



(LYRCD 7258)

TIBETAN AND BHUTANESE INSTRUMENTAL AND FOLK MUSIC Vol. 4

Volume 4 of Music Recorded in Bhutan is dedicated to Michael Aris. Recordings, notes and photographs by John Levy. Detailed notes and more photographs are to be found in the enclosed folder.

This, the fourth volume of music recorded by John Levy in Bhutan contains examples of social music for instruments and voices. A Tibetan lute and fiddle, played by a musician from Lhasa, the Bhutanese lute and flute, played by the Queen Mother's gifted household painter and musician, a minstrel from Eastern Tibet, and an oracles' song and dance to welcome distinguished guests, together with some beautiful folk-songs and part of a drama of ancient Tibetan origin performed by a troupe of yak and cow herdsman from Eastern Bhutan, are to be heard.

CONTENTS OF VOLUME 4.

TRACKS:

1. Tashi Laso (At the Top of Lucky Valley) performed by Ge-te Do-pe - 3:44
2. Ada le O (In Dongkar Chodren) (In Tibet) performed by Ge-te Do-pe - 1:19
3. Tuning of the Bhutanese Dramnyen performed by Ge-te Do-pe - 0:32
4. Dramnyen Solo. Lhasa Norbuling La performed by Ge-te Do-pe - 2:28
5. Dong Lim performed by Ge-te Do-pe - 1:38
6. Pilgrim's Song performed by Droma - 2:12
7. Gesar Janglu Jombe Gang performed by Ge-te Do-pe - 2:21
8. Bem performed by Trinlem of Tongsa - 4:57
9. The Palaces of Gesar's Family performed by Trinlem of Tongsa - 2:02
10. Pawo, Oracles' Song and Dance performed by four men - 3:13

11. Tibetan Dramnyen performed by Amanul - 3:50
12. Tibetan Fiddle performed by Ho-chhin - 1:42
13. Tshultrim Namja performed by Trayab Minstrel - 2:30
14. Ta Pa Kham Bu Ku Shu Sum la Ga Na performed by Trayab Minstrel - 3:01
15. Chhokhor to Pai Zhe performed by Chhokhor Valley Choir - 1:57
16. Ura Gi Ache Lhamo performed by Women from Ura - 1:42
17. Nubshe performed by Men From Zhi - 5:02
18. Nubshem performed by Women from Zhi - 1:55
19. Zhunrdra - 3:05
20. Ache Lhamo - 2:04

REVIEW

The Bhutanese Dramnyen is a brightly painted lute with a beautifully carved head of what is usually described as a sea-monster (after Monier-Williams, Sanskrit Dictionary) and is indeed the Sanskrit makara. I have no idea, nor I believe, has anyone else, why it should have such a decoration, but makara is the name also of the 10th lunar month or sign of the Zodiac, Capricorn; and is also the emblem of Kamadeva, the god of love, amongst many other meanings. It also figures on many Tibetan dramnyens; the only one I saw had such a carving, but was not painted. The Bhutanese dramnyen has seven strings, unlike the Tibetan which is said to have at most six: these seven represent the seven goddesses of offering. They are struck with a plectrum. The photographs show the larger dramnyen, now in the Horniman Museum, London, which I brought back with me. It is the kind usually played solo as in Volume 3, Side A, Band 4. The smaller kind, seen in photograph 3 with its player, is mainly used to accompany the songs that the player sings. The age of a dramnyen is counted by generations. The one heard on this disc is a 4th generation instrument.

The present player is known as Ge-te (ex-monk), or Lha-drup (painter) and musician. He paints the charming designs on walls and ceilings that enliven every well-maintained Bhutanese house, such as are seen on the wall behind him. Do-pe is short for his full name, Da-wa Pen-jor (Moon Wealth). He comes from Talo, in the Punakha Valley, the former residence of the old Dharmarajas (priestly kings) where a particularly fine tradition of music is preserved.



Lyrichord Discs Inc.

PO Box 1977 Old Chelsea Station
 New York, NY 10011 Ph: 212 404 8290 Fax: 212 404 8291
 email: nick@lyrichord.com Web: www.lyrichord.com

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