

Chants from the Yungdrung Bön ritual canon

12 Chapters of TroPhur



Commented and systematized representations from the dang-yig of the Trowo-Phurpa ritual,
with video demonstrations by Geshé Dawa Namgyal, done in Menri Monastery, Dolanji, India. July 2017.

comments by: Christiane Strothmann and Menri Geshé Dawa Namgyal Kharnatsang, 2017/18.
On the base of the key explanations for deciphering Bön chant from Ricardo Canzio, Ph.D., Taipeh, Taiwan.

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interpreting and proofreading

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Foreword

A treasure lies in the collective performative, philosophical, and spiritual knowledge of the monastics of Yungrung Bön: The treasure of the ritual music and chant of the Bön tradition.

When I first heard a chant related to the protector deity Midü on a CD produced by Ricardo Canzio in 1985, I was deeply touched by the profound musical beauty and wisdom I encountered through it. It became my sincere wish, personally and as an artistic researcher to learn about this extraordinary chant form, both from a musicological/compositional approach and from the perspective of performance.

However, what is actually needed in order to do this kind of research is nothing less than the knowledge and skills of monastic education itself. This, of course, is not so easily attained. Even with the most sincere intention and the strongest sense of commitment, as a Western musician and scholar it is simply not possible to catch up with the knowledge of the monks and nuns within a few short months, say.

So, as with all complex research projects involving different cultures, collaboration is needed.

In the booklet accompanying the high quality recording of several chants from the Bön tradition, Canzio is pointing to this fact when describing his collaboration with the H.H. the 33rd Menri Trizin Lungtok Tenpa'i Nyima Rinpoche:

“The personal interest of the abbot for the chant, the music and the ritual dances and his unstinted collaboration have permitted us to collect, in favourable technical conditions, examples representative of Bonpo musical tradition.”¹

Through the generous permission of the same abbot H.H. the 33rd Menri Trizin Lungtok Tenpa'i Nyima Rinpoche, I have been fortunate beyond words to be able to carry out such a collaboration at Menri Monastery with the renowned spiritual teacher, Geshé, and *thsog-chen umdze* Dawa Namgyal.

Our collaboration was made possible through the support of ICEM at Folkwang University of the Arts, Germany. This support funded the two and a half year artistic research project that enabled me to undertake several journeys to Menri Monastery in India during the years 2017/18.

¹ Canzio, R. (1985): “Chant dedicated to the protective divinity Midü.” - Booklet to the CD: “Tibet. Traditions rituelles des Bonpos.” p. 11. Ocora. Radio France. 1985.

The openness and patience I experienced from Geshé Dawa Namgyal as a skillfull and wise instructor and sincere musical colleague, along with his sheer limitless willingness to answer my many questions of all kinds is incomparable. During my stays at Menri Monastery Geshé Dawa Namgyal set aside an enormous amount of time to teach me to perform the basics of gyer-yang myself, and to help me understand the recorded chapters of the ritual in their context. Without the innumerable meetings and classes with him this work would not have been possible.

As a result of our collaboration we now present the videos found here. With Geshé Dawa Namgyal as the most outstanding performer we recorded 12 important parts of the Trophur gyer-yang and the Protectors of Bön over the course of 12 successive days in the Medical Temple of Menri Monastery in July 2017. Furthermore, the paradigmatical representations succeeding the introductory part of this work make it possible to get basic access to the beauty and inner logic of this part of the Bön chant by means of musicological analysis.

It must be stressed that the work presented here is not meant as an attempt to give a full musicological or performative analysis of the TroPhur ritual. If it were, it would have to include a thorough discussion on the root texts of the Bön deities Trowo and Phurpa, their origin and their position within the tantric system of the Yungdrung Bön tradition, as well as the entanglement of the actual texts with the sound/speech part of the ritual. Furthermore, detailed explanations would have to be made about the associated symbolic actions that form another essential aspect of the ritual. These actions are usually recorded in a separate *zin-ri*² (tib.: ཟིན་རིས། Wyl.: zin ris.), one of the various performance manuals associated with a ritual.

All this is not the purpose of this work. Instead, core to our collaboration are the video demonstrations themselves. All introductory comment is primarily meant to give the context necessary to understand and follow the demonstrational videos and their associated paradigmatical representations found in the main part of this work. We hope that the list of melodic units presented at the end of the introduction will particularly help for such understanding. It contains descriptions supposed to guide the perception of the viewer watching the associated videos of the 12 chapters.

Regarding the incomprehensible professional and personal kindness I received from Geshé Dawa Namgyal, as well as from all the monks and villagers in Dolanji it is my deepest hope that this work, despite its provisional nature, will contribute toward a basic understanding of the Bön chant in the West.

² A performance manual to be found in a separate text.

Introduction

Gyer-Yang

«12 chapters of TroPhur», along with the corresponding video recordings, is meant to give insight into the structural and performative basics of the type of *gyer-mo* (tib.: གྱེར་མོ།, Wyl.: gyer mo) or *gyer-yang* (tib.: གྱེར་དབྱངས།, Wyl.: gyer dbyangs) that is found in two of the main rituals of the Yungdrung Bön canon, commonly performed on the days before *losar*³ (tib.: ལོ་གསར།, Wyl.: lo gsar): The TroPhur ritual⁴, the *gyer-yang* of which is the core of this work, and the Bon Skyong⁵, a ritual related to the protector deities of Bön.

According to the Bönpos *gyer-yang* has evolved through Nyammed Sherab Gyaltsen, founder and first abbot of Menri Monastery, who was born more than 500 years ago in Tibet. However, Nyammed Sherab Gyaltsen did not develop the chant on his own. Instead, it was given to him through a Dakini named Rinzin Khandro (tib.: རིན་འཛིན་མགའ་འགོ།, Wyl.: rig 'dzin mka' 'dro), who sang it into his ear.

Gyer-yang (literally meaning ‘melodies of bön’⁶) may best be translated as the German ‘Gesang’, which would be ‘chanting’ or ‘singing’ in English. However neither the English nor the German concept fully matches with the Tibetan term, which is a bit more ‘narrow’. A lot of what in English could still be called ‘singing’ or ‘chanting’ in Tibetan is perceived as a type of speech, *tsig-she* (tib.: ཚིག་བཤད།, Wyl.: thsig bshad) or *ke* (tib.: ཀ།, Wyl.: skad), thus belonging not to music but to language.

³ Tibetan New Year

⁴ (tib.: ཁྲོ་ཕུར་གཉིས་ཀྱི་གདངས་ཡིག་འབྲུག་མ་ལྷོ་རབ་བཞུགས་པ་དགའོ།, Wyl.: khro phur gnyis kyi gdangs yig 'brug mo ldir ba bzhugs pa dge'o. Full title: “The howl of the dragon. Chant score for the ritual of Trowo and Phurpa.”)

⁵ (tib.: བོན་སྐྱོང་མ་བདུད་བཅོན་གསུམ་དང་ཁྲོ་ཕུར་དམར་ལམ་བཅས་ཀྱི་གདངས་ཡིག་དབྱངས་ཀྱི་རྩ་ཞེས་བྱ་བ་བཞུགས་ལེགས་མོ།, Wyl. bon skyong ma bdud btsan gsum dang khro phur dmar lam btsas kyi gdangs yig dbyar gyi rnga sgra zhes bya ba bzhugs legs so. full title: “The sound of the summer drum. The chant score for the protectors of bon: Sigyel, Midü and Hurpa with the blood offerings for Trowo and Phurpa”.

⁶ whereas ‘bön’ does not actually refer to Bön as a religion but to an all pervading essence of all being named with the same word.

As for the terms ‘Gesang’ or ‘chant’ there exist different types of *gyer-yang*. One of these types basically consists of certain compositional units or ‘melodic types’⁷. As Canzio describes it,

*“[t]hese ‘melodic types’ are melodic contours not referring to determinate pitches but involving dynamic, timbric and pitch inflexions. So ‘melody’ in this sense implies that we should not expect notes in the conventional sense of the word but rather a complex of various significant melodic traits.”*⁸

It is this kind of *gyer-yang* we will focus on in this work.

As for the notation of the melodic units in a chant score (*‘dang-yig’*, see below) each of them is named, and the names themselves are inserted in smaller letters in the actual text, directly after the syllable they belong to. This means, in respect to Bön chant there is no graphic representation of the sound at all.

Most melodic units are accompanied by specific gestures Canzio refers to as ‘chironomical’. During our work Geshé Dawa Namgyal also pointed out the conducting function of the gestures of *gyer-yang* which in the actual ritual are performed by the *umdzes* only.

The different types of *gyer-yang* can appear in mixed form. For example, chapter 37⁹ of the TroPhur ritual presents an initial chant (*go-gyer*) and a final chant (*jug-gyer*), in which two types of *gyer-yang* are brought together. The chapter starts with the type of *gyer-yang* based on certain melodic units, but soon after, it changes into what a Western ear would possibly identify as a ‘melodic pattern’ or ‘intonation formula’ (term by Canzio) framed by certain melodic units of the first type of *gyer-yang*.

For a Western ear it is not always easy to understand the difference between what a Bönpo *umdze* or the respective *zin-ri*¹⁰ would still call *gyer-yang* and what not. For example, the chant presented in chapter 11 (“Zhiba”) at the beginning of the middle part according to Geshé Dawa Namgyal seems to not fully match with the term *gyer-yang*, though from what we just learned about chapter 37, to a Western ear it seems similar in character.

⁷ vgl. Canzio, R. (1985): “Chant dedicated to the protective divinity Midü.” - Booklet to the CD: “Tibet. Traditions rituelles des Bonpos.” Ocora. Radio France. 1985

⁸ ebd., p. 11

⁹ “Atonement with offerings for the assembly of Divinities” (tib.: སྤྱི་སྤྱུང་སེཾགས་བསྐྱེད་ནི།, Wyl.: spyi spungs tshogs bskang ni)

¹⁰ a kind of ‘performance manual’

In order to get a true understanding of the *gyer-yang* of the Bön tradition further investigation is necessary. However, for the purpose of this work we hope the above information might serve as an orientation of where to place this work within the area of Bön chant.

The TroPhur ritual

The TroPhur ritual¹¹ is commonly held in the days prior to *losar*, the Tibetan new year. It is mainly associated with the Bön deities Trowo and Phurpa, who together are considered to build up a strong protective and supportive energy.

Held on *losar*, the ritual is meant to remove obstacles and purify negativities associated with or accumulated during the past year in order to enter the new year as unhampered and fresh as possible.

The purification that comes with the ritual is supposed to not only effect those who actually perform the ritual but also those around, the population connected with the respective monastery (or *ngagpa*-temple), and those who are included in thought.

Formally, for the performance of the TroPhur ritual two *umdzes* are required in order to lead the assembly of participants. The *umdzes* face each other and have their own *nga*¹² (tib.: མ།, Wyl.: nga.). During the ritual they take turns in terms of leading the chant. The turns are basically connected to the deity being associated with each chapter. So the one *umdze* leads the chapters associated with Trowo, whereas the other leads those connected to Phurpa.

There are different versions of the TroPhur ritual, which are mainly distinguished by their length. «12 chapters of TroPhur» is a selection of chapters from the long version of the TroPhur ritual, which presents a total of 38 chapters (according to the *dang-yig*¹³ from Kham used in this work).

The complete TroPhur ritual does not only consist of *gyer-yang* but includes instrumental parts as well as different types of recitation (*'tsig-zhe'*, see more below in: “The structure of the chapters”)

¹¹ as the full title shows “TroPhur” is a merging of the names of the two Deities Trowo (tib.: ཁྲོ་བོ།, Wyl. khro bo) and Phurpa (tib.: ཕུར་པ།, Wyl. phur pa).

¹² a deep ritual frame drum in a stand.

¹³ the ‘chant score’ for a ritual. For more see next paragraph “The *dang-yigs*”

As with all performance, its total duration depends on the tempo chosen by the *umdzes*. In any case we are dealing with several hours of chant.

The *dang-yigs*

A *dang-yig* (tib.: གདངས་ཡིག།, Wyl.: gdangs yig) is a kind of chant score for a ritual. It contains not only instructions in respect to the chant itself but also gives basic hints concerning the instrumental parts and the performance of the *nga*.

However, the term *dang-yig* can also refer to the actual audible chant performed on the base of such a score.

The reference base for this work presented here is a *dang-yig* from Kham which records the long version of the TroPhur ritual as it is commonly performed at Menri monastery and others.

However, a second *dang-yig* from Amdo (presenting a slightly shorter version) has been of great service whenever anything in the interpretation of the Kham *dang-yig* remained unclear to us or had to be double-checked.

According to Geshé Dawa Namgyal there exists a third *dang-yig* of the TroPhur ritual which unfortunately could not be included in the work presented here. It would be a research project of its own to have all three *dang-yigs* present and compare them.

It is crucial to understand that the *dang-yigs* are just one source of information. Concerning the performance of a Bön ritual knowledge can also be passed on orally. Such knowledge is equally as important as that taken from written sources and must not be overlooked. For the recordings presented here there are two places (already mentioned above) which illustrate this:

In chapter 11 (“Zhiba”), according to his own explanations, Geshé Dawa Namgyal replaces the performative units instructed in both the *dang-yig* from Kham as well as in the one from Amdo, with the convention passed to him via the oral tradition of Menri Monastery. Due to this tradition the phrases 24_5_4_bis_25 and 25_3_3 both end with *ken-gyur-dar-dar-kung-dar* instead of *ken-gyur-dar-dar-ei*.

Likewise, the second half of the initial *go-gyer* of chapter 37 “Atonement with Offerings for the assembly of divinities” is not performed as instructed in the Kham *dang-yig* nor as in the Amdo *dang-yig*. Here, too, Geshé Dawa Namgyal follows oral knowledge from his monastery.

Structure of the chapters

Generally speaking, one chapter of the TroPhur ritual consists basically of three parts:

- | | | |
|---------------------------------------|-------------------|--------------------------------------|
| a) an initial chant | - <i>go-gyer</i> | (tib.: མགོ་གྱེར།, Wylie.: mgo gyer) |
| b) a middle part (or recitation part) | - <i>tsig-she</i> | (tib.: ཚིག་བཤད།, Wyl.: thsig bshad) |
| c) one or several final chants. | - <i>jug-gyer</i> | (tib.: རྒྱུག་གྱེར།, Wyl.: 'jug gyer) |

The a) *go-gyer* and the c) *jug-gyer* are those parts which contain the actual type of *gyer-yang* which is main subject of this work. Hence these parts form the core of this work.

The *dang-yigs* are originally written as continuous text in Tibetan *ume*¹⁴ (tib.: དབུ་མེད།, Wylie: dbu med). For the purpose given here both the *go-gyer* and the *jug-gyer* of the selected chapters are transcribed into modern *uchen*¹⁵ (tib.: དབུ་ཅན།, Wyl.: dbu can) and systematized in a way pointed out by Ricardo Canzio: As paradigms, which reveal certain compositional structures that might not be seen so easily when looking at the original *dang-yig*.

¹⁴ name for the common hand writing style used in Tibetan manuscripts

¹⁵ name for modern Tibetan block writing

The b) middle parts are not transcribed in this work. However their starting points are indicated in the *zhungs*¹⁶ (tib.: གཟུང་།, Wyl.: gzhung) following the paradigmatical representations of each chapter.

According to Geshé Dawa Namgyal the middle part is called *tsig-she* in Tibetan, which, contrary to *gyer-yang*, points to a concept of speech rather than to one of chant. Hence, we refer to this part not only as the ‘middle part’ but also als the ‘recitation part’. By using the term ‘recitation’ we hope to maintain the Tibetan concept of speech within the English terminology. However, big parts of the *tsig-she* a Western ear would probably perceive as a form of ‘psalmody’ using certain patterns or ‘formulas’ that from a Western perspective might even suggest a form of melody. Thus, as mentioned above, Canzio calls these pattern ‘intonation formulas’:

*“An intonation formula is a melodic model carrying over one, two or even four verses [of the zhung; add. by C.S.]; each model can be adapted to suit the varying number of syllables of different poetical meters [...].”*¹⁷

In Tibetan these intonation formulas are referred to as the various *ke* (tib.: སྐད།, Wyl.: skad).

The different *ke* are usually related to different deities. So there is a specific *ke* related to Trowo (the ‘Trowo-*ke*’) and another related to Phurpa (the ‘Phurpa-*ke*’). Since a *ke* is of repeating character, in most of the recordings Geshé Dawa Namgyal just introduces the formula and does not apply it to the complete *zhung*.

Regarding tempo a *ke* can be performed in two different manners. Often a shorter proportion of the *ke* is performed in *deb-ring* (tib.: འདྲེན་ཐུང་།, Wyl.: 'deb ring), that is, in slow tempo, followed by a larger part of the same *ke* being performed in *deb-thung* (tib.: འདྲེན་ཐུང་།, Wyl.: 'deb thung), that is, in faster tempo.¹⁸

¹⁶ for more explanation see below “The zhungs”

¹⁷ Vgl. Canzio, R. (1985), p. 13

¹⁸ *deb-ring* and *deb-thung* here refer to the ‘distance’ between the drum strokes. *Deb-ring* literally translating as ‘big strokes’ points to the big ‘temporal spaces’ between the strokes, thus causing a slow beat. Likewise, *deb-thung* refers to small distances between the strokes, thus pointing to a faster tempo.

More information about the particular intonation formulas used in the middle parts of the TroPhur chapters (and other rituals) can be found in the *ke-kyi-che-tag*¹⁹ (tib.: སྐད་ཀྱི་ཐེ་བྲག།, Wyl.: skad kyi bye brag). They form a research field on their own.

Although the bigger proportion of the middle parts consist of *ke*, other vocal styles can be found in them, too. For Western ears some of them might even appear rather chant-like (see for example the beginning of the middle part of chapter 11, “Zhiba”²⁰, (tib.: ཞི་བ་འཇགས་ལ་འདེབས།, Wyl.: zhi b'i gsol 'debs), tempting the listener to think of it as another form of *gyer-yang*. However, an *umdze* might judge differently.

Numbering of the chapters in this work

The «12 chapters of TroPhur» are numbered according to the Kham *dang-yig*, as suggested by Ricardo Canzio. Even though no actual numbering is found in the *dang-yig* itself, formal parts are easily distinguished by their titles being inserted in front of a chapter, and by the instructions for an instrumental part at their end.

Some chapters of the TroPhur ritual are divided into subchapters. The subchapters themselves again consist of a *go-gyer*, *tsig-she*, a *jug-gyer*, and a final instrumental part. So their formal structure is identical with that of undivided chapters. However, the placing of only one title preceding the first *go-gyer* indicates that we deal with a group of subchapters.

As for the numbering of «12 chapters of TroPhur» a second number added to the main one indicates a subchapter. For example ‘9.2.’ means the second subchapter of chapter 9 of the TroPhur ritual as presented in the Kham *dang-yig*.

¹⁹ a manuscript book on *ke* (tib.: སྐད།, Wylie: skad)

²⁰ “Zhiba” here refers to the Deity Zhiba A-Sal (tib.: ཞི་བ་ཇགས་ལ།, Wyl.: zhi ba a ksal)

The paradigmatical representations

In the transcribed paradigmatical representations there are text units in smaller font and text units in bigger font.

text units in bigger font:

red - Those are syllables carrying semantic meaning. Read one after the other, they form the text of the ritual as it is found in the *zhung*.

blue - According to Ricardo Canzio those syllables can be called ‘intercalary’ (inserted, extra) and ‘prolonging’ (ending) syllables. They do not carry semantic meaning. As Canzio found out, their nature follows certain rules in respect to the preceding semantic (here: red) syllable. That is, we cannot say yet, when and where they are being inserted, but when they are we can tell what their nature is supposed to be:

In case the preceding semantic syllable ends with one of the suffixes ཏྲ ཏྲྱ ཏྲཱ ཏྲུ ཏྲཱ (which in Western terms are basically all semisonors among the possible suffixes), the intercalary or prolonging syllable repeats the last letter and combines it with the general ending syllable -ཨའི.

In case the preceding syllable has a different suffix, the intercalary or prolonging syllable will be a ཨྲ or a ཨྱ in combination with the ending syllable -ཨའི.

Note that this is only the case if the letters ཏྲ ཏྲྱ ཏྲཱ ཏྲུ ཏྲཱ are suffixes. If they are root syllables not followed by a suffix they do not induce their repetition in the next intercalary syllable.

black - those are intercalary syllables or prolonging syllables as well but we cannot tell yet when they come nor what their nature is supposed to be.

text units in smaller font:

The smaller font represents the actual ‘melodic units’ as we described them in the paragraph on “*gyer-yang*” above. Being able to identify these units in the *dang-yig* is fundamental to performing the type of *gyer-yang* found in the TroPhur ritual (as well as in other rituals). Below we present a list with the majority of these units.

In the *dang-yig* combinations of the performative units are common. If so, they are written one after the other without marking the end of the one or the beginning of a new unit. This is similar to the way the Tibetan script works in respect to language where it does not visibly distinguish between word borders neither.

naming and numbering of the lines:

V - means ‘verse’. It refers to the verses of the *zhung*. The numbering of verses always starts anew with each chapter.

L - means ‘line’. It is used instead of V, when the musical phrase does not match with the poetical in the chapter. For instance, in chapter “10.3. Trowo: Defining the Middle Boundary”, two poetical verses form one musical phrase. In this case we chose the letter L for ‘line’ instead of V.

FC - means ‘final chant’ (= *jug-gyer*)

video reference line:

Under each line of the paradigmatical representations the video reference line shows indices in small font, mostly consisting of three numbers. These indices refer to the indices of the video recordings as well as to the place of the phrase within the Kham *dang-yig*.

For more see “The videos” below.

The *zhungs*

The actual text of the TroPhur ritual is a composition of various texts, that outside of the ritual do not necessarily appear as one. In terms of their belonging in a ritual each of them is called a *zhung* (tib.: ལྷུང་།, Wyl.: gzhung). Concerning the TroPhur ritual the two main *zhungs* are the Trowo-*zhung* and the Phurpa-*zhung*. However, at some places smaller passages from other texts (as for example the text of chapter 11, “Zhiba”, or that of chapter 37, “Atonement ceremony with offerings for the assembly of divinities”) are included in the ritual, too.

Extracts of the respective *zhungs* are added after the paradigmatical representations of each chapter. Due to the explanations given above (“Structure of the chapters”) they are marked by colored squares basically indicating the start of the *go-gyer* (initial chant), the *tsig-she* (middle part / recitation part) with its possible differentiation into *deb-ring* (slow recitation) and *deb-thung* (fast recitation), *jug-gyer* (final chant), as well as the not so frequent *gyer-thung* (‘small chant’).

As with most texts, there are different versions of the *zhungs* as they originated from different editions of manuscripts. The *zhungs* we are referring to here are collections compiled by Geshé Dawa Namgyal during his years of working as a *tshog-chen umdze* at Menri monastery. Thus we refer to them as “Dawa Namgyal Compilation” (DNC). They are arbitrarily indexed in the order they were handed over. For example, the Trowo-*zhung* was given first, thus it is indexed as DNC 1, the Phurpa *zhung* came afterwards, so it became DNC 2. Those who do not belong to the Trowo or Phurpa-*zhung* are separately resumed by me as DNC A1 “Trowo Phurpa auxiliaries”.

The videos

Demonstrations of the 12 chapters performed by Geshé Dawa Namgyal have been video recorded in the medical temple of the medical college of Menri Monastery (tib.: རྒྱལ་གྲ་སྐྱེད་རིའི་དགོན་པ།, Wyl.: rgya gra sman ri'i dgon pa). The selection of chapters was made by Geshé Dawa Namgyal.

On the video recordings Geshé Dawa Namgyal performs strikes with a pen on the table. In the actual ritual these would be performed on the *nga*. Exceptions to this are the chapters 11, “Zhiba”, and 24, “Phurpa: Offering of Medicinal Herbs”, where in the actual ritual the *nga* strikes are replaced by the *umdze* striking his table with a small wooden stick.

In most cases the video sequences are identical with the musical phrases of the *dang-yig*. Their indices refer to their position within the Kham *dang-yig* in respect to folio, line and position in line.

Example:

‘2_3_1’ refers to a phrase in the *dang-yig* found on folio 2, line 3, phrase 1 in the Kham *dang-yig*. Note that ‘phrase 1’ always points to the first **new** phrase in the respective line. Continuations of phrases that have their beginning in the line above are not counted.

Sometimes the indices are named with additional letters like ‘FC’ (for ‘final chant’). This is simply for faster orientation within the *dang-yig*.

Example:

‘4_2_FC_3’ refers to folio 4, line 2, and within this line the first phrase of the final chant. We thought this would aid the reader to find the phrase quickly, since in the *dang-yig* the final chants are explicitly marked as “འཇུག་གྱེར་” (*jug-gyer*).

List of melodic units

As with all musical performance, *gyer-yang* cannot be learned by reading a book or watching videos only. In order to really learn *gyer-yang* and to go further into the details of performance and interpretation one has to make contact with the monastics of Yungdrung Bön and take lessons from a qualified *tshog-chen umdze*²¹ (tib.: མོག་ཆེན་དབུ་མདེད།, Wyl.: tshogs chen dbu mdzed).

It is important to stress that the following list describes the phenomenon of melodic units of Bönpo *gyer-yang* just from the 'outside' in order to give a first idea regarding what to be aware of when meeting *gyer-yang* for the first time by watching the videos. Hence, the following list distinguishes the basic units by their characteristics in respect to sound and gesture, both of which cannot be overlooked when following the video recordings of the 12 chapters.

However, this does not mean that the characteristics given in the list do always point to the actual core of the respective unit. In many cases there is more to the unit than one can perceive just by observing sound and gesture.

For example, one part of the instruction for the *kung-dar* is to perceive the sound internally while there is outwardly silence. An instruction like this cannot be observed in a video.

Likewise, *na-dar* appears to be more about interchanging the place in the body where the sound is produced rather than performing a certain interval, as one could assume when just observing it through the filter of Western musical concepts.

Even though for *kung-dar* and *na-dar* these explanations are given in the list, one can assume that more of these kinds of instructions exist. This is because their very nature is such that in order to be able to put them into actuality, the student must have developed a certain level of performative skills before. Without having developed these skills up to a certain degree more advanced explanations could not be understood. A phenomenon we know from Western music: One cannot explain certain aspects of musical expression to somebody who is still busy deciphering the notes of the score. Nevertheless musical phenomena superior to that of spelling out the notes do certainly exist. So when going through the list below one has to keep in mind that it also mirrors the author's skills regarding the performance of *gyer-yang* as she managed to acquire it during her visits at Menri Monastery.

²¹ Generally speaking, an *umdze* is a chant leader. Since chant is mostly connected to prayer or ritual, the word *umdze* is often alternatively translated as prayer leader or ritual leader. According to Geshé Dawa Namgyal one has to distinguish two types of *umdzes*: 1.) the term *umdze* itself simply refers to the person in a group that leads a chant, prayer, ritual. This person does not necessarily have special education or experience in group guiding but could be spontaneously selected by any group. 2.) the term *tshog-chen umdze* indicates that the leading person has a special musical education and is able to guide the assembly of nuns or monks through the big rituals of Yungdrung Bön as they are performed in the main temple of a monastery.

Taking all this under consideration it should be clear that the list given below is not meant as a final classification of the melodic units of the *gyer-yang* but as a first base from where to undertake further investigation, that is basically, practice it under the guidance of a qualified teacher.

As for a systemized overview there seem to be two larger main classes of melodic units being distinguished by gesture.

འདར་འདར།	('dar 'dar)	<i>dar-dar</i>	- performing a slow gesture with the right hand from the right knee (when sitting cross-legged) to the left shoulder and back.
འགྱུར།	('gyur)	<i>gyur</i>	- performing a circle in front of oneself, then turning into an upward spiral. It ends in a sudden stop in movement followed by a (glottal) stop of sound. Then it ends with a calm descent of the hand.

The word „hand“ refers to the right hand of the *umdze* holding the stick of the *nga*.
Every neum ends on [ʒi] or [ai]²², whether it is explicitly written or not.

Variations within the *gyur* class mainly seem to refer to measurement.

འགྱུར་གཅིག།	('gyur gcig)	<i>gyur-chik</i>	- one <i>gyur-chik</i> means performing three circles before going into a spiral.
འགྱུར་གཉིས།	('gyur gnyis)	<i>gyur-nyi</i>	- two <i>gyur-chiks</i> . The descent of gesture is performed only after the second one.
འགྱུར་གཉིས་ཕྱེད་མ།	('gyur gnyis phyed ma)	<i>gyur-nyi-phye-ma</i>	- one and a half <i>gyur-chiks</i> . that is, first three circles, and then another two (the last two are considered 'half' a <i>gyur-chik</i>). The descent of gesture is performed only after the 'half'.
འགྱུར་གསུམ།	('gyur gsum)	<i>gyur-sum</i>	- three <i>gyur-chiks</i> . The descent of gesture and pitch is performed only after the third.

²² We are using IPA here. Please find a chart with the respective phonetic letters and associated audio sounds here: <http://www.internationalphoneticalphabet.org/ipa-sounds/ipa-chart-with-sounds/> . Note that the exact pronunciation might differ between umdzes.

བཏུག་འབྱུང་བཏུག	(bkyag 'gyur bkyag)	<i>kyag-gyur-kyag</i>	- a ‘half’ <i>gyur-chik</i> , that is: two circles before going into the spiral.
ཀླན་འབྱུར།	(rken 'gyur)	<i>ken-gyur</i>	- ‘half of a half’ <i>gyur-chik</i> , that is, only one circle before going into the spiral. (So in actuality it’s one third rather than ‘half of a half’.) For the performance of this unit the palate (tib.: ཀླན།, Wyl. rken) has to be involved: It touches the palate during the complete performance.

Variations of the *dar* class also seem to refer to modifications in time, and/or ‘pitch gestures’:

འདར་འདར།	('dar 'dar)	<i>dar-dar</i>	- performing a slow gesture with the right hand from the right knee (when sitting cross-legged) to the left shoulder and back.
བཏུག་འདར།	(bkyag 'dar)	<i>kyag-dar</i>	- ‘half’ a <i>dar-dar</i> , which means: like <i>dar-dar</i> but double speed.
ཀླན་འདར།	(rken 'dar)	<i>ken-dar</i>	- A <i>dar-dar</i> , but slightly faster. As with <i>ken-gyur</i> – the tongue has to touch the palate during performance.
མགྱོགས་འདར།	(mgyogs 'dar)	<i>jog-dar</i>	- a fast <i>dar-dar</i> that seems to have no specific time reference.
འདར་འདར་ཆུང་།	('dar 'dar chung)	<i>dar-dar-chung</i>	- a ‘small’ <i>dar-dar</i> , that is, only half the distance of a <i>dar-dar</i> (from the right knee to the chest and back).
དམའ་འདར་འདར།	(dma' dar 'dar)	<i>ma-dar-dar</i>	- like <i>dar-dar</i> but with a modification in pitch: it starts with the drum stroke on the usual note, then goes down in gesture and pitch: usually about a major second but sometimes only a minor second. The gesture for <i>dar-dar</i> starts directly after going down in pitch.
དམའ་འདར་འདར་ཆུང་།	(dma' 'dar 'dar chung)	<i>ma-dar-dar-chung</i>	- a ‘small’ <i>ma-dar-dar</i> , that is, only half the distance of the <i>ma-dar-dar</i> . (from the right knee to the chest and back).

སྒྲ་འདུལ།	(sna 'dar)	<i>na-dar</i>	- Same gesture as dar-dar. The sound starts in the chest (as with the other neums), then suddenly goes up to a higher register as the hand moves to the left shoulder, becoming the sound [m]. Shortly before the ending position of the hand it ‘falls’ back to the original pitch. Note: This neum can only be described in terms of pitch. However, the interval between the two pitch positions seems to be irrelevant.
ཁུང་འདུལ།	(kung 'dar)	<i>kung-dar</i>	- like <i>dar-dar</i> but the sound fades from the start of the gesture, and completely dissolves as the hand moves to the left shoulder. When reaching the same point on the way back the sound appears again. It fades in to its original volume until the gesture is completed. While the sound is ‘off’ the instruction is to perceive the sound going on internally.
འདར་འདར་ཁུང་འདུལ།	('dar 'dar kung 'dar)	<i>dar-dar-kung-dar</i>	- just like <i>kung-dar</i> but the silent gesture lasts for three <i>dar-dars</i> . After the third, just before the sound comes back from silence, it moves down into the abdomen. According to Geshé Dawa Namgyal there are records concerning the overall duration of this unit. It is said that within the performance of one <i>dar-dar-kung-dar</i> there was enough time for the monks in charge to go out of the temple, preparing the tea (for the assembly of chanting monks) and coming back to the temple with the kettles full of tea.
འདར་འདར་ཁུང་འདར་ཞེ་འི།	('dar 'dar kung ,dar e'i)	<i>dar-dar-kung-dar-ei</i>	- just like <i>kung-dar</i> ; but at the end the sound does not move into the abdomen. Instead, it turns straight into the ending syllable [ʒi].
གཞུང་འདུལ།	(gzhung 'dar)	<i>zhung-dar</i>	- a neum consisting of three steps: 1) sounding [aou:m] while hand is resting. 2) sounding [ɛaou:m] while a) pitch is rising to a big major second b) volume is increasing and decreasing in parallel to the hand gesture which goes up approximately to forehead-level and down again. 3) performing the gesture of <i>dar-dar</i> while sounding [ɛ].
ཕམ་གཞུང་འདུལ།	(phab gzhung 'dar)	<i>pab-zhung-dar</i>	- a <i>zhung-dar</i> , preceded by a descending pitch line.
འཕང་ཞེ་འི།	(phang ei)		- the hand rests on the right knee. The sound consists of an upward rising pitch which ends in the sound [aou:m]. (The rising sound has to be produced with the strong support of the diaphragm.) Then it falls back to the original pitch while sounding the ending syllable [ʒi].
ཕམ་འདར་ཞེ་འི།	(phab 'dar ei)	<i>pab-dar-ei</i>	- a <i>phang-ei</i> , preceded by a descending pitch line.
ཕམ་འདར་ ག་ཞེ་འི།	(phab 'dar a ei)	<i>pab-dar-a-ei</i>	- like <i>phab-dar-ei</i> , but with a clear and distinct [a] before the [ʒi].

There are units being combinations of the *dar* and the *gyer* classes:

འགྲུང་རྩམ།	('gyur rngam)	<i>gyur-ngam</i>	- the gesture is the same as in <i>dar-dar</i> , but when the hand reaches the left shoulder the initial note ends with a glottal stop (as with <i>gyur</i>) followed by the sound ~[ŋɑ:] which lasts until the gesture has reached its initial position.
འདར་འདར་རྒྱ་འགྲུང་ཚུང།	('dar 'dar rken 'gyur chung)	<i>dar-dar-ken-gyur-chung</i>	- like <i>dar-dar-chung</i> . When the hand reaches the chest the note is interrupted by a glottal stop and continues directly afterwards like <i>dar-dar-chung</i> .
རྒྱ་འགྲུང་ཚུང།	(rken 'gyur chung)	<i>ken-gyur-chung</i>	- same as <i>dar-dar-ken-gyur-chung</i>
ཁུང་འདར་རྒྱ་འགྲུང།	(kung 'dar rken 'gyur)	<i>kung-dar-ken-gyur</i>	- like <i>kung-dar</i> , but it ends like <i>dar-dar-kun-dar</i> (with its downward movement into the abdomen). At the very end, gesture and sound lead directly into the spiral of <i>ken-gyur</i> .
འདར་འདར་ཁུང་འདར་རྒྱ་འགྲུང།	('dar 'dar kung 'dar rken 'gyur)	<i>dar-dar-kung-dar-ken-gyur</i>	- just like <i>dar-dar-kung-dar</i> . At the very end, gesture and sound lead directly into the spiral of <i>ken-gyur</i> .

And there are units that apparently form their own class.

ནན་ནན།	(nan nan)	<i>nan-nan</i>	- press the hand with the stick on your right knee. Feel as if there were something moving under your hand. Because of this your hand with the stick starts to move, too.
འགྲུག།	('gug)	<i>gu'</i>	- a rising of pitch line produced with the support of the diaphragm.
རྒྱ་འགྲུག།	(rken 'gug)	<i>ken-gu'</i>	- same as <i>gu'</i> .

The following units should be investigated further, because different variations of performance seem to exist. Both of them as demonstrated here in the «12 chapters of TroPhur» differ slightly from Canzio’s recordings made in 1985.

འབྲུང་འབྲུང།	('bur 'bur)	<i>bur-bur</i>	- a neum characterized here by letting the pitch rise and fall once. In Canzio’s recordings the neum performs a more elaborated kind of melody.
ལྷགས་སྐད།	(Ichags skad)	<i>cheg-ke</i>	- in the videos this neum is characterized by letting the pitch rise and fall twice. However, in Canzio’s recordings the neum is characterized by letting the volume swell and fade twice. Further investigation by Geshé Dawa Namgyal on this neum in May 2018 suggests that it could be derived from the sound of a gong stroke with its characteristic swelling envelope (caused by interfering frequencies in the spectrum). ལྷགས་ (Ichags) means ‘metal’ and སྐད་ (skad) can be understood as a mixture of ‘sound’ and ‘speech’. So according to Dawa Namgyal the name of the neum could point to the metal sound (the ‘speech’ of a gong). If this suggestion is correct, the neum could be about a ‘translation’ of the sound of a gong into a vocal gesture. Then, volume and pitch as well as possibly timbre might be meant to merge into one single unified sound gesture, swelling and fading twice.

12 Chapters of TroPhur

1. TROWO: Defining the Outer Boundary in the Eastern Direction

ཁོ་བོའི་ཕྱི་མཚམས་ཤར་ཕྱོགས་ནི།

Intro	དེ་ཨོ་ཡེ་ཡ་ བཀྲག་འབྱར་བཀྲག་འདར་ཨོའི།		ཡེ་ གཞུང་འདར་ ཡེ་ ཡ།	
	2_2_1		2_2_2	
V1	བསྟོ་བསྟེའི།	ང་ལྷ་ མཚྭགས་འདར་ཨོའི།	ཨོ་ནི་ ཀླན་འབྱར་ཨོའི།	
	2_2_3	2_2_4	2_3_1	
V2	ང་ལྷ་ འདར་འདར་ཨོའི།	ཨོ་ནི་ ཀླན་འབྱར་ཨོའི།	ལྷ་ འབྱར་གཅིག།	ལྷ་ ཀླན་འབྱར་འདར་འདར་ཀླན་འབྱག་སྒྲ་འདར་ ཨོན་།
	2_4_4	3_1_1	3_1_2	3_1_3
FC	ཐུགས་ལྷ་ འདར་འདར་ཨོའི།	ཨོ་རྩེ་ ཀླན་འབྱར་ཨོའི།	འུགས་ འབྱར་གཅིག།	ལྷ་ ཀླན་འབྱར་འདར་འདར་ཀླན་འབྱག་སྒྲ་འདར་ ཨོན་།
	4_2_FC_1	4_2_FC_2	4_2_FC_3	4_2_FC_4

V1	ཨོ་ ཞུང་འདར་ཨོའི།	ཤེས་ འདར་འདར་ཨོའི།	ཆེན་ གཞུང་འདར་ ཨོའི།	ན་ དམར་འདར་འདར་ཨོའི་** ཡ་ དམར་ཀླན་འབྱར་།
	2_3_2	2_3_3	2_3_4	2_3_5
V2	བརྟེན་ ཞུང་འདར་ རྟེ།	གཡུང་ གཞུང་འདར་ཨོའི།	ང་ དམར་འདར་འདར་ཨོའི་** ཡ་ དམར་ཀླན་འབྱར་།	རྟེ་ འདར་འདར་ རྟེ།
	3_2_1	3_2_2	3_2_3	3_2_4
FC	ཁྱི་ ཞུང་འདར་ཨོའི།	བསྒྲུབ་ གཞུང་འདར་ཨོའི།	ལ་ དམར་འདར་འདར་ཨོའི་** ཡ་ དམར་ཀླན་འབྱར་།	བར་ དམར་དམར་ རྟེ།
	4_3_1	4_3_2	4_3_3	4_3_4

V1	ཕོ་ འདར་འདར་ ལྷའི།	ཉིད་ ཡ་ མཚྭགས་འདར་ཨོའི།	ཨོ་ དམར་འདར་འདར་རྒྱང་ ཡའི།***
	2_4_1	2_4_2	2_4_3
V2		སྒྱ་ ཡ་ མཚྭགས་འདར་ཨོའི།	ཨོ་ དམར་འདར་འདར་རྒྱང་ ཡའི།***
		3_2_5	3_3_1
FC		བྱ་ ཡ་ མཚྭགས་འདར་ཨོའི།	ཨོ་ དམར་འདར་འདར་རྒྱང་ ཡའི།***
		4_4_1_and_2	

Annotations:

- * It is possible that a Western listener does not perceive the final [n] of the syllable. Yet it is there. The syllable starts with the sound [ɛ:], immediately followed by the diphthong [ɛi]. While sounding the diphthong the [n] is already formed in parallel. So the very last sound of the syllable is an [n] but with the rest of the articulatory trackt still remaining in the position of an [i:].
- ** there is a variation here from the usual performance: on the ཨོཾ the pitch is usually risen by a third so the second semantic syllable would have the same pitch as the first.
- *** Geshé Dawa Namgyal starts these phrases a major second above the usual base pitch. As a consequence, the རྒྱལ་ལོ་འཕྲུལ་པ་ descends a major third. Both, the starting with a higher pitch and the falling third is freedom of performance. It cannot be explained by reading the *dang-yig* itself.

2. PHURPA: Defining the Outer Boundary in the Eastern Direction

ཕུར་པའི་ཕྱི་མཚམས་ཤར་ཕྱོགས་ནི།

V1 བསྐྱོ་ ཤར་ འབྱར་གཉིས། ར་ འབྱར་གཉིས། གྱི་ སའ་འདར་ཨ་ཨའི། ཕྱོགས་ འབྱར་གསུམ།
4_4_Phurpa_1 4_5_1 4_5_2 4_5_3

V2 གྱལ་ བཀྲག་འབྱར་བཀྲག་གཞུང་འདར། ཨེ་འུང་ལ་ དམར་བཀྲག་འབྱར་སྒྲ་འདར་ཨའི། ཨེ་ དམའ་ ཡ་ འཕང་ཨའི་ གཞུང་འདར་འབྱག་ རྩོ་ ཀན་འབྱར་ ཡ་ འབྱར་གཅིག།
5_1_1 5_1_2 5_1_3
FC ཐུགས་ བཀྲག་འབྱར་བཀྲག་གཞུང་འདར། ཨེ་འུང་ལ་ དམར་བཀྲག་འབྱར་སྒྲ་འདར་ཨའི། ཨེ་ དམའ་ ཡ་ འཕང་ཨའི་ གཞུང་འདར་འབྱག་ རྩོ་ ཀན་འབྱར་ ཡ་ འབྱར་གཅིག།
5_5_FC_1 6_1_1 6_1_2

V1 ཀ་ ཡའི། མངའ་ ར་ དམའ་ཀན་འབྱར་* མཛེད་པ་ ཡ་ ཀན་ཀན་འདར་འདར་ ཡའི།
4_5_4 4_5_5
V2 ཆེན་ སའ་གཞུང་འདར། ཀ་ འདར་འདར་ ཡ་ ཀན་འབྱར་ རྩོ་ ཡའི། ཤེལ་ ལ་ དམའ་ཀན་འབྱར་** དཀར་འོད་ ཡ་ ཀན་ཀན་འདར་འདར་ ཡའི།
5_2_1 5_2_2 5_2_3
FC ཐུགས་ སའ་གཞུང་འདར། ར་ འདར་འདར་ ཡ་ ཀན་འབྱར་ གྱི་ ཡའི། བསྐྱལ་ ལ་ དམའ་ཀན་འབྱར་** བར་བྱ་ ཡ་ ཀན་ཀན་འདར་འདར་ ཡའི།
6_1_3 6_2_1 6_2_2

V3 ཇི་ འདར་འདར་ ཟ་ ཀན་འབྱར། འབུམ་ འདར་འདར་ གྱི་ ཀན་འབྱར། ལ་ འདར་འདར་ གཞོན་ ཀན་འབྱར་ མཛེད་ ཡ་ ཀན་ཀན་བཀྲག་འབྱར་བཀྲག་འདར་
5_2_4_X 5_2_5_X
V4 ཤར་འདར་འདར་ གྱི་ ཀན་འབྱར། ཕྱོགས་ འདར་འདར་ ཀ་ ཀན་འབྱར། མངའ་ འདར་འདར་ བདག་ ཀན་འབྱར་ རྩོ་ ཡ་ ཀན་ཀན་བཀྲག་འབྱར་བཀྲག་འདར་
5_3_1 5_3_2
V5 སྒྱ་ འདར་འདར་ མཛེད་ ཀན་འབྱར། དཀར་ འདར་འདར་ རྩོ་ ཀན་འབྱར། གྱུན་ འདར་འདར་ དང་ ཀན་འབྱར་ ཆས་ ཡ་ ཀན་ཀན་བཀྲག་འབྱར་བཀྲག་འདར་
5_4_1 5_5_2
V6 སྒྱ་ འདར་འདར་ ལ་ ཀན་འབྱར། དར་ འདར་འདར་ དཀར་ ཀན་འབྱར། ཀ་ འདར་འདར་ བཟའ་ ཀན་འབྱར་ ལ་ ཡ་ ཀན་ཀན་བཀྲག་འབྱར་བཀྲག་འདར་ ཡའི།
5_4_3 5_5_1

Recitation...

5_5_2

9.2. PHURPA: Defining the Middle Boundary

Chant 2 and FC

ཐུར་པའི་བར་མཚམས་བཅད།

V1	བསྐྱོ་ གློང་ འགྱུར་གཉིས།	ན་ ཞ་ འཕང་ཞེད།	ཡེ་ འགྱུར་གཅིག།	ཡ་ འགྱུར་གཉིས།	ལྷང་ སམ་གཞུང་འདར།
	15_2_C2_1	15_2_C2_2	15_3_1	15_3_2	15_3_3
V2	ཡ་ འདྲི་ འགྱུར་གཉིས།	རུ་ ཞ་ འཕང་ཞེད།	ཡེ་ འགྱུར་གཅིག།	ཡ་ འགྱུར་གཉིས།	མ་ སམ་གཞུང་འདར།
	15_5_2	15_5_3	15_5_4	15_5_5_and_16_1_1	
FC	ཡ་ འཚོ་ འགྱུར་གཉིས།	གྲག་ ཞ་ འཕང་ཞེད།	ཡེ་ འགྱུར་གཅིག།	ཡ་ འགྱུར་གཉིས།	མེད་ སམ་གཞུང་འདར།
	16_3_b_RECIT_und_FC_1	16_3_FC_2	16_3_FC_3	16_3_FC_4	16_3_FC_5

V1	ང་ འཕང་ཞེད་ གཞུང་འདར།	ཞེད་ འབྲིལ་* བདི་ འདར་འདར་རྟེན་འགྱུར་རྒྱུ་ ཡེ།	བྱང་ འོག་ སྤ་ འཕང་ཞེད་ འདར་འདར་ཞེད།
	15_3_4	15_3_5	15_3_6
V2	སྤ་ འཕང་ཞེད་ གཞུང་འདར།	ཞེད་ འབྲིལ་* འདུག་ འདར་འདར་རྟེན་འགྱུར་རྒྱུ་ ཡེ།	བྱང་ གཞུན་ ན་ འཕང་ཞེད་ འདར་འདར་ཞེད།
	16_1_2	16_1_3	16_1_4
FC	སྤ་ འཕང་ཞེད་ གཞུང་འདར།	ཞེད་ འབྲིལ་* བར་ འདར་འདར་རྟེན་འགྱུར་རྒྱུ་ ཡེ།	བྱང་ བརྒྱུག་ སྤ་ འཕང་ཞེད་ འདར་འདར་ཞེད།
	16_4_1	16_4_2	16_4_3

V1	ཞེ་ དམའ་རྟེན་འགྱུར་ ཡ་ རྟེན་འགྱུར་ཞེད།	འདྲེན་ ན་ འཕང་ཞེད་ འདར་འདར་ཁུང་འདར་རྟེན་འགྱུར་ཞེད།	ཡེ་ འགྱུར་གསུམ།
	15_4_1	15_4_2	15_4_3
V2	ཞེ་ དམའ་རྟེན་འགྱུར་ ཡ་ རྟེན་འགྱུར་ཞེད།	རུ་ སྤ་ འཕང་ཞེད་ འདར་འདར་ཁུང་འདར་རྟེན་འགྱུར་ཞེད།	ཡེ་ འགྱུར་གསུམ།
	16_2_1	16_2_2	16_2_3
FC	ཞེ་ དམའ་རྟེན་འགྱུར་ ཡ་ རྟེན་འགྱུར་ཞེད།	པར་ ར་ འཕང་ཞེད་ འདར་འདར་ཁུང་འདར་རྟེན་འགྱུར་ཞེད།	ཡེ་ འགྱུར་གསུམ།
	16_5_1	16_5_2	16_5_3

Annotations:

* The phrases would be performed exactly the same way with or without ଋଷି.

10.2. TROWO: Defining the Middle Boundary

Chant 2 und FC

ཐོ་བོ་བར་མཆོམས་བཅད་དོ།

V1	དེ་ ཞེ་ ཡེ་ ཡ་ བཀྲག་འབྱར་བཀྲག་འདར་ཨེ།	ཡེ་ ཀུང་དར་ ཡེ་ ཡ།		
	20_5_C_1	20_5_C2		
V1	ལ་ ཐ་ མཐོགས་འདར་ཨེ།	ཡེ་ ལ་ ཀན་འབྱར་ ཡེ།	བྱད་ ལུང་འདར་ཨེ།	ཀྱི་ འདར་འདར་ཡེ།
	20_5_C2_3	21_1_1	21_1_2	21_1_3
V2	ལ་ འབྱར་གཉིས།	ཐ་ ཀན་འབྱར་ ལ་ ཀན་འབྱར་ ཡེ།	གཏུམ་ སམ་གཞུང་འདར།	མ་ འདར་འདར་ ཆེན་ ལུང་འདར་ ཅེ།
	21_3_1	21_3_2	21_3_3	21_3_4
FC	བྱགས་རྩེ་རལ་ འབྱར་གཉིས།	ཐ་ ཀན་འབྱར་ ལ་ ཀན་འབྱར་ ཡེ།	བྱགས་ སམ་གཞུང་འདར།	ལ་ འདར་འདར་ ཀྱིས་ ལུང་འདར་ ཐེ།
	21_5_2_xREC_and_FC_1	21_5_FC_2	22_1_1	22_1_2
V1	བཛོལ་ ལ་ མཐོགས་འདར་ཨེ།	ལུང་ ཐ་ བཀྲག་འབྱར་སམ་འདར་འདར་ལྷགས་སྐད་གཞུང་འདར།	ཐབས་ ལུང་འདར་ཀན་འབྱར་ཡེ།	
	21_1_4	21_2_1	21_2_2	
V2	བཛོལ་ ཐ་ མཐོགས་འདར་ཨེ།	ལུང་ ཐ་ བཀྲག་འབྱར་སམ་འདར་འདར་ལྷགས་སྐད་གཞུང་འདར་	མི་ ལུང་འདར་ཀན་འབྱར་ཡེ།	
	21_3_5	21_4_1	21_4_2	
FC	བསྐྱལ་ ལ་ མཐོགས་འདར་ཨེ།	ལུང་ ཐ་ བཀྲག་འབྱར་སམ་འདར་འདར་ལྷགས་སྐད་གཞུང་འདར་	བར་ ལུང་འདར་ཀན་འབྱར་ཨེ།	
	22_1_3	22_1_4	22_2_1	
V1	ཡེ་ ཡ་ འབྱར་གཉིས་ཐེད་མ་བཀྲག་འབྱར་བཀྲག་འདར་ཨེ།	ཅན་ སམ་གཞུང་འདར་ ཅེ།		
	21_2_3	21_2_4		
V2	ཡེ་ ཡ་ འབྱར་གཉིས་ཐེད་མ་བཀྲག་འབྱར་བཀྲག་འདར་ཨེ།	ཐད་ སམ་གཞུང་འདར་ ཡེ།	ལ་ལ་ཁ་རྩ་འཛིག་པའི་ག་ཟུགས་མེ།	
	21_4_3	21_5_1	21_5_2_RECITATION	
FC	ཡེ་ ཡ་ འབྱར་གཉིས་ཐེད་མ་བཀྲག་འབྱར་བཀྲག་འདར་ཨེ།	ཏྲ་ སམ་གཞུང་འདར་ ཡེ།		
	22_2_2	22_2_3		

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[illegible]

47

[illegible]

48

[illegible]

10. 3. TROWO: Defining the Middle Boundary

Chant 3 und FC

ཐོ་བོ་བར་མཚམས་བཅད་དོ།

Intro བསྟོ་མིའི་ཕ་མིའི་		འཕང་འདར་འདར་མིའི།		ཡེ་འབྱར་གཉིས།		ཡ་ཕ་འཕང་ཨའི་མཁྱེགས་འདར་ཨའི།								
22_3_1		22_3_2		22_3_3										
L1 ལྟོ་ཤར་	ཀན་འབྱར་ར་	ནན་ནན་ཀན་འབྱར་	དབལ་	འདར་འདར་	ཁྱི་	འདར་འདར་	ཡའི།	བྱད་	འབྱར་གཉིས།	ཕ་	འབྱར་རམ་	ཆེན་	གཞུང་འདར།	
22_3_4						22_4_1		22_4_2						
L2 ལྟུ་ནི་	ཀན་འབྱར་	ཡ་	ནན་ནན་ཀན་འབྱར་	དབལ་	འདར་འདར་	སྟག་	འདར་འདར་	ཡའི།	ཁྱི་	འབྱར་གཉིས།	ཕ་	འབྱར་རམ་	ཐོ་	གཞུང་འདར།
23_1_2						23_2_1		23_2_2						
FC གལ་ཏེ་ཕུར་པའི་	ཀན་འབྱར་	ཡ་	ནན་ནན་ཀན་འབྱར་	ཐོ་	འདར་འདར་	ལས་	འདར་འདར་	ཡའི།	འདས་	འབྱར་གཉིས་	ཕ་	འབྱར་རམ་	བྱར་	གཞུང་འདར།
23_4_FC_1						23_4_FC_2		23_5_1						
L1 ན་	འབྱར་གཉིས།	ནི་	ཕབ་གཞུང་འདར།	ཨའི་	ཡ་	འཕང་ཨའི་	གཞུང་འདར།	སྟལ་	ཀན་འདར་	ལ་	པའི་	ཀན་འབྱར་	ཡའི།	
22_4_3		22_4_4		22_5_1		22_5_2								
L2 ཕ་	འབྱར་གཉིས།	ལ་	ཕབ་གཞུང་འདར།	ཨའི་	ཡ་	འཕང་ཨའི་	གཞུང་འདར།	སྟལ་	ཀན་འབྱར་	ལ་	པ་	ཀན་འབྱར་	ཡའི།	
23_2_3		23_2_4		23_2_5		23_2_6								
FC ཕ་	འབྱར་གཉིས།	ན་	ཕབ་གཞུང་འདར།	ཨའི་	ཡ་	འཕང་ཨའི་	གཞུང་འདར།	བྱགས་རྩེ་ཕུར་	ཀན་འབྱར་	པའི་	ཀན་འབྱར་	ཡའི།		
23_5_2		23_5_3		23_5_4		23_5_5								

11. ZHIBA: Supplications

ཞི་བའི་གསོལ་འདེབས་ནི།

L1 ཞེ་མ་རྟོ། མི་ སྤ་ འགྲག་ མངོན་ ཅན་ཅན་འབྱུར་ ཡ་ ཞེའི་ དབྱིངས་ ཅན་ཅན་འབྱུར་ ཡའི།

24_2_1

L1 ཅན་ གཞུང་འདར། སྤ་ འདར་འདར་ཞེའི་ ཡ་ དམའ་ཅན་འབྱུར།

24_2_2

24_2_3

L2 སྤྱགས་ རྩེ་ ཞལ་* བཞི་ ཅན་འབྱུར་ ངའི། རྩེན་ གཞུང་འདར། སྤ་ འདར་འདར་ཞེའི་ ཡ་ དམའ་ཅན་འབྱུར།

24_4_1

24_4_2

24_4_3

FC ཁཚན་ དང་ ཞལ་* རྩེན་ ཅན་འབྱུར་ ངའི། བའི་ གཞུང་འདར། སྤ་ འདར་འདར་ཞེའི་ ཡ་ དམའ་ཅན་འབྱུར།

25_2_FC_1

25_2_FC_2

25_2_FC_3

L1 རང་ འདར་འདར་ ངའི། བཞིན་ ཅན་ འགྲག་ ལྷ་ ཅན་ཅན་ཅན་འབྱུར་ཞེའི། ཡེ་ གྱི་ འདར་འདར་ལྷགས་སྐད་གཞུང་འདར།***

24_3_1

24_3_2

24_3_3

L2 འགྲོ་ འདར་འདར་ སྤའི། ལ་ ཡ་ འགྲག་ སྤ་ ཅན་ཅན་ཅན་འབྱུར་ཞེའི། ཡེ་ ལྷར་ འདར་འདར་ལྷགས་སྐད་གཞུང་འདར།***

24_5_1

24_5_2

24_5_3

FC ལྷ་ འདར་འདར་ སྤའི། མ་ ཡ་ འགྲག་ གསོལ་ ཅན་ཅན་ཅན་འབྱུར་ཞེའི། ཡེ་ བ་ འདར་འདར་ལྷགས་སྐད་གཞུང་འདར།***

25_2_FC_4

25_2_FC_5

25_3_2

L1 ར་ ཅན་འདར་འདར་རྒྱང་ ཡ་ ཞལ་** སྤབ་ ཅན་འབྱུར་འདར་འདར་**** ངའི།

24_3_4

L2 སྤ་ ཅན་འདར་འདར་རྒྱང་ ཡ་ ཞལ་** སྤམས་ ཅན་འབྱུར་འདར་འདར་ལུང་འདར་**** ། Short chant and Recitation...

24_5_4_bis_25

25_1_2

FC སྤ་ ཅན་འདར་འདར་རྒྱང་ ཡ་ ཞལ་** འདེབས་ ཅན་འབྱུར་འདར་འདར་ལུང་འདར་**** །

25_3_3

Unfortunately at the time being the Zhiba zhung cannot be presented here.

Annotations:

Specialties of the chapter:

In this chapter of the *dang-yig* there are no drum-strokes marked. Nevertheless, in the video Geshé Dawa Namgyal demonstrates the drum strokes in the same way as in the preceding chapters. These strokes as demonstrated by Geshé Dawa Namgyal are actually performed with a little wood stick on the table. So, as indicated in the *dang-yig*, there is no drum, indeed. However, strokes are performed.

* the pitch on this syllable goes up. This is not indicated by the *dang-yig* but freedom of individual interpretation.

** the pitch on this syllable goes down. This is not indicated by the *dang-yig* but freedom of individual interpretation.

*** As mentioned before (see “list of melodic units” in the introduction) Canzio’s recordings from 1985 contain a variant performance.

**** Geshé Dawa Namgyal follows the oral instructions of Menri Monastery here. These differ from both the Kham and the Amdo manuscript in respect to the endings of L2 and FC (whereas L1 is as in the *dang-yigs*). According to oral convention of Menri Monastery L2 and the FC end with the silent unit རྟོན་ལྟོན་ལྟོན་ལྟོན་.

We modified the paradigmatical representation accordingly.

13. PHURPA Visualizing the Mandala.

ཕུར་པའི་བཞེང་གསལ་ནི།

V1 །།བསྟོ་

27_1_1

V1 སྤྱིད་ པ་ ཀན་འགྱུར་ཨེདི།

V1 མཁའ་ ལ་ ཀན་འགྱུར་ཨེདི།	ཐྱོན་ ཅ་ འགྱུར་གཅིག།	པའི་ འགྱུར་གཅིག་འདར་འདར་ཀན་འགྱུར་རྒྱང་ཡའི།	གཤེན་ ཅ་ བཀྲག་འགྱུར་བཀྲག་གཞུང་འདར།
27_1_2	27_2_1	27_2_2	27_2_3

V2 སྤྱལ་ བའི་ ཀན་འགྱུར་ཨེདི།	དབལ་ ལ་ འགྱུར་གཅིག།	བོན་ འགྱུར་གཅིག་འདར་འདར་ཀན་འགྱུར་རྒྱང་ཡའི།	སྤྲག་ ལ་ བཀྲག་འགྱུར་བཀྲག་གཞུང་འདར།
27_4_2	27_4_3	27_4_4	27_5_1

FC རོག་ རྟོག་ ཀན་འགྱུར་ཨེདི།	འདུལ་ ལ་ འགྱུར་གཅིག།	བའི་ འགྱུར་གཅིག་འདར་འདར་ཀན་འགྱུར་རྒྱང་ཡའི།	སྤྱིང་ ང་ བཀྲག་འགྱུར་བཀྲག་གཞུང་འདར།
28_3_1	28_3_2	28_3_3	28_3_4

V1 ཡེ་ འདར་འདར་ཨེན།	རབ་ ལ་ མཁྱོགས་འདར་ཨེདི།	ཨེ་ ཨེ་ འཕང་ཨེདི་འདར་འདར་ཁུང་འདར་ཨེདི།	བྱགས་ ལ་ མཁྱོགས་འདར་ཨེདི།
27_2_4	27_2_5	27_3_1	27_3_2

V2 ཡེ་ འདར་འདར་ཨེན།	ལ་ ལ་ མཁྱོགས་འདར་ཨེདི།	ཨེ་ ཨེ་ འཕང་ཨེདི་འདར་འདར་ཁུང་འདར་ཨེདི།	མེ་ ལ་ མཁྱོགས་མཁས་འདར་ཨེདི།
27_5_2	27_5_3	27_5_4	28_1_1

FC ཡེ་ འདར་འདར་ཨེན།	པོ་ ལ་ མཁྱོགས་འདར་ཨེདི།	ཨེ་ ཨེ་ འཕང་ཨེདི་འདར་འདར་ཁུང་འདར་ཨེདི།	མ་ ལ་ མཁྱོགས་འདར་ཨེདི།
28_3_5	28_4_1	28_4_2	28_4_3

256

[illegible]

257

[illegible]

17.1. PHURPA: The Fearsome Gestures.

Chant 1 and FC

ཕུར་པའི་ཕུག་རྒྱུ་འཛིག་སྐྱོག་ལ།

V1	བསྟོ་ 35_4_1	དབུས་ 35_4_2	འབྱར་གཉིས། 35_4_3	ཕྱོགས་ 35_4_4	ཕབ་གཞུང་འདར། 35_4_5	ཕ་ 35_4_6	འབྱར་གཉིས་ཕྱེད་མ་བཀྲག་འབྱར་བཀྲག་འདར་ཞེད། 35_5_1
V1	ཁུང་ 35_4_4	འབར་ 35_4_5	འབྱར་གཉིས། 35_4_6	བའི་ 35_5_2	ཁྱེད་འབྱར་ 35_5_3	ཡེ་ 35_5_4	ཡ། 35_5_4
V1	ཞེ་ 35_5_2	ཁྱེད་འབྱར་འཁྱིལ་ 35_5_3	ཡ་ 35_5_4	དམའ་ཁྱེད་འབྱར། 36_1_1	གྲོང་ 36_1_2	ཕབ་གཞུང་འདར་ 36_1_3	ངའི་ 36_1_4
V2	ས་ 35_5_5	ཁྱེད་འབྱར་ 36_1_1	བདག་ 36_1_2	ཁྱེད་འབྱར་ཞེད། 36_1_3	ཁུང་ 36_1_4	ཕ་ 36_2_1	བསྟོ་ 36_2_2
V2	ཁྱེ་ 36_1_3	ཕྱེད། 36_1_4	ཞེ་ 36_2_1	སྐུ་འདར་ 36_2_2	སྟེང་ 36_2_3	འདར་འདར། 36_2_4	ཕ་ 36_3_1
V3	ཉིན་ still phrase before...	ན་ 36_2_2	ཟླའི། 36_2_3	པད་ 36_2_4	ཡར་བཀྲག་མར་ཕབ་གཞུང་འདར། 36_3_1	ཕ་ 36_3_2	ཁྱེད་འདར་འཁྱིལ་ 36_3_3
FC	ཁྱེད་ཁྱེ་ 36_4_FC_1	ཁྱེ་ 36_4_FC_2	ཡར་བཀྲག་མར་ཕབ་གཞུང་འདར། 36_4_FC_3	ཕ་ 36_4_FC_4	ཁྱེད་འདར་འཁྱིལ་ 36_4_FC_5	ཡ་ 36_4_FC_6	ཁྱེད་འབྱར་ཁྱེད་འདར་ 36_4_FC_7
V3	གདན་ 36_3_1	ཁྱེ་ 36_3_2	སྐུ་འདར་ 36_3_3	སྟེང་ 36_3_4	འདར་འདར། 36_3_5	ཕ་ 36_3_6	ན་ 36_3_7
FC	མ་ 36_5_1	ཕྱེད། 36_5_2	ཞེ་ 36_5_3	སྐུ་འདར་ 36_5_4	ར་ 36_5_5	འདར་འདར། 36_5_6	ཕ་ 36_5_7

Slow rec. for four verses. Then fast rec...

270

[illegible]

271

[illegible]

272

[illegible]

24 PHURPA: Offering of Medicinal Herbs

ཕུར་པའི་སྒྲུབ་མཆོད་ནི།

V1	༥༥དགོངས་ སྟོད་ འགྲུག་ བྱེད་ ཅན་ཀན་འབྱར་ བ་ བར་ ཡའི།	ཅན་ འབྱར་གཉིས།	ཡ་ བབ་གཞུང་འདར།
	48_3_1	48_3_2	48_3_3
V2	རིན་ ཆེན་ འགྲུག་ མཚན་ བ་ ཅན་ཀན་འབྱར་* ལྷན་ ཡའི།	བགྱར་ འབྱར་གཉིས།	ཡ་ བབ་གཞུང་འདར།
	48_5_1	48_5_2	48_5_3
FC	མཐའ་ འོང་ འགྲུག་ དབྱིངས་ བ་ ཅན་ཀན་འབྱར་ གྱི་ ཡའི།	དངོས་ འབྱར་གཉིས།	ཡ་ བབ་གཞུང་འདར།
	49_2_FC_1	49_2_FC_2	49_3_1

V1	གྱི་ འཕང་ཨའི་འདར་འདར་ཁུང་འདར་ཀན་འབྱར་ཨའི་	སྟེས་ བ་ འཕང་ཨའི་གཞུང་འདར།	བྱ་ འཕང་ཨའི་འདར་འདར་ཁུང་འདར་ཀན་འབྱར་ཨའི།
	48_3_4		48_4_1
V2	ཤེས་ འཕང་ཨའི་འདར་འདར་ཁུང་འདར་ཀན་འབྱར་ཨའི།	ཞལ་ བ་ འཕང་ཨའི་གཞུང་འདར།	བྱ་ འཕང་ཨའི་འདར་འདར་ཁུང་འདར་ཀན་འབྱར་ཨའི།
	48_5_4	49_1_1	49_1_2
FC	གྲུབ་ འཕང་ཨའི་འདར་འདར་ཁུང་འདར་ཀན་འབྱར་ཨའི།	རྩལ་ བ་ འཕང་ཨའི་གཞུང་འདར།	བྱ་ འཕང་ཨའི་འདར་འདར་ཁུང་འདར་ཀན་འབྱར་ཨའི།
	49_3_2	49_3_3	49_3_4

V1	ཡེ་ འབྱར་གསུམ།	ཡ་ ཅན་ཅན་འདར་འདར་ ཡིས་ ཀན་འབྱར་སྒྲ་འདར་ ཡའི།	
	48_4_2	48_4_3	
V2	ཡེ་ འབྱར་༩།	ཡ་ ཅན་ཅན་འདར་འདར་ རུ་ ཀན་འབྱར་སྒྲ་འདར་ཨའི་ ཡའི།	Recitation...
	49_1_3	49_1_4	49_2_1
FC	ཡེ་ འབྱར་༩**	ཡ་ ཅན་ཅན་འདར་འདར་ གསོལ་ ཀན་འབྱར་སྒྲ་འདར་ཨའི་ ཡའི།	
	49_4_1	49_4_2	

[illegible][illegible]

Annotations:

Specialties of this chapter:

- As with chapter 11, “Zhiba”, in this chapter, too, the strokes Geshé Dawa Namgyal demonstrates are actually performed with a little wood stick on the table.
- After the jug-gyer marked in the zhung other parts follow. Among them a gyér-thung (short chant, marked with a **green square**) and another part of deb-thung (slow recitation, marked in red as before).

* The gesture for རྩོམ་མཁོ་ could also be performed more clearly here.

30. TROWO: Offerings (the Eight Items)

ཁྲོ་སྒྲིལ་མཆོད་པ་ནི།

V1	ཞེ་མ་རྟོ་ འགྲུག་ བར་ ཀླ་འགྲུར་ གྱི་ ཡེ་ ཡ།	འུང་ རྩྱགས་ གཞུང་འདར་ ར་ ཡེ་ ཡའི།	མཆོད་ ལ་ ལ་ འདར་འདར་ཞའི།
	57_1_1	57_1_2	57_2_1
FCV3	ཡ་ འགྲུག་ བཞེས་ ཀླ་འགྲུར་ རས་ ཡེ་ ཡ།	འུང་ དབྱིངས་ གཞུང་འདར་ སུ་ ཡེ་ ཡ།	ཐིམ་ མ་ མ་ འདར་འདར་ཞའི།
	58_2_5	58_3_1	58_3_2
V1	ཡེ་ འབྲུལ་ སམ་གཞུང་འདར་ ལའི།	མ་ སྤ་འདར་གཞུང་འདར་ ཡེ་ ཡའི།	
	57_2_2	57_2_3	
FCV3	ཞེ་ འགྲུར་ སམ་གཞུང་འདར་ རའི།	ཅིག་ སྤ་འདར་གཞུང་འདར་ ཡ།	
	58_3_3	58_3_4	
V2	ཡ་ སྤང་ སྤ་འདར་ གསལ་ ཀླ་འགྲུར།	འབྲུལ་ སྤ་འདར་ གྱི་ ཀླ་འགྲུར།	མེ་ སྤ་འདར་ ཡོང་ ཀླ་འགྲུར། སྤུན་ སམ་འདར་ཞའི།
	57_2_4	57_3_1	57_3_2 57_3_3
V3	ཡ་ རྩག་ སྤ་འདར་ རས་ ཀླ་འགྲུར།	གསལ་ སྤ་འདར་ བའི་ ཀླ་འགྲུར།	ཁྱགས་ སྤ་འདར་ མར་ ཀླ་འགྲུར། བསྐྱམས་ སམ་འདར་ཞའི།
	57_3_4	57_3_5	57_4_1 57_4_2
V4	ཡ་ གཞུགས་ སྤ་འདར་ ལ་ ཀླ་འགྲུར།	ལ་ སྤ་འདར་ དགོ་ ཀླ་འགྲུར།	རྒྱམས་ སྤ་འདར་ ཅུག་ ཀླ་འགྲུར། མཛེས་ སམ་འདར་ཞའི།
	57_4_3	57_4_4	57_4_5 57_5_1
V5	ཡ་ གཞུགས་ སྤ་འདར་ གྱི་ ཀླ་འགྲུར།	ལྷ་ སྤ་འདར་ དང་ ཀླ་འགྲུར།	ལྷ་ སྤ་འདར་ མོ་ ཀླ་འགྲུར། རི་ སམ་འདར་ཞེ་ ཡའི།
	57_5_2	57_5_3	57_5_4
V6	Recitation...		
	59_1_1		
FCV1	ཡ་ དབྱིལ་ སྤ་འདར་ འཁོར་ ཀླ་འགྲུར།	ལྷ་ སྤ་འདར་ ཡི་ ཀླ་འགྲུར།	ངང་ སྤ་འདར་ ལ་ ཀླ་འགྲུར། འབྲུལ་ སམ་འདར་ཞའི།
	58_1_FC_1	58_1_FC_2	58_1_FC_3 58_1_FC_4
FCV2	ཡ་ རྩན་* སྤ་འདར་ གྱིས་ ཀླ་འགྲུར།	རྩྱུབ་ སྤ་འདར་ ལ་ ཀླ་འགྲུར།	བཞེས་ སྤ་འདར་ སུ་ ཀླ་འགྲུར། གསེལ་ སམ་འདར་ཞའི།
	58_2_1	58_2_2	58_2_3 58_2_4

[illegible]

37. Offerings for the Assembly of Deities

སྒྱི་སྤྲུངས་ཚོགས་བསྐྱེད་ནི།

ན་ མོ་ སྒྲོན་ རྒྱུ།	དང་ བཀྲག་འབྱུར་བཀྲག་གཞུང་འདར་	ཨེའི་ ཡ་ དམའ་བཀྲག་འབྱུར་བཀྲག་འདར་ཨེའི།	སྒྲོན་ ར་ འཕང་ཨེའི་གཞུང་འདར།
65_1_1	65_1_2	65_2_1	65_2_2
ཨེ་ གྱིས་ ཀླན་འབྱུར་ ཡ་ སའ་འདར་ཨ་ཨེའི།	ཡེ་ གཞུང་འདར་ ཡེ་ ཡ།	ཡེ་ འདར་འདར་ ཡེའི།	དུས་ བཀྲག་འབྱུར་བཀྲག་གཞུང་འདར།
65_2_3	65_2_4	65_3_1	65_3_2
ཨེའི་ ཡ་ དམའ་ཀླན་འབྱུར་སྒྲ་འདར་ཨེའི།	ཤ་ སྒྲ་འདར་ ཅམ་ སའ་གཞུང་འདར།	ཤེ་ ཡེ་ འབྱུར་གཉིས།	
65_3_3	65_3_4	65_3_5	

(gyer-yang:)

(gyer-thung:)

(gyer-yang:)

ན་ འདར་འདར་ཨེའི་	འཕུལ་ ག་ཤེན་ སྒྲང་ ལྷན་	འཕང་ ཨེ།
65_4_1		

(end of verse)

(start of new verse)

ཨེ་ ཀླན་འབྱུར་སྒྲ་འདར་	བཟང་ ང་ ཟ་ རིད་ བཅུན་ དང་	མཆི་ མེད་ གཞུག་ སྤྱད་ འཕང་ ཨེ།
ཨེ་ ཀླན་འབྱུར་སྒྲ་འདར་	གསང་ ང་ བ་ འདུས་ བ་ དང་	གཡུ་ ལྷང་ འཕང་ ཨེ།
ཨེ་ ཀླན་འབྱུར་སྒྲ་འདར་	ཤེལ་ ལ་ གྱི་ བྲག་ སྤྱག་ ཏུ་	ཞལ་ ཟས་ འཕང་ ཨེ།
ཨེ་ ཀླན་འབྱུར་སྒྲ་འདར་	ཚོགས་ ཤ་ གྱི་ སྤྱད་ བཤམས་ རས་	བདེར་ ག་ཤེགས་ འཕང་ ཨེ།
ཨེ་ ཀླན་འབྱུར་སྒྲ་འདར་	ཞི་ ཤ་ ཁྲིའི་ ལྷ་ ཚོགས་ དང་	རིག་ འཛིན་ འཕང་ ཨེ། *

[illegible]

Annotations:

The go-gyer of this chapter is divided in two different types of gyér-yang. In the zhung the start of the additional type of gyér-yang is marked with a green square. Furthermore, the chapter does not follow the usual threefold structure of go-gyer, tsig-she, and jug-gyer. Instead the first jug-gyer is followed by another part of ‘green’ gyér-yang, being followed by another part of recitation, etc...

As mentioned in the introduction the repeating formula of the *gyer-thung* starting with 65_4_1 is an orally traditioned pattern that cannot be found in the Kham *dang-yig*. Furthermore, in the Amdo *dang-yig* the structure of each line is presented as in the paradigm presented here, but instead of ཀློན་ལྷུང་སྒྲུབ་འདེད། the Amdo *dang-yig* instructs འགྲལ་འགྲུར་ཞེས།, and instead of འཕང་ཞེ། the Amdo *dang-yig* prescribes ཀློན་གྲུབ།.

Note that the musical phrase of the *gyer-thung* goes against the poetical phrase of the *zhung*. This is a common phenomenon in *tsig-she*, also valid for the content of other chapters. Since this would be subject to a research project in its own we did not comment on it elsewhere. However, here, due to the blurred borders between *go-gyer* and middle part it becomes obvious.

*due to the repeating nature of these lines five of them were not video recorded. The others may serve as a blueprint for interpretation.

38. PHURPA: Atonement Ceremony

ཕུར་པའི་བྱེད་པར་བསྐྱེད་བའི་ནི།

L1	བསོ་མཁའ་གྲོང་དབྱིངས་ཀློག་འབྱུར།	ན་ཕབ་འདར་ཞེའི།	འདུ་མ་འདར་འདར་འཕྱོ།
	66_1_1	66_2_1	66_2_2
L2	དབྱིངས་ན་བཅུག་ཀློག་འབྱུར།	པ་ཕབ་འདར་ཞེའི།	ཞི་མ་འདར་འདར་ཁྲོའི།
	66_2_5	66_3_1	66_3_2
FC	ཞི་རྒྱས་དབང་ཀློག་འབྱུར།	དག་ཕབ་འདར་ཞེའི།	ལས་མ་འདར་འདར་རྣམས།
	66_4_1_FC	66_4_2_FC	66_4_3

L1	ཞེ་འདར་འདར་ཞེའི་ཡའི།	རྩ་འདར་འདར་མ་ཡ་*བའི་མ་སྐྱ་ཡའི།	
	66_2_3	66_2_4	
L2	ཞེ་འདར་འདར་ཞེའི་ཡའི།	མ་འདར་འདར་མ་ཡ་*ཚལས་མ་དང་འདར་འདར་ཡའི།	Recitation...
	66_3_3	66_3_4	66_3_5
FC	ཞེ་འདར་འདར་ཞེའི་ཡའི།	གྲུབ་འདར་འདར་མ་ཡ་*པར་མ་མཛད།	
	66_4_4	66_4_5	

