

“TIBET CHIC”:
MYTH, MARKETING, SPIRITUALITY AND POLITICS IN MUSICAL
REPRESENTATIONS OF TIBET IN THE UNITED STATES

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“TIBET CHIC”: MYTH, MARKETING, SPIRITUALITY AND POLITICS IN MUSICAL REPRESENTATIONS OF TIBET IN THE UNITED STATES

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This dissertation demonstrates that Tibetan music in the United States is directly related to multiple Western representations of Tibet in the United States, perpetuated from the 1800s to the present, and that these representations are actively utilized to market Tibetan music. These representations have also impacted the types of sounds most often used to musically represent Tibet in the United States in unexpected ways.

This study begins with the question, “What is Tibetan music in the United States?” It then examines Tibetan music in the United States from a historical, political, spiritual and economic perspective to answer that question. As part of this investigation, historical sources, marketing sources, New Age religion, the New York Times, and over one hundred recordings are examined.

This work also applies marketing theory to demonstrate that “Tibet” has become a term in American culture that acts as a brand and is used to sell music and other products. It also uses semiotics to address the prevalence of certain sounds in music marketed as Tibetan in the United States, finally demonstrating that sounds referencing New Age representations of Tibet have become a symbol representing Tibet as a whole in America.

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PREFACE

“I don’t believe anyone undertakes any kind of cultural study—chooses an object for such a study—that one is not personally invested in. All such research is deeply autobiographical—how could it not be?” (Sutcliffe 2003: 3, quoting Ross 1992: 554)

The question “what is Tibetan music?” is personal. The answer might seem very simple—music made by Tibetans, or music referencing “traditional” Tibetan musical styles. Yet as I began my graduate studies after spending almost two years in Tibetan areas of the People’s Republic of China (PRC), I saw a much more complicated, and confusing, answer.

My perceptions of Tibetan music at that point were formed by my time in the PRC; I remember the monastic music of monks in the temples, music performed by folk or popular musicians at weddings and in tea houses, songs of beggars, the songs of those building homes, and drinking songs and the laughter that went with them. I also remember Karaoke, children singing in the streets on the way to and from school, popular Tibetan music concerts in Mandarin and Tibetan, music performed at festivals, children singing for school concerts, singing with Tibetan pop artists at the university in Zhongdian, and music broadcast through the streets of Lhasa and other culturally Tibetan areas. I remember the songs taught to me by teachers, friends

and students, studying folk song in Lhasa, and later studying pastoral singing and Tibetan lute in Qinghai.

My understandings of Tibetan music were formed by interactions and time spent on the Tibetan plateau, living and working as an American woman who sings. As such, these musical perceptions of the plateau were both diverse and a part of everyday experience. For example, the monastic music I heard (many times) was part of the rites for the day in temples that I visited. The songs of children in the streets as they traveled to and from school were everyday occurrences. My Tibetan language teacher taught me songs frequently as part of our lessons, along with accompanying folk dances. Pop music was broadcast over speakers throughout metropolitan areas.

Returning to the United States and missing friends, the culture, the place, and the music intensely, I began graduate studies wanting to learn more about this music and the culture in which it existed. I began searching for “Tibetan” musical recordings here in the United States to supplement what I’d brought back with me and to aid in my studies. I found a wide variety of musics sold as Tibetan within the United States, yet these recordings often had little in common with the music that I remembered from the PRC.

What was going on? Were all these recordings of Tibetan music? If so, what Tibet were they expressing? I’d spent two years in geographical and cultural Tibet, yet the same artists weren’t even available in the United States—so what was Tibetan music in the United States? This question became the impetus for this dissertation: What is Tibetan music in the US, and why is it the way it is?

Before beginning, let me state my position concerning the current political situation on the plateau. While scholars debate the politics of the people and land, they agree that the area

referred to as Tibet, or the Tibetan plateau, is currently under the administration of the People's Republic of China (PRC). All parties also concede that there have been human rights and/or cultural violations, specifically during the Cultural Revolution. This study is not an attempt to interrogate what has happened on the plateau or to support one or more of the narratives of events on the Tibetan plateau. Instead, it is concerned with what has happened with Tibetan music in the United States (US). It is my hope that after finishing this work, the reader will see recordings of Tibetan music in the United States, and Tibetan products in general, in a new way, with new questions.

A few notes on the writing are in order. First, this study engages with a wide variety of source material over a broad time frame. Much of the research is included in the Appendix, for documentation purposes. For the curious reader, further perusal of these materials demonstrates the primary points of this text and provides additional related information. Second, while the writing in this Preface is personalized through use of the first person, I refer to myself and my experiences in the body of the dissertation through the words "this author." Third, this dissertation does not attempt to explain differences between Tibetan music in the PRC and in the United States. Here, the focus is on the question "why is Tibetan music in the United States the way it is?" as opposed to "what are the differences between what is here and what is elsewhere?" Fourth, a few abbreviations are used frequently throughout the text: "US" for "United States," "PRC" for the People's Republic of China, "TAR" for the "Tibetan Autonomous Region" (a large province covering much of the Tibetan plateau in the People's Republic of China, known as "Xizang" or "Western Treasure" in Mandarin), and *NYT* for the *New York Times*.

1.0 INTRODUCTION: QUESTIONS ON TIBETAN MUSIC

What is Tibetan music in the United States, and how did it become what it is today? There are many ways to approach that question; this dissertation begins with the term “Tibet,” and then looks at that term through the lenses of politics, spirituality, and economics in the United States. As this dissertation will show, the term “Tibetan,” or “Tibet,” has multiple meanings in the United States. These meanings are investigated in American history, politics, spirituality and economics, and through a more specific examination of recordings of music marketed as Tibetan.

Tibetan music, as made available in the United States through recordings and live presentations as early as the 1960s, was implicitly intended to represent Tibet as part of specific political projects by the PRC, the Tibetan government in exile (Dharamsala) and the United States. These early recordings were intended to be representations of Tibet, culturally, politically, spiritually and geographically, and as such to promote political goals. Yet the music and the recordings entered an American culture in which the term “Tibet” was already laden with cultural, political, spiritual, and geographical meanings. These recordings, with their intended political representations of Tibet, and Tibetan music, entered a culture of the United States that already had multiple representations of Tibet woven deeply into its cultural fabric.

This music of the 1960s was intended to represent Tibet; it was also a representation of Tibetan music. Those recordings simultaneously existed *as* music while they *represented*

Tibetan music, and Tibet. Specific indigenous Tibetan musical forms and styles were chosen and often altered to fit performance and recording venues, and then marketed as Tibetan music. Currently, Tibetan music still represents Tibet (and in doing so perpetuates one or more of the political, spiritual, and economic representations of Tibet in the United States); it also still represents Tibetan music. This project demonstrates the way representations of Tibet have influenced the representations of Tibetan music in the United States. It addresses representations of Tibet through music and of Tibetan music through music; in Bohlman's words, it addresses both "the representation of music and representing with music" (Bohlman 2005: 205).

These entrenched representations of Tibet in the United States mixed with the spiritual and political representation, musical and otherwise, of Tibet by both the PRC and the Tibetan government in exile in the 1960s. The mixture of these representations, and the connotations for "Tibet" they presented, powerfully influenced the marketing of recordings of Tibetan music in the United States from the 1960s to the present. The spiritual and political nature of these representations, musical and otherwise, also easily intersected with the marketing strategies of branding used in the United States in the latter half of the twentieth century. This contributed to an advertising situation, labeled in this dissertation as "Brand Tibet," wherein the word Tibet functions as a brand; the term has an effect parallel to that of a brand name on the marketing of a wide variety of products.

This marketing use of the term "Tibet" influenced musical representations of Tibet, recordings, and the marketing of those recordings. Political, spiritual, and historical representations were and are perpetuated not only through the musical sounds, but also through the pictures, reviews, packaging, and popular media surrounding music in the United States. This mix of marketing and US representations contributed to the development of new Tibetan musics

in the United States, particularly New Age electronic music and that of Tibetan bowls. These new musics incorporated the spiritual, economic, and political representations of Tibet (in different ways) in both their marketing and sounds.

In order to describe these representations of Tibet in the United States, this dissertation first addresses the history and politics of Tibet, Tibetan music, and spirituality as related to New Age within the context of the United States. Second, this project describes the economic representations of “Brand Tibet,” Tibet as a commodity. Third, the representations in the strands of history, politics, spirituality, and economics are correlated to the music marketed as Tibetan within the United States from the 1960s to the present so that the reader can see the many ways in which those strands intersect and overlap. With those correlations in mind, a version of Turino’s Peircian musical semiotics is applied to musical representations of Tibet in the United States to demonstrate the ways in which specific musical sounds now seem to resonate as “Tibet” or “Tibetan” in the United States more than others, and why those sounds resonate—represent—so prominently.

All of this provides a lens through which to question political and cultural issues related to Tibet that music and marketing representations help to obscure, specifically in the United States. Though the focus of popular media leans towards the history of the PRC and Tibet, there is much in the history of US interaction with Tibet spiritually, politically, economically, and musically that is worth investigating.

1.1 Methodology and Theoretical Framework

This project is situated within the author’s field of ethnomusicology and also relates to the fields of musicology, anthropology, economics, history, political science, cultural geography, and cultural studies. At the broadest level, the methodology and theoretical framework for this

study is that of investigating music marketed as Tibetan (musical representations of Tibet in the United States) by investigating music (musical recordings) through the contexts of history, society, and this author (the individual) in order to contribute to a larger understanding of Tibetan music within the United States.¹ This study traces the strands of Tibetan and US political, spiritual, and economic history to provide context and show, to some extent, how those strands have impacted Tibetan music in the United States.²

1.1.1 Limitations and Delimitations of Terms and Theory

This study engages with a wide variety of peoples, places, and institutions (political, economic and religious or spiritual) across a broad span of time, including US government institutions, the PRC, the Tibetan government in exile (Dharamsala), the *New York Times*, Americans, consumers, and marketers. With such a broad base, a description of limitations and delimitations is in order. This section deals specifically with the terms used in this dissertation. It also briefly describes this author's perspective on theoretical limitations and delimitations. Limitations and delimitations for specific sources are included in the sections on those sources.

When broad terms are used, there are always exceptions. All of the three governments described above hold, and have held, a variety of differing opinions within them. Americans and Tibetans are not homogenous groups, nor are consumers and marketers. Yet such broad groups do end up either representing themselves or being represented in certain ways through the media

¹ This framework follows that of Rice (1987).

² Throughout this work, the term "spirituality" is used as well as "religion." Spirituality is used as it conveys associations with New Age. Tibetan Buddhism is an established religion with many schools and a long history of discipline. Yet the marketing of Tibetan and Tibetan Buddhist materials in the US tends to be aimed at "New Age." The focus of this work is on the US, so the term spirituality is used to include the American New Age component.

and through marketing. Marketing is based on generalizations, and if the generalization (or “strategic essentialism”) holds true, then a product may be more successful. This dissertation engages with marketing and media materials to investigate representations of Tibet and Tibetan music. As generalizations are used in those materials, they are used here to assert aspects of history, politics, spirituality, or economics as they relate to music. They are only meant to convey those aspects; they are not to be interpreted as universal declarations of homogeneity.

Though the emphasis of this project is on the music and musical product and not consumers or marketers or any group per se, consumers are often mentioned. They are one such group that is defined within marketing and media. This author is aware of the great diversity of American citizens and consumers as well as Tibetans, Chinese, and other parties described. Not all fit the consumer as defined by media and marketing. There are many exceptions; this author is both and American and a consumer of much of the music described and does not fit the consumer profile. But as pages and pages of consumer reviews on Amazon.com and other sites show, and as emphasized by the proliferation of product and studies cited in this work, generalizations on the marketing as described here are generally supported.

Representation as a term has received wide coverage in the discipline of ethnomusicology; the theoretical framework for representation in this work both originates within, and diverges from, the context of ethnomusicology as demonstrated by the following examples. Agawu’s 1992 work on representation critiques writing on African music and references the tensions and dialectics inherent in representation and ethnomusicological writing. Lysloff (1997) invokes technology and the ways it has impacted representations in music, specifically addressing authenticity and offering a critique of various uses of technology in

musical creation. Bohlman (2005) describes music as representing both itself and objects outside of self; he too utilizes dialectics in his construct of music and representation.

This study internalizes Agawu's statement that "the musical object is far too complex to allow a satisfactory view from only one angle" (1992:266), by investigating representations of Tibetan music through history, economics, spirituality and politics. The identification of such representations in recordings follows Agawu's advocacy for the ethnomusicological study of recordings (ibid: 259). This study diverges from his work in that this study is not meant as a critique of the language of representations but rather a discussion of how those representations developed.

Lysloff's work (1997) discusses ambient, rave and New Age musics as they intersect with music from other areas in the world. This study follows Lysloff by investigating representations of Tibet in ambient, rave and New Age musics. Yet this study is not a critique of the rave, New Age, or ambient "scene," rather it seeks to show how that scene intersects with and constructs representations of Tibet in US culture. The critique in this work is secondary to this investigation, and is primarily of power structures in the United States.

Bohlman's 2005 article on representation and ethnomusicology directly informs this work, following his emphasis on Peircian semiotics and concern for the question of "how" in representation as well as his conclusions about the multiple representational attributes of music and the resulting complexity of questions (2005:225). This study diverges from Bohlman's in that rather than focusing on a critique of musical scenes and individuals creating the music, this work focuses on the political and economic context in which the music and representations are created and how that context came to be.

In contrast to both Agawu and Bohlman's work, this work does not primarily employ the theoretical framework of dialectic to discuss representations. The framework for discussing representations here is not one of opposites but rather one in which the contributing components of representations of Tibetan music developed in a circular, simultaneous fashion. The goal here is to identify and untangle the strands contributing to the ball of yarn called Tibetan music as opposed to discussing Tibetan music in terms of dualities.

As the reader will see, it would be possible to focus this work on the cultural theories of Orientalism, strategic essentialism, and other constructs of representation. These theories are addressed in this work. Yet this author chose, early on in the process, to focus specifically on the correlation of data as opposed to the cultural theories. The purpose of this dissertation is to correlate the data—historical, economic, spiritual, political, and musical—and then to apply semiotic theory to that data. The conclusions drawn from this process are the focus of this work. A study centered on cultural theory is saved for a later project.

1.1.2 Source Descriptions

In order to untangle that ball of yarn, the methodology for this work relies on investigation of a wide variety of sources. The sources used to investigate the “how” and “why” of representations of Tibet and music marketed as Tibetan in the United States fall under two categories: musical and non-musical sources.³ Musical representations (sound recordings) are examined in light of the representations of Tibet prevalent in US culture. Non-musical

³ Most of the sources referenced in this project are primary sources. As the sources are discussed below, secondary sources are indicated when used, either specifically or through mention of the source cited.

representations are investigated to shed light on those representations and how they relate to the prevalence of certain musical sounds in Tibetan music.

Musical representations are investigated through a survey of more than one hundred commercially available recordings marketed as Tibetan or associated with Tibet within the United States and through an application of semiotics to those musics. Non-musical sources used to answer the question include scholastic resources, personal experience, and popular culture. The discussion of each source provides its limitations and delimitations. The sources are 1) recordings and the pictures and texts on or included with each recording; 2) scholastic studies on Tibetan history, Tibetan music, and representations of Tibet; 3) a survey of the *New York Times* from 1962 to the present through ProQuest Historical Newspapers and ProQuest Newspapers showing representations of Tibet in that paper over the decades; 4) popular literature and Internet sources; and 5) time spent by the author teaching and studying in Tibetan areas within the PRC in 1997-1999, additional fieldwork investigating music within Tibetan areas of the PRC in summer, 2002, limited musical involvement with Tibetans in the United States, and continued interactions with Tibetan musicians and music vendors at festivals and celebrations. Other sources (such as film and popular novels) may be investigated and applied in a future study; they are outside of the scope for this dissertation.

1.1.2.1 Source One: Recordings

Recordings marketed as Tibetan or utilizing Tibet in their marketing are surveyed in terms of sounds, marketing, and the representations of Tibet prevalent in the United States. The recordings reflect a seemingly wide variety of sounds marketed as Tibetan and a variety of cultural perceptions and definitions of Tibetan music. The full survey of recordings (in the

Appendix) shows the prevalence of certain representations of Tibet and Tibetan music in the United States.

The recordings surveyed in this text include scholastic recordings, recordings from the exile government in Dharamsala, recordings from the People's Republic of China (PRC), film soundtracks, rock and New Age albums, music to accompany alternate physical and spiritual experiences, and popular music associated with Tibet through terminology.⁴ Scholastic recordings include those recorded by ethnomusicologists (such as Peter Crossley-Holland and Mao Ji-Zeng) and others with an academic intent to their work. Recordings from the Tibetan exile government in Dharamsala include most prominently those of the Tibetan Institute for Performing Arts (TIPA), an institution developed primarily for political purposes. Recordings from the PRC available in the United States, such as those produced by Wind Records and the music of Dadawa, also include a strong political component.⁵ Films on Tibet in the United States increased in number and popularity in the 1990s and twenty-first century, and soundtracks of Tibetan music, or music associated with (and representing) Tibet, were released along with those films.⁶ Popular music surveyed, from rock to New Age, includes the recordings of artists such as the Japanese group "Ghost" as well as many recordings of Tibetan bowls and meditation music.

Across these categories, some of the music is also designated to facilitate spiritual or physical experiences or travel, and additional recordings, such as those of Dr. Timothy Leary and

⁴ This list is not a comprehensive category of all the music available, rather it comprises primary descriptors for many of the recordings available.

⁵ The relationship between the PRC and Taiwan is complex. This relationship, and the involvement of the US in the politics of that relationship over the years, is related to Tibetan politics as well. However, for the purposes of this dissertation, references to China and the Han people include both the PRC and Taiwan. Both have similar political stances in terms of Tibet, and have worked together on producing Tibetan music. In this dissertation, music from the PRC includes collaborative recordings between the PRC and Taiwan.

⁶ Film is yet another important media representation of Tibet, as are many published popular texts on Tibet. This study is focused on music; film, novels and the like are outside the scope of this work.

Waterbone, are specifically designed to accompany drug-induced sojourns. Other musicians have associated their music with Tibet primarily through title or terminology; the music of Tangerine Dream and of some of the artists on the recordings of the Tibetan Freedom Concerts is associated with Tibet only through presentation and use of the term “Tibet.”

The recordings surveyed were found through library searches and commercial and festival vendors. Primary commercial vendors include Amazon.com, Barnes and Noble Booksellers, and Borders Books and Music, with additional CDs purchased at Tibetan stores and festivals within the United States. As the Amazon.com survey in Chapter 4 shows, more recordings appear frequently. This dissertation does not claim to cover all the recordings available in the United States. Instead, the ones included in this study were chosen by the author to provide both a broad representation of available Tibetan music and to demonstrate what is prevalent, accessible, and commercially available. This author’s continued investigation of available recordings over the last eight years supports the choices presented here. A few additional recordings are included in the Discography.

The recordings surveyed date from 1962-2006. In 1959 the Dalai Lama left Tibet and began his political campaign, using music, shortly thereafter. At the same time, US involvement in Tibetan politics was more firmly established through funding via the CIA. The earliest significant recording after that date found by this author was Kaufman’s recording, recorded in a refugee camp and now easily purchased through the Smithsonian, in 1962. The date of this recording was chosen as a starting point for the proximity of its dates to the Dalai Lama’s exodus and its ease of access and current support by a US government institution (the Smithsonian). The correlation and investigation of earlier recordings of Tibetan music in the United States

(before 1962) is outside the scope of this project and saved for a future study. The year 2006 provides a necessary ending point, over forty years after 1962.

1.1.2.2 Source Two: Scholastic Resources and Review of Literature

This project is situated within the field of ethnomusicology, specifically within the works on Tibetan music in the United States. As part of the ethnomusicological approach, theory from other disciplines is included. The range of literature potentially contributing to this study is quite broad; as such this study engages texts, both scholastic and popular, from a wide variety of disciplines: from ethnomusicological texts and those on global music to *Billboard* magazines, from Anderson's (1983) work on the imagined community to Said's (1978) concept of Orientalism, from discussions of New Age and music to investigations of commodity branding in the 1990s, from cultural geography and music to marketing and brand theory. This work references literature related to Tibetan political history, the problem of place and Shangri-La, commodification and "brand" theory, Tibetan music scholarship, the history of New Age and World Music, and semiotics. The complexity of the issues addressed here, those contributing to that tangled ball of yarn, necessitate the wide variety of disciplines and texts used in identifying and discussing the factors at work in the representations of Tibet through music. This review of literature focuses on texts specifically consulted in the process of this dissertation. Many other works could be applied or discussed; the ones presented here were chosen as representative works in their field or for their particular relevance to the question.⁷

The English language word Tibet references contested historical, political, and geographical spaces. Scholars aware of both Tibet's status as an Autonomous Region within the

⁷ A few additional texts consulted during this study appear in the Bibliography.

People's Republic of China and that of the Dharamsala government in exile write histories that often reference the same events in different political lights. Additionally, one can find widely varied accounts of the history of Tibet on the Internet, including accounts related to government, academic, and tourist industries. This study does not provide a thorough investigation of Tibet's historical political relationships. Rather, this study investigates Tibet's political history, as represented in the United States through major English language texts, to show how representations of that history are included in music and music marketing today.

Historical and political texts were chosen to provide a variety of perspectives based on their relevance to the question and their availability for ready consumption by the American public. A few sources purchased within the PRC targeting the English-speaker were also included as they show the perspective often included with recordings of Tibetan music originating in China. Sources consulted during the course of this study include Adams (1996), *Ancient Tibet* (1986; Dharma Publishing, no author listed), Ahmad (1970), Beckwith (1993), Dai et al. (1988), Epstein (1988), Goldstein (1989 and 1997), Goldstein, Siebenschuh, and Tsering (1997), Grunfeld (1996), Hoffman (1975), Lobsang and Jin (1988), Knaus (2000), Shakya (2000), Smith (1996), Snellgrove and Richardson (1986), Sørensen (2000), Stein (1972), Tucci (1988), and Zheng (2001).

Representations of Tibetan political history in popular culture, as perpetuated in the US, were also investigated through the *New York Times* as read through ProQuest Newspapers and ProQuest Historical Newspapers (a primary as well as secondary source). This investigation of Tibet as discussed in the *NYT* from 1962 (the date of the first recording surveyed) to the present is in the Appendix, which shows how Tibet was portrayed in a major US newspaper and how those portrayals changed or remained the same over time. The *New York Times* survey also

course of this project include Crossley-Holland (1967, 1977), Ellingson (1974, 1979, 1981), Helffer (1978, 1983), Henrion-Dourcy and Dhondup (2001), Lhalungpa (1972), Norbu (1986), Tehong (1980), Tian (1989, 1996), and Tucci (1959).

The New Age movement as it relates to Tibet is discussed by Korom (2001) and Pedersen (2001); the works of Bishop (1989), Aldred (2000), Neilson (2000), Sutcliffe (2003), and Pike (2004) also support this discussion. Literature on the New Age movement and New Age music include texts by Garneau (1987), D. Hall (1994), S. Hall (1994), and Zrzavy (1990).

The works of Lipsitz (1994) and Wallis and Malm (1984) discuss world music; here the works of Frith (1983 and 1996),⁸ Negus (1999), and Taylor (1997 and 2001) are applied as a framework for discussing the genre. Connell and Gibson (2003) also address these topics in their text on musical geography; they and Sterne (2003) show that music must be understood as sound in context. Taylor (1997 and 2001) specifically addresses commodification and Tibet in terms of music.

Three theories of semiotics are applied here. Bakhtin's concept of the utterance, utilized by Guy (2002), informs discussions of dialogue and context. Barthes's (1972) work is applied as pertaining to the construction of myth, evacuation of history, and ideas of cultural representations. Turino's (1999) use of Peirce's semiotic theory as applied to music is incorporated to discuss representations of "truth" conveyed through musical sound.

Other studies were consulted during the course of this dissertation as well. McLagan (2002), Schell (2002), and Mullen (1999) have written on media, Hollywood, and Tibet in the US. Stuart Hall's (1997) discussion of representation, though language focused, has influenced this author as well. J. Goldstein's concept of Tactical Orientalism (applied by Rees, [2002]) and

⁸ Frith, while consulted during this project as a primary source, is cited as a secondary source.

Connell and Gibson's strategic Orientalism (2003), based on Said (1978)⁹, are also applied. A full list of these sources is provided in the Bibliography.

1.1.2.3 Source Three: Survey of *The New York Times*

This work includes a survey of articles in the *New York Times* mentioning Tibet from 1962 to 2006, using data gathered through ProQuest Historical Newspapers and ProQuest Newspapers.¹⁰ LexisNexis and other research sources were also investigated; these different research sources gave differing numbers for the articles available when searching for Tibet in the *New York Times* in a given year. For this dissertation, the specific numbers were less important than the article content and the idea of the numbers themselves. So, in order to provide consistency, this author chose to use just one research source to cover the *NYT* for each year as presented in the Appendix. ProQuest was chosen as the source used in the Appendix for its academic reputation, wide availability, and *New York Times* coverage (including advertisements) dating back to the 1800s.

The *New York Times* was chosen as it provides a consistent popular media source over several decades. As a popular media source, the *New York Times* is also a primary newspaper, "paper of record" in the United States, and has both national and international circulation. As such, it is a major influence in journalism in the United States. This author read a wide variety of other newspapers in the course of this project; tracing Tibet in all US newspapers available in 2006 back to the 1970s would support this work but would be cumbersome in its presentation. As is, there are thousands of *New York Times* articles referencing Tibet. Other journalistic

⁹ Said, also consulted as a primary source, is cited as a secondary source.

¹⁰ Search term "Tibet," in citation and text. Search of ProQuest Historical Newspapers for 1962-2003; search of ProQuest Newspapers, all three *NYT* choices, for 2004-2006. The survey provides a general history of the prominence of Tibet in American culture and how broadly it is used in this culture currently.

sources are occasionally cited in the body of the work to support key points, yet the *New York Times* is the primary resource. Additionally, the *New York Times* is situated in a location (New York city) designated by the Tibetan government in exile (Dharamsala) and the United States as an important locale for influencing ideas of Tibet in the 1960s.

Though the *NYT* is available through ProQuest through the 1800s, 1962 was chosen as the starting date for the survey of recordings, and so was chosen as the starting date for the survey of the *NYT* as well to provide a consistent correlation of material. A survey of popular media as related to Tibet before that date is saved for future study and is outside of the scope of this project. The complete survey of *NYT* is included in the Appendix; articles are described as appropriate throughout the body of this text.

1.1.2.4 Source Four: Additional Popular Literature and Internet Sources

Internet sites are cited frequently in this dissertation for discussions of both music and products. Web resources include ProQuest (for the *NYT*, as described above), Amazon.com, and Gracenote.¹¹ Amazon.com is the primary vendor music cited in the survey for both consistency in presentation and for the information and links provided. Links to Amazon.com often show cover art and provide opportunities for the reader to both listen to the music and read reviews, allowing the reader to see and sample the material under discussion. Amazon.com was also chosen for its international access and relative stability in the world of web businesses. The information provided by Amazon.com falls under that of popular media and business, as opposed to scholastic inquiry, and is valuable in this study for that reason. Amazon.com also shows the

¹¹ When one places a CD in a computer, Gracenote is the database computer music programs often access (via the Internet) to identify the CD, track titles, and related information, including genre.

sales data for particular albums, allowing the curious reader to see how often a particular recording is sold.

Gracenote.com is used as the genre designator in this survey as it is the database that iTunes and other programs access via the Internet to identify the music and genres of CDs played on computers. This Gracenote information appears on computers by default when a music CD is played. As such, it is a major industry source for defining musical genre in popular culture. It is not the only source; it is the one used for this study for those reasons of computer access and consistency. Other political and artistic websites contributed to understanding the representations of Tibet in the United States and are presented as links within this text.

1.1.2.5 Source Five: Time Spent Interacting in Tibetan Communities

The time spent teaching and studying in Tibetan areas within the PRC in 1997-1999, additional fieldwork investigating music within Tibetan areas of the PRC in summer, 2002, limited musical involvement with Tibetan friends, and continued interactions with Tibetan musicians and music vendors at festivals and celebrations have shaped the author's opinions and informed this work. The impact of these interactions led to this project (as described in the Preface) and is not removed from research. However, those personal experiences, while they inform this project, are not the focus of the project. Information learned in those interactions is occasionally provided anecdotally; in this way, "fieldwork," in terms of interacting and asking questions and learning from Tibetans specifically, is included in the project. Yet this work is not intended to be an ethnography of Tibetans; rather it is intended to probe the history and politics of underlying philosophies and assumptions in the representations used in the marketing and creation of music labeled with "Tibet" in the United States. Both the implication of this author and the questions that this work creates personally are addressed in the final chapter.

1.1.3 The Correlation of Sources: The Appendix

The Appendix is included for purposes of documentation and as impetus for further study. The body of this work uses the five types of sources listed above, and, as a reference, three are correlated by year in the Appendix: the ProQuest survey of the *New York Times*, the survey of recordings, and Gracenote and Amazon.com data and links for those recordings (when available). As the body of this work is presented chronologically, the appendix is structured chronologically, placing together Tibetan history in the late twentieth century with product availability and albums surveyed. This shows the confluence of political events, marketing of products, articles and public opinion, and music made available by year, and shows how the timeline of both political events and public exposure correlates to the release and content of recordings.

The appendix is organized by year; for each year, there is a table showing a summary of significant events relating to Tibet and the United States and information on the number and content of *New York Times* articles (and ads) that mention Tibet. This is followed by a table (when applicable) showing recordings and highlighted musical events of that year. Finally, the recordings made available that year are surveyed (each on a separate table), and, when available, the Gracenote genre and a link to that recording on Amazon.com are provided. Each of these tables is titled and included in the “List of Tables” for this work. The following Tables provide examples of what the reader will find, for each year, in the Appendix. Each year is on a separate table and titled “Events, [year]”. Table 1 is an example and description of the Table used in the Appendix to survey events, products, and the *NYT* for each year from 1962-2006.

Table 1: Example and Description of Table Used to Present Data on Events and the *New York Times* for Years Surveyed.

<i>NYT</i>	[The number of articles for the year is presented here, along with the number of ads mentioning Tibet for the years 1962-2003] ¹²
Within PRC	[Events related to Tibet within the PRC are referenced here]
Exile	[Events related specifically to the exile community are referenced here]
Political US	[Events related specifically to the US are referenced here]
Products	[Products are specified here]

Where applicable, an additional table focusing on music follows the Events table for that year, titled “Music Events, [year].” Table 2 is an example of this table.

Table 2: Example and Description of Table Used to Present Data on Music for the Years Surveyed

Music Events	[Events related to music]
CDs	[Recordings released during this year and surveyed listed by title]

The surveys of the recordings for that year follow. Each recording surveyed is presented in the format of Table 3; the table title is the same as the recording title for each recording.

¹² ProQuest Historical Newspapers includes the *New York Times* through 2003 at the time of this writing. Years 2004-2006 were surveyed through ProQuest Newspapers which does not include ads.

Table 3: Example and Description of Table Used to Present Data on Recordings Surveyed

Title	[Title of the work]
Attribution	[The recorder, producer, or performer to whom the work is primarily attributed, and notes on that group or individual where applicable. The recording is usually listed by this person or group in the Discography]
Label	[The label for the recording]
Iconography	[Descriptions of the photos and iconography included with the recording, when applicable]
Text	[Descriptions and quotes from the notes and additional text included with the packaging of the recording]
Sounds	[Descriptions of the sounds in the music on the recording]
Gracenote	[Genre listed for the recording by Gracenote, where available]
Amazon.com	[Link to Amazon.com site for the recording, when available, sometimes providing both sound samples and various reviews]
Comments	[Additional information on the recording and its influence]

The Tables in the Appendix show the correlation between political activity and consumption activity through the *NYT* table for each year and allow the reader to see the music released in the same year. The tables also demonstrate that certain musical instruments are mentioned repeatedly and certain types of Tibetan music are performed and advertised year after year. The correlation of resources through the Appendix helps to demonstrate of how we have arrived at the current perceptions of Tibetan music in the United States and what that music is.

1.2 Chapter Outline

The chapters address the question “what is Tibet, and Tibetan music, in the United States?” through a summary of the histories of Tibet available and perpetuated here (Chapter

2),¹³ a discussion of the history of spiritual and mythical representations of Tibet as they coincide with political history and New Age history in the United States (Chapter 3), and an investigation of the term “Tibet” and its use in marketing in the United States (Chapter 4). These three chapters summarize the strands of history, politics, spirituality, and economics as related to Tibet in the United States. These chapters are followed by two chapters specifically looking at music marketed as Tibetan in the United States: first, a discussion of recordings in light of the events and representations of Tibet described in earlier chapters (Chapter 5) and, finally, a demonstration of these representations of Tibet through musical sounds and semiotic analysis (Chapter 6).

Chapters 2 and 3 are arranged chronologically. Chapter 2 addresses historical representations of the time before interaction with the US. This historical summary provides the reader with background on events sometimes referenced in contemporary music in the United States, and also provides the reader information that contrasts representations of Tibet in the United States, such as the idea that Tibet was “isolated.” This Chapter also demonstrates the complicated nature of Tibetan politics and how early stories impacted the representations of Tibet in twenty-first century United States.

During the Victorian era, exploration and colonialism brought stories of Tibet to the English-speaking world; Chapter 3 presents the ramifications of these stories on representations of Tibet. This chapter also shows how those stories, and representations were influenced by the politics of the time and the coinciding development of New Age ideologies. “New Age” as a term and movement developed at the same time as these stories on Tibet were brought to the

¹³ These include different interpretations of the same events by political entities of Tibet, the PRC, the US, and Great Britain. This is not a detailed historical analysis; the goal is to demonstrate different representations as perpetuated in music in the US.

West. The New Age movement and the mythical representations it brought to the term “Tibet” cannot be separated from the politics and economics of the last 150 years.

Recognized official political involvement between the United States and Tibet began in the 1940s (as did the current political period in China, that of the People’s Republic of China or PRC). Chapter 3 addresses the political relationships between the United States and Tibet in the latter half of the twentieth century. It also addresses the spiritual representations of Tibet that were simultaneously reinforced in the United States through the New Age movement that blossomed again in the 1960s and 1970s, correlating history, politics, and spirituality as related to Tibet in the US. This discussion also shows how both the spiritual and political were and are directly related to the economics of Tibet in the United States.

Chapter 4 describes the marketing theory of branding in order to address economic representations of Tibet. It also demonstrates how branding techniques in marketing have intersected with the historical, political and spiritual representations of Tibet. The concept of the term “Tibet” acting as brand is explored in this chapter and the relevance of musical product in marketing Tibet is demonstrated. The ethics of brand marketing as related to music and Tibet are discussed as well.

Following this discussion of historical, political, spiritual, and economic representations of Tibet in Chapters 2-4, Chapter 5 correlates those representations of Tibet and the timing of events related to Tibet with recordings and representations of Tibetan music available in the latter half of the twentieth century in the United States. Selected recordings from the Appendix are discussed chronologically and in depth, as is the sound of different musics, the work of musicians, and the iconography used in the packaging of music. The role of genres and the

music industry is discussed as well. The connection between the strands of music, marketing, politics, spirituality, and history is demonstrated in this chapter.

Chapter 5 ties together the previous chapters; Chapter 6 builds on that foundation to specifically investigate musical sound. In Chapter 6, semiotic theory, primarily that of Pierce as applied by Turino, is applied to Tibetan music as heard on these recordings. The earlier chapters set the stage; the semiotic theories are applied within the economic, political, historical, and spiritual contexts described in earlier chapters. The result of this semiotic analysis, built on the foundation of those contexts, shows how certain sounds have reached prominence in music marketed as Tibetan in the United States.

Chapter 7 concludes the work. Here the primary representations of Tibetan music within the US as impacted by history, politics, spirituality, and economics are summarized and tied to the conclusions of the semiotic analysis, finishing this dissertation. This chapter also questions the continued effects of those representations, providing a basis for further study.

1.3 Contributions to Scholarship

This study provides an overview of the current representations of Tibetan music in the United States through recordings. It does this through a discussion of the political, economic, spiritual, and historical factors influencing marketing of recordings and purchase of recordings marketed with “Tibet.” It demonstrates which musical representations have become most prominent, and some of the reasons why. In a broader context, this study contributes to understanding cultural constructions as related to marketing and music in the United States. It also contributes to studies tying together and politics, history, spirituality and musical sound in the United States as related to marketing. In this way, it contributes to the body of cross-discipline studies.

In terms of data and methods, this study provides a detailed survey of many recordings of Tibetan music available in the United States and relates them (in the Appendix) to events in the year in which they were made available.¹⁴ It provides a history of representations of Tibet in the *New York Times* and an explanation for those representations. This dissertation presents much raw data in the Appendix. The reader may draw conclusions from the data that could be further supported in his/her own work. In terms of data and method, this dissertation is a “jumping off” point for such studies.

In terms of marketing, this dissertation provides an explanation and demonstration of the use of the term “Tibet” as a brand and the effects of that use. It shows how music can be a part of that cultural economic process. It also contributes to an understanding of the ethics of musical appropriation as utilized in marketing and branding.

This study also provides an application of Turino/Peircian semiotics. In doing so, it provides an example of semiotic analysis in a specific *context* (that of the historical, political, economic, and spiritual strands) and how that use of semiotics can contribute to an understanding of music in culture, specifically Tibetan music in the United States.

Many of the correlations drawn in this study could be applied to studies of other music, Diaspora and otherwise, in the United States and around the world. The goal of this work is not to draw universal conclusions for the reader; rather it is to show how correlating politics, spirituality, history, economics, and semiotics can aid in understanding music. The reader is encouraged to take any correlations that might be helpful and apply them to his/her own work.

¹⁴ Whether these conclusions are applicable to other cultures or nation states remains to be seen. That question is alluded to in this project, as some of the recordings available originate outside of the US. Such information, however, is provided first to address questions of Tibetan music in the US.

Finally, this author hopes that after reading this dissertation, the reader will see music marketed as Tibetan differently than before—and then, perhaps extend that new view to music marketed in the United States as a whole, and question American economic, political, and cultural processes in new ways.

2.0 TIBET: POLITICS, SPIRITUALITY, ECONOMICS, AND HISTORICAL REPRESENTATIONS

In the United States today, Tibet is often portrayed as primarily spiritual. This portrayal is maintained in the packaging of music, along with a simplified version of Tibetan history supporting the marketing and/or political and spiritual agendas accompanying the music. Yet the Tibetan plateau, a large geographical area with challenging terrain, has hosted numerous groups of people, and Tibetan history is long and full of conflict that is both secular and spiritual in nature. Currently, the three most often referenced Tibetan groups living on the plateau are the Amdo, Kham, and Central Tibetans. These three groups and their predecessors were not always united spiritually and politically, nor were they always united with other groups on the plateau such as the Sherpas and Monpas.

The works of Beckwith (1993), Melvyn Goldstein (1989, 1997), Grunfeld (1996), Hoffman (1975), and many others show that Tibetan history is not simple; it spans thousands of years of history, is complex, and depends largely on the perspective of the teller.¹⁵ As Goldstein states, “the struggle to control territory has been matched by a struggle to control *representations* of history and current events” (Goldstein, 1997: ix-x; emphasis in the original). Mass media has familiarized popular US culture with the representations of both Beijing and Dharamsala in their struggle over the Tibetan plateau in the twentieth and twenty-first centuries (Hopkirk 1994 and

¹⁵ This chapter provides this author’s representation of Tibetan history for the purpose of discussing Tibetan music in the United States.

1995) and with those of the Qing dynasty, Russia, and Great Britain in the nineteenth and early twentieth centuries. This chapter focuses on representations and events in Tibetan history before those times (and before involvement with Tibet by the United States) as earlier events are alluded to in contemporary musical rhetoric by various parties for purposes of marketing, as inspiration for music, and as support for current political stances.

The voices most frequently attributed with representations of early Tibetan history in the United States today include that of the PRC and that of the Dalai Lama in the highly prominent political debate over the plateau. Yet other voices contribute their representations to this debate; they also contribute representations for their own agendas apart from that debate. These other voices include the US State Department, the contrasting voices of US economic policy and various US presidents, the parliament of the Tibetan government in exile in Dharamsala, Tibetan student movements around the world, voices of NGOs such as the International Campaign for Tibet (based in Washington, DC)¹⁶, voices of Chinese exiles, and the voice of “Free Tibet” as seen on bumper stickers across the US. The last group is perhaps the most interesting because it is not overtly tied to any political group (the Dalai Lama does not advocate for a “free” Tibet nor does any branch of the US government) yet they have managed to become visually prominent (music has played a role) even as supporting organizations and leadership have foundered.¹⁷ As later chapters will show, these voices promote representations for agendas that are political and spiritual in nature as well as part of contemporary marketing.

¹⁶ <http://www.savetibet.org/about/index.php>

¹⁷ Patrick French, a director of the “Free Tibet” campaign in London, left the organization and publicly doubted its usefulness in the twenty-first century. The organization Tibet Information Network (TIN) provided information to various “Free Tibet” and other organizations publicizing difficulties on the plateau under the PRC. TIN closed down in 2005 due to lack of funding.

The summaries of Tibetan history in this chapter are primarily designed to show that religious power is tied to political power and government is secular as well as spiritual. Brief discussions also demonstrate that the location of the plateau and resources there (from horses to oil) made and make it politically desirable for empires from the time of the Silk Road to the present, and that the people on the plateau were (and are) neither politically isolated nor historically naïve. This information provides a background for the discussion of interactions between the US and Tibet in the next chapter as well as background for some of the events referenced in recordings. The chapter ends with a discussion of reasons as to why Tibetan history is controversial in the US today.

2.1 Religious and Political Power

In Tibetan history, religious and political power was often intertwined in governments that were secular as well as spiritual. Adams states,

“Consideration of the uneven distribution of religious knowledge and the even more uneven practice of religion at all levels of the state in pre-Mao Tibet would, in contrast, legitimize accounts of Tibetan history that note the extraordinary influence of secular interests in everyday and historic operations of the theocracy” (Adams 1996:520; also see note 15).

Spirituality has played a key role in Tibetan history; many of the players were involved in religious undertakings, and the propagation of Buddhism was an important part of the story. Yet there was also a secular side to the story, including wars between the sects as well as with others, intrigue between monks and the kings, and divisions between the clan leaders and monastic leaders on the plateau.

Before the time of the Dalai Lamas, kings and nobles ruled various Tibetan areas. Songtsen Gampo, born 557, was one of the most famous of the Tibetan kings (Stein 1972:52).

He ruled over a large territory which he conquered through secular as well as spiritual means. For example, he sent his sister to marry the king of Zhang-zhung, an empire on the Western Tibetan plateau, and she led that king into an ambush where he was killed. This allowed Songtsen Gampo to gain political power over the entire plateau (Beckwith 1993:20).¹⁸ He also made alliances with Nepal, the Western Turks, and Gilgit (Hoffman 1975:41).

Songtsen Gampo's wives, Nepalese and Chinese princesses (married in part for political reasons), were credited with bringing Buddhism to Tibet; spirituality was linked with politics. Songtsen Gampo married Chinese princess Wen Cheng in 641. She played a part in introducing other aspects of Chinese culture to Tibet as well (Stein 1972:58). This marriage, between Songtsen Gampo and Wen Cheng, is referenced in music available today. A different Tibetan king married another Chinese princess in 710, Jincheng (Hoffman 1975:43). This princess also brought a large dowry of Chinese cultural texts, fabrics, and musicians with her and promoted Buddhism during her time in Tibet. This marriage is also mentioned in texts sold with contemporary music.

Buddhism at this time was embraced by some in Tibet, but it would be years before it gained significant spiritual and political traction. Though the kings and princesses supported Buddhism, several of the nobles still followed Bon (an indigenous Tibetan religion before Buddhism still practiced in parts of the TAR) and were hostile toward Buddhist monks (Hoffman 1975:43).

A later king, Trhisong Detsen, while maintaining the authority of the Bon kingship, also promoted Buddhism. During his time several monks from India, including Padmasambhava,

¹⁸ See the following link for a map of Tibet; scroll down to "Relief Map" to see the current Tibetan Autonomous Region within the plateau. Qinghai Lake (Koko Nor) is in the upper right corner.
<http://www.accesstibettour.com/tibet-map.html>. See satellite maps of the plateau at:
<http://www.tew.org/geography/about.tibetmap.html>

were invited to Tibet along with Chinese Buddhist monks (Stein 1972:66-67). Politically, Buddhism was advantageous to this king as a counter-balance to the Bon nobility, and monks founded the first Buddhist monastery in Tibet, Samye c775 (Hoffman 1975:44).

Under the king, Buddhism was adopted as the state religion c791 (Stein 1972:67) and Bon priests were exiled. Soon conflicts between Indian and Chinese Buddhist doctrine arose. The king set up a monastic doctrinal dual, at Samye, from 792-794. The Chinese monks lost and were evicted and Indian Buddhism was officially adopted (Stein 1972:68). Later, King Lang Darma took the throne in 838 but chose to support the indigenous Bon religion. He persecuted Buddhism (Stein 1972:69) and was assassinated by a Buddhist monk (Stein 1972:69; Goldstein 1999:2). Again, secular power co-existed with spiritual power.

Tibetan Buddhism developed into three powerful sects: the Sakya, Karma Kargyu, and Drigung Kargyu (Goldstein 1999:2).¹⁹ These sects of Tibetan Buddhism were supported and adopted by different Tibetan nobilities, but by the twelfth century the monasteries of these sects also battled for power along with the noble houses.

In the thirteenth century, Mongols overtook both Tibet and China as part of their extensive empire known in China as the Yuan dynasty. Within this time period, the Mongols established with Tibetans the priest-patron relationship, which worked to both spread Buddhism and solidify political power. This priest-patron relationship is key to understanding Tibetan political-spiritual history and continues to impact Tibetan politics.

Godan Khan (grandson of Genghis Khan) summoned Sakya Pandita (a Tibetan Buddhist lama) to his court in 1244; Sakya Pandita arrived in 1247 and began the religious instruction of

¹⁹ The Dalai Lama's sect, the Gelukpa (reformed sect of Tibetan Buddhism) developed later.

Godan (Goldstein 1999:3).²⁰ Sakya wrote to Tibet that it was futile to resist the Mongols and that if they co-operated, the Khan would help them spread Buddhism. He and the Khan began the “priest-patron,” or yon bdag relationship (Goldstein 1999:3).

This priest-patron relationship, with its complex dynamics of politics and religion, more firmly established lamas as political rulers in Tibet (Goldstein 1999:3). The patron viewed himself as the leader: the military leader, the political leader, the financial leader. The priest viewed himself as the power, the one with spiritual wisdom and the teacher of the patron. Thus the priest-patron construct allowed both parties to view themselves as powerful in the relationship; both parties were able to “rule” respectively without a loss of face. Godan Khan placed Tibet (then Bod and Tsang)²¹ under the power of the Sakya sect of Tibetan Buddhism in 1249 (Stein 1972:78). However, Tibetan nobles rebelled against Sakya authority and the Khan’s troops invaded in 1251 to protect the political power of the Sakya (Hoffman 1975:53).

Later, Kublai Khan²² also became a patron of Buddhism, specifically Sakya Buddhism (Goldstein 1999:4). The Khan named Sakya Pandita’s nephew, Phagpa, the imperial tutor and ruler of Tibet (Stein 1972:78), including the three Tibetan areas of Kham (eastern area of Tibetan plateau), Amdo (Qinghai area), and Bod-Tsang (central Tibet) (Hoffman 1975:54). Phagpa was the religious teacher of the Khan and the priest-patron relationship continued.

Despite the Khan’s extensive authority, Phagpa insisted on religious respect and the Khan agreed to sit lower than Phagpa for religious instruction only (Goldstein 1997:4). Again, this

²⁰ Sakya is a Tibetan Buddhist monastery as well as a major school of Tibetan Buddhism, established in the 11th century. Sakya Pandita was a leader of this school.

²¹ Bod and Tsang are terms for a cultural/political division of Tibet; Bod (Ü) refers to the Eastern part of central Tibet (roughly Lhasa and Yarlung) and Tsang refers the Western part of central Tibet, generally the Shigatse area. This united area (sometimes seen on maps as Ü-Tsang) comprises the Southern and central parts of the Tibetan and South central part of the Tibetan Autonomous Region (TAR) in the PRC. The Western part of the TAR extends over to Mt. Kailash, the location of the earlier Zhang-zhung.

²² Both Godan and Kublai Khan were descendants of Genghis Khan.

relationship allowed both parties to view themselves as leaders while promoting both political power and spiritual learning. However, other Tibetan Buddhist sects also desired patronage and the power held by the Sakya.

Much local power continued to reside with local monasteries. The Karmapas (leaders of the Karma Kargyu school) established themselves in Kham and the Southeast of Tibet (Stein 1972:79) and competed with nobles for control.²³ In later times the Karmapa would use military authority to settle disputes between Buddhists and Bon (Stein 1972:79). Meanwhile, the noble Phagmotrupa family obtained power in southern Tibet during the fourteenth century, taking over and uniting Bod and Tsang. The Sakya were overthrown politically from within Tibet in 1358 (though they still maintain a strong spiritual tradition and presence).

In 1372, the Amdo monk Tsongkapa arrived in Bod and founded the Gelukpa or Yellow Hat sect and Ganden monastery in 1409. His followers built Drepung and Sera monasteries in 1416 and 1419, and his disciple Gendundrup (later retroactively recognized as the first Dalai Lama) built Tashilhunpo in Tsang in 1445 (the seat of the future Panchen Lama) (Goldstein 1997:5-6). The new reformed sect gained influence, and the other sects and their aristocratic allies grew hostile.²⁴

A Tsang prince allied with the Karmapa and took Lhasa from 1498-1518, the center for many of the Gelukpa monasteries (Stein 1972:81). In 1537, the Karmapa formed another alliance with the Tsang. The Tsang and Karmapa were a threat to Bod and the Gelukpas (Stein 1972:81).

²³ The Karma Kargyu school, established in Tibet in the 11th and 12th centuries, traces its origins back through Milarepa, a wandering yogi. Milarepa is referred to in contemporary music, as are his songs.

²⁴ The internal politics of Tibet and its various parts are quite complex; Ahmad addresses them extensively. Dealings with Islam and Ladakh are addressed by Stein and Ahmad as well.

The Gelukpas sought a more powerful patron, and an invitation from Altyn Khan arrived (Ahmad 1970:94). In 1578, Sonam Gyatso (a lama and leader of the Gelukpa) visited the Khan and, according to Ahmad, the two leaders respectively identified each other as the reincarnations of Kublai Khan and Phagpa. They exchanged titles (ibid:88, 91).²⁵ Sonam Gyatso gave the Khan a stature-enhancing religious title and the Khan titled Sonam Gyatso the Dalai Lama (Goldstein 1997:8). The Gelukpa sect allied with a new patron, Altyn Khan, affirming the priest-patron relationship and establishing the office of the Dalai Lama.

Ahmad asserts that Altyn Khan's claim as a reincarnation of Kublai, and the repetition of the tutor relationship with Sonam Gyatso, titled the reincarnated Phagpa, reinforced the Khan's political power among the Mongols (Ahmad 1970:93). He states that as before, Sonam Gyatso was not subject to the Khan, as he was the worshipped one, and the protector was obliged to protect him (ibid:97). Again, the priest-patron relationship allowed both parties to consider themselves as leaders through a marriage of politics and spirituality. Sonam Gyatso died in 1588 and the fourth Dalai Lama was discovered as reincarnated in Altyn Khan's great grandson (Goldstein 1997:8). This event was not welcomed by all, especially the Karmapa and the Tsang. Civil war broke out in Tibet.

The Tibetan civil war of the Tsang and Karmapa (Kargyu) versus the Gelukpas dated from the arrival of the fourth Dalai Lama in Lhasa in 1603 (Ahmad 1970:85). While the Gelukpas were allied with the Mongols via the Dalai Lama, the Tsang remained allied with the Karmapas and divisions were fierce. When the fourth Dalai Lama (the Khan's grandson) was escorted to Lhasa by Gelukpa monks and an armed contingent of Mongols in 1603 (Goldstein 1997:8), the other Buddhist sects insulted him and fighting broke out. In 1607, the Tsang king

²⁵ Ahmad shows that the Tibetans historical sources state that the Khan established this reincarnation link, while Mongol sources state that Sonam Gyatso established it.

invaded Bod in order to defeat the Mongols there who supported the fourth Dalai Lama (Ahmad 1970:101). The fourth Dalai Lama died in 1616, after fleeing the Tsang (Hoffman 1975:56).

The Tsang king also persecuted Gelukpa monks in Kham (Kargyu Karmapa territory at this point), and the fifth Dalai Lama eventually solicited the help of Gushri Khan of the Qoshot Western Mongol clan, based in Dzungar (now Xinjiang) (Goldstein 1997:9). Gushri Khan settled in Amdo (now Qinghai) and defeated the enemies of the Gelukpa in Amdo and Kham (Stein 1972:82-83).

The same priest-patron relationship was established between the fifth Dalai Lama and Gushri Khan in 1637. Gushri gave authority over Tibet to the fifth Dalai Lama, took for himself the title of king of Tibet, and relocated to Lhasa. With this triumph, the Gelukpa had won and the other sects were persecuted (Goldstein 1997:9).

When Gushri made this fifth Dalai Lama ruler of Tibet, he made him the spiritual leader equivalent to Phagpa, and Gushri Khan also identified himself as a reincarnation of Kublai Khan (Ahmad 1970:138). While Ahmad emphasizes the Dalai Lama's power, Stein states that the Mongols imposed their own governor and that the Dalai Lama's power was subject to the that governor (Stein 1972:83). Again, the priest-patron relationship was utilized for the benefit of both parties; spirituality and politics were integrally related.

While the time of the fifth Dalai Lama was noted for political strength and prosperity for Tibet (this Dalai Lama also began construction of the Potala palace), the sixth Dalai Lama was not as interested in the monastic-political life and grew famous for writing love songs and spending the evenings with women in Lhasa (Goldstein 1997:12). (This sixth Dalai Lama, writer of love songs, appears in marketing of music within the United States.) Lhasang Khan, grandson of Gushri, stepped into the political (and spiritual) void. He allied with the Qing

Dynasty of China and, with the support of the Qing and Lhasa nobility, became king of Tibet. He deposed the sixth Dalai Lama and stated that the sixth was not the true Dalai Lama, or reincarnation (Gelukpa clerics disagreed). Lhasang Khan paid tribute to the Qing and placed Tibet under their rule through himself (Goldstein 1997:12). Tibet continued to experience internal conflict and leaders followed the Khan's pattern and called on the Qing; in 1720 Qing armies entered Lhasa and worked to restructure Tibetan politics, bringing the seventh Dalai Lama with them (Goldstein 1997:15).

Historically, religious power in Tibet was tied to political power, and government in Tibet was secular as well as spiritual. The priest-patron relationship provides a perfect example; while spiritual in nature, it was also politically expedient for both parties involved. When lamas did wield political power, it was with secular (or noble) support. Political concerns were mirrored in spirituality as well. For example, the fourth Dalai Lama was a Mongolian grandson of the patron Khan of the Gelukpa sect, and the sixth Dalai Lama was pronounced to not be an incarnate by a later Khan, for political as well as spiritual reasons.

This type of spiritual-political concern is echoed in Tibetan Buddhism and politics today. Examples include the current selection of the Panchen Lama (a second Gelukpa seat tied to political power) and the seventeenth Karmapa.²⁶ In the case of the Panchen Lama, the incarnate identified by the Gelukpa (and Dalai Lama) is missing in the PRC. The PRC has identified a different child as the true incarnate. Regarding the Karmapa, both the Dalai Lama and the PRC have recognized the same man as the Karmapa. Yet within the Karmapa's sect (the Kargyu),

²⁶ Both of these children, the reincarnate Panchen Lama (holder of the second powerful seat in the Gelukpa sect) and the Karmapa (believed to be the embodiment of Compassion and incarnate of Avalokitesvara as is the Dalai Lama) would stand to hold considerable power during the time of the identification and maturation of the next Dalai Lama.

leaders are divided and some have recognized a different man as Karmapa.²⁷ The spiritual nature of Tibetan politics is maintained in current times; religious power is still tied to political power.

2.2 Tibet and Natural Resources

From prehistoric times to the present, Tibet has been valued for its natural resources such as horses, timber, trade routes, and oil, as well as its spiritual strengths. As Lopez states, “For centuries many of Tibet’s devotees have most valued not the people who live there but the treasure it preserves” (Lopez 1999:5). Lopez is referencing the commodification of Tibetan spirituality, yet the value of Tibetan treasure, spiritual or natural resources, has long been a factor in Tibetan history. For example, the early king gNam-ri srong-btsan and his people were “poor southern farmers who conquered the rich northern herders” (Beckwith 1993:8), and kings in the Yarlung area fought those of the West and conquered those ‘herders of horses’ (Stein 1972:49). In both of these references, early Tibetan leaders valued the horses, the political and economic resources, of their neighbors on the plateau.²⁸ Later, Songtsen Gampo conquered those areas to the north of Yarlung, areas renowned for both horses and iron-work (Stein 1972:62), and still later Epstein states that during the Song dynasty (approx. 960-1297 CE), China had a great military need for Tibetan horses and established a trading system in which only tea could be traded for horses (1988:10). Tibetan natural resources (horses and iron) were valued for their political as well as practical use.

²⁷ This situation was further complicated when the Karmapa recognized by the Dalai Lama and the PRC escaped the PRC in December of 1999, taking refuge in India in 2000. Now both Karmapas claim Rumtek monastery in Sikkim, a seat of the Karmapa in exile.

