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# Folk music of Sephu Gewog, Wangdiphodrang Dzongkhag, Bhutan: *Tsangmo, Shomo a Ley Lomo, Zheyim*

ブータン ウォンデュポダン県セフ郡の民俗音楽 - ツァンモ, ショモ・アレ・ロモ, ジェム-

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This study focuses on the play song *Tsangmo* and the festival songs and dances *Shomo a ley lomo* and *Zheyim* in Wangdue Goenpa and Rukubji in Sephu Gewog, Wangdiphodrang Dzongkhag, Bhutan. At Wangdue Goenpa, “Welcome *Tsangmo*,” “Grouping *Tsangmo*,” and dialogue “*Tsangmo Cheymi*” were seen. *Shomo a ley lomo* is a song and dance that welcomes high priests and gives them dignity. *Zheyim* is sung in a slow dance, repeating the *Tsipen’s* solo and *Zheroup’s* chorus parts. Rukubji has the following lyrics: (1) *Tshering mo zhu lue*, the god of good voices; (2) *Nelu neysley*, the village’s sacred place; (3) *Yue lu yue thoe*, the village description; and (4) *Kep chapi cha tsel*, creation myth. These songs represent Bhutan’s traditional culture.

Keywords: Folk music of Bhutan, Sephu Gewog,  
*Tsangmo, Shomo a Ley Lomo, Zheyim*

## 1. Introduction

In August 2023, we conducted a folk music survey in Wangdue Goenpa and Rukubji village in Sephu Gewog, Wangdiphodrang Dzongkhag, which is close to central Trongsa in the western region of Bhutan. This survey is part of the research conducted by the Bhutan Japan Music Education and Research Network (BJMRN), which was launched in 2021 and organized by the authors and faculty members of the Paro College of Education (PCE). In Wangdue Goenpa, the research subjects were Playful Singing



Fig.1 Areas of this survey

Dialogue *Tangmo*, and *Shomo a ley lomo* which is sung and danced at festivals, and in Rukubji, *Shomo a ley lomo* and *Zheyim*, which are songs and dances. Sephu Gewog (also written as Saephoog) consists of five Chiwogs (districts) (Buso-Zeri, Rukubjee, Longtoed, Bumilog and Nakha (romanization in the census)), with 331 households and 1505 people. The estimated area is

110801.221758 hectares, which is the largest area in Wangdiphodrang. The climate is mild, but it snows in winter.

Wangdue Goenpa village is located in the highlands of the Sephu gewog district, which is located north (upstream) of the Nikachu River from the main road that extends east beyond Pele La (pass), which is said to be the cultural boundary dividing eastern and western Bhutan. Fewer than 100 people live in these villages. The village has Wangdue Goenpa Lhakhang (temple), which is the only monastic education center in the district. In the Sephu district, there are people who speak a rare language called Lakha. In this research area, although some people spoke the official language, Dzongkha, they spoke their own language, Sephukha (the kha (language) of Sephu).

The villages' livelihoods are based on dairy farming, cordycep harvesting, and potato and vegetable cultivation. Gathering *Cordyceps sinensis* is the main source of income for farmers and some villagers move to the highlands during the gathering season. At the time of this survey, almost no men lived in the villages.

On the morning of August 25, 2023, six women (who were invited by Mani Lhamo) performed the *Tsangmo* and *Shomo a ley lomo* in the Buddhist altar room of Mani Lhamo's house. All informants were from Sephu. Mani Lhamo (56 years old), Tsheten Zangmo (41), Rinchen Pem (35), Chenga Lhamo (36), Ugyen Wangmo (41) were residents of Wangdue Goenpa, and Sonam Zangmo (39) was from Zeri village. (Honorifics for informants are omitted.)



Fig.2 Wangdue Goenpa Lhakhang



Fig.3 Informants in Wangdue Goenpa village



Fig.4 Rukubji village

Rukubji village is located east of the Pele La (pass) and has beautiful rice fields on a long, narrow, and gently sloping plateau. According to mythology, this field is said to be the form of a serpent spirit slain by the high priest, Guru Rinpoche. At the entrance to the village, there is a small hydroelectric power facility funded by Japan.

The Rukubji survey was conducted on the morning of August 26, 2023, in the Buddhist altar room of Am Choden’s house. The informants were Rinchen Wangmo (36 years old), Tsari Om (67), Pema Yangzom (53), Kencho Lham (27), and Lham Chu (51). Tsari Om, *Tsipen* (the leader of songs and dance), passed on this role from generation to generation, as both her mother and grandmother were *Tsipen*.

After *Shomo a ley lomo* and *Zheyim’s* performance, we interviewed the performers.

The lyrics were later Romanized and interpreted by Pema Wangchuk based on the Dzongkha text provided by Mr. Nim Dorji of Rukubji Primary School. PCE’s Assistant Professor Dorji Letho helped us with parts where the meaning of the lyrics was difficult to understand.

( see the Lyrics in the URL:



Fig.5 Informants in Rukubji village

[https://drive.google.com/file/d/16afn\\_3IHii\\_cYBVkVgk4YDiCbubZmA/view](https://drive.google.com/file/d/16afn_3IHii_cYBVkVgk4YDiCbubZmA/view) )

## 2. *Tsangmo* in Wangdue Goenpa

### 2-1. Overview

*Tsangmo* is a traditional playful song that has been passed down orally in various regions of Bhutan. Studies have shown that there are two ways to play the game: 1) two people or groups sing songs to each other and 2) act out prophecies and fortune-telling using objects pointed at while singing. To date, Ino, Kuroda, and Gondo (Eds. 2022) have reported on the research of *Tsangmo* in various regions.

*Tsangmo* is sung for pleasure when people gather together for work, at memorial services and other occasions. Their work included harvesting cordyceps, farming, herding cattle and yaks; in the past, they also kept sheep. The informants learned *tsangmo* by listening to older people playing while herding cattle or during memorial services. In those days, wheat was planted on the other side of the mountain, and on the way to carry the fertilizer, they sometimes sang while walking. They also said that they used to play *tsangmo* whenever they had gatherings, such as during *Lochoe* (Buddhist memorial service) or agricultural seminars. They also sang *lozey*, a response to rhyming chants, and *pa tsi*, a clay wall building song.

It had been about 15 years since the performers had played *Tsangmo*, and those who

had not had the opportunity to play in their commute to school had not done so since their teenage years. The reasons why they used to sing but no longer did so were that they did not have opportunities to get together with others, were busy raising children, etc. Although they had practiced together only once in response to this request, they sang a total of 75 *tsangmo* songs during this visit, indicating that there were many commonalities in their mutual experiences. If there are men, *tsangmo* of *namkey cheyni* (divination of compatibility between men and women) is performed, and *tsangmo cheyni* is also livelier when men and women sing to each other.



## 2-2. Progression of the play

The performance of the day was as follows.

(1) Welcome *Tsangmo* (10 songs): All songs had the same melody and lyrics of “*Nyen Lue*” (a song that is pleasant to the ear; *Nyen* means “to get along” and *Lue* means “song”).

(2) *Tsangmo* doing “grouping” (3 songs): Put one of their own things in front of them, such as a candy can (box), a bracelet, a pearl bead (jul), an ornament (*koma*), a bowl (*pop*), and a ring (*zuki*), and sang *tsangmo* while pointing at the things in order with a stick, and chose three of them. Participants were divided into two teams and sat facing each other.

(3) “*Tsangmo cheyni*” (62 songs): The dialogue began with *Nyen Lue*, followed by *Dra Lue* (a fight song), *Cho Lue* (a sad song), and *Gha Lue* (a happy song). If no song is sung in reply, the team loses the game, and the losing team sings *Cho Lue* with the feeling of “I am sad because I lost,” and in response sings *Gha Lue*, “Please don’t be lonely,” according to the song.



Fig.6-1 Welcome tsangmo



Fig.6-2 Grouping tsangmo



Fig.6-3 Tsangmo cheyni

## 2-3. Lyrics

The basic syntax and lyrics are similar to those of *Tsangmo* songs sung in other regions, but some improvisations were made during the process, and some words were replaced

with new ones. First, all the members sang ten *Tsangmo* songs (melody A) with lyrics that included the meaning of “Welcome,” for example, “The great man from the East / Please sit on the cushions / We have prepared butter tea and milk tea / Let’s start *Tsangmo*. Then, each person placed their own object in front of the other, and one person held a stick and sang three *Tsangmo* songs with lyrics such as “*Tsangmo, tsangmo, tsangmo / Tsangmo* of heaven, gods of heaven / God of heaven / Please listen as I offer you *tsangmo*” and selected three people to divide six people in two groups.

The two groups faced each other, and *tsangmo cheyni* began. The first song was “You are beyond the sea / I am here in the sea / If there is a destiny / Let’s meet in the middle of the sea,” which is often sung in Bhutan, and seven songs of *Nyen Lue* were sung. The eighth song changed the melody (melody B), and the lyrics continued for a while in *Dra Lue* with the provocative lyrics, “If I have to put in a ring, I will put on a gold ring / If not, a silver ring / A bad iron ring / I don’t need it.” After a while, the song returned to *Nyen Lue*, similar to the first song (melody A). It continued to *Cho Lue* with lyrics such as “The river is flowing / It is a village where the fish have peace / But when the river is hot and dry / The fish’s heart is lonely,” and moved on to another melody (melody C). At the end, they returned to the first melody (melody A) and sang three *Gha Lue* (happy songs), “You are the upper part of the village / I am the lower part of the village / If we have a chance / Let’s meet in the Buddhist temple” to conclude the performance (see the Lyrics in the URL).

## 2-4. Melody

The melody in (1), (2), and (3) up to the seventh song was the melody of A, *Dra Lue* from the eighth to the 52nd song in (3), and *Nyen Lue* from the 53rd to the 66th song following it were sung in the melody of B, followed by six songs in the melody of C after *Cho Lue*, and the last three songs of *Gha Lue* returned to the melody of A.

A 

B 

C 

### 3. Shomo a ley lomo

#### 3-1. Wangdue Goenpa's *Shomo a ley lomo*

##### 3-1-1. Overview

“*Shomo a ley lomo*” is not a playful song like “*Tsangmo*” – it is used when entering the temple while singing during temple festivals, and is also sung in circle dances in temples. When singing, the right side of the *rachu*, which is the shawl of women’s formal attire, is crossed at the back. The content of the song is *Tendrel* (a celebration of an auspicious day), which praises the high priest, guests, and village chief. The term *Shomo a ley lomo* means *Leybay* (please today). *Shomo a ley lomo* is also sung in Rukubji, but the participants said that Wangdue Goenpa was better.

The temple festival is held twice a year in August and November of the Bhutanese lunar calendar. There are no specific practice opportunities for *Shomo a ley lomo*, but preparations for the festival take approximately one week. All villagers must participate, and food must be provided for everyone at the festivals. Barley is obtained and *chang* (local brew) is prepared. All the rice is taken to the temple and given to the monks and a group of women helping them. On festival days, the sacred drink, *Chang gi tsuel* is placed in the middle of the group. On the day of the festival, people first gather at their relatives’ homes and drink alcohol or tea. Subsequently, everyone heads to the temple together. On these days, both men’s *gho* and women’s *kira* wear beautiful formal silk attire. First, a group of women and then a group of men enter the temple while singing *Shomo a ley lomo*, and a circular dance takes place inside the temple. As the number of people increases, the dance becomes a double-circle dance, with men on the inside and women on the outside. They say that only the Sephu people dance *Shomo a ley lomo*.



The musical score is written in 2/4 time. It consists of two systems. The first system has two staves: 'tsipen' (top) and 'zheyrop' (bottom). The 'tsipen' staff has notes labeled T1 through T8 and Z1. The 'zheyrop' staff has notes labeled Zho - mo. The second system also has two staves: 'tsipen' (top) and 'zheyrop' (bottom). The 'tsipen' staff has notes labeled Z2 through Z12, with first and second endings indicated. The 'zheyrop' staff has notes labeled a ley lo - mo a ley mo.

It would take more than an hour to dance *Shomo a ley lomo* as on festival days, so during the survey, the group demonstrated a shorter version (approximately five minutes). The song repeats a part where the song is sung in unison, “*Shomo a ley lomo*,” and a solo part where the *tsipen* (leader) sings with different lyrics.

### 3-1-2. Lyrics

*Zheyrop*: *Shomo a ley lomo a ley lo, a ley lo*

*Tsipen*: *Sa la pema dhap gay thing pai ten* “Lotus leaves are placed on the ground like cushions”

*Nam lo khorlo tsipgay pub pi wo* “In the sky supported by pillars”

*Bar la tashi tagay tshang pi yang* “There are *tashi tagay* (auspicious signs), and there are gods who give beautiful voices.”

*Rang la tshang pi yang ley sung zhu gey* “Gods, please give me a good voice”

### 3-1-3. Melody

The melody can be captured in eight measures (scores T1–T8) for the *tsipen* (leader, singer solo) part and 12 measures (scores Z1–Z12) for the *zheyrop* (chorus group) part.

### 3-1-4. Dances

T1: Grasp from the inside with both hands facing upwards (below “both hands up”), take a step with the right foot, and bring the left foot together. T2: Swing both hands downward and outward (below “both hands) down”), take a step with the left foot and bring the right foot together with it. T3 is the same as T1. T4 is the same as T2. T5–T8 repeat T1–T4.



Fig.7-1: Dance T1



Fig.7-2: Dance T2



Fig.8-1: Dance Z1



Fig.8-2: Dance Z2



Fig.8-3: Dance Z4



Fig.8-4: Dance Z6

Z1: “*Shomo*”–both hands up, step the right foot 90 degrees to the right and align the left foot. Z2: “*a ley*”–both hands down, left foot to retreat, right foot together. Z3: “*lo*”–both hands up, right foot on the spot. Z4: “*mo*”–both hands down, left leg 90 degrees to the left (return to original direction). Z5: “*a*”–both hands up and right foot on the spot. Z6: “*ley*”– both hands down, step forward with left foot and bring right foot together. Z7–Z12 repeats Z1–Z6.

### 3-1-5. Characteristics of Wangdue Goenpa’s *Shomo a ley lomo*

Wangdue Goenpa’s *Shomo a ley lomo* is danced while entering the temple during the festival held twice a year at Wangdue Goempa temple. After entering the temple, a group

of men dance inside and a group of women dance outside as a double-circle dance. The content of the song praises the high priest.

### 3-2. Rukubji's *Shomo a ley lomo*

#### 3-2-1. Overview

While *Zheyim*, which follows, is an offering song related to *Zhabdrung* (first unifier of Bhutan), *Shomo a ley lomo* is said to be a song to welcome guests. “*Shomo*” means “welcome” and “*a ley lomo*” means “I will welcome you.” but “*a ley*” can be used as a word of welcome.

*Shomo a ley lomo* is sung to welcome dignitaries such as high priests, ministers, and village chiefs. Starting from the point where high priests and dignitaries arrive at the village, they walk to the temple in a singing procession. Upon arriving at the temple, they perform a circle dance for one lap, and the song ends when the high priests and dignitaries take their seats. A group of singing women leads the procession, welcoming the high priests and dignitaries walking behind them. In this village, as in other parts of the country, the Buddhist memorial service *lochoe*, held once every three years, provides an opportunity to sing *Shomo a ley lomo*. A group of women sings as they pick up a group of men called *pazap* who live at the temple and continue singing until they meet up and arrive at the temple square. The *pazap* is a “village army” dressed in the garb of ancient warriors. The women’s group leads the way, with the *pazap* walking behind them. After arriving at the temple and dancing around the circle, the *Shomo a ley lomo* ends and the women’s group leaves. The *pazap* performs a dance to welcome the guardian deity. When the *pazap* dance ends, a group of women begins dancing the *Zheyim*. In this way, in *lochoe*, the male and female groups take turns performing dances.



Rukubji's Zhomo a ley lomo  
[https://youtu.be/5v\\_uAS7ZuyI](https://youtu.be/5v_uAS7ZuyI)

During *lochoe*, there is a distance from the temple to the venue, and the lyrics of *Shomo a ley lomo* alone are not enough, so they continue to sing *Shomo a ley lomo* with the lyrics of *Zheyim*<sup>1</sup>. *Lochoe*'s departure time must be at the best time (perhaps determined by calendar fortune telling), so it is fine if it happens in the morning or during the day, but it is difficult to dance at three o'clock in the morning. The optimal number of *Shomo a ley lomo* dancers is seven or eight women, but these days there are sometimes as few as five dancers.

The lyrics of *Shomo a ley lomo* contain good words, for example, “The sun goes around this whole world” means “This high priest goes around this whole village.” “The water of the river flows to India” means that one can visit holy places and saints. “Please move the mountains (rivers) to the left and right for the sun to go” has the meaning of “Please make way for the procession of *Shomo a ley lomo*.”

#### 3-2-2. Lyrics

The singing repeats the *zheyrop* (chorus group) part, which sings “*Shomo a ley lomo*” in

unison, and the *Tsipen* part. The part where the *Tsipen* sings repeats the last two words of the lyrics, and the *Zheyrop* stretches out the last vowel and sings *Shomo a ley lomo*.

*Zheyrop*: *Shomo a ley lomo, a ley lo*

*Tsipen*: *Gung ing ye dang yuen chey mo* "Mountains there, please split left and right"

*Nga thri dung jowe lam tang da* "I am the sun, please make way for me"

*Nga thri dung lingzhi korsong gey* "I am the sun, I go north, south, east and west"

*Nga lingzhi kowe zhor kha mo* "When I travel to the east, west, north, south"

*Goen lha chi dolma jel song gey* "I meet *Goen lha chi dolma*"

*Sa zhi ye dang yuen chey mo* "The soil there, please divide left and right"

*Nga tshang chu jowe se lam tang da* "I am the river, please make way for me"

*Nga chang cha ja lu kor song gey* "I am a river, I go around India"

*Nga ja ye korwe zhor kha mo* "When I go around India"

*Ja par za ra ma jel song gey* "I will go see *Ja par za ra ma*"

*Chu mo ye dang yuen chey mo* "Those rivers, please split left and right"

*Nga su ru jowe se lam tang da* "I am *su ru jowe*, please make way for me"

*Nga suru lue zhey cham song gey* "I am *su ru jowe*, I'm going to sing and dance"

*Nga lue zhey cham pai zhor kha mo* "I am *su ru jowe*, When I sing and dance"

*Lam tshenden phuensum jel song gey* "Everyone can meet the high monk lama"

### 3-2-3. Melody

The melody is the *tsipen* part for eight measures (scores T1–T8), the last two words of the lyrics repeated for four measures (scores T9–T12 solo), *zheyrop* (chorus group) part

The musical score is presented in three systems. Each system has two staves: the top staff is for *tsipen* and the bottom staff is for *zheyrop*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system shows *tsipen* measures T1-T4 and *zheyrop* measures T5,9 and T6,10. The second system shows *tsipen* measures T7-T8 and *zheyrop* measures Z1-Z5 with the lyrics "Zho-mo a ley lo-mo". The third system shows *tsipen* measures Z6,10, Z7,11, Z8, Z9, Z12T1, and T2, and *zheyrop* measures "a ley lo - - lo".

for 12 measures (it can be captured in sheet music Z1–Z12). However, beat expansion and contraction were observed at T11 and Z1 and between Z12 and T1.

### 3-2-4. Dances

T1: Grasp from the inside with both hands facing upwards (below “both hands up”), take a step with the right foot, and bring the left foot together. T2: Swing both hands downward and outward (below “both hands down”), take a step with the left foot and bring the right foot together. T3 is the same as T1. T4 is the same as T2. T5–T8 repeat T1–T4. T3 is the same as T1. T4 is the same as T2. T6–T12 repeat the same dance.



Fig.9-1 : Dance T3



Fig.9-2 : Dance T4

Z1: “*Shomo*”–both hands up, step the right foot 90 degrees to the right and align the left foot. Z2: “*a ley*”–both hands down, left foot to retreat, right foot together. Z3: “*lo*”–both hands up, right foot on the spot. Z4: “*mo*”–both hands down, left leg 90 degrees to the left (return to original direction). Z5: “*a*”–both hands up and right foot on the spot. Z6: “*ley*”–both hands down, step forward with left foot and bring right foot together. Z7–Z12 repeats Z1–Z6.



Fig.10-1 : Dance Z1



Fig.10-2 : Dance Z2



Fig.10-3 : Dance Z4



Fig.10-4 : Dance Z6

### 3-2-5. Characteristics of Rukubji’s *Shomo a ley lomo*

Rukubji’s *Shomo a ley lomo* is danced to welcome high priests and dignitaries and to accompany them in procession to the temple. It is sung during Buddhist memorial services, when going to the temple, and when picking up a group of men from the temple and accompanying them in a procession to the temple square. The lyrics praise the high priest, and it can be seen that this dance has the meaning of “welcoming.”. The optimal number of dancers is 7–8.

## 4. *Zhey*m in Rukubji

### 4-1. Overview

*Zhey*m, like *Zhey*, are songs and dances that represent the regional character of Bhutan and are performed at *Tsechu* and other festivals. Unlike *Zhey*, which is performed by men, *Zhey*m is performed by women; well-known



Rukubji Zhey m  
<https://youtu.be/asicabeyHyY>

examples include *Tangsibji*, *Tsangkha*, *Sengbji* in Trongsa and *Talo Zheyim* in Punakha. *Zheyim* is sung while swaying from side to side on slow steps. The leader, *tsipen*, sings the first verse, which is then joined by *zheroup* (chorus group). This form is repeated.

The Rukubji *Zheyim* is sung and danced at the *Tsechu 'Shageloch'* festival held every three years and at the *Nyugney* (fasting retreat) held at the temple. It is also performed at the end of archery competitions and housewarming parties. The basic number of performers has always been seven, with the *tsipen* in the center and three on each side. Occasionally, eight or nine people dance together. The performers have been chosen by the *tsipen* as "people with good voices", and the costume for the *zheyim* is *kira* with *toego* formal wear and *rachu* over the left shoulder (see photo.)

Rehearsals usually begin approximately two weeks before the ceremony at the member's home. Commenting on the current tradition, Tsari Om of *Tsipen* said, "I have the desire to teach, but young people do not come to learn." When she was approximately 30 years old, she was scolded very hard if she made a mistake, and learned while crying. On the other hand, young people today say they are interested in the songs, but find the lyrics and melodies difficult to remember. They also worry that the young people they dance with will not join, even if they participate alone.

*Zheyim* texts are in four parts: 1) *Tshering mo zhu lue*, 2) *Ney lu neyshey*, 3) *Yue lu yue thoe*, 4) *Kep chapi cha tsel*, all of which are sung once every three years during the *Roche* (festival), but not at other times. However, (i) *Tsherin zhu ni* is always sung. Depending on the time at which the festival begins, lyrics for morning, noon, and night are added to the beginning of the song. *Tsipen* sometimes improvises lyrics to praise the monks or the house.

#### 4-2. Dances

*Zheyim* is danced at a slow tempo, with the steps repeating four beats. The steps begin when the members line up side by side, and once they are arranged, the *Tsipen* begins to sing. The melody comprises long stretches of a single note and highly ornamental parts that do not match the beat. The dance steps, on the other hand, follow the beat. This is combined with the dancers' flowing, swaying movements from side to side and the song. Overall, *Zheyim* creates a meditative and mystical atmosphere. The movements of the four beats are shown roughly as follows (see the video).



Fig.11-1 : Dance ①



Fig.11-2 : Dance ②



Fig.11-3 : Dance ③



Fig.11-4 : Dance ④

- ① Step on the right foot and lower both palms downward. Lower left foot, backward.
- ② Turn to face left, palms up.

- ③ Return to the left foot, face forward, place the left hand on left stomach, and lower right palm downward. Step on the right foot.
- ④ Turn right, palms facing up.

### 4-3. Lyrics

Of the four parts of the lyrics, (i) *Tshering mo zhu lue* is a song to the god of good voices, (ii) *Nelu neysley* is about sacred places in the village, (iii) *Yue lu yue thoe* is a description of the village, and (iv) *Kep chapi cha tsel* is a creation myth. In addition, as the starting time of *Roche* varies between morning, noon, and night (presumably due to divination), the singing is accompanied by lyrics praying to the god of Heaven (*Teng cho lha*) and the god of Earth (*Wo choe lue*) in the morning, to the god of Between (*Barcho tshen*) in the afternoon, and to the god of Meditation (*Yidam lha*) in the evening (night). Below is an example of lyrics for the beginning of the evening (night) and the following (1) *Tshering mo zhu lue*. The symbols A, B, and C indicate the corresponding parts of the scores shown in 4.4 Melody. The lyrics were written by Mr. Nim Dorji and are partly different from those in the recording. Details of the lyrics can be found in the URL (see Lyrics URL).

#### 【Night Song】

A *Sung choe pa buel lo kuencho sum* “We offer the *kuencho sum* (scriptures, monastery, Buddha) to the monks”  
*Nyen na la sen chi dey zhor kuen* “Monks, please listen carefully”  
B *Sung nyen par zey chi yidam lha* “Hear this good voice, god of *Yidam*”  
*Ken bar che sel zhi khandro tsho* “I beg you, god of *Khandro tsho*, that there be no misfortune for me”  
*Ju nam la drong chi chu chizhel* “May I be successful as in the morning, O eleven-faced Avalokiteshvara!”

#### 【Zheym1 *Tshering mo zhu lue*】

*Jana ri wo tse ney* “On top of a mountain in India”  
B *Norbu ser gi dong po thom ley* “I saw a jewel made of gold”  
*Ney tring kar dhar lam chang sa* “I saw a path of clouds like a thin white cloth”  
*Dharkar yoe ki pha ley* “The white cloth was shining from the other side”  
*Goenzang thramoi nanshey nang* “Out of it came a beautiful temple”  
*Sur dhar mar sham thab jey mi* “There was a person wearing a light red cloth”  
*Sung yang chen Jowmo Tshering* “I wondered who it was, but it was the Lord Jowmo Tshering with a very nice voice”  
*Khoe toe sing sing singay zhuk* “His upper body is like a lion”  
*Toe tse dhar gi mey to zhey* “He was wearing a jacket with a flower pattern.”

#### 4-4. Melody

The song proceeds in a repetitive form in which the *tsipen* sings A and is joined by others as a *zheyrop* (choral group); the *tsipen* sings an ornamental phrase in each breath, extending the second half of the note where the *zheyrop*'s voice overlaps in response. The notes used are A ♭ , B ♭ , C, E ♭ and F in the pentatonic scale. The score is taken from the part of the song where the “evening (night) lyrics” are sung. After the opening phrase A is sung, the lyrics following the phrase B part of the repeat sign are applied and repeated. The phrases in this repeated part are influenced by the lyrics and the number of beats per phrase changes. The last part, C, ends with the whole group singing *Shomo a ley lo mo*.

The musical score is presented in three systems, each with two staves: the top staff for 'tsipen' and the bottom staff for 'zheyrop'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked as quarter note = 34. Section A begins with the 'tsipen' staff playing a melodic line with a sextuplet and a triplet, while the 'zheyrop' staff remains silent. Section B features a repeat sign and more complex rhythmic patterns for both parts, including triplets and sextuplets. Section C concludes with a double bar line, showing the 'tsipen' part with a triplet and the 'zheyrop' part with a triplet.

### 5. Summary and Discussion

#### *Tsangmo*

The divination and game elements of *Tsangmo* were found to be common throughout the country. In Wangdue Goenpa, this method of divination was used to divide the participants into groups. *Namkey cheyni* (male–female compatibility reading), which was not performed this time, is also believed to be based on this method. *Tsangmo cheyni*, a group dialogue, is also popular. Songs of diverse character were used such as *Niyen Lue* (pleasant to the ear), *Dra Lue* (fighting song), *Cho Lue* (sad song), and *Gha Lue* (happy song).

On the other hand, the Welcome *Tsangmo* that was sung at the beginning of the play

was sung in the sense that the participants were coming together and getting along well. This practice has not been seen before in the other region. The lyrics were sung by *Nyen Lue*. In the “grouping” *Tsangmo*, *Thencho lhaye*, the god of heaven, *Barcho Tshen*, the god of the middle of heaven and earth, and *Wochu Lue*, who rules the underground, also appear. Invocations to these gods were also found in Haa Dzongkhag Uesu Gewog, *Namkey Cheyni* in Dum Cho village (Ino et al. eds. 2022). Although related to the concept of the divine spirit in the Tibetan cultural sphere, the manner and purpose of singing was different in the two regions.

### ***Shomo a Ley Lomo***

*Shomo a Ley Lomo* is said to be found only in Wangdue Goenpa and Rukubji. In both regions, the dances are performed on the occasion of welcoming high priests and dignitaries and on the occasion of village festivals, and the dance style is similar. However, in Wangdue Goenpa the dance continues after arrival at the temple and all the villagers join in, with the men on the inside and the women on the outside in a double ring dance, whereas in Rukubji 7-8 female dancers lead the dignitaries in a procession and when they arrive at the temple and the dignitaries are seated, the dance ends. Other dances, such as the *Zheyim*, are performed at the festival. The lyrics differ between the two regions, but they all praise the high priests. In Rukubji, the lyrics of the *Zheyim* are sung because the movement is too long and the lyrics are not enough. The dance in which the body changes direction from right to left in the *Zheyrop* part and the singing of *Shomo a ley lo, a ley lo* are characteristic of this song.

### ***Zheyim***

We had previously surveyed *Zheyim* in Tshangkha, Trongsa Dzongkhag, in 2013 and 2023. Based on the previous surveys, we can confirm some records of Semji, Bji and Tangsibji in Trongsa (BJMRN, 2023; Janet Herman and Kheng Sonam Dorji, 2010; MBRC, 2009; Mandala Collections, University of Virginia). What emerges is both the commonality and diversity of *Zheyim* song and dance. The content of the lyrics, sung by a line of women slowly swaying from side to side, are prayers and celebrations, and the melodies are unique to each region. On the other hand, there are similarities between neighboring regions. The songs are sung in an ornamental way with long breaths. The content and volume of the lyrics are numerous in diversity, making it difficult to pass the songs on to the next generation. It is expected that a survey of *Zheyim* in different regions will be conducted in the future, and comparative studies will be carried out to clarify the actual situation.

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本稿は、ブータンのウォデュポダン県セフ郡ウォンデュ・ゴンパ村とロクブジ村における民俗音楽の調査報告である。あそび歌ツァンモと、祭礼などで歌い踊られるショモ・アレ・ロモ、ジェムを対象とした。ツァンモについては、集まった時、グループ分けの時、掛け合いの時の歌がウォンデュ・ゴンパ村で確認された。ショモ・アレ・ロモは高僧を讃える歌を歌いながら寺に入り、輪踊りをする。音頭の独唱と一同の応唱が繰り返される。ジェムは女性が一列になり、ゆったりとしたステップで左右に揺れる動きにあわせて歌われる。音頭が歌い出し、それに一同が加わる形が繰り返される。ロクブジ村の場合、①声がよくなる神への歌、②村の聖地について、③村の説明、④創世神話の4部構成となっている。これらの歌や踊りは、ブータン各地の伝統文化や宗教観、精神性をよく表している。

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\* <sup>6</sup> Official Guide of Bhutan. Bhutanese Folk Music

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