

Table of Contents (short)

Acknowledgements	XXI
Supplementary Material	XXV
List of supplementary audio and video examples (with source references)	XXVII
Chapter 1 Introduction to the study	3
Chapter 2 Place of research	41
Chapter 3 Kharnatsang: Biography and education	67
Chapter 4 Other dialogue partners	75
Part I Direct teachings from Kharnatsang: Aspects of performing Bön ritual music	81
Chapter 5 Musical practices from the <i>ma-gyü</i>	83
Chapter 6 The ritual drum	165

Part II	Preserving the tradition:	
	The concept of <i>ké</i> and its application	219
Chapter 7	Recording Kharnatsang's oral knowledge of the Menri <i>ké</i>	221
Chapter 8	Relation between <i>ké</i> and text	357
Part III	Ways to meaning in ritual music and its environment:	
	Ritual Reading	381
Chapter 9	The central construction in the <i>stupa</i> temple	389
Chapter 10	The <i>Geshé</i> ceremony	407
Chapter 11	The " <i>Trophur</i> " ritual: Dancing the "inner" section	441
Chapter 12	The " <i>Sigyal</i> " <i>nang-kang</i>	465
Conclusion		485
Case study – an encounter of perspectives		487
Bibliography		505
List of <i>ké</i> mentioned in this work		521
Glossary		529
List of Images		547
Appendix		555

Table of Contents (detailed)

Acknowledgements	XXI
Supplementary Material	XXV
List of supplementary audio and video examples (with source references)	XXVII
Chapter 1 Introduction to the study	3
1.1 Background of research and methodological consequences	9
1.2 Methodology	14
1.2.1 Ethnomusicology of the individual	14
1.2.2 Doctrinal study as an acquisition of skills	16
1.2.3 Dense participation	17
1.3 Three methods of teaching	19
1.4 Structure of the work	20
1.5 References to the main studies on the ritual music of Tibetan Buddhism	28
1.6 Language and interpreters	29
1.7 Terminology	31
1.7.1 Ritual music, rites, and <i>tantric</i> practices	31
1.7.2 On the term “Westerner”	36
1.7.3 Transcription and transliteration of Tibetan terms and names	37
1.8 Audio examples and color prints	39

Chapter 2 Place of research	41
2.1 Menri Monastery, Dolanji, India, 2019–2020	41
2.1.1 Dolanji	41
2.1.2 Housing: The Menri guesthouse	43
2.1.3 The medical college	45
2.1.4 Menri Monastery	45
2.1.4.1 “Doing <i>kora</i> ” in Menri	46
2.1.4.2 Weekend tourism and short religious trips	48
2.1.5 Central institutional functions of Menri Monastery	48
2.1.5.1 Providing basic and higher education in Bön culture and its spiritual tradition	49
2.1.5.2 Preserving the heritage of the Bön tradition: Old and new ways	52
2.2 Menri Monastery: History and lineage	55
2.2.1 Yeru Whensaka <i>dru</i> Monastery	56
2.2.2 Nyammé Sherab Gyaltzen and the foundation of Menri Monastery	57
2.2.3 Nyammé Sherab Gyaltzen and Tsongkapa	61
2.2.4 The <i>yidam</i> Nyammé Sherab Gyaltzen	61
2.2.5 The founding of Yungdrung Ling	62
2.2.6 The reconstruction of Menri Monastery in Indian exile	63
2.2.7 The 33 rd Menri Abbot Lungtok Tenpé Nyima and the unification of the lineage	64
Chapter 3 Kharnatsang: Biography and education	67
3.1 <i>Tsok-chen umdze</i>	69
3.2 Master of <i>cham</i> dance	72
3.3 <i>Geshé</i>	73
3.4 Teacher in the medical college	74
Chapter 4 Other dialogue partners	75

Part I	Direct teachings from Kharnatsang: Aspects of performing Bön ritual music	81
Chapter 5	Musical practices from the <i>ma-gyü</i>	83
5.1	Oral versus written instructions	84
5.2	Dealing with flexible forms	86
5.3	Lessons in the “ <i>gong-chö nam sum</i> ” practice	89
5.3.1	Learning the <i>ké</i> (melody?)	90
5.3.1.1	From speech to chant	90
5.3.1.2	Facebook as a memory aid	92
5.3.1.3	Transcribing the <i>ké</i>	92
5.3.1.4	The micro-melodic figures: Fixed in gestalt but flexible in place?	97
5.3.2	The <i>chag-gyas</i>	98
5.3.2.1	<i>Lama</i> strophe: The “ <i>mandala</i> ” <i>chag-gya</i>	99
5.3.2.2	<i>Yidam</i> strophe: The “ <i>yidam</i> ” <i>chag-gya</i>	100
5.3.2.3	<i>Khandro</i> strophe: The “ <i>khandro</i> ” <i>chag-gya</i>	101
5.3.2.4	The framing <i>chag-gyas</i>	102
5.3.3	Time-relation of <i>chag-gyas</i> , visualization, and <i>ké</i>	104
5.3.3.1	<i>Chag-gyas</i> and <i>ké</i> : Parallel tracks instead of fixed cues	104
5.3.3.2	Relation of <i>chag-gyas</i> and mental activities	105
5.3.4	The aesthetic principle of “performing together as individuals”	107
5.3.5	Exemplifying basic threefold doctrinal notions	109
5.3.5.1	Body, speech, and mind in the “ <i>gong-chö nam sum</i> ” practice	111
5.3.5.2	Practicing on the level of <i>sutra</i> , <i>tantra</i> , and <i>dzogchen</i>	112
5.3.5.2.1	The level of <i>sutra</i>	113
5.3.5.2.2	The level of <i>tantra</i>	114
5.3.5.2.3	The level of <i>dzogchen</i>	118
5.3.5.3	Fourth level: The preliminary practices (<i>ngön-dro</i>)	120

5.3.5.4	The “outer,” “inner,” and “secret” aspect in the “ <i>gong-chö nam sum</i> ” practice	122
5.3.5.5	<i>Lama, yidam, khandro</i>	125
5.3.5.5.1	<i>Lama</i>	125
5.3.5.5.2	<i>Yidam</i>	130
5.3.5.5.3	<i>Khandro</i>	132
5.4	The “ <i>a-ma yin yang</i> ” for <i>damaru, sil-nyen</i> (flat bell), and voice	137
5.4.1	<i>Damaru and sil-nyen</i>	139
5.4.1.1	Practicing <i>damaru</i> and <i>sil-nyen</i>	140
5.4.1.2	The <i>ngakpa</i> temple	141
5.4.1.2.1	A place for the benefit of the lay community	142
5.4.1.2.2	A place to memorize the scriptures	142
5.4.1.2.3	A place to practice monastic instruments	143
5.4.1.2.4	My personal time and place to practice	144
5.4.1.3	Kharnatsang’s instructions for practicing the <i>damaru</i>	145
5.4.1.4	The <i>damaru</i> patterns	146
5.4.1.4.1	Notating the <i>damaru</i>	146
5.4.1.4.2	Three compositional figures	149
5.4.1.4.3	The <i>sil-nyen</i> patterns	150
5.4.1.4.4	Combining <i>sil-nyen</i> and <i>damaru</i>	152
5.4.2	The <i>ké</i>	152
5.4.2.1	Scales do not matter	153
5.4.2.2	Combining <i>ké, damaru, and sil-nyen</i>	155
5.4.2.3	Bringing in the mind	159
5.4.2.3.1	Generating compassion	159
5.4.2.3.2	Compassion and emptiness: Two aspects of the enlightened mind	161
5.4.2.4	Teaching concepts in an experiential way	162

Chapter 6 The ritual drum	165
6.1 Teaching through withholding: The exclusion of the frame drum	165
6.2 The different drums of Menri Monastery	167
6.2.1 The drums in general	167
6.2.1.1 Forms and fixations	167
6.2.1.2 Membranes	169
6.2.1.3 Sticks	169
6.2.1.4 Colors and paintings	170
6.2.1.5 Beating point	171
6.2.1.6 Weight of the stick and physical effort to play	171
6.2.2 The drum in the assembly hall	172
6.2.2.1 The <i>umdze</i> 's desk	175
6.2.2.2 Functions of the <i>umdze</i> in the big rituals	176
6.2.2.3 Functions of the drumming	177
6.2.2.3.1 Drumming as sonic conducting	177
6.2.2.3.2 Drumming that requires visual conducting	178
6.2.2.4 Notation of drumbeats	183
6.2.3 The drum in the <i>drub-kang</i> (protector temple)	183
6.2.3.1 The rite of the protectors of Bön and Menri Monastery	185
6.2.3.2 The musical function of the ritual drum in the protector rite	187
6.2.3.2.1 <i>Shen-dön</i> – straight recitation	187
6.2.3.2.1.1 <i>Shen-dön without periodic pitch pattern</i>	188
6.2.3.2.1.2 <i>Shen-dön with periodic pitch patterns</i>	191
6.2.3.2.2 Other types of drumming during the protector ritual	193
6.2.3.3 Relation of drummer and drum sound	193
6.2.4 Drums of other Menri temples	194
6.2.4.1 The relic house	194
6.2.4.2 The temple of the medical college	195

6.2.4.3	Other rooms	196
6.3	More on the background of the frame drum	197
6.3.1	On not playing the frame drum	197
6.3.2	The ritual drum as a symbol for authenticity	199
6.3.3	Confirmation of drumming as a derivation from speech	201
6.3.4	The four “modes of activity” (<i>lé zhi</i>)	203
6.3.5	Takla Mebar and the “History of the Drum”	205
6.3.5.1	The text: “History of the Drum”	207
6.4	Interim conclusion Part I	213
Part II	Preserving the tradition:	
	The concept of <i>ké</i> and its application	219
Chapter 7	Recording Kharnatsang’s oral knowledge of the Menri <i>ké</i>	221
7.1	The concept of <i>ké</i>	225
7.1.1	Nonmusical meaning of the word <i>ké</i>	226
7.1.2	Ambiguity of the professional term <i>ké</i>	229
7.1.3	First mention of the phenomenon by Ricardo Canzio	230
7.1.4	The <i>ké-kyi-jé-tra</i> – manuscripts comprising collections of <i>ké</i>	232
7.1.5	Notation in the manuscripts	233
7.1.6	The oral sources	235
7.1.7	Freedom of interpretation	236
7.1.8	Notation generated for the purpose of this work	237
7.2	Meaning 1: <i>Ké</i> as a repeating melodic pattern	244
7.2.1	Ritual text and meter: An example from the “ <i>Phurpa</i> ” <i>zhung</i>	244
7.2.2	<i>Ké</i> – a melodic model adapting to different line lengths	247
7.2.2.1	“ <i>Phurpa</i> ” <i>ké</i> – 7-syllable version	248
7.2.2.2	“ <i>Phurpa</i> ” <i>ké</i> – 9-syllable version	248
7.2.2.3	The “combined model” notation – a native method for studying	249

7.2.2.4	<i>“Phurpa” ké</i> – versions employing higher numbers of syllables	250
7.2.3	Number of lines as an ordering principle for the different <i>ké</i>	250
7.2.4	More examples of 1-line <i>ké</i>	251
7.2.4.1	<i>“Trowo” ké</i>	252
7.2.4.2	<i>“Namgyal” ké</i>	253
7.2.4.3	<i>“Zi-ji wang-den” ké</i>	257
7.2.5	2-line <i>ké</i>	259
7.2.5.1	<i>“Rin-dzin zhung” ké</i> and “tones of reference”	259
7.2.5.2	<i>“Chö-pé jé-tra”</i> : Complex melody	262
7.2.5.3	<i>“Bön kyong kang-wé chi” ké</i> : Synopes and melodic differences between versions	264
7.2.5.3.1	<i>“Bön kyong kang-wé chi” ké</i> – 7-syllable version and 9-syllable version	265
7.2.5.3.2	<i>“Bön kyong kang-wé chi” ké</i> – 5-syllable version	266
7.2.6	Special features at the beginning of a <i>ké</i>	266
7.2.6.1	Exclamative expressions and <i>mantric</i> formulas	267
7.2.6.2	Initial line (<i>“khandro” ké</i>)	268
7.2.7	3-line <i>ké</i>	270
7.2.7.1	<i>“Ser wö nor-bu wö-bar gyi” ké</i>	270
7.2.7.2	<i>“A-ma yin yang” ké</i>	272
7.2.7.3	<i>“Ten-pa gyé-wé”</i> prayer	273
7.2.8	4-line <i>ké</i>	277
7.2.8.1	<i>“Chog chung” ké</i> and the essential mantras of Bön	279
7.2.9	5-line <i>ké</i> : <i>“chab-chog tam-pa”</i> tea offering to Nyammé Sherab Gyaltzen	282
7.2.9.1	<i>“Chab-chog tam-pa”</i> : Kharnatsang (2019)	283
7.2.9.2	<i>“Chab-chog tam-pa”</i> : Lungtok Tenpé Nyima and monks (1984)	284

7.2.9.3	Possible reason for the differences: performing together as individuals	285
7.2.10	Musical reasoning: similar <i>ké</i> and their main distinguishing features	287
7.2.10.1	“ <i>Khandro</i> ” <i>ké</i> and “ <i>yen kam</i> ” <i>ké</i> : phrasing and rest	288
7.2.10.2	“ <i>Du trö</i> ” <i>ké</i> : duration of notes	289
7.2.10.3	Notation of <i>ké</i> in the <i>kang-gyer</i>	290
7.2.10.3.1	“ <i>Sang-kang wu yi</i> ” <i>ké</i> – opening <i>ké</i> for the “secret” <i>kang-wa</i> to Sipé Gyalmo	291
7.2.10.3.2	“ <i>Zhi-tro yé-shé kang-dzog</i> ” <i>ké</i>	294
7.2.11	<i>Ké</i> and scale	298
7.2.11.1	“ <i>Ten-pa gyé-wé</i> ” mön-lam	298
7.2.11.1.1	“ <i>Ten-pa gyé-wé</i> ” mön-lam: common version	298
7.2.11.1.2	“ <i>Ten-pa gyé-wé</i> ” mön-lam: Kharnatsang’s version	300
7.2.11.2	The 4-line <i>ké</i> for the prayer to a lama (long life prayer)	300
7.2.11.2.1	4-line prayer to a lama: common version	302
7.2.11.2.2	4-line <i>ké</i> to a lama: Kharnatsang’s version	303
7.2.11.3	Melodically unusual <i>ké</i>	304
7.2.11.3.1	“ <i>La lü</i> ” <i>ké</i>	305
7.2.11.3.2	“ <i>Zhen dog</i> ” <i>ké</i>	311
7.2.11.4	Significance of musical irregularities for research on the origins of the <i>ké</i>	312
7.3	Meaning 2: <i>Ké</i> as a formal compositional structure	313
7.3.1	The recitation part (<i>tsik-shé</i>)	315
7.3.1.1	Slow and fast recitation having identical <i>ké</i>	316
7.3.1.2	Slow and fast recitation being modified according to tempo	317
7.3.1.3	Difference between slow and fast recitation: “ <i>ma-gyü kyi kang-wa</i> ” <i>ké</i>	319
7.3.1.4	Differences in perception: “ <i>yidam kang-wé chi</i> ” <i>ké</i>	321

7.3.2	On the framing chants	321
7.3.2.1	Notation of the short chants	325
7.3.2.2	The <i>gyer-yang</i> framing chants (<i>gyer-ring</i>) of the big <i>tantric</i> rituals	333
7.3.2.2.1	Melodic units in the <i>gyer-yang</i> chants	334
7.3.2.2.2	The chironomic gestures in the <i>gyer-yang</i>	335
7.3.2.2.3	Instructions related to bodily and sensual awareness	337
7.3.2.2.4	Compositional structure	341
7.3.2.2.4.1	The inserted syllables	342
7.3.2.2.4.2	The introductory sequences	346
7.4	Interim conclusion: <i>Ké</i> as the underlying musical ordering principle of Bön ritual music	353
Chapter 8 Relation between <i>ké</i> and text		357
8.1	<i>“Dé-chen gyal-po”</i>	357
8.1.1	The version for special events	358
8.1.2	The <i>shen-dön</i> version	358
8.1.3	The version for the monastic routine	359
8.1.4	The drum version	359
8.1.5	The <i>dzogchen</i> version	360
8.1.6	The <i>“dé-chen gyal-po” ké</i> for the non-monastic youth	361
8.2	Singing with a <i>khandro</i> : different <i>ké</i> from those of the lamas	362
8.2.1	<i>“Om ma tri mu yé salé du”</i> (local)	362
8.2.2	<i>“Om ma tri mu yé salé du”</i> (Lhakyi’s version)	364
8.2.3	The <i>“nor-bu mön-lam”</i> (or <i>“nor-bu”</i>) prayer	364
8.3	Interim conclusions: The <i>ké</i> as a set of musical signs?	366
8.4	The application of <i>ké</i> in composed rites	371
8.4.1	Application of <i>ké</i> in the <i>“Trophur”</i> ritual	373
8.4.2	Application of <i>ké</i> in the <i>“drib jong ma-rik mün-sel”</i>	374
8.4.3	Application of <i>ké</i> in the <i>kang-wa</i>	375

Part III	Ways to meaning in ritual music and its environment:	
	Ritual Reading	381
Chapter 9	The central construction in the <i>stupa</i> temple	389
9.1	Trying to investigate the construction academically	390
9.2	Analyzing the <i>stupa</i> construction as art	398
9.2.1	Interpreting the arrangement of <i>mandalas</i> and <i>stupas</i>	400
9.2.2	Numbers	401
9.2.3	Ritual Reading as a method of interpretation	402
Chapter 10	The <i>Geshé</i> ceremony	407
10.1	Purpose of the <i>Geshé</i> ceremony	408
10.2	Placing the ceremony within the monastic calendar	409
10.3	Plan of the ceremony and observation conditions	411
10.3.1	Consequences for the description of the ceremony	411
10.3.2	Day one: Morning session	412
10.3.2.1	Processions of candidates	412
10.3.2.2	Inside the assembly hall	415
10.3.2.3	Mantric praise to Künsel Jamma	415
10.3.3	Tea offering: “ <i>chab-chog tam-pa</i> ” (praise to Nyammé Sherab Gyaltsen)	417
10.3.4	The chant of the Menri <i>Pönlob</i>	418
10.3.5	First task of the <i>Geshés</i> : <i>gyer</i> as a solo performance	419
10.4	Day one: afternoon session	421
10.4.1	“ <i>Da tren ah kar</i> ” – praise to Nangtön Dawa Gyaltsen	421
10.4.2	The second task: the <i>dam-tug</i>	423
10.4.3	Concluding prayer: “ <i>jé gyal-wa</i> ” 100-syllable mantra, dedication prayer	425
10.5	Day two: Morning session	426
10.5.1	Morning session: Reciting a text by heart	427
10.6	Day two: afternoon session	428

10.6.1 Debate	428
10.7 Final day	431
10.7.1 Concluding session in the assembly hall	431
10.7.2 Congratulating the new <i>Geshés</i>	431
10.7.3 Concluding <i>dam-tug</i> and group chanting	432
10.7.4 The ablution ritual	433
10.7.5 Finale: Enthronement	434
10.8 Ritual Reading the tasks of the <i>Geshés</i> : Chanting, pacing, debating	435
10.9 Confirmation of the analysis by Kharnatsang	439
10.10 Conclusion on Chapter 10	440
Chapter 11 The “<i>Trophur</i>” ritual: Dancing the “inner” section	441
11.1 The “ <i>Trophur</i> ” ritual in the monastic calendar	447
11.2 The core of the rite	448
11.3 Setting of boundaries	449
11.3.1 The “outer” boundary	449
11.3.2 The ritual text as an instruction for visualization	452
11.3.3 The “inner” boundary	453
11.4 Other parts of the “inner” section	456
11.4.1 “Terrifying <i>chag-gyas</i> ”	457
11.5 Dancing the “inner” section	459
11.5.1 Setting the “inner” boundary: dancing	459
11.5.2 Phurpa performing terrifying <i>chag-gyas</i> : the “Phurpa” dance	460
11.6 Ritual Reading: the body and the level of <i>nang</i>	463