²⁸ Horses are still valued; a new breed (to the West) was identified on the plateau in 1994.

The Tibetan plateau has also been valued for its location, both in terms of trade and as a buffer state. Under King Trhisong Detsen, from 755-797, Tibet reached great political power; Nan-chao (now Yunnan) sought deliverance from the Chinese via a treaty with Tibet in 750 and Bengal was required to pay tribute to Tibet from 755-756 (Stein 1972:64). Tibetan expansion in other areas continued. Eventually, they took all of Gansu, much of Sichuan, Dunhuang, and Turkistan (Hoffman 1975:44; Stein 1972:65-67; Sørensen 2000:31). By occupying these areas, they denied China access to the Silk Road (Sørensen 2000:35). Control of trade routes near Tibetan areas would continue to be an area of conflict between Tibet and its neighbors; trade routes held immense economic and political value. The Tibetan plateau was and is also valued as a buffer state; the geographic terrain of the Himalayas and plateau not only directly influenced the location of trade routes around the plateau but also provided a pronounced barrier between those controlling the plateau and those below. Currently, this buffer value is demonstrated through nuclear installations.²⁹

In these early years, Tibet represented valuable natural resources in horses, iron, and trade via access to trade routes. In the twentieth century, Tibet would continue to be valuable for natural resources, from copper to oil, and would still be valuable for its location as a buffer state (as described by Hopkirk's Great Game). Currently (as the Appendix demonstrates) Tibet is quite valuable for its natural resources, both those extracted (such as coal) and those appreciated on the many nature reserves. It also is valuable because of a strong tourist trade enhanced by the geography. The Chinese term for Tibet, Xi-Zang, or Western Treasure, is apt because Tibet is and has been valued for the political and economic benefits of its natural resources as well as its spirituality.

²⁹ Referenced in the Appendix; also confirmed through the author's personal conversations on the plateau.

2.3 Neither Isolated nor Naïve

Despite modern descriptions accompanying music in the US to the contrary, the people on the Tibetan plateau were neither isolated nor naïve.³⁰ The period of the Yarlung kings in Tibet (roughly 600-900 CE) was characterized by conflict as well as expansion and intercultural exchange; Tibetans were separated on the plateau between the Zhan-zhung, Yarlung and others. These groups allied and fought with one another as well as with other groups, demonstrating interaction with and knowledge of the world around them. The Yarlung kingdom of the Spurgyal was in contact with Nepal, India, Kashmir, the Zhang-zhung, Aza Mongols, and China (Beckwith 1993:17).

The last Yarlung king, Relpachen, reigned from 815-838 and signed a peace treaty with China in 822 (Stein 1972:68; Hoffman 1975:45). The treaty was inscribed on a stone monument and described the relationship between China and Tibet as “Unity between Uncle and Nephew” (Epstein 1988:10). Another English language translation reads, “There is the sun and the moon in the sky; there is the nephew and the uncle, kings, on earth” (Nag-dBan Blo-bZan rGya-mTSHo 1995:72). This treaty also confirmed Tibetan rule in eastern Turkistan and most of Gansu (Hoffman 1975:45), formalizing the border between China and Tibet (Goldstein 1997:1). This event, an example of Tibetan political interaction with the outside world, is cited in the literature accompanying music.

As demonstrated in the above sections, Tibetans have been in continual political, religious, and economic contact with the world around the plateau. And Tibetans on the plateau have not always been united. The Tibetan king Tüsong reigned from 676-703/4; at this point, the

³⁰ Examples of recordings with text describing Tibet as isolated include *Nangma-Toshey: Classical Music of Tibet* (1992) and *The Rough Guide to the Music of the Himalayas; Tibet, Nepal and Ladakh: Sounds from Shangri-La* (2002).

Tibetan empire stretched east and south into Chinese territory to include Langzhou and Dali Lake (Stein 1972:63). Internal conflict between regent Gar ministers and descendants of the royal house was strong; King Tüsong finally defeated the Gars, and Gar Chi'in-ling committed suicide in 699 while the others of his house fled to the Chinese, who put them in charge of defending the frontier (Stein 1972:64).

Sakya Pandita and Sonam Gyatso demonstrated considerable political savvy in their priest-patron relationships with the rulers of their day, as did the 5th Dalai Lama and many others. King Trhisong Detsen set up a dual between Chinese and Indian monks, using religion to settle a dispute with political connotations. The Gelukpa sect gained in power in part because of their political savvy and knowledge of the world around them, knowledge gained through interactions of trade as well as politics and religion with the world at large.

It is true that in the twentieth century Tibetans were not familiar with modern weaponry, yet that did not make them perpetually isolated. They were in contact with the outside world at the beginning of the twentieth century; as will be shown later, the British invaded Tibet in 1904 in part because the 13th Dalai Lama had agreed to visit Moscow (Goldstein 1997: 23;). The American National Geographic Society was already writing articles on Tibet and sending explorers at that turn of the century as well.

2.4 Conclusion

Events in Tibetan political history have influenced or are mentioned in the marketing of Tibetan music in the United States today. These events include the establishment of the priest-patron relationship (established between the Mongols and Tibetans) and the granting of more extensive temporal power to the Gelukpa and the Dalai Lama. The love songs of the sixth Dalai Lama have been highlighted and performed by artists such as Dadon and Dadawa, and the music

of various monastic sects is performed as distinct and often accompanied by a representation of monastic history. The marriage to Chinese princesses and the “Uncle/Nephew” treaty are also mentioned in textual discussions of Tibetan history accompany recordings, such as *The Opera Music of Tibet: Music of the Minorities in China Vol. 1* (1994).

The representations of these events in music are nuanced with spiritual, political, and economic overtones. Events are sometimes mentioned to support the political stance of whoever is selling the music and also for the purposes of marketing (both of these are discussed in later chapters). As will also be demonstrated in later chapters, the location and natural resources of Tibet (and the exploitation versus preservation of those resources) are also discussed in relation to music in the context of spirituality, politics, and economics.

The representations of events in music often describe Tibet as isolated or primarily spiritual. Yet as demonstrated in this chapter, there is more to the story; Tibet was not historically isolated or completely spiritual. Tibetans developed strong authorities and went through times of political (and spiritual) reorganization at the end of those authorities. They interacted with others, especially along border and trade areas, including Mongol, Turk, Arab, Chinese, and Indian cultures, as well as others traveling the Silk Road. Tibetan groups experienced cultural and linguistic changes as well as political fragmentation; individuals and groups attempted to gain power and security and used and fought over religion.

Tibet was not consistently united under one ruler, religious or otherwise. Bon was practiced as well as Buddhism (Bon is still practiced, especially in Gansu/Qinghai), and the monastic houses of Buddhism continued to develop and compete with and against both each other and Tibetan nobility. The Dalai Lama was so named, and the patron/priest relationship established, in part, because the Gelukpas and the clans they were associated with were in

conflict with other clans and Buddhist groups. There was no unified Tibetan Buddhist kingdom solely under monastic rule covering the entire plateau; de facto spiritual leadership without a patron did not occur until the period of the Dalai Lama in the twentieth century and even that time was filled with internal political Tibetan intrigue (see Goldstein 1989 for further discussion).

The largest Tibetan dynasty was under a king, not a spiritual Buddhist leader. The Dalai Lama was never an independent temporal ruler of all of Tibet; intrigue was a constant as was association with other patron political powers. Nor was the Dalai Lama viewed by all Buddhists as the leader they wished to see in charge; the Kargyu and Gelukpa sects fought extensively as did those before them. Additionally, Tibetan rulers had contact with those outside the plateau, from China to Iran, for millennium. They did not have as much contact with the West (although there were Jesuit outposts in multiple locations and Tibetan settlers in India), but that did not make them “isolated.” They had extensive contact, and conflict, and exchange, with those around them.

The spiritual heritage and history of Tibet is rich and valuable. Yet it is important to remember the secular nature of the lives lived by many, and the interactions of those on the plateau throughout the ages for political and economic reasons. Currently, the length of history and variety of groups, events, and interpretations makes it easy in the present day for voices to choose one representation over the other to support an agenda; but as this work will show, in music, US representations overshadow the rest.

2.5 Current “Tibet” Controversy

The brief representation of Tibetan history provided above does not address why voices today are loud in their agendas. Additional background for this question is provided here; in terms of the United States, this question is addressed in later chapters.

The Qing Dynasty of China sent five armies to Tibet in the eighteenth century, not only to settle internal Tibetan and Mongol disputes but also to push out invading Nepalese (Goldstein 1997:17). Yet during the nineteenth century, as the Qing empire experienced conflict within and with the West, Tibetan powers stabilized and were not as reliant on the Qing for support. This created a situation wherein they recognized the suzerainty of the Qing, yet did not require the support of the Qing politically and militarily as they had in the eighteenth century (Goldstein 1997:21-22). Thus, the Qing were content to remain less involved in Tibet until the British began incursions into Tibet in the late 1800s and early 1900s. The British invasion of Tibet, an area under Qing suzerainty, was yet another threat to the Chinese from the British.³¹ As Chinese nationalism grew, along with hostility towards foreign powers, Tibet (still under Qing suzerainty) became a very important part of China, one worth defending (Goldstein 1997:26-29). Though Mao would not enter Tibet for another fifty years, the stage was set in China for the necessity of the later Maoist “liberation.”

In the meantime in Tibet, scholars agree and Goldstein (1989), in his preface, tells us that in the early 1900s Tibet was under the Qing. Tibet threw off that rule and had independent de facto rule from approximately 1913-1950 (Goldstein 1989:xix). However, Goldstein also points out that no major world powers accepted this independence. As stated above, Tibet was viewed

³¹ British military and political presence in China during the latter Qing was especially disturbing to the empire, especially following the opium wars of the mid-1800s and the Boxer Rebellion (or Uprising) at the turn of the century. Additionally, the US was one of the eight Western nations that fought and defeated the Boxer Rebellion.

in China as an important part of the empire, one threatened by the British. Britain and the US did not want to anger China (trade was crucial, as demonstrated later), and additionally, Britain had invaded Tibet in 1904 and established an outpost there which conflicted with the recognition of Tibet as independent. Regarding Tibet at the beginning of the 1900s, there were a variety of different imagined communities both on and outside the plateau (Anderson 1989) and perspectives within them. This set the stage for the famous conflicts over the plateau in the twentieth century.

With this information available demonstrating that Tibet has a long history of spiritual and political conflict, as well as economic import, why is Tibet portrayed in the United States as isolated, holy, unquestionably under the Dalai Lama, and spiritual? The answer to that question lies not in the history of the plateau, but in the history of the United States.

3.0 POLITICAL, SPIRITUAL, AESTHETIC AND CULTURAL REPRESENTATIONS OF TIBET IN THE UNITED STATES

While the previous chapter details the political history of Tibet and its neighbors as presented in the United States, this chapter details the historical-political construction and the imagined relationships between the United States and Tibet. These relationships are based on a wide variety of events dating from the Victorian period into the twenty-first century. Perceptions of Tibet in the English-speaking world in the late nineteenth century grew in conjunction with political developments such as the Great Game, the decline of both the Qing and British empires, the growth of the United States as a world power, and spiritual developments, such as the New Age movement in the United States in the late nineteenth century.

English language knowledge of Tibet coincided directly with the beginning of the alternative spirituality known as New Age in the United States in the late nineteenth century. Thus the representations of Tibet in the United States were constructed coinciding with both the political events of the times and the alternative or spiritual events of the times. This led to a wide variety of representations of Tibet (sometimes seemingly divergent), representations based more on the political and spiritual events in the United States than on the place and people of Tibet.

3.1 Spiritual, Aesthetic, Political, and Scholastic Constructs and the Problem of Place

Bishop traces the history of Western (Britain and the United States) perceptions of Tibet to show that political concerns, changing aesthetics, scholastic constructs, and spirituality worked together to create different representations of Tibet (Bishop 1989:viii). During the time

of the British Empire, Western expeditions to Tibet, related to politics, money, and border struggles between empires of Great Britain, China, and Russia (the Great Game), brought back many fantastic stories and objects to the English-speaking world (Bishop 1989: Chapter 2). Though Chapter 2 demonstrates that Tibet had a rich and active history, little was known of it in the West at that time, and the perceptions of these Western political travelers created much of the information available (Korom 2001:173). Additionally, the political goals of these travelers, as well as social constructs of the time, directly influenced the information available to those interested in Tibet. For example, British explorers interested in Tibet due to its location on the Indian border also may have subscribed to Social Darwinism (as did much of the Western world), and their political project coincided with this social ideology leading to a description of Tibetans as lazy and thus deserving of conquest (Bishop 1989:121).

Meanwhile, mountain aesthetics, developed during Victorian and later times, conflated mountains with strength, idealism, and freedom from materialism through a simplified lifestyle (Bishop 1989:117-118). In the latter half of the nineteenth century, as industrialization took hold in the US, this mountain ideology was at its height. Tibet, located on the highest plateau in the world and bounded by the Himalayas, was a focus for these imaginings (Bishop 1989: Chapter 4). Later explorers of the Himalayas added additional imagery—they described their ascent of these extremely difficult mountains in terms of isolation, desolation, and “savage splendour,” as well as glorious beauty and “noble sublimity” (Bishop 1989: 68-70). Mountain air was idealized for potential health benefits and wilderness became equated with morality; at the same time, Tibetans were attributed with superior moral strength (Bishop 1989:117-118). As seen in the iconography part of the tables in the Appendix, mountains and the associated representations remain important in the marketing of Tibetan music in the United States.

As altitude was equated with purity and strength and British imperialism began its decline while industrialization flourished, English speakers theorized that Tibet was both the original fount of the Aryan race and the last source and savior of Western civilization (Bishop 1989: 101, 122). The city of Lhasa also took on spiritual significance in these myths (or representations) symbolized by the Potala Palace and the Dalai Lama (Bishop 1989: 54, 90, Chapter 3).

As Bishop describes, some eventually conflated the fantastic, hyper-spiritual, or supremely moral Tibet with the Tibetan story of Shambhala (or Shangri-La) in the West. This contributed to an actual separation, in the minds of some, of the imagined spiritual Tibet from the real cultural, political, and geographical one (Bishop 1989:217). Tibet was attributed with superior spiritual strength, and it became a timeless, static place (ibid:149) as well as the vague geographical location for a mystical alternate reality (ibid:150). In other words, the imagined Tibet was given a reality apart from the geographical area, the nation-state, the religion, and the peoples of Tibet.

Masuzawa states that these Western constructions of Tibet in current society make it a “virtual nation,” and a “hyper-nation,” because, apart from all other nations, it is perceived as a political entity based on spirituality and not on material power (Masuzawa 1999:541). These early Western perceptions simultaneously developed with New Age representations of Tibet and are readily evident in music marketing today.

This idea of simultaneous opposites in Tibet, spiritual and geographical, source of salvation and worthy of conquest, also ran throughout the representations of Tibet in the West. Bishop states that during the nineteenth century there were many “Tibets” (Bishop 1989: viii) as different groups attached a wide variety of their own ideas—both positive and negative—to the

location (ibid:63). At the same time, each group felt revolted by an alternate construction of Tibet. As travel reports filtered into Europe, Tibet was linked with ideas of archaic occultism and with places such as Ancient Egypt (Bishop 1989: ix, 155). Tibet became known as a place of eternal and mystical light, color and sanctuary (ibid:160-165) and also as home for demonic or savage strangeness. It was truly portrayed as what Said (1978) has so famously described as “Other”.

In the late nineteenth century, the “other” of Tibet was repeatedly used to define the “self” of Europe, and its geographical location and population meant there were few Tibetans in England to contradict these intellectual and political fantasies. Colonialism and Said’s Orientalism in relationship to Tibet has been addressed by Bishop and Lopez. Said connects academic disciplines and the political practice of Orientalism; Tibetology as a discipline grew substantially in the late nineteenth century (Said 1978 in Bishop 1989:144). As Russia and Great Britain (and later, in the 1960s, the US) viewed Tibet as both a buffer and an important political prize, English language travel writings on Tibet and the developing academic disciplines associated with them participated in both the political projects of Great Britain and Foucault’s “production of knowledge” (Bishop 1989:144, Lopez 1999:5). Tibet’s mythical status grew and the associated representations of Tibet developed with coinciding events in aesthetics, politics, and colonialism. And, as described later, they also developed with representations of Tibet in New Age ideology.

The United States, though not a primary player in the Great Game, was involved in Tibetan scholarship by the turn of the century (1900) (Adams 1996:518). Information on Tibet was available in the US through the accounts of explorers, missionaries, and British sources. *National Geographic* provided articles on Tibet in the United States as early as 1901

(<http://www.nationalgeographic.com/publications/explore.html>; Jan. 2007) with articles referring to Tibetan landscape, the “holy city” of Buddhism, and “devil dancers,” thus perpetuating the idea, in the United States, of Tibet as a holy space with evil dwellers. The first official contact between the United States and Tibet occurred 1908 when Theodore Roosevelt’s representative W. W. Rockhill met with the thirteenth Dalai Lama (Goldstein 1997: note 26, 141). US politics and scholarship, converging with travel writings and the development of New Age, actively created representations of Tibet in the United States.

These representations of Tibet circulated and merged in Western consciousness, and fit political projects of the time. For example, they provided moral construction for the political invasion of 1904 as the British moved in the Great Game. In 1904 Britain invaded Lhasa (the Dalai Lama had agreed to visit Moscow) and the Dalai Lama fled to Mongolia (Goldstein 1997:23; Stein 1972:89). *National Geographic* had already published on Tibet in the United States, and Roosevelt was only a few years away from sending his own emissary. Yet no one in these circles was trying to save Tibet from invasion; how could something so holy ever really be touched? The mountains, air, and monastic institutions of Tibet were viewed as the source of Western civilization; the people of Tibet were less important.

This is a key to understanding the way music is marketed at present: in terms of Tibet, the land, resources, and religion are important—they are ideal, pure, free from materialism and salvation—but the actual day to day inhabitants of the plateau are not emphasized (and were indeed expendable both during Younghusband’s expedition of 1904 and the CIA project of the United States in the 1960s).

Bishop describes a simultaneous construct; while Tibet was seen as the source of salvation and civilization, Europeans and Americans viewed themselves as “citizens of the

globe” (Bishop 1989:99). This construct of global citizenship also developed in conjunction with New Age ideologies and persists within that framework in the United States today.

The political representations were not purely political; much of their cultural traction may be related to the spiritual events of the time, specifically the development of the New Age movement and ideologies. As the following section describes, New Age representations of Tibet matched those described above as contributing to political goals. These ideologies, political and spiritual, are in play in musical representations one hundred years later. The ideology of idealism, salvation and freedom from materialism continues to inform representations of Tibet today in the United States.

3.2 The Early New Age Movement

According to Lash (1990:52 in Korom 2001:169), the New Age movement began in the nineteenth century utopian movements, around the same time as travel writings on Tibet entered the West. Korom states that the term “New Age” was the name of the journal of one such group in England in 1843; Lash defines the term “New Age” as alluding to “form of alternative social and spiritual consciousness not bounded by conventional religion” (Lash 1990:54 in Korom 2001:169).³² The group perhaps best known as the predecessor of what is known as New Age today in the US was the Theosophist Society.

The Theosophist Society was founded in New York in 1875. Campbell states that the purpose of the society was to “collect and diffuse knowledge of the laws which govern the universe” (Campbell 1980:28 in Pedersen 2001:151). This society began officially incorporating

³² Scholars debate the semantics of the term New Age as to whether it is a movement, group of ideologies, or none of the above; these same scholars continue to use the term as it is a solid cultural reference point. For purposes of this dissertation, the term New Age refers to the term as delineated by the authors cited. Readers are encouraged to view the works of these authors for further discussion.

Asian religion in 1878. Madame Blavatsky was one of the primary founders of the society, and it is she who incorporated images of Tibet into its philosophy. According to Pedersen, Blavatsky's vision was that "the Theosophists were heirs to this divine wisdom, which—long ago lost to ordinary people—had secretly been preserved by a benevolent brotherhood residing in Tibet" (2001:153).

As with most followers of otherwise esoteric religions of the time, Blavatsky had originally followed teachings of an Egyptian brotherhood but gradually began following those of a Tibetan brotherhood; she eventually claimed to be a Tibetan Buddhist and to have studied in Tibet for two years in the 1860s (Pederson 2001:153). These claims and her claims to be in contact with the brotherhood legitimized her leadership, for she claimed that in 1873 a member of the Tibetan Brotherhood told her to start the Theosophical Society; its lodge in New York was called a Lamasery (Korom 2001:171).

In 1884, Blavatsky was exposed as a fraud, yet the society continued to expand into the 1900s. Scholars such as Korom and Bishop (1989) show that she was not the only public figure at this time to espouse claims to Tibetan religious authenticity; for example Vetterling, of the journal *The Buddhist Ray*, also claimed connections to Buddhism and Tibet, as Korom says, relying "on Huc's accounts of Tibetan Buddhism to develop an alien aura" (Korom 2001:172). The society peaked in the 1920s, expanding to hundreds of branches in over forty nations (Pedersen 2001:157). Though the society declined eventually, the romantic and spiritual representations of Tibet remained in the popular imaginings and as part of alternative spiritual culture.

Blavatsky not only promoted the idea of man as spiritual in the age of modernity, she also promoted the idea of the East as in the possession of truth that the West lost, an idea which fit

with the political happenings of the time (Pedersen 2001:159). As Lopez points out, though she titled her telepathic masters as Tibetans, the society promoted the idea that the actual Tibetan people were unaware of these masters in their midst, masters preserving all that was good of the West (Pedersen 2001:157). This concept perpetuated ideas of the landscape as sacred home to intangible spirituality, spirituality for the West that did not need to necessarily be linked or attributed to actual Tibetan people on the plateau. Again, those on the plateau were unimportant, setting a moral stage for both the Younghusband invasion and the expendability of any locals in the way and the later use of Tibetans by the CIA. These ideas of Tibet as a sacred home for preserved spirituality unbeknownst to inhabitants would continue as components of the New Age movement in the United States one hundred years later (Korom 2001:176).

According to Noll, the society then mass marketed their distilled versions of Eastern philosophies; mass marketing would remain part of New Age one hundred years later as well (Noll 1994 in Pedersen 2001:158). Pedersen emphasizes the great impact of the Theosophical Society in these constructions for the next century, demonstrating that the influence of the beliefs then promoted by this society laid a foundation for what Lopez would term “New Age Orientalism” in the 1990s, continuing the ideologies described by Said in earlier times (Lopez 1994 in Pedersen 2001:157).

Alice Bailey continued Blavatsky’s spiritual and Tibetan ideologies, establishing Tibetan institutions still active in the United States today. Sutcliffe states that Bailey began receiving contact from “The Tibetan” near 1919. Sutcliffe states, “...the chief external authority in the Bailey oeuvre, the Master ‘Djwhal Khul’, known as ‘the Tibetan’, clearly invokes the authority of Blavatsky’s early proclamation of Tibet as the spiritual home of the Masters” (2003:48). Bailey and her husband split with the society after her messages from the Tibetan were published

in *The Theosophist* and debated as to their legitimacy; yet Bailey continued to teach on what was given to her by the Tibetan and taught on Blavatsky's work as well, continuing the legacy of the Theosophical society and their representations of Tibet. She set up Lucis Trust in New York in 1922 (Sutcliffe 2003:46-47). A branch of this trust, the Arcane School, set up by the Lucis Trust in 1923 and still active today, teaches "a large body of ideas and meditations from the composite writings of Alice Bailey/the Tibetan" (Sutcliffe 2003:47).³³ In 1934 Bailey received transmissions from the Tibetan (Korom 2001:169); the Tibetan told her of a new age to come. Tibetan spirituality telepathically received, interpreted, preserved, and taught by Americans was firmly established as part of American New Age culture. Tibetan representations by Americans acting as interpreters of Tibetan spirituality are heavily prominent in music marketing today.

In other areas of American popular culture, W.Y. Evens-Wentz published his translation of the *Tibetan Book of the Dead* in 1927, a translation that did not contradict the ideologies of the Theosophists. In the 1930s, James Hilton's *Lost Horizon* text on Shangri-la and the following movie arrived. This story followed Blavatsky's concept of Western preservation; in Hilton's text a Catholic missionary took all the best art and music of the West and preserved it in a hidden spiritual Tibetan space (Lopez 1999:5). Again Tibet was an intangible location, there to serve and save the West; Hilton's work marked the firm establishment of this representation in American culture.

As Lopez's text demonstrates, Tibetan superiority was a construct of the West to fit the "needs" of the West; the superiority was not one of power but one of imagination and was a fantasy controlled by the West. In the late nineteenth century, while Buddhists from other parts of Asia visited the United States and Europe (for example, to attend the 1893 World Parliament

³³ The Lucis Trust remains an active New York Institution: <http://www.lucistrust.org/>.

of Religion), Tibetans were not present. As Bishop and Lopez have demonstrated, without any Tibetans to refer to in the flesh, Tibet and Tibetans were an imaginary construct.

This imaginary construct was built as a key component in the history and philosophy of the New Age movement—Blavatsky and Bailey both attributed their philosophies to Tibet (Tibetans were the source of their authority), but the Tibetans they interacted with were not flesh and blood. Production of knowledge on Tibet increased in direct correlation to its geological importance in the Great Game and US political intrigue.

Bailey also maintained the philosophy of global citizenship in the US in the twentieth century. She believed, “We are now one people. The heritage of any race lies open to another; the best thought of the centuries is available for all; and ancient techniques and modern methods must meet and interchange” (Bailey 1987:4; quoted in Sutcliffe 2003:49). Sutcliffe claims “Bailey’s discourse became the dominant model for ‘New Age’ activists in the second half of the twentieth century” (2003:53). Prevalent in music marketing in the twenty-first century is the ideology of global citizenship, the necessity of mixing the old with the new, and the availability of knowledge for all.

The New Age movement contributed to the political policies of the Great Game in the late nineteenth century by creating Tibetan masters that were not flesh and blood as the source of knowledge needed for salvation and by maintaining global citizenship as an ideology. Blavatsky, Bailey, Hilton and others contributed with the politics of the late nineteenth century in setting the stage for official political interaction with the United States and Tibet in the 1940s.

Despite the scholastic activity described above and the Roosevelt expedition at the beginning of the twentieth century, the United States did not take much official interest in Tibet until the 1940s. The economic relationship between the United States and China contributed to

this; even Roosevelt's expedition in the early 1900s was carefully presented not to offend China as the ruler of Tibet. As stated above, the US participated in suppressing the Chinese Boxer rebellion in 1900 and was on the Chinese political map as a Western imperialist nation. Yet while political relations were strained, economic relations with the Chinese had long been of paramount importance to the United States.

WuDunn tells of the US merchant sailor Terranova who was accused of murder by the Chinese in 1821. The Chinese demanded that Terranova be released into their custody. US merchant ship captains at the port at first refused to release Terranova, believing he would not be allowed a fair trial, and asked for a compromise. In consequence, the Chinese stopped all trade with the United States. The merchants decided that was much too high a price to pay and gave Terranova to the Chinese. He was executed immediately (Kristof and WuDunn 1994:405-406). As this story illustrates, economic relationships with the Chinese were of paramount importance to the United States, and those involved were willing to sacrifice US lives for the sake of maintaining Chinese trade. This attitude on trade contributed to the actions of the United States towards Tibet in the twentieth century; the US-Tibet relationship in the second half of the twentieth century was subsumed under the political-economic relationship between the United States and China (the PRC).

The idea of Tibet in the mid-twentieth century United States consisted of the political, mythical, and spiritual imaginings of Tibet described earlier coinciding with a strong historically situated desire on the part of the United States for continuing profitable economic relations with China. Meanwhile, the thirteenth Dalai Lama had died in 1933, and the Tibetan government and monastic structure were first involved in the search for his reincarnation and then in the ensuing

reign of regents as they waited for him to mature.³⁴ Without knowledge of Tibetan representations in the United States, the young fourteenth Dalai Lama stepped onto this stage in the mid-1900s with the desire for Tibet to be internationally recognized as a modern nation-state independent of China.

3.3 1940s-1950s: The United States and the “Bad Friend” Syndrome

The Qing dynasty fell in 1911, and political restructuring in China commenced with a struggle for power between the Nationalist and Communist parties. As stated earlier, Tibet was under a period of de-facto self-rule at the beginning of the twentieth century though both Chinese parties considered Tibet to be a part of China and Britain still held outposts in Tibet. During this time of political transition, the fourteenth Dalai Lama appealed to Great Britain for help in proclaiming modern independent nation-state status. This act was consistent with centuries of political transition and patron aid for Tibetan monastic rulers.

Britain did not want the Chinese on their border with India but (like the US) did not want to endanger trade interests in China and Hong Kong (Goldstein 1997:32-33). Thus Britain did not press for a treaty of independence to be signed but rather professed an alliance with Tibet by signing a “note” with Tibet and not a political treaty. Britain received a large tract of land (now Arunachal Pradesh) as a result. Tibetan political representatives were not informed of the nuances between treaty and note; Goldstein calls this the “bad friend syndrome”—Western powers professing friendship for Tibet but refusing to support it in its fundamental objective of political independence while actually bolstering China’s claims of ownership” (Goldstein 1997:34). This “bad friend” syndrome was supported by the mythical treatment Tibet received in the popular press and in the New Age movement.

³⁴ See Goldstein (1989) for a discussion of this period in Tibetan history

The United States also participated as a “bad friend.” In 1942, during WWII, the Burma road was cut off by the Japanese denying the Chinese Nationalist party and its ally the United States important war access in the war against Japan (Knaus 1999:4).³⁵ The United States sought an alternate route through Tibet; that year, the United States decided to send two OSS officers (Office of Strategic Services, a pre-cursor of the CIA) to Tibet to survey the land in search of potential alternate roads and other points of interest (Knaus 1999:5). Though neither the Nationalists nor the Communists had a political stronghold in Tibet at this point, Chiang Kaishek, head of the Nationalist Party and an ally of the United States, claimed that Tibet was very much a part of China and US official policy did not negate that.³⁶

In order to secure safe travel for the two officers, President Franklin D. Roosevelt wrote a letter to the Dalai Lama in 1942 through British offices in India requesting and gaining permission for the visit (Goldstein 1997:37-38). The two officers were Ilyia Tolstoy (grandson of the writer) and Brooke Dolan II; Dolan had visited the plateau ten years earlier on two trips for ecological observation (Knaus 1999:6). On their visit, the two men met many Tibetans including Tsarong Shape who was a member of the National Geographic Society living in Lhasa (ibid). Tolstoy and Dolan surveyed Lhasa, made a movie (ibid:10), carried back a request for radios (which the OSS approved), determined there were not Japanese agents in Lhasa, and decided that the road project they initially set out to survey would not be not practical at that time. (*National Geographic* published much of Tolstoy’s observational information.) Tolstoy, as the leader of the expedition and a US government representative, told the Tibetans that the United States supported the independence of small countries (ibid:11).

³⁵ The Burma road went from British Burma (Himalayan country) into the Yunnan province of China.

³⁶ The United States Export-Import Bank Act of 1945 listed Tibet as a separate country--this was not revised by Congress until 1986. The late change was called a “technical lapse” (Shakya 2000: 413; see footnote 56).

The OSS radios arrived in 1944 (ibid:15). Due to the relative unfamiliarity of the Tibetan government with Western political communication, the United States was able to use titles and terminology in their correspondence with Lhasa that could be read to be addressed to Tibet as an independent state, yet in international statements, especially communication with China, the United States perpetuated Chinese sovereignty (Goldstein 1997:37-39). The CIA was to stay involved with Tibet until 1974, for over thirty years.

While in the midst of his secret political correspondence with Tibet, Franklin D. Roosevelt perpetuated the Tibet mystique. He named his retreat Shangri-La (now Camp David) and told reporters that the planes that bombed Tokyo “came from a secret base in Shangri-La” (Knaus 1999:8, referencing Goodwin 1994:385). He maintained the mystique of Tibet dating from *Lost Horizon*, the Great Game, and New Age ideologies as it fit his political agendas.

In 1948, the United States received a trade delegation from Tibet (Goldstein 1997:39; Knaus 1999:30). Tibetans met with the State Department for trade only (the US was interested in economic possibilities); they were denied their request to meet with the president. Continuing on to New York, they met with reporters and, as Knaus states, they wanted to discuss Tibetan independence, but reporters instead repeatedly asked “if they had seen the movie *Lost Horizon*” (Knaus 1999:34). They also met with Tolstoy who connected them with the American Museum of Natural History; its members included persons of the CIA and State Department as well as academia (Knaus 1999:34). The Tibetan delegation invited the radio broadcaster Lowell Thomas and his son to visit Lhasa; the two did and “publicized the Tibetan point of view” when they returned to the US in 1949 (Goldstein 1989:626).

Lhasa sent requests to the United States for aid after the PRC, under Mao, announced the forthcoming liberation of Tibet. The United States refused (Knaus 1999:44, Goldstein 1997:42-

43). The United States would not receive a Tibetan mission and would not even answer the Tibetan correspondence (Goldstein 1997: 42-43), though the United States would soon begin plans to encourage Tibetan resistance of Mao and communism (Knaus 1999:62).

In 1950 the Korean conflict began and the CIA was charged with “psychological warfare and paramilitary operations against Communist China” (Knaus 1999:63).³⁷ At this time, US policy towards the PRC was to “harass and obstruct” (Goldstein 1997:49). Before the Korean outbreak, Tibet had appealed to the United States and the UN regarding a 17-point agreement with the PRC which placed the then de facto independent Tibet under the sovereignty of the PRC. The Dalai Lama had fled in 1950 to Yadong, a border town, in fear of Chinese invasion and was undecided as to whether or not he should ratify the agreement (Goldstein 1997:48). The United States encouraged the Dalai Lama not to ratify the agreement and to flee, even offering him residence in the United States and “light arms” (Goldstein 1997:49; Knaus 1999:46). These offers were all covert; the United States at no time publicly recognized Tibet as an independent state (Goldstein 1997:49). In 1951 the United States sent a letter to the Dalai Lama outlining a CIA plan to “free” the Dalai Lama (ibid:50); the Dalai Lama instead chose to return to Lhasa in 1951 and ratified the agreement (Goldstein 1997: 46-47, 51).

The United States under Eisenhower continued with a foreign policy towards communist China of destabilization (Shakya 2000:170-171) via the CIA and utilized Tibet as part of that policy. In December of 1956 and early 1957 the United States began arming and training Tibetan guerillas (Knaus 1999:138; Goldstein 1997:54), and in 1958 they began training them in Colorado (Knaus 1999:155).³⁸ They made over thirty airdrops to Tibetan resistors from 1958-

³⁷ Meanwhile, another New Age teacher, “Naomi,” began contact with a “Tibetan” in the 1950s (Sutcliffe 2003:65).

³⁸ Coincidentally, Bailey’s teachings from the “Tibetan” were published in 1957.

1961 (Knaus 1999:154). This CIA strategy met the US political objective of harassing the PRC while at the same time maintaining the nineteenth century representation of Tibet, which considered Tibet to be a source of salvation for the United States yet did not place a high value on Tibetan citizens or soldiers. Many Tibetans involved in the resistance and airdrops died, and none saw the objective of an independent Tibet realized.

When the Dalai Lama fled Tibet in 1959, he asked the United States to request his asylum in India (Knaus 1999:168). The United States forwarded his request, funded his border crossing (Shakya 2000:207), and began subsidizing his life in India as a “political force” with \$180,000 per year (Knaus 1999:275). In the 1960s the CIA aided a guerilla establishment of a base in northern Nepal (Goldstein 1999:54-55); they were subsidized with \$500,000 per year (Knaus 1999:276).³⁹ The CIA might be seen as the Dalai Lama’s patron at this point as they were hoping to gain politically for the United States through support of the Dalai Lama. In contrast to previous patrons, the CIA did not seek spiritual guidance from the Dalai Lama in return.

The CIA continued to be actively involved in supporting, funding, and training small groups of Tibetan resistors throughout the 1960s—they even provided a special type of tsampa (called Khampa tsampa) developed with the Kellogg Company to be especially nutritious for the rebels (Knaus 1999:280).⁴⁰ Meanwhile, US media portrayed Tibetans in a terrible plight, as oppressed and deserving of freedom. The resistance was not successful in terms of Tibetan freedom; most of those airdropped died and many were killed in skirmishes. US policy could, however, be said to have been successful in terms of harassing the PRC. In the meantime, the

³⁹ Grunfeld (1996) and Shakya (2000) discuss this as well.

⁴⁰ Tsampa is roasted barley flour and is the grain staple of the Tibetan diet.

media continued to perpetuate the ideologies of mountain, purity, salvation, and false geography; and New Age teachers continued to hear from Tibetans telepathically.

3.4 1960s: The PRC and Dharamsala, and the United States

After the Dalai Lama fled and, with the aid of the CIA, set up an exile government in Dharamsala, India, he began a representation war over Tibet with the PRC. As stated earlier, the PRC considered Tibet to be a part of the PRC and considered the presence of the Dalai Lama in exile as an affront and as an example of US imperial interference. Calkowski (1997) states that the Tibetan Institute of Performing Arts (TIPA) was the first institution the Dalai Lama formed in 1959 after leaving the Tibetan plateau. Music and art were immediately indexed as grounds for cultural authority establishing national identity. Again, the CIA funded the Dalai Lama's establishment of government offices; in 1964 the Dharamsala Tibetan Government in exile opened Tibet offices in New York and Geneva to promote both the Tibetan cause and the sale of Tibetan handicrafts (Knaus 1999:282). These two cities were strategically chosen for their significance in terms of the United Nations and the human rights movement. Tibet offices were funded by the United States with \$150,000 a year (Knaus 1999:282). Here the selling of goods and promotion of the Tibetan political cause were inextricably linked and funded by the US government. Notably, the office in New York was also located in the same city as the Theosophical Society and Alice Bailey's New Age institutions.

In the same year, the US funded a one-year training program at Cornell University for Tibetan refugees (Knaus 1999:284). These graduates worked in Indian intelligence, the Tibet Office in New York, the Tibetan government in exile, and on the *Tibetan Freedom* magazine (Knaus 1999:286). In 1965, the CIA contributed to the establishment of the Tibet House in New Delhi because "the artifacts that were the basis for their claim for recognition as a unique and

independent culture were being scattered to distant drawing rooms and museums (Knaus 1999:286). Again, goods and Tibetan culture and politics were linked specifically with US politics.

The CIA funded Tibetan lawyers. The CIA also hired a public relations firm “to help the Tibetans publicize their case” (Knaus 1999:204). UN resolutions supporting Tibet “self-determination” were passed in 1961 and 1965 (Goldstein 1999:56). The US policy at this point was to support the Dalai Lama, but not to recognize him as leader of an independent state (Goldstein 1999:57-58) despite funding and training the staff for the *Tibetan Freedom* magazine. However, Nixon’s election and his policy towards the PRC led to a withdrawal of CIA support and funding (ibid:58).

In 1969 the CIA indicated that it was going to withdraw funding for the Nepal-based guerilla troops in Mustang (Knaus 1999:296). As part of the resettlement project of those Tibetan troops, some of the Tibetan graduates from the Cornell project brought looms to Nepal and established a carpet business (Knaus 1999:299). Tibetan carpets would become a significant US import.

In 1972 Nixon visited Beijing. Nixon sought conciliation, and the US policy towards the PRC could no longer be defined by harassment as it had been in the 1950s. The US ceased funding the Mustang project in 1973 and the Dalai Lama in 1974 (Knaus 1999:310, 373). Both the withdrawal of covert economic support and lack of overt political support led the US to be perceived as a “bad friend” of Tibet (Knaus, Goldstein, Shakya, Grunfeld). Yet significantly, by the late twentieth century, the United States had not only perpetuated representations of Tibet but also linked consumption of Tibetan goods with political support through the CIA-backing of TIPAs and the Tibet House.

3.5 New Age in the United States in the Latter Half of the Twentieth Century

Meanwhile, New Age in the United States re-emerged heavily in popular culture in the latter half of the twentieth century. Sutcliffe states,

“Following a hermeneutical shift in the early 1970s, and under pressure from new developments in alternative religion...‘New Age’ became an increasingly multivalent signifier. By the 1980s and 1990s ‘New Age’ had metamorphosed into a label for a sensual and somatic idiom of contemporary popular religion containing a little bit of just about everything” (Sutcliffe 2003:30).

The current conceptions of New Age, as Korom shows, blossomed within the context of the counterculture, flower power, and psychedelic drug use of the 1960s and 70s (Korom 2001:168). Scholars show that this movement (unwittingly perhaps) continued perpetuating some of the ideas of the Theosophists. For example, the movement believed the East held spiritual remedies for the West and used an eclectic combination of philosophies. Korom describes current New Age spirituality as one in which members pick and choose from different teachings; it is “the idiosyncratic combination of various—and sometimes contradictory—strands of thoughts culled from mystics and sages throughout the world” (ibid). Just as earlier exploration and Western political representations of Tibet coincided with the first surge of New Age in the late nineteenth and early twentieth centuries, politics of Tibetan nationalisms in the second half of the twentieth century coincided with the New Age-counter-culture movement in the United States of the 1960s and 1970s. This New Age was marked by non-Judeo-Christian spirituality, anti-materialism, earth-consciousness, alternative music and medicine, and experimental drug-use.

During this time, romantic ideas of Tibet and Tibetan imagery were maintained. Rudhyar’s 1975 text *Occult Preparations for a New Age* maintained Bailey’s millennial theme of

transformation and both Bailey and Blavatsky's use of Tibetan authority. Rudhyar maintained the transformation would be implemented by the "trans-himalayan occult brotherhood" (Korom 2001:170). Unlike the representations of Tibet in the late nineteenth and early twentieth centuries, those reconstructing ideas of Tibet in the 1960s actually encountered and heard Tibetans because the New Age movement of the 60s and 70s coincided with the growth of the Tibetan Diaspora (which began in 1959). Tibetans arriving in the West began teaching their religion in this context; by the end of the 1980s, there were 184 centers for Tibetan Buddhist learning and meditation within the United States (Korom 2001:160).⁴¹ At the same time, goods for sale from Tibet remained important. Though the *NYT* included fewer articles on Tibet in the 1970s than in other years surveyed, the Appendix demonstrates that there were still multiple advertisements using Tibet in the 1970s. Tibetans entered the public eye and gained prominence, but they entered a stage that had already been set to some extent.

Portrayals of Tibet in the media included a wide variety of viewpoints at this time, including those supporting China's presence on the plateau, supporting the Dalai Lama, and simultaneously associating Tibet with counter culture. When the Dalai Lama visited the US for the first time in 1979, the old ideas of light, color, and imaginings were given not only political implications, but were also associated with the drug use common at the time. The following passage from the (1979) *Washington Post* exemplifies and summarizes these things:

"This is the Dalai Lama's first visit to this country, but he has already been woven into the cultural tapestry in the bright colors of the exotic. In the '50s, he conjured the image of Shangri-La, a lost paradise of innocence and agelessness, magic and mysticism, unbounded by time and the limits of the possible. In the '60's, he became the symbol for a different sort of imaginative exercise, one that

⁴¹ Additional reasons for this amount of Tibetan teaching are addressed in Lopez, 1999.

began in the white light of the early psychedelic experiences and continued to Dharamsala, where pilgrims who having once managed to get their egos doing cartwheels on acid, went to ask the Dalai Lama how to go the distance.

There is a story, of long-standing authority in the ozone of the apocryphal, about a hippie who went to see the Dalai Lama and offered him some acid, explaining that here was a short-cut to transcendental bliss. His Holiness, so the story goes, gave the drug to one of his monks, who was told to take it and bring back to report. The next day the monk came back. ‘It takes you to the seventh of the nine stages of meditation,’ he said. ‘But it’s only temporary’” (Darling, Sept. 10, 1979).⁴²

Tibetan Buddhist teaching centers and the Dalai Lama’s political campaign were enfolded into these representations which have been maintained into the twenty-first century.

Some Tibetans worked to maintain romantic images for political purposes, as the works of McLagan (2002), Mullen (1999), and Lopez (1999) demonstrate. Tibetan Buddhism did have a millennial prophecy of a better age which could be paralleled with that of the age of Aquarius, that of Shambhala (Korom 2001:180). Yet the Shambhala taught by monastic communities was not a preservation of all that was good in the West by the East, nor was it Roosevelt’s home of bombs targeting Japan in WWII, but rather a Tibetan Buddhist concept.⁴³ The combined works of Bishop, Lopez, Neilson, and Korom all show that New Age representations maintained older ideas of Tibet, focusing on the spiritual and fantastic while slowly incorporating more accessible Tibetan places, teachings and people.

3.6 Tibet and the United States from the 1980s to the Present: Politics

The United States via the CIA had shown “support” for the Dalai Lama in the 1950s and 60s (and provided funding into the 1970s) and thus was a target of Dharamsala’s political

⁴² References to newspaper articles in this dissertation follow this format, name and date.

⁴³ Lopez (1999) and Korom demonstrate that it is still more complicated than this.

campaign for Tibet in 1986-87 (Goldstein 1999:75-77; Shakya 2000:413). By the mid 1980s Tibetan religious centers had spread across Europe and North America, providing Dharamsala with a strong potential cultural-spiritual base for political support. Political support, however, came from the Tibetan refugees themselves protesting outside of Chinese embassies.

In 1987, the Dalai Lama campaigned (Goldstein 1997:75-80) in the US. “The goal was to create a momentum that would lead the United States to support Tibet because it was the just and right thing for freedom-loving Americans to do” (Goldstein 1999:76). Congress, in response, passed non-binding resolutions in 1987-89 supporting the Dalai Lama’s perspective on human rights (Goldstein 1999:77-78). These resolutions could be heard within the Tibetan Autonomous Region on Voice of America in Chinese (broadcast by the United States). For reasons ranging from economics to religion, riots broke out in Lhasa in 1987 and continued into 1990 (the Appendix documents these events more thoroughly; the PRC experienced unrest throughout the nation during these years). The non-binding legislation did not lead to any other action on the part of the United States, yet the timing of the broadcasts into Tibet coincided with the riots.

In 1989 the PRC suppressed riots in Tibet and established Martial Law; within months the Tian’anmen Square student riots occurred in Beijing. The PRC experienced international criticism in terms of human rights, and, the same year, the Dalai Lama was awarded the Nobel Peace prize. Congress authorized Tibetan language broadcasts for Voice of America in 1990 (Goldstein 1999:118). The broadcasts began in 1991, the same year the Dalai Lama met with President George H. W. Bush. Congress also funded Fulbrights for Tibetans in Nepal and India and established Radio Free Asia with Tibetan language broadcasts (Goldstein 1999:118).

US policy was no longer one of “harassment” towards China, yet these Tibetan language broadcasts were viewed by the Chinese “as a deliberate attempt to undermine their position in Tibet” (Shakya 2000:434). However, this undermining was viewed as “an irritant” and the PRC “recognized Western concerns as an extension of their foreign policy objective, to gain economic concessions from China” (Shakya 1999:434). Again, the US goal was ultimately economic, and the use of the word “irritant” is reminiscent of earlier US policy to harass and obstruct. Any further US pressure would be countered with recognition of the double standard at work (Shakya 1999:434); Shakya (1999: xxviii) points out that the Chinese arguments of liberation are the same as those of Western nations of “civilization” of “natives in their dominions.” In other words, if the US were to take a firmer stance towards the PRC in terms of human rights and “freedom” in Tibet, the PRC would counter with questions about US historical and current treatment of Native Americans. As Shakya demonstrates, the PRC recognized the US stance on these “human rights” as economic in motivation as opposed to moral.

The US political stance had not changed from earlier days; it would continue to pay lip-service to Tibetan humanitarian concerns while focusing on maintaining a positive economic relationship with the PRC. The Terranova precedent from the 1800s, wherein American ideas of justice were subsumed to a desire for economic trade with China, was maintained. President Clinton solidified this US position. In 1993, following his campaign promises, Clinton stated the PRC risked losing Most Favored Nation (MFN) trade status if they did not address human rights in Tibet. However, when the PRC did not take the actions Clinton requested, Clinton reversed his position stating that instead, human rights would be better served by granting MFN (Goldstein 1999:119-121). As Goldstein states,

“the reality of the situation is that the United States and other Western countries have clearly demonstrated they are unwilling to alienate China over human rights in general or Tibet in particular....” (Goldstein 1999:113-114)

The Dalai Lama and other Tibetans worked toward their personal and political goals within this American context by, in part, reinventing the priest-patron relationship in the United States (Lopez, 1998, 1999). Members of Hollywood and the American artistic community took a strong interest in the cause of Tibet. As explained above, the priest-patron relationship was an established means for Tibetan Buddhist leaders to gain power and stability. The patron, a powerful political figure (often Mongol or Manchu) would provide political stability and military force for the Dalai Lama’s rule; the Dalai Lama would provide spiritual wisdom and teaching to the patron. The Dalai Lama in the United States was viewed as highly spiritual, in part due to the political and New Age events in the early twentieth century. Thus the fourteenth Dalai Lama was attributed with symbolic significance as the leader of Tibet and was viewed as a savior of civilization (Bishop 1989:238-239).

The Dalai Lama had not had success with the US government as a patron and sought patronship in a different American power center, that of Hollywood. Yet Lopez (1999) demonstrates that the current attempts at this priest-patron relationship, such as the current Dalai Lama’s search for patronage in cultural patrons, such as Richard Gere, did not have the same political effects and failed in creating or maintaining a modern Tibetan nation state. Instead, this relationship has had a variety of other effects.

Lopez posits that the current priest-patron relationship of Tibet in the West is created largely through teaching Tibetan Buddhism. An effect of this teaching has been, in modern times, for Westerners to become in a sense Tibetan. The common phrase “to be Tibetan is to be Tibetan Buddhist,” resounds through many circles and thus Tibetan Buddhist Westerners become

members of spiritual Tibet. However, Americans participating in this teaching may follow New Age representations as well, receiving teaching from Tibetan spiritual masters as part of participation in a global community and as an antidote to materialism.

Tibetans are intentional in creating some aspects of this community; Lopez describes the promotion of international Tibetan Buddhism as Tibetan “spiritual colonialism” (Lopez 1999:207). He gives examples of lamas now found in diverse places and perhaps unexpected people, such as Steven Seagal. Yet the formation of this imagined spiritual community ultimately deters the formation of a Tibetan nation-state as members are not necessarily centrally located or politically allied. It especially deters the formation of one within the PRC as the government of China is now neither a part of this community nor a patron of this Tibet (Lopez 1999:206-207).

Scholars are quick to point out that many of the American practitioners of Tibetan Buddhism were and are true seekers and practitioners of Tibetan Buddhism. Yet despite this Tibetan presence, old representations of Tibet hold their place in American culture. Lopez (2001) describes the reactions of a recent undergraduate class to Henry Hoskin’s (writing as T. Lobsang Rampa) book *The Third Eye* (1956). Hoskin’s books on Tibet, according to Lopez, “have sold more copies than any other author on the subject” (Lopez 1999:86). Hoskin claimed to be possessed by a Lama and to have become a Lama, yet his “true” works were fictional. Hoskin used travel writing and his imagination to create a Tibet that was truly fantastical. The book, when published, was denounced by Hugh Richardson and Heinrich Harrer as a fraud, yet it became an instant bestseller and is still on the market. When asked to respond to the text, Lopez’s students raved that the book was more realistic than anything they had encountered in their course on Tibet thus far. After Lopez revealed the truth, the class’s response was “How

much of the book was true?” Lopez tells the reader that the students’ questions began with “Did Tibetans really...” perform spectacular mystical and spiritual feats, ride only white horses, use cats to guard treasure, etc. (Lopez 2001:194). These statements echo those early representations of Tibet, which have remained entrenched, despite the availability of in-depth and rigorous teaching on Tibetan Buddhism across the United States.

The establishment of Tibetan Buddhism centers and the invitation to Americans to participate in Tibet via spirituality also served to maintain representations of Tibet as non-geographical; to be Tibetan is to be Tibetan Buddhist, not to be from the plateau, speak Tibetan, eat Tibetan food, hold a passport, etc. Along with maintaining representations of Tibet as non-geographical, the term Tibet in current American culture now refers to a multiplicity of places without contradiction. For example, people who have visited “Tibet” or discuss “Tibetan” products are often referencing areas of Nepal, India, Ladakh and Bhutan, as well as various areas within the PRC populated by Tibetans and other peoples with cultural similarities. These multiple geographic and non-geographic uses of the term Tibet further serve to separate the word, culture, and people from a specific, determined geographical reality. “Tibet” serves a unique ubiquitous linguistic space as a term that refers specifically to a wide variety of concepts of people, places and culture. This problem of place then allows the term Tibet to be applied in multiple contexts and for multiple purposes without the contradiction of one actual space or one specific culture. This allows the term to be easily and effectively applied as a marketing tool.

3.7 Tibet and the United States from the 1980s to the Present: New Age and Consumption

New Age in America today is a marketing label, a musical genre, and a “proliferating popular spirituality” (Sutcliffe 2003:130). In current New Age ideologies, “...visions of self-

healing and worldly abundance have come to predominate” (Sutcliffe 2003:130). Sutcliffe identifies current New Age “instincts and attitudes,” with an

“emphasis on the group as an impersonal organism synthesising individual personalities... the focus on technique and procedure as ‘scientific’ methods for achieving occult goals...the prominence of mental work in the form of concentration, visualisation, meditation, and correct thinking...and the grand idealism of ‘world service’ and selfless work for a universalised ‘humanity’” (Sutcliffe 2003:149).

Sutcliffe describes Units of Service (groups active in the United States based on Bailey and her texts from the Tibetan and closely related to Bailey’s Lucis Trust from the early twentieth century); the work of the Units of Service is study and meditation (Sutcliffe 2003:136-137, 221). This work is done in the context of global citizenship. He describes the “‘planetary citizen’ who cultivates a ‘planetary consciousness’ for a ‘planetary culture’” (Sutcliffe 2003:218, referencing a pamphlet on the planetary citizen).⁴⁴ The work is done through meditation and participation in workshops and other acts of purchase. Sutcliffe shows that the Lucis Trust’s literature, while still deeply spiritual, has adopted the “language of corporate business” and refers to its initial founders as “executives” (Sutcliffe 2003:138). This current New Age community maintains Bailey’s Tibet as a source for spiritual wisdom, advocates social activism through meditation, and maintains that the cultures of the world are open to those seeking and buying.

Korom states that some New Age practitioners are still only interested in an “ethereal” Tibet, one not related to a real place or people (Korom 2001:181). Korom believes this New

⁴⁴ Indeed the website for planetary citizen states as its mission for humans, “To assist in the movement from individual ‘ego-selves’ based upon separation and division toward a new awareness that we, and all of life is One indivisible, interconnected whole.” Their bullet points in fulfillment of this statement include “Creating Planetary Consciousness” and “Creating Global Community” (<http://www.planetarycitizens.org/vision/human/index.html>, August 1, 2006).

Age philosophy allows “contemporary New Age practitioners to partake of Tibet without committing to its rigorous spiritual training” (Korom 2001:180). His examples of this New Age spirituality without commitment are of commodities purchased—books and symbolic necklaces. He describes a girl wearing a dorje necklace; she participates in Tibetan Buddhism without interacting with the people, culture, or problems (Korom 2001:180).⁴⁵

“The ‘new age’ label has in recent years been slapped on record sleeves, books, style magazines, sections of newspapers, fashion accessories, nightclub walls and advertising billboards” (Button and Bloom 1992:16; quoted in Sutcliffe 2003:122). Sutcliffe describes a modern New Age community as “a sort of spiritual supermarket, where you can pick and mix and try to find something which suits you” (Findhorn resident, quoted in Hancox 1992:23 and quoted by Sutcliffe 2003:153). This maintains a description of New Age dating from the 1970s, and shows the relationship between the term and marketing.⁴⁶

This New Age practice of choosing bits and pieces of religions fits well with agendas for consumption. Now, as Sutcliffe states, this term “...remains very much alive in popular strategies of identification and demarcation where it is clear that it functions as a convenient tag meaning almost anything ‘alternative’ in religion or ‘spiritual’ in culture” (Sutcliffe 2003:128-129). Tibetan promotion of Buddhism participated and invoked this participation through consumption in the US. In the 1980s, economic goods were again emphasized in popular culture

⁴⁵ The dorje, a ritual instrument of Tibetan Buddhism, appears regularly in music marketing as well.

⁴⁶ Robert Greenfield, *The Spiritual Supermarket* (New York: E.P. Dutton and Co., 1975) in Korom, 178. Let me emphasize that not all New Age followers fit within this rubric; scholars point out that some are involved in specific humanitarian and political works. This is a complicated framework. The goal here is not to deconstruct all of New Age, but rather to disentangle some the ways certain practices have maintained threads of romantic fantasy that emerged out of the colonialist political projects of the late nineteenth and early 20th centuries.

portrayals of Tibet. Regarding the founding of a Kargyu seat in New York State, the Karmapa told the *New York Times* in 1980,⁴⁷

“It is a good place to realize the marriage of material and spiritual...It is possible to combine these two. Some people think it cannot be done, but it can be. Wealth itself is not the problem. The pattern of clinging, of being attached to luxury is the problem. If one can enjoy the material aspects of life and use them to help others, without being a slave to them, that is all right” (Ames, Sep. 7, 1980).

In the same article, one of those attending an event where the Karmapa spoke, said

"I guess you could call me a seeker....My husband has a business, and I suppose you could say we're well off. So I'm not into any preaching that says you have to give up all material things...the ritual and ceremony does not particularly appeal to me either. But the spiritual aspect of Buddhism does appeal to me..." (Ames, Sep. 7, 1980).⁴⁸

Practicing Tibetan Buddhism, in other words, was accessible without making any material changes or even participating in religious ritual or ceremony. Purchasing Tibetan objects and expensive Tibetan objects was highlighted. Another article on travel in Darjeeling stated, “the best buys were goods of either Tibetan origin or inspiration...” (Shepherd, Sep. 7, 1980). For both the Karmapa event and the travel article, the target was the wealthy.

Aldred states, “the New Age movement is primarily a consumerist movement” and describes its members as often white, middle-aged, affluent suburbanites (Aldred 2000:329, 330), “whose membership and participation [is] largely defined by consumption” (Aldred 2000:335). She states that though they see themselves as counter-cultural, they are actually

⁴⁷ The Kargyu sect, led by the Karmapa, is the same sect that allied with the Tsang against the Gelukpa in earlier times.

⁴⁸ Some Tibetan leaders were opposed, and viewed “modernization and secularization” in the 1980s as undermining Buddhism and as contributing to “the erosion of Tibetan cultural and religious values” (Shakya 2000: 410). The religious establishment was against modernization in the first half of the twentieth century as well.

active participants in mainstream capitalism, because, “as products of the very consumer culture they seek to escape, these New Agers pursue spiritual meaning and cultural identification through acts of purchase” (Aldred 2000:329). In fact, members of this and other groups are now sometimes only identifiable by their purchases, buying their way into various types of imagined community (Aldred 2000:339-340).⁴⁹

3.7.1 A Tangled Yarn: Politics, Spirituality and Consumption for Tibet and Native America

As Lopez (1999) has demonstrated, New Age Orientalism produced a fantastic Tibet and had the effect of maintaining the erasure of the realities of actual Tibetans from the popular imaginary. Aldred shows that economics play an important role in this scenario; while New Age proponents and manufacturers argue that spirituality can’t be owned (as part of global access to culture), they also copyright Native American ceremonies and other ideas, thus, in fact, “owning” and profiting from that same spirituality (Aldred 2000:336-337). Appropriated spirituality, and ethnicity, in contemporary society is for sale (Aldred 2000:343, 338). Aldred shows that Tibetan Buddhism is often one of the ideologies mixed with Native American and other spiritualities, (often in the face of Native American protest) and marketed through books, trinkets, séances, and workshops for sizeable fees (Aldred 2000:332-333). As Barthes states, “there is also a bourgeois culture which consists of consumption alone...neither directly political nor directly ideological, they live peacefully between the action of the militants and the quarrels of the intellectuals” (Barthes 1972:140). Examples of this may be found in New Age recordings of “Tibetan” music.

⁴⁹ “Imagined community” originally from Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (New York: Verso, 1983 & 1991).

As stated earlier, parallels between the situation of Tibet and that of Native Americans have contributed to the political relationship between the United States, Dharamsala and the PRC. This parallel is referenced in the works of Shakya and Goldstein as well as several letters to the editor in the *New York Times* over a number of years. The parallels also appeared repeatedly in the music, especially in the joint works of Nawang Khechog and Carlos Nakai, but dating back to earlier recordings now marketed by the Smithsonian.

Regarding the New Age movement and Native Americans, Aldred states, “Meanwhile, their fetishization of Native American spirituality not only masks the social oppression of real Indian peoples but also perpetuates it” (Aldred 2000:330). Aldred believes that in relation to Native Americans, “imperialist nostalgia is also fueled by a deeply embedded, unconscious sense of guilt” (Aldred 2000:337, 345). As demonstrated in the next chapter, guilt is one of the emotions used in brand promotion to create or maintain emotional connection. The relationship between the United States and Tibet then is political both in terms of the PRC and Dharamsala, and also might be viewed in terms of covering guilt in the relationship between the United States and Native America. Regardless, the parallels between Tibet and Native America often appear in marketing and music.

3.8 Summary: US History, Politics, New Age and “Tibet”

All of the factors described here contribute to current understandings of Tibet in the United States. Representations of Tibet include a culture preserved for political reasons; Tibet is the Tibetan Autonomous Region (Xizang) within the PRC, Tibet is any of the areas in the PRC provinces of Qinghai, Sichuan, and Yunnan populated in part by Tibetans. Tibet is the area of Tibetan Government in exile in Dharamsala and other seats of Tibetan refugees in Nepal and India.

Tibet is Shangri-La. Tibet is an imaginary place of spirituality and spiritual salvation, not populated by human beings and not existing per se on the geography of this planet. The politics and New Age ideologies that developed simultaneously during the latter half of the nineteenth-century continue to co-exist today. The New Age movement may seem to be separate from the politics involved, and yet its presence and application developed simultaneously with the political goals of the United States as related to Tibet and the PRC.

These historical perceptions and political and spiritual strategies have all influenced the development of Tibet as a term that now functions as a brand. For, in addition to spiritual teaching, the current political alliance of Tibet with the West has also been effected through marketing of products as Tibetan, such as lectures, books, music, and benefits. As the wealthy seeker of the 1980s showed, one did not have to do much to become “Tibetan” or Tibetan Buddhist, except, perhaps, purchase. The purchasers of said products and attendees of highly priced concerts and lecture series took part in this “alliance” with Tibet without necessarily either becoming Buddhist or providing effective political patronage.

Membership in Tibetan spirituality is not necessarily marked by identification with Tibetan people and political or economic interests. Nor do sellers of Tibetan items, for example Snapple drinks and other goods (listed by year under “Products” in the Appendix), necessarily provide profits to any sort of geographical or cultural Tibet. Tibet as a commodity has become so widespread that in terms of marketing, this New Age spirituality is often the only Tibetan image evoked, and the only one needed, for sale.

In this Internet age, Tibet is not a land of mystery except that myth and marketing make it so—it is not a mystery to those who live there, and one can ask them through travel, over the Internet, or through the widely dispersed Diaspora. Its history and relationship to New Age and

the United States is readily available in texts and again through Internet discussion. Yet it is continually marketed as mysterious, spiritual, or remote. These concerns affect the marketing of Tibetan music and perceptions of such music.

4.0 OMMMMMONEY: COMMERCIALIZATION AND BRAND TIBET

This chapter traces how brands are built in order to show brand attributes that fit the term ‘Tibet’ in the modern market. In doing so, the study traces the recent history of this brand Tibet, Tibet as a commodity, looking specifically at products associated with the term from the late 1960s to the present and some of the political and cultural issues that this marketing development helps to obscure in US culture. While “Tibet” still means cultures, people, places, and has connotations of nation or political space, it has also come to represent the trendy, somewhat spiritual, or supernatural. The word carries all of these connotations as a brand name in the marketing of a wide variety of products. For marketers, the word Tibet has become a key word or slogan (brand) and is used to evoke images of wealth (through association with Hollywood, the rich, and premium product), salvation, morality, and a spiritual lifestyle directly related to representations of Tibet and their place in contemporary Western culture. The word Tibet is used in this way to promote purchase; this directly affects the marketing of music as Tibetan.⁵⁰

Bishop (1989), Lopez (1998), and Korom (2001) comment on the commercialization of Tibet in Western culture. Bishop states, “The culture of Tibetan Buddhism is instantaneously appealing, visually dramatic, and suitably archaic for packaged travel” (Bishop 1989:246). Lopez describes colonization and commercialization in terms of Tibetan Buddhism, stating, “For

⁵⁰ The emphasis in this chapter, and this dissertation, is on the *marketers* as opposed to the consumers. This author has read reviews by and interacted with a wide variety of consumers, and believes they are not homogenous. Yet they are viewed as such, as targets that can be matched, by marketers. The marketing is the focus.

centuries many of Tibet's devotees have most valued not the people who live there but the treasure it preserves" (Lopez 1999:5), and describes the ways in which Tibetan Buddhism has been commodified in terms of T-shirts and other products (Lopez 1999:2). The list of products by year in the Appendix, as well as the Amazon.com table later in this chapter, shows that this phenomenon remains strong. The treasure is Tibetan Buddhism but it is also materials associated with Tibetan Buddhism. This does not, in some senses, conflict with Tibetan Buddhism, as persons in historical Tibet could pay lamas to practice certain rites or rituals to build karma for that individual. Yet currently, the purchase of such items does not necessarily support any monastic or religious institution. Many purchases of such Tibetan items, though perhaps purchased for spiritual reasons (such as the dorje necklace described in the previous chapter), do not necessarily provide economic benefit to a spiritual institution.⁵¹

Salvation through giving then also becomes salvation through purchase and yet another attribute of the term Tibet that is utilized in the market. For marketers, the word Tibet only has significant real-world connection with people, places, and events as they serve to promote the term and its marketing use. It is now a key word or slogan (brand) used to evoke those early American associations of Tibet with images of wealth, salvation, morality, and a spiritual lifestyle through purchase.

4.1 Strong Brands: What Makes Them?

The following discussion of branding begins with the theories of Aaker and Joachimsthaler. Many others have discussed branding; these two were chosen for the

⁵¹ This may be true of the iconography for other religions as well, yet the political position of Tibet and the place of religion within those politics is unique.

prominence of their work and the clarity of their descriptions.⁵² Their theories are applied here to explicate brand theory and demonstrate how it relates to the use of the word Tibet in contemporary marketing, and why and how the word Tibet functions as such a strong brand.

They state, “A strong brand should have a rich, clear brand identity—a set of associations the brand strategist seeks to create or maintain” (Aaker and Joachimsthaler 2000:40). As we’ve seen, Tibet already has strong associations for Americans. These attributes are added to, or built upon, as the US, Dharamsala, and the PRC each compete to make their definition of Tibet the strongest, and every time the brand is used it fits the US project of seeming to support Tibet.

Brand identity is “what the organization wants the brand to stand for” (Aaker and Joachimsthaler 2000:40), and “To be effective, a brand identity needs to resonate with customers, differentiate the brand from competitors, and represent what the organization can and will do over time” (Aaker and Joachimsthaler 2000:40). Tibet stands for the things already described, such as magic, mysticism, holiness, salvation, beauty, lack of materialism, mountains, adventure, the exotic, nostalgia, non-earthly experience, etc. Tibet resonates with Americans as this brand identity contains much that is considered valuable. Tibet is differentiated from competitors (other terms that might also be used to sell product) with its altitude, long history of complex and coexisting contradictory associations, and with the intense political battle for its occupation. The Dalai Lama and associated monastic music have also worked to significantly differentiate Tibet from other terms.

“Each actively managed brand needs a brand identity—a vision of how that brand should be perceived by its target audience” (Aaker and Joachimsthaler 2000:27). The governments of

⁵² This author perused other branding texts and found that they supported the work of Aaker and Joachimsthaler through profession of similar material. Again, the goal of this study is to describe the way Tibet and Tibetan music has developed in the US and these authors provide material towards that goal.

the PRC, US, and Dharamsala all have strong visions of how they want Tibet to be perceived, and the Dalai Lama's choice to first project that image through music directly associates music with that identity, as does the description in the PRC of Tibet as the "ocean" of song and dance.⁵³ "Visible CEOs" can heavily impact a brand positively (Aaker and Joachimsthaler 2000:23). The Dalai Lama is highly visible (especially as a Nobel Laureate) as are other lamas. The New Age representation of the Dalai Lama as a savior of civilization is especially powerful.

Strong brands "use multiple identities to appeal to different markets" (Aaker and Joachimsthaler 2000: x). The ideologies of Tibet in the US in play since the end of the nineteenth century already appeal to different markets. "It is extremely desirable to have a single brand identity that works across products and markets" (Aaker and Joachimsthaler 2000:61).

"One approach is to use the same identity but emphasize different elements in each market. For example, in one market a brand personality may be in the forefront, while in another an organizational association will be more prominent. Another approach is to have the same identity but to interpret it differently in different markets" (Aaker and Joachimsthaler 2000:62).

Tibet is ideal for this type of brand building, for stretching across markets, because it contains coexisting contradictory elements providing it with multiple different associations for different products.

Tibetan Buddhism allows and explains coexisting contradictions; Tibet as represented in the United States has several, such as being both pure and demonic at the same time. A strong brand should work across nations, markets, and products while still maintaining the essence of the brand (Aaker and Joachimsthaler 2000:7, 10, 12). That's exactly what the term does. "Tibet" maintains its essence, all those wonderful contradictory extremes, across multiple

⁵³ See the notes to Mao Ji-Zeng's 1994 recording *The Opera Music of Tibet* for an example of this phrase.

contexts. The fact that Tibet is related to so many products, while disturbing in terms of the political and spiritual impact of the term, is actually a strength in terms of brand building; "...multiple offerings can gain a brand more visibility and awareness. Second, the extensions can potentially add and reinforce key associations" (Aaker and Joachimsthaler 2000:38). Music, with its primary original role in Tibetan politics in the 1950s, was and is a key product for Tibet. It extends and reinforces American associations with the term Tibet.

"Stories constitute the single most powerful weapon in the leader's literary arsenal" (Howard Gardner, quoted in Aaker and Joachimsthaler 2000:65). The stories of Tibet are powerful; so many are true, and those that aren't carry even more weight (see Lopez above). "The organization needs to be willing to support the identity with substantial investment in real programs" (Aaker and Joachimsthaler 2000:72), and that has happened, with meditation centers across the world, schools for refugee children, etc.

"Building on owned associations means reinforcing and reminding customers of something they already know and believe—a relatively easy task" (Aaker and Joachimsthaler 2000:86). With Tibet, those owned associations are deep in the American sub-conscience. Acts of purchase may be seen to partially fulfill roles in both of those relationships, and the perceived benefit—owning something that promises to take you to Shangri-La (in terms of the music) is a powerful one. The music "takes you there" and you can *buy* the music.

Because the term is so successful as a brand, it now adds value to other products that associate themselves with the word: "brands do create value" (Aaker and Joachimsthaler 2000: ix). "Brand equity supports a price premium," and, "When a high level of perceived quality has been (or can be) created, raising the price not only provides margin dollars but also aids perception" (Aaker and Joachimsthaler 2000:21). Thus more expensive talks, concerts, and tours

actually build the perceived value of those Tibet-related products and brand Tibet in general, and contribute to its appeal for the New Age middle and upper class market.

Brands also tap into greater economic benefit. One study found that consumers were willing to pay more for a garment with a branded ingredient even though they did not know what that ingredient did (Aaker and Joachimsthaler 2000:140). Strong brands are able to tap into the premium product price bracket (Aaker and Joachimsthaler 2000:97), and Tibet has done that with the Hollywood association and the hefty price tags associated with products such as jewelry, rugs, art and Carnegie Hall performances.

“Customers ultimately drive brand value, and a brand strategy thus needs to be based on a powerful, disciplined segmentation strategy, as well as an in-depth knowledge of consumer motivations” (Aaker and Joachimsthaler 2000:13). The industry is invested in this, as can be seen in the focus on releasing products and music that target the New Age crowd of the upper middle class. The brand is based on a strong “disciplined segmentation strategy”; it does not target the poor.

4.2 Brand Equity and the Four Assets

Brand equity is “the brand assets (or liabilities) linked to a brand’s name and symbol that add to (or subtract from) a product or service” (Aaker and Joachimsthaler 2000:17 referencing their earlier text *Managing Brand Equity*). There are four assets: “brand awareness, perceived quality, brand associations, and brand loyalty” (Aaker and Joachimsthaler 2000:17). Brand awareness is the familiarity of the consumer with the brand (Aaker and Joachimsthaler 2000:17). Tibet became very familiar, “mainstream,” in the 1990s with all of the movies and associated publicity. Yet the associations with that brand were already well established in the American subconscious.

“The key brand equity measure is perceived quality, which has been found by Total Research to be highly associated with brand-liking, trust, pride, and willingness to recommend” (Aaker and Joachimsthaler 2000:20). Tibet has quality; it has beauty, depth of spirituality, history, and association with a group of people that Americans want to save from oppression and destruction.⁵⁴ Additionally, its products have been associated with quality through years of product endorsement through institutions such as the *New York Times*. “Much of brand management involves determining what associations to develop and then creating programs that will link the associations to the brand” (Aaker and Joachimsthaler 2000:17). The US government contributed heavily to this by creating an “underdog” Tibet that resisted the atheistic PRC during the cold war and by financially supporting a spiritual leader in the Dalai Lama. For marketers, the work of multiple associations has already been done. The brand must have “points of differentiation that are sustainable over time” (Aaker and Joachimsthaler 2000:13) and Tibet does via Tibetan Buddhism, the Dalai Lama, altitude, yaks, butter tea, and monastic chant, to name a few.

“A brand with a small but intensely loyal customer base can have significant equity” (Aaker and Joachimsthaler 2000:17). Tibet has this, with all those who have given portions of their lives to humanitarian aid projects, publicity projects, and have contributed financially to campaigns for freedom or to promote spirituality. “The brand name alone should help customers articulate why the offering is superior to other brands” (Aaker and Joachimsthaler 2000:155). The term Tibet on, for example, a pencil, might convey a certain cachet (association with Hollywood, alternative culture and spirituality, the arts, and supporting freedom from oppression) that would not be conveyed in the same way with another term.

⁵⁴ Part of the appeal in saving Tibetans perhaps lies in the location of the TAR within the PRC: saving Native Americans within the US has provoked different reactions among Americans.

“The strong brands of tomorrow are going to understand and use interactive media, direct response, promotions, and other devices that provide relationship-building experiences” (Aaker and Joachimsthaler 2000:27). The Free Tibet concert was the first live Internet concert broadcast. One can feel like part of a group by joining “Free Tibet” or a monastic group on-line, or, if following the psychedelic scene, by getting high with others while listening to Tibetan music.

Tibet now has brand equity. This is implicitly recognized by many, such as Bhuchung K. Tsering, who states, “the widespread recognition of Tibetan culture has also engendered a new market for ‘Tibetan items’ ranging from ashtrays, lighters, and singing bowls to designer prayer flags and root beer.”⁵⁵ Part of what makes Tibet so strong as a brand is that it is a “lifestyle brand with an attitude whose powerful relationship with customers is not based solely on functional benefits” (Aaker and Joachimsthaler 2000:38). In other words, buying a product with “Tibet” on it is not only based on what that product will actually do but on all the associations with the brand, such as altitude, underdog, religious wisdom and freedom, and mystery.

4.3 Brand Benefits: Functional, Emotional, and Self-Expressive

“A brand cannot develop deep relationships without a rich and insightful understanding of the customer. The need is to find the customer’s sweet spot, that part of his or her life that represents significant involvement and commitment and/or expresses who they are—their self-concept” (Aaker and Joachimsthaler 2000:264). Tibet has a lot to offer in terms of identity and positive self-esteem, such as helping the underdog, fighting against human rights violations, and

⁵⁵ Bhuchung K. Tsering is a commentator based in Washinton, DC. He currently works with the International Campaign for Tibet. http://www.tibetwrites.org/articles/bhuchungk_tsering/bkt03.html

receiving spiritual enlightenment and wisdom at the same time (Aaker and Joachimsthaler 2000:41).⁵⁶

“...The brand identity should help establish a relationship between the brand and the customer by generating a value proposition potentially involving functional, emotional, or self-expressive benefits or by providing credibility for endorsed brands.” (Aaker and Joachimsthaler 2000:43)

These benefits follow Maslow’s hierarchy of needs through acts of purchase: functional benefits meet actual physical needs, emotional benefits meet emotional needs, and self-expressive benefits provide for the top of Maslow’s pyramid, self-actualization.⁵⁷ Purchasing Tibetan music might not meet a functional need, but the functional benefit is in owning the musical sounds to use for meditation. The emotional benefit might be in the peace experienced through meditation, or excitement, depending on the person and the sounds, and the self-expressive benefit might be in identity with a group such as the oppressed, the underdog, the spiritual, the mystical, the anti-establishment, the righteous, or the political.

In brand theory, a brand based on emotional benefits can be stronger than one based on functional benefits (Aaker and Joachimsthaler 2000:48). “An *emotional benefit* relates to the ability of the brand to make the buyer or user of the brand feel something during the purchase process or use experience” (Aaker and Joachimsthaler 2000:49). Because “Tibet” is not based primarily on a functional benefit (such as Tide is based on the functional benefit of clean laundry) but is based on emotional and self-expressive benefits, it forms a very strong brand

⁵⁶ This author recognizes human rights violations in Tibet. US Congress has held multiple hearings on Tibet in which human rights testimony was provided; these hearings are documented and provide information for those wishing to learn more about these violations. However, the goal of this work is not to promote, discount, or describe those violations. References to human rights violations in this text show how they have been utilized to raise money and awareness and also for marketing and political causes.

⁵⁷ See the following link for one explanation of Maslow’s work:
<http://chiron.valdosta.edu/whuitt/col/regsys/maslow.html>

identity. “Emotional benefits add richness and depth to owning and using the brand....The result can be a different use experience—one with feelings—and a stronger brand” (Aaker and Joachimsthaler 2000:49).

“A *self-expressive benefit* exists when the brand provides a vehicle by which a person can proclaim a particular self image” (Aaker and Joachimsthaler 2000:50). People have different roles in life, “Each role will have an associated self-concept that the person may want to express; the purchase and use of brands is one way to fulfill that self-expressive need” (Aaker and Joachimsthaler 2000:50). When we take into account the power of music for self-expression, expression of identity as described above, this is a powerful marketing tool.

Ethnomusicologists have studied identity in recent decades, and Taylor relates it to the market as well, stating, “identity formation has been caught up in consumption for decades” (Taylor 2001:20, referencing Terry Eagleton *The Illusions of Postmodernism* 1996:30). “*Identity brands* build a connection through user imagery, helping people express who they are” (Aaker and Joachimsthaler 2000:67), and Tibet is an identity brand. As Pringles and Thompson state,

“In a sense being a consumer of a particular brand is like being a member of that brand’s ‘club’. Because the act of purchasing and using the brand is in so many cases a conspicuous consumption the act has clear implications for the personality of the buyer. Thus each time a customer uses a brand they are reaffirming their sympathy with what that brand represents in terms of its promise.

‘However, it is not enough for the individual consumer to understand and be aware of that promise. It is as important a function of the compact that is made between brand and buyer that other people, who may well not be buyers, or members of the ‘club’ are aware of what that compact represents” (Pringle and Thompson, 1999:52).

From a marketing perspective, people who purchase are buying identity, personality and self-actualization. As Aaker and Joachimsthaler describe, strong brands “develop deep relationships with a customer group—that is, the brand becomes a meaningful part of the customer’s life and/or self-concept. When a deep relationship occurs, the functional, emotional and/or self-expressive benefit will have a relatively high intensity” (Aaker and Joachimsthaler 2000:264).

Alfred Schultz “argues that wherever there is music, even recorded music, something social happens” (Taylor 2001:173, referencing Schultz 1951:76-97). This construct is utilized by the recording industry. Some record personnel are “spending their time socially engineering a connection and point of identification between the lifestyle of a singer and the habitus of their listeners” (Negus 1999:178; references Bourdieu 1986). Thus music, the chosen venue for the political battle over Tibet, is also a very strong vehicle for creating higher order brand relationships, both emotional and self-expressive.

Tibet is also strong in the area of brand personality (Aaker and Joachimsthaler 2000:53), and has all of the “five major personality dimensions (sincerity, excitement, competence, sophistication, and ruggedness)” (Aaker and Joachimsthaler 2000:57). They state, “A self-expressive benefit is likely to be more relevant in brands that score very high on one of the five major personality dimensions” (ibid.). In other words, the self-expressive component of brand Tibet is key. The self-expressive and emotional benefits, meeting the top three needs on Maslow’s hierarchy, are also related to spiritual benefits. As Klein states, “The old paradigm had it that all marketing was selling a product. In the new model, however, the product always takes a back seat to the real product, the brand, and the selling of the brand acquired an extra component that can only be described as spiritual” (Klein 2002:21).

Brand Spirit: How Cause Related Marketing Builds Brands (Pringle and Thompson, 1999) has across from the title page a cartoon with the caption “Anthropomorphy in branding: ‘50s Rational, ‘70s Emotional, ‘90s Spiritual.” Tibet, with the movies and media of the 90s, exploded in that spiritual brand building time. Though it lost some political traction in 2001, it has continued to function as a “brand” or brand building term with the huge influx of products in the new millennium. The book reiterates, “Consumers are moving towards the top of Maslow’s Hierarchy of Needs and seeking ‘self-realization’” (Pringle and Thompson 1999: xxi). Ad companies then tell us, by spiritualizing their brand, that we can buy self-actualization. That is good marketing.

4.4 Sponsorship, Patronship

Co-branding can be very effective (Aaker and Joachimsthaler 2000:141). “One key to successful co-branding is to find a partner brand that will enhance the offering by complementary associations” (Aaker and Joachimsthaler 2000:142). The concept of co-branding ties in quite well with the old Tibetan idea of patronship as well as with the marketing ideology of sponsorship. An example might be the association of musicians and actors with Dharamsala Tibet.

A strong brand must be able to break through the media and market fragmentation that exists, and be able to use “sponsorships, the Web, direct marketing, publicity, and promotions” (Aaker and Joachimsthaler 2000:12). Dharamsala Tibet has, through patronship, received multiple celebrity and political sponsors, is heavily promoted and discussed on the Internet, uses direct marketing via the Dalai Lama’s books, lectures (both free and otherwise) and concerts, and through the same events, as well as all “news” events, is heavily advertised.

It would seem that Dharamsala Tibet and the Dalai Lama have used branding, American marketing, and strategic essentialism quite well to promote their cause and reach their goals. Yet Lopez has demonstrated how the enacting of the political priest-patron relationship between the Dalai Lama and Hollywood has not had the desired effect in terms of the Tibetan Diaspora. Brand theory adds another dimension to the explanation for why this might be so—current marketing theory teaches that associating a brand with a “cause” is good for the brand. Note that the key point is the brand, not the cause. Ultimately, the cause is subsumed, used to make money. “Sponsorship entails the commercial association of a brand with a property such as a sporting event, a team, a cause, the arts, a cultural attraction, or entertainment,” and “sponsorship can become a part of people’s lives” (Aaker and Joachimsthaler 2000:202).

Sponsorship has been shown to be a primary factor in economic profit. People will buy a product with a cause over that of a competitor and pay more for the product (Pringle and Thompson 1999:120-121). In 1997, 76% of surveyed consumers would switch retailers or brand over a good cause between products of equal quality and price, and 64% were willing to pay more for a product if they liked the cause. (Pringle and Thompson, 1999:122-123). Research on theme park attendance showed that “The impact of sponsorship fit on ticket purchase was over twice that of price, distance or hours” (Aaker and Joachimsthaler 2000:216).

When one looks at the value of creating a brand that is based on relationship and fulfilling higher order needs, the value of sponsorship is increased.

“Involving a customer in an event can also make that customer become part of the same family or team as the brand.... Such a bonding is a real payoff, and is most likely to occur when the customer is treated as an insider in the brand’s organization and/or when the event is related to the customer’s own identity, personality, or lifestyle” (Aaker and Joachimsthaler 2000:205).

Paying to attend concerts and speaking events meets a need on Maslow's hierarchy, both spiritual and social, and provides identity, a positive cause-related one. Those who genuinely support the cause (such as Tibetan politics or Buddhism) are viewed by the marketers as an important and necessary part in successful brand building. They are a bonus to the marketer.

“For almost any sponsored event, team, or other property there is a segment of heavily involved people who make time for the activity and are knowledgeable and current about it. The sponsored property may be a significant part of their lives and a vehicle to express their identities.”

This group “solidifies the bond between a person and the event” (Aaker and Joachimsthaler 2000:217).

Tibetan concerts and sponsored events are tied directly with purchase of product; the event itself provides self-expressive benefits through attendance and also provides the opportunity to buy additional products. “Awareness increases substantially as the result of sponsorship, especially when brands follow up the sponsored activity with other marketing activities” (Aaker and Joachimsthaler 2000:206). Organizers for Tibetan monastic concerts have utilized this strategy well, as have festival organizers. The strategy provides economic benefit to all those involved with the concert as well as other organizations who have associated themselves with the concert as sponsors. Those who sponsor Tibetan concerts and events are following best practices for marketing.

Tibet is also a good cause for sponsorship because it is controversial. “If [companies] want to become a rallying point for consumers, then the cause they adopt needs to be high profile, even controversial by nature” (Pringle and Thompson, 1999:44). Taking a risk by sponsoring an activity contributes to success of brand (Aaker and Joachimsthaler 2000:218).

Sponsorship provides even greater economic benefit because it often receives free advertising due to the cause. “Brands are created by broadcast media, and this includes not just television and radio but also ubiquitous mass media such as posters and editorial coverage generated by public relations” (Pringle and Thompson, 1999:53). They state, “a piece of editorial which fills a quarter of a page in a newspaper is deemed to have far more value to the company than it would have if it had been paid for as an advertisement” (Pringle and Thompson, 1999:213). Famous patrons, or sponsors (such as Richard Gere, Harrison Ford, or George Lucas), aid in this free publicity; “Many charities have famous donors involved with them. Many others have famous patrons, board members or trustees. These celebrities and people of influence are rarely full-time employees of the charity but are often able to devote a surprising proportion of their energies to it” (Pringle and Thompson, 1999:194). Yet from a marketing perspective, sponsorship, or patronship, is less about the charity, cause, or faith than it is about best practices and increasing sustainable profit.

4.5 “Ambush Marketing”

“One risk that sponsors of major events face is that competitors may engage in ambush marketing, attempting to associate themselves with an event they did not sponsor. In these cases, the competitor’s brand reaps the rewards that the sponsoring brand paid for” (Aaker and Joachimsthaler 2000:221).

In a 2002 search for products related to “Tibet” on Amazon.com, items found included not only books by the Dalai Lama and chant CDs but also items with little or no connection to Tibet, such as a “Tibet almond stick,” which removed wood scratches “like magic,”⁵⁸ and items de-contextualized, such as small Tibetan prayer flags for the home or office marketed with the

⁵⁸Amazon.com page, http://www.amazon.com/exec/obidos/tg/detail/-/B000063EQE/qid=1039195694/sr=1-4/ref=sr_1_4/104-9661872-7083951?v=glance&spage=C055&stern=tibet&stterm=tibet, Dec. 2002

lyric “the answer, my friend, is blowing in the wind.”⁵⁹ This increase in products may be seen as “ambush marketing,” where producers looked at the “buzz” created and decided to cash in on it. This ambush marketing also demonstrates that the term “Tibet” is functioning successfully as a brand.

Some may have genuine concern about “ambush marketing” effect. Anna Sui “was so moved by their [Tibetan] struggle that she made an entire line of banana-print bikini tops and surfer shorts inspired by the Chinese occupation” (Klein 2002:85). Klein tells us that *Women’s Wear Daily* “dubbed the Tibet line ‘techno beach blanket bingo’” (Klein 2002:85). Others may be only interested in the cash, not the cause, whereas many are undoubtedly concerned with both.

Gladwell (2002) describes Gordon, a marketing guru hired to handle the footwear Airwalk marketing campaign. Gordon chooses people in major cities and tracks them two to four times a year asking them about music, TV, clothes, and “goals and aspirations” (Gladwell 2002:209), to find ideas that will jump to the mainstream. She “picked up on the fact that trendsetters were developing a sudden interest in Tibet and the Dalai Lama” (ibid). She says “The Beastie Boys pushed that through and made it okay” (Gladwell 2002:210). In other words, musicians made this a market term. They made it mainstream. Lambesis, Gordon’s client, made an Airwalk ad showing a monk cheating on a test by looking at his shoes. Tibetan monks protested—both the cheating and the implication that they were touching their feet—so Lambesis removed the billboard (ibid). Lambesis used Tibet for marketing. Ironically, the Airwalk product is made in China.

⁵⁹ Amazon.com page, http://www.amazon.com/exec/obidos/tg/detail/-/B00006L56K/qid=1039196054/sr=1-10/ref=sr_1_10/104-9661872-7083951?v=glance&spage=C021&stern=tibet&stterm=tibet, Dec. 2002

Schoenberger describes a two-page ad for Charles David shoes in the March 1999 issue of *Marie Claire*.

“The ad had “dour-faced Tibetans on the left and a pair of haute couture shoes on the right. The phrase *Walk With Us* stretches in red across the fold, mysteriously connecting the emotive image of the Tibetans to a pair of slender legs shod in designer sandals and the brand name Charles David....On the left, the ad invites you to visit the World Wide Web site savetibet.org; on the right, ‘charlesdavid.com’” (Schoenberger 2000:141).

He goes on to say, “Charles David’s Web page exhorted the fashion conscious Internet surfer to sign an e-mail petition supporting the “Free Tibet” campaign without actually saying what that specific cause might be” (Schoenberger 2000:141). He describes how Charles David was in fact actively working for the freedom of the child Panchen Lama and Ngawang Choepel, both noble and just causes. The celebrity-signed Khata auction (minimum bid \$500) supported the “Tibetan refugee community” (ibid:142). As the David ad ran in several major fashion magazines, marketing director Rachael Taylor, quoted by Schoenberger, stated, “People need to be made aware of these issues, whether it’s through the fashion industry or whatever” (ibid:142). David spent close to \$1 million on the campaign, and their shoe designer incorporated “Tibetan motif” in sandals as she “took on the Tibetan cause as her own.” Schoenberger says “This kind of huckstering is particularly insidious because it closes the loop of moral culpability for human rights, with astounding hypocrisy.”

“But if they are not taking advantage of consumer gullibility in promoting the notion that one can buy the feel-good image of human rights in these ads, they are taking a cheap shot at pampered Americans who want desperately to be exonerated of guilt for their considerable role in human suffering in the global economy” (Schoenberger 2000:142-143).

Aaker and Erwin tell us that companies do intentionally go for emotional sells and use human rights, etc. to sell their products. That's exactly what David was doing; it's an intentional brand-building activity. Racheal Taylor (quoted above) is Charles David's marketing director, not the HR director. She's responsible for brand, not people. Guilt is one of the twenty emotions "that customers tend to have," and that can be analyzed for sales purposes (Aaker and Joachimsthaler 2000:59). Ambush marketing and use of these emotions by marketing executives, is, in marketing theory (as it is in political practice), entirely acceptable. The Charles David website in July 2006 has nothing on Tibet, yet the Panchen Lama is presumably still captive. The campaign built the brand but was no longer deemed best practice in terms of marketing the brand. However, in July 2006, Dr. Scholl's is selling a woman's dress sandal in "Tibet Red."

4.6 History of Tibetan Commodities

Commodities related to Tibet have increased over the last forty years for a wide variety of reasons, including politics and marketing. Commodities represented by newspaper articles in the *New York Times* (via ProQuest) from 1962 provide one index of Tibet's growing popularity as a marketing term. The survey of articles in the Appendix outlines some of the major issues still influencing the Tibetan situation today as well as demonstrating the news value of Tibetan commodities; products are listed for each year. This section presents a timeline of commodities related to Tibet mentioned in the *NYT*, along with information on other Tibet-related articles mentioned in the news simultaneously.

The commodities mentioned in the *NYT* (1962-2006) suggest the affluent target audience mentioned above. Some of the earliest commodities available in relation to Tibet were connected to art shows, and art is available almost yearly; these events, while purporting to

preserve an endangered culture, by their very nature promoted the high commercial value of some Tibetan items. In the 1960s, apart from the multiple ads on Tibet, articles promoted tourism, books, and music (both events and recordings). Oil was also mentioned as potentially existing on the plateau. In the 1970s, the *NYT* covered fashion and museum exhibits related to Tibet. As stated earlier, Calkowski points out that the performing arts were one of the first venues established by Dharamsala (and then the PRC) as a means of asserting cultural authority (Calkowski 1997:52). Dharamsala sent a group to Manhattan to perform the Black Crown dance in 1974, and sent another musical tour group to the US in 1975. Though political in impetus, these spectacles always came with a fee as did most of the later lectures and benefits. (As demonstrated in the next chapter, it is significant that the first New Age *Tibetan Bells* CD was released before the monastic musical tours began in the 1970s.)

Other articles that mentioned Tibet and the Tibetan cause provided free advertising as well as making the term mainstream over time. The thousands of *NYT* articles and ads noted in the Appendix demonstrate the sheer volume of advertising “Tibet” has received.

In the 1980s, monks gave tours and musical performances and the first bazaars and craft show fundraisers were reviewed. In the 1980s, the number of ads related to Tibet increased and the products receiving newspaper reviews increased. Jewelry, antiques, rugs, and cooking were also described. In 1981, the Newark Museum did a presentation on the “Lost World” of Tibet, complete with monastic chant and instrumental music titled “Myth and Music of Tibet,” reservations required. In 1982, products included trekking tours, a PBS movie on Tibet, and several music events. 1983, Tibetan fur was used by Ann Klein in her fashion, and the products mentioned above continued to be promoted. These did not always exclusively benefit the PRC or Dharamsala. For example, the 1981 Newark Museum fundraiser, which marketed music and

crafts as well as the museum exhibit, was intended to raise money not only for refugees, but also for the museum's collection. Additionally, most of the products available, such as antiques and expensive tours, were still aimed at the affluent.

During the mid-late 80s, as the PRC admitted to mistakes in the Tibetan Autonomous Region (TAR), news articles began to depict the Dalai Lama and refugees more favorably and the PRC less favorably. Simultaneously, a US company opened a Holiday Inn in Lhasa and US-PRC trade continued to increase. *NYT* mentions of Tibet continued to increase, especially after 1985 (when the Gyuto monks first toured) and in 1987 with media coverage of the riots in the TAR.

In 1987-88, Tibetans within the TAR protested and were violently suppressed. Products and music mentions in the *NYT* increased; there was increase in music event coverage 1987 along with the increase in articles overall. The Tibet House, created to highlight Tibetan culture per Dharamsala, was also formed in New York in 1987. This increase, in both coverage of increasing riots and products, including music, continued in 1988. In 1989, with the culmination of the riots in Lhasa and Tian'anmen Square (in contrast with the Dalai Lama's Nobel Peace Prize) both articles and product coverage decreased, yet maintained a significant level of prominence. New Age associations in articles continued, despite the real events taking place.

Of the decades surveyed, the 1990s saw the largest number of both articles and ads relating to Tibet. Additionally, there was a large increase in products in 1991, the year declared as "Year of Tibet" by the Dalai Lama and Richard Gere. Political coverage intensified in the early 1990s regarding the granting of MFN status to the PRC; MFN was linked to human rights until Clinton separated the two in 1994. Richard Gere gave his impassioned speech on behalf of

Dharamsala Tibet at the Academy Awards in 1993. Products and music proliferated as shown in the Appendix. These products correlated with political coverage as well.

McLagan discusses activists and Tibetan agency in the “politicization and commodification” of Tibet in popular culture via mass meditation, focusing on the 1991-1992 “Year of Tibet” and its main celebrities Richard Gere and the Dalai Lama (McLagan 2002:90). Tibetans and activists intentionally exploited Western New Age ideas of Shangri-La Tibet in hopes of raising political and economic support for the real Tibetan politics and rights (McLagan 2002:91). However, she points out that the activists’ “strategic objectification” of Tibet for political purposes had mixed results (McLagan 2002:91).

Richard Gere’s promotion of the “Year of Tibet” was political in its goals but commercial in its methodology. The political issues were approached with marketing theory. The goal was raising awareness on human rights and politics, the stated methodology for doing so was “selling” Tibet (McLagan 2002:95). This attitude affected the promotion of Tibetan politics as commodity; participation in the movement, for some, meant “buying” the product—Tibet.

Such successful “selling” or advertising required a carefully chosen target audience, not only to raise political awareness but also to raise funds. McLagan spoke with a Tibet House employee who, describing the cultural events promoted, stated that “The easiest door for entry for the American with money is the culture, is to fall in love with Tibet through seeing the beauty of Tibet’s culture” (McLagan 2002:96). “Americans with money” comprised the target audience of this political and cultural “sale” of Tibet (as products listed in the Appendix show). This audience also happens to be similar to the one targeted for New Age (and World Music) consumption, described elsewhere in this dissertation. The two products, Tibet and New Age

spirituality, already linked in the minds of some, dovetailed nicely in the market at large as they were sold to the same audience.

In the late 1990s, the list of products described in the news exploded (as shown in the Appendix). The years from 1995-1999 saw the greatest coverage, the height of the Tibetan product associations, marketing campaigns, and products. In 1995, as the PRC and Dharamsala battled over the real Panchen Lama, musical battles between the PRC and Dharamsala increased as well, with the release of Mao Ji-Zeng's work as well as that of Dadawa, yet both were forced to compete with the proliferation of American/New Age Tibetan music in these years.⁶⁰ While Dadawa's timing was significant in terms of political battles, it was also significant that she was marketed by the US company Warner Brothers to corner more of the New Age Enya market.

As modernization within the TAR was condemned in the West, Hollywood took up the cause and upped the prices for participants in this movement; the first Free Tibet concert raised more than \$1 million. The latter half of the 1990s included a wide variety of events. The Dalai Lama joined with the Body Shop to promote human-earth rights and general good will. Indians living in and around Dharamsala rioted over Dharamsala Tibetans' relative prosperity, and Tibetans protested over the lack of action in terms of returning to the TAR.⁶¹ The Tibetan protest ended as one of the protestors committed suicide by fire.

Meanwhile, as Tibet gained political-product popularity, marked by more products and more protests in the West, Boeing worked with the PRC to open an airport in Lhasa to increase tourism, and the PRC worked towards oil finds in the TAR. Protests and political statements

⁶⁰ Mao Ji-Zeng released 6 recordings of Tibetan music in the PRC in the 1994-1995; all are surveyed in the Appendix. Dadawa, a Chinese singer who took on a Tibetan name and achieved international fame for her New Age music also released her first album in the mid 1990s. Both are described in the next chapter and in the Appendix.

⁶¹ The Tibetan community in India had become quite successful at fund raising at this point, and attracted much tourism in Dharamsala. Local Indians were not experiencing the same economic success in their own town; this economic disparity led to a riot.

went only so far; economic relations between the United States and the PRC only continued to improve. MFN status for the PRC was continually renewed and conditions within the TAR remained grim. Unprecedented snowfalls and drought led to decreasing yak numbers, which led to food shortages in the midst of political suppression. Tibetans began resorting to bombs and were condemned by the PRC government as terrorists.

In 1997, the year that the films *Kundun* and *Seven Years in Tibet* were released, articles on Tibet surged in the *NYT*. Product descriptions sky-rocketed; music-related articles associated with Tibet did as well. Apple Computers used the Dalai Lama as a visual, with his permission, for their “Think Different” campaign in the United States (available on e-Bay as a collectors’ item, July 2006). Apple decided not to use the image as part of their marketing in the PRC, to the disappointment of the Dalai Lama’s party (Landler, Apr. 17, 1998). Landler quotes Apple spokesperson Rhona Hamilton, who defended the Apple position, stating, “The Dalai Lama really stands for our message in the United States,” yet, “in China, he may not get across the message that Apple is trying to send” (Landler, Apr. 17, 1998). Schwankert described the Tibetan popularity, “Tibet chic”, as being related to the Dalai Lama, millennial anxiety, Buddhism, and the “plain, old-fashioned fascination of a little-known land on the roof of the world. Or it could be just clever marketing, where the tinkle of prayer bells mingles harmoniously with the ring of cash registers” (Schwankert 1998:28).

In 1999, music proliferated and the PRC found oil in the TAR. Relating Tibet to the fashion industry, Cardona also discussed Charles David’s use of the Free Tibet movement as the center of their fashion advertising campaign in 1999. The marketing director stated, “The Tibetan cause is a good fit for an apparel company, thanks to its celebrity following...Celebrity endorsement of a cause gives a fashion company an en-dorsement [sic] to do it.” Yet the

adopting of this pop-culture Tibetan cause had its difficulties for the fashion industry with the real human rights component. The director stated, “There is a turn-off factor...Keeping it light and fun is important for a fashion company” (Cardona 1998:27).

Mullen addresses commercialization of Tibet around this time (Mullen 1999:129). She claims that the Tibet House and the New Jersey Museum dealt with a static, dead Tibetan culture (Mullen 1999:147), and one focused on preservation. Thus, it dealt with definable, commodifiable material; the ideology that keeps the culture archaic makes it easily packaged for sale. She describes how many of the Tibet House activities and seminars seem to target much of the same demographic group as Aldred’s New Age target consumers and do not include any Tibetans. They are very expensive (Mullen 1999:148).

She describes a Tibet House benefit dinner held at the Waldorf-Astoria before a Carnegie Tibet House concert that was largely centered around celebrities such as Harrison Ford and Uma Thurman. Of the 500 people attending the dinner, only five were Tibetans. Three of these were concert performers; the two others arrived in Tibetan dress offering to help and were given the silent task of handing out programs at the door (Mullen 1999:149-150). Mullen states that this commercialization of Tibet included participation by Tibetans, prominently by musicians (Mullen 1999:149-150).

However, other Tibetans have contested this endorsement and commodification, describing instead a contemporary Tibet comprised of people existing in modern society. Mullen quotes Sakya Trizin, who states, “You Americans are looking for Shambhala, but nowadays Tibetans want to go to New York” (Bernbaum 1980:37 in Mullen 1999:157). Tibetans in the United States have resisted this use of Tibetan culture.

References to Tibet in the new millennium continued. The year 2000 saw high news coverage as Clinton advocated the PRC's entry into the WTO. However, in 2001, September 11th changed the face of the politics of both products and protests.

After the World Trade Center tragedy, Gere called for peace, the same message he had been preaching to crowds for years, and was booed off of a New York stage. After September 11th, the PRC joined with US president Bush in condemning "terrorism"; the PRC used that as an opportunity to focus on Tibetan and Muslim terrorists within the PRC. Beijing was awarded the 2008 Olympics that year, and *NYT* coverage of Tibet dropped to the lowest since 1986. That year, the Dalai Lama cancelled his 2002 tour of the United States as turnout for preparatory events was so poor. In 2002, the PRC joined the WTO with US support, and Hu Jintao (who presided over the protest suppression in the TAR in the late 1980s) was named as the new political leader of the PRC.

Music, however, continued to receive comparatively strong coverage and was continually produced—both Tibetan monastic music and American originated Tibetan music, such as that of the bowls and New Age.⁶² Article coverage remained low after 2001, yet as the Amazon.com table shows, products associated with Tibet increased. Tibet had been established as a brand and free advertising was no longer necessary for product proliferation. In 2005, there were only 89 *NYT* articles mentioning Tibet, yet products boomed on Amazon.com between 2004 and 2006.

⁶² The music of the bowls is described in the following chapter.

Table 4: Items for Sale, Search on Amazon.com for "Tibet" by Year

Products	2002 (December)	2004 (August 5)	2006 (August 4)
Books	1193	12522	23001 (approx.)
Popular music	51	63	253
Classical music	8	9	9
Musical Instruments	--	--	3
DVDs	8	14	36
Videos	27	30	45
Arts and Hobbies	15	17	--
Lifestyle and Gifts	14	12	--
Home and Garden	--	58	830
Health and Personal Care	--	21	27
Beauty	--	--	1
Baby	--	--	84
Gourmet Food	--	15	23
Grocery	--	--	1
Jewelry, Loose Diamonds, Watches	--	--	2
Sports and Outdoors	--	14	10
Outdoor Living	--	--	10
Kitchen and Housewares	--	13	31
Software	--	8	8
Computer and Video Games	--	--	1
Automotive	--	--	7
Magazine Subscription	2	4	4
Auctions	71	18	8
Clothing (Apparel)	1 ("free Tibet" jersey)	2	192
Industrial supplies	4	1	--
Tools and Hardware	--	1	5
"Everything Else" ⁶³	--	1	13
Restaurant Menus	8	8	--
Scientific Supplies	--	3	--
Medical Supplies	--	2	--
Home Furnishings	--	1	--
Amazon Marketplace Sellers	5082	--	15521
zShops	1923	1441	1003

⁶³ Amazon.com category title.

Products, including music, continue to abound. The list in Table 4 continues to grow; Amazon.com continually adds new Tibetan products. Some of these are related to Tibetan spirituality or issues; many are not or only seem to be. Table 4 shows the results of three different searches on Amazon.com for the word Tibet in three different years. It shows that products related to Tibet are skyrocketing, especially books and music; music products increased by over 300% from 2004 to 2006 on Amazon.com. Tibet is used to sell more products and a greater variety of products.⁶⁴

Amazon.com has grown as a business too; this growth in products mentioned is preceded by mentions of products related to Tibet in the *New York Times*, peaking in the 1990s, but continuing consistently into the twenty-first century. Products do not necessarily reference Tibetan movements; purchasers may or may not partake of Tibetan political ideologies.

The market for Tibetan products has remained, though the issues seem to have fallen by the wayside in terms of coverage after 9/11/2001. Even so, the Dalai Lama and others continue in a real movement for better refugee centers, the spread of Buddhism, greater freedoms for political dissenters within the PRC, and a decrease in poverty within and without the TAR. Yet money, it seems, is key. And Tibet, as a term, now makes a very successful term as a brand. This is a primary factor in the music produced and marketed in the United States as Tibetan, as are the politics, history, and New Age described in earlier chapters. They all work together;

⁶⁴ The goal of the table is to show the variety and large number of products available on a widely dispersed vendor, Amazon.com. Other factors contribute to the growth of product as well. Amazon.com grew as a business over the years presented as well, and categories offered changed from year to year. The dramatic changes in numbers may be attributed to growth of Amazon.com or changes in their vendors. The numbers on this table were derived directly from Amazon.com searches of the term “Tibet.”

politics supported New Age ideologies, New Age ideologies target Tibet, and marketers target New Age practitioners for consumption, using political and New Age ideologies to do so.

4.7 Summary: Tibet as Brand

The PRC and Dharamsala governments market Tibetan music, dance, and spectacle, and they each use the profits from these Tibetan commodities to further their humanitarian or political goals. However, others with no relation to political, geographical, or cultural Tibet may label a product as Tibetan and profit. They may be musicians on a spiritual journey or simply interested in making money. The media exposure of the political movements and their products' benefits then act as marketing for non-political or humanitarian capitalists using Tibet as brand. Tibet, through a confluence of political and historical events, has become a term used to make money. The Amazon.com table shows that as a brand or marketing label, it is a successful one, spreading to multiple products and growing over the years. It also shows that music is a primary growth area.

Brand theory shows us that the term Tibet is the perfect brand. It has a strong history of associations with the spiritual in the United States and with both real and surreal places. The campaign for political status and human rights, coinciding with musical events, high profile celebrity endorsement, and opportunities for purchase, made it an ideal sponsorship opportunity. It has had moderate political support, yet is controversial enough to add to the anticipated profit margin. The spiritual component and history of the term and its New Age associations in the United States make it perfect for selling emotional and self-expressive benefits to consumers. The term may be spread across multiple associations and products without diluting it due to those early divergent associations. The music-event-based political promotions of the early years, continued with Tibet House benefits and monastic tours, receive free advertising in terms

of newspaper reviews and benefit announcements. That is the perfect brand, highlighted by the fact that Tibet and the Dalai Lama come up repeatedly as examples in marketing texts. If an entity were to copyright the term, they would make money selling its use—another function of a strong brand.

The prominence of music in the history and continuation of keeping Tibet in the public eye helps to explain why there is so much music that is Tibetan, and why there continues to be a proliferation. There is a good chance that it will sell; association with the term increases its potential for consumption. Additionally, the focus on New Age (and World) music fits Maslow's hierarchy of needs—the consumer can buy self-esteem and self-actualization at the same time. Tibetan music provides a double dose of higher order needs; music meets the top level of Maslow's pyramid. Through marketing, so does the term Tibet.

Brand Tibet is a result of representations of Tibet dating back to the late 1800s, politics of the late 1800s through the twenty-first century, New Age spirituality and capitalism from the same time periods, and brand development in the late twentieth century. Tibetan activists' intentions to exploit Orientalist ideologies and use market theories of sale in order to promote political agendas were in some senses successful; they were able to raise awareness and a large amount of money to aid refugees. This raised awareness involved more media coverage, which also must have helped increase tourist revenues for both the PRC and US businesses working with the PRC in Tibetan areas.

This media exposure also acted as free advertising for all items labeled with Tibet. Sale of products for the movement, such as lectures, events, benefits, musical recordings and books, as well as protests, provided media exposure for the perpetuation and explosion of products. These products also promote and profit from Victorian ideas of Tibet as a non-geographical,

non-political, hyper-spiritual Tibet, adhering to a tangled underlying value of salvation through purchase or patronship as part of the history of Tibetan Buddhism. This ball of yarn, including history, politics, Victorian myths, New Age spirituality, and US economics all contribute to both Tibet as brand and Tibetan music.

5.0 WHAT IS TIBETAN MUSIC? WORDS AND IMAGES, DICHOTOMIES AND AGENDAS IN RECORDINGS OF TIBETAN MUSIC

Tibetan history shows that representations of Tibet in the United States are related to New Age and the political and economic projects of United States government and business. This chapter more specifically demonstrates how politics, brand theory, and New Age spirituality have impacted Tibetan music in the United States. The chapter begins with a discussion of music and place, looking at how representations of “Tibet” as both a place and non-place are reflected in music and marketing, followed by a discussion of Dharamsala’s specification of musical arts as ground for political definition. The rest of the chapter is organized chronologically with the albums released in given years described in terms of their marketing along with the politics of those years, *New York Times* articles, and other representations of Tibet already described. Again, the Appendix provides detailed album descriptions for each recording surveyed as well as links to Amazon.com where samples of several albums may be heard.

Connell and Gibson, geographers, state, “...popular music is spatial—linked to particular geographical sites, bound up in our everyday perceptions of place” (2003:1). This is complicated in Tibet where the actual place is virtual and mythical as well as geographical. Yet with many of the recordings surveyed Tibet is marketed as a “place.” It is marketed as an isolated place, although, as demonstrated in earlier chapters, Tibet is not isolated.⁶⁵ Tibet was in contact with

⁶⁵ Tibet is marketed in this way by the “industry”—by the mix of people in charge of concert promotion, album covers, musical content, and album notes. That mix of people undoubtedly make those choices with many

Indian, Mongolian, Chinese, and Turkish cultures, and in contact with the Silk Road, throughout history.

Tibet is marketed as a place wherever Tibetan-speaking peoples are, such as Sikkim or Bhutan. Music from those locations is marketed as Tibetan. It is marketed as a spiritual place; Tibetan Buddhist music is marketed or labeled as Tibetan despite other geographical origins. Tibetan music is also marketed as containing power, through music as well as inherently, to “save” Western civilization. It is marketed as an imaginary and paradisiacal place, a Shangri-La, which can be visited or even *achieved* through music-accompanied meditation utilizing Tibetan sounds or instruments, and/or through drug trips or massage. It is marketed as a spiritual community that can be transported and renewed, re-made, musically and otherwise, in the Western world. It is marketed as a tourist destination within the PRC, the “true” site of Shangri-La, and as the Chinese “ocean of song and dance.” It is marketed as all these different places simultaneously and without conflict in the United States because of the historical, spiritual, political, and economic associations with the word Tibet. The lack of geography is further affirmed as monastic seats, where the monastic music is often recorded, are now outside of the plateau and all around the world. Lhasa is no longer the center of Tibetan Buddhism.

Connell and Gibson point out that there can be multiple representations of a place through music because music takes place within “...physical, social, political and economic factors” (Cohen 1991a:342 quoted in Connell and Gibson 2003:13). This is true of Tibet, and the places represented all called Tibet, ranging from the Tibetan plateau and multiple Himalayan settlements in Central and South-Asia to monastic communities in Europe and the United States, from a place the PRC has officially named “Shangri-La” to an imagined mystical alternate reality

factors in mind, a topic for further study. The purpose here is to show *how* “Tibet” and music are marketed in the US.

by the same name, and beyond that to imagined soundscapes created by musicians to be achieved through listening and other means. Those in the refugee community also sing of Tibet as a remembered or hoped-for geographical location.

There is also the music of those living on the plateau, in its many, many varieties—from monastic (multiple schools) to pop, from folk to karaoke. People continue to live, dance, marry, celebrate, work, herd, adjust to contemporary society, build homes, drink, laugh, and grieve with music that is “Tibetan,” both on the plateau and in refugee communities, although the music of the plateau is not readily available in the United States. And, because of the situation on the plateau and the prominence of the exile community through US politics, media, and Hollywood, politics is carried inherently in all the musical representations of Tibet, whether specified or not. Politics, suffering, justice and spirituality—all of this sells.

The use of music as a political tool for Tibet cannot be overemphasized. In the well-known conflict between the People’s Republic of China and the Dharamsala-based Tibetan government-in exile, music has been used to establish authority in international discourse from the beginning. Calkowski states that the Tibetan Institute of Performing Arts (TIPA) was the first institution the Dalai Lama formed in 1959 after leaving the Tibetan plateau. TIPA groups began touring and eventually recording music in a double bid for funds and the right to define the real Tibet through Tibetan arts. The PRC immediately followed suit, establishing Tibetan musical groups to tour, perform, and record (Calkowski 1997:52). She states,

“It has been the representation of Tibetan musical traditions that has indexed the cultural political struggle between the exile Tibetan administration of H. H. the Dalai Lama in Dharamsala, India, and the People’s Republic of China, and has served as a pivotal international arena for colonial and refugee discourse over the past twenty years” Calkowski (1997:52).

These musical groups, and the albums they released and continue to release, were meant to both define Tibet and establish political authority for the PRC and Dharamsala governments. Both the PRC and Dharamsala used the musical arts as a medium to claim authenticity and thus cultural authority in relation to Tibet. The Appendix includes surveys of recordings from both sides of this dialogue.⁶⁶ Prominent musical examples include TIPA's *Dhama Suna* (1997), the recordings by Mao Ji-Zeng (1994 and 1995), and particularly the album *Song of Shangri-La* (2001), a recording of Tibetan artists living in Shangri-La (formerly Zhongdian and before that the Tibetan name Gyaltang) in the PRC. Yet this dialogue was not solely between Dharamsala and the PRC, for the United States, via the CIA, was funding the Dharamsala project to fulfill the US goal of harassing the PRC. The United States was a major player in instituting music as a political tool for Tibet.

As Wu (1995, 1998) has so aptly demonstrated, Tibetan musical scholarship in the West has focused on the spiritual. Adams extends this point stating that Tibet is generally viewed as spiritual in the West, and that the PRC is working against this spirituality.⁶⁷

Adams states,

“For the last 20 or so years, two particular images of Tibet have come to dominate most others in the Western popular imagination, and to a much lesser extent in the academic imagination. These are (1) images of a pre-Mao Tibet that was universally and uniformly religious and where Tibetans, one and all, possessed esoteric spiritual awareness and religious knowledge, and (2) images of Tibet as a place that has been destroyed by Chinese communism and where Tibetans are universally engaged in acts of covert and overt political resistance.

⁶⁶ Each recording is surveyed in a table and the tables are organized chronologically. The List of Tables at the beginning of this study shows the page number for each recording.

⁶⁷ The perception of the PRC as anti-spiritual may be related to the Cold War and the view of communist countries as persecutors of religion.

One outcome of the merging of these images is the view that authentic Tibetaness is found in religiously devout Tibetans whose resistance to the Chinese government is always present and always articulated in terms of religious devotion” (Adam 1996:515; note 5 describes the polemic in most scholarship).

As Wu (1995, 1998) demonstrates, Tibetan musicology in the West has fallen into this discourse by dividing Tibetan music into two categories: secular and sacred, with Western scholars focusing more on the sacred and Chinese scholars focusing more on the secular. Wu, through anthology and discussion, demonstrates that Western scholars studying Tibetan music have participated in Foucault’s “production of knowledge” as described earlier.

This Western focus on spirituality can be justified in at least two ways: first, Western scholars had access to the refugee community and limited access to the plateau, and second, much of Tibetan music, even that described as “folk” music, often references spiritual deities or was performed in a context that could be described as spiritual in some sense, such as for a spiritual leader. The secular aspects of Tibetan music, such as the humor, the love songs, and the highly irreverent content of some songs, have not been emphasized in US scholarship—neither have the musics of Muslim or Bon Tibetans. Scholars focusing on the spiritual music also participate in the political program of the Dalai Lama by emphasizing the spiritual and cultural authority of the Dalai Lama, presented in the West as the exiled spiritual as well as political leader of Tibet. Yet the Western focus on the spiritual aspect of the music was and is encouraged and made possible by the refugee establishment of spiritual centers across the Western hemisphere, which, as demonstrated above, were originally funded by the CIA. So as scholars participate in encouraging the Dalai Lama, they also participate in US politics. Again, that is what they have access to; long term studies in the PRC may be difficult to achieve in

terms of funding, visas, and access, and scholars are aware that they risk the fate of Ngawang Choepel.⁶⁸

The Western scholastic focus on spiritual music also reaffirms the spiritual or non-geographic nature of Tibet and its availability to all for participation, Madame Blavatsky style. Descriptions of the music as other-worldly and magical affirm the non-geographic perception of Tibet and affirm some of the spirituality attributed to it through mountain theology and the New Age ideas of Tibet in the United States at the beginning of the twentieth century. The marketing of this spiritual music reaffirms and continually perpetuates these ideas for economic gain.

Western scholars have provided scholarship on Tibetan music—beautiful and valuable music—that would not otherwise be available in the United States. At the same time, this scholarship plays a part not only in the Dharamsala project of retaining cultural identity in the face of persecution, but also in the political project of the United States, one shown to be a “bad friend” to Tibetans.⁶⁹ Musical representations provided and endorsed by scholars are valuable to the musical scholars, valuable to the spiritual seeker and the curious, valuable to the Tibetan refugee community, and valuable to the United States in terms of opposing cold-war anti-spiritual communism and harassing the PRC in order to gain economic concessions.

The following discussion of recordings is arranged chronologically, following the structure of the Appendix. It is divided into decades for the purpose of summary, with Tables showing events and musical events for those decades.⁷⁰ The first recordings of Tibetan music were made by travelers, music scholars and ethnographers among the Tibetan refugee

⁶⁸ Ngawang Choepel, a Tibetan ethnomusicologist studying in the US, was arrested while in the PRC conducting fieldwork. He was later released.

⁶⁹ This author is one such scholar, and aware of her inherent complicity in such projects.

⁷⁰ This division also allows the online reader to use the bookmarks for each section to jump between the discussion and Appendix if she or he desires.

communities in South Asia and were sold in the 1960s; they perpetuated mountain theology, pure spirituality, and other ideologies of Tibet. The refugee community and their plight were prominent, both as a topic for the notes and as source material for the music. At the same time, Tibet was geographically removed in these recordings as they were made outside of the plateau.

Soon additional recordings from Dharamsala and the PRC became available in the United States, providing their own representations of Tibet through words (liner notes), pictures (album cover and notes), and sound (music). At the same time, alternative musical representations of Tibet became available in the US: those of New Age spirituality and those meant to assist in the achievement of alternate states through a combination of drug use and Tibetan spirituality.

Albums self-referenced as Tibetan or referencing Tibet proliferated in the 1980s and 1990s along with the establishment in the music industry (and Grammy award) genres of World Music and New Age Music. The music of individual Tibetan refugees as well as folk music, trance music, dance music, meditation music, healing music, Tibetan bowl or bell music, chant, hard rock, protest albums, modern pop, movie sound tracks, and a variety of other musics all were marketed as part of Tibet or the Tibetan experience. Bishop and Lopez showed that various people gravitated toward differing aspects of Tibet as their own representation in the late nineteenth century. A survey of the music available today shows that those diverse representations are still alive and well, perpetuated and consumed, in music. They are further complicated by the political projects historically in play.

5.1 1960s: Early Recordings⁷¹

Kaufman's recording for the Smithsonian Folkways Recordings *Songs and Music of Tibet* (1962) was recorded in Katmandu in a Tibetan refugee camp. The picture on the front of the notes (CD) or cover (LP) is of monastic musicians. Kaufman's notes begin, "Tibet is the highest *country* in the world" (emphasis added). He notes that the refugees are recent arrivals to Nepal, that they maintain "their native dress and customs," and that they are "very religious." The notes translate the chants as asking "God to bring prosperity" and are a "vow to God." The lyrics to one of the songs specifically tell of the Dalai Lama "who is now in India, but will one day again return to Tibet to lead the people in their religion that will live forever."

These notes fit the US political and economic project of the time; the US was funding CIA missions to Tibet. Though most of the music on the recording is not specifically spiritual, the picture on the cover references Tibetan Buddhism. The oblique reference to Tibet as a country and not a nation fits US policy of the time as does the inclusion of the song praising the Dalai Lama and his return as a leader. The religious references to God and "Him" can be read in terms of the US stance against atheistic communism in that era. Kaufman compares the first track on the LP to the music of Plains Indians in North America; Kaufman contributed recordings to Bruno Nettl's *An Historical Album of Blackfoot Indian Music* (Smithsonian Folkways FE 34001). This parallel between Tibetans and Native Americans appears in music later in the century as well.

⁷¹ The Appendix is organized chronologically by year; this discussion is divided into decades in order to provide "bookmarks" within the online version of the study making it easier for the reader to jump between the Appendix and discussion if he or she so desires.

Crossley-Holland, an established ethnomusicologist in Tibetan music and one of the few to publish on Tibetan folk music in English released *Anthology of World Music: The Music of Tibetan Buddhism, vol. 1-2* (1999, CD). These CDs were originally recorded in 1961 and released as part of the UNESCO collection. According to the liner notes for this anthology, “each recording consists of original field research recordings” (liner notes, p. 5). Crossley-Holland’s academic and musically detailed notes reflect Western conceptions of Tibet, describing the Tibetan culture as developing “in high isolation from the rest of the civilized world” (7). These recordings were made in monastic communities outside of the PRC, and Crossley-Holland reflects sympathy for their political situation (8). Areas represented musically include Ladakh, Sikkim, and Darjeeling, and the recordings on this album are described as “Tibetan, Ladaki, and Sikkimese” (8). This UNESCO work, with an emphasis on spiritual music, also fits the US political project of the time. Sympathy is shown for the exiled state of Tibetan monasticism, encouraging “harassment” of the PRC, yet Tibet is described as isolated and spiritual, not in practical terms.

Crossley-Holland also released a Lyrichord recording based on the same 1961 trip, *Tibetan Folk and Minstrel Music*. These tracks were also recorded in 1961 in Darjeeling, Ladakh, and Sikkim among monasteries and refugee communities. This album, perhaps due to Lyrichord marketing, was clearly aimed at the general public and reflected less of Crossley-Holland’s scholastic knowledge on Tibetan music. While some musical notes were included, he opened with the statement “Tibet has always been a land of mystery,” and went on to describe its geographical height and isolation. In the notes, he described the people as follows:

“The Tibetans are a people of Mongol descent and speak their own language of the Tibeto-Burmese group. They are at heart nomads and most of them live as such in yak-hair tents on the high bare plateaux, following a pastoral

way of life....The Tibetan peasant is very fond of singing and dancing and the country has a rich and varied folk music.”

He also stated that Ladakh was part of Tibet until 1840, implying that Tibet was a political nation state.⁷² Yet the recording also de-emphasized the physical or political location especially through the emphasis on mystery.

In these recordings, the romantic view of Tibet, perpetuated through the mountaintop and spiritual purity descriptions, provides emotional familiarity, identity, and dreams through purchase and listening, and also aids in greater distribution of the US political view. Crossley-Holland’s inclusion of music recorded in Ladakh and Sikkim both emphasizes the spread of Tibetan Buddhism and also, by labeling such music as Tibetan in the album sale, de-affirms Tibet as a nation state and affirms its non-geographical, spiritual state. The recordings provide a valuable anthology of music and also locate Tibet outside of the plateau. These early recordings affirm Wu’s point concerning the role that Western scholars play in perpetuating ideas of Tibet.

An academic in a slightly different subject area also added critical currency to Tibetan music in the 1960s. Dr. Timothy Leary released *The Psychedelic Experience: Readings from the book The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead* (1966; reissued in 2003 under license from the Smithsonian). This album is not primarily musical although it is sold by both the Smithsonian and Amazon.com under Tibetan music (October, 2006). The purpose of the album, according to the liner notes by Timothy Leary, Ph.D., and Ralph Metzner, Ph.D., is to guide people on their acid trip.

The notes describe *The Tibetan Book of the Dead*, as “the first ancient text which we translated into modern psychedelic dialect.” The notes discuss how acid can be used to free the

⁷² The dates of this statement are debatable as well.

mind; “The yogas and spiritual exercises of the past are no longer needed to escape from the gravitational inertia of the symbolic mind. Exit is guaranteed.” But care must be taken—hence the guide. The Tibetan music included is that of the ritual bell-chime which is used to mark key points in Tibetan spiritual meditation and is used to mark key points in the “trip,” accompanying Leary’s readings. This sound, of the single Tibetan chime, occurs again and again in later Tibet and New Age related recordings.

Figure 1: Events prior to 1970⁷³

1949: Tibet “liberated,” especially from British colonial rule, and integrated into the newly formed People’s Republic of China
1949: US publicly refuses Tibet mission and applications for help but plans to encourage Tibet to resist Mao, especially after 1950
1950: Korean invasion; Tibet appeals to US and UN, denied
1951: 17-point agreement; US offers to free Dalai Lama
1956-1957: US trains Tibetan guerrillas
1958-1961: US makes over thirty airdrops in Tibet
1959: Dalai Lama flees, begins receiving annual CIA salary of \$180K
1960s and beyond: Border disputes between India and the PRC
1963: Oil speculation in Tibet
1964: CIA funds Dharamsala future establishment of Tibet House in Geneva and New York
1964: Americans and Tibetans form Tibet Society to aid refugees and lobby US government for Tibetan independence
1964: US trains Tibetans at Cornell
1965-1968: CIA funds Tibet House in New Delhi; CIA funds lawyers and PR Firm for Dharamsala
1966-1976: Approximate dates of Cultural Revolution in PRC
1969: <i>NYT</i> reports that Tibetans raid the PRC embassy in New Delhi
1969: <i>NYT</i> refers to China as “Communist China”
1969: Snellgrove and Richardson’s book on Tibet reviewed
1969: Dalai Lama referred to as a spiritual leader; “sing prayer for redemption of Communist Chinese rulers of Tibet” (Lelyveld, Mar. 12, 1969)
1969: Refugee reports in <i>NYT</i> talk of continual riot in Tibet and presence of PRC with “war material”
1969: PRC moves nuclear installations to Northern Tibet as part of USSR/India border conflicts (Schanberg, Sep. 13, 1969)

⁷³ Citations for this and other “Events” tables in this chapter follow the citations in the Appendix, and can be easily found via ProQuest.

TIPA also released early recordings, such as *Ache Lhamo: Théâtre Musical Tibétain* “*Prince Norsang*” (1968). This album was also produced in collaboration with UNESCO and contains valuable recordings of Tibetan opera; the shortened selections were chosen by TIPA performing artists. The album is inherently political. The notes contain the following: “The TIPA dedicates its efforts to the conservation and propagation of the great musical and theatrical heritage of Tibet. Their preoccupation with authenticity leads them to research every piece of their repertoire by seeking the aid of knowledgeable masters.” The UNESCO involvement in the TIPA project is political in and of itself, aiding in the Dharamsala representation of Tibet.

As Figures 1 and 2 show, these recordings were made and released during a particularly volatile time in Tibetan history and one with heavy US involvement. Figure 1 highlights events in the latter half of the twentieth century up to 1970. Figure 2 highlights representations seen in recordings released in the 1960s related to Tibet. In these Figures, the historical events are related to the summary of musical representations prior to the 1970s.⁷⁴ The earliest recordings of the refugee communities were made and released while the United States was funding the refugee community and the formation of TIPA and the release of their early albums were made possible by United States funding. The *New York Times* during this era referred to the PRC as “Communist China,” a place that persecuted spiritual Tibetans during the cold war. Music was central in the formation of representations during this time, not only through the formation of TIPA and scholastic records but also through the early quoted comments of the Dalai Lama, who would “sing a prayer” for Communist China (reference in Figure 1) and through the prominence of Tibet in Leary’s alternative culture. These early representations continued to mark Tibetan music available in the United States for the next forty years.

⁷⁴ Such figures are used for each decade discussed in this chapter. Additional yearly events are musical associations are in the Appendix.

Figure 2: Music Associations Prior to 1970⁷⁵

- Tibetan music associated with refugees as opposed to inhabitants of the Tibetan plateau
- Tibetan music associated with a variety of people (Lhadakians, Sikkimese, Timothy Leary) as well as “Tibetans”
- Tibetan music associated with mountains and remoteness
- Tibetan music associated with the Dalai Lama and Tibetan Buddhism
- Tibetan music associated with the political position of the Dalai Lama (and the US in terms of harassing the PRC)
- Tibetan music presented as defining cultural authority and authenticity, by scholars, politicians, and marketers
- Tibetan music compared to Native American music
- Tibetan religious ritual music paired with natural sound of running water
- Tibetan religious ritual instrument (bell-chime) and spiritual text associated with alternative culture (drug trips)
- Tibetan musical sounds include: a cappella singing, monastic chant, stomp-dancing, dramnyen music, cymbals, drums, long horn

5.2 1970s: Lyrichord, Lewiston, Levy and the Music of the Bowls

The 1970s brought the upheaval of the Cultural Revolution in the PRC, the development of the Dharamsala community with funding from the US, the continued alternative culture movement in the United States, and greater advertising and recording technology in music marketing and distribution. Several albums of Tibetan music were recorded and released during this time.

John Levy (1971) recorded *Tibetan and Bhutanese Instrumental and Folk Music. Tibetan Buddhist Rites from the Monasteries of Bhutan, vols. 1-4*. The first three albums were all recorded in monastic settings in Bhutan; the notes to the 2nd album state that the monastery in Bhutan “better preserved” the Tibetan Buddhist tradition than the monastic seat in Tibet before

⁷⁵ Online readers may jump to the recording for these years in the Appendix easily or by scrolling to the bookmark for these years in the Appendix.

1959. The notes to the first album begin with a quote from the then-recent text by Snellgrove and Richardson on Tibet. The 4th album includes an Ache Lhamo excerpt and a Snellgrove-Richardson quote describing Ache Lhamo, a Tibetan art form emphasized by TIPA and the PRC. Levy links the 4th album with Tibet by stating that many of the tracks are performed by “Tibetans,” people from Tibet and Lhasa, and that other tracks, though performed by Bhutanese, are of “ancient Tibetan origin.” In his notes to the first album, Levy states, “The most important of these are recordings of Tibetan refugees, so that what obtained in Tibet as a whole before 1959 we shall probably never know.”

These recordings include “Lyrichord presents outstanding music from around the world” on the case, and on the back, “Of the whole enormous area which was once the spirited domain of Tibetan culture and religion, now only Bhutan seems to survive as the one resolute and self-contained representative of a fast disappearing civilization.” A quote describing the “deep, ethereal monotone chants most associated with Tibetan Buddhism” is also used on the back to describe and sell the music. These recordings may be seen as early “world music” (although the genre hadn’t yet been firmly established within the industry) with this Lyrichord presentation.

This album set locates Tibet in Bhutan, emphasizes the spiritual music of Tibet, emphasizes the primacy of Tibetan refugees, and provides valuable sound recordings. Lyrichord released these again in 1994, as a box set, and it won an NAIRD “Indie” award that year. Little changed between the marketing of the music in the 1970s and their CD presentation in the 90s.

In 1972 a seminal album in Tibetan music in the United States was released, *Tibetan Bells*, by New Age musicians Wolff and Hennings. This album was reissued in 2002. The artists used recording technology and Tibetan bowls and bells to make some very unique music. They looped and sustained sounds to create their art but did not use any synthesized sounds; they

also used the ringing bell/chime that Leary (and monastic recordings) utilized. This was the first in what would become a series of five related albums: *Tibetan Bells II* (1978), *Yamantaka* with Mickey Hart (1982), *Tibetan Bells III* (1988), and *Tibetan Bells IV* (1991). The albums reinforce the idea of taking a spiritual “trip,” with the music as a guide; the second album reflects the journey of the soul at the time of death.

Track titles reference Tibet; specific deities are used. The imagery connects Tibet with the fantastical; the CD cover shows a stupa and prayer flags set against a ringed planet with a sailboat circumnavigating the rings. According to the author of the liner notes (Henry Wolff) (and verifiable by the great amount of “bowls” CDs currently available), this CD was a seminal record and a definer of New Age music. The packaging for the release of the CD states,

“Not quite a new recording, but far more than the ‘old,’ this brilliantly remastered CD restores the pristine textures and unheard shades of an elusive music living on the remote edges of the audible. Thus, after a quarter century and more there is now obtainable the single record long famed for defining the music now known as ‘New Age’ –the soundscape of a re-invented consciousness.”

The notes to *Tibetan Bells II*, by Henry Wolff, say “In the present record...the ancient resonances of the bells of Tibet are deployed within a musical framework uncompromisingly 20th Century, and Western.” He talks about the unearthly and ancient quality of the instruments, and how their created musical idiom “has transported—and surprised—Westerners and Tibetans alike.” He narrates the story of the initiation of himself and Hennings by the Karmapa of the Kargyu sect in Sikkim and their performance for him. Afterwards, the Karmapa said that their music was “the sound of the Void.” Wolff and Hennings also worked with Philip Glass on the music for *Koyaanisqatsi: Life Out of Balance*, a 1983 movie whose title referenced the Hopi word.

These CDs show Westerners playing Tibetan bells and bowls with recording technology and the overlapping and sustained sounds of electronics for the purpose of providing the listener with an alternative experience through Tibetan music. They reinforce the internal journey and a non-geographic location; they also reinforce the idea of Tibetan spirituality interpreted by Western performers. Their music follows the Blavatsky lineage and is endorsed by Tibetan Buddhist leaders in the exile community. These early bell recordings set the stage for numerous bowl and bell recordings made by Americans and other Westerners and marketed as Tibetan music in the US.

Lewiston, a prominent recorder of early “world music” for the Nonesuch Explorer Series, recorded in India the album *Tibetan Buddhism: The Ritual Orchestra and Chants* (1976). This album was also reissued in 1995. According to the notes, these recordings were made in a monastery that was “one of the most notable spiritual centers in the province of Kham, Eastern Tibet” but was relocated to India. Notes on Tibetan music by the Tibetan scholar Lobsang Lhalungpa state,

“Music plays an integral role in Tibetan Buddhism: it is seen as a means for transforming the whole stream of being into illumined awareness...The liturgy and music are composed by lamas, or by yogins who live in mountain solitude. They sing spontaneously in their illumined state...the primordial sound *A* is recognized as the source of all sound and speech as well as the substratum of silence. It is an all-pervasive medium through which the inherent unity of all things may be realized...Chanting is recognized as a powerful medium for inner transformation...The lowest and highest pitches are said to be identical with a celestial drum.”

The notes to this recording emphasize monastic music and the fantastic and spiritual power of the music while reifying the political position of the refugees. Lewiston describes the Tibetan “Ritual Orchestra” including a drum often made of two human skullcaps. This spiritual

power of “primordial sound” is an important part of New Age “Tibetan” music. Lewiston also recorded *Ladakh: Songs & Dances from the Highlands of Western Tibet* (1977) for the same label. His notes state,

“Ladakh—Western, or Indian Tibet—lies high among the great bleak wastes of central Asia. Range upon barren range of jagged, snow-capped peaks lead to vast, arid plateaux covered with dunes of granite dust—a terrain alternately baked under a sun that burns harshly through the thin mountain air and frozen by the searing nighttime cold. This wilderness is relieved only by the emerald green of the occasional oasis, where glacial streams irrigate crops growing in terraces laboriously hacked out of mountainside around a village or Buddhist monastery.”

This album was thoroughly reviewed by well-known musicologist Mireille Helffer, who also released an LP of Ladakhian music in 1978. She described Lewiston as the first of the "amateurs passionnés" contributing to the Nonesuch Explorer Series of LPs and described his notes as "superficial" and "fantaisiste" (1978:133-136). Yet Lewiston's work holds a prominent place in “world music;” his recordings of Tibet were well-marketed.

In 1977/1978 another album was released as related to Tibet, yet did not involve Tibetans. The album was titled *Tibet* by a German band of the same name. This album was reissued in 1994. This rock group, according to the liner notes, was part of the European rock scene in the 1970s. The notes (by Francis Grosse, translation by Dorian Cumps and Paul Stump) describe this rock group's history; they decided to call the band “Tibet” because they wanted “Eastern overtones.” This was their only connection to Tibet; their stated musical goal was that of an “original progressive rock repertoire.” The picture on the front of the CD shows a stylized drawing of an ancient Egyptian king reifying the link between Tibetan spirituality and ancient

Egypt, and in the interior the word “Tibet” is placed over a skull. This usage of Tibet with music relates to a non-geographical, mystical or imaginary place and the occult.

Figures 3 and 4 highlight historical events and musical associations related to Tibet in the 1970s.

Figure 3: Events of the 1970s

- 1971: CIA supposedly ends financial support of Dalai Lama and Tibetan guerilla activities
- 1973: CIA ceases funding Tibetan guerilla base
- 1973: Tibetan teaching in the US; US interest in tantric methods to achieve “enlightenment” by “scholars and psychologists” (Reinhold, July 24, 1973)
- 1974: India, Pakistan, Bhutan, Burma, India, Nepal, and USSR concerned with PRC military buildup of border areas of TAR
- 1974: Black Crown ceremony performed in Manhattan, over 1000 attendees (Dugan, Sept 22, 1974)
- 1974: CIA financial support of Dalai Lama ends
- 1975: PRC reports that geological findings show the conditions creating the highest mountain and plateau also make China “one of the world’s richest sources of oil” (Sullivan, Oct. 9, 1975)
- 1975: PRC accuses US of supporting Tibetan political dissidents; US denies claim
- 1975: 100th anniversary of Theosophical Society in New York (Blau, Nov. 19, 1975)
- 1975: Tibetan “song and dance group” tours US. PRC protests that this “interferes in Chinese internal affairs” during conflict over US withdrawing from Taiwan; Taiwan and Tibet primary issues for Kissinger visit. Lhamo opera performed in NYC (Kisselgoff, Nov. 21, Nov. 22, 1975)
- 1977: Tibetan Buddhist monastic activity in US, article on popularity of Tibetan Buddhism in US (Glassman, Jun 12, 1977)
- 1978: Tibetan passport protests (Akar, Feb. 18, 1978)
- 1978: US company Amherst group agrees to aid PRC with electronic production and to build six large hotels in PRC, including a Lhasa hotel (NA, Dec. 15, 1978)
- 1979: PRC discovers huge copper reserves in Tibet and a Stone Age site (NA, Mar. 4, 1979)
- 1979: Opening of Tibet to tourists, high cost of tours (Butterfield, Jul. 23, 1979)

Figure 4: Music Associations of the 1970s

- Continued emphasis on spiritual music, both Tibetan Buddhist and New Age
- Sounds of spiritual music include bowls/bells, as well as long horns, cymbals, drums, and chant
- Continued geographical displacement and emphasis on refugee community and “Tibetan” music outside of Tibet
- Continued political stance in music
- Continued emphasis on music as a path to enlightenment
- Nonesuch and Lyricord “world music” series
- Tibetan Bell and Bowl sounds introduced, circulated, and associated with a mystical “trip” one might take, along with the sustained sounds
- Progressive rock band names itself “Tibet” for the Eastern element

5.3 1980s and Genre: World and New Age Music

Tibetan music is marketed as all sorts of things, and especially as World and New Age music. (The Gracenote summaries at the end of albums surveyed in the Appendix show the prevalence of these two genres.) The 1980s saw formalization of both New Age and World Music as marketing genres in the music industry. Negus describes genre; genres are marketing labels, an attempt to target consumers, but in the attempt to target, they are also the industry’s best attempt at reflecting social groupings. In other words, the industry finds or believes it sees a group and targets that group, creating a genre that reflects a group, and then aids in maintaining that group (as stated in Chapter 4, music is especially powerful at creating social formations). They do this at the same time as they try to fit music or musician to a market; as musics and markets and groups subtly shift all the time, this is not necessarily an easy process. Negus says,

“As Frith has also astutely observed, genres are used by record companies as a way of integrating a conception of music (what does it sound like?) with a notion of the market (who will buy it?). Musician and audience are considered simultaneously” (Negus 1999:28, referencing Frith 1996:76).

Those in the music industry attempt to look at how people are creating meaning and then sell them a product that will do that very thing. Ads are devised, and electronic libraries are formed, with the sole purpose of evoking human response in relation to purchase: “In libraries such as those developed by Chappell & Co. and HMV, human emotions, social situations and geographical places are associated with sounds, all ordered and categorised in easy-to-retrieve formats for whatever commercial purpose” (Connell and Gibson 2003:195). These associations of music with market are then used to sell additional products.

Though the albums described above show both World and New Age marketing, neither was officially recognized until the 1980s. New Age as a music industry genre appeared first with the first New Age Grammy awarded in 1986 and the first New Age Billboard chart in 1988. This music is difficult to define, yet there do seem to be some overall characteristics for the genre. Hall and Hall describe New Age music as multicultural, natural, and therapeutic (Dennis Hall 1994:13-21 and Susan Hall 1994:23-33). Zrzavy describes it as improvisational, incorporating subtly shifting cycles over dynamics, ethnic musical styles, and environmental sounds, and as having absence of vocal emphasis or songs. In addition, Zrzavy quotes *Business Journal* (1984) as describing the audience for this music as “predominantly white, college-educated, mostly 25-40, professional...most with discretionary income” (Zrzavy 1990:37-38). This audience fits with that described earlier as the New Age consumer.

The music fits that of New Age spirituality, where the incorporation of bits of various religions is translated into “multiculturalism” and environmental sounds. Connell and Gibson show that ambient and New Age music represent “metaphysical spaces.” They state, “In many ‘New Age’ releases...central themes included establishing imaginary spaces for the music consumer, whether this involved passive or active listening, and a sense of journey, of traveling

to otherworldly locations” Connell and Gibson 2003:73, 201). This travel to otherworldly locations fits well with representations of Tibet as a spiritual, non-geographical place. The emphasis on journey also fits with Leary’s travel. They also show that Ambient music, sometimes grouped with New Age, can emphasize places with mountains and spiritual powers (Connell and Gibson 2003:201). Ambient music has the following effect: “Relaxation and spiritual healing were the anticipated consequences” (Connell and Gibson 2003:203). In brand theory, this might be the functional benefit. As seen in the Appendix, the term “relaxation” occurs repeatedly in the liner notes for recordings of music related to Tibet, especially New Age and bowl recordings. Healing is emphasized as well. In Tibetan Buddhist albums, the chant included works for the benefit of the listener and the world, and in New Age albums, bowls and electronic frequencies are attributed with healing powers.

All of this relates to the discourses on Tibet described above. In the albums marketed as New Age in the Appendix, electronic music, repeated musical motives and an emphasis on healing or travel appear repeatedly. Certain monastic sounds are used frequently as well, including long horns, low chant, the ritual bell-chime and a cymbal crescendo. As meditation is key, background music is very important; New Age albums seek to meet the needs of this market. To those following Bailey or Blavatsky, implicitly or explicitly, music drawn from or inspired by Tibet could add to the New Age experience which adds to the market value of Tibet. Again, this entire discourse sets aside the people living and working in the PRC as well as their music, but it fits US commercialization of Tibet and Tibetan music.

Much Tibetan music is also marketed as World Music. Musicologist Taylor tells us that when *Billboard* introduced World Music in 1990, it grouped it with New Age; the same person managed both charts (Taylor 1997:5-6). Yet the bottom line was clarification for profit. Taylor

quotes Philippe Constant, a world music director for Island Records, who stated, “World music has existed commercially since the industry began to see it as a source of profit. It is a market category” (Taylor 1997:26). Negus describes the music as “eclectic,” and a genre that “initially emerged to resolve a marketing dilemma within the entertainment industry” (Negus 1999:164).

As a music category its definition is musically vague. Some describe it as “incredibly diverse, sometimes pitched as ‘yuppie-directed exotica’, combining elements of ‘quality’ art rock, dance craze, mystical mind expansion, scholarly folklore studies (Goodwin and Gore 1990:67) and a form of ‘aural tourism’” (Cosgrove 1988; all in Connell and Gibson 2003:155).

Like New Age music, world music was around before its official recognition. Nonesuch and Lyricord were producing records, as was UNESCO, of the music of the world including Tibetan folk, art, theatrical, and religious music as early as the 1960s. While “world music” as a genre may not have received official attention, the idea of marketing music from “other” places, and associating music with those places was already happening for Tibetan music.

Tibetan music is still most often marketed as world or New Age music, although the labels continue to change. If one were to go to the website Amazon.com, one could search for “Tibetan Music” and world music would not appear as a genre, yet popular, classical, international, and New Age would all appear as options (Summer 2006). Limewire also does not include world music as a genre at the time of this writing, yet Gracenote and iTunes still use the labels of world music and New Age music as does the recording industry institution through Grammy awards. (Tibetan music has been nominated for at least three Grammys; the Monks of Sherab Ling Monastery won in 2003 in Traditional World Music, the year that the category split into Contemporary and Traditional World Music, for the album *Sacred Tibetan Chant*.)

The Tibetan music of the 1980s fits into the World Music and New Age marketing genres. Albums of the time include David Parsons's *Tibetan Plateau; Sounds of the Mothership* (1980, reissued in 1991); *Yamantaka*, by Wolff, Hennings, and Mickey Hart (1983, reissued in 1991); *The Gyuto Monks: Tibetan Tantric Choir* (1986/1987, reissued in 1990); *Sounds of Peace* (1988) and *Rhythms of Peace* (1988) by Nawang Khechog; as well as *The Gyuto Monks: Freedom Chants from the Roof of the World* (1989).

The liner notes to New Age artist David Parson's 1980 album *Tibetan Plateau; Sounds of the Mothership* open with the statement, "'Meditation is the clarifier of a beclouded mind,' according to Tibetan doctrine," and go on to state, "David Parsons' knowledge of the liberating power of meditation informs his timeless music." The music is not inspired by Tibet, but "by the ancient Vedic songs of India." His music "centers the contemplative mind amid the swirling vortex of the physical plane." The photo included is mountainous.

He uses electronic, synthetic keyboard sounds and "soothing sounds from the world: the soft chirping of crickets, the calls of songbirds, the voices of the four winds." Ten years later, he would be involved with "cultural preservation" work for the Dip Se Chok Ling monastery, and release with them the 1990 album *Sacred Ceremonies: Ritual Music of Tibetan Buddhism*. Yet for this 1980 album, there is no description as to how this music relates to Tibet except the title and single sentence on meditation. The album is of the New Age variety with a focus on meditation and altered consciousness.

The album *Yamantaka*, by Wolff, Hennings, and Mickey Hart, in 1983, was key as Mickey Hart went on in this decade to be heavily involved in the Gyuto Monks tours and won the first World Music Grammy in 1991. The notes state, "Yamantaka is the Tibetan god of the dead and lord of the underworld. According to belief, all must stand before him to be judged

after death. Amongst his symbols are the dark mirror and pans of judgement.” This album uses Tibetan bells and bowls and instruments and is electronic in nature.

In 1985, the Gyuto Monks toured the United States for the first time, performing in New York City. *The Gyuto Monks: Tibetan Tantric Choir* (1986/1987, reissued in 1990) is the Windham Hill recording of that tour. Windham Hill is primarily a New Age label. The notes to the CD state,

“This Gyuto Choir recording differs from other Windham Hill music. But our opportunity to become involved with the recording was compelling. The Tibetan Gyuto Monks—now exiled in India after being driven from their monastery in Lhasa, Tibet—have for centuries refined a chanting technique that enables each member of the choir to sing a three note chord.”

The notes state, “Mickey Hart, drummer with the Grateful Dead and an ethnomusicologist, brought these rare recordings to our attention.” The Dalai Lama authorizes the project and the notes describe Tibetan Buddhist “liturgical arts” as developed in isolation and as “extraordinarily rich and unique.” They further emphasize the spiritual value of Tibet, stating, “Many varied Buddhist traditions of India have been preserved only in Tibet, and are therefore a cultural treasure of mankind.” The notes describe the chant; the overtones are “produced almost magically” and give “the sound a numinous, ethereal quality.” They emphasize spirituality and journey beyond self, stating, “The slow, stately rhythm of the chant convinces immediately that this is music beyond the ordinary, inspiring the listener toward the spirit world.” The notes describe the “most spiritually powerful” instrument as the drum made by two halves of human skulls, again emphasizing a darker element. “The overall effect is highly dramatic—without precedent in the world’s panorama of instrumental ensembles.”

The notes, in part by Robert A. F. Thurman (scholar and prominent Tibetan Buddhist) and Fred Lieberman (musicologist), state

“The chanting heard on this recording is prayer, not performance. Whenever this recording is played its prayers are effectively said anew—though their power depends less upon mechanistic reproduction than on the degree of attention and compassion with which you, the listener, join in the experience.”

In other words, through purchase of this album one can have prayers said and receive extra benefits if one concentrates. The album is marketed at Amazon.com with the following review by James Rotondi. The review emphasizes the spirituality of the music as well as the use of human skulls, even as it is perhaps critical of the musical sounds used.

“The resulting sound suggests a symphony of inspired bullfrogs whose passion is Buddha, not Budweiser, croaking endlessly while rotating a wet foot around the perimeter of a giant wineglass. Which is a pretty mundane metaphor for music that produces such a powerful sense of dread and spiritual awe. Track 2 also includes clattering drums, some made of human crania. Spice Girls it ain't....”⁷⁶

Regardless of one's opinion of the music, the album was significant in setting the stage for additional Tibetan Buddhist monasteries to record and market music under their own name and for exemplifying the link between Tibetan politics, New Age and world music in Tibetan monastic music.

Sounds of Peace (1988) and *Rhythms of Peace* (1988) by Nawang Khechog introduce this prolific artist. Nawang chants, plays the flute and Tibetan long horn, and mixes it all using

⁷⁶ http://www.amazon.com/Tibetan-Tantric-Choir-Gyuto-Monks/dp/B000000NIB/sr=8-2/qid=1158034150/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music, Summer, 2006.

electronic loops and synthesized musical and nature sounds. He has played at the Pentagon, United Nations, and Carnegie Hall, as well as for a Manhattan runway fashion show titled “Return of Genghis Khan” (MacIntosh 1994:8). The back of *Sounds of Peace* quotes the *New York Times*, “To produce original music with such soothing and tranquilizing qualities is rare.” The notes tell us, “After the brutal subjugation of Tibet by Chinese Communists in 1949, Nawang and his family escaped to India. Nawang was a monk for eleven years, and a hermit for four of those years.” Nawang’s political position and spiritual position are emphasized as is the soothing quality of his music. Inside the notes there is a picture of mountains and clouds and the words, “*Sounds of Peace* is dedicated to the success of His Holiness the Dalai Lama’s peace plan for Tibet.”

The notes also state,

“*Sounds of Peace* is a deeply felt prayer for the ears and spirit performed by Nawang Khechog, who has been called ‘the Jean-Pierre Rampal of the Tibetan flute.’ For many years, Nawang lived in quiet seclusion as a Buddhist monk in the Himalayas. Today, as this internationally acclaimed musician plays his beloved flute, he brings a rare, meditative awareness to each note the moment it is played. Time seems to stand still, and the listener is invited to experience the profound inner calm that cultivates a loving spirit. Through this evocative work we become the sky, the wind, the clouds, the mountains, the rivers—we become peace.”

The transformative experience promised and the electric sounds used (including much repetition) are common to New Age music; the Gracenote genre for this album is “World,” demonstrating the overlap between the two genres. Regarding Tibetan World Music, such as that of Nawang, some state,

“Underlying the diversity of world music was the ‘paradox inherent in the transnational recording industry’ where Third World performers could gain more

effective access to global markets when they conformed to the ‘use of preponderant Euro-American scales and tunings, harmony, electronic instruments now seen as standards, accessible dance rhythms and a Euro-American based intonation (Guilbalt 1993:150), inserting music such as the Pakistani qawwali ‘into a trendy, cosmopolitan world music culture’ while dragging the music away from its textual base’ (musicologist Qureshi 1999:94; all the above on Connell and Gibson 2003:155).

Some Tibetan artists, such as Nawang Khechog and Yungchen Lhamo, have chosen to use Euro-American instruments in their music, but they have also retained a strong Tibetan political context to their art and created something individual. Their art is perhaps not aimed at bringing Tibetan music to the Tibetan Diaspora but rather at combining their individual interpretation of Tibetan culture with their coinciding artistic, spiritual, and political message and bringing that to the American culture at large (both those artists are now US based).

Nawang’s 1989 album *Rhythms of Peace* has similar sounds and notes, but specifically references the Dalai Lama’s Nobel Prize and Tian’anmen in track titles. The notes to this album state,

“In Tibet, where peace once flowed like the wind through the mountains, terror and brutality now reign. It is a great irony that from this strife-torn region a great artist with an unyielding heart of compassion should emerge: Nawang Khechog. Since he fled Tibet after the Chinese invasion of 1949, Nawang has traveled around the world as a uniquely gifted musician, but more importantly, as an emissary of peace. On *Rhythms of Peace*, this former monk creates a mystical sense of rhythm and evocative, textured meditations that suggest the vast spaces and sacred serenity of Nawang’s beloved Himalayas. With his simple bamboo flute and other traditional instruments, Nawang invokes an extraordinary tranquility that reaches from Tibet into the heart of the world.”

The Gyuto monks released another album in the 1980s, *The Gyuto Monks: Freedom Chants from the Roof of the World* (1989). The notes describe the multiphonic chanting included as performed by one who has attained “selfless wisdom,” and state, “The Gyuto monks came to America in 1988 to chant for freedom, for freedom of their homeland, for freedom of all oppressed people, for freedom for all the sad oppressors as well, and for freedom for all living beings throughout the universe.” The Amazon.com review says that album was “Recorded in America during the Chinese crackdown on Tibet...”⁷⁷

The notes also state, “In 1949 the Chinese Communists invaded Tibet and began the systematic suppression of the Buddhist religion, the center of its culture...After the Lhasa massacre of 1959....” The notes explain the purpose of the monks’ trip to the United States: “To raise funds for that monastery, they have come to the West to perform their ceremonies for the Western public, to share the unique splendor of Tibetan culture, and to bless the entire planet.” The notes quote the Dalai Lama, who explains that it is in fact beneficial for them to perform “secret” rites for the public; first, the secret is in the interior and not seen even when performed, and second, the inner secret process can lead to “energies which can serve the benefit of the entire country.” The political and spiritual agendas are overt.

The first two tracks (both monastic chant) were recorded at George Lucas’s “Skywalker Ranch” in 1988 during the Gyuto monks’ tour. The album also includes a unique track performed by Philip Glass, Mickey Hart, and Kitaro. The notes explain that the monks asked Philip Glass (Director of Tibet House at that time) and Mickey Hart to join them, and that “the musicians were reluctant” but that the Lama explained how their participation would be part of

⁷⁷http://www.amazon.com/Freedom-Chants-World-Gyuto-Monks/dp/B0000009UB/sr=1-1/qid=1158037910/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music, October, 2006.

the ceremony “representing the heavenly musicians.” For this track, the notes state that these “artists took their favorite instruments and gave themselves to the spirit of the moment, to the spirit of the monks, to the uplifting space of the hopes of the world. They let their music flow forth to open channels of sound between all beings in distress and the powers of love and goodness.” Despite the clear intent of the musicians politically, spiritually, musically, and economically, American perceptions and representations of Tibet remained in the packaging and marketing of music. Additionally, though the music was valued spiritually, the unique sounds of Tibetan monastic music received mixed reviews. The FBI used the Gyuto monks’ music as part of their 1993 psychological assault on the Branch Davidian compound in Waco, TX (Lopez 1999:1).⁷⁸

⁷⁸ The FBI used other music as well, and did apologize to the office of the Dalai Lama for the use of monastic music for assault.

Figure 5: Events of the 1980s

1980: Dalai Lama visits US and meets with Senate Foreign Relations Committee
1980: Tibet Center in New York hosts fair selling products, including antiques, jewelry, and rugs. Philip Glass plays benefit for the Tibet Center
1981: Reports of hardship in Tibet filter out with tourists, delegation and refugees
1981: Newark Museum does an exhibition on the “Lost World” of Tibet, complete with a “Myth and Music of Tibet” show of monastic music
1982: Young People’s Chinese Cultural Center presents dances of China, including Tibetan dance, in New York
1985: Gyuto Monks tour (tour again in 1988)
1985: US ambassador to PRC states that trade between the US and PRC increased 25% in 1985 (NA, May 29, 1986)
1987: Multiple riots in TAR, extensive news coverage
1987: Opera and Dance troupe from the TAR tours the US
1987: First Tibet House benefit in New York, becomes major annual music event
1987: Tibetan Singing Bowl group performs; Americans and Europeans play the bowls
1988: Riots and violence within the TAR
1988: Tibetan Singing Bowl ensemble performs (also in 1989)
1988: Glass uses the 1983 film on the Hopi, *Koyaanisqatsi*, with his soundtrack (that Wolff and Hennings worked on) as a benefit for the Tibet House (Yarrow, Mar. 18, 1988)
1989: Continued riots and martial law imposed in the TAR in March
1989: Tian’anmen square protests in April, martial law in May, riots and shootings in June
1989: Dalai Lama wins Nobel Peace Prize; Panchen Lama dies
1989: Drepung Loseling Monastery monks tour and perform

Finally, in 1989, Mark Isham, a major Windham Hill New Age artist, released an album titled *Tibet*. This album features Isham’s trumpet for four tracks which can be sampled at the link in the Appendix. Mark Isham won a Grammy for his self-titled 1990 New Age album—he was nominated for a Grammy for the album *Tibet* as well. He has composed several soundtracks, including the one for the 2005 movie *Crash*. It is interesting that he chose the title *Tibet* in 1989, a year of so much political upheaval on the plateau.

Figure 6: Music Associations of the 1980s

- Monks tour the US
- Spirituality of music emphasized and tied directly to politics, as well as Hollywood via Mickey Hart and George Lucas
- Much chant and religious music
- Nawang Khechog combines Tibetan and New Age with flute, low horns, chant, repeated sounds, nature sounds and electronica
- Mickey Hart and Philip Glass both involved with Wolff and Hennings and then involved with Tibetan music of the Gyuto monks and Tibet House
- New Age electronic music “inspired” by Tibet, Tibetan Buddhism
- Bowls and bells remain prominent

The 1980s were a volatile time on the Tibetan plateau. The prominence of music accompanied riots in Lhasa, heavily covered by the US media. Figures 5 and 6 provide a summary of events and musical associations.

5.4 1990s: Movies and More

The 1990s were a significant decade in the political cause of “Free Tibet” with several high profile Hollywood movies illuminating the cause along with the Tibetan Freedom concerts. Multiple albums of a political nature were released in the US as were a wider general variety of musics associated with Tibet. Several albums are reviewed in the Appendix with a few key albums discussed here. These albums are chosen for the prominence of the artists, the music portrayed, and/or the political representations contained.

David Parsons released three recordings for the Dip Tse Chok Ling Monastery in this decade. The first was *Sacred Ceremonies: Ritual Music of Tibetan Buddhism* (1990). He followed this with *Sacred Ceremonies II* (1992) and *Sacred Ceremonies III* (1996), and with a Tibet-inspired recording of his own music, *Dorje Ling* (1992). The notes to *Sacred Ceremonies I* narrate the story of how Parsons became involved with the monastery and his role as a preserver of their culture. He originally visited the monastery for sound bites for his own music,

yet “In the month that followed, Parsons came to the realization that other Westerners should have the opportunity to hear these intricate chants in their purest state.”

The notes to *Sacred Ceremonies I* also state that these musical ceremonies survived “the 1959 devastation,” situating them politically. The notes elevate the spiritual status of the monks, using the same words as those describing the Gyuto monks: “The monks have mastered the ancient art of multiphonic chanting, a powerful inflection believed to emanate only from those who have achieved selfless wisdom.” The notes quote Parsons who states, “This music is part of their everyday life, and that’s what struck me...Tibetan ritual music is totally egoless. Every other form of music involves the ego, with people slaving over their instruments for years to become very fast and acrobatic...” Again the unique nature of Tibetan monastic music and its otherworld spirituality is emphasized. Later the notes state, “The monks of Dip Tse Chok Ling have not forgotten their ancient connection to the power of sound. Enduring the vagaries of time, *Sacred Ceremonies* is a testimony to their dedication and unique insight.” The esoteric is emphasized; on *Sacred Ceremonies II*, track one is titled “Sounds of the conch shell for remembering death,” and track seven is titled “Kang Ling (An Instrument Made from a Human Thigh Bone).”

In 1991, Wolff and Hennings released a more electronic album, *The Bells of Sh’ang Sh’ung: A Sound Poem*. Their notes open with

“Sh’ang Sh’ung is the Tibetan name for the mythic lost kingdom where, it is said, the most precious teachings of Buddhism were conceived, are concealed, and remain preserved to this day. As such, Sh’ang Sh’ung is a *figura* for the Domain of the High Sacred. To the Eastern mind, this remote and lost terrain—whether fact or fancy—occupies a position similar to that of the Castle of the Holy Grail, for example, in the roots of the Western subconscious.”

It describes Sh'ang Sh'ung as "Shambala," and only the spiritually strong may reach it. While this is not part of the *Tibetan Bell* cycle per se, they begin this journey where *Tibetan Bells III* ended. The notes state that their last album took the medium of pure Tibetan Bell music as far as it could go, so this album is a new medium including "other instruments, known and unknown, Eastern and Western. In this spirit sometime use is made, for example, of the synthesizer, an instrument long considered the natural electronic counterpart to the magic resonances of the Tibetan bells." The music describes a journey haunted by snow, ice, Himalayan wind, altitude, and Yeti with a successful triumphant entry into the semi-tropical city. They state that this is "a music that pipes the Piper past the Gates of Dawn into a new and undiscovered territory that might be called the first post-modern psychedelic soundpoem," in other words, music that can take the listener through an altered state of consciousness to Shangri-La, however one might choose to alter that consciousness. They also state, "This album was made amidst rekindled hopes of a future free Tibet; amidst deepening shadows of friends fallen in life as in death; and amidst lengthening remembrances of ghosts of bells past," situating the album politically as well as spiritually.

In 1992, David Parsons released *Dorje Ling*, including samples from the Dip Tse Chok Ling monastery. Regarding the title track, he states "...It is similar to the other tracks in which I have tried to evoke that special Himalayan feeling of mystery and awe. Like "Tantra," it is ceremonial in nature and builds slowly in power and ends with a long "Gyu Me" chant." His references to the low Gyu Me chant, and the spiritual and sexual power of Tantric rites, situate his music within esoteric representations of Tibet in the US. It opens with a single bell/chime which then rings rhythmically. He uses a "Tibetan sound" that he created on the synthesizer as well.

During these years, Nawang Khechog released another album (re-released in the late 90s under a new title), TIPA released an album, and monks from Drepung Loseling monastery released an album in 1990 and two in 1992.

The notes to the TIPA album, *Nangma-Toshey: Classical Music of Tibet* (1992) state,

“The name Tibet evokes images of mystery, ancient tradition, spiritual wisdom, and more recently political oppression. For centuries Tibet remained isolated, tucked behind the Himalayan mountain range, on the ‘roof of the world.’ Tibetan culture had hardly changed from the middle ages to the Chinese invasion and subsequent occupation of 1949....In this recording, a unique and ancient tradition of classical music is brought, for the first time, to an international audience. The music possesses a plaintive yet reserved quality, haunting, piercing, and poignant. You will discover an evocative lyricism at once exotic and familiar, suggesting the majesty and mystery of the ancient traditions of Tibet.”

These notes clearly situate the album politically, a key TIPA agenda, while also playing to Western representations of Tibet as isolated, spiritual, mysterious, and ancient. The notes address TIPA’s adjustments to Lhamo, Tibetan opera, including shortening the length of some seven-hour performances to two and adding sound, staging, and lighting effects. They attribute these alterations to TIPA’s desire to interest Tibetan youth in their musical activity.

This recording received some scholastic attention in musicologist Frank Kouwenhoven’s *CHIME* review, entitled “Nangma Toshey (Tibet).” Kouwenhoven later published a book on the Chinese composer *Tan Dun* (Schirmer, 1994), and he compares this music to that of Chinese teahouses. He states, “the music does seem to have a certain sameness which makes it difficult to listen to the whole series of songs on this CD in one go” (1995:170).

In 1993, the movie *Little Buddha* was released, and with it a score of CDs. The soundtrack from the movie featured the symphonic music of Sakamoto combined with Indian music. At the same time, a different CD titled *Little Buddha: "The Secret Score of Tibetan Chant"* was released. This CD had some of the music from *Little Buddha* and some music from other Indian and Tibetan artists who participated in the film. Despite the title reference to secrets and chant, the album did not have monastic chant. It was reissued by Milan Records in 1994 and 2001 as the *Soul of Tibetan Chant*.

In 1994, Mao Ji-Zeng released the first of his recordings of Tibetan music within the TAR through the Taiwan and California based company Wind Records. Two recordings were released in 1994 and the remaining four were released in 1995. Like Yungchen Lhamo's recordings in later years, these CDs had the Tibetan mantra on the actual CD although Mao does not explicitly make it a modern prayer wheel. According to the notes, the consultants for this CD included two Tibetan musicologists as well as other well-known Chinese scholars. Mao himself is a well-known ethnomusicologist of minority music within the PRC.

Mao's notes open with, "Tibet lies in the Southwest border area of China with an average elevation of 4,000 meters. It has been recognized as the 'roof of the world.'" Mao states, "The traditional Tibetan music displays a versatile and exquisite form of musical art; however, it has also been distorted in some ways. Being an ethnomusicologist, it is my most earnest desire and responsibility to introduce the traditional Tibetan music to the people of the world." This situates the work scholastically and politically. Mao also states that Chinese and Western articles on Tibetan music "both are biased in some ways," seemingly including work of the Diaspora under Western articles.

The first album in the series is *The Opera Music of Tibet*. The English notes to this album include detailed sections on geography and economics within the Tibetan Autonomous Region. Mao describes people living in Lhasa; 90% are Tibetans. Han are only one of several other groups living there. He promotes the many industries established “since 1949” and provides a history of Tibet and Tibetan opera. He provides a brief history of Tibetan music citing historical documents and discusses troupes performing the “old” Tibetan opera and the popularity of troupes performing the “new” Tibetan opera, which uses more instruments including Western ones.

Mao provides descriptions of the three operas with excerpts on this CD; the last Tibetan opera on the CD tells the story of Princess Wencheng.⁷⁹ Of Mao’s six albums, only one at the time of this writing is still sold on Amazon.com: *Tibetan Song and Dance Music*. This recording won a Tri-Pod award in 1995 and has the dubious compliment of being plagiarized and sold as well. Yet the choice of opera for his first CD, and the accompanying extensive political notes, is important because TIPA was first a Lhamo, or Tibetan opera, troupe. The PRC formed new Lhamo, available on this recording, just as TIPA used Lhamo as part of demonstrating their cultural authority.⁸⁰ (Tian Liantao’s recording (1996) is of Lhamo in the PRC as well.) This old and new Lhamo is still part of the bid for cultural authority between the PRC and Dharamsala. And while the bid for cultural authority in the United States seems focused on the monastic front, early tours from both Dharamsala and the PRC included Lhamo in their presentation.

The sixth of Mao’s recordings is especially unique, *Tibetan Ballad Singing & Minorities’ Music in Tibet* (1995). The music includes the ballad of Gesar, Zhegar storytelling, and music of

⁷⁹ This story references the marriage of Princess Wencheng to a Tibetan king, as described in this dissertation in Chapter 2.

⁸⁰ See the following link for TIPA history: <http://www.tibet.com/Artist/Tipa/tipahis.html>

the Monpas, Lhopas and Sherpas, and Tengpas. According to the notes, the Lhopas “were discriminated against by the former Tibetan local government,” yet “after the 1950s, they began their new life.” The music of these Tibetan minority groups is not highlighted on other recordings, nor is their political stance often voiced. Mao’s albums provide valuable recordings of Tibetan music within the PRC.

David Lewiston contributed to a 1995 recording, *Trance 1: Sufi Dervish Rite, Tibetan Overtone Chant, Indian Dhrupad*. The notes, written by Lewiston, describe this CD as involving music leading to “alternate realities.” The back of the notes state, “Delve deeply into trance with full-length rituals from three spiritual cultures using music to open up into extraordinary realms of being. Will you join them?” According to this statement, one could enter an “extraordinary realm of being” merely by listening to this album. This makes the album spirituality consumable. Buying the album, and then listening to it, could put one into an advanced trance state.

Nawang Khechog released four albums in this decade; the 1995 *Karuna* was performed with the artist Kitaro who won a New Age Grammy in 2000. This album emphasizes the protection of Mother Earth and uses nature sounds, such as the ocean, with Nawang’s chant, flute and horn playing and Kitaro’s synthesizers. Nawang continues to record and release albums. One may read about his latest recordings, which emphasize empowerment and healing, at the website below. He also provides links to multiple other Tibetan artists through his site: <http://www.nawangkhechog.com/>. His most recent project, *Music as Medicine*, (2004) includes the flute of Native American artist Carlos Nakai. Nakai worked with Nawang on two earlier CDs.

Dean Evenson, an established artist specializing in New Age music, released an album titled *Ascension to Tibet* in 1995. The notes state,

“Uplifting and passionate music inspired by Tibet and the majestic Himalayas celebrates the eternal quest of the human spirit for greater heights of awareness. Rich compositions of flute, Tibetan bells, chanting monks and multi-layered orchestrations are interlaced with crystal mountain rivers from the ‘rooftop of the world.’”

Evenson’s website describes his goals of promoting both peace and healing through his music; this sentiment is an echo of similar statements in Tibetan monastic chant albums and albums by Nawang Khechog. His notes emphasize the association between Tibet and mountains, nature sounds, spiritual journeys, and the “roof of the world.” Evenson also released the album *Golden Spa Tones* (2006), which combines Tibetan bowls with flute and ocean for healing.⁸¹

For Tibetan music in the US, 1996 was an interesting year. Yungchen Lhamo released her first album, *Tibet, Tibet*, Dadawa’s 1995 album *Sister Drum* arrived on the US scene, and Wind Records released its first New Age Tibetan album, *Echoes from Shangri-La*.

Yungchen Lhamo’s first album, *Tibet, Tibet* (1996), was originally released in Australia as *Tibetan Prayer* where it won an award for best new world music album from the Australian Record Industry (Fitzpatrick and Pride 1998:15-16). Yet it was not as well received in the US; while the album contained a combination of her a cappella singing in a Tibetan musical style with some Westernized instrumentations, critics thought the CD had too much a cappella singing.

⁸¹ See the following link for additional information: <http://www.deanevenson.com/>

Her second album, *Coming Home* (Lhamo 1998:CD), received greater acclaim. Yungchen Lhamo records for Peter Gabriel's Real World Records and is involved in his WOMAD festivals.⁸² Though Real World is specifically a "World Music" label, *Billboard's* review described her second album's sound as "getting rave reviews from new age retail and radio" (Fitzpatrick and Pride 1998:15-16). Lhamo's new sound included English lyrics and a combination of her vocals with Western electronic instrumentation and effects. Radio producer John Diliberto stated "Her last album was a bit too straight...this one puts her in a more contemporary framework and softens her music. This one will be in fairly heavy rotation" (Fitzpatrick and Pride 1998:15-16). Lhamo's adjustment to a more electronic sound with Western instrumentation and English lyrics increased her profile as a creative Tibetan artist. Real World and its profile allows Lhamo's blend of Western and Tibetan sounds to be mass marketed and sold in mainstream arenas. Other Tibetan artists, such as Dadon and Chaksampa, do not have the same wide distribution benefits.

Lhamo's Tibetan identity comes through clearly; she makes all of her CDs into prayer wheels by printing the Tibetan Buddhist mantra on them and speaks in the liner notes of her identification with Tibetan politics and Buddhism. The notes to *Tibet, Tibet* make no mention of China, yet the notes to *Coming Home* (her more successful second album) are closer to those of Western musicians who discuss Tibet in their notes; China is portrayed in very negative terms. One could argue that musically, she is participating in Goldstein's "tactical Orientalism," wherein she is playing on Western Orientalist tropes for her own benefit (Goldstein 1999:377-420 in Rees 2002:445). Or, one could argue that she has found a way to express herself as an artist, advocate for her cause, make music, and sell records all at the same time.

⁸² WOMAD (World of Music, Arts & Dance) is controversial; according to some, it is the musical equivalent to a Great Exhibition (Hutnyk 2000:21 referenced in Connell and Gibson 2003:157).

The iconography of her CDs also refers to the Western and New Age representations described earlier. For *Coming Home*, she portrays herself as a traditional Tibetan in a chupa as opposed to contemporary dress with a white horse. Additional iconography for her CDs includes a picture of mountains with prayer flags, referencing spirituality and mountain aesthetics. The notes to *Tibet, Tibet* contain several pictures of Lhamo in Tibetan dress with Buddhist instruments or designs almost all colored in red or yellow light, the colors of the Gelukpa sect. To promote her Tibetan cause she must portray herself as Tibetan culturally. At the same time she is portrayed as “Other” and represents Tibet and New Age spiritually. The notes on the back of *Tibet, Tibet* state, “A rare insight into the heart of Tibetan spirituality through the devotional songs of Tibet’s most inspiring female singer.”

In the notes to *Coming Home*, Lhamo places herself within a Tibetan musical community that “will not die or remain static.” As described above, her music in this album blends well with mainstream market ideas on how this music should sound. Ironically, Westernization of Tibetan music and lifestyle within the PRC is adamantly criticized in the West yet it is described by this Tibetan artist as part of the growth of her culture when she places her sound within contemporary Western music.

As journalists Fitzpatrick and Pride point out, *Coming Home* marked Narada’s take-over of Real World releases as Narada successfully worked with the “non-traditional outlets” targeted by this and other ‘New Age’ music (Fitzpatrick and Pride 1998:15-16). Fitzpatrick quotes Van Linda, Narada president, who stated that Narada would target the Buddhist market in the United States and New Age radio stations for Lhamo’s release. She says,

“It’s an obvious place to start...There is a lot of media interest and great sympathy for Tibet and the Dalai Lama. That’s the start, and if we can develop a

nice buzz among the tastemakers in the core market, we can expand beyond to the new age audience” (Fitzpatrick and Pride 1998:15-16).

The intended market for the album were those politically and spiritually interested, and such people were targeted to expand the profit margins for the recording. Here Real World “World Music” is marketed through New Age channels. The political events concerning Tibet act as advertisement for the musical product. Though Lhamo’s music is quite different from that of other artists, such as Wolff and Hennings or the Gyuto monks, her Tibetan music is still viewed in terms of its ability to sell as part of New Age spirituality. Yet again, her work is not so simple; Lhamo ends her interview with Fitzpatrick and Pride by stating that, in the United States, “seeing so many women in music has unlocked something inside me that I couldn’t have ever expressed living in Tibet.” Lhamo’s participation in this music and her creativity in its development and place in Western society has levels of meaning for her as a Tibetan, musician, and woman apart from and along with her music’s participation in representations of Tibet in the market.

Lhamo has an additional album titled *Ama* (2006). For this recording, her notes are personal and direct and they not only describe her as a political, cultural, and spiritual Tibetan, but also as a mother, someone who has moved within the United States, and as a person living in New York in 2001. She includes a sung version of the Tibetan mantra on each of her CDs; the one on this CD is unique as she chants the mantra to a Tibetan song and dance tune, complete with tempo changes. She still records for RealWorld, yet she has used that to start a foundation for refugees and develop, as has Nawang, her own work.⁸³

⁸³ See the following link for additional information: <http://www.yungchenlhamo.com/>

Echoes from Shangri-La was released from Wind Records in 1996. The pictures included with this CD show Tibetan prostrators, Mt. Kailash, a nomad tent, a temple, and Tibetan writing. The group performing the music is called “Nomad,” a group of ‘talented Chinese musicians’ who “aim at exploring the frontiers of Chinese music. They compare themselves to a band of ‘transient bards’ traveling about in search of inspiration.” The artists had Tibetan consultants and they sing songs about Tibetan deities and locations in the TAR. The music is MIDI created and uses nature sounds and Chinese vocals as well as flute and other instruments. This Wind record is still available on Amazon.com (as of Sept. 2006). The iconography, text and music related to politics, mountains, journeys and New Age all reflect representations of Tibet in the US described in this study.

The controversial Warner Brothers artist “Dadawa” released her album *Sister Drum* internationally in 1995; it received US coverage in 1996. Dadawa, or Zhu Zheqin, is a Cantonese artist who sings in Chinese—she is sometimes referred to as the “Chinese Enya.” She worked with a Shanghai professor of Tibetan music, visited Tibetan areas in the PRC with him, and recorded this album. The response to her work was controversial; the controversy was not over her sounds or musical ability but over her identification with Tibet, and renaming herself as Tibetan, when she is ethnically Chinese. Her entrance onto the Tibetan music scene, situated in the political/musical representation skirmishes between Dharamsala and the PRC, caused a stir. Again, she was a Warner Brothers artist; a US company introduced this Chinese woman who recorded as “Tibetan.”

The cover to *Sister Drum* shows Dadawa in a maroon robe with a snow-capped mountain backdrop. She uses electronic sounds on her album as well as hints of chant and the low sounds of Tibetan long horn. She titles one of her tracks “Sky Burial,” and she is clearly referencing

Tibet in the notes and songs on both this album and *Voices from the Sky*. She also invokes mountain aesthetics, spirituality, New Age ideology, and politics. In her album *Voices from the Sky*, she takes the Tibetan identification further by identifying herself with a Tibetan deity of song, superimposing herself in the sky over Tibet in the liner notes and singing a love song by the sixth Dalai Lama in Chinese with a Tibetan chorus.

Pareles reviewed her in the *NYT* (Feb. 6, 1996) as one of his “Critic’s Choice” albums. The journalist Schwankert, writing from Beijing, reviewed this recording along with her album *Voices from the Sky* (1997). He titled his review with the words “Tibet Chic.” According to Schwankert, Dadawa’s music is full of “Tibetan references” (1998:28). Her music is clearly marketed as both New Age and Tibetan and she is pictured on this album wearing a robe Schwankert describes as “nun-like,” with mystical mountains in the back (1998:28). Her music has been an international success for Warner Music; Schwankert describes her large international following (1998:28). According to journalists Yurchenkov and Gray, this album combines “Western synthesizer tones with Chinese traditional music” and is “aimed squarely at the market that has snapped up such artists such as Enya, Enigman, and Adiemus” (Yurchenkov and Gray 1995:49-50).

Another New Age artist, Acama, was recorded on *Tibetan Temple Bells* (1996) under the label Sounds of the World (SOW). SOW has released several albums of Tibetan music and they all seem to be reissues of earlier recordings by various artists. Acama is an Austrian New Age artist who released several albums; *Vibration* (1993) used Tibetan bowls (Werkhoven 1998:1).⁸⁴ The notes to this SOW CD, by William Hogeland, state, “All compositions traditional” and

⁸⁴ If one searches for Acama at the German Language Amazon site, www.amazon.de, one may find multiple CDs by the artist “Acama” referencing Tibet. *Tibetan Temple Bells* is the only one on the American Amazon.com site.

relate the music to Tibetan Buddhism, describe the political events of the 1950s in the TAR, and portray the recording as Tibetan monastic music. Yet the sounds of the CD are those of Tibetan bowls. According to Werkhoven, Acama includes in the *Vibration* notes (not included in the SOW release) instructions for aromatherapy and relaxation (Werkhoven 1998:1).

The Tibetan Institute of Performing Arts (TIPA) has published multiple CDs as part of their political movement as described above. Perhaps the most widely distributed has been *Dhama Suna* (TIPA 1997), largely due to the use of some of the music on this album in the movie *Seven Years in Tibet* as well as the marketing techniques used in the CD's production. The notes open with an introduction by the Dalai Lama, stating "The performances of TIPA represent the best traditions of Tibetan musical culture...I hope that those who listen to this recording and read the texts will enjoy them and become more interested in Tibetan culture." This CD was created to promote awareness of the Tibetan Diaspora community and contribute cultural authority to their musical productions. It was also marketed to appeal to Western representations of Tibet and New Age spirituality.

This appears most clearly in the iconography. The CD cover shows a gray-scale picture of a little Tibetan boy (the only color is in his skin) with wind-blown hair standing in front of mountains. The caption under the title reads "music of wisdom & enjoyment." This type of gray-scale, wind-swept picture was popular as an artistic representation of Tibet in the PRC with many such altered photographs and similarly colored paintings on sale near Tibetan areas, such as Chengdu, at the time of the album's release.⁸⁵ This stands out in contrast to other common depictions of Tibet as "brightly colored," yet is as stereotypical in its promotion of an "othered" reality. Ironically, while the boy's tattered garment is tied at his neck, where the photograph is

⁸⁵ Based on the author's observations.

focused, a closer look reveals that he is wearing a contemporary sweatshirt of sorts. The background of the text includes scenes of mountains and shepherds, hearkening back to Western mountain theology and its relationship to non-materialist living.

The notes also include a picture of the Potala, entitled “The Red Palace of Potala, 1924” taken by Alexandra David-Neel. Many pictures of this famous palace are available; the choice of this particular black and white photograph shows intentional association of this music with Western representations and supernatural experiences by a Westerner in Tibet.

The notes, by Daniel A. Scheidegger and translated from German into English by Stewart Spencer, describe historic Persian, Islamic, North Indian, and Byzantine influences on Tibetan music. There is no mention of China, which historically must have had an influence on Tibetan music, just as Tibetan music must have influenced that of China. These notes situate the music politically and musicologically.

In 1997, the nun Choyang Drolma and the artist Steve Tibbetts released the album *Chö*, taking the monastic chants of her Tibetan Buddhist tradition and mixing them with electric sounds. This album was released the same year as Dadawa’s *Voices from the Sky*, and while both artists used similar techniques (mixing their own work and traditional Tibetan music with Western or electronic sounds) and both artists referenced Tibetan spirituality, these similarities were overshadowed by their ethnicity in the marketing of their music (see links in Appendix to Amazon.com sites). Politics matter in the way the music is sold.

In 1997, the soundtrack to the movie *Seven Years in Tibet* was released; Nawang Khechog acted in the movie (which starred Brad Pitt), and Yo-Yo-Ma performed on the soundtrack. David Bowie released a single titled “Seven Years in Tibet” this year as well, off of his album *Earthling*. The Philip Glass soundtrack to the movie *Kundun* (written by Melissa

Mathison, wife of Harrison Ford, and directed by Martin Scorsese) with the Gyuto monks was released as well.

Waterbone also released their album *Tibet* in 1997, with liner notes by Rosen. The text on the back of this CD case describes the music as “trip-hop,” music to assist one’s pharmaceutical journey.⁸⁶ The group electrically mixed and recomposed sounds from a tour through Thailand and Nepalese Tibetan areas to create a mild techno dance sound. In the liner notes, their actual travel was described “as removed from their everyday existence as three weeks on Mars.” The descriptions of the tracks state that they used material from Thailand and Nepal. They end the album with a partial recording of Tibetan children singing the Tibetan national anthem mixed with their electric trip-hop, titled “A child’s prayer.” The notes end with the statement, “Please support all efforts to Free Tibet and stop the brutality against the Tibetan people by the militant Chinese government.” In their Billboard review of New Age albums, under which this “trip-hop” album falls, Dilberto and Verna state

“Mixing technology and tradition, Jones and Waldo open a door into a rarefied world whose innocence contrasts with Waterbone’s sophisticated machinations....there’s no denying the sensual pull of this music and its whiffs of spirituality” (1997:44).

Here, while they intended to make some “trip-hop” and succeeded in doing so, the musicians also mixed trip-hop marketing and that representation of Tibetan spirituality with the Free Tibet movement. As the Dalai Lama has allowed Apple.com to use his picture to sell computers, these artists use Tibetan culture and the Free Tibet movement to sell albums. In both contexts, the Tibetan political cause is exploited.

⁸⁶ In an unusual twist on the travel emphasis of this recording, National Geographic sells this album as part of their World Music collection; http://worldmusic.nationalgeographic.com/worldmusic/view/page.basic/album/content.album/tibet_5752 (October 2006).

The *Tibetan Freedom Concert* (1997) album combines recordings from the Tibetan Freedom Concerts held in San Francisco in 1996 and New York in 1997 and is a three CD album with an enhanced CD. The concerts received extensive national coverage and were well attended both in person and over an Internet broadcast. The 1996 Internet broadcast drew “the largest audience in the history of the Internet” (*Billboard* 1997:67), with a virtual attendance of nearly 89,500 (*Billboard* 1997:67). Proceeds from these concerts went to the Milarepa fund, formed by Tibetan Buddhist and Beastie Boy Adam Yauch. Pareles described these concerts as “a 90’s [sic] mixture of high-mindedness and rowdy energy, praising nonviolence between bouts of moshing” (Pareles, Jun. 16, 1998).

The concerts and album were clearly aimed at youth, presenting the message in the first few pages of liner notes that Tibet contained the answer to the ills of a selfish American society. The notes include a letter from the Dalai Lama, associating the music with his agenda, and they also describe Tibet as a plateau on the roof of the world, associating the music with Western Tibetan representations. Ben Harper is quoted on the Dalai Lama, stating, “He represents freedom. Beyond black people, beyond white people, it’s freedom everywhere. And when one person can represent world peace and freedom, that’s the man I’m behind. Whether he’s in Tibet, Mexico, or South Central L. A.”

The iconography includes a picture of mountains, sky, and clouds with definitions of “Tibet”:

“1. a vast plateau on the roof of the world; the source of Asia’s five greatest rivers; the home of a culture devoted to the principles of nonviolence and compassion.

2. invaded by China in 1949, the results of which have been mass deforestation, bombing of monasteries, persecution of monks and nuns, open nuclear dumping.

For more information, see cultural genocide.”

The definitions clearly situate the political representation of the album along with the spiritual. The notes tell us about the power of music to change, the repression of music by governments, the people in Tibet risking imprisonment “to listen to a radio broadcast of this very concert,” and that “The performers at this show were threatened with being banned from China as a result of their stance on human rights.”

They include in the notes, “Over one million Tibetans massacred in peaceful demonstrations, starved, shot, sterilized, tortured as prisoners of conscience, silenced,” and they quote the United Nation’s Declaration of Human Rights. Porno for Pyros is quoted: “My belief is that the Tibetans have the strength to endure the atrocity because they have the spiritual knowledge.” There is an additional message on violence, describing heroes such as Rosa Parks, Gandhi, and “a Chinese man who stops a column of tanks,” and includes,

“There is an entire structure of corporate violence governing our world. We all experience and we are all involved in violence...because there is a connection between how we spend our dollars here at home and the violence that happens everyday in Tibet, between the shoes we wear and the repression of women in China and Indonesia.”

These notes add a clear economic agenda, against the purchase of Chinese made goods, to the other agendas of politics and spirituality.

Tibetan artists performed at these concerts, including Yungchen Lhamo, Chaksma-pa, Nawang Khechog and Dadon, as well as nuns from the Tibetan Nuns Project and monks from Drepung Loseling Monastery. Other artists included Cibo Matto, Beck, De La Soul, Ransom, Alanis Morissette, the Fugees, Rage Against the Machine, Taj Mahal and the Phantom Blues Band, Björk, The Beastie Boys, Biz Markie, Porno for Pyros, KRS-1, Sonic Youth, Mighty Mighty Bosstones, and U2. There was an incredible variety in both musical styles and reflection on the purpose of the concert.

The quotes of the musicians were diverse. At the 1997 concert, Jon Spencer shouted, “If there’s anyone here who wants to get with it, get involved and free Tibet, I want you to hit me!” (Diehl 1997:26-27). KRS-1 rapped out, “If you want to see democracy in Tibet, make some noise!” (Diehl 1997:26-27). Bono of U2 called out for “Irish human rights,” Q-Tip from A Tribe Called Quest made a plea for Kashmir, and someone in a mosh pit held up a sign asking for rent control (Diehl 1997:26-27). Patti Smith raved against MTV, and the crowd joined her. Diehl tells the reader that Biz Markie made a “hilarious yet appropriate Tibet-Woodstock connection,”⁸⁷ and Björk and Morissette used the concert as an opportunity to try out their own new music (1997:26-27). The album notes quote Mike D., who stated, “I think that people should get their rump shaking on, but with the mind set of thinking about compassion,

⁸⁷ Diehl does not give the specifics of the connection.

awareness, and nonviolence.” This reflected the concert’s format, where music and dancing were punctuated by descriptions of atrocities mixing the cause with entertainment.⁸⁸

The artists’ comments naturally reflect American culture; KRS-1 called for democracy in Tibet, not theocracy nor a political “middle-way,” and the words “hit me,” while slang describing sound, still do not necessarily conjure up images of non-violence. The Woodstock connection was distinctly American. These artists were playing for an American audience, who paid to be entertained; one concert raised \$800,000 for Yauch and the Milarepa fund (Stolder 1996:20-22).

Corporate violence was condemned as a real problem, yet much paraphernalia was sold at the concerts. For example, a 14-year-old volunteer bought a skateboard saying “Free Tibet.” The Milarepa Fund hired Grand Royal to promote the sale of the CD set of these concerts; Reece described their plans to sell T-shirts and bumper stickers as well as attempt to co-ordinate the release of the album with the movies *Kundun* and *Seven Years in Tibet*. Along with video clips for retailers, they announced “12 inch remixes of tracks such as the Beastie Boys, A Tribe Called Quest, and KRS-1 [would] be serviced to clubs this fall” (Reece 1997:18). In the midst of this blatant commercialization, the concert promoters intentionally did not receive corporate sponsorship and hired Jon Voss to investigate the companies working with the concert promotion (Strauss, Jun. 4, 1997) in order to avoid businesses connected with the United States-China Business Council. Chosen organizations were under contract not to sell anything made in China or affiliated with the Council, and charity groups made the T-shirts (Strauss, Jun. 4, 1997). Voss worried that, despite all of this, musicians might still arrive wearing clothes made in China (Strauss, Jun. 4, 1997). At the final hour, most of the vendors were screened to make sure they

⁸⁸ Stolder (1996:20-22) describes production president Perloff’s surprise at the high level of the audience’s attentiveness during these descriptions; they paid attention for up to 8-10 minutes.

did not conduct business with the PRC, but in order to show the first ever Internet broadcast, the producers of the concert had to compromise.

The acts of the concert promoters suggest a real investment in their political cause, and the concert was successful at raising money for the fund and attracting media attention to the cause. However, activists were intentionally capitalizing on Shangri-La Tibet, even though that same Shangri-La was and is perceived by some as a-materialistic. Thus some criticized this commercialism of and for Tibet. Regarding this criticism, Sean Lennon said, “We’re running a movement of freedom and justice for the Tibetan people, and advertising that movement is very important. And people should understand that.” Eddie Veder of Pearl Jam, responding to those who came to the 1998 concert (not included on the album) but didn’t care about the Tibet issue, stated “That sounds fine to me...We have all your money” (Pareles, Jun. 16, 1998). Thom Yorke of Radiohead, responding to criticism as well in a *Washington Post* article, said, “When you get 66,000 people standing in front of a huge Tibetan flag, I think they’re probably going to get the message to some degree” (Wartofsky and Jenkins, Jun. 15, 1998). These artists felt that even though the concert was highly commercial, the message concerning on Tibetan freedom, human rights, and the complicity of the PRC would still impact the audience, and undoubtedly it did. Yet the concert series, with its conflation of materialism with politics and spiritualism, originally for humanitarian causes, fit well with both marketing theory and with the representations of Tibet (spiritual) in the United States.

Dadon, who sang at the Tibetan Freedom Concerts, was a Tibetan pop star in the PRC who left and moved to the United States. She continues to sing, and sang and played a starring role in the 1998 movie *Windhorse*. She sings one track on the CD *China: Spirit and Wisdom*,

part of Josef Bomback's three CD box set *China: Time to Listen* (1998), released by Ellipsis Arts and targeting New Age markets.

The description on the back of the box set states, "China is home to ancient and contemporary musical traditions largely unknown to the West. A world of unfamiliar instruments, sounds and textures of sublime beauty." Yo-Yo Ma's introduction, also on the back of the box set, positively compares this compilation with the work of musicologists Bartok and Lomax. This melding of scholarship and spirituality in marketing is furthered by Bomback's notes in which he describes his long relationship with Chinese scholarship and music scholarship and also describes the music of China as representing "the soul, the essence, the way, the core of life" (notes, 5).

The set contains a further melding of ideas; it includes a Tibetan pop track by Dadon as well as two tracks by the Nagchu Art Troupe from the Tibetan Autonomous Region of China. Yet Dadon's track is not from her stint as a Tibetan artist within the PRC, it is from her time in the United States and is strongly tied in the notes to the Free Tibet movement. (Dadon was a successful Tibetan artist within the PRC who spoke out and left.) Placing these tracks squarely within the duality of Tibet in the United States, the Nagchu Art Troupe tracks are on one CD in the set, titled *China: Many Faces*, and Dadon's track is on a different CD in the set, *China: Spirit and Wisdom*. Tibetans are part of the "many faces" of China, whereas the Tibetan Buddhist movement, as portrayed in the West and here associated with Dadon, is a part of China's "Spirit and Wisdom." Ironically, the booklet describes Dadon as "fleeing Tibet" on the same pages as it displays the name of the CD *China: Spirit and Wisdom* (notes, 42-43). The cover to this CD shows two female hands with Tibetan jewelry holding a butter lamp, though the only Tibetan track included is the US pop track by Dadon. This box set demonstrates clearly the Victorian era

melding of contradictions concerning Tibet. It also illustrates the dualities faced by Tibetan musicians today—are they part of exile Tibet or Tibet in the PRC, are they part of Western pop, New Age, or World Music scenes?⁸⁹

Nawang Khechog produced two collaborative works in 1998, one with Peter Kater who is a piano New Age artist, and one with Native American artist Carlos Nakai. Wind Records released *Tibetan Canyon* the same year, which used samples from Mao's recordings for Wind and mixed them with electric and Chinese instruments. *Tibetan Trance: Happy China*, 1998, a techno-dance album, also sampled Mao's recordings of indigenous Tibetan music and mixed them into techno, especially the album *Tibetan Ballad Singing and Minorities Music in Tibet*. The notes to both of these albums do not mention Mao or the Tibetans who made the music. Mixes of Tibetan monastic music and New Age sounds were released in the late 1990s as well, such as *Hooked Light Rays*.

Zollitsch recorded *Tibetan Folk Music: Traditional Songs & Instrumental Music from the Roof of the World* (1999) in the winter of 1997-1998 “during a fieldwork trip to Tibet” (liner notes, p. 2). In a conversation with the author, Zollitsch stated that he made these songs available for musicologists to work on as he was not a musicologist but a performer. Zollitsch uses throat singing in his own music and is married to a famous Mongolian musician whom he met in the PRC.

The CD is marketed as introducing Tibetan secular music, described as relatively unknown (notes, 4) to both the public and scholastic domains (the TIPA's *Dhama Suna* also promotes Tibetan secular music). The notes begin with the common refrain of Tibet's height, mountains, and relationship with the PRC. Additionally, they state that in the last century “the

⁸⁹ On a personal note, Dadon was not spoken of often in Lhasa but respected by Tibetans there for her outspoken politics before she left. Yet Tibetans in the refugee community sometimes felt that her sound was too Chinese.

traditional lifestyle has come under attack from global influences such as television and electronic music” (notes, 4). This reflects a trend: it seems that much of the criticism aimed at China from the West is illustrated by modernization (criticism of the railway line across the plateau is a recent example). This criticism reflects the viewpoint of some monks in Tibet who did not want to see Tibet modernized before the 1950s; not all Tibetans subscribe to the view of a pre-modern spiritual Tibet. Such a Tibet fits Western mythological perception of Tibet and is antithetical to one of the primary Chinese methods of incorporating Tibet, that of modernization. At the end of the liner notes, SAYDISC shows its marketing technique; stating “SAYDISC unusual, traditional & exotic repertoire” (notes, 11).

Miller’s *Eternal Journey: Authentic Music from Tibet* (1999) is a quintessential example of the authenticity of placeless Tibet. The picture on the front of this “authentic” album is of Mt. Kailash covered with snow with superimposed yellow-hatted monks blowing horns. The back cover states “Himalaya, the land of eternal snow. Tibetan highlands, the roof of the world. These are the most fantastic folds in the surface of our planet...” Referring to this landscape, the author states, “these are also the natural events that are most deeply penetrated by the spiritual and mystical forces.” He references writings of Alexandra David-Neel, well known for writing on mysticism in Tibet, and the power of “these mountains” over modern equipment.

The interior liner notes begin with a list of ruminations on Mt. Kailash and end with a quote from the Dalai Lama. At the end of these notes, the author describes how the music was created: by blending Miller’s “spiritual original impression” of the accounts of travelers such as David-Neel with Western electronic music. Miller uses wind sounds, bird sounds, and electric choral and tonal sounds in his art. Perhaps in relation to Tibet, he also uses bell sounds and on tracks five and six either simulates or warps monastic throat singing. Track nine incorporates

monastic chant, quickly drowned out by electronic wind and tonal sounds. Here, Miller utilizes the spiritual-musical culture of Tibet to both create and promote his album, claiming not only membership in this imagined Tibetan group but the right to define its authenticity. While doing so, he participates in many of the Victorian representations described earlier including spirituality, mountain aesthetics, and global citizenship.

In doing so, he also partakes of New Age spirituality by attributing his music to Tibetan sources based on his own spiritual experience. His authenticity is that of New Age spirituality, and it is a spiritual or emotional authenticity related to the top of Maslow's pyramid. This may be viewed as harmless or not, depending on one's perspective on the colonialist political project simultaneously occurring with the adoption of Tibet by the Theosophical Society and the political powers currently invested in defining Tibetan music.

The album *The Serenity Series: Tibetan Rhythms* discusses the same imagined Tibet (1999). The text on back of the CD states: "Clear your thoughts and relax to the sounds of nature's whisper. Let the rhythms carry you away and liberate your mind." It also states "File under: Self-Help, Nature Sounds, New Age." The music begins with water sounds, bird sounds, and other sounds mixed with electronically altered repeated monastic chant of "Om." There is only one track; eventually other barnyard sounds blend with the "Om" and then other tonal electronic music overlaps and combines with these sounds. Animal sounds include those of chickens, a rooster, and the sound of a horse running. The track lasts for fifty-one minutes; the animal sounds provide the main musical variations with the Om alternating with a synthesized "Ah." The "Om" is the first syllable of the well-known Tibetan mantra and the entrance of this mantra into the Western imaginary of Tibet has been documented by Lopez (1999). This "Om" is the one reference to Tibet; it is what makes the album "Tibetan" in an emotional or spiritual

sense.⁹⁰ The album reflects the representations described; the “Tibetan” part of the rhythms seems to be imagined. The marketers benefit from the political “buzz” as well.

Ghost, a Japanese group, markets their album *Tune In, Turn On, Free Tibet* (1999) with a sticker on the front that states “All new protest material!” Inside the notes include a political statement in English and Japanese from the liaison office of The Dalai Lama, clearly related to the Free Tibet movement. Iconography includes a mummy on the front of the case and a snow lion seal on the CD. The notes also contain two photographs: one of a raised fist and the other of a monk yelling. Davis reviews this CD and describes the music as “[wandering] through a pleasant but more familiar hippie fog,” and attempting “to craft a fantasized ‘tradition’ that exists nowhere outside their own musical and visionary yearnings” (Davis 1999:108-109). The music includes barnyard sounds, warped human speech, guitars, electronics, and English singing. Additionally, Davis describes the artists as participating in a substance-effected altered state of spirituality, still involving mountains, stating, “Hippie mysticism here is not a reference point, but a living tradition....Ghost seem freed from the anxiety of influence, as if they live in some parallel universe of pothead troubadours, misty mountaintops, and endless bowls of Manali Valley hash” (Davis 1999:108-109).⁹¹

The drug-culture reference is also alluded to in the “turn on, tune in” title of the album; Leary’s influence and association with drug-induced altered physical states and Tibetan music remain strong.

⁹⁰ “Om” is part of other traditions as well; the title of the album cements the Tibet connection described here.

⁹¹ The location described here is in India. Between the Dharamsala government in exile and the religion of Buddhism, there is much crossover in marketing that uses India along with Tibet. The focus of this work is on the use of Tibet in marketing; such crossover and the generalizations associated are saved for a further study.

From the Year of Tibet to the New Millennium, portrayed in movies, protests, and MFN debates, Tibet was a hot topic in the 1990s. This contributed to a proliferation of news events, products, and music. Figures 7 and 8 highlight the events and musical associations.

Figure 7: Events of 1990s

1990: Martial Law lifted in TAR
 1990: Largest wildlife reserve in the world created in TAR (Stevens, Feb 4, Feb. 6, 1990)
 1990: US State Department censures the PRC on human rights for 1989 (Pear, Feb. 4, 1990)
 1991: US passes special immigration laws allowing more Tibetans into the US
 1991: “Year of Tibet,” especially in New York
 1992: US House ties MFN status for the PRC to release of political prisoners (Rosenthal, Feb. 4, 1992)
 1993: Protests in TAR
 1993: Gere speaks out for Tibet at the Academy Awards
 1994: Clinton separates human rights from MFN (Tyler, May 28, 1994)
 1994: Tibet House benefit concert at Carnegie Hall (yearly from here on)
 1995: Both the Dalai Lama and the PRC name different Panchen Lamas
 1996: Ngawang Choepel imprisoned in Tibet
 1996: First Tibetan Freedom Concert
 1997: Bombs in TAR
 1997: Films *Kundun* and *Seven Years in Tibet*
 1997: Steven Seagal declared a lama
 1997: Second Tibetan Freedom Concert
 1998: Clinton visits PRC, participates in live televised debate with Jiang
 1998: Hunger strikes by Tibetans in India end with a monk self-immolating
 1998: Apple uses photo of the Dalai Lama as part of its “Think Different” ad campaign
 1998: Film *Windhorse* (starring Dadon) shown
 1998: Third, and final, Tibetan Freedom Concert; lightning strikes, injuring fans in Washington D.C.

Figure 8: Music Associations of the 1990s

- Continuation of Monastic Music, TIPA
- Works by artists Nawang Khechog, Yungchen Lhamo, Dadon, and Dadawa
- Mao Ji-Zeng recording series
- Tibet related films, and soundtracks
- Plagiarism
- Electronic New Age; much melding of Tibetan Buddhist music with Western artists
- Continuation of trance/alternate reality
- Continued use of bell and bowls

5.5 2000 and Beyond: The Post 9/11 Years

More CDs of Tibet related music were released in the new millennium. The year 2000 saw Tibetan bowls, a second Nawang Khechog and Carlos Nakai work, reissues of earlier recordings, a new David Parsons CD, and many other works. Tangerine Dream, a German group that records Electronic Dance music, released an album titled *The Seven Letters from Tibet*. The titles of the tracks mirror the colors of the seven chakras and the notes begin, “There is a higher, unknown more absolute field of manifestation. It is impossible to enter this field as lung-breathing beings.” The notes also state, “This recording is not supporting any kind of political party or idea. It is also not the composers’ intention to support or criticise any kind of dialectical spiritual movement.” There is no mention of Tibet other than the title and the music is electronic in sound. The *Seven Letters* may be seen as paralleling the Tibetan guidance received by Blavatsky and Bailey, and their authenticity evokes a self-defined spirituality. The title fits neatly within the concepts of a Tibet imaginary and also acts as a marketing bid within the New Age market. The composers benefit in terms of marketing from the “nice buzz” concerning Tibet without involving themselves in the events creating the “buzz.”

Lama Gyurme and Jean-Philippe Rykiel released *Rain of Blessings: Vajra Chant* through Real World in 2000 and reissued their 1994 work the same year. The text with the recording states that the album “is a serenely eloquent expression of Tibetan-Buddhism in delicate arrangements of piano, violin, and kora framing deeply resonant chants. Here are blessings intending to heal, purify, protect and liberate, creating a contemplative space. Here are prayers for peace.”⁹² The music is a combination of chant and monastic percussion (cymbals, bells, drums) with piano and additional instruments (such as the violin and kora) on individual tracks.

Chants to Awaken the Buddhist Heart: The Companion CD to Awakening the Buddhist Heart, by Lama Surya Das and Steven Halpern was also released in 2000. Lama Surya Das is an American Buddhist meditation teacher and author of a book by the same name. Steven Halpern works with healing music. The back of the CD states, “Ancient Tibetan Buddhist prayers and chants to bless, illumine and awaken the heart of Buddhist and non-Buddhist alike. *Energized* with modern grooves, electric bass, keyboards and guitar” (emphasis in original). The notes quote Lama Surya Das, who states “Tibetan Lamas and choirmasters for more than a millennium have developed the secrets of internal healing, clearing and edifying vibrations through the power of sacred sound. These ancient, timeless Tibetan chants help us to awaken the Buddhist heart....” The music includes bell-bowl sounds and a cappella chant. Gracenote categorizes this album as “World” music; both performers are Americans performing in America for specified spiritual purposes.

The *Song of Shangri-La* was recorded in 2000 and released by Hugo (a North American branch of a Hong Kong company) in 2001 with a photo book. This album presents Tibetan musicians from the province of Diqing in Yunnan, PRC. Zhongdian (formerly known as the

⁹² A kora is a West African stringed instrument with a gourd resonator.

Tibetan town of Gyaltang) is the capital city of this province, and was recently re-named Shangri-la. This album promotes that name change. The notes (edited by Josef Bomback and Debby Kresja) explain that Hilton's work of fiction could be based on a real place after all (liner notes, p. 59), and provide several evidential explanations based on geography and language. The notes on outside top label state, "A musical and photographic journey through the serene land of the *real* Shangri-La" (emphasis in original). The music is meant to provide the musical prototype for Shangri-La and allow the listener to experience that place (notes, 64). The artists are "Accompanied by the Orchestra of Diqing Tibetan Autonomous Prefecture Singing and Dancing Troupe," and the songs are performed by artists who are well known, especially in the Diqing-Zhongdian area.⁹³

The Rough Guide to the Music of the Himalayas appeared the following year (Hunt 2002). The Rough Guide series is well known for travel guides, fitting with Bishop's discussion of travel literature in regard to Tibet. In this recording, the producers juxtapose spirituality, nature and the Himalayas under the rubric of World Music; the cover text describes the music as "sounds from Shangri-La." The Rough Guide is known for travel guides, yet the notes say that the Himalayan region is a home to holy peoples and that the monastic singing (on track 6) is a "minor miracle." This album is marketed as World Music, yet the marketing techniques use the image of a non-geographical Tibet in New Age spirituality while also invoking the idea of travel.

Phil Thornton released an album titled *Tibetan Meditation* in 2003. The album pictures are of stupa, mountains, and blue sky. A sticker on the outside of the case states, "Includes instructions on how to perform a Tibetan Meditation by his Holiness the Dalai Lama. A donation will be made to 'The Tibetan Foundation' for the sale of this CD." The instructions are

⁹³ These artists were well known in the area during the author's time in Zhongdian.

printed inside as the notes and are from *The Dalai Lama, A Policy of Kindness*, © Snow Lion Publications.⁹⁴ Notes on the back state, “A distant temple bell sounds, as the unmistakable tones of the ancient tradition of meditational chant resonate, creating an ambience of meditative calm.”

The notes also state,

“Inspired by the very distinctive culture and music of Tibet, Phil Thornton has created an exceptional album that captures the very essence of Tibetan music. As you listen to the sounds of overtone chanting, Tibetan Singing Bowls, the Ragdung, Cymbals, Gongs and the Tibetan Thighbone, take time to reflect, explore and discover...”

The notes go on to say,

“An acclaimed master of the synthesizer, a highly trained multi-instrumentalist, and an innovative producer, Phil Thornton is very much a leading light amongst the futuristic and visionary musicians of the New Age. His adventurous and seductive compositions ring out with tremendous ‘journey’ quality, evoking rich exotic soundscapes.”

His other albums include *Tibetan Horn* as well as *Sorcerer*, *Alien Encounter*, *Immortal Egypt*, and *Eternal Egypt*. The tropes evoked are clear: spirituality, the Dalai Lama, and by extension, politics, New Age associations, journey, and the fantastic. The first track starts with the single bell-chime and then moves into sustained bowl sounds and evokes low chant.

Sherap Dorjee released *Tibet: Songs from the Six High Valleys (Chansons des Six Hautes Vallées)* in 2003; his notes say that he is from Western Tibet and, “As a Tibetan refugee, it is my duty to work at safeguarding all the various Tibetan cultural forms.” He was born in Western Tibet, yet “under the pressure of the Chinese occupation” the family moved to Ladakh in 1970. He plays the *kovo* lute. This CD is meant to bring the music of his home region, Thot Tso Yul

⁹⁴ This is the citation information provided in the notes to the CD.

Duk, to the public; the notes state, “Welcome to the secret valleys of Thot Tso Yul Duk. Listen, and discover the highest music in the world!”

The album was recorded in Ladakh in 2003. The back states “Sherap Dorjee and his group Shang Shung Da Yang reveal to us melodies full of highland poetry, which have resounded for centuries throughout the highest valleys of the world.” The notes explain the instruments, including the use of a jerry can instead of a drum.

The first track is believed to be “the first song ever composed” in Thot Tso Yul Duk. Other tracks include “When I Learn the Alphabet,” a song for children, and “The Peacock’s Song,” an adult drinking and dancing game song. Another track describes Tashilhunpo; an important lama built it, then nobles built homes near it, and finally a woman built a tavern. This song is quite humorous. The notes also state,

“It should be specified that musicians were not held in high esteem in Tibetan society. While their talent was appreciated, instrumentalists were nevertheless looked down upon as a lower caste.... Contempt for musicians has considerably decreased in modern Tibetan society. The Dalai Lama has even intervened in person to rehabilitate music and musicians.”

The notes also offer a place to sponsor a refugee child in school. The back of the notes describe the company Altimira, stating, “Our main activity consists in supporting rural communities and their artists to assert their cultural heritage.” The album has snowy mountain photos throughout, and inside, the CD case smells like incense.

This CD offers humorous music and children’s music (and in this way resembles Mao Ji-Zeng’s recordings); it also specifically offers music and musical information from Western Tibet and the folk or indigenous traditions there, information not often provided elsewhere. At the same time, it partakes of the tropes of mountains and preservation.

In 2004, Hugo Productions released another CD from the Diqing area of Yunnan, PRC, titled *Shambala Is Not Far Away*. Their site states that they "...are dedicated to bringing you the *Real* music of China. Ancient. Traditional. Contemporary. New Age. Worldbeat. Spoken Word. Hearing is believing... so come join us and please tell your friends" (<http://www.hugomedia.com/> on July 20, 2004). Josef Bomback and Debby Kresja also edited the English version of the notes for this album.

This album was recorded in 2001 in Diqing and produced by Aik Yew-goh (the photographer and producer of *Song of Shangri-La*). Here the notes state that in 1997 Yunnan declared Zhongdian to be Shangri-La, (notes, p.4) and that the State Council of China concurred in 2002 (5). They state, "life still goes on in the same undisturbed, peaceful and contented way for the people living in the area" (notes, 5). (Again local Tibetans historically refer to the town, or area, as Gyaltang.) The notes state,

"In the past, pictures of Tibet featured natives of the Western region, who were often presented in a twisted sort of way: dusty hands, pained and hollow eyes, mysterious rites, etc. The same vein was found in the music produced, which may be Tibetan in name, but had nothing indigenous about it, only affected, hyperbolical exoticism" (notes, 5).

The notes describe the music on this album as "original compositions popular in Tibet and produced in a world beat style" (notes, 5). Of the Diqing people, he states, "Their many (and varied) religions, coupled with their strong belief in reincarnation, are conducive to a heart that is at peace with the world" (notes, 5). The notes later state, "Yes, this is a land where fairies dwell. When you go there, you will see for yourself the Shangri-La of your dream" (notes, 7). Tourism is encouraged; the imagined Shangri-La is marketed through music as a real place. The music is that of Tibet and "world beat."

On this album, as on the previous Hugo release, many lyrics are sung in both Tibetan and Chinese. The album includes a track describing how Tibetan and Han people are “daughters of the same mother,” China. Temple horns and bird sounds are included on tracks. As with the 2001 Hugo album, the photography is gorgeous. The songs are meant to represent this area of “Tibet,” they reference Lhasa and greater Tibet. One track is a song on Lhasa which opens with a vocal line that musically references the ascending line in Tibetan mountain song.

Tibetan Girl (2004), by Garpa and performed by Dawa Dolma, was also released in 2004, and purchased by this author that year in Seattle at a festival. The English notes for this CD state that Dawa is a graduate of TIPPA, lives in Australia, and wrote songs on the CD. The picture on the front shows her in contemporary dress. The first track begins with bowl-bell sounds; animal and water sounds are included later. She sings over piano arpeggios and there is a pop background for several tracks along with a cappella singing. This is contemporary Tibetan music, with lyrics and notes primarily in Tibetan, aimed at consumers who enjoy this new Tibetan sound music. It is not available on Amazon.com at this time.

Tibetan Master Chants, by Lama Tashi (2004) was a Grammy Nominee for the 2005 presentation in Best Traditional World Music. The back of the album says “Lama Tashi is one of the World’s Foremost Tibetan Chant Masters” and includes a quote from Jonathan Goldman, *Healing Sounds* author, and the producer and recorder of this album. He and Lama Tashi, Chant master of the Drepung Loseling monastery in India, wrote the liner notes. Lama Tashi sings the overtone chant and plays the Bowls and Gong and the Tingsha (bell-chime sound). The notes state, “All proceeds from this recording go to benefit Lama Tashi and the Siddhartha Foundation.” This is the only album surveyed where a Tibetan plays the bowls, and he does so differently from his American counterparts.

The liner notes state that the album has three purposes: 1) it provides a tool for listeners to learn Tibetan mantras “by chanting along with the chant master,” 2) it provides a “tool for pure listening pleasure,” and 3) it is meant “to create sacred space and vibrational shifts almost as a sonic prayer wheel—creating initiatory experiences for those in its presence. There is a specific order and function of each of the chants on this recording, which work together in order to assist personal and planetary vibratory changes.”

The tracks follow a specific formula described in the notes. Each begins with a single bell-chime followed by an homage to the deity of that chant. This is followed by a Tibetan bowl and then the mantra is chanted repeatedly. At the end of the mantra, a different bowl is sounded. Each track ends with a dedication to the deity invoked. The translation and purpose for each track are described in the notes. According to the notes, the chanting of these mantras will bring wisdom, protection, healing, power, compassion, enlightenment, tantric abilities, etc. One can buy this CD and by doing so pay for the rite to be performed. This album is accessible to those partaking in both New Age and Tibetan spirituality.

Samsara (2004), a film score for the Pan Nalin movie by the same name, was purchased by this author at a Tibetan festival in Seattle. The picture on the cover is of a monk, in a burgundy robe sitting up high; superimposed on the blue sky is a man kissing a woman’s neck. The back says “What is more important: Satisfying one thousand desires or conquering just one?” The movie *Samsara* is “A spiritual love-story set in the majestic landscape of Ladakh in the Himalayas....” The imagery on the cover and the liner notes are sexual. Of the albums surveyed, this one most explicitly links sex and Tibetan Buddhism, although the link is alluded to in other musical works. The album includes a song by the sixth Dalai Lama (known for his

love songs), “Bumblebee,” sung and musically written by Dadon. The text in the notes is set against a sexually passionate picture.

Regarding the music, the notes state, “French composer Cyril Morin has produced an extraordinary, soothing, sonic journey that includes the Bulgarian Symphony Orchestra, Chants from the Lamas and Nuns of Ladakh; Tibetan bowls, Bansuri, Indian flute, Duduk, Ney, Sarangi, Lyre, Mongolian and Tibetan violins, guitar, sanza.” The first track begins with a bell-bowl sound, and Dadon’s track begins with a single chime and sustained tones. Though it is a soundtrack, Gracenote categorizes the album as New Age.

Music by Westerners playing the Tibetan bowls resonates throughout the years surveyed. *Golden Spa Tones: Tibetan Singing Bowls with Flute and Ocean* (2006) is another album by Dean Evenson with Walter Makichen. Healing is emphasized on this recording; the CD is part of the Soundings of the Planet Healing Spa Series and “Contains Earth Resonance Frequency for a deeper state of relaxation.” The notes on the back state,

“Ethereal tones of Tibetan singing bowls gently soothe the soul like a massage for the spirit. These magical sounds create a sense of relaxation by dissolving patterns of stress and worry. Flute and bowl effortlessly take you to a divine inner place of acceptance, balance and peace. Gentle ocean waves and the Earth Resonance Frequency deepen the experience to a contemplative Alpha state.”

The notes also state, “Created specifically for Spa Treatment Rooms, Healing, Yoga & Meditation” and “Attention: May cause a heightened state of peacefulness. Do not use while driving.” The spiritual power of Tibetan bowls is emphasized.

Dean Evenson provides the “Alto and Silver Flutes, Ocean recordings,” and Walter Makichen plays the “Tibetan Singing Bowls, Bells, and Gongs.” The notes describe the artists’ histories as healers. They also state that the Tibetan Bowls are mysterious, were used by monks

in meditation, produce harmonic overtones, and bring “both hemispheres of the brain into synchronization.” Describing their music, Walter Makichen calls it “massage for the soul.”

Bowls are increasingly prominent in Tibetan music; in an Amazon.com search in October of 2006, sorted by “bestselling,” the first album was a Tibetan Bowls album by Benjamin Iobst. In fact, the Tibetan bowls have become a prominent symbol of Tibet in general, as demonstrated by the Microsoft clip in the following chapter.

As discussed above, Yungchen Lhamo released *Ama* in 2006. The album is dedicated to her mother (Ama in Tibetan), who was beaten by the Chinese and saw two of her children die in labor camps, yet still lit the prayer candles and remained positive. The first track is an encouragement to Tibetans since the occupation, another is for 9/11. Yungchen Lhamo moved to New York City with her son in 2000, and the album includes a song for those who helped her with the move, a song called “Lhasa” for her father, and a song for the Dalai Lama. She sings on all the tracks and wrote all the songs. Annie Lennox and Joy Askew each join her for a track, and instruments used include guitars, percussion, violin, viola, cello, dramnyen, gyumang, dhounghchen, piwan, flute, trumpet, kora, chant, and synthesizer. The album was produced and arranged by Jamshied Sharifi.

This album is individualized and contemporary. She performs a rendition of the Tibetan mantra on each of her recordings.⁹⁵ On this recording, as described earlier, she performs it in “festival” style. The track “Tara” begins with a single bell-chime; Yungchen sings to Tara, and the lyrics evoke a feminist perspective.⁹⁶ Joy Askew sings along in English. The tracks on this

⁹⁵ The syllables for this mantra are “Om Mani Padme Hum.” This mantra is for the Buddhist deity of Compassion Avalokitesvara (Chenrezig in Tibetan). Both the Dalai Lama and the Kargyu Karmapa are considered the reincarnated embodiments of this deity.

⁹⁶ Tara is a Buddhist deity; Tara is the female counterpart or embodiment of Avalokitesvara and is important in tantric practice. There are additional forms of Tara associated with colors.

album are political and personal and musically differentiated from each other. The sixth track starts with her a cappella singing, followed by strings. The album invokes representations of Tibet, including politics and spirituality, and at the same time creates something new with its broader musical scope. Like that of Nawang and other artists, it is Tibetan American music in the combination of musical elements presented and the intent to present something new. At the same time, Tibetan tropes are evoked; Yungchen is dressed in white Tibetan dress which contrasts with her long hair in the album's iconography, and politics and spirituality (though personalized) are evoked.

Figure 9: Events after 2000

<p>2000: Karmapa escapes to India (this lama has an American monastic seat at Woodstock)</p> <p>2001: September 11th in the US; PRC denounces Tibetan and Muslim terrorists and asks US for support against separatists</p> <p>2001: Gere speaks for peace and non-violence at a benefit concert for those impacted by 9/11; he is booed off of the stage</p> <p>2002: Hu Jintao takes primary leadership position in PRC</p> <p>2002: Dalai Lama cancels tour</p> <p>2002: Ngawang Choepel is released</p> <p>2003: Dalai Lama tours; reviewed in <i>NYT</i> as part of “mainstream” culture (Goodstein and Wakin, Sep. 17, 2003)</p> <p>2003: Salesforce.com drops the Dalai Lama from their campaign after outcry</p> <p>2004: Kentucky Fried Chicken backs away from plans to open a restaurant in Lhasa after Protests</p> <p>2004: Tibetans on a hunger strike outside of the U.N.</p> <p>2005: Nepal closes Dalai Lama's office in Katmandu</p> <p>2005: Tibet Information Network closes down due to lack of funding</p> <p>2006: Railway to Lhasa is opened; American company has right to run luxury cars</p> <p>2006: Three Gorges Dam (Tibetan Grand Canyon area) is completed</p> <p>2006: Film <i>Vajra Sky Over Tibet</i> released</p>
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As this dissertation was written in 2006, another film, *Vajra Sky Over Tibet*, was playing in cities around the world. Dadon was one of the narrators for this film. As promotions for *Vajra Sky* show, and as the CD *Ama* demonstrates, spirituality and politics remain important even as Tibetans add their own stories to representations of Tibet in the twenty-first century.

Figure 10: Music Associations After 2000

- Continuation of New Age electronic music as well as monastic music
- Continued association of Tibetan music with healing and other uses
- Continued association of Tibet with travel, literal or imagined
- Continuation of political albums from both within and outside of the TAR
- Contemporary Tibetan music

As described in previous chapters, political US perceptions of Tibet were somewhat altered after 9/11 and the following invasion of Afghanistan and war with Iraq. Yet even as *NYT* mentions of Tibet decreased and the Dalai Lama cancelled a US tour, music and products related to Tibet (and associated representations, such as mountains and spirituality) continued to proliferate. The representations of the last one hundred years maintained into the new century and were reinforced. Figures 9 and 10 summarize events and music after the new millennium.⁹⁷

5.6 Summary: Music and Money, Music Tibet

Of the more than one hundred works surveyed, most perpetuate one or more of the representations of Tibet (such as spiritual, mountain spirituality, non-geographic, etc.) either blatantly or implicitly. Some support a political or humanitarian agenda and raise money for that agenda, some may support or participate with an agenda primarily for economic gain, some as an aside to their art. It is not difficult to participate in politics and Victorian and New Age representations of Tibet at the same time. The PRC, the United States, and Dharamsala all agree on the beauty, uniqueness, spirituality, and preservation of Tibet. The recordings that do not support a political agenda benefit from the media exposure created by those political agendas as

⁹⁷ For the curious, the following site provides an additional perspective on Tibetan music in these times. It also provides links to Tibetan artists around the world (several of whom are in the US) and a demonstration of the wide variety of Tibetan music available although perhaps not available in the US through mainstream venues.
<http://www.musictibet.com/newreleases.html>

well as New Age spirituality. Themes of spiritual wisdom, politics, money, mountains, the occult, fantastic, mysterious, spirituality, travel or trips, preservation, and patrons resound throughout the recordings associated with Tibet available in the United States, as do the sounds of monastic instruments, chants and bowls. Figure 11 highlights some of the most frequent associations of Tibetan music in the United States. These associations fit the representations of Tibet perpetuated in the United States.

Figure 11: Common Associations of Tibetan Music in the US

<p>Textual Associations: Tibet, Shangri-La, Buddhism, Sacred, Relaxation, Meditation, Bowls, Chant, Heal, Enlightenment, Peace, Prayer, Fantastic, Extraordinary, Dalai Lama, Unique, Isolation</p> <p>Visual Images: Mountains (with snow), Blue Sky, Indigenous Tibetan Dress, Monks in Gelukpa Dress, Mandalas, Tibetan Buddhist Deities, Tibetan Mantra, Flute, Bell and Dorje, Long Horn, Skull Cap Drum, Bowls, Dalai Lama</p> <p>Artists: Monks, Nuns, Folk Musicians, Professional Tibetan Folk Artists, Pop Artists (American, Chinese, Tibetans Outside the Plateau), New Age Artists, Healers, Journey Guides</p> <p>Musical Instruments: Voice (multiple monastic chant styles and folk styles, pop, rock and ambient vocals, opera within and without PRC, speech), Nature Sounds (water, birds), Tibetan Monastic Instruments (long horn, cymbals, Tibetan oboe, drums, bell-chime), Tibetan Folk Instruments (dramnyen, foot stomps), Sino-Tibetan Instruments (erhu, yangchin), Tibetan Meditation Instruments (bell-chime, bowls), Western Instruments (piano, trumpet, orchestral instruments), Electronic Instruments (keyboard, reverberation, sound loops, sound samples).</p> <p>Musical Styles: Tibetan Folk Styles, Tibetan Monastic Styles, New Age, Pop, Rock, Ambient, Techno</p>

Though the Theosophical Society as the predecessor of New Age contributed largely to the Tibet imaginary, the marketing of Tibet using that spiritual imaginary is only successful as the imaginary is believed by the culture at large. Tibet's image as fantastic, spiritual, and more real as imagined now holds the minds and worldview of the American public. Thus music associated with Tibet, to be successful, is easily marketed with those representations. The

marketing of recordings surveyed shows that consumers buy it (or at least marketers believe they will, based on their studies and experience) when those representations are used.

Appropriation is an important term in ethnomusicological literature, and Tibetan ideas and representations are utilized by various parties in the music and marketing of music described here. How does this fit with appropriation? Musicians are certainly taking Tibetan musical elements and ideas and working them to create sounds. Taylor describes Toby Marks, an ambient/techno musician, who feels strongly that China has been brutal in its treatment and presence in Tibet. He wrote an album titled *Last Train to Lhasa* which was not meant to be “about Tibet” as an album, but because it was the title of the album, he put in the liner notes information on Tibet and his perspective. He included images of Tibetans beaten by the Chinese military on his web page for a time as well (Taylor 2001:148-149). Taylor cites his cover art as particularly political, with images of the Potala, monks, and the Himalayas, as well as the Chinese red star on a train (Taylor 2001:149).

Taylor is critical of Marks, comparing his “use of Tibetan music as not unrelated to Chinese treatment of Tibet and Tibetans” (Taylor 2001:153). But Taylor also emphasizes that Marks is an electronica musician, and as such, states, “for electronica musicians, samples are more likely to be thought of as raw material, incidental to the piece.” The album uses Tibet; it brings the Tibetan political issue to the forefront which corresponds with the endorsement of the Dalai Lama on other musical projects. At the same time, when Marks heard the words that became his title, he thought “good name for an album” (Marks, quoted in Taylor 2001:149). In his mind, the marketing, music, and politics were mixed together completely.

The works of Tibetan artists also mix Tibetan sounds with Western music, and in some cases consciously exploit the same fantastical imaginings that make Tibet available for the music

of Marks in order to promote their cause explicitly through music. This creates work by Tibetan artists that “samples” or otherwise utilizes Tibetan music.

As this dissertation shows, it is not just music that is appropriated but also various Tibetan causes, both those of the exile government and the Free Tibet movement, in order to sell music. Yet this is not the whole story either, for Tibetans are actively participating in these appropriations and in the music industry to some extent. Lhamo’s personal experiences show how a multiplicity of individual factors play into artistic work and agency. And while the music industry exploits them, they are managing to work their cause into mainstream music and culture—Khechog and the Gyuto monks have been particularly successful at this. But who really makes the money? Does the benefit of exposure equal the cost of selling culture?

Feld famously states,

“Musical appropriation sings a double line with one voice. It is a melody of admiration, even homage and respect, a fundamental source of connectedness, creativity and innovation...yet this voice is harmonized by a countermelody of power, even control and domination, a fundamental source of asymmetry in ownership and commodification of musical works” (Feld 1994:238, quoted in Negus 1999:168).

Feld is talking about the appropriation and admiration of the artist. Appropriation, in this context, is a moral word. It is not morally right to take the music of a developing nation, or peoples, and use it and profit from it, even though the artist admires the music they are using. This is a morally strong position. Yet it holds no logic within marketing theory. Ambush marketing, as described above (benefiting from someone else’s publicity), is not the best way to build a brand, and is unpleasant for the ambushed, but it is a valid way to do business. Just as cause-related marketing is a best practice in business, following a “buzz” or otherwise benefiting from media exposure is also best practice. As scholars, we call it “appropriation” when someone

uses Tibet to make and sell music, but in the business world, it is a “good idea”—the success of Dadawa was built not only on the music and the appropriation of Tibetan representation but also by the conflict surrounding that appropriation. All brought publicity to Warner Brothers, and profit; the recording might be seen as morally negative in terms of appropriation but wise in terms of business.⁹⁸

This is further complicated in that the marketing of Tibetan music in the US has had ulterior political motives since the 1960s and the Dalai Lama has endorsed the use of his image in marketing campaigns such as that of Apple Computers. Within this context, appropriation—taking music and using it—is happening within a historical and cultural setting that has endorsed such a use of Tibet and what is related to Tibet. Artists wanting to use Tibet in their music may be participating in “appropriation”; they also may view themselves as following a precedent set by the Dalai Lama and as participating in wise marketing. And as the Dalai Lama has endorsed the use of Tibet in a wide variety of musical contexts, and that endorsement is inherently political, it would make sense for the PRC to endorse a project such as that of Dadawa for the same reasons. It also makes sense for the American component (Warner Brothers) to appear at the juncture of commerce and to apply business practices over potential American political or moral objections for profit.⁹⁹ Appropriation here is like overtone chant; it looks like one person and sounds like many as multiple related notes sound simultaneously.¹⁰⁰

⁹⁸ Just as it is a “good idea” for me to write this dissertation after the Tibet buzz of the 90s, so it is a “good idea” to use the word to sell products. As a scholar and person, appropriation is wrong; this author is aware of her own complicity by default.

⁹⁹ The survey of *NYT* articles supports the Terranova precedent. The US has bowed continually to the PRC in order to maintain trade, and silenced moral US objections repeatedly to do so. A recent example includes Clinton’s separation of human rights from MFN after the State Dept. determined that the PRC had not made the strides in human rights Clinton had declared were necessary to maintain MFN.

¹⁰⁰ As described earlier, some Tibetans are critical of this marketing of Tibetan goods and music as well. The following link shows a cartoon of Tibetan artist with a copyright symbol, protesting the use of culture in such a

6.0 TIBETAN MUSIC: WHAT DOES IT MEAN ANYWAY? TIBETAN MUSIC AND SEMIOTIC THEORIES

Perceptions of Tibetan music are based on what is available to be heard, from concerts to recordings. “As Stephen [sic] Feld has observed, people rarely hear musical sounds that are ‘totally new, unusual, and without some experiential anchors’” (Negus 1999:165 quoting Feld 1984:6). And as Negus states, “Sounds are recognized, and geographical place is one of the main ways in which music is located” (Negus 1999:165). This chapter applies semiotic theory to demonstrate the ways in which certain specific sounds now represent Tibet musically; they signify “Tibet” in music. First, Barthes’s constructs on myth are discussed, followed by a brief presentation on Guy’s use of Bakhtin as applied to music in society, and finally, Turino’s application of Peircian semiotics is used to analyze Tibetan music.

6.1 Barthes and Myth

Earlier chapters have shown how myths and representations of Tibet came to be and gained traction in the United States. Barthes discusses how myths (or general representations) are constructed in society from a theoretical perspective. As shown above, representations of Tibet, and Tibetan music, have been mythologized in the United States through a combination of political, spiritual, cultural, and economic processes, and in many cases have a simplified, beautified meaning experienced passively.

way. See website, for multiple illustrations of the copyright of Tibetan music and dance <http://www.tibettoons.com/>; Tenzin Dhonyoe, Oct. 2006.

Barthes states, “The function of myth is to empty reality” (Barthes 1972:143), and “Men do not have with myth a relationship based on truth but on use” (Barthes 1972:144). He also states, “Myth deprives the object of which it speaks of all History. In it, history evaporates....all that is left for one to do is to enjoy this beautiful object without wondering where it comes from” (Barthes 1972:152), and that “all one has to do is to possess these new objects from which all soiling trace of origin or choice has been removed” (Barthes 1972:110). As Chapters 2 and 3 show, representations of Tibet in the United States have largely evacuated, or at the very least oversimplified the history of Tibet. And the economic function of the term as brand emphasizes possession and use. Barthes also states, “Mythical speech is made of a material which has already been worked on so as to make it suitable for communication” (Barthes 1972:110). As earlier chapters show, representations of Tibet in the United States date back to the Victorian era and have been “worked on” through politics, New Age spirituality, and economics making these representations clear communications of the myths of Tibet which they represent. The history of Tibet within the United States is part of what makes it such an easy term to use; myth is perpetuated from multiple sides for political, spiritual, and economic goals.

Alternatively, as Barthes states, the reality of the Tibetan problem is not explicitly denied in this Western mythology, rather,

“Myth does not deny things, on the contrary, its function is to talk about them; simply, it purifies them, it makes them innocent, it gives them a natural and eternal justification, it gives them a clarity which is not that of an explanation but that of a statement of fact” (Barthes 1972:143).

The children singing the national anthem as part of a Waterbone track are talked about, yet the day-to-day problems they face, and their future, growing up without a nation, is either ignored or romanticized in the musical presentation. Monastic presentation of music is presented

as pure, holy, peaceful, and contributing to the salvation of the world; the conflicts (both historical and current) between different monastic groups are ignored. As Barthes says, myth “abolishes the complexity of human acts...it organizes a world which is without contradictions” (Barthes 1972:143). Representations of Tibet exemplify this attribute of myth in the extreme; things that might be considered contradictory in other arenas, such as holiness and the occult, are not considered contradictory when referencing Tibet. Other contradictions which have not been mythologized are simply ignored; as one author points out, the reformed Tibetan Buddhist views on sexuality, for example, are largely ignored in Western articles and products (French, Sep. 19, 2003).

Music participates in the perpetuation of representation of myth because it is easily used to signify through sounds combined with packaging; “Myths of place are often reinforced in music itself” (Connell and Gibson 2003:6). As semiotic analysis later in this chapter shows, Tibetan music does reinforce myths, representations, of Tibet.

6.2 Bakhtin and Guy: Music as Dialogue

While the mythologized Tibet and the sounds associated with it predominate, there is also a conversation going on as new music is produced. Texts are “statements that need to be understood both as texts and as culturally and historically specific utterances” (Taylor 2001:9; referencing himself 1997: xvii). Taylor points out that music exists in a context; as this study demonstrates, Tibetan music exists in a context.

Guy uses Bakhtin to discuss music in Taiwan. In her words,

“his concept of dialogic discourse is applicable to musical communication. One of his key points...is that all utterances are made in anticipation of a future response and are constructed to induce a particular response....It not only

prepares for a future response, but it is also created in answer to all relative previous utterances.” (Guy 2002:97)

In other words, each musical event, recording, and performance is created in response to music already made and is created in anticipation of a response, be it political, economic, artistic, spiritual, or all of the above. This dialogue takes place within the context of the myths and representations in culture as described above and theorized by Barthes. Additionally, a single musical event, recording, or performance participates in multiple conversations and responds in multiple representative/mythical contexts simultaneously. In Guy’s discussion of Taiwan and the PRC, she states that a particular musical performance “acted as a kind of magnet that drew to it whatever meaning individual listeners were most predisposed to interpret or believe” (Guy 2002:113). This type of conversation is more than a dialectic; each participant might be seen as one thread, or one piece of yarn, in the ball of Tibetan music.

With Tibetan music, individual perceptions are nuanced but the recordings released are a dialogue in and of themselves. Yungchen Lhamo’s work, for example, shows a dialogue between herself and the consuming public, and her work changes over the three albums as the dialogue continues. Nawang Khechog follows the same path, as he moves from his early albums through his work with Nakai and into his contemporary projects focused in healing and ecological preservation. Simultaneously, the work of these artists participates in the dialogue of, and in the context of, political, spiritual and economic representations of Tibet. At the same time, the ideologies of listeners and the representative myths in which they partake—political, New Age, or consumptive—influence the messages those listeners hear in the dialogue. The semiotic analysis in this chapter emphasizes one portion of that dialogue; the other portions still exist.

Before discussing the various semiotics of the musical sound in the albums surveyed, it is important to re-emphasize the communication in the graphics on the albums as they are semiotic as well. In terms of marketing, “Symbols are most important when they are strong and create a visual metaphor” (Aaker and Joachimsthaler 2000:57). All of the records surveyed use iconographic symbols. As one can see by perusing the “Iconography” sections of the tables in the Appendix, mountains predominate along with blue sky and traditional Tibetan dress in the marketing of Tibetan music. The iconography and text accompanying musical sounds on the recordings participates in the dialogue and reinforces representations of Tibet. As Guy concludes, “Sometimes the sound of the music matters and sometimes it doesn’t. Just as with words, it is sometimes impossible to hear beyond the reading that one brings to the moment (Guy 2002:116). The text and representations that accompany both the recording and the consumer influence the way the music is heard. They also contribute to the sounds of music chosen; musical sounds also demonstrate representations, myth, and dialogue in Tibetan music in the United States.

6.3 Turino and Peircian Semiotics: Music, Emotion and Identity

“People in many societies intuitively recognize the emotional power of music in their personal, family, and community life...The crucial link between identity formation and arts like music lies in the specific semiotic character of these activities which make them particularly affective and direct ways of knowing” (Turino 1999:221).¹⁰¹

Turino applied Peircian semiotics to music; the resulting theories are applied here to talk about what musical sounds are heard as “Tibetan” in the United States today.

¹⁰¹ This quote also emphasizes the link between music and higher levels of Maslow’s hierarchy, part of what makes music such a valuable part of cultural dialogue.

In Peircian Semiotics, there are three primary parts: the sign, the object (what the sign stands for), and the interpretant (“What the sign creates in the observer; the effect the sign has in/on the observer, including feeling and sensation, physical reaction, as well as ideas articulated and processed in language” [Turino 1999:223]). (In Tables 6 and 7, these are the first, middle and last columns.) Turino summarizes it in this way for music; “signs are sonic events that create an effect in a perceiver” (Turino 1999:224).

There is additional vocabulary describing how a sign is related to an object: an icon is a sign connected to an object via resemblance, such as a musical quote or musical sound similar to another (Turino 1999:226-227). In Tibetan music, an example would be electronic chant sounds that sound like monastic chant; to the listener, it resembles monastic chant. An index is something that co-exists with the object and is mentally linked with that object; smoke co-exists and therefore signs fire. For those who experienced an acid trip with Leary’s CD in the 1960s, the Tibetan bell-chime might serve as an index for a psychedelic or drug-aided spiritual experience; the bell-chime co-exists with the “trip” and signals important points on the journey. Indices may depend on the experience of the individual; a TV theme song co-exists with the TV show but is only an index for the show for one familiar with the show (Turino 1999:227).

Icons and index signs are likely to produce effects (interpretants) of feeling and emotion, and according to Turino, most of music acts in this way (Turino 1999:232-233). These signs also add the benefit of emotional value in terms of marketing. Icons are also “signs of identity,” adding to both their emotional effect and their marketing value (Turino 1999:234). If electrically modulated chant acts as an icon for real monastic chant, it also acts as an identifier for chant. Index has to do with personal experience and so the same sign can create an effect/interpretant that is multi-layered over time; Turino uses the example of the same song a couple’s “song,”

which held different meanings through the life of the couple's relationship; all of the meanings are experienced at once when the song is heard later (Turino 1999:235). The individuality of index in Peircian semiotics maintains its flexibility; there is not a one-to-one correlation between the index and the impact on the individual.

Indices are flexible and may be guided by those wishing to utilize them but are so dependant on the personal experience of the event or object that they are not static. The myth invoked and the place within the Bakhtin dialogue is individualized. Turino also emphasizes that music contains so many signs, and those signs have so many different interpretant/effects, that music has a huge "affective and semiotic potential" (Turino 1999:237). Indices, for all their individuality, are used by the mass media and created in advertising to create larger groups with which to identify (Turino 1999:236). He states,

"In spite of their rather unpredictable consequences, indices are frequently harnessed for the construction of social identities—in advertising, in mass political rallies and propaganda, and in ritual and ceremonies—because of their emotion-producing potential..." (Turino 1999:236)

Turino states that this is a large contributor to Anderson's (1983) "imagined communities" (Turino 1999:236) as the indices signify the community that the person imagines him/herself within. The shared social experience spreads the value of the Index, the myth/representation, over a wide audience whose members identify with the shared belief about the sign; both what it references and its effect. (For example, the song "We Shall Overcome" references objects—events—for many listeners by association and creates an effect in those listeners that is believed to be shared especially by those participating in civil rights in US in the 1960s, 70s and beyond.) This experience is heightened by shared emotional-social experiences, such as political protests,

spiritual experiences, rock concerts, dance pits, and drug trips (Turino 1999:234). Shared social experiences are key in brand building as well.

Turino introduces vocabulary to describe how a sign is interpreted (how it causes the effect or is attributed with meaning). A *dicent* is a sign that seems to be directly affected by the object (Turino 1999:229). A *rheme* is a sign that is known to exist generally and is possible, such as cat, or a painting (Turino 1999:231). *Dicent* signs are believed to be true; *rheme* signs are believed to be possible. With Tibetan music, the strength of the representations of Tibet as non-geographical or imagery and the belief by many (as described above) in the *truth* of these representations clouds the distinction between *dicent* and *rheme* signs. For those participating in New Age spirituality, Tibet is not just possibly a mythical Shangri-La, it *is* a mythical Shangri-La. Lopez's students as described earlier emphasize this; they found the fantastic stories of Tibet to be more "true" than other stories. This is complicated by social and personal experience (*index*). *Index-dicent* signs are signs where, for the listener, the sign indicates the object via co-existence of the sign and object in the mind of the listener and that indication is believed to be true instead of possible. According to Turino, these signs are read at "face-value" and are believed to be true though they may represent myth (Turino 1999:230). In US culture, music is "*framed* to be taken literally as emotional expression" (*ibid*:239; emphasis in original) and this contributes to the *index-dicent* sign value of music; music is believed to be true.

Additionally, Turino explains that we as listeners often experience music as these types of signs; we experience the music as true (Turino 1999:239). "In short, these types of ... signs are powerful for us because they are interpreted as being the direct result of the feelings they express, and because they operate below the level of propositional speech" (Turino 1999:239). He describes how musical signs are interpreted as true at the levels of feeling and experience,

and then the interpretation stops before reaching cognitive levels of symbol and argument, or analysis of facts (ibid:232). In other words, the music is felt as true, experienced as true, and that is the end of it. Turino also points out that music and dance when experienced together increase the power of the interpretation through group experience (Turino 1999:241). For example, the musical signs at a rock concert are mutually experienced. The very wide distribution of Tibetan musical concerts, through the traveling monastic groups as well as the Tibetan Freedom Concerts, makes Tibetan music something experienced as true in this way.

Due to the representative/mythical context within which it is consumed, and the dialogue within which it exists, Tibetan music may also be experienced as truly a world-changing event, a spiritually altering event, a route to alternative experience, something that makes one a better person just by putting it in our CD player, or something that aids us in becoming a better person by providing a background for meditation or healing arts. It may be music truly experienced as political or spiritual action, providing the listener (or passive consumer) with positive feelings of identity. It is certainly marketed that way, and the semiotics shows how it that marketing may be experienced as “true.”

Table 5: Abstract Adaptation of Turino’s Musical Semiotics to Tibetan Music in the US

Object	How Sign Indicates Object:	Sign	How Sign Causes Effect:	Interpretant
(such as Tibet)		(Music)	(as one listens, one believes consciously or unconsciously that...)	(Effect on person is interpreted as Meaning of the Sign)
	Icon: Sign resembles the Object (sounds like...an instrument, water, etc.)	← → ¹⁰²	Dicent: Sign is actually affected by the object (the truth)	<i>An Interpretant can be a physical response, thought, or emotional response. The Interpretant will affect, subconsciously perhaps, the way in which future objects and signs are perceived/ interpreted</i>
	Index: Sign co-exists with the Object (smoke means fire)		Rheme: Sign could be affected by the object (possibility)	

Turino goes on to say “The import increases when we consider that the affective potential of music is constantly utilized, and in some cases manipulated, for a variety of significant social ends including mobilization of collectivities to create or defend a nation” (Turino 1999:244). Turino demonstrates that groups use music to create “an emotional tie between the masses and the movement” (Turino 1999:245), an extremely potent way to form those connective ties and create identity. When music is used in this way, “possibility can be felt...or experienced... as reality... Church leaders, politicians and revolutionaries have long taken advantage of this” (Turino 1999:246). Tibetans have used music in this way very successfully. The Dharamsala

¹⁰² The arrows serve as a reminder that the sign is the focal point, referring back to the object and creating the interpretant.

community, the PRC, and the US have used the music of Tibet intentionally in creating and reinforcing representations of Tibet towards their own political ends. In doing so, both Dharamsala and the PRC have suggested that the music of the other group is not “true.” Yet no one thus far suggests that the monks are not performing something they really believe will change us and make the world a better place. The spirituality, that Victorian representation of Tibet as pure and holy, remains uncontested. The monastic community accompanies their performances with art such as mandalas—an artistic feat that demonstrates their commitment to the belief in transience. The Dalai Lama constantly speaks for non-violence. These constructs around the music make it all the more “true” and believable; the emotional validity, the “truth” of Tibetan artists is a given. Simultaneously, the spiritual guidance of other performers, such as Dr. Leary and Wolff and Hennings, is also unquestioned. The spirituality, and spiritual power of Tibet, (this Victorian, New Age and political representation of Tibet) is not contested by any group.

At a concert of monastic chant attended by this author in 2004, the music was presented as that of the refugee community. Large amounts of souvenir products were sold after the concert to aid refugees. Aid is a positive thing, and is also, as demonstrated above, a powerful marketing tool. Along similar veins, the folk song and dance concert attended in Seattle of 2004 was also accompanied by massive sale of products including literature on the treatment of Tibetans by the PRC. The Tibetan music sold was of all sorts of varieties, from bowls to Yungchen Lhamo to the Samsara soundtrack. All of this music was associated with Tibet, with Tibetan need for aid, and Tibetan politics, and could be experienced (through performance) as identity building and personal. The music *sold* could also be experienced as associated with the music, message of the performance and festival event, and its agendas.

The two tables included in this chapter are meant to act as a visual aid for this discussion of semiotics. As stated above, Table 5 is an abstract example of Turino’s semiotics as applied here, showing the definitions of terms and how they might relate to each other. Table 6 summarizes the sounds most commonly heard on the Tibetan recordings surveyed in this work (and mentioned over and over in newspaper reviews) and demonstrates how those sounds now act as signs for, or reference Tibet (and support brand Tibet) in music.

Table 6: Semiotics Applied to Tibetan Music in the US, Showing Most Common Indicators and Effects

Object	How Sign Indicates Object:	Sign Music ↔	How Sign Causes Effect	Interpretant (Effect on Person interpreted as [true] Meaning of the Sign)
Tibet Tibetan Music	<p>Icon: Sign sounds like Object</p> <p>Examples: Electronic Monastic Chant, Water, Long Horn, Bowls, and Bell-Chimes</p> <p>Index: Sign co-exists with Object</p> <p>Examples: Monastic Chant Bowls Meditative Music Tibetan Mantra Bell-Chime Flute Overtones</p>	“Tibetan” Music	<p>Dicent: Truth</p> <p>(Or rarely with music)</p> <p>Rheme: Possibility</p>	<p>Expressions of: Tibetan Culture, Beliefs, Spirituality, Musical Tradition</p> <p>Effect of: Physical Healing, Spiritual Healing Self-Worth/Increased Merit Spiritual Training Relaxation Meditation Aid Psychic Trip Spiritual Journey</p>

With the actual wide variety of Tibetan musics available in the US (from court to opera to folk songs, from instrumental works to dance songs, from the music of the bowls to New Age synthesized recordings, and from recordings in refugee camps to contemporary collaborations between professional artists), it is amazing how limited the few semiotic cues are for Tibet.

Musical signs in Tibetan music include most obviously the low chant, and long horns, which have been mythologized (creating an effect) and which have a physical effect due to the vibrations. The single bell-chime is used to create an effect of ritual beginning and ending and given traction from the earliest recordings. Tibetan Bowls relate to alternate experiences, and sign some sort of altered state. The altered state, whether it is meditative, spiritual, drug related or all three, remains a key association with Tibetan music. The electronic sounds that are similar to certain sounds of Tibetan music, such as chant, or the cymbals, are icons of those sounds.

Table 6 demonstrates that while many sounds are used in recordings of Tibetan music, a few sounds are overwhelmingly prevalent on the CDs surveyed. These sounds seem then to indicate “Tibet” in US culture. Applying Turino’s semiotics, they are felt and experienced as “true.” Overwhelmingly, these sounds reference the spiritual Tibet, the holy Tibet, the Victorian Tibet (even as monastic cues also represent Dharamsala). Yet the music available demonstrates that even the Dharamsala political goal is subjugated to US Victorian spiritual representations of Tibet, perpetuated in New Age spirituality; New Age albums, specifically Tibetan bowl albums, are first on the sales lists for vendors. These sounds then, bowls and associated New Age musical spiritual references to Buddhism such as the long horn, low chant and ritual bell, are the primary indicators of Tibetan music in the United States and have come to represent “Tibet” as much or more than other notable Tibetan sounds and certainly more than indigenous folk sounds. The prominence of the myth (Tibet as spiritual) and its unquestioned existence adds to the value

of the term for the consumer of the music of the bowls and related recordings and to the market value of that representation of Tibet. This impacts the marketing and types of Tibetan music sold.

Figure 12: Microsoft Media Clip #1--Tibetan Bowls



Perhaps because Dharamsala established music as the first grounds for defining Tibet in the 1950s and 1960s, it is still a primary indicator of Tibet in US culture. Yet the music that is the most prevalent indicating Tibet is that of spirituality and New Age. Of all the types of Tibetan music and all the sounds available, and despite the very intentional campaigns of Dharamsala and the PRC in the United States (beginning with Opera, and moving to monastic and folk music), the most prevalent musical representation of Tibet is that of the bowls played by Americans. It is American music, hearkening back to the singing bowls and bells played for the Karmapa by Wolff and Hennings. This is the most prominent music marketed as Tibetan today, besides that which is purely electronic. In fact, this association of the sound of the bells with Tibet is so prominent that a search of Microsoft Office ClipArt and Media for “Tibet” under “All Media Types” showed the ClipArt in Figure 12, a drawing of Tibetan bowls, as the first item (October 27, 2006, verified again Jan. 3, 2007). Not the plateau, not Tibetan Buddhism, not the Dalai Lama, but Tibetan bowls. And as stated above, primarily Westerners play bowls in these recordings, not Tibetans. Bowls are not a public, prominent part of Tibetan music as portrayed

by Dharamsala or the PRC. Yet they, as played by Westerners, are a primary symbol of “Tibet” in the United States. The original political ploy was to use music to represent Tibet, and it was successful; the first Microsoft image representing Tibet is musical, but it’s a picture of singing bowls.

Problems, politics, spirituality, and rapid change are all part of the story of Tibet in the twentieth century, yet the primary musical sellers if one searches for “Tibet” on Amazon.com or iTunes, for example, are those categorized as “New Age,” and are recordings of electronically constructed music or bowls played by Westerners. Additionally, the bowls are not used prevalently in recordings by Tibetans, and are often described by the Western artists who play them as part of a “secret” lineage. This maintains the Blavatsky-Shangri-La myth, wherein Westerners are both saving the wisdom of Tibet and presenting it to the world.

As this survey shows, few recordings in the US provide access to the voices of Tibetans in Tibet—the Tibetan Autonomous Region. Works that are available, such as those of Mao, are not as easily purchased as the Tibetan music of New Age artists and Tibetan bowls. Perhaps this is because though the music of residents in the TAR is Tibetan, their music does not speak the Tibetan/American musical language of chant, bowls, and electronics with spiritual or personal promise. The works of artists such as Nawang and Yungchen Lhamo do, and are more successful.

7.0 CONCLUSION

The answer to the initial question—why does the music that is “Tibetan” in the United States sound the way it does?—is found at least in part in the politics, spirituality, and economics in US history. Politics, spirituality, and economics in the United States helped to create representations of Tibet. These representations were varied and sometimes contradictory, yet representations of a spiritual Tibet and a Tibet apart from the plateau were reinforced, as were representations of Tibet as savior or Tibet holding the wisdom of salvation to be interpreted by a Westerner.

In the mid-twentieth century, music was chosen by the Tibetan government in exile (funded by the CIA) as the first source of Tibetan representation. This Tibetan music was introduced to America through Dharamsala and covertly through the United States via the CIA as a primary representation of political, cultural and spiritual Tibet. Despite this political and spiritual emphasis, older American representations of Tibet remained. Themes of spiritual wisdom, mountains, the fantastic, spirituality, travel or trips, and preservation continue to resound throughout the recordings of Tibet available in the US, along with the sounds of monastic instruments, chant and bowls.

The rise of branding as a marketing strategy in the United States in the late twentieth century, particularly that of cause-related or sponsorship marketing, fit well with representations of Tibet built into US culture and led to a proliferation of products, including music, marketed

with Tibet in the United States. Marketing and the music industry in the United States invested in the term Tibet the same characteristics as corporate America seeks to build into strong brands. For marketers, the word Tibet lost its real-world connection with people, places, and events, and instead become a key word or slogan (brand) used evoke images of wealth, salvation, morality, and a spiritual lifestyle, and thus promote purchase.

J. Goldstein's concept of Tactical Orientalism (applied by Rees, 2002) as well as Connell and Gibson's strategic Orientalism (2003) based on Said (1978) is applicable here. Tibetans used these representations to further political and spiritual goals with some success. They used this marketing setting to market their own stories as well. And for the curious, it is comparatively easy to direct questions to a Tibetan Diaspora member. These Diaspora members contribute their own voices and interpretations to music marketed as Tibetan in the United States, and to reviews of music in the media. Their voice is a vital one, and is a point for further study. Even so, marketing techniques perpetuate the already-strong old representations, creating an even greater disjunct between the consumed representations of Tibet and reality.

The sampling of Tibetan music or the use of the term Tibet by Westerners to sell music might be viewed as appropriation. This is complicated in that the Dalai Lama has endorsed the use of his image in marketing campaigns such as that of Apple Computers, and has endorsed several of the recordings described in this dissertation. Within this context, appropriation is happening within a setting that has endorsed it in relation to Tibet. Artists wanting to use Tibet in their music may be participating in "appropriation"; they also may view themselves as following a precedent set by the Dalai Lama and as participating in wise marketing. The voices of these artists are a point for further study as well.

This dissertation has focused on recordings; in the recordings surveyed, musical representations of Tibet as spiritual and holy remain prominent. Though the survey of recordings shows a wide variety of sounds marketed as Tibetan music, it also shows the prevalence of certain sounds or signs of Tibet and Tibetan music in the United States. Musical signs of Tibetan music include low chant and long horns; the single bell-chime, used to create an effect of ritual beginning and ending; and the Tibetan bowls.

These sounds indicate Tibet in US culture and, according to Turino's semiotics, they are felt and experienced as "true." Overwhelmingly, these sounds reference the spiritual Tibet, the holy Tibet, and the Victorian Tibet. Harkening back to Shangri-La, these bowls (and the other prominent New Age sound, electronic music) reference the representation of Tibet as containing healing or saving powers that are discovered and perpetuated by Westerners.

The prominence of the bowls, and other New Age (electronic) music at the top of music vending lists for Tibet shows the prevalence of these American constructs of Tibetan music. On Amazon.com, October 25, 2006, a search for music with Tibet, sorted by "Bestselling," put two singing bowl albums in the top three. The intent of those in marketing, as determined through interviews, as well as the intent of individual consumers, is a point for further study. Yet the survey of recordings here and analysis of politics, spirituality, and economics shows that the bowls allow purchasers to partake in Tibetan spirituality without seriously grappling with the Tibetan situation. This is a clear example of Barthes's evacuation of history. New Age ideas of Tibet often outweigh other ideas of Tibet in music.

The political, historical, spiritual, and economic frameworks of this nation are primary factors in what is available, and most readily available, and heard as Tibetan music in the United States. The most prominent sounds and associated meanings for Tibetan music in the United

States, such as those of the bowls and electronics, were constructed and perpetuated in the United States. Thus the answer to the question in a sense boils down to geography; Tibetan music sounds the way it does in the United States because it is in the United States. It is American. Sometimes it is Tibetan American, or Chinese American, but in its marketing and presentation, it fits the United States.

This perspective highlights the political complicity of the United States regarding Tibet and representations of Tibetan music in the United States. The political meaning of Tibetan music, as brought to the United States by TIPA, was originally funded by the CIA in order to antagonize the PRC who (correctly) argued that the United States was interfering in their internal affairs. The US government, through the CIA, was complicit in the introduction of Tibetan representational politics in the United States through the mediums of music, art, and other products. The United States participated in the construction of this political meaning for the music as it fit with previous political views of Tibet as a place to be used for purposes of conquering or countermanding other nations, such as Russia or China—the political construct of Tibet in the United States has been and is that of a pawn.

This is perpetuated through music as it continues to serve as an irritant to the PRC when concerts are promoted or movies such as *Windhorse* (about musicians in Tibet, or *Vajra Sky*, which also prominently features music) are released and reviewed. The concerns that the movies and music raise are real, the art they offer valuable, and the loss of human rights they represent tragic. But they also fit US political strategy; the US policy after the cold war has seemed to be that of “irritation” in an attempt to gain economic concessions from the PRC, not to effect change in the PRC. The American New Age music of the bells/bowls does not highlight

Tibetans, and so also fits nicely with a political project wherein irritating the PRC is less of an objective than maintaining its market.

This investigation of Tibetan music in the United States also highlights the fact that the United States is complicit in events that the US government, media, and citizens are so quick to criticize in the PRC. The United States encouraged the PRC to hold talks with the Dalai Lama, yet US presidents hesitated to hold official talks with him. US media criticizes the PRC for human rights violations in Tibet, while US corporations send millions of dollars to the nation in business ventures. The United States funded the guerilla campaign, yet kept it underfunded so it would not be successful. In 2006, US media criticized the railroad, yet an American company runs the luxury cars and built the luxury hotel in Lhasa.¹⁰³

And, as many are so quick to point out, though US institutions criticize the PRC for poverty and lack of infrastructure and for teaching Chinese in the schools in the TAR, America has a huge problem with poverty and disease in “autonomous regions”: Indian reservations, where English is the required language for commerce and education. Americans may be quick to shout cultural and literal genocide, and with good reason as these are heinous practices, yet those activities are part of contemporary US history. Engaging with the music of the bowls does not require a confrontation with these issues. Instead, it encourages the listener to relax, and why not, for the Tibet represented by the bowls is safe in the hands of Western musicians.

As long as the marketing of music as Tibetan reflects wholesale spirituality and a non-geographic place where the actual people are not the focus, the music will still support refugees, provide funding for schooling, medical care, and Buddhist resources, but it will also fulfill a political project of the United States and an economic project by those in marketing. In the

¹⁰³ See Joshua Kurlantzick’s article “The End of Tibet” in *Rolling Stone*, Feb. 8, 2007, for a recent example of a critique of the PRC in regard to Tibet and the destruction of Tibetan culture (in a music magazine).

meantime, the people on the plateau and in refugee communities continue to try to deal with the challenges of rapid modernization and contemporary life. As Adams states,

“This desire for a Tibetan population that is universally versed in religious culture and uniformly invests all social acts with religious meaning is a desire that does more than reveal a romantic Orientalism and nostalgia for exotic cultural difference. In today’s Liberalization climate, it also forecloses the ways in which Tibetans of any sort are able to become ‘modern’ or participate in the secular, restricting them to the possibilities allowed by the Western gaze” (Adams 1996:520-521)

Additionally, the power of these representations of Tibet in American music forecloses in a sense a market in the United States for music made by Tibetans on the plateau. It also may foreclose a view of such music as Tibetan; if American Tibetan music is viewed in the United States as “Tibetan,” instead of “Tibetan American,” then the music of Tibetans in the PRC is easily explained as sounding different because it is “Chinese” or Sinicized. Yet the music experienced and made by Tibetans on the plateau as they negotiate these changes is Tibetan music. If they enjoy Korean pop and karaoke along with Tibetan music, it is worth it to go beyond “Sinicization” in our search for explanations. And as many already know, the religious, folk, and pop music culture on the plateau is rich and diverse, as is the Tibetan music culture (including that beyond the bowls) here. This perspective might lead to questions about music of Diaspora in general, and potentially opens avenues for looking at meaning of Tibetan music within the PRC apart from the political and spiritual musical constructs in the United States.

In the midst of all this, Tibetan music continues to grow and change, both within and outside of the PRC. Websites cited in this dissertation will link the reader to not only libraries of traditional Tibetan sounds, but also to pages of contemporary Tibetan artists creating a wide variety of musics. Tibetan music sold in the United States might be primarily American, but

much additional Tibetan music exists, contemporary and traditional, spiritual and folk. It will be exciting to see what is created, what is made, and what messages those musics contain in the years ahead, additional areas for further study. In the meantime, this author no longer wonders as much as to why Tibetan music in the United States sounds so different from that on the plateau. It sounds different because, though it is Tibetan, it is American—made, played, consumed, and marketed in the United States.

7.1 What Is Tibetan Music?

This final section re-winds the ball of yarn of Tibetan music, summarizing the many, many things it is in the United States. Tibetan music is about representations of Tibet. It is about perpetuating a culture deeply valued. It is about religious freedom, political freedom, and identity. It is about artistic expression and aesthetic values. It is about spiritual history, experience, work, and enlightenment. It is about the United States, our government policies, our colonialist issues, our Orientalism, our moral stance. It is about finding identity and being cool and doing some good, through attending concerts and buying CDs. It is about seeking faith. It is about identity in moral justice. It is about raising money for refugees, hospitals, schools, and food. It is about meditation and communion with spiritual realms. It is about incredible sounds made by the human voice. It is about years of training. It is about travel—literal travel, spiritual travel, musical travel, and drug induced “trips”—and about displacement as well.

It is about cultural authority—Chinese versus Tibetan versus American versus the old versus the young. It is about modernity and tradition in music. It is about beauty and freedom and unity. It is about making money. It is about power. It is exciting, tragic, and hopeful.

It is about patrons, about relationships. It is about sound and vibrations and mandalas. And finally, it is about economics, politics, and spirituality in America.

APPENDIX

SURVEY OF EVENTS AND RECORDINGS BY YEAR

This appendix contains three groups of data. First, it lists significant events relating to Tibet and the United States for the years surveyed, 1962-2006. Second, it contains information on the number of *New York Times* articles that mention Tibet for each year. That data was gathered through ProQuest, and the numbers represent the number of articles shown by that database. *The New York Times* was chosen as it is a major newspaper located in a center of US political intrigue concerning Tibet as well as an artistic center in the United States. The *NYT* number shows the years that, for news and all reasons, article coverage and advertising increased.

The articles also show the correlation between both political activity and consumption activity--bazaars, fairs, etc. They show that music sings through all of this, as certain instruments are mentioned over and over, and certain types of Tibetan music performances are advertised. Citations are from the *NYT* via ProQuest, and may be found through a ProQuest search using the date and keyword "Tibet." The articles chosen for citation were picked either for unique subject area, critical importance, or as representations of themes. Articles selected for

description in the body of this text are those with political and/or musical connections. The numbers show the other articles, wherein mention of Tibet acts as free publicity.

Third, recordings are surveyed by year, with iconography, musicians, and musical sounds presented. This demonstrates the prevalence of certain images and sounds. Data includes Gracenote genre¹⁰⁴ and, where available, a link to that recording on Amazon.com. Often, the Amazon site provides brief sound samples for the reader. Multiple dates are sometimes listed for recordings, for the following reasons: 1) clear dates are not provided on the LP or CD reviewed, 2) an album has been issued on multiple occasions under different labels. Additionally, some album dates were not available on either the album or a review, and so dates are listed from Amazon.com or other commercial sources when those are the only reference available. An album is listed under the earliest date available, even as the work reviewed is sometimes a CD released at a later date; the original work and notes are usually referenced in the recent releases, and the original timing of the recording shows correlating historical events. The recent releases, and their containment of much of the original marketing data and original notes, shows how little the marketing of Tibetan music has changed over time.

This format demonstrates how the timeline of both political events and public exposure relate to the release and material content of recordings, and allows readers to listen to brief interludes of much of the music mentioned. Over one hundred recordings were surveyed for this project; the ones included reflect the important elements and/or trends of the times.

The following table is an example of the “Events” tables in the Appendix, showing how the data is organized by year.

¹⁰⁴ A list of Gracenote genres is included at the bottom of the page located at the following link: <http://www.gracenote.com/music/topten.html>

Table 7: Example and Description of Table Used to Present Data on Events and the *New York Times* for Years Surveyed

<i>NYT</i>	[The number of articles for the year is presented here]
Within PRC	[Events related to Tibet within the PRC are highlighted here]
Exile	[Events related specifically to the exile community are referenced here]
Political US	[Events related to the US are referenced here]
Products	[Products, for sale, are specified here]

Where useful, an additional table focusing on music is added; the following is an example of such a table.

Table 8: Example and Description of Table Used to Present Data on Music for the Years Surveyed

Music Events	[Events related to music are highlighted here]
CDs	[Recordings released during this year, LP or CD, are listed by title here]

This appendix also contains the data on each of the CDs surveyed for this project. The data is organized chronologically as well, and is presented in tables such as the following.

Table 9: Example and Description of Table Used to Present Data on Recordings Surveyed

Title	[Title of the work]
Attribution	[The recorder, producer or performer to whom the work is primarily attributed, and notes on that group or individual where applicable. The recording is usually listed by this person or group in the Discography]
Dates	[The dates when the recording was recorded, produced, released or re-released. This information is not consistently available; all known information is included here]
Label	[The label for the recording]
Iconography	[Descriptions of the photos and iconography included with the recording, when applicable]
Text	[Descriptions and quotes from the notes and additional text included with the packaging of the recording]
Sounds	[Descriptions of the sounds used in the music on the recording]
Gracenote	[Genre listed for the recording by Gracenote, where available]
Amazon.com	[Link to Amazon.com site for the recording, when available, sometimes providing both sound samples and various reviews]
Comments	[Additional information on the recording and its influence]

The following table sets the stage through summarizing events related to Tibet from 1949-1961.

The surveys follow by year, beginning with 1962.

A.1 Summary of Events 1949-1961

Table 10: Events, 1949-1961¹⁰⁵

1949: Tibet “liberated,” especially from British colonial rule, and integrated into the newly formed People’s Republic of China
1949: US publicly refuses Tibet mission and applications for help, but plans to encourage Tibet to resist Mao, especially after 1950
1950: Korean invasion; Tibet appeals to US and UN, denied
1951: 17-point agreement; US offers to free DL
1956-1957: US trains Tibetan guerrillas
1958-1961: US makes over thirty airdrops in Tibet
1959: DL flees, begins receiving annual CIA salary of \$180K
1960: CIA sets up guerrilla base in Nepal

¹⁰⁵This section of time shows important events only; no recordings from this time period were available to survey. The dates are provided as a reference for the material included below.

A.2 1962

Table 11: Events, 1962

<i>NYT</i>	264, 33 ads
Within PRC	Revolt and deaths (<i>NYT</i> , Jan. 22, 1962) PRC limits India-Tibet -China trade (Rosenthal, May 30, 1962)
Exile	Fewer refugees moving into Sikkim (<i>NYT</i> , Mar. 4, 1962) ¹⁰⁶ Dalai Lama asks for aid (<i>NYT</i> , Mar. 10, 1962) PRC-India border talks and clashes
Political US	US sends to send arms to India to support in border clashes (Rosenthal, Oct. 30, 1962)
Products	Multiple ads Travel Books (Racing horse named Tibet, subject of many citations)

¹⁰⁶ *NYT* stands for *New York Times*, and means that no author is listed in the ProQuest citation.

Table 12: *Songs and Music of Tibet*

Title	<i>Songs and Music of Tibet</i>
Attribution	Howard Kaufman, recorder Kaufman, who worked with Bruno Nettl on Blackfoot Indian music for Folkways also, brings in a reference to Native Americans with the first track, which he states “reminds one of some of our Plains Indian music.” (Smithsonian acquired Folkways in 1987.)
Dates	1962, LP; 2001, CD
Label	Folkways Records
Iconography	Album cover shows monks playing drums and a horn, with a ritual bell nearby.
Text	<p>This recording, the first surveyed in the project, captures much of the ethos of this period, and sets the stage for what is to come. Kaufman’s notes begin with “Tibet is the highest country in the world... [Those recorded] had recently arrived from their snow-clad mountain home...” References to snow and mountains are immediate, as is displacement of geography, as the songs were recorded in Nepal in a refugee camp. Spirituality is also prominent, as the Tibetans are described as “very religious.”</p> <p>Kaufman, in his notes, describes the tracks and the instruments used, and provides text translations, where he introduces politics; though the album does not mention the P.R.C., one song (track 15 on the CD) “sings the praises of the Dalai Lama who is now in India, but will one day again return to Tibet to lead the people in their religion that will live forever.”</p>
Sounds	This album is unique in its selection of song and dance music; most of the later albums do not provide the harmonies, rhythms and dances used here, although they may be alluded to (such the mantra on Yungchen Lhamo’s 2006 album <i>Ama</i> , which uses the dance tempos also recorded here). The singing is often antiphonal, and the songs have stomp-dancing accompaniment. Only one monastic song is included, and it is cut short (as are most recordings presented in this dissertation).
Gracenote	World
Amazon.com	NA Some music with similar sounds may be found today at the Tibetan and Himalayan Digital Library: http://www.thdl.org/index.php =home page http://www.thdl.org/collections/music/ =music page

Table 13: *Anthology of World Music: The Music of Tibetan Buddhism*

Title	<i>Anthology of World Music: The Music of Tibetan Buddhism, vol. 1-2</i>
Attribution	Peter Crossley-Holland, recorder, notes
Dates	1999; CDs were originally recorded in 1961, and released as part of the UNESCO collection
Label	Rounder Records
Iconography	CDs have a yellow color with a picture of a red-hatted monastic instrumental ensemble. A picture of a woman is superimposed on the background, along with drawings of instruments and a topographical map of the Tibetan plateau. The second CD has a photo on the cover of a monastery courtyard corner; one side of the corner is painted and active, the other is boarded up with stones and shows decay. Notes include photos of the monastery, monks, and maps, as well as instrument drawings and transcriptions in Western notation.
Text	According to the liner notes, in this anthology, “each recording consists of original field research recordings,” (liner notes, p. 5) and “detailed commentary on the musical cultures and individual selections has been provided by highly competent scholars” (5-6). Crossley-Holland’s academic and musically detailed notes reflect Western conceptions of Tibet, describing the Tibetan culture as developing “in high isolation from the rest of the civilized world”(7). These recordings were made in monastic communities outside of the PRC, and Crossley-Holland reflects sympathy for their political situation (8). Areas include Ladakh, Sikkim and Darjeeling, and the recordings on this album are described as “Tibetan, Ladaki, and Sikkimese” (8).
Sounds	Monastic music, including chant, bell, long horn, drum, etc. Includes music from the Nyingmapa, Kagyupa, Sakyapa and Gelukpa sects.
Gracenote	World
Amazon.com	http://www.amazon.com/Anthology-World-Music-Tibetan-Buddhism/dp/B00000I5KL/sr=8-4/qid=1172807158/ref=pd_bbs_sr_4/103-1265896-6875004?ie=UTF8&s=music
Comments	Crossley-Holland is a well-respected Tibetan musicologist who published extensive detailed work, and the music he captures is valuable and unique. His writings here reflect some of the views of his times.

Table 14: *Tibetan Folk and Minstrel Music*

Title	<i>Tibetan Folk and Minstrel Music</i>
Attribution	Peter Crossley-Holland, recorder, notes
Dates	No production date listed; these tracks were also recorded in 1961 in Darjeeling, Ladakh and Sikkim, among monasteries and refugee communities.
Label	Lyrichord
Iconography	NA
Text	<p>This album, perhaps due to Lyrichord marketing, is clearly aimed at the general public and reflects less of Crossley-Holland's scholastic knowledge on Tibetan music. While he does include some musical notes, he opens them with the statement "Tibet has always been a land of mystery," and goes on to describe its geographical height and isolation. In the notes, he describes the people as follows:</p> <p>"The Tibetans are a people of Mongol descent and speak their own language of the Tibeto-Burmese group. They are at heart nomads and most of them live as such in yak-hair tents on the high bare plateaux, following a pastoral way of life....The Tibetan peasant is very fond of singing and dancing and the country has a rich and varied folk music."</p>
Sounds	Variety of folk, dance tracks
Gracenote	NA
Amazon.com	NA

A.3 1963

Table 15: Events, 1963

<i>NYT</i>	108, 13 ads
Within PRC	Continued border disputes between India and the PRC
Exile	Dalai Lama's brother appeals to U.N. (<i>NYT</i> , Dec. 8, 1963)
Political US	<p>US medical aid to Tibetan refugees (Wallace, Mar. 28, 1963)</p> <p>Astronaut sees Tibetan chimney smoke (Finney, May 18, 1963)--debated by others</p> <p>Concern over Communist China and Soviet Union</p>
Products	<p>Sikkim tourism (Lieber, Apr. 21, 1963)</p> <p>Oil in Tibet as viewed from space (<i>NYT</i>, Oct 4, 1963)</p>

A.4 1964

Table 16: Events, 1964

<i>NYT</i>	166, 49 ads
Within PRC	<p>Road from PRC Tibet to Nepal constructed</p> <p>PRC reports farming successes in Tibetan areas (<i>NYT</i>, Feb. 10, 1964)</p> <p>PRC accuses India of encouraging resistance in Tibet (<i>NYT</i>, Mar. 27, 1964)</p> <p>PRC and India conflict</p> <p>Student uprising in Lhasa reported out of Taiwan (<i>NYT</i>, Aug. 28, 1964)</p> <p>Resistance in Tibet (<i>NYT</i>, Dec. 14, 1964)</p> <p>PRC officially states the Dalai Lama holds no governing post (<i>NYT</i>, Dec. 19, 1964)</p> <p>Panchen Lama also loses his seat (<i>NYT</i>, Dec. 31, 1964)</p>
Exile	<p>Refugees in Switzerland (<i>NYT</i>, Jan. 5, 1964)</p> <p>Brother of Dalai Lama reports on sterilizations of Tibetans and starvation within PRC (<i>NYT</i>, Jan. 17, 1964)</p> <p>India refuses entry to Tibetan refugees (<i>NYT</i>, Feb. 16, 1964)</p> <p>Dalai Lama states that public torture is being used to discourage resistance in Tibet (<i>NYT</i>, Mar. 10, 1964)</p> <p>Dalai Lama will be allowed to travel outside of India</p> <p>Tibetans associated with the Dalai Lama arrested in Nepal for sending equipment to border areas (<i>NYT</i>, July 15, 1964)</p> <p>Nicaragua, Philippines, and El Salvador ask the UN to investigate the situation in Tibet</p>
Political US	<p>CIA funds Dharamsala future establishment of Tibet House in Geneva and New York</p> <p>Dalai Lama arranges office in New York (<i>NYT</i>, Mar. 30, 1964)</p> <p>Americans and Tibetans form Tibet Society to aid refugees and lobby U.S. government for Tibetan independence</p> <p>US trains Tibetans at Cornell</p> <p>Tibetan Buddhist temple may be reconstructed in New Jersey (<i>NYT</i>, Oct. 6th, 1964)</p>
Products	<p>Books</p> <p>Art</p>

Table 17: *Songs and Dances of Nepal*

Title	<i>Songs and Dances of Nepal</i>
Attribution	Casper Cronk, recorder
Dates	1964 LP; CD does not list date
Label	Folkways Records
Iconography	Map of journey included
Text	<p>The original recordings are in the Indiana University Archives of Traditional Music. The notes (by Casper Cronk and George List) explain that Cronk recorded these selections on an exploratory tour of Nepal in 1959 with the American Himalayan Expedition, and that the recording includes music described as Tibetan. The intent of the expedition was “exploration of the little known territory north of the Dhaulagiri massif in Western central Nepal.”</p> <p>The notes also reflect romantic attitudes towards this geographical area, beginning as follows: “Nepal, an independent state lying on the northern frontier of India, is one of the most rugged geographic areas in the world and one of the most inaccessible.” The album includes songs of “refugees who had recently fled Tibet to escape from the Chinese.” They also include the music of the Botea, who “In language and culture they are indistinguishable from the Tibetans.” They include recordings of Sherpas; and state, “The Sherpa dialect, for example, no longer contains many words distinguishable from Tibetan.” Of the twenty-two tracks, five are Botean, (and the descriptions group them and the music as Tibetan peoples) two are Sherpa songs, five are refugee songs, and two are Tibetan songs played by other Nepalis. Fourteen of the songs, more than half, are associated with Tibet. This reflects, perhaps, the political interests of the United States at the time.</p>
Sounds	The album includes a variety of types of music, including a monastic song performed at a Buddhist shrine with sustained conch shell and running water—a mixing of Buddhist music with nature sounds—as well as dance songs (with bells), dramnyen, singing with cymbals, and several a cappella folk songs.
Gracenote	NA
Amazon.com	NA

A.5 1965

Table 18: Events, 1965

<i>NYT</i>	153, 28 ads (in all years, some articles are letters, etc.) ¹⁰⁷
Within PRC	PRC and India conflict Tibet established as Tibetan Autonomous Region (TAR)
Exile	Refugee monk states Panchen Lama is threatened (Brady, Jan. 24, 1965) Philippines requests UN to investigate situation in Tibet (<i>NYT</i> , Jun. 18, 1965) Dalai Lama appeals to UN (<i>NYT</i> , Aug. 21, 1965)
Political US	International Commission of Jurists reports on persecution, repression in Tibet (<i>NYT</i> , Jan. 13, 1965) Kham resistance in Tibet (NA, July 12, 1965) US resists PRC gaining seat in UN
Products	Horse, dogs Tourism Art Books Nepalese ban on Himalayan expeditions (<i>NYT</i> , Mar. 20, 1965)

Table 19: Additional Events, 1965-1968

<p>Panchen Lama dismissed as Deputy Chairmen of Standing Committee of National People's Congress of PRC.</p> <p>CIA funds Tibet House in New Delhi</p> <p>CIA funds lawyers and PR Firm for Dharamsala</p>
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¹⁰⁷ An additional reason for not including PRC music: the time period of this work includes Cultural Revolution, wherein pieces were specifically altered to fit political goals as part of PRC culture at that time. This further complicates the music in and of the PRC concerning Tibet from 1962 to the present.

A.6 1966

Table 20: Events, 1966

<i>NYT</i>	181, 98 ads
Within PRC	PRC and India conflict Report that Tibetans use horse drawn seeder to plant seeds for the first time (NA, May 8, 1966) PRC reports that 50,000 Tibetans volunteered to fight in Vietnam (NA, Jul. 26, 1966) Disturbances in Beijing Red Guard overruns Jokhang Temple (NA, Oct. 9, 1966) Cultural Revolution (1966-76 approximate dates of Cultural Revolution) Conflict in TAR (NA, Dec. 12, 1966)
Exile	Dalai Lama visits Ladakh (NA, Aug. 25, 1966)
Political US	Beatniks Christmas in Nepal (Lukas, Dec. 26, 1966) Rusk Doctrine
Products	Books Takin to Bronx Zoo Dogs, flowers, horses—almost every year

Table 21: *The Psychedelic Experience: Readings from the book The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead*

Title	<i>The Psychedelic Experience: Readings from the book <u>The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead</u></i>
Attribution	Timothy Leary, Ph.D., Ralph Metzner, Ph.D., and Richard Alpert, Ph.D.
Dates	1966 LP, CD reissue 2003 Locust Music under license from the Smithsonian Folkways Recordings
Label	Folkways Recordings, Locust Music
Iconography	Cover shows a circular floral or sun variety of drawing on a pink background. Similar image included on the CD. Back shows photos of Leary.
Text	The purpose of this album is to guide people on their acid trip. The notes are by Timothy Leary and Ralph Metzner, and they describe <i>The Tibetan Book of the Dead</i> as “the first ancient text which we translated into modern psychedelic dialect.” The notes discuss how acid can be used to free the mind; “The yogas and spiritual exercises of the past are no longer needed to escape from the gravitational inertia of the symbolic mind. Exit is guaranteed.” But care must be taken—hence the guide. The music of the bell, and the association of Tibetan music with psycho-spiritual travel, continue through the following decades.
Sounds	The musical sound on this album is that of a Tibetan Bell/Chime played to accompany Leary’s words as they guide the listener on his acid trip. The bell is used to mark key points of the trip; it serves a similar function in Tibetan Buddhist ceremony.
Gracenote	Books and Spoken
Amazon.com	This album is sold on both the Smithsonian/Folkways site and Amazon.com as music, and so it is reviewed here as music. http://www.amazon.com/Psychedelic-Experience-Manual-Based-Tibetan/dp/B000089IZL/ref=sr_11_1/103-4681264-8517451?ie=UTF8

A.7 1967

Table 22: Events, 1967

<i>NYT</i>	129, 32 ads
Within PRC	Cultural Revolution PRC and India conflict
Exile	Protests destruction of Buddhist temples in Tibet (Lukas, Feb. 7, 1967) Tibetan refugees continue to go to India Dalai Lama visits Japan (<i>NYT</i> , Sept. 15, 1967)
Political US	Tibetan refugees work in the US (Fenton, Aug. 15, 1967)
Products	Travel Books

A.8 1968

Table 23: Events, 1968

<i>NYT</i>	125, 59 ads
Within PRC	Cultural Revolution PRC and India conflict continues
Exile	Tibetans storm PRC embassy in New Delhi (<i>NYT</i> , Dec. 31, 1968)
Political US	Concern with Communism Hippies fear asteroid; Boulder, CO and Tibet are said to be the only safe places on the planet (<i>NYT</i> , June 14, 1968)
Products	Books Travel Art Musical Comedy “Frere Jacques” with primary character raised by priests in Tibet (Canby, Jun. 8, 1968) Travel article on Sikkim, and Lama dancing for the New Year (Lelyveld, Dec. 31, 1968)

Table 24: *Ache Lhamo: Théâtre Musical Tibétain “Prince Norsang”*

Title	<i>Ache Lhamo: Théâtre Musical Tibétain “Prince Norsang”</i>
Attribution	Tibetan Institute of Performing Arts (TIPA); Riccardo Canzio, recordings and notes
Dates	1968
Label	Sonodisc/Disques Espereance
Iconography	Includes pictures of musicians in operatic dress
Text	<p>The notes contain the following: “The TIPA dedicates its efforts to the conservation and propagation of the great musical and theatrical heritage of Tibet. Their preoccupation with authenticity leads them to research every piece of their repertoire by seeking the aid of knowledgeable masters.”</p> <p>The Tibetan artists selected which musical excerpts from this all-day opera would be included on this recording. The notes provide TIPA’s version of the history of this piece, translated aria titles, as well as a detailed discussion of the plot.</p>
Sounds	Provides example of Lhamo as sonically defined in the refugee community soon after the Dalai Lama left the plateau.
Gracenote	NA
Amazon.com	NA
Comments	This is inherently a musical and political album, produced in collaboration with UNESCO.

A.9 1969

Table 25: Events, 1969

<i>NYT</i>	148, 70 ads
Within PRC	<p>Articles on India/China border conflict</p> <p>Border conflicts between India, Pakistan, and the PRC</p> <p>Sinkiang and Tibet border control important in conflict over border islands between PRC and USSR</p> <p>Kuomintang attacks and claims Yunnan attacks aided by Tibetans (<i>NYT</i>, Apr. 8, 1969)</p> <p>Report of instability in Tibet</p> <p>PRC moves nuclear installation to Northern Tibet as part of USSR/India border conflicts (Schanberg, Sep. 13, 1969)</p>
Exile	<p>Reports on 1968 New Delhi embassy raid</p> <p>Tibetan refugee reports of mistreatment of the Panchen Lama</p>
Political US	<p>Dalai Lama referred to as a spiritual leader, who advocates singing a “prayer for redemption of Communist Chinese rulers of Tibet” (Lelyveld, Mar 12, 1969)</p> <p>China referred to as “Communist China.”</p> <p>India and China treated as the primary political players</p> <p>US supports India in articles but Tibet is not a political entity in articles. (Tibet shows how “bad” Communist China is)</p>
Products	<p>Tibetan art sold, described as valuable</p> <p>Snellgrove and Richardson’s book reviewed, geographical and map data published and discussed</p>

A.10 1970

Table 26: Events, 1970

<i>NYT</i>	64, 32 ads
Within PRC	<p>Coal mine in TAR</p> <p>Road to connect Katmandu to Lhasa for Western tourists</p>
Products	Art brought out by Dalai Lama for sale

A.11 1971

Table 27: Events, 1971

<i>NYT</i>	125, 51 ads
Within PRC	Coal mine in TAR PRC receives the China seat at the UN
Exile	Dalai Lama has article describing Tibet's specific culture and the impact of Communist China (Gyatso, Feb. 10, 1971) Tibetans settle in Ontario
Political US	CIA supposedly ends support US involved in India-Pakistan conflict Kissinger visits PRC
Products	USIA film of Tibet "takeover" suppressed by White House due to Nixon visit (Welles, Dec. 26, 1971)

Table 28: Music Events, 1971

CDs	<i>Tibetan and Bhutanese Instrumental and Folk Music; Tibetan Buddhist Rites from the Monasteries of Bhutan, vols. 1-4 Rituals of the Drukpa Order</i>
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Table 29: *Tibetan Buddhist Rites from the Monasteries of Bhutan Vols. 1-4*

Title	<p><i>Tibetan Buddhist Rites from the Monasteries of Bhutan Vols. 1-4:</i> <i>Rituals of the Drukpa Order</i> <i>Sacred Dances & Rituals of the Nyingmapa and Drukpa Orders</i> <i>Temple Rituals & Public Ceremonies</i> <i>Tibetan & Bhutanese Instrumental and Folk Music</i> All four recordings were surveyed and are cited in the Discography; volume four is emphasized here.</p>
Attribution	<p>John Levy, recorder Levy made several recordings, for labels such as Folkways, Nonesuch, and Lyrichord. The majority focus on the music of East Asia and India, with the exception of <i>Music of Spanish and Portuguese Synagogues</i> (Folkways, 1960).</p>
Dates	Recorded in 1971 and later released as LPs by Lyrichord; 1994 CDs
Label	<p>Lyrichord Lyrichord released these in 1994, as a box set, and it won an NAIRD “Indie” award that year as well. It’s interesting how little changed between the recordings of the 60s/70s and their CD presentation in the 90s and twenty-first century.</p>
Iconography	Monastic pictures, pictures of performers
Text	<p>All of this series have the quote, “Lyrichord presents outstanding music from around the world” on them. All have a quote referencing “disappearing Tibet,” and the back of some state that the music has “the deep, ethereal monotone chants most associated with Tibetan Buddhism.”</p> <p>The CD notes start with the same few pages; wherein Levy quotes Snellgrove and Richardson, <i>A Cultural History of Tibet</i>, linking Bhutan and Tibet. Levy states, “The most important of these are recordings of Tibetan refugees, so that what obtained in Tibet as a whole before 1959 we shall probably never know.”</p> <p>He describes the instruments, players and the pitches used, and uses Western notation to show intervals and ornamentation. He also provides text translations (by Michael Aris and Philip Denwood), and describes which pieces are in the “Tibetan” style, and which are in a central Bhutanese style. Individual tracks have notes locating them as well.</p> <p>The first three albums were all recorded in monastic settings in Bhutan. The notes to second album state that the monastery in Bhutan has “better preserved” the tradition than the seat in Tibet before 1959. They also state “The Abbot is Tibetan.” The first three albums are of monastic dances and rituals; the fourth is of folk music. The fourth album <i>Tibetan and Bhutanese Instrumental and Folk Music</i>, Levy opens by linking the music with Tibet; many of the tracks are performed by “Tibetans”—people from Tibet/Lhasa, and others, though performed by Bhutanese, are of “ancient Tibetan origin” (1). The notes to this album describe the differences between Bhutanese and Tibetan dramnyen (lute), and track three is of the tuning of a Bhutanese dramnyen. This fourth album includes opera, as well as songs about pilgrimages to Lhasa, Gesar, and an oracle dance). Most of the music on this album is described as Bhutanese,</p>

	and one of the listed Tibetan tracks is missing from the album. Because of this, most of the musical types included differ from what is usually recorded and marketed as Tibetan music, yet the album is marketed as Tibetan.
Sounds	Wide variety; include monastic music, Indian music, Lhamo, and folk music
Gracenote	World
Amazon.com	<p>The following link is to the fourth album only, re-released in 2006: http://www.amazon.com/Tibetan-Bhutanese-Instrumental-Folk-Music/dp/B000E8N8NO/ref=sr_11_1/103-4681264-8517451?ie=UTF8</p> <p>This links is to the 1994 box set: http://www.amazon.com/Tibetan-Buddhist-Rites-From-The-Monasteries-Of-Bhutan-%28Series%29/artist/B000APHRU6/103-4681264-8517451</p>

A.12 1972

Table 30: Events, 1972

<i>NYT</i>	166, 69 ads
Within PRC	Nixon visits Beijing Tibetan unrest (<i>NYT</i> , Jan. 22, 1972)
Exile	Dalai Lama referred to as “spiritual leader” Tibetan refugees in the US and their “apparently easy assimilation” (<i>NYT</i> , Oct. 8, 1972)
Political US	Nixon involvement in India/Pakistan conflict, tied to Nepal/Tibet border and concerns that India might become communist and an outpost for USSR, so Pakistani/Tibet border important to US political concerns so US fleet moved to Indian ocean (Gwertzman, Jan 11, 1972)
Products	Art Book Film

Table 31: Music Events, 1972

CDs	<i>Tibetan Bells</i>
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Table 32: *Tibetan Bells*

Title	<i>Tibetan Bells</i>
Attribution	Henry Wolff and Nancy Hennings, performers
Dates	1972, LP; 2002, CD
Label	Vajra Music
Iconography	The cover shows a stupa with prayer flags set against a ringed planet with a moon, and a boat with old sails sailing around on the ring. The original cover had what looks like part of a tanka or temple painting on the cover. CD has dorje symbols on it.
Text	<p>This, according to the text, is a “milestone recording event.” The text states, “Not quite a new recording, but far more than the ‘old,’ this brilliantly remastered CD restores the pristine textures and unheard shades of an elusive music living on the remote edges of the audible. Thus, after a quarter century and more there is now obtainable the single record long famed for defining the music now known as ‘New Age’—the soundscape of a re-invented consciousness.”</p> <p>According to the author (Henry Wolff) (and verifiable by the great amount of “bowls” CDs currently available) this CD was a seminal record and a definer of New Age music.</p> <p>Tracks include “From the Roof of the World You Can See Forever” and reference deities, ice, etc.</p>
Sounds	The sound is unique, and must be heard to be appreciated. They use Tibetan Bowls, and use them to create a different resonance and continuous sound, as well as Tibetan single chimes and ritual bells.
Gracenote	New Age
Amazon.com	<p>The website includes reviews; at this time (Sept. 2006), the reviews are geared towards its effectiveness in meditation.</p> <p>http://www.amazon.com/Tibetan-Henry-Wolff-Nancy-Hennings/dp/B00005BHW3</p>
Comments	<p>The Wolff and Hennings albums, the <i>Tibetan Bell Cycle</i>, begin with this in 1972. Number II was released in 1978, followed by Yamantaka in 1982 with Mickey Hart, III in 1988, and IV in 1991. In 1983, they worked with Philip Glass on the soundtrack for “Koyaanisqatsi.”</p> <p>This CD is important, as it brings Westerners playing Tibetan bells and bowls, along with recording technology and the overlapping and sustained sounds later reproduced as electronica, for the purpose of providing the listener with an alternative experience to Tibetan music. It reinforces the internal journey, non-geographic location, the Western performer, and “trip.”</p>

A.13 1973

Table 33: Events, 1973

<i>NYT</i>	140, 72 ads
Within PRC	USSR charges PRC with cruelty in suppressing Tibet, describes killings, etc. (<i>NYT</i> , Nov 8, 1973)
Exile	Dalai Lama visits Pope Dalai Lama converts untouchables in India to Buddhism Unrest in Sikkim involves Tibetan migrants Tibetan teaching in the US; US interest in tantric methods to achieve “enlightenment” by “scholars and psychologists” (Reinhold, July 24, 1973)
Political US	CIA training of Tibetans in late 50s and early 60s in Colorado exposed CIA ceases funding Nepal guerrilla base Article on China’s 50+ minorities, including Tibet; “stronger Han Chinese must ultimately absorb less dynamic cultures” (Sulzberger, Nov. 3, 1969) Dalai Lama described as “self-exiled god-king of Tibet” (Albin, Oct. 2, 1973)
Products	Art (related to New Jersey refugee community)

Table 34: Music Events, 1973

CDs	<i>Tibetan Buddhism: Tantras of Gyuto: Sangwa Dupa, Mahakala</i>
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Table 35: *Tibetan Buddhism: Tantras of Gyuto: Sangwa Dupa, Mahakala*

Title	<i>Tibetan Buddhism: Tantras of Gyuto: Sangwa Dupa, Mahakala</i>
Attribution	David Lewiston
Dates	Recorded at Gyuto Tantric College, Dalhousie, Himachal Pradesh in 1972; the surveyed 1988 CD (titled above) combines work from the 1973 and 1975 Lewiston/Nonesuch releases <i>Sangwa Dupa</i> and <i>Mahakala</i> from the 1972 recordings.
Label	Elektra/Nonesuch Explorer Series
Iconography	Front and back show a picture of a tanka of the god of death. Notes include photos of monks and the making of a mandala.
Text	<p>The notes, by Francesca Fremantle and David Lewiston, open with a discussion of Tantra as “the highest spiritual path in Tibetan Buddhism.” They state “sound and music are at the very heart of <i>tantric</i> practice.” The notes also describe the performance of the Mahakala as differing from (Gelug) monastery to monastery; the Gyuto Tantric College “is unique.” Instruments, rhythm method, and the unique sound of Gyuto chant style are described.</p> <p>The notes also talks about the founding of the monastery in Tibet, and its relocation to India after 1959. The notes emphasize the great number of monastic persons and monasteries in Tibet before the 1959 invasion, attributed to the power of Buddhism.</p>
Sounds	Monastic music; low chant, cymbals
Gracenote	World
Amazon.com	http://www.amazon.com/Tibetan-Buddhism-Tantras-Gy%fc%t%fc2-Vol/dp/B000005IZD/sr=1-1/qid=1157861407/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

A.14 1974

Table 36: Events, 1974

<i>NYT</i>	82, 45 ads
Within PRC	Tibet as military base for China in regards to India, USSR, Nepal, Pakistan, etc. India, Pakistan, Bhutan, Burma, India, Nepal, and USSR concerned with PRC military buildup of border areas of TAR
Exile	Black Crown ceremony performed in Manhattan, over 1000 attendees (Dugan, Sept 22, 1974)
Political US	CIA support of Dalai Lama ends

A.15 1975

Table 37: Events, 1975

<i>NYT</i>	107, 31 ads
Within PRC	Security issues in Tibet at 10 year anniversary; questions over whether or not PRC will invite Dalai Lama to return PRC reports that geological findings show the conditions creating the highest mountain and plateau also make China “one of the world’s richest sources of oil” (Sullivan, Oct. 9, 1975)
Political US	PRC accuses US of supporting Dalai Lama’s return to political power in Tibet, just before Kissinger visits; US says it is not supporting those Tibetans (<i>NYT</i> , Oct. 15, 1975) [1974-75 Bush acts as US liaison officer in Beijing; 1975 takes job as head of CIA] PRC links Tibet and Taiwan as areas of US interference PRC denounces Dalai Lama 100 th anniversary of Theosophical Society in New York (Blau, Nov. 19, 1975)
Products	Film Art Fashion

Table 38: Music Events, 1975

Music Events	Tibetan “song and dance group” tours US; PRC protests that this “interferes in Chinese internal affairs” during conflict over US withdrawing from Taiwan. Taiwan and Tibet primary issues for Kissinger visit. Lhamo opera performed in NYC (Kisselgoff, Nov. 21, Nov. 22, 1975)
CDs	<i>Tibetan Ritual by the Monks of Bodnath Monastery</i>

Table 39: *Tibetan Ritual by the Monks of Bodnath Monastery*

Title	<i>Tibetan Ritual by the Monks of Bodnath Monastery</i>
Attribution	Bodnath Monastery Monks Notes by Hubert de Frayseix, translated by Mary Pardoe
Dates	1975, 1996, 1997
Label	Sunset France, Auvidis Distribution, PlayaSound Collection
Iconography	Cover: Picture of stupa-like structure with prayer flags. Back: Map
Text	<p>Notes open with a brief geographical description of Tibetan area of the world, then state,</p> <p>“Tibet is not the unknown, isolated region it appears to the Western mind. For centuries, its history has been closely linked to its commercial, political and cultural relations with China to the east, India to the south (via Nepal and Ladakh), and Mongolia to the north.”</p> <p>The notes discuss history; the 7th century age of glory, the conversion to Chinese Buddhism via Chinese wife of the king, the Tibetan religion of Bön, with its “magical rites, belief in demonic forces,” and the “esoteric doctrines” of Tantric Buddhism as brought from India (6). They go on to describe 10th century feudalism, and Tibetan Buddhism independent of India under Mongol invaders (7), and the first Dalai Lama in the 15th century.</p> <p>The notes state that Chinese suzerainty began when K’ang-hsi appointed the new Dalai Lama, was stronger in 1792 after Ghurka invasion, and “...it lasted until the fall of the Tsing dynasty in 1912. After attempts at colonization by Russia and (especially) Britain, Tibet was reannexed.”</p> <p>The notes state, “having been a theocracy for several centuries, Tibet was possibly the country where politics and religion, secular and religious activities were most closely associated” (8).</p> <p>The notes describe the Bodnath monastery, what the symbolism of the structure means, how it is decorated, and that the monks are reciting or singing Sutras and mantras. Instruments described.</p>
Sounds	Horns, Tibetan oboes, cymbals, chant. Monastic music
Gracenote	Gospel and Religious
Amazon.com	http://www.amazon.com/Tibetan-Ritual-Monks-Bodnath-Monastery/dp/B000005G3A/sr=1-10/qid=1159327230/ref=sr_1_10/103-4681264-8517451?ie=UTF8&s=music
Comments	PlayaSound has released multiple world music CDs

A.16 1976

Table 40: Events, 1976

<i>NYT</i>	128, 48 ads
Within PRC	Nepalese king visits Tibet; 1 st foreign leader to do that as part of PRC; Iran princess visits as well
Exile	Dudjom Rinpoche honored in New York, lectures at Drew University for Parapsychology Dalai Lama article on grief over loss, anger at Chinese; he is referred to as “god-king” and expresses “remorse over way they ruled their country;” he, the Dalai Lama, is sorry for what happened under Tibetan rule (Kamm, Aug 19, 1976)
Political US	Maxwell, 1 st Western journalist allowed to visit Lhasa in years, writes (with Han Suyin) ambiguous series on the situation there; notes monastic decline, describes Dalai Lama’s rule as “ruthless” (July 9), praises PRC reforms and cites the praise of local Tibetans for those reforms and their freedom from the theocracy. Also notes that the monasteries are dying, there is improved grain production, and Han hold higher offices (Maxwell, Jul. 8, Jul. 9, Jul. 10, Jul. 11, Jul. 12, Aug. 19, Sep. 3, Sep. 13, 1976) Tethong responds from the Dalai Lama to the article series and says the Tibetan story needs to be heard (Tethong, Sep. 6, 1976) Article on the Dalai Lama’s brother, working as a custodian in New Jersey (Kaplan, Jul. 19, 1976)
Products	Music Museum

Table 41: Music Events, 1976

CDs	<i>Tibetan Buddhism: The Ritual Orchestra and Chants</i> <i>Musique Sacrée des Moines Tibétains</i>
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Table 42: *Tibetan Buddhism: The Ritual Orchestra and Chants*

Title	<i>Tibetan Buddhism: The Ritual Orchestra and Chants</i>
Attribution	David Lewiston, recorder
Dates	1976 LP, 1995 CD
Label	Nonesuch Explorer Series
Iconography	Cover: Picture of tanka. Notes include photos of monks playing instruments, monastery, and Tibetan notation.
Text	<p>Notes: Recorded at Khampagar Monastery, Tashi Jong Community, Himachal Pradesh, India.</p> <p>This recording is of rituals of the Drukpa Kargyu Order, and is comprised of monastic chant and ritual music. According to the notes, these recordings were made in a monastery that was “one of the most notable spiritual centers in the province of Kham, Eastern Tibet” which was relocated to India in 1968 after the eighth tulku led his monks out in 1958. It has become “a great spiritual center.” The tulku performed the miracles, which are secrets, and the newest incarnation has been found and is in the monastery. According the notes, the monastery has something “exceptional”—“a small community of yogis whose practices are descended from Tibet’s beloved poet-saint Mila Repa.” The notes, by David Lewiston, include notes by Lobsang Lhalungpa from the 1976 recording, which state,</p> <p>“Music plays an integral role in Tibetan Buddhism: it is seen as a means for transforming the whole stream of being into illumined awareness... The liturgy and music are composed by lamas, or by yogins who live in mountain solitude. They sing spontaneously in their illumined state...the primordial sound A is recognizes as the source of all sound and speech as well as the substratum of silence. It is an all-pervasive medium through which the inherent unity of all things may be realized...Chanting is recognized as a powerful medium for inner transformation...The lowest and highest pitches are said to be identical with a celestial drum”</p> <p>The notes describe the Ritual Orchestra, with specific instrument names and descriptions, including a description of the pellet drum made of two human skullcaps. Pictures of instruments and notations are included. The notes establish the music as beautiful and of “deep spirituality.”</p>
Sounds	Monastic; chant, bells, cymbals, horns, drums, Tibetan oboes
Gracenote	Pop
Amazon.com	<p>The Amazon reviewers of this album point out its integrity, and that it is “real” and not New Age.</p> <p>http://www.amazon.com/Tibetan-Buddhism-Ritual-Orchestra-Chants/dp/B000005IWJ/sr=1-2/qid=1157861407/ref=pd_bbs_2/103-4681264-8517451?ie=UTF8&s=music</p>
Comments	Note Gracenote genre

Table 43: *Musique Sacrée des Moines Tibétains*

Title	<i>Musique Sacrée des Moines Tibétains</i>
Attribution	Gérard Krémer, recorder, notes
Dates	1976, 1989 CD
Label	Arion
Iconography	Cover photo of monastic music ensemble
Text	<p>Performed by monks of Bodh Gaya, Swayambunath, and Dharamsala monasteries. Notes (from CD) translated from French by Clare Perkins.</p> <p>Krémer has recorded what this label calls “traditional music” of Mexico, Cuba, Ireland, Scotland, and Algeria. Recorded in Dharamsala and Katmandu, the notes on the back of this recording state,</p> <p>“Since 1959, thousands of Tibetans have been living in exile, in India and Nepal, having fled the regime established by the Chinese. Although this music submerges the listener in a civilisation [sic] and a religion which are, above all others, foreign to him, he feels he is a part of it through the resonant power conveyed by the Tibetan monks, the functions of the music and the sound being essential.”</p> <p>John Thévenot wrote in the 1976 liner notes,</p> <p>“Since 1959 there has been a constant temptation to take the famous works that Corneille wrote for Sertorius and use them in the context of the Dalai Lama and his companions in exile [sic]: ‘Tibet is no longer Tibet, Tibet is wherever we are.’ ... Thus one can meet Tibet all over the world, in Switzerland for example. But Gérard Krémer has sought out Tibet in the most significant places: in Nepal, which shares a common border with Tibet; in India, at Dharamsala, refuge of the Dalai Lama, and at Bodh Gaya, the town in the state of Bihar where the Buddha had his ‘awakening’ and meditated on the doctrine he was to teach to the world.” (7)</p> <p>In the notes, instruments are described with Tibetan names; tea and surroundings are also described. Ceremonies are long for a CD, so are edited for this recording. These notes ascribe a high place to music, as “sound and breath are the fundamental elements of the universe; they are creative energies.” The mantras are quite powerful, as they bestow “a supernatural force, which may explain the strange intonations of the Tibetan monks.” The notes also state that the monks “possess a kind of acoustic ability and one must avoid a systematic analysis of their music,” and that the sound is “impossible to resist” if one is responsive (9-10). The sounds are also attributed with the power to give the listener an ‘as if you were there’ feeling (7).</p>
Sounds	Monastic; chant, drums, long horns listed
Gracenote	NA
Amazon.com	NA

A.17 1977

Table 44: Events, 1977

<i>NYT</i>	96, 41 ads
Within PRC	PRC accuses new India government of supporting Tibetan dissidents PRC invites the Dalai Lama to return; Dalai Lama does not accept
Political US	Dalai Lama asks to visit US, to “test” “Carter’s commitment to human rights” but US hopes that “request will be withdrawn” and does not want to “irritate China, Taiwan or India” (Grimes, Oct 23, 1977) Bush invited back to PRC, and with Thomas, visits Tibet. Thomas reports negatively on changes in Lhasa. The TAR “Tibetan Dance Company” performs for the party Tibetan Buddhist monastic activity in US, article on popularity of Tibetan Buddhism in US (Glassman, Jun 12, 1977)
Products	Art museum

Table 45: Music Events, 1977

CDs	<i>Ladakh: Songs & Dances from the Highlands of Western Tibet</i>
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Table 46: *Ladakh: Songs & Dances from the Highlands of Western Tibet*

Title	<i>Ladakh: Songs & Dances from the Highlands of Western Tibet</i>
Attribution	David Lewiston, recorder Lewiston studied composition and made over forty recordings with Nonesuch records. ¹⁰⁸
Dates	1977
Label	Nonesuch Explorer Series
Text	<p>The notes to this LP include pictures and text translations. Lewiston's view of Tibet, reflected in the notes to <i>Voices of Forgotten Worlds</i> as well, is shown through the liner notes, which begin,</p> <p style="padding-left: 40px;">“Ladakh—Western, or Indian Tibet—lies high among the great bleak wastes of central Asia. Range upon barren range of jagged, snow-capped peaks lead to vast, arid plateaux covered with dunes of granite dust—a terrain alternately baked under a sun that burns harshly through the thin mountain air and frozen by the searing nighttime cold. This wilderness is relieved only by the emerald green of the occasional oasis, where glacial streams irrigate crops growing in terraces laboriously hacked out of mountainside around a village or Buddhist monastery.”</p>
Gracenote	NA
Amazon.com	NA
Comments	This album was thoroughly reviewed by well-known Tibetan musicologist Mireille Helffer, who also released an LP of Ladakhian music in 1978. She describes Lewiston as the first of the "amateurs passionnés" who contribute to the Nonesuch Explorer Series of LPs, and described his notes as "superficial" and "fantaisiste" (1978:133-136).

¹⁰⁸ Lewiston's introduction to *Voices of Forgotten Worlds* p. 7-11.

A.18 1978

Table 47: Events, 1978

<i>NYT</i>	65, 18 ads
Within PRC	Panchen Lama invited to attend meeting in Beijing; described as “spiritual leader of Tibet” <i>NYT</i> , Mar. 3, 1978) PRC releases some Tibetan prisoners
Exile	Dalai Lama advocates non-violent approach to PRC
Political US	Tibetan passport protests (Akar, Feb. 18, 1978) US company Amherst group agrees to aid PRC with electronic production and to build six large hotels in PRC, including a Lhasa hotel (<i>NYT</i> , Dec. 15, 1978)
Products	Art Book Museum

Table 48: Music Events, 1978

CDs	<i>Tibet</i> (German rock band) <i>Tibetan Bells II</i>
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Table 49: *Tibet* (German rock band)

Title	<i>Tibet</i>
Attribution	Tibet (German rock band) Biography and notes by Francis Grosse Translated by Dorian Cumps and Paul Stump
Dates	1977, 1978; re-released in 1994
Label	Musea
Iconography	Cover picture shows a stylized drawing of an ancient Egyptian king. The interior picture shows the word “Tibet” over skull.
Text	<p>Tibet is a rock and roll group, which, according to the liner notes, was part of the European rock scene in the 1970s. The notes describe this rock group’s history; they decided to call the band “Tibet” because they wanted “Eastern overtones.” They were heavily influenced by the Beatles at that time, and wanted to associate with that aspect of their work. According to the notes, these overtones seemed to be the additions of the sitar and tabla, which they only utilized for a short while, due to their difficulty (not used on this album). They reverted to their original instruments to fit their goal of an “original progressive rock repertoire.”</p> <p>The allusion to Eastern overtones was the only connection to Tibet.</p>
Sounds	70s electronic rock
Gracenote	Rock
Amazon.com	According to Amazon, re-released in 2005 with review http://www.amazon.com/Tibet/dp/B000BGQV3I/sr=1-8/qid=1157863581/ref=sr_1_8/103-4681264-8517451?ie=UTF8&s=music

Table 50: *Tibetan Bells II*

Title	<i>Tibetan Bells II</i>
Attribution	Henry Wolff and Nancy Hennings
Dates	1978 LP; no date on CD for CD release
Label	Celestial Harmonies
Iconography	Cover picture shows prayer flags and eyes set against planet rings, design concepts by Nancy Hennings
Text	<p>This recording is a “space-poem” of the journey of the soul in and at death, from the moment it leaves the body to its journey across the Void. According to the notes, this recording catches the fuller spectrum of the bell frequencies; “With this album, paradoxically, the 20th Century recording technique has ‘caught up’ with the subtle sounds of a music originating in the heartlands of Asia centuries ago.” The notes describe the first recording, <i>Tibetan Bells</i>, and its impact on New Age. They state the first album was</p> <p style="padding-left: 40px;">“Imitated by many, matched by none, the album quietly but quickly took a permanent place in the music of a New Age in search of a sound that would echo a new visionary consciousness. In the space of some few years <i>Tibetan Bells</i> came to be recognized as a landmark in the topography of that New Age.”</p> <p>The notes, by Henry Wolff, go on to say, “In the present record...the ancient resonances of the bells of Tibet are deployed within a musical framework uncompromisingly 20th Century, and Western.” He discusses the unearthly and ancient quality of the instruments, and how his musical idiom “has transported—and surprised—Westerners and Tibetans alike.” The only instruments on these two records are the Tibetan Bells (bowls). He states, “it is a striking fact that the tones of Tibetan bells—the indigenous products of a highly evolved yet little known Asian culture—have often been confused with the ultra-modern sounds of electronic music.” But they are not; they are “too rich harmonically to have been produced by any synthetic process.” They are an “audible smoky-mirror image” of the “domain beyond common hearing and beyond common sight.” The bells are “unearthly” and “timeless” His describes he and Henning’s initiation in Sikkim by the Karmapa of the Kargyu sect, and their performance for the Karmapa, who said that their music was “the sound of the Void.” The notes also thank Mickey Hart.</p>
Sounds	Bells and bowls; sustained sounds and overtones
Gracenote	World
Amazon.com	<p>Amazon reviews describe the music’s use for massage and meditation.</p> <p>http://www.amazon.com/Tibetan-Henry-Wolff-Nancy-Hennings/dp/B0000007VQ/sr=1-1/qid=1157863928/ref=sr_1_1/103-4681264-8517451?ie=UTF8&s=music</p>

Table 51: Events, 1979

<i>NYT</i>	123, 19 ads
Within PRC	<p>PRC discovers huge copper reserves in Tibet and a Stone Age site (<i>NYT</i>, Mar. 4, 1979)</p> <p>Opening of Tibet to tourists, high cost of tours (Butterfield, Jul. 23, 1979)</p> <p>PRC relaxes on religious expression</p> <p>PRC indicates a post-cultural revolution acceptance of Tibetan Buddhism, invites Tibetans to return</p> <p>PRC and Nepal agree on TAR boundary</p> <p>Wei Jingsheng writes poster in PRC describing imprisonment of Panchen Lama and Gang of Four; he is imprisoned. [He writes on Tibet during his imprisonment, is released during the Clinton years, and later speaks at a Tibetan Freedom Concert in US]</p>
Exile	Dalai Lama office sends emissary to PRC official contact renewed twentieth anniversary of 1959
Political US	<p>Butterfield writes series of articles on Tibet; includes plight of Tibetans in PRC, the sub-standard condition of their children, hostility they face from imported cadres, irritation with tour guides by journalists (Butterfield, Jan.14, May 7, Jul. 19, Jul. 20, Jul. 22, Jul. 23, Jul. 26, 1979)</p> <p>Dalai Lama visits US to “advance cause of an independent Tibet” via the Friends of Tibet Society, formed in 1963 (<i>NYT</i>, Sep. 4, 1979)</p> <p>US permits Tibetans to list local places on passports but not “Tibet”</p>
Products	<p>Tibet “A Lost World” museum exhibit</p> <p>Books</p> <p>Tours</p>

Table 52: Events, 1980

<i>NYT</i>	141, 63 ads
Within PRC	<p>International Seismologist conference scheduled for Oct. in Lhasa</p> <p>Other international science studies in Tibet</p> <p>PRC plans to open tourist trade to Tibet via Katmandu</p> <p>Foreign exchange Bank of China under construction in Tibet</p> <p>Drepung monastery reopened</p> <p>PRC plans to reduce restrictions on Tibet; announces a program to improve conditions there, including allowing Tibetans to grow barley instead of wheat</p> <p>Dalai Lama's delegation removed from TAR early after demonstration</p> <p>Gang of Four and Cultural Revolution blamed for destruction of Tibetan monasteries</p> <p>Messner ascends Everest from China side</p> <p>Panchen Lama given a figurative government post in Beijing</p>
Exile	<p>Delegation states that monasteries are destroyed and that Tibetans in PRC want freedom</p> <p>Dalai Lama in India says the party should not have had to return early</p> <p>Dalai Lama reports that delegation told him of horrible hardships in Tibet</p>
Political US	<p>Dalai Lama visits in Sept., meets with Senate Foreign Relations Committee</p> <p>US banks and China negotiate China's frozen assets in the US</p> <p>Dalai Lama referred to in <i>NYT</i> as "exiled priestly king of Tibet" (Kaufman, Apr. 24, 1980)</p> <p>Article on Westchester Kargyu seat (Ames, Sep. 7, 1980)</p>
Products	<p>Books reviewed</p> <p>Tibet Center hosts fair selling products, including antiques and jewelry, rugs, keys, etc.</p> <p>Tibetan beads in jewelry</p> <p>New Hall of Asian Peoples at Museum of Natural History includes Tibet</p> <p>Snow Lion Publications established in Ithaca, New York (www.snowlionpub.com/pages/slstory.php), August 15 2006</p> <p>Tibet Center offers cooking course; "truly the most exotic cooking course in town" (Sheraton, Sep.10, 1980)</p> <p>Additional museum exhibits</p> <p>In Dharamsala, best products are Tibetan (Shepherd, Sep. 7, 1980)</p>

Table 53: Music Events, 1980

Music Events	Philip Glass plays benefit for the Tibet Center Bhutan dance troupe reviewed (Kisselgoff, Mar. 9, 1980)
CDs	<i>David Parsons: Tibetan Plateau; Sounds of the Mothership</i>

Table 54: *David Parsons: Tibetan Plateau; Sounds of the Mothership*

Title	<i>David Parsons: Tibetan Plateau; Sounds of the Mothership</i>
Attribution	David Parsons
Dates	1980, 1982, 1991
Label	Fortuna Records; distributed by Celestial Harmonies www.harmonies.com
Iconography	Mountain picture with blue sky on cover; photo of Parsons with keyboards and a sitar on the back
Text	The notes open with, “Meditation is the clarifier of a beclouded mind,” according to Tibetan doctrine.” They go on to state, “David Parsons’ knowledge of the liberating power of meditation informs his timeless music.” The “sounds of remote, deep space are evoked” by Parsons’ use of synthesizers and Indian instruments, and the music is “inspired by the ancient Vedic songs of India.” His music “centers the contemplative mind amid the swirling vortex of the physical plane.” They go on to say, “Within this union are soothing sounds from the world: the soft chirping of crickets, the calls of songbirds, the voices of the four winds.” His work with the Dip Se Chok Ling monastery is described as “a landmark cultural preservation recording project” (there are now 3 Dip Se Chok Ling recordings on the label). He has also released <i>Himalaya</i> , and according to the notes, is “often featured in film, television, and radio scores.”
Sounds	Electronic, sustained, keyboards, Indian instruments, repeated sounds/motives, nature sounds, water, birds, chimes
Gracenote	Alternative & Punk
Amazon.com	http://www.amazon.com/Tibetan-Plateau-Sounds-Mothership-Parsons/dp/B0000007SM/sr=8-3/qid=1161224998/ref=sr_1_3/102-3734171-3996926?ie=UTF8&s=music

A.21 1981

Table 55: Events, 1981

<i>NYT</i>	144, 68 ads
Within PRC	PRC states policies in TAR did not work, relaxes some controls in TAR and invites Dalai Lama to return. Announces plans for improvement TAR stated as mineral resource for zinc, copper, iron, gold, etc.
Exile	India-China border dispute Tibetans demonstrate outside the Chinese Embassy as ambassador visits
Political US	Article on Tibetan medicine; need for funding for Tibetan medicine in Dharamsala Tibetan Doctor visits US Dalai Lama lecture-tours Britain and US Dalai Lama visits Newark museum Tourists bring back dissenting letters from Tibetans addressed to UN Reports on hardships within TAR Tourists note lack of “progress” in Tibet Tibet continually referred to as “forbidden” or closed
Products	Books reviewed Travelogue Tibetan works of art auctioned Museum Altar figure as part of décor scheme in design article

Table 56: Music Events, 1981

Music Events	Newark museum does a show on the “Lost World” of Tibet, complete with a “Myth and Music of Tibet” presentation with monastic chant and instrumental music, reservations required. (While the exhibit is up, the museum also hosts a show of Native American beadwork.) Dalai Lama’s tantric college performs music and dance for the first Western audience; tickets are tax deductible Modern dance set to Gyuto chant Harmonic Choir performs
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Table 57: Events, 1982

<i>NYT</i>	147, 90 ads
Within PRC	Tourists and Journalists allowed to visit Lhasa in small groups; 400 visitors per year
Exile	Dalai Lama states that Moscow has offered military assistance to his community to return to Tibet, but that he has turned it down in favor of peaceful talks with Beijing
Political US	Letter debates on the presence of China in Tibet
Products	Tibetan restaurant reviewed in <i>NYT</i> Trekking company plans to trace David-Neel's excursions in Tibet Reprint of <i>Seven Years in Tibet</i> released. Film, book reviews PBS airs a film on the Tibetan refugee community: <i>Exile: The Dalai Lama and His People</i> US citizens trek around Everest, receive corporate sponsorship; the first trekking trip to do so

Table 58: Music Events, 1982

Music Events	Harmonic Choir sings music using Tibetan chant overtone singing in NY Young People's Chinese Cultural Center dance group presents dances of China in NY including Tibetan dance
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A.23 1983

Table 59: 1983

<i>NYT</i>	149, 86 ads
Within PRC	<p>PRC arrests dissidents in Lhasa</p> <p>PRC executes five Tibetans, whom the Dalai Lama was “pleading” for as dissidents, then PRC states only two were Tibetans and that they were “common criminals” (<i>NYT</i>, Oct. 3, 16, 1983)</p> <p>PRC reports 1000 Tibetans return to stay or visit</p> <p>Article on China trying to “undo” harms in Tibet</p> <p>PRC sends scientists into Tibet</p>
Exile	Delegation requests expanded boundaries for TAR
Political US	<p>Americans top the “Tibetan” side of Everest</p> <p>Report and debate on sky-burial in letters to editors</p> <p>Articles on the poor conditions in Tibet, both now and pre-Communist</p> <p>Articles addressing whether or not the Dalai Lama could or should return to the TAR</p>
Products	<p>One hundred manuscripts and four Tibetan paintings added to Yale collection</p> <p>Tibetan Center has Tibet fair, selling crafts, jewelry, clothes, antiques, carpets</p> <p>Tibetan fur used by Anne Klein, talk of Tibetan coral in jewelry, Tibetan antiques for sale</p> <p>Tourist article on Tibet as remote, Tibetans as friendly, pure, likely to preserve Buddhism, master craftsmen in silver and gold, etc (<i>NYT</i> and Reed, Feb. 27, 1983)</p> <p>Travelogue</p> <p>Tours, expensive</p>

Table 60: Music Events, 1983

Music Events	Harmonic Choir performs using Tibetan vocal technique
CDs	<i>Yamantaka</i>

Table 61: *Yamantaka*

Title	<i>Yamantaka</i>
Attribution	Mickey Hart, Henry Wolff, Nancy Hennings
Dates	1983, 1991
Label	Celestial Harmonies
Iconography	Abstract painting on the front; pictures on back of Hart, Wolff and Hennings
Text	The last three tracks were recorded and released especially for the CD release in 1991; Brian Keane stands in for Hart on these three tracks. The notes state, “Yamantaka is the Tibetan god of the dead and lord of the underworld. According to belief, all must stand before him to be judged after death. Amongst his symbols are the dark mirror and pans of judgement.” The notes also discuss Mickey Hart as Grateful Dead drummer and his other side—collector and creator of percussion instruments.
Sounds	Bell, Bowls, percussion, sustained sounds, repeated motives
Gracenote	World
Amazon.com	http://www.amazon.com/Yamantaka-Mickey-Hart/dp/B0000007VN/sr=8-1/qid=1168905068/ref=pd_bbs_sr_1/105-7665702-8778812?ie=UTF8&s=music

Table 62: Events, 1984

<i>NYT</i>	159, 76 ads
Within PRC	<p>PRC offers incentives to technicians willing to work in Tibet</p> <p>Qinghai identified as having resources, in addition to salt, such as oil, wool, zinc and hydroelectric power supplies</p> <p>Animal husbandry issues on plateau; animals starving</p> <p>PRC to allow more market economy in Tibet</p> <p>PRC returns religious articles to monasteries</p>
Exile	<p>Dalai Lama talks about “bamboo curtain” (<i>NYT</i>, Feb. 27, 1984)</p> <p>Dalai Lama plans to visit the TAR in 1985 but not to return permanently, then cancels visit plans</p> <p>Dharamsala to send delegation to Beijing</p>
Political US	<p>Tibetans rally at UN for 25th anniversary of Dalai Lama exodus</p> <p>International refugee committee sends thousands of letters to UN</p> <p>Dalai Lama lecture-tours in the US, encourages merging of science with Tibetan Buddhist consciousness</p> <p>Dalai Lama awarded honorary degree at Iona college along with Archbishop O’Connor</p>
Products	<p><i>In Exile from the Land of Snows</i> (positively received)</p> <p>Photo shows, including David-Neel</p> <p>Cashmere</p> <p>Museum exhibits</p> <p>Films</p>

A.25 1985

Table 63: Events, 1985

<i>NYT</i>	163, 94 ads
Within PRC	Sky burial described in article on burial in PRC PRC officials recommend more capitalism in TAR, invite Dalai Lama delegation to visit PRC and Nepal open border for tourism, stress tourism over other development Twentieth anniversary of declaration of Tibetan Autonomous Region (TAR)
Political US	Tibetan painter one of ten to receive award during NYC human rights day (Howe, Dec. 9, 1985) Reports sympathetic to refugees PRC referred to negatively in terms of TAR
Products	Tibetan Bazaar Food report on snail eggs; the chef claimed to have originally tasted them by stealing them from an offering to a Tibetan Buddhist deity (Furlaud, Dec. 25, 1985) Tourism Novel Carpets Art

Table 64: Music Events, 1985

Music Events	Gyuto monks perform for the first time in the US at Museum of Natural History Gyuto monks perform at One World Music Festival in New York (Pareles writes three articles referencing Tibetan music; May 3, Mar. 17, Dec. 16, 1985) 40 th anniversary of the Jacques Marchais Center of Tibetan Art on Staten Island; they host the 13 th annual Tibetan Harvest Festival this year with monastic chant and goods for sale (<i>NYT</i> , Oct. 18, 1985)
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A.26 1986

Table 65: Events, 1986

<i>NYT</i>	163, 102 ads
Within PRC	<p>Blizzard kills livestock and herders in Tibetan areas of PRC</p> <p>PRC allows Monlam (New Year festival) to be held, for the first time since occupation (Gargan, March 5, 1988)</p> <p>Holiday Inn to open in Lhasa</p> <p>Marshall to climb Everest, from PRC side, without cache of food, team, or oxygen</p> <p>Earthquake in Western Tibet</p> <p>Student rallies in PRC for freedom; Dalai Lama supports them (<i>NYT</i>, Dec. 25, 1986)</p>
Exile	<p>Dalai Lama and Pope meet for the third time; Pope John Paul II says “Without visiting Tibet, I go to Tibet through your presence here” (Dionne, Feb. 3 1986)</p>
Political US	US ambassador to PRC states that trade between the US and PRC increased 25% in 1985 (<i>NYT</i> , May 29, 1986)
Products	<p>Tibetan art center receives \$50,000 from New York legislature</p> <p>4th annual Tibet Fair, selling goods to educate public and raise money for refugees in India (Verhovek, Nov. 30, 1986)</p> <p>Snow Leopards given new habitat at Bronx Zoo, complete with Tibetan paintings</p> <p>Biography of Dalai Lama reviewed favorably</p> <p>Jewelry</p> <p>Children’s book with stories of China’s minorities, including Tibetans (Wren, Sep. 21, 1986)</p> <p>Travelogues; tourism</p> <p>Art</p> <p>Movie <i>Golden Child</i></p>

Table 66: Music Events, 1986

Music Events	<p>Martha Graham Dance Company revives its 1968 work “Plain of Prayer” wherein the program notes (the same, 20 years later) state that the plain of prayer is a place in Tibet (Anderson, Jun. 4, 1986)</p> <p>Harmonic Choir continues to perform</p>
CDs	<i>The Gyuto Monks: Tibetan Tantric Choir</i>

Table 67: *The Gyuto Monks: Tibetan Tantric Choir*

Title	<i>The Gyuto Monks: Tibetan Tantric Choir</i>
Attribution	Gyuto Monks Executive Producer Fritz Kasten Produced by Mickey Hart Liner Notes by Fritz Kasten, Robert A. F. Thurman, and Fred Lieberman
Dates	1986, 1987
Label	Windham Hills Records. Compositional rights on behalf of the Gyuto Monks ascribed to 360° Publishing, 1986
Iconography	Cover: Photo of monk
Text	<p>The notes state,</p> <p>“The chanting heard on this recording is prayer, not performance. Whenever this recording is played its prayers are effectively said anew—though their power depends less upon mechanistic reproduction than on the degree of attention and compassion with which you, the listener, join in the experience.”</p> <p>The notes specifically describe the recording process, microphones used, tape used, and equipment brands. Regarding Windham Hill involvement, the notes state,</p> <p>“This Gyuto Choir recording differs from other Windham Hill music. But our opportunity to become involved with the recording was compelling. The Tibetan Gyuto Monks—now exiled in India after being driven from their monastery in Lhasa, Tibet—have for centuries refined a chanting technique that enables each member of the choir to sing a three note chord.”</p> <p>They state, “Mickey Hart, drummer with the Grateful Dead and an ethnomusicologist, brought these rare recordings to our attention.” The project is authorized by the Dalai Lama, and the concert/recording was made during the first tour of the choir in the US. The notes state, “Hart was responsible for producing both the special benefit concert and the recording session that followed.” The notes describe the development of Tibetan Buddhist “liturgical arts” as occurring in isolation, and as “extraordinarily rich and unique.” The notes also state, “Many varied Buddhist traditions of India have been preserved only in Tibet, and are therefore a cultural treasure of mankind.” The notes describe the numerous Buddhist institutions in Tibet before “the Chinese annexation of Tibet” and say that, of the sects in exile, “that of the Gyuto Tantric College/Monastery is one of the most esoteric, complex, and awe-inspiring.”</p> <p>The notes describe monastic chant; the overtones are “produced almost magically” and give “the sound an numinous, ethereal quality.” They go on to say, “The slow, stately rhythm of the chant convinces immediately that this is music beyond the ordinary, inspiring the listener toward the spirit world.” The notes describe instruments, and state that the “most spiritually powerful” instrument is the drum made by two halves of human skulls. They state, “The overall effect is highly dramatic—without precedent in the world’s panorama of</p>

	instrumental ensembles.” The discuss the Tantric texts of Gyuto as well, and state “this music, which invokes Tibetan Buddhist deities, produces an astoundingly rich and atmospheric tonal texture.”
Sounds	Low chant, cymbals, drums, chant song, horn, bell, chimes
Gracenote	World
Amazon.com	<p>An Amazon.com review by James Rotondi of the album contains the following quote:</p> <p>“The resulting sound suggests a symphony of inspired bullfrogs whose passion is Buddha, not Budweiser, croaking endlessly while rotating a wet foot around the perimeter of a giant wineglass. Which is a pretty mundane metaphor for music that produces such a powerful sense of dread and spiritual awe. Track 2 also includes clattering drums, some made of human crania. Spice Girls it ain't....”</p> <p>http://www.amazon.com/Tibetan-Tantric-Choir-Gyuto-Monks/dp/B000000NIB/sr=8-2/qid=1158034150/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music</p>

Table 68: Events, 1987

<i>NYT</i>	268, 118 ads; large increase in media coverage
Within PRC	<p>PRC bids for 2000 Olympics</p> <p>Earthquake in central Tibet</p> <p>India-PRC border conflicts along TAR; tourism curtailed, greater military presence in TAR</p> <p>In January, police quell student protests in PRC (Gargan, Jul. 7, 1988)</p> <p>Protests in the TAR; US congressman says that PRC executed two Tibetans because of Dalai Lama's speeches, in huge human rights violation. PRC says no executions (Gargan, Oct. 1, 1987)</p> <p>Riot follows, police station burned, people shot and stoned; PRC links to Dalai Lama tour in US (Gargan, Oct. 3, 1987)</p> <p>Two Americans detained during riot (Kerr, Oct. 4, 1987)</p> <p>PRC imposes curfew in TAR. Article tells of Western tourists working with reporters to get information out and medicine to wounded Tibetans (<i>NYT</i>, Oct. 5, 1987)</p> <p>Americans released, riots blamed in PRC on Dalai Lama, in US on PRC executions on Sept 24th (<i>NYT</i>, Barron, Oct. 5, 1987)</p> <p>Article on riots interviews with Drepung monks in Lhasa, reporting that some monks circled Jokhang with flag on Sept 27th, as protest, and were arrested. Then on Oct. 1, riot. The earthquake on the 26th was an omen for the protests to begin on the 27th (Gargan, Oct. 6, 1987). [Initial articles on the riots describe the dead policemen stoned by Tibetans; later articles emphasize Tibetans shot by police]</p> <p>Protest in Shigatse on 27th also; police station rebuilt, Sera monks appeal to UN (Gargan, Oct 6, 1987)</p> <p>Another protest/riot in Lhasa on Oct 6, the day before 37th anniversary of PRC in Tibet</p> <p>Tourism and press activities further curtailed in Lhasa (Howe, Oct. 8; <i>NYT</i>, Oct. 9, 1987)</p> <p>PRC criticizes US for support of Dalai Lama visit in Sept, evicts journalists from Lhasa (<i>NYT</i>, Oct. 9, 1987)</p> <p>Article on Lhasa, describes foreigners also throwing stones at police, and Tibetans aiding/protecting those foreigners (Gargan, Oct. 12 1987)</p> <p>Deng Xiaoping criticizes American congressional members for their stance on Tibet; PRC tells congressmen they will not be allowed to visit and that the congressmen are arrogant/ignorant (Gargan, Oct. 17, 1987)</p> <p>PRC blames Dalai Lama specifically for protests (Gargan, Nov. 1, 1987)</p> <p>Nuns protest on Dec 14; small demonstration around Jokhang (Gargan, Feb. 4, 1988)</p>

Exile	<p>Dalai Lama tours US, meets with Carter</p> <p>Dalai Lama announces they will have cultural tours and art, including music, in the US in 1990, for the “Year of Tibet. Additionally, they will form Tibet House in Manhattan to sponsor the trip and as permanent Tibetan cultural center, with Gere as chairman of board (McGill, Sep. 28, 1987)</p> <p>Dalai Lama says no to violent protests and blames PRC for nuclear activities in TAR (Hazarika, Oct. 8, 1987)</p>
Political US	<p>Highly critical article of PRC presence in Lhasa (Gargan, Jun. 23, 1987)</p> <p>Article on Samye monastery (Gargan, Sep. 13, 1987)</p> <p>Article on repression within PRC and desire of Tibetan monks to rebuild Ganden (Gargan, Jun. 14, 1987)</p> <p>In <i>NYT</i> quote of the day on Oct 4, 1987, the Dalai Lama and PRC blamed each other for the riots.</p> <p>Article on poverty, PRC conquest of Tibet (<i>NYT</i>, Oct. 3, 1987)</p> <p>Reagan backs PRC suppression of unrest; Senate votes to condemn PRC for the same suppression. However, Senate bill does not call for economic sanctions or halt of arms sales to PRC yet it does ask Reagan to meet with the Dalai Lama. (Dalai Lama had sent a 5-point proposal to the PRC for autonomy, which was endorsed by US senators) (Scioline, Oct. 7, 1987)</p> <p>Tibet viewed as ground for PRC to prove it can handle unification with Hong Kong and Taiwan (<i>NYT</i>, Oct. 8, 1987)</p> <p>Reagan administration advocates calm criticism of human rights, taking a gentler stance with PRC</p> <p>Reagan officials say they need to reevaluate their stance on human rights in Tibet (Scioline, Oct. 18, 1987)</p> <p>State Dept. limits sale of technology to PRC, citing PRC sale of arms to Iran as the reason (Gargan, Oct. 24, 1987)</p> <p>Interview with detained Americans; they treated wounded Tibetans, and thought the protest was in response to PRC executions on Sept 24th. They were detained for having pictures of Dalai Lama, which guidebook said to bring for gifts (Howe, Nov 13, 1987)</p>
Products	<p>Travelogue on visiting Tibet through Nepal</p> <p>Exhibitions on Buddhism</p> <p>Newark Museum holds workshop where children can make Tibetan Aprons</p> <p>Tibetan Fair, selling goods; admission \$1.50</p> <p>Film on Tibetan Ritual</p> <p>Yeti article (Browne, Nov. 3, 1987)</p> <p>Art</p> <p>Antiques</p> <p>Tourism</p> <p>Film</p>

Table 69: Music Events, 1987

Music Events	<p>First Opera and Dance troupe from the TAR brought to the US by tourist; they perform at Asia Society in NYC and complete a national tour (<i>NYT</i>, Mar. 15, 1987)</p> <p>The TAR Opera critically reviewed as compared to the 1975 performance; notably missing spiritual aspects and having a PRC influence (Kisselgoff, Mar. 21, 1987)</p> <p>Pareles talks about the lack of isolation in music, but states that Tibetan opera was the exception, isolated until well into this century (Pareles, Apr. 5 1987)</p> <p>Chogyam Trungpa cremated in the US, with Tibetan Buddhists rites and prayers for reincarnation—first type of ceremony in US (Goldman, May 27, 1987)</p> <p>Tibetan Singing Bowl group performs for Asia Society; according to Holland, the music outweighs the fact that they are played by Americans and Europeans (Holland, Sep. 20, 1987)</p> <p>Harmonic Choir performs</p> <p>Tibet House benefit, at Tibet House and Newark museum, with music, dance, art, etc.; tickets \$100 (<i>NYT</i>, Nov. 1, 1987)</p>
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A.28 1988

Table 70: Events, 1988

<i>NYT</i>	252, 63 ads
Within PRC	<p>Riots on last day of Monlam; police station attacked, people killed. Reports that many monks had boycotted the prayer festival in protest. Additionally, PRC reports that imprisoned monk Lobsang Wangchuk did die; it had been denied in 1987 (Gargan Mar. 6, 1988)</p> <p>Extensive crowd rioting in Lhasa, crowd is tear gassed, PRC blames Dalai Lama as the riot was started by the arrest of a monk who shouted for independence (Gargan, Mar. 7, 1988)</p> <p>Riot happened as PRC Foreign Minister visiting US (<i>NYT</i>, March 9, 1988) [Throughout articles it is acknowledgement that PRC has recently allowed more leniency in Tibet, that they were attempting to redress the Cultural Revolution, but that Tibetans responded with protest; March 9 Gargan article specifically addresses this]</p> <p>Panchen Lama has been sent to Lhasa from Beijing (Gargan, Feb. 4, 1988)</p> <p>Panchen Lama states on radio that police fired “warning shots” which then accidentally did kill Tibetans in the 1987 riots (<i>NYT</i>, Feb. 16, 1988)</p> <p>PRC states that US-PRC relations are unstable and deteriorating (Gargan, Feb. 16, 1988)</p> <p>Reports of continued protests; tourism restricted to groups with a minimum daily expenditure. Beijing blames backpackers in Lhasa for aggravation of the protest. (Gargan, Apr. 19, 1988))</p> <p>Continued reports on gravity of March riots, police state in Lhasa (Uhlig, May 8, 1988)</p> <p>Increasing social unrest, protests, and riots throughout PRC as inflation Increases amid other concerns (Gargan, Jul. 7, 1988)</p> <p>Dec 10th sees another riot in Lhasa, on the 40th anniversary of UN Declaration of Human Rights (Kristof, Dec. 11, 1988)</p> <p>Foreigners (specifically a Dutch woman who was shot and wounded) implicated in the riot by the PRC (Kristof, Dec. 12, 1988)</p> <p>Tibetans filled squared chanting at end of festival which led to riot; Hu Jintao appointed to replace Wu Jinghua in TAR (<i>NYT</i>, Dec 7., 1988)</p> <p>Tibetan students marched from Tian’anmen in Beijing in protest over Dec. 10th shootings (Kristof, Dec. 19, 1988)</p> <p>PRC states that Dalai Lama could live in TAR (as opposed to Beijing) if he abandons independence initiative (Gargan, Apr. 5, 1988)</p> <p>Long knives outlawed in TAR (<i>NYT</i>, Dec. 17, 1988)</p>

Exile	<p>Dalai Lama comments on situation in PRC and states that the only real Tibetan culture is now in Dharamsala (Weisman, Jan. 9, 1988)</p> <p>Dalai Lama proposes a “middle way” wherein PRC would still have a military presence in Tibet for a time, and would be responsible for international relations, but the TAR would be internally self-governed (<i>NYT</i>, Jun. 16, 1988)</p> <p>Dalai Lama states he will not return under those conditions, but will negotiate (<i>NYT</i>, Apr. 6, 1988)</p>
Political US	<p>Article on Dalai Lama, sympathetic to his cause and grief over riots (Rosenthal, Jan. 5, 1988)</p> <p>Article on Tibetan expectation of help from US in Dharamsala after Congressional bill, which primarily related any US action directly to whether the US would sell arms to PRC (Rosenthal, Jan. 8, 1988)</p> <p>Letters to the Editor debate quality of life within the TAR</p> <p>PRC put back on the list of nations “hostile” to the US (Halloran, Jan 25, 1988)</p> <p>Grunfeld writes letter to <i>NYT</i> criticizing <i>NYT</i> coverage of Tibet and stating that the US is partially to blame for problems in TAR (Grunfeld, Mar. 23, 1988)</p> <p>Congress continues to provide scholarships to Tibetans (<i>NYT</i>, Nov. 6, 1988)</p> <p>Article supports negotiations between Dalai Lama and PRC and the Dalai Lama’s “middle way” (<i>NYT</i>, Apr. 7, 1988)</p> <p>Editorial critical of US neglect of conditions in TAR, and other places where repression is happening and US press is forbidden (Rosenthal, Apr. 26, 1988)</p> <p>Asia Watch criticizes PRC regarding human rights in TAR, and criticizes Reagan administration (Gargan, Jul. 31, 1988)</p> <p>Rosenthal writes on plight of Tibetans and Dalai Lama, and is critical of national powers who ignore them (Aug. 9, 1988)</p>
Products	<p>Mandala</p> <p>Rugs</p> <p>PRC film “The Horse Thief” reviewed (Maslin, Jan. 6, 1988)</p> <p>New Alexandra David-Neel biography</p> <p>Theater</p> <p>Travel, New Age Travel</p> <p>Montclair State College leading trip to PRC and Tibet; students and non-students may pay and go (Emblen, Jun. 19, 1988)</p> <p>Jacques Marchais museum to host bike tour slide show (Tomasson, Jun. 24, 1988)</p> <p>Article describes doctor who ran up the Tibetan Himalayas as part of a study, apparently in 1987 (Stockton, Apr. 18, 1988)</p> <p>Tibet books reviewed; article title “Why Are You Not Singing? (Mirsky, Mar. 13, 1988)</p>

Table 71: Music Events, 1988

Music Events	<p>Chinese New Year celebrated in New York with Tibetan dances (<i>NYT</i>, Feb. 19, 1988)</p> <p>Glass accompanies film showing of <i>Koyaanisqatsi</i> (1983 film with acclaimed Glass soundtrack; title is a Hopi word) to benefit Tibet House [not the Hopi] (Yarrow, Mar. 18, 1988)</p> <p>Tibet House benefit concert, with Philip Glass, Suzanne Vega, and Laurie Anderson</p> <p>Tibetan Singing Bowl Ensemble</p> <p>Dance titled “Resonance” inspired by choreographer Nanon’s trip to Tibet uses chant, cymbals, cello and flute in the music (Anderson, Sep. 20, 1988)</p> <p>Tibetan Buddhist Monastic Dance and Music from India performed in New York (Kisselgoff, Nov. 12, 1988)</p> <p>Gyuto Tantric Choir perform music and dance, joined by Philip Glass and Mickey Hart and Kitaro. Instruments used by monks included bells, cymbals, horns, and drums. The monks are raising money to build a monastery (Kozinn, Dec. 6, 1988)</p>
CDs	<p><i>Tibetan Bells III: The Empty Mirror</i></p> <p><i>Sounds of Peace</i></p> <p><i>Kyema, Intermediate States</i></p>

Table 72: *Tibetan Bells III: The Empty Mirror*

Title	<i>Tibetan Bells III: The Empty Mirror</i>
Attribution	Henry Wolff and Nancy Hennings
Dates	1988
Label	Celestial Harmonies
Iconography	The picture on the front is of two bodhisattva-like faces with water running through them, with a ringed planet superimposition. Again, Nancy Hennings is attributed with the design and collage.
Text	<p>According to the notes, this CD “concludes an 18-year pilgrimage through landscapes of a new consciousness.” The recording is dedicated to the Karmapa, who both initiated and married the artists.</p> <p>Regarding the title, the notes state,</p> <p>“Throughout Asia, the Empty Mirror is a symbol for the cosmos. The mirror has existed there since time immemorial, turning up in a variety of religions and cultures. The empty or the cosmic mirror symbolizes The Supreme Goddess as Void....The mirror can, therefore, serve the empowered viewer as an entryway to the Supreme Reality.”</p> <p>The notes again herald Wolff and Hennings as foundational in New Age music, stating</p> <p>“<i>Tibetan Bells</i> was a pioneer of that <i>New Age</i>. It employed a vocabulary of sound previously unheard in the West, while at the same time encompassing musical forms uncompromisingly modern. The recording found appeal in the canon of a <i>New Age</i> sensitized to remote cultures and spiritual values.”</p> <p>The notes, by Henry Wolff, also state,</p> <p>“This final Tibetan Bells album, then, gives voice to an ancient vision. The music rises along the rungs of an increasingly fine perception of the cosmos, until the bodies called <i>subtle</i> emerge. At that crucial juncture, one may begin to perceive the structure of a universe in which space and time have neither meaning nor existence, a single, vast, expanding organism, alive in its every numinous cell.”</p>
Sounds	The notes state that all sounds on this CD were “bells, bowls, cymbals, gongs and wind chimes,” although the authors did use some tape manipulation. The sound utilizes overtones, sustained sounds.
Gracenote	Electronica/Dance
Amazon.com	http://www.amazon.com/Tibetan-Bells-III-Empty-Mirror/dp/B0000007WH/ref=pd_bbs_sr_1/103-1265896-6875004?ie=UTF8&s=music&qid=1172967769&sr=1-1

Table 73: *Sounds of Peace*

Title	<i>Sounds of Peace</i>
Attribution	Nawang Khechog
Dates	1988
Label	Sounds True
Iconography	Back: photo shows Nawang playing on cliff. Inside the notes, there is a picture of mountains and clouds with the words, “ <i>Sounds of Peace</i> is dedicated to the success of His Holiness the Dalai Lama’s peace plan for Tibet.”
Text	<p>The back of the CD case states that the CD should be filed as “Tibet, ‘Khechog,’” with a New York Times quote: “To produce original music with such soothing and tranquilizing qualities is rare.” The notes describe his years as a hermit, how he grew up a “child of nomads” and learned “to play the bamboo flute, an ancient instrument popular in rural villages throughout Tibet.” The notes go on to say, “After the brutal subjugation of Tibet by Chinese Communists in 1949, Nawang and his family escaped to India.” They describe his eleven years as a monk, four of which he was a hermit, and note that he moved to Australia in 1986. The back of the CD states,</p> <p>“What does peace sound like? For the acclaimed musician and former Buddhist monk Nawang Khechog, the answer to this question is the work of a lifetime. Through his Tibetan bamboo flute, Nawang evokes the blissful tranquility of his native country and sends a soothing meditation to the world. This is the sound of peace.”</p> <p>Inside, the notes state, “Nawang’s music is created spontaneously while he is playing, as an expression of feeling. The theme of <i>Sounds of Peace</i> is to invoke and inspire peace within the hearts of humanity.” They go on to say, “<i>Sounds of Peace</i> is a deeply felt prayer for the ears and spirit performed by Nawang Khechog, who has been called ‘the Jean-Pierre Rampal of the Tibetan flute.’ For many years, Nawang lived in quiet seclusion as a Buddhist monk in the Himalayas. Today, as this internationally acclaimed musician plays his beloved flute, he brings a rare, meditative awareness to each note the moment it is played. Time seems to stand still, and the listener is invited to experience the profound inner calm that cultivates a loving spirit. Through this evocative work we become the sky, the wind, the clouds, the mountains, the rivers—we become peace.”</p> <p>The notes describe his live performances with Kitaro, Philip Glass, Natalie Merchant, Paul Eimon, Laurie Anderson, and others.</p>
Sounds	Flute, chimes, reverb, electronic mixed with multiple sound loops, and didgeridoo, which resembles the sound of the Tibetan long horn/monastic chant
Gracenote	World
Amazon.com	http://www.amazon.com/Sounds-Peace-Nawang-Khechog/dp/B0000037AB/sr=1-1/qid=1158035747/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

Table 74: *Kyema, Intermediate States*

Title	<i>Kyema, Intermediate States</i>
Attribution	Eliane Radigue Neil Strauss, liner notes
Dates	1988, 1990
Label	SACEM, 1988; Experimental Intermedia Foundation, 1990
Text	The music is electronic, and inspired by Tibetan Buddhist ritual theology. According to Strauss's liner notes, Radigue is a Tibetan Buddhist and electronic music composer. Strauss describes Radigue's struggle between Tibetan Buddhism and electronic music; she saw the music as too materialistic or concrete, and described it as "profane." Eventually she was encouraged by her lama (Strauss's word) to return to composing. Strauss relates this to the Gyuto Monks' tour with contemporary artists, and ends by stating, "As the world's cultures bleed like colored shirts in a hot wash, one wonders what fashion statement will emerge."
Sounds	Electronic
Gracenote	NA
Amazon.com	http://www.amazon.com/Kyema-Intermediate-States-Eliane-Radigue/dp/B00000JWQK/ref=sr_1_1/103-1265896-6875004?ie=UTF8&s=music&qid=1172967923&sr=1-1
Comments	In 1999, Radigue released a CD titled <i>Songs of Milarepa</i> which included the works on this CD, her 1983 record and 1987 CD, and new material.

Table 75: 1989

<i>NYT</i>	227, 63 ads
Within PRC	<p>On Jan. 1, [or Dec 30th] Students demonstrate in Lhasa and beat police attempting to stop foreigners from taking pictures (<i>NYT</i>, Jan. 2, 1989)</p> <p>Large scale Riot in Lhasa (at least three days) starting on March 5th, following four protests in three weeks, on anniversary of 1987 riot, and just before the 30-year anniversary of the 1959 conflicts (Kristof, Mar. 6, 1989)</p> <p>Beijing imposes martial law in TAR after three days of rioting; concerned about stability and protests over the PRC as a whole (had recently received petition from scientists asking for democracy, greater freedoms) (Butterfield, Mar. 8, 1989)</p> <p>Foreigners expelled from TAR (<i>NYT</i>, Mar. 9, 1989)</p> <p>Some Tibetans allowed to leave for Nepal, report continual and growing protests since December of 1988; police initially attempted to reason with students before the violent suppression. Report that backpackers taught Tibetans how to use wet cloths to breathe through the tear gas (Crossette, Apr. 13, 1989)</p> <p>April 15th protests begin in Tian'anmen</p> <p>May 20th Beijing declares Martial Law regarding Tian'anmen</p> <p>In a <i>NYT</i> magazine desk article, an expelled tourist states, "I am willing to bet that the Chinese will not open fire on Han students in Beijing as they did on monks and nuns in Tibet" (Failes, May 28, 1988)</p> <p>June 4th Tian'anmen riot and killings</p> <p>Article directly links the Dalai Lama's Nobel Prize to the PRC suppression of Tian'anmen students (Rule, Oct. 13, 1989)</p> <p>Panchen Lama dies (Kristof, Jan. 30, 1989)</p>
Exile	<p>March 10 protests in New Delhi; protestors burn effigy of Li Peng and Dalai Lama asks Deng Xiaoping to lift martial law (Crossette, Mar. 11, 1989)</p> <p>Dalai Lama speaks out on the danger of Tibetan culture being lost permanently (Crossette, Mar. 22, 1989)</p> <p>Dalai Lama states that Beijing will not be able to suppress a love for freedom, and that he is now hesitant to negotiate with Beijing as he wants to show solidarity with those who love freedom (Kaufman Jun. 28, 1989)</p> <p>Dalai Lama awarded Nobel Peace Prize</p> <p>Dalai Lama quoted, "The world community has a responsibility to preserve one of its ancient cultures" (Hevesi, Oct. 6, 1989)</p> <p>Dalai Lama at East West neuroscience conference in CA when the award announced (Goleman, Oct. 8, 1989)</p> <p>Dalai Lama awarded prize on Dec. 10th, festivals in India, but banned in Nepal (<i>NYT</i>, Dec. 11, 1989)</p>

Political US	<p>March 10 protest outside of UN over PRC presence in TAR (Charles, Mar. 11, 1989)</p> <p>Bush had just agreed to “agree to disagree” with Beijing over Tibet (Sciolino, Mar. 7, 1989)</p> <p>Rosenthal criticizes Bush administration for bowing to PRC market instead of receiving the Dalai Lama and standing up for Tibetans (Tian’anmen linked) (Rosenthal, Jul. 25, 1989)</p> <p><i>NYT</i> article encourages US to support Dalai Lama in negotiation (<i>NYT</i>, Mar. 10, 1989)</p> <p>Sperling and Thurman comment on Tibet situation (Butterfield, Mar. 12, 1989)</p> <p>Senate censures PRC on human rights, including Tibet; PRC calls it interference (<i>NYT</i>, Mar. 20, 1989)</p> <p>Demonstration outside Chinese Embassy in DC by the Capitol Area Friends of Tibet; Dalai Lama to give annual speech (Nash and Mohr, Mar. 10, 1989)</p>
Products	<p>Tibet West clothing store receives coverage in <i>NYT</i>, with an inventory that appears to be “assembled by a team from National Geographic” (Hofmann Dec 17, 1989)</p> <p>Gyuto Tantric Monastery, supported by Gere, creates butter sculpture at Museum of Natural History (NA, Feb. 15, 1989)</p> <p>Tibetan refugees in Nepal credited beginning carpet exports there, and are the main vendors of crafts for tourists (Crossette, May 7, 1989)</p>

Table 76: Music Events, 1989

Music Events	<p>Monks from Drepung Loseling tour and perform music and dance of Monlam, presented by Tibet House and Columbia University, with “Tibetan sounds that are relatively familiar: the low blare of long brass horns, the clang of cymbals, and the remarkable deep chanting in which monks sing a bass note with its overtones, suggesting ghostly chords” (Pareles, Feb. 22, 1989)</p> <p>Tibetan Singing Bowl ensemble</p>
CDs	<p><i>Tibetan Buddhism: Shartse College of Ganden Monastery</i></p> <p><i>Rhythms of Peace</i></p> <p><i>The Gyuto Monks: Freedom Chants from the Roof of the World</i></p> <p>Mark Isham’s <i>Tibet</i></p>

Table 77: *Tibetan Buddhism: Shartse College of Ganden Monastery*

Title	<i>Tibetan Buddhism: Shartse College of Ganden Monastery</i>
Attribution	David Lewiston, recorder and notes Chant Master, Lobsang Tenzin
Dates	1987, 1989
Label	Bridge Records
Iconography	Cover: Tanka picture; notes, photo of Lewiston
Text	<p>The notes describe the “brutal Chinese invasion” and the establishment of Ganden monastery in southern India. Lewiston explains how difficult it is to get to the monastery via “ramshackle, crowded bus” and that he takes a taxi. It’s a hot and dusty journey. He informs the reader that Tibetans support themselves with farming, and find it hard to live in such a hot lowland. He explains that the area is “a slice of Tibet” and that the monasteries are traditional but made of modern materials. He discusses the chanting style, and states that Crossley-Holland and others relate it to Mongolian/Siberian “throat-singing,” that it’s origin is not known, and that monks study this type of singing specifically as adults. He relates the overtone singing specifically to the Gelug colleges.</p> <p>He describes the instruments used in this “ritual orchestra;” these descriptions parallel closely his description in <i>Tibetan Buddhism: Ritual Orchestra and Chants</i>. He thanks many, including Robert Thurman and Ter Ellingson.</p> <p>The notes also include a page on Lewiston, who traveled extensively recording Nonesuch. Since 1972 he worked specifically in the Himalaya and nearby regions. He has made many Tibetan friends, and “much of his time and energy have gone into conserving the rites of Tibetan Buddhism. Since 1987, he has been engaged in a joint project with the Dalai Lama’s Council for Religious and Cultural Affairs, recording the rites of the great colleges of the Gelugpa.” In 1976, Lewiston’s record <i>Tibetan Buddhism: Tantras of Gyuto—Mahakal</i> was awarded the Grand Prix du Disque by the Académie Charles Cros.</p>
Sounds	Low chant, chant song, birds in background, cymbals, low horn, drum, horn
Gracenote	Unclassifiable
Amazon.com	http://www.amazon.com/Tibetan-Buddhism-Shartse-College-Monastery/dp/B000003GIA/sr=1-7/qid=1158036784/ref=sr_1_7/103-4681264-8517451?ie=UTF8&s=music

Table 78: *Rhythms of Peace*

Title	<i>Rhythms of Peace</i>
Attribution	Nawang Khechog
Dates	1989
Label	Sounds True
Iconography	Cover: Nawang playing the flute. Back: Nawang playing the didgeridoo on rocks. The inside shows a picture of the Dalai Lama and mountains.
Text	<p>The back of the CD case cites a poem Joan Baez that she wrote after hearing Nawang play for the Dalai Lama at a dinner. It states, “Up above the thunderclouds and beyond the wildflowers, up where the air is thin, Nawang sat silently in a cave for seven years, occasionally playing his flute at sunset...” The back also instructs vendors to file the CD under “Tibet, Khechog.” According to the text, “This album is in celebration of the 1989 Nobel Peace Prize being awarded to His Holiness the Dalai Lama of Tibet”; it goes on to say,</p> <p style="padding-left: 40px;">“Does peace have a rhythm of its own? Join Nawang Khechog, master of the Tibetan bamboo flute, as he creates mystical textures and spaces that evoke the tranquility and inner freedom that are the essence of peace. With didgeridoo, gongs, bells, and drums.”</p> <p>The Dalai Lama is quoted, “The key point is kindness. With kindness one will have inner peace. Through inner peace, world peace can one day be a reality.” The notes go on to say,</p> <p style="padding-left: 40px;">“In Tibet, where peace once flowed like the wind through the mountains, terror and brutality now reign. It is a great irony that from this strife-torn region a great artist with an unyielding heart of compassion should emerge: Nawang Khechog. Since he fled Tibet after the Chinese invasion of 1949, Nawang has traveled around the world as a uniquely gifted musician, but more importantly, as an emissary of peace. On <i>Rhythms of Peace</i>, this former monk creates a mystical sense of rhythm and evocative, textured meditations that suggest the vast spaces and sacred serenity of Nawang’s beloved Himalayas. With his simple bamboo flute and other traditional instruments, Nawang invokes an extraordinary tranquility that reaches from Tibet into the heart of the world.”</p> <p>The first interior paragraph resembles that of his 1988 record; the second speaks of Khechog as an emissary. The name of the first track is “Nobel Laureate, 1989;” other tracks include “Leading the Path of Non-Violence,” “Loving Even One’s Enemy” and “Tiananmen Square.”</p>
Sounds	Similar to the 1988 album, with flute, reverb, electronic sound, loops, gong, chimes, repeated motives, and didgeridoo-like-chant mixed with the other sounds electronically. Relaxed rhythms. Bird and nature sounds are included as well.
Gracenote	World

Amazon.com	http://www.amazon.com/Rhythms-Peace-Nawang-Khechog/dp/B0000037A9/sr=1-3/qid=1158037492/ref=pd_bbs_3/103-4681264-8517451?ie=UTF8&s=music
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Table 79: *The Gyuto Monks: Freedom Chants from the Roof of the World*

Title	<i>The Gyuto Monks: Freedom Chants from the Roof of the World</i>
Attribution	Gyuto Monks Produced by Mickey Hart Philip Glass, Mickey Hart and Kitaro perform third track
Dates	1989
Label	Rykodisc
Iconography	Cover: Monastic music ensemble. Back: Monk. Interior: Mandala, monks, recording photos including monks chanting and playing ritual bells with lavalier microphones, a photo of Hart, Glass and Kitaro surrounded by monks. On CD: Drawing of map of North and South America, Europe and Africa.
Text	<p>The top label instructs vendors to file this recording under World/Tibet. This CD is the second collaboration between Mickey Hart and the Gyuto monks. The CD includes three tracks; the third is by Philip Glass, Mickey Hart and Kitaro, and was recorded in New York at the Cathedral of St. John the Divine. The first two tracks were recorded at George Lucas's "Skywalker Ranch" in 1988. He is thanked, as is Richard Gere, for the "assistance of Tibet House, New York." A portion of the proceeds from the sales are donated to the Gyuto Sacred Trust. According to the notes, the CD provides the listener with a "Rare opportunity" to hear the music. The notes emphasise the "otherworldly" chanting, that makes "a beautiful, transcendent sound unlike any other."</p> <p>According to the text, multiphonic chanting arises from someone who has attained "selfless wisdom," and comes from "Samadhi"—"pure consciousness" and can communicate that to the hearer. The notes also state, "In 1949 the Chinese Communists invaded Tibet and began the systematic suppression of the Buddhist religion, the center of its culture...After the Lhasa massacre of 1959..."</p> <p>The notes state, "To raise funds for that monastery, they have come to the West to perform their ceremonies for the Western public, to share the unique splendor of Tibetan culture, and to bless the entire planet." They reference the Dalai Lama, who explains the validity and benefits of performing "secret" rites for the public—first, the secret is in the interior and not seen regardless, and second, the inner secret process can lead to "energies which can serve the benefit of the entire country." They then state, "thus, from a certain point of view, these ceremonies have a great benefit for the whole society." In seeming contradiction of the secrecy, some ceremonies are still reserved from public performance; the ones performed are "those traditionally done by popular request all over Tibet." The notes explain the spiritual purpose of the first two tracks.</p> <p>The notes also explain that the music is not "designed as entertainment" but rather is prayer, and "vehicles of enlightenment for all human beings." The notes also state, "The Gyuto monks came to America in 1988 to chant for freedom, for freedom of their homeland, for freedom of all oppressed people, for freedom for all the sad oppressors as well, and for freedom for all living beings throughout the universe." The notes state that the monks asked Philip</p>

	<p>Glass (Director of Tibet House) and Mickey Hart to join them, and that “the musicians were reluctant” but that the Abbott explained that their participation would be part of the ceremony, “representing the heavenly musicians.” For this final track,</p> <p>“The artists took their favorite instruments and gave themselves to the spirit of the moment, to the spirit of the monks, to the uplifting space of the hopes of the world. They let their music flow forth to open channels of sound between all beings in distress and the powers of love and goodness.”</p> <p>The notes also include a page on the technology used to make the recording.</p>
Sounds	Chant, drums, bells, horns, cymbals; electronic sound repetition, and relaxed rhythms on the third track
Gracenote	World
Amazon.com	<p>The Amazon.com review says that this was “Recorded in America during the Chinese crackdown on Tibet...”</p> <p>http://www.amazon.com/Freedom-Chants-World-Gyuto-Monks/dp/B0000009UB/sr=1-1/qid=1158037910/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music</p>

Table 80: *Tibet* (Isham)

Title	<i>Tibet</i>
Attribution	Mark Isham Executive Producer: Fritz Kasten
Dates	1989
Label	Windham Hill Records
Iconography	Cover: Mountain photo
Text	The interior text states, “Mere mention of the word Tibet evokes images of a rich and magical country, its culture shrouded by a remote and inaccessible location. The music was composed and arranged by Mark Isham for a the Windham Hill video, <i>Tibet</i> . It provides a look at the place called the ‘Roof of the World,’ where the heavens and the earth meet, and where centuries old rhythms continue. It is a brief glimpse of vast stretches of high, empty plains and snowcapped peaks. The monasteries and the monks who live there are the last of an ever diminishing religious culture which has no parallel in the West.”
Sounds	Electronic sounds, relaxed rhythms, allusions to ocean sounds, repetition; flute and gongs, trumpet and additional brass instruments. Japanese haiku spoken over music.
Gracenote	Electronica/Dance
Amazon.com	http://www.amazon.com/Tibet-Mark-Isham/dp/B000000NHE/sr=8-1/qid=1169615670/ref=pd_bbs_sr_1/105-7665702-8778812?ie=UTF8&s=music
Comments	Isham nominated for a Grammy for this album. Windham Hill: http://www.windham.com/albums/product.jsp?id=01934110802

Table 81: Events, 1990

<i>NYT</i>	172, 68 ads; this year display ads only ¹⁰⁹
Within PRC	<p>PRC proposes largest wildlife reserve in the world in Western Tibet; the only reserve to preserve a whole ecosystem. Tibetan hunting in the area would be curtailed; tourism and scientific work would be encouraged. Dr. Schaller of the Wildlife Conservation Fund (and an early surveyor of ANWR) involved (Stevens, Feb 4, Feb. 6, 1990).</p> <p>In Jan., martial law in Beijing is lifted</p> <p>April 30th, martial law lifted in Lhasa (Kristof, May 1, 1990)</p> <p>Tang, PRC journalist who left PRC in May of 1989, says police on Lhasa were instructed to “provoke an incident” (NA, August 14, 1990)</p> <p>Journalists allowed to visit Lhasa, still some unrest, some protests, over economic disparity as well as religion (Kristof, Sep. 22, 1990)</p> <p>Tibet Wildlife Reserve created</p>
Political US	<p>State Dept. of US censures PRC on human rights, including those in Tibet, in 1989 (Pear, Feb. 4, 1990)</p> <p>Rosenthal editorial on the US conceding to PRC interests and ignoring Dalai Lama (Mar. 4, 1990)</p> <p>State Dept. and Congress concerned regarding martial law in Tibet and continued arrests and consider associating this with the Most Favored Nation status in July. Note that is illegal for the US to receive exports made by forced labor (Pear, Mar. 11, 1990)</p> <p>End of martial law and political prisoner release linked to MFN status (WuDunn, May 13, 1990)</p> <p>Asia Watch report on increased human rights violations in Tibet; this article, and others talk about journalist limitations in the area (<i>NYT</i>, May 29, 1990)</p> <p>Dalai Lama visits New York, announces Year of Tibet in 1991 (Anderson, Sep. 13, 1990)</p> <p>Lilley, US ambassador to Tibet, verbally disputes human rights demonstrators in Seattle (protesting both Tibet and Tian’anmen) and yells at a Tibetan man to “go back to China” (<i>NYT</i>, Dec. 3, 1990) [He later apologizes]</p> <p>Article on politics in Tibet, critical of propaganda both by the PRC and the Dalai Lama, discussion of economic disparity as an influence on discontent in Lhasa (Kristof, Oct. 7, 1990)</p> <p>Article on quality of life in rural Tibet, as poor compared to Western standards, but improving according to same standards (Kristof, Oct. 13,</p>

¹⁰⁹ The New York Times Historical Newspapers, via ProQuest, divides advertisements into classified ads and display ads. In 1990, the ads mentioning Tibet in the search were all display ads, as noted above. Such a notation will be included for any other year in which only one type of ad mentions Tibet, otherwise the reader may assume that the number for “ads” includes both categories, display and classified.

	<p>1990)</p> <p>Kristof's articles criticized as inaccurate in letters to the editor by a Tibetan who had worked in the TAR for the government and by a doctor who had worked with refugees (Kerr, Wangchuk, Oct. 27, 1990)</p>
Products	<p><i>Freedom in Exile</i>, the Dalai Lama's autobiography, published and reviewed, along with his text <i>My Tibet</i>; favorably reviewed by former monk and archbishop Weakland (Sep. 30, 1990)</p> <p>Article on Tibet, in Dharamsala, where the Dalai Lama, "heart" of Tibet is. Carpets as important export. When Dalai Lama greets people, the foreigners line is first (Stevenson, Apr. 29, 1990)</p> <p>Article on Newark (where a new altar is being built) and Jacques Marchais museums, and the luxury of Tibetan goods. Lipton, director of Marchais, attributed with quote, "Tibetan styles never changed." (Freudenheim, Apr. 29, 1990)</p> <p><i>Great Ocean</i> authorized biography of Dalai Lama</p> <p>Article on Holiday Inn in Lhasa; differences in Tibetan, Chinese and American business practices (Kristof, Sep. 25, 1990)</p> <p>Himalayan masks for sale, ranging from \$2,200 to \$22,000; include Tibetan eagle and Yeti masks (Reif, Nov. 25, 1990)</p> <p>Tibetan wool garments (and Alaskan wool garments) reviewed and on sale (Hofmann, Dec. 23, 1990)</p> <p>Article on effectiveness of Tibetan medicine (Kristof, Oct. 3, 1990)</p>

Table 82: Music Events, 1990

Music Events	<p>Meredith Monk writing an opera inspired by Alexandra David-Neel (Anderson, Dec. 14, 1990)</p> <p>Other composers, choreographers inspired by Tibetan music</p>
CDs	<p><i>Sacred Ceremonies: Ritual Music of Tibetan Buddhism</i></p> <p><i>Tibetan Sacred Temple Music: Eight Lamas from Drepung</i></p>

Table 83: *Sacred Ceremonies: Ritual Music of Tibetan Buddhism*

Title	<i>Sacred Ceremonies: Ritual Music of Tibetan Buddhism</i>
Attribution	Monks of the Dip Tse Chok Ling Monastery, Dharamsala Produced by Thupten Nyandak, Monastery Assistant Director Co-produced and recorded by David Parsons and Kay Parsons Tibet photographs by David Parsons
Dates	1990
Label	Fortuna Records; distributed by Celestial Harmonies, www.harmonies.com
Iconography	Cover: Red with circular design. Interior: Photos of monks blowing horns, monastic music ensemble.
Text	<p>The notes state that this monastery originated in the 18th century, and that these musical ceremonies survived “the 1959 devastation.” Dharamsala, where so many have relocated, is now “the heart of modern Tibetan Buddhism.” The notes state that Parsons visited to the monastery to collect sound bites for his work, and</p> <p>“In the month that followed, Parsons came to the realization that other Westerners should have the opportunity to hear these intricate chants in their purest state. The monks, who are meticulous in the presentation of their sound offerings, cooperated fully with Parson’s search for the perfect recording.”</p> <p>The notes ascribe natural influences to the music and celebrate the “wilderness” around the monastery. According to Thupten Nyandak, Assistant Director of the monastery, the music is “a sound offering to whom we are praying.” The notes state, “The monks have mastered the ancient art of multiphonic chanting, a powerful inflection believed to emanate only from those who have achieved selfless wisdom.” The notes describe the instruments used, the continuous breathing used to play the Tibetan oboe-like instrument, and the meaning of the tracks.</p> <p>The text quotes Parsons, who states,</p> <p>“This music is part of their everyday life, and that’s what struck me...Tibetan ritual music is totally egoless. Every other form of music involves the ego, with people slaving over their instruments for years to become very fast and acrobatic. A lot of times, however, the music is forgotten when people are lost in their virtuosity.”</p> <p>The notes go on to say, “The monks of Dip Tse Chok Ling have not forgotten their ancient connection to the power of sound. Enduring the vagaries of time, <i>Sacred Ceremonies</i> is a testimony to their dedication and unique insight.”</p>
Sounds	Low chant, chant, chant song, cymbals, bell, chime, low horn, Tibetan oboe, drum
Gracenote	Gospel & Religious
Amazon.com	http://www.amazon.com/Sacred-Ceremonies-Ritual-Tibetan-Buddhism/dp/B0000007UZ/ref=pd_bbs_sr_1/103-1265896-6875004?ie=UTF8&s=music&qid=1172972907&sr=1-1

Table 84: *Tibetan Sacred Temple Music: Eight Lamas from Drepung*

Title	<i>Tibetan Sacred Temple Music: Eight Lamas from Drepung</i>
Attribution	Drepung Loseling Monastery Monks
Dates	1990
Label	Shining Star Productions
Iconography	Cover: photo of eight monks in Gelukpa dress, with long horns, cymbals, short horns, drum, and ritual bell
Text	Short notes on the history of the Drepung Loseling monastery, their history in Tibet, their relocation after “the forced closure of all major Tibetan cultural institutions following the Chinese invasion of 1959,” and their efforts “to preserve their spiritual, cultural and academic traditions.”
Sounds	CD opens with long horns, recorded with an echo. Cymbals, Tibetan oboes, drums, low chant, chant song, chime also played. Recorded with reverb in some places
Gracenote	World
Amazon.com	http://www.amazon.com/Tibetan-Sacred-Temple-Music-Drepung/dp/B000001002/sr=1-1/qid=1169616666/ref=pd_bbs_sr_1/105-7665702-8778812?ie=UTF8&s=music

Table 85: Events, 1991

<i>NYT</i>	302, 116 ads; “Year of Tibet”
Within PRC	40 th anniversary of 17 point agreement (May 23) Beijing states Dalai Lama must renounce ideology of independence before he is allowed to visit. (NA, Oct. 11, 1991) Major earthquake along India-Tibet border 1 st Miss Tibet in Lhasa
Exile	Dalai Lama speaks in Ulan Bator, says the PRC cannot eliminate Tibetan Buddhism in Tibet and that Mongolia is evidence of that (<i>NYT</i> , Sep. 29, 1991) Li Peng visits India; major Tibetan protests (Gargan, Dec. 12, 1991)
Political US	Article raises question as to why US fights for “human rights” in Iraq, but not in Tibet (Crossette, Jan. 27, 1991) US needs PRC support against Iraq Dalai Lama to come to US to start the Year of Tibet; article ends with “And the Year of Tibet, a festival of cultural pride, threatens to become an elegy in advance, a requiem for a culture we could have saved but didn’t” (Iyer, Mar. 12, 1991) Bush does meet with the Dalai Lama in April of 1991 Congress, who had decided to have the Dalai Lama address a joint session, reconsidered (Rosenthal, Mar. 19, 1991) Dalai Lama speaks to Congress from rotunda, not a joint session, Dalai Lama compares Tibet to Kuwait—a small country the US freed (Ifill, Apr. 19, 1991) Wade, Everest Climber, joins Free Tibet cause (Robinson, Jul. 21, 1991) Letters to the Editor debate on Tibet, April-May 1991 Rosenthal receives Human Rights in Media Award (Anderson, Jun. 12, 1991) Nicholas D. Kristof writes that Tian’anmen brought Tibet to the forefront, and also states, regarding recent Voice of America broadcast in Tibetan, that this could be misinterpreted as actual American political support for Tibet, but “while Western governments are pushing for human rights for Tibetans, there is no indication that they favor Tibetan independence” (Aug. 18, 1991) Special legislation regarding Tibetan immigration in 1990, applied in 1991, and will allow greater numbers of Tibetan refugees to settle in the US (Howe, Aug. 21, 1991) MFN is passed, but Congress links PRC status to human rights (www.hrw.org) Dalai Lama speaks at Yale, saying he wants to visit Tibet, and is hopeful for a democratic Tibet, especially in light of the Soviet Union collapse (Goldman, Oct. 10, 1991)

	<p>Article on conditions in Qinghai, including discussion of protests and forced sterilization Amdo Tibet, a “forgotten” area (Kristof, Sep. 9, 1991)</p> <p>Article on Qinghai as province for labor camps, or laogai (Kristof, Sep. 10, 1991)</p> <p>Article on Tibetans in Qinghai, who feel they have no culture, no history, nothing to be proud of, but becoming, in their own words, “just as good as the Chinese” (Kristof, Sep. 23, 1991)</p> <p>Kristof article on Tibetan children sent to the greater PRC for schooling “Young Tibetans Trained in China: A Golden Opportunity, or Brainwashing?” (Nov. 24, 1991)</p> <p>Article on persecution faced by Chinese who talk to reporters, and how Tibetans face harsher penalties (Kristof, Dec. 31, 1991)</p> <p>Collapse of Soviet Union raises both hopes and concerns in the PRC; Tibetans want independence as well (Kristof, Sep. 5, 1991)</p>
Products	<p>Gargan publishes book on his time in PRC, including time in TAR (review by Feldman, Feb. 3, 1991)</p> <p>Display of Tibetan texts, part of the Yale collection (Charles, Feb. 17, 1991)</p> <p>Film</p> <p>Furniture</p> <p>Article on Sherpa culture in Nepal, changing because of trekking (Crossette, Mar. 11, 1991)</p> <p>Sherlock Holmes returns; says after he supposedly fell and died, he “spent the next ten years in Tibet” (NYT, May 5, 1991)</p> <p>Kristof writes on tourism in Tibet; TAR had over 10,000 foreign tourists last year, and expect 13,000 this year. Article titled, “The Mystique of Tibet” (Jul. 28, 1991)</p> <p>Photo exhibition with photos of Tibet, Buddhist monasteries (Hagen, Aug. 16, 1991)</p> <p>Peter Max doing art show with 108 portraits of the Dalai Lama (Brozan, Oct. 1, 1991)</p> <p>Tibetan Rugs at ABC Carpet and Home favorably reviewed, being promoted as part of Year of Tibet, and the Rugs for the Dalai Lama’s residence and Madison Square Garden appearances selected from ABC. Unnamed percentage given to Council for Tibetan Education (Hall, Oct. 10, 1991)</p> <p>Tibet Film Festival, as part of Year of Tibet, will include film Lost Horizon, introduced by Richard Gere (Gelder, Oct. 11, 1991)</p> <p>Monks make dolls to raise funds for Tibetan monks to go to India from the TAR (monks are from Drepung Loseling monastery) at American Museum of Natural History (Leimbach, Oct. 11, 1991)</p> <p>Article on Tibetan hats for sale, titled “Style Makers; Pelgye Kelden, Tibetan Hat Designer” (Hays, Dec. 1, 1991)</p> <p>Article on Year of Tibet in New York; Kalachakra, sand mandala, movies on the JumboTron, etc. Article titled, “Buddhism and Manhattan: An Unlikely Joining Together” (Goldman, Oct. 11, 1991)</p>

Table 86: Music Events, 1991

Music Events	<p>Children's art show pairs children's art from around the world with music from that "exotic" area; Tibet is included (<i>NYT</i>, Jan. 31, 1991)</p> <p>Article, titled, "Tibetan Buddhism is Adapting to American Life" opens with a description of music--chant, drone, clappers, cymbals. Describe the Kalmuck immigrants and their relationship with the Dalai Lama; their Tibetan Buddhism is "undergoing change as Americans lend it new vitality." The article traces the origins of Tibetan Buddhism and American integration to the Kalmucks in 1958 (Howell, Mar. 3, 1991)</p> <p>Tibet Fund Benefit Concert, with Meredith Monk and the Tibetan Singing Bowl Ensemble</p> <p>International Performing Arts Festival, Tibetan opera performed by Chaksampa, first American performance (Sherman Jul. 7, 1991) Chaksampa is all former TIPA members)</p> <p>Article on Richard Gere, his commitment to the Year of Tibet and the Dalai Lama, Tibet House; events include opera, art, and folk dances (Brozan Oct. 10, 1991)</p> <p>Pareles reviews Lhamo, performed by TIPA, compares it with the 1987 Lhamo performance and this one, in contrast, is purely Tibetan without the Chinese influence in the 1987 group. Accompaniment: drums and cymbals. "Review/Folk Opera; Buddhist Rectitude from Tibet" (Pareles, Oct. 10, 1991)</p> <p>Sakya Monks perform for the first time in US, as part of Year of Tibet, accompanied by cymbals, horns, drums, chanting (Charles, Oct. 13, 1991)</p> <p>Tibetan Dance reviewed, that of TIPA, instruments trumpets, cymbals, drums, then lutes and drums by (Anderson, Oct. 14, 1991)</p> <p>Article on Tibetan monks and Capuchin monks together, notes that the Dalai Lama has monks around him, some of whom pour tea, some of whom play bells, cymbals, and gongs, "Midtown Journal; Of Friars and Buddhists and Bowls of Cornflakes" (Goldman, Oct. 24, 1991)</p> <p>Gyuto Tantric Choir performs</p> <p>Linda Fisher has a performance called "Alexandra in Tibet" (Dunning, Dec. 12, (1991)</p>
CDs	<p><i>The Bells of Sh'ang Sh'ung: A Sound Poem</i></p> <p><i>China-Afghanistan-Tibet</i></p> <p><i>Quite Mind: The Musical Journey of a Tibetan Nomad</i></p>

Table 87: *The Bells of Sh'ang Sh'ung: A Sound Poem*

Title	<i>The Bells of Sh'ang Sh'ung: A Sound Poem</i>
Attribution	Henry Wolff and Nancy Hennings.
Dates	1991
Label	Celestial Harmonies
Iconography	Cover: picture shows Buddha statues, a river, and a dragon boat flying through the sky through the reflection of the moon.
Text	<p>Notes open with,</p> <p>“Sh'ang Sh'ung is the Tibetan name for the mythic lost kingdom where, it is said, the most precious teachings of Buddhism were conceived, are concealed, and remain preserved to this day. As such, Sh'ang Sh'ung is a <i>figura</i> for the Domain of the High Sacred. To the Eastern mind, this remote and lost terrain—whether fact or fancy—occupies a position similar to that of the Castle of the Holy Grail, for example, in the roots of the Western subconscious.”</p> <p>They describe Sh'ang Sh'ung as “Shambala” and only the strongest spiritually may reach it. The notes state that these two artists are “fatefully apt for the task” of creating this sound poem “depicting the journey that is the pilgrimage to the mythic precincts of Sh'ang Sh'ung.” The notes provide a brief description of a journey haunted by snow, ice, Himalayan wind, altitude, and Yeti with a successful triumphant entry into the semi-tropical city. The notes also state that the album is a “breakthrough recording” of “a music that pipes the Piper past the Gates of Dawn into a new and undiscovered territory that might be called the first post-modern psychedelic soundpoem.” In other words, music that can take the listener through an altered state of consciousness to Shangri-La.</p> <p>The notes say, “This album was made amidst rekindled hopes of a future free Tibet; amidst deepening shadows of friends fallen in life as in death; and amidst lengthening remembrances of ghosts of bells past.”</p>
Sounds	<p>The notes describe the sounds as beginning with the ending of <i>Tibetan Bells III</i>. According to these notes, their last album took the medium of pure Tibetan Bell music as far as it could go, so this album is a new medium, including</p> <p>“other instruments, known and unknown, Eastern and Western.</p> <p>In this spirit sometime use is made, for example, of the synthesizer, an instrument long considered the natural electronic counterpart to the magic resonances of the Tibetan bells.”</p> <p>“Track of the Yeti” has the sound of footsteps. Two of the tracks “make use of tapes of echoes made by Henry Wolff at sites in the Tibetan Himalayas.”</p> <p>“Cliffs of crystal” starts with the single chime; the first track starts with very low sustained sound, electronic. Chime sounds, sustained sounds, electronic sounds, “Serenade” incorporates “tapes recorded in India”</p>
Gracenote	New Age
Amazon.com	http://www.amazon.com/Shang-Henry-Wolff-Nancy-Hennings/dp/B0000007WQ/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 88: *China-Afghanistan-Tibet*

Title	<i>China-Afghanistan-Tibet</i>
Attribution	Victor Cavini and Tro Khan
Dates	1991 (no date listed on CD; date from Amazon.com)
Label	Sonia
Iconography	Cover: black and white photograph of two Tibetan women in Western Tibetan dress
Text	The cover to this CD reads “Ethnic. Folk-Music. National Character. Exotic.”
Sounds	<p>The first track referencing Tibet starts with simulated low horns (simulated without low overtones), with drums, cymbals and simulated Tibetan oboe, repetition used heavily. English track notes state, “Tibet sacral, monks, temple, Dalai Lama, old cultures.”</p> <p>The second track referencing Tibet uses hand claps, voices singing “Ahh” while the Tibetan oboe and drums play, and repetition. This track does include a tempo increase. English language track notes state, “Dance of caravan-leaders [sic]”</p> <p>The third track referencing Tibet also starts with low synthesized horns, drums, cymbals, and Tibetan oboe instrument. English language track notes state, “Lhasa, panorama, life and cultivate, folk and country, monks, something lively.”</p>
Gracenote	Folk
Amazon.com	http://www.amazon.com/Folklore-Afghanistan-Tibet-Various-Artists/dp/B00000ASCY/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 89: *Quite Mind: The Musical Journey of a Tibetan Nomad*

Title	<i>Quite Mind: The Musical Journey of a Tibetan Nomad</i>
Attribution	Nawang Khechog
Dates	1991 (Originally released as <i>Sounds of Inner Peace</i>)
Label	Sounds True
Iconography	Cover: Potala, mountains. Back: nomads in green fields with mountains, clouds. Picture of Buddha inside
Text	<p>States, “File under Tibet, “Khechog, Nawang””</p> <p>“From the Tibetan highlands comes a wordless prayer for peace—and the beauty of meditation, or ‘quiet mind.’ With Tibetan bamboo flute, didgeridoo, ocarina, Incan pan pipes, and silver flute.”</p> <p>Re-release of <i>Sounds of Inner Peace</i>.</p> <p>Inside:</p> <p>“This release is dedicated to the preservation of Tibetan culture and civilization. I appeal to my listeners to do something before one of the most unique and beautiful cultures of the world disappears. If you would like to learn how you can aid the situation of the Tibetan people, please contact the International Campaign for Tibet”</p> <p>The notes also state that Khechog collaborated with Kitaro on <i>Enchanted Evening</i> and <i>Mandala</i>, and performed with many including Philip Glass, Paul Simon, and Natalie Merchant. The CD notes add that he was an assistant director and actor for <i>Seven Years in Tibet</i> in 1996. Released for the Year of Tibet, title of first track.</p> <p>On CD: “Sounds True—Music from the Heart of the World”</p>
Sounds	Repeated motives, reverb, electronic, low chant on didgeridoo Beginning of track 8 similar in sound to Wolff and Hennings on the bowls; a continuous sound
Gracenote	World
Amazon.com	http://www.amazon.com/Quite-Mind-Musical-Journey-Tibetan/dp/B00000379S/sr=1-1/qid=1158204054/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music
Comments	<p>Nawang’s albums on Gracenote:</p> <p>http://www.gracenote.com/music/artist.html?Art=Nawang%20Khechog&artcode=477d425956</p>

Table 90: Events, 1992

<i>NYT</i>	220, 120 ads
Within PRC	<p>Article on Tibetans receiving jail time in PRC for participating in protests (<i>NYT</i>, Dec. 27, 1991)</p> <p>Hu Jintao appointed to Standing Committee (Kristof, Oct. 20, 1992)</p> <p>Independence protests in Tibet increase, in rural as well as urban areas; search for Panchen Lama still underway (Kristof, Jun. 21, 1992)</p>
Exile	Goldman writes on Tibetan monks visiting Jewish camps, learning from the Jewish community in the US, in article titled, "Tibetans, Seeking Haven for Culture, Go to Camp" (Aug. 14, 1992)
Political US	<p>US House ties PRC's MFN status to release of political prisoners (Rosenthal, Feb. 4, 1992)</p> <p>Mongols restless in PRC, and Kristof quotes underground leader Huhehada, who states, "Mongols need their own culture, their own history—recorded in their own hands. Or else they'll face the same fate of American Indians or of Tibetans." (Kristof, Jul. 19, 1992)</p> <p>State Dept. releases annual human rights report an hour before Bush is to meet with Li Peng; report criticizes PRC for human rights regarding Tibet (Crossette, Feb. 1, 1992)</p> <p>U.N. censures 22 different nations for human rights abuses, but not the PRC for Tibet (Lewis, Mar. 6, 1992)</p> <p>Two pro-human rights Senators planning to visit Tibet are denied visas (Crossette Apr. 7, 1992)</p> <p>Tibetan refugees arrive in New York, know they will be treated as "exotic" by some (Sontag, May 14, 1992)</p> <p>Amnesty International [which won Nobel prize in 1977] releases report censuring PRC in Tibet, says human rights abuses have increased with demonstrations in recent years (<i>NYT</i>, May 20, 1992)</p>
Products	<p>Newark museum hosts Himalayan art display; Tibetan art described as angry, Scary (Cotter, Jan. 26, 1992)</p> <p>Review of Newark Museum display; states that Newark has been displaying Tibetan art since 1911 (Raynor, Feb. 23, 1992)</p> <p>Travel article on "Little Tibet," Ladakh and Zaskar, stating, "Since the destruction of the great monasteries across the border, Tibetan culture is said to survive most authentically in Zaskar and Ladakh, whose inhabitants practice Tibetan Buddhism and speak a language related to Tibetan" (Lieberman, Mar. 1, 1992)</p> <p>Lecture on the Royal Tombs of Tibet, given by Dr. Ronald M. Davidson, who was "trapped" in Lhasa while leading a Smithsonian expedition in 1987 (Charles, Apr. 12, 1992)</p> <p>Tibetan photo exhibit at Wesleyan (Charles, May 10, 1992)</p>

	<p>Beriah Wall coins (art and collectors coins) are “hidden somewhere in Tibet” (Stevenson, Jun. 7, 1992)</p> <p>Clothes, Travel, Crafts, Art</p> <p>Children’s TV Festival includes Tintin in Tibet (Leimbach, Oct. 2, 1992)</p> <p>Kristof describes a monastery in Qinghai in a travel article, stating, “It is a scene from Tibet, more Tibetan than Tibet itself” (Jun. 21, 1992)</p> <p>Mr. Marton (of <i>Ben Hur</i> fame), who also was credited with the 1951 film <i>Storm Over Tibet</i> dies; the film was taken in 1936 (Honan Jan. 9, 1992)</p> <p>Dharma Publishing in Berkeley is looking for volunteers to help bind the Nyingma Canon for distribution, both in the US and in monasteries in Tibet (Goldman, Jan. 11, 1992)</p>
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Table 91: Music Events, 1992

Music Events	<p>Ms. Monk’s opera “Atlas” based on Alexandra David-Neel reviewed; music imitates Tibetan overtone chanting (Rothstein, May 15, 1992)</p> <p>Film <i>A Song for Tibet</i>, which tracked lives of Tibetans fleeing PRC and was released for 1991 year of Tibet and won awards, is shown (Charles, May 31, 1992)</p> <p>PRC Tibetan arts troupe tours New York</p>
CDs	<p><i>Nangma-Toshey: Classical Music of Tibet</i></p> <p><i>Sacred Ceremonies 2: Tantric Hymns and Music of Tibetan Buddhism</i></p> <p><i>Dorje Ling: David Parsons</i></p> <p><i>Sacred Tibetan Chants from the Great Prayer Festival, Monks of the Drepung Loseling Monastery</i></p> <p><i>Sacred Music, Sacred Dance: Tibetan Buddhist Monks from the Drepung Loseling Monastery</i></p>

Table 92: *Nangma-Toshey: Classical Music of Tibet*

Title	<i>Nangma-Toshey: Classical Music of Tibet</i>
Attribution	Tibetan Institute of Performing Arts
Dates	Recorded Dec., 1992
Label	Voyager
Text	<p>Notes begin,</p> <p>“The name Tibet evokes images of mystery, ancient tradition, spiritual wisdom, and more recently political oppression. For centuries Tibet remained isolated, tucked behind the Himalayan mountain range, on the ‘roof of the world.’ Tibetan culture had hardly changed from the middle ages to the Chinese invasion and subsequent occupation of 1949....In this recording, a unique and ancient tradition of classical music is brought, for the first time, to an international audience. The music possesses a plaintive yet reserved quality, haunting, piercing, and poignant. You will discover an evocative lyricism at once exotic and familiar, suggesting the majesty and mystery of the ancient traditions of Tibet.”</p> <p>They also address TIPA’s adjustments to Lhamo, Tibetan opera, which include shortening the length of some seven-hour performances to two, and adding sound, staging, and lighting effects. They attribute this to TIPA’s desire to interest Tibetan youth in their musical activity.</p>
Amazon.com	http://www.amazon.com/Nangma-Toshey-Classical-Music-Tibet/dp/B000003WPE/ref=sr_1_2/103-1265896-6875004?ie=UTF8&s=music&qid=1172990727&sr=8-2
Comments	This recording received some scholastic attention in Frank Kouwenhoven’s <i>CHIME</i> review. ¹¹⁰ Kouwenhoven compares this music to that of Chinese teahouses. He states, “the music does seem to have a certain sameness which makes it difficult to listen to the whole series of songs on this CD in one go.”

¹¹⁰ Frank Kouwenhoven, “Nangma Toshey (Tibet),” *CHIME* 8 (Spring, 1995): 170.

Table 93: *Sacred Ceremonies 2: Tantric Hymns and Music of Tibetan Buddhism*

Title	<i>Sacred Ceremonies 2: Tantric Hymns and Music of Tibetan Buddhism</i>
Attribution	Dip Tse Chok Ling Monastery Monks Produced by Thupten Nyandak Recorded by David and Kay Parsons Notes by Linda Kohanov
Dates	1992
Label	Fortuna Records Distributed by Celestial Harmonies; www.harmonies.com
Iconography	Cover: Yellow, with circular drawing. Inside: photos of monastic musicians
Text	<p>Notes state, “Dharamsala emerged from obscurity to become the mystical heartland of Tibetan Buddhism.” They say,</p> <p>“Over the years, countless Westerners have traveled to this city of religious retreats craving peace, enlightenment, and sometimes just esoteric thrills. New Zealand composer and synthesist David Parsons, however, was searching for a sound.”</p> <p>The notes state that Parsons was searching for music to sample for his own compositions. He and his wife “wandered” into the monastery, where they were enthusiastically welcomed. When he asked if he could record, the monks said, “Treat the monastery as your own and do anything you like.” He states, “Then it occurred to me that we should record them in return for what they did for us.” According to Parsons, he had to “talk them into it because they didn’t understand that anyone would want to listen to what they did.”</p> <p>When the Parsons returned in 1990 the monks were “ready and waiting.”</p> <p>The first track is titled “Sounds of the conch shell for Remembering death”</p> <p>The seventh track is titled “Kang Ling (An Instrument Made from a Human Thigh Bone)”</p> <p>According to the notes, Parsons</p> <p>“discovered how inventive, perceptive and well-balanced the Tibetan Buddhist ideology has remained, not only through the overwhelming level of persecution experienced in the mid-20th century, but through the subsequent encroachment of modern life.”</p> <p>He stresses their “contact with the modern world”; they are as “highly developed spiritually” and also watch Star Wars. He states,</p> <p>”The Tibetan mind is very healthy. They have much to teach us about life.”</p> <p>He states anyone may “feel the message.” Parsons particularly is able listen for long periods of time because the music has a “powerful effect” on him, whereas other foreigners walk in and then walk out again “because they got bored.”</p> <p>He states, “I felt at peace, like I was in the right place, so it wasn’t necessary to study the language or go in depth into the exact content of the ceremonies. It’s just nice to <i>be</i> [his emphasis] when I’m listening to the music...”</p> <p>The notes describe instruments, and the “primal calls of their conch shells”</p>
Sounds	Cymbals, long horns, Tibetan oboe sounds, conch shells. Continuous sound, a fabric of sound.

Gracenote	Gospel & Religious
Amazon.com	http://www.amazon.com/Sacred-Ceremonies-Tantric-Tibetan-Buddhism/dp/B0000007V5/sr=1-1/qid=1158205194/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music
Comments	Parsons continues in his role as patron for the monastic music of this monastery.

Table 94: *Dorje Ling: David Parsons*

Title	<i>Dorje Ling: David Parsons</i>
Attribution	David Parsons
Dates	1992
Label	Fortuna Records
Iconography	Cover: Electronic simulated picture of dorje. Back: photo of Parsons. Interior: same two pictures, along with Buddha statue.
Text	<p>Notes resemble travel writing. State that samples are from the Dip Tse Chok Ling Monastery; monks and instruments are credited and thanked. Notes state, “To all those wonderful Tibetan people (now living as refugees in India) who were so kind to us and who are an inspiration to the world for their hospitality and good humour, in spite of having their beloved country taken from them.”</p> <p>Five tracks: Tantra, Tsaparang, Lahaul Valley, Dorje Ling, and K-2 (for Kay Parsons)</p>
Sounds	<p>Notes name Tibetan instruments used: long bass trumpets, low chanting, small trumpets, bells, large cymbal, and “Tibetan type sounds I [Parsons] created on synthesizer...I programmed most of the metallic belt-like washes and atmospheres.”</p> <p>Tantra notes: “It is intended to convey the energy and mystery of ceremonials in a Tibetan temple (Gompa). In order to make the music flow more rhythmically, a classical Indian drum (pakhawaj) is used.” Uses sustained, electronic sounds, rhythmic, low chant interspersed, possible low horn or electronic low horn; repetition.</p> <p>Tsaparang notes:</p> <p>“This music is inspired by the ancient and deserted capital of West Tibet (Guje). Many of its temples and buildings seem to grow out of pinnacles of living rock and it is a treasure house of Tibetan Buddhist art. A detailed description of the place is found in the book <i>Way of the White Clouds</i> by Lama Anagarika Govinda and the music was inspired by his writings.”</p> <p>Uses synthesized sustained sounds, chant, single chime, chimes</p> <p>Lahaul Valley notes:</p> <p>“...Although Lahual is geographically India, the local culture is Tibetan Buddhist and the occasional Gompa can be seen on mountain slopes. There are 20,000 ft. mountains everywhere...The valley is only accessible for about 3 months out of every year because it is snowed in for the remaining 9 months. I would love to be there in the cold season in order to experience the total isolation, absolute stillness and cold, crystal clear air. The music is inspired by my thoughts of staying in one of the Gompas during this period and gazing out across the totally snow white valley and surrounding peaks and glaciers.”</p> <p>Opens with sustained sounds resembling singing bowls, chimes, bell, chant climax with high horns and clashing cymbals.</p>

	<p>Dorje Ling notes: "...It is similar to the other tracks in which I have tried to evoke that special Himalayan feeling of mystery and awe. Like "Tantra," it is ceremonial in nature..."</p> <p>Opens with single chime, which rings rhythmically, low sustained sounds underneath, chant, synthesized tones, repetition, electronic sounds.</p> <p>K2 notes: Composed for Kay Parsons. Synthesized, electronic, sustained sounds, low chant</p>
Gracenote	World
Amazon.com	http://www.amazon.com/Dorje-Ling-David-Parsons/dp/B000000806/ref=sr_11_1/103-4681264-8517451?ie=UTF8
Comments	A dorje is the thunderbolt of enlightenment instrument, held with the bell in ritual music. Dorje Ling is the place of the thunderbolt, or Darjeeling.

Table 95: *Sacred Tibetan Chants from the Great Prayer Festival, Monks of the Drepung Loseling Monastery*

Title	<i>Sacred Tibetan Chants from the Great Prayer Festival, Monks of the Drepung Loseling Monastery</i>
Attribution	Drepung Loseling Monastery Monks Notes written by Glenn H. Mullin and Damdul Namgyal from “The Abbey of Gethsemani, Kentucky.” Most photos from the Tibetan Image Bank in London
Dates	1992 Recorded in 1991 at the University of Iowa
Label	Music and Arts Program of America
Iconography	Picture of Drepung (1991) in India; a black and white photo.
Text	<p>The notes state that this is a recording of New Year (Monlam, or Great Prayer Festival) music, performed by the monks of Drepung, who are on a performing tour of over one hundred cities. The text describes the monastery, the authority of Drepung as New Year chant leaders, and the seventeen-point treaty. The notes go on to say, “but as the years went by it became apparent that China’s intent was to destroy the ancient Tibetan civilization and replace it with the drab garb of Communism.” They state that the Dalai Lama fled “in order to preserve Tibet’s endangered culture and to lobby for international support for their rights as a people.” The notes state, “Since that time Tibet’s unique contribution to world civilization has been preserved exclusively outside of Tibet in the refugee camps of India.”</p> <p>The text discusses the monastery Drepung within the PRC, the limitations of access, and that the PRC has “closed down the celebration of the Great Prayer Festival in Tibet.” They go on to say,</p> <p>“Because of this, in recent years the <i>Monlam Chenmo</i> has become a symbol of Tibet’s aspirations to self-determination both inside and outside the country. The tradition is, however, still maintained in the Tibetan refugee settlements of India, and in the Tibetan cultural regions of North India.”</p> <p>The notes also provide a dedication,</p> <p>“This recording is dedicated to the eventual victory of the Tibetans in their struggle for self-determination and the survival of their civilization, and to the six million Tibetans who have had to live in Tibet under the brutal Chinese occupation. This occupation has seen the death of a fifth of the Tibetan population, and the imprisonment and torture of countless others.</p> <p>It is also dedicated to the fulfillment of His Holiness the Dalai Lama’s visions and prayers for world peace; and to the success of the Tibetans in exile and their attempt to preserve their ancient heritage.”</p> <p>The text states that there is a Drepung monastic seat in Mineral Bluff Georgia, dating from 1989.</p>

Sounds	<p>The notes state, “The choral style of the recording is unique to the Tibetan tradition,” and discuss multiphonic singing wherein after many years of training, “the ability to reshape the vocal chamber” is achieved. They state, “The Tibetans seem to be the only civilization to have a living tradition of singing in chords.”</p> <p>The notes describe the instruments used, stating, “Most Tibetan monastic music is characterized by the accompaniment of numerous uniquely Central Asian instruments, such as long and short horns, cymbals, hand drums, and so forth.”</p>
Gracenote	World
Amazon.com	http://www.amazon.com/Sacred-Tibetan-Chants-Prayer-Festival/dp/B000001OFJ/sr=1-1/qid=1158206307/ref=sr_1_1/103-4681264-8517451?ie=UTF8&s=music

Table 96: *Sacred Music, Sacred Dance: Tibetan Buddhist Monks from the Drepung Loseling Monastery*

Title	<i>Sacred Music, Sacred Dance: Tibetan Buddhist Monks from the Drepung Loseling Monastery</i>
Attribution	Drepung Loseling Monastery Monks Notes by Glenn H. Mullin and Damdul Namgyal
Dates	1992 Recorded the day before at the Clapp Hall in Iowa (Dec. 30, 1991)
Label	Music and Arts Program of America
Iconography	Cover photo of monk holding photo of Dalai Lama
Text	<p>Notes begin,</p> <p>“Tibet, the Roof of the World, has cultivated a style of sacred music strikingly different than that of the West. Based on an approach of transcendental minimalism, it reflects the meeting of mountain peaks and sky. Its sense of rhythm and texture is at once earthy yet space-like, a reflection of illusory forms vibrating in the mirror of the great void.”</p> <p>The notes state that this tour, titled “Sacred Music, Sacred Dance for Planetary Healing,” was the monastery’s contribution to the Year of Tibet. They state,</p> <p>“The purpose of the tour was threefold: to perform the ancient Tibetan sacred music and dance ceremonies as a means of re-establishing planetary healing and balance; to increase awareness of the illegal Chinese Communist occupation of the Tibetan homