. The poetic text and the melody of this song is quite similar to Song #3 (GMA2).

Basic Music Analysis:
1. Tonal Center is B. Tonal Formula: 2 0 3 5 7 10 12 15. Pentatonic Mode (blo gsal).
2. Phrasing is AB AB AB. Sub-phrases are A=ab1, B=b2b1.
### Amdo Tibetan Folk Song #20 (QBA2)

**Location:** Qinghai, Golog, Banma  
**Singer Name (Wylie):** Phyag rdor skyabs  
**Singer Gender & Age:** Male 24  
**Date Recorded:** 2009.08.03

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
</table>
| རི་གངས་དཀར་| The snow-covered peak is rising. The snow-lion is always brave. | 雪域山顶越来越高
| མེ་མོའི་ | 雪狮时时都在威猛
| སངས་དཀར་མོ་སང་འsིང་གནངས་འsིང་རེད།། | 百万柳树越长越茂盛
| དགེ་ལོ་སང་^གས་ད་ནངས་^གས་རེད།། | 每时都能听到
| བོད་གངས་ཅན་ད…་འཕངས་ཇེ་མཐI་ར|ད།། | 杜鹃的歌声
| མེ་Œ་མ་སང་མཇལ་གནངས་མཇལ་རེད།། | 雪域人民的威望
| ཙ་ལ་ཡེ་་་་་་་་་་་་་་་་ | 每天都能与上师拜见

<table>
<thead>
<tr>
<th>Actual Song Text As Performed</th>
</tr>
</thead>
</table>
| འབབེ་ཆེ་ང་ཤེས་མི་ སེམས་དཔའི་བུད་པ་ རིགས་འོ་རིགས་ སྡོད་དུ་བཤེས་པར་ཞིང་།
| འབབེ་ཆེ་ང་ཤེས་མི་ སེམས་དཔའི་བུད་པ་ རིགས་འོ་རིགས་ སྡོད་དུ་བཤེས་པར་ཞིང་།
| འབབེ་ཆེ་ང་ཤེས་མི་ སེམས་དཔའི་བུད་པ་ རིགས་འོ་རིགས་ སྡོད་དུ་བཤེས་པར་ཞིང་།
| འབབེ་ཆེ་ང་ཤེས་མི་ སེམས་དཔའི་བུད་པ་ རིགས་འོ་རིགས་ སྡོད་དུ་བཤེས་པར་ཞིང་།

---

182
Amdo Tibetan Folk Song #20 (QBA2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is of the second verse of the recorded song.
3. Pitches in the recorded song in comparison to this written musical notation are slightly raised and/or lowered at different points in the melody of the first and third verses.

Basic Music Analysis:
1. Tonal Center is Ab. Tonal Formula: 10 7 5 2 0 2 5 7 10 12 14. Pentatonic Mode (khyu mchog).
2. Phrasing is AB AB AB. Sub-phrases are A= ab1, B=b2b1b3.
### Amdo Tibetan Folk Song #21 (SSE1)

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>དམིགས་ཤིགས་བཟོ་བོ།</td>
<td>The head of the mountains is high. It is the place on which the golden sun shines.</td>
<td>高高的山顶是阳光直射的地方</td>
</tr>
<tr>
<td>ོན་ཤིགས་སྡོད་པོ་བོ།</td>
<td>The waist of the mountains is smooth terrain. It is a colorful land for grazing horses.</td>
<td>平坦的山腰是马群居住的地方</td>
</tr>
<tr>
<td>འཕོ་བུ་དུ་དོན་བོ།</td>
<td>The bottom of the mountains is full of cool air. It is where the tribes live among the wafting fog.*</td>
<td>清凉的山底是村民生存的地方</td>
</tr>
</tbody>
</table>

* Most likely this image is referring to the smoke that rises from the nomads’ tents in the grasslands.

### Actual Song Text As Performed

<table>
<thead>
<tr>
<th>Actual Song Text As Performed</th>
<th></th>
<th></th>
</tr>
</thead>
</table>
Amdo Tibetan Folk Song #21 (SSE1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The opening pitches are different in each verse. The opening pitches for verse three are notated in this written transcription. In verse one, the opening pitches are Δ-B-C-A. In verse two the opening pitches are Δ-D-C-A. In verse three, as written the opening pitches are Δ-C-A.
3. The ending rhythms are also slightly different in each verse. Verse one and three ending pitches are notated. In verse two the extra D-D-C is left out prior to the final two notes.

Basic Music Analysis:
1. Tonal Center is C. Tonal Formula: 10 8 5 3 0 2 4 7 9 12 14 16 Pentatonic Mode (drug skyes).
2. Phrasing is AB AB AB. Sub-phrases are A=ab1, B=b2b1b3.
### Written Poetic Text

| དང་ཨ་lོན་ངI་ས“་བWོད་p་བོ།། | ཚར་ཟབ་…་འབོབ་བེ་`ེ་གི་¥ོད།། | བདེ་དེ་“བ་དགེ་ཡོང་།
| བདེ་དེ་“བ་དགེ་ཡོང་།
| བདེ་དེ་“བ་དགེ་ཡོང་།
| བདེ་དེ་“བ་དགེ་ཡོང་།
| བདེ་དེ་“བ་དགེ་ཡོང་།

### English Translation

| I will extol the blue sky. May the raindrops continue to fall. I will extol the ground of the earth. May the grassland continue to sprout in clumps. I will extol the singer. May he sing again and again. |
|---|---|---|
| I will extol the blue sky. May the raindrops continue to fall. |
| I will extol the ground of the earth. May the grassland continue to sprout in clumps. |
| I will extol the singer. May he sing again and again. |

### Chinese Translation

| 赞颂蓝天让细雨时常连绵不断赞颂大地让小草时常生根发芽赞颂歌手让他歌声不断 |
|---|---|---|
| 赞颂蓝天让细雨时常连绵不断 |
| 赞颂大地让小草时常生根发芽 |
| 赞颂歌手让他歌声不断 |

### Actual Song Text As Performed

| བདེ་དེ་“བ་དགེ་ཡོང་།
| བདེ་དེ་“བ་དགེ་ཡོང་།
| བདེ་དེ་“བ་དགེ་ཡོང་།
| བདེ་དེ་“བ་དགེ་ཡོང་།
| བདེ་དེ་“བ་དགེ་ཡོང་།

---

**Amdo Tibetan Folk Song #22 (SZO1)**

| Location: Sichuan, Aba, Ruo’ergai (Zoige) | སི་mོན་ཞིང་ཆེན། |
| Singer Name (Wylie): Lho mo gyi sgron | ལོ་༧༦། |
| Singer Gender & Age: Female 76 | སྦར་ཟར་ལེན་གི་¥ོད།། |
| Date Recorded: 2009.08.18 | བདེ་དེ་“བ་དགེ་ཡོང་།

---

186
Amdo Tibetan Folk Song #22 (SZ01)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Musical transcription is based on the second verse.
3. The first verse includes extra notes within the second phrase. The third verse adds in a low B-C before the final cadence.
4. The singer sings the poetic text without adding any extra long text of introduction or closing.

Basic Music Analysis:
1. Tonal Center is C#. Tonal Formula: 7 5 4 2 0 2 (3) 5 7 (8). Pentatonic Mode (khyu mchog).
2. Phrasing is AB AB AB. Sub-phrases are A=ab1, B= b2b1.

Song 22: SZ01

Starting Pitch: 7
Closing Pitch: 0
Strong Phrase (1): 7 0 7 0 7 7 5 5 5 3 3 5 2
Strong Phrase (2): 7 5 5 4 7 5 5 5 3 3 5 2

Phrase: Bend, Corner, Repeat
Ornamentation: Corner, Run
### Written Poetic Text

- མཐོན་པོས་མཐོན་པོ་བོ།།
- དང་ཨ་ལོན་མཁའ་ˆ་¸ིན་སིས་བོ།།
- མོགས་པས་མོགས་པ་བོ།།
- ལ་འདོ་བའི་གོམ་པ་›ང་གིས་བོ།།
- ཡག་པས་ཡག་པ་བོ།།
- གོས་ཨག་ཚར་གོང་བ་Gམ་སིས་བོ།།

* This song text is also located in the Maqu Song Book (2007), p.131.

### English Translation

- Extol the highest of the high. The blue sky is praised by the clouds.
- Extol the fastest of the fast. The gallop of a horse is praised by the wind.
- Extol the most beautiful of the beautiful. Silk clothes are praised by the otter’s fur. *

* This analogy refers to Tibetan clothing (traditional Tibetan coat), which in the past would have both a combination of silk and animal fur.

### Chinese Translation

- 要说赞颂最高的用白云赞颂蓝天
- 要说赞颂最快的用风来赞颂马速
- 要说赞颂最美艳用水獭修饰绸缎领

### Actual Song Text As Performed

- ལ་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་་
- མི་མི་ད་པ་ལ།
- མཛ~ད་དགེ
- མོ་ོ་༢༨།

### Additional Information

- **Location**: Sichuan, Aba, Ruo’ergai (Zoige)
- **Singer Name (Wylie)**: Tshe dpag skyabs
- **Singer Gender & Age**: Male 28
- **Date Recorded**: 2009.08.16

### Song Details

- **Amdo Tibetan Folk Song #23 (SZO2)**

---

188
Amdo Tibetan Folk Song #23 (SZO2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The musical transcription is based on the second verse of the song.
3. In verse 1, the first held whole note is 1/2 step lower in pitch than written and it is held for 6 counts.
4. For verses 2-3, this same note is held for only four counts.

Basic Music Analysis:
1. Tonal Center is C. Tonal Formula is 12 7 5 2 0 2 5 7 (9). 10. Pentatonic Mode (khyya mchog).
2. Phrasing is AB1B2 AB1B2 AB1B2 B2. Sub-phrases are A=ab1, B1=b2b3m B3=b4b2b3.

Song 23: SZO2
Starting Pitch

<table>
<thead>
<tr>
<th>C</th>
<th>E</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>2</td>
<td>5</td>
</tr>
</tbody>
</table>

Closing Pitch

<table>
<thead>
<tr>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
</tr>
</tbody>
</table>

Strong Phrase (1)

<table>
<thead>
<tr>
<th>C</th>
<th>E</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>7</td>
<td>5</td>
</tr>
</tbody>
</table>

Strong Phrase (2)

<table>
<thead>
<tr>
<th>C</th>
<th>E</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

Phrase Cadence

<table>
<thead>
<tr>
<th>C</th>
<th>E</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

Final Cadence

<table>
<thead>
<tr>
<th>C</th>
<th>E</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

Ornamentation:
Bend: Run, Repeat, Corner, Repeat, Corner
Run, Repeat, Bend, Corner, Repeat

189
South of the MaJel Mountain*,
the loud sound of thunder is a symbol of the coming rain.

The cuckoo sings a song in the dense forest. It is a symbol of April springtime.

When a loud sounding minority song is sung in the crowd, it is a symbol of the pleasure of shared community.

* MaJel Mountain is a mountain located in Qinghai, Golok.

* April is the literal translation. The intended meaning is spring 春天.
Amdo Tibetan Folk Song #24 (SHO1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The musical transcription of the poetic text is based on the second verse of the song.
3. The first half of the first verse is 1/2 step lower in pitch than the rest of the song.
4. Note that the sung song text is slightly changed (ie some words are left out) in content from the written poetic text.
5. This poetic song text is sung with a different melody in Song #1.

Basic Music Analysis:
1. Tonal Center is G. Tonal Formula is 3 0 2 5 7 9 12 14 17. Pentatonic Mode (I nga pa).
### Amdo Tibetan Folk Song #25 (SHO2)

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ངའི་!་མགོ་གསེར་མཁར་དL་ཐོག་རེད།།</td>
<td>The beginning of my song is nine floors of a golden building in a walled city. The sun rises naturally on a golden nine-floor building.</td>
<td>我的歌首似九层金塔 阳光照耀金塔顶</td>
</tr>
<tr>
<td>ངའི་!་མགོ་གསེར་དL་ཐོག་ཉི་མ་རང་ཤར་རེད།།</td>
<td>The middle of my song is a sprout of branches. Cuckoos naturally fly around sprouting branches.</td>
<td>我的歌中央似 发芽的树枝 是杜鹃自由飞舞在枝上</td>
</tr>
<tr>
<td>ངའི་!་yེད་ཤིང་ལོ་ཡར་`ེས་རེད།།</td>
<td>The end of my song is a rising lake. Golden fish naturally swim around in a rising lake.*</td>
<td>我的歌尾似汇成的湖泊 金鱼自由游玩在其中</td>
</tr>
</tbody>
</table>

* The imagery here is an analogy to the fact that people naturally want to come and listen to a person singing.

### Actual Song Text As Performed

藏文歌词：

Amdo Tibetan Folk Song #25 (SHO2)
Amdo Tibetan Folk Song #25 (SHO2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. Note that the introduction is repeated each time prior to singing the poetic text.

Basic Music Analysis:
1. Tonal Center is F. Tonal Formula: 10 7 5 2 0 2 5 7 10 12 14. Pentatonic Mode (khyu mchog).
2. Phrasing is AB AB AB. Sub-phrases are A=ab1, B=b2b3.
### Written Poetic Text

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>རྟོ་ཁ་ལ་བྱུང་མ་རེད།</td>
<td>The Yellow River and Yangtze River are milk. Sing a song about yellow yak butter.</td>
<td>黄河长江是牛奶的唱首关于黄酥油之歌</td>
</tr>
<tr>
<td>ལྷ་ན་མ་རེད།</td>
<td>Yarlung Zangbo River is yellow. Sing a song that is bright and golden.</td>
<td>雅鲁藏布江是黄色的唱首明朗的歌</td>
</tr>
<tr>
<td>སངས་སོའི་དབྱེ་ནི་གོང་མིན་བཟོ་སེན་འང་ལུག་གི་སེན་བཟོག་ལམ་འདེབས།</td>
<td>In front of the door is a racecourse. Sing a song about a small auborn colt.</td>
<td>门前是赛马场唱首关于小马的歌</td>
</tr>
</tbody>
</table>

* The Yellow River is the second longest river in China, originating in Qinghai province.
* The Yangtze River is the longest river in China and Asia. It is the 3rd longest river in the world. It originates in Qinghai province.
* The Yarlung Zangbo river is the highest major river in the world. It begins in the South Tibet valley and flows through India eventually meeting the Ganges river in Bangladesh. It flows through the world’s the largest and deepest canyon (Yarlung Zangbo Grand Canyon).

### Actual Song Text As Performed

*The Amdo Tibetan Folk Song* #26 (SAB1)

| Location: Sichuan, Aba, Aba | 北川, 巴塘, 北川 |
| Singer Name (Wylie): Tshe dbang nor bu | ཐིད་དབང་ནོར་བུ | 唱首关于黄酥油之歌 |
| Singer Gender & Age: Male 21 | 男 21 | 雅鲁藏布江是黄色的唱首明朗的歌 |
| Date Recorded: 2009.11.15 | 2009年11月15日 | 门前是赛马场唱首关于小马的歌 |
Amdo Tibetan Folk Song #26 (SAB1)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The musical transcription of the poetic text is based on the second verse of the song.
3. Pitches in the first verse of the recording are half step lower in pitch than this transcription. In verses three and four some pitches are a half step higher.
4. In the middle of the beginning phrase of verses one and two, the B is held for two approximately two beats. In verses three and four it is held for a shorter duration.

Basic Music Analysis:
1. Tonal Center is Bb. Tonal Formula: 5 2 0 (2) 3 5 7 10 12 15. Pentatonic Mode (blo gsal).
2. Phrasing is A A A A. Sub-phrase is A=a1a2.
### Written Poetic Text

<table>
<thead>
<tr>
<th>Written Poetic Text</th>
<th>English Translation</th>
<th>Chinese Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>བོད་ཁ་བ་ཅན་ སི་ནི་དང་པོ།།</td>
<td>The mountain peak wears a hat of snow. It’s the hat of Tibetans.</td>
<td>那头戴瑞雪帽的山峰是雪域藏人的冠帽</td>
</tr>
<tr>
<td>ལག་ཐོས་པའི་ཁ་དིས་ཅན།།</td>
<td>The fog covers the waist of the mountain. It’s the khata of Tibetans.</td>
<td>布满雾云的山腰是雪域人的哈达</td>
</tr>
<tr>
<td>དཔལ་ཐོས་མཇལ་དར་ཡིན།།</td>
<td>Fields of white barley* exist at the base of the mountain. It’s the liquor offering* of Tibetans.</td>
<td>丰硕五谷的山底是雪域人供神之酒</td>
</tr>
</tbody>
</table>

* A khata is a silk scarf used to recognize the arrival of guests as well as for community ceremonies and gatherings such as weddings, singing parties, graduations, funerals, etc.  
* Literally the Tibetan reads “grain, six, barley, white, exist”.  
* In Tibetan Buddhism, མཆོད is an “offering” intended for the gods.

### Actual Song Text As Performed

```
Amdo Tibetan Folk Song #27 (SAB2)

Transcription Notes:
1. Musical transcription is not exact. It is a close approximation of the recorded song.
2. The musical transcription is based on the second verse of the recorded song.
3. There are some slight melodic differences between the recording of the first verse and this transcription.
   For example in the second line of the transcription, the Db is repeated instead of raising to an Eb.

Basic Music Analysis:
1. Tonal Center is C#. Tonal Formula: 7 5 2 0 2 5 7 10 12 14. Pentatonic Mode (khyu mchog).
2. Phrasing is AB AB AB. Sub-phrases are A=ab1, B=b2b1b3.
APPENDIX B: FORMS USED IN RESEARCH

INFORMED CONSENT – INTERVIEW
Tibetan Folk Songs

You are invited to participate in a study of Tibetan Folk Songs. I hope to learn the significant characteristics of Tibetan nomadic folk songs through identifying important regional Tibetan nomadic folk songs. You were selected as a possible participant in this study because you are a Tibetan from a nomadic pastoral background in Amdo areas who is familiar with Tibetan nomadic folk songs. This research is a part of my Masters studies in Ethnomusicology through Bethel University.

If you decide to participate, my interview will include both questions related to Tibetan music and song data collection. If you (the participant) are familiar with any important regional songs than I will record (with audio recording equipment) and transcribe these songs. The time spent discussing the music will be based upon your (the participant’s) availability. A minimum of two days will be needed in order to check that transcribed song texts are accurate. At the end of my research, I intend to create a new songbook of identified Amdo Tibetan nomadic folk songs. I will make a copy of the songbook available at the end of the study, if requested.

Any interview information obtained in connection with this study that can be identified with your name will remain confidential and will be disclosed only with your permission. In any written reports or publications, no one will be identified or identifiable and only aggregate data will be presented (except in regards to recorded songs). Audio recordings will be used by myself and appointed staff to create musical and text transcription of the interview and folk songs. Audio recordings of songs will be archived for potential future research. Audio recording of interviews will be destroyed after the completion of my thesis research.

Participation in this study is voluntary. If you decide to participate, you are free to discontinue participation at any time.

This research project has been reviewed and approved in accordance with regulations at Bethel University. If you have any questions regarding this research, please contact Dr. John Benham, 001-763-232-6018.

You will be offered a copy of this form to keep.

You are making a decision whether or not to participate. Your signature indicates that you understand the information provided above and have decided to participate. You may withdraw at any time without prejudice after signing this form should you choose to discontinue participation in this study.

Signature Date (or signature of parent/guardian)

____________________________________________________________________________

Signature of Investigator

____________________________________________________________________________

199
INFORMED CONSENT – TRANSLATOR
Tibetan Folk Songs

You are invited to participate in a study of Tibetan Folk Songs. I hope to learn the significant characteristics of Tibetan nomadic folk songs through identifying important regional Tibetan nomadic folk songs. This research is a part of my Masters studies in Ethnomusicology through Bethel University.

As a translator for this project, you must agree to accurately translate what is being said and agree to observe the rules of confidentiality defined as follows.

Any information obtained in connection with this study that can be identified with the participants name will remain confidential and will be disclosed only with the participant’s permission. In any written reports or publications, no one will be identified or identifiable and only aggregate data will be presented. Audio recordings will be used by myself and appointed staff to create musical and text transcription of the interview and folk songs. Audio recordings of songs will be kept until a later recording of the presented new song can be located or created, and archived for potential future research. Audio recording of interviews will be destroyed after the completion of my thesis research.

Participation in this study is voluntary. If you decide to participate, you are free to discontinue participation at any time.

This research project has been reviewed and approved in accordance with regulations at Bethel University. If you have any questions regarding this research, please contact Dr. John Benham, 001-763-232-6018.

You will be offered a copy of this form to keep.

You are making a decision whether or not to participate. Your signature indicates that you understand the information provided above and have decided to participate. You may withdraw at any time without prejudice after signing this form should you choose to discontinue participation in this study.

Signature Date (or signature of parent/guardian)

_____________________________________________________

Signature of Investigator

_____________________________________________________

200
You are invited to participate in a study of Tibetan Folk Songs. I hope to learn the significant characteristics of Tibetan nomadic folk songs through identifying important regional Tibetan nomadic folk songs. You were selected as a possible participant in this study because you are a Tibetan from a nomadic pastoral background in Amdo areas who is familiar with Tibetan nomadic folk songs. This research is a part of my Masters studies in Ethnomusicology through Bethel University.

By signing this form you acknowledge that the songs have been recorded with permission and the researcher has obtained permission to keep copies of the music to use for academic and publication purposes.

Participation in this study is voluntary. If you decide to participate, you are free to discontinue participation at any time. Any music will be deleted at any time at the request of the participant.

This research project has been reviewed and approved in accordance with regulations at Bethel University. If you have any questions regarding this research, please contact Dr. John Benham, 001-763-232-6018.

You will be offered a copy of this form to keep.

You are making a decision whether or not to participate. Your signature indicates that you understand the information provided above and have decided to participate. You may withdraw at any time without prejudice after signing this form should you choose to discontinue participation in this study.

Signature Date (or signature of parent/guardian)

__________________________________________________________

Signature of Investigator

__________________________________________________________
Peter Crossley-Holland in “Form and Style in Tibetan Folksong Melody” (1967) writes an in-depth summary of musical analysis of forty Tibetan folk songs. This song collection includes songs from (1) Ü (Central) and Tö (West) together representing currently defined Central Tibet, (2) Kham (East) representing currently defined Amdo and Kham geographic regions, and (3) Extramural region representing songs originating in Tibetan refugee communities in Bengal. These forty songs include songs grouped together as songs of nomadic and pastoral life, occupational songs, dance-songs, and occasional songs. His conclusions are significant as a backbone and comparative tool for future musical analysis of Tibetan folk songs including this regional study of Amdo Tibetan folk songs. Below is a copied portion of his summary findings.

Tibetan folksong may be said to be possessed of a rich variety of elements, covering melismatic recitative and sustained airs, each with their different vocal delivery, each with their characteristic styles of decoration but with portamento found, to some extent in all groups. The broad structure is that of stanza, containing examples with refrains, and of the strophic pairing of stanzas antiphonally sung. The verbal setting is usually syllable to note, with a varied use of note values. These include, especially as initial and finalis, held notes of long duration. Isometric forms occur in all categories, heterometric forms and free rhythm only in some. Duple time structure is normal, though it is subject to variation within given songs. In songs of all classes the melodic sections may be of equal (or near equal) or of unequal length.

The number of sections in a melody, reflecting the number of lines in a poetic stanza, tends to vary (from 2 to 8) with the category, though 4-section airs occur in all groups, as do 3-section airs except among the dance songs. The number of songs in which every section is thematically different (as in the form of ABCD) or nearly so is considerable.

The most frequent scale is the anhemitonic pentatonic (which may be subject to passing modifications), especially in its first and fifth modes. There are also hexatonic structures, particular varieties of which may be said to tend towards particular song-groups. Small elements of modulation and transposition are also found. The normal modal determinant is the finalis, which almost accords with the subjective tonic and fairly usually with the duration tone. The incipit may occur on the tonic or the 5th in all groups, being sometimes found on other degrees. The most frequent cadence-tye is that in which the tonic is approached from an adjacent scale-degree (M2 or M3), an approach from the 4th being rare but occurring in most groups.

The melodic compass, varying between a 5th and a 12th according to the group, is commonly an octave or a 9th. The overall melodic direction is almost equally divided between falling and (slightly less frequent) level, rising melodies being fewer and found only in some categories. The highest note often occurs in the first melodic section (sometimes later additionally), it being usually balanced by the lowest note in the last phrase. About four-fifths of the interval progressions almost equally fall and rise, whereas about one-fifth are repeated monotones. The most usual orders of predominance in interval directions are f-r-l and (less frequent) r-f-l. The melodic movement is half of it conjunct, of four-fifths so if we regard the minor third as an adjacent pentatonic scale degree.

Of the particular interval types, M2 and m3 and 4 occur in the overwhelming majority of songs, very usually with M3 or 5 added. The number of different interval types in a song is never fewer
than three, but rarely exceeds four. Interval patterns occurring in all classes include arpeggiod triads, pendular and minor thirds and interlocked 4ths. Arpeggied 7ths and pendular 4ths are also present in most groups. None of these forms is really frequent occurrence, hence individual components are for the most part used with the same “lack of economy” as is the thematic material overall.

Group I: Nomadic/Pastoral Songs (nine songs)
The airs of this group, which include songs of pastoral and nomadic occupations and life generally, are sung solo or in duet, and are often delivered in a high quasi-falsetto voice, tense with vibration. The style is predominately melismatic, with liberal use of grace ornament (which is largely confined to this group), and there is much that is not syllable-to-note in the word setting. Long held notes are of more frequent occurrence here.

With wider melodic compass (range 9th to 12th) that that of the other groups, most songs are characterized by long undulating phrases, predominately falling in character. The category has more airs having a marked fall, with the highest note in the first phrase, the lowest note in the last, and there are more songs with a higher proportion of falling intervals generally. (The arpeggied minor 7th and pendular 4th are absent.)

The number of sections, which are characteristically of unequal length, is usually smaller than in other groups, being only two or three. The two-section airs (AA’) appear to be based upon the melody type where a single melodic nucleus is freely varied both melodically and rhythmically in successive sections and stanzas, and the rhythm free or perhaps quasi-metric (such airs being found only in this group). The 3-section airs in which each section is thematically different (ABC) this group shares with groups 2 and 4.

Pentatonic scales are shared with all groups. Hexatonic scales of “dissimilar octave” type occur only here and in those songs of group 2 which have a more melismatic contour. Just as some of the airs of other groups (eg group 2) thus appear to have a pastoral background, so a few airs from the present group would seem to have certain features of other styles, with perhaps only an understructure of the features outlines above; they may be heavily influenced by other styles or, alternatively, may have borrowed airs from them.

Group II: Occupational/Agricultural Songs (eight songs)
The songs of this group includes a building song with a “nonsense” refrain. Both solo and antiphonal forms occur, the strophic pairing of stanzas being sometimes unequally divided between voices on account of the work involved. Certain of these songs keep something of the melismatic character found in group I, but in general the style inclines towards recitative with parlando elements. There is little grace ornament, but the explosive release and candelent glissando are sometimes found.

As might be expected in songs in this style, songs connected moreover with particular concerted work, the phrases are shorter and there is much use of shorter notes of equal length. Anacrusis is found more than in any other group and becomes a recurrent structural feature in one song. In contrast with the copious falling intervals of other groups, level intervals here predominate, and sequences of more than four notes on a monotone are virtually confined to this group. Pendular interval patterns are also most concentrated here.

The compass is narrower (range 5th to 9th) than in other groups, and the group includes a high proportion of tunes which (a) rise overall from the initial to finalis, (b) have their highest note in phrases after the first, features possibly reflective of work effort. V. 5 is the most usual mode and the “dissimilar octave” hexatonic is shared with Group I. The present category contains the only clear example of a circular air, whose finalis lies a 4th below the modal tonic. The airs may be isometric or heterometric, are mostly in a 3- and 4-section forms with fair economy in the use of the material, the sections being unequal in length. In addition to the almost exclusive exclusive duple time, there is a clear example of triple measure.
GLOSSARY OF MUSICAL TERMS

Anacrusis – one or more unstressed notes before the first bar line of a musical piece or passage

Glissando – a continuous slide upward or downward between two notes

Glottal Stop – a consonant formed by the audible release of the airstream after complete closure of the glottis

Jianpu – 简谱 Number notation (also known as cipher system) is a way of representing musical notation through numbers. Individual pitches correspond to specific numbers 1-7 correlating to do, re, mi, fa, so, la, ti, do (1, 2, 3, 4, 5, 6, 7). Rhythm is shown through underlying joint pairs to show eighth notes, two lines to represent sixteenth notes, and dashed to represent held notes.

Jongleur – an itinerant minstrel

Melodic Interval – the measured acoustic distance between two tones that follow one another

Melisma – a group of notes sung to one syllable of text

Parlando – in speaking style

Pitch – the perceived fundamental frequency of a sound

Portamento – a slide from one note to another in singing

Scale – an arrangement of the notes in any music system in ascending or descending order of pitch

Stanza – a group of lines that form the basic metrical unit of a poem

Tone – a musical sound of definite pitch and character

Trill – a vibratory sound, a rapid alternation of sung or played notes
BIBLIOGRAPHY


Bkra Bhos (Gcan tsha). སྣ་མཚནི་བོད་གསལ་པའི་དྲི་དོན། Dmangs srol rig p’i spyi don (Study of Folk Culture). Gansu, China: Kan su’u mi rigs dpe skrun khang, 2008.


Hellfer, Mireille. 歌曲研究: 藏族 (格萨尔•赛马篇) ge qu yan jiu, zang zu ge sa er-sai ma pian, (Song Research: Tibetan Gesar Horse Race Article). Sichuan, China: Si chuan min zu chu ban she. 2004.


Interviews During Fieldwork, Summer/Fall 2009.


Lcags byams. བོད་ཡིག་ངོས་འདིན་¹ོབ་དེབ། bod yig ngos 'din slob deb (Tibetan Textbook). Qinghai, China: Mtsho sngon mi rigs dpe sgrun khang, 2008.


Ma Xiang Yun. མདོའི་དམངས་གཅེས་བོས། A mdo'i dmangs glu gces bsdus (*Amdo Folk Song Collection*). Qinghai, China: Mtsho sngon mi rigs dpe skrun khang, 2000.


Nie, He, ed. 玛曲民歌弹唱集 ma qu min ge tan chang ji (*Maqu Folk Song and Sing Collection*). Gansu, China: Gan su min zu chu ban she, 2007.


Sde rong che ring don grub. བོད་ཀྱི་ལོ་རྒྱས་བཀྲ་ཤིས་གཏེར་བོམ་ Bod kyi lo rgyas bkra shis gter bum. (Tibetan Logic). Lhasa: Xi zang ren min chu ban she, 2001.


ENDNOTES

Chapter I


Chapter II


3 Ibid.


5 Ibid., 32.

6 Timothy Rice, “‘Toward the Remodeling of Ethnomusicology,’” Ethnomusicology 31, no. 3 (1987): 480. I thank Ian Collinge for his reminder of this article.


8 Ian Collinge, “Notes on Mig Yid Rna ba’i Dg’a ston,” shared in email message to author on December 7, 2010.


17 Giuseppe Tucci, Tibetan Folk Songs from Gyantse and Western Tibet (Ascona, Switzerland: Artibus Asiae Publishers, 1966), 16.
18 Ibid., 7.


20 Ibid., 183-84.

21 Several recordings of folk song have been published by Lyrichord including recordings collected by John Levy, David Lewiston, George Luneau, and Gilbert Rouget. The following recording includes five Amdo songs and five Kham songs. Tibetan Folk Songs from Lhasa and Amdo, Lyrichord LLST 7286. One 12” 33 1/3 rpm disc. R. Belfield, recording; A Robin Broadbank, recording and notes; Barbara Aziz, consultant. n.d. I thank Ethnomusicologist Ian Collinge for referencing me to these Lyrichord recordings in email communication on December 8, 2010.


23 Ibid., 13.

24 Fusion music in most often identified as the combination of two unique musical genres. Here I make the suggestions that the combination of a culture’s language with a different culture’s music also creates fusion music.


27 I thank Ian Collinge for his clarification to me on the topic of prescriptive and descriptive transcriptions in email communication on June 4, 2010.


29 Ibid., 52.

30 Note that the term ‘tone’ is used instead of semitone. Chenoweth uses the term ‘tone’ in her presentation, so I have chosen to also use this term.


37 I have made a change in the numbers used in this presentation in comparison to numbers used in Lai’s article. Instead of using numbers that represent scale degrees of a major scale, I have designated the tonal center as 0 and used numbers to represent tones (semi-tones) as discussed earlier in Chenoweth’s proposal for writing tonal systems.

Chapter III


41 Ibid., 13.

42 Ibid.


44 Bkra Bhos (Gcan tsha), དམངས་གོལ་རིག་པའི་Hི་དོན། (Study of Folk Culture), (Gansu, China: Kan su'u mi rigs dpe skrun khang, 2008), 318-20.

45 In Tibetan, spoken and written communication is often different. This means that different vocabulary words can be used in written Tibetan verses in spoken Tibetan or different pronunciations for spoken Tibetan can be used instead of the written pronunciation.

Chapter IV

46 R.A. Stein refers to chos as ‘religion’. During conversations with a Tibetan scholar from Gansu, I learned that this term is also translated as dharma (November 11, 2010).


48 Interviews During Fieldwork, Summer/Fall 2009.

49 Ekvall, Fields On The Hoof, 23.

50 Ibid., 31.

51 Interviews During Fieldwork, Summer/Fall 2009.

52 Ibid.

53 Lcags byams, ed., བོད་ཡིག་ངོས་འདིན་¹ོབ་དེབ། (Tibetan Textbook), (Qinghai, China: Mtsho sngon mi rigs dpe sgrun khang, 2008), 118.

54 Interviews During Fieldwork, Summer/Fall 2009.

55 Ibid.

56 Ibid.


59 Information learned during discussion with Tibetan scholar from Gansu, November 10, 2010.


Ibid.


Phillips, 341.

Lewis, “Amdo Tibetan.”


Bkra Bhos (Gcan tsha), *dmang srol rig*, 304.


Ibid., 67-71.


Ibid., 88-90.

Ibid., 89-90.

The term *gshen* is another word for *bon po* which refers to religious musical specialists who “protected the kingdom.” Ellingson references this term on page 87 in his thesis.


Ibid., 178-79, 181.

82 Ellingson, Mandala of Sound, 209.

83 Ibid., 211.

84 Ibid., 221. Ellingson states that the term rol mo in modern usage simultaneously refers to the large general category of music, to the particular category of instrumental music, and to a specific type of cymbals.

85 Ibid., 230. Mgur was originally a non-Buddhist song form, used in the time of the early kings for political purposes. It was a form of communication sung by nobles and kings. Padmasambhava is thought to have sung the first Buddhist mgur to King Khri srong lde’u btsan in the eighth century. This first Buddhist mgur combined political secular function with new Buddhist content.

86 Ibid., 209-33.

87 Ibid., 234-35.

88 Ibid., 236-37.

89 Information learned during discussion with Tibetan scholar from Gansu, November 10, 2010.


91 Ellingson, Mandala of Sound, 235-36. Singing with knots is described by Ellingson as mdud pa meaning a tightly controlled style.

92 Sa Skya Pandita Kun dga’Rgyal mtshan (1182-1251 AD). རོལ་མིའJ་བཙན་བཅོས། Rol mo'i Btsan bcos.


95 Bkra Bhos (Gcan tsha), dmang srol rig, 308.

96 Ibid., 312.

97 Interviews During Fieldwork, Summer/Fall 2009.

98 Ibid.


100 Per K. Sorenson, Divinity Secularized: An Inquiry Into the Nature and Form of the Songs Ascribed to the Sixth Dalai Lama (Wien, Austria: Universitat Wien, 1990), 12.

102 Ibid., 12-13.

103 Ibid., 13.


105 Ibid., 260.

106 Ibid., 269.

107 Ibid.

108 Ibid., 271.


110 Information learned during discussion with two Tibetan scholars from Qinghai, China on November 4, 2010.


112 Information learned during discussion with Tibetan scholar from Gansu, China on November 4, 2010.

113 Interviews During Fieldwork, Summer/Fall 2009.

114 Ibid.

115 Ibid.


119 Ibid., 29.

120 Ibid., 67-68.

121 Ibid., 73.


123 Tian Lian Tao, chief ed, 中国少数民族传统音乐* zhong guo shao shu min zu chuan tong yin yue (The Traditional Music of China’s Minorities),* (Beijing: Central University for Nationalities Press, 2001), 14. Translation of text by this author.

Ellingson, Mandala of Sound, Figure 15: 374 and Figure 21 B&C: 536-37. Note that in Ellingson’s presentation mdo ’dzin pa is defined as memorize texts. Based on a conversation with a Tibetan scholar from Gansu, this translation is incorrect. It is a literal translation of the Tibetan words, but is actually not the meaning of this phrase. The meaning can be described better as narration. (Discussion November 4, 2010).

126 Ibid., 81.


128 Interviews During Fieldwork, Summer/Fall 2009.

129 Ibid.

130 Sde rong che ring don grub, Bod kyi lo rgyas bkra shis gter bum (Tibetan Logic), (Lhasa: Xi zang ren min chu ban she, 2001), 661-62.

131 The text བོད་ཀི་ལོ་རྒྱས་བཀྲ་ཤིས་གཏེར་...མ་མེ་ཟེརདོོོོོོ༔ is quoted directly from the source. One editor felt that this term must be a mistake as the term བོད་ཀི་ལོ་does not exist. This scholar felt that instead it should be བོད་ཀི་ལོ་


135 Ibid.

136 Ibid.


139 Ibid.


141 Tiley Chodag, Tibet, Land and People, 289-90.

142 Collinge, “glu and gzhas.”


144 Interviews During Fieldwork, Summer/Fall 2009.

145 Ibid.

146 Information learned during discussion with Tibetan scholars from Gansu, November 10, 2010.

Ibid.

Willis, “Poetry Notes.”


Ibid., 5.

Zhom, ed., ka la ping k'i sgra dbyangs (Tibetan Folk Song Selection), (Qinghai, China: mtsho sngon mi rigs dpe skun kang, 1987), 4-12.

Nie He, ed., ma qu min ge tan chang ji (Maqu Folk Song and Sing Collection), (Gansu, China: Gan su min zu chu ban she, 2007), 4-5.

Ma Xiang Yun, Amdo’i dmangs glu gces bsdus (Amdo Folk Song Collection), (Qinghai, China: Mtsho sngon mi rigs dpe skrun khang, 2000), 0.


Interviews During Fieldwork, Summer/Fall 2009.

Ibid.

Ibid.

Ibid.


Interviews During Fieldwork, Summer/Fall 2009.


Anton-Luca, “Glu and La ye,” 175.

Interviews During Fieldwork, Summer/Fall 2009.

Ibid.

Information learned during discussion with Tibetan scholar from Qinghai, July 20, 2010.


Ibid.


172 Ibid.

173 Ibid. Interviews During Fieldwork, Summer/Fall 2009.


175 Ibid.

176 Ibid.

177 Willis, “Poetry notes.”

178 Interviews During Fieldwork, Summer/Fall 2009.


180 Interviews During Fieldwork, Summer/Fall 2009.


182 Ibid., 185-87.


185 Ibid.

186 Interviews During Fieldwork, Summer/Fall 2009.

187 Bkra Bhos (Gcan tsha), *dmang srol rig*, 311, 312, 315.

188 Ibid., 312-14.

Chapter V


191 Bkra Bhos (Gcan tsha), *dmang srol rig*, 312-14.


193 Interviews During Fieldwork, Summer/Fall 2009.

Appendix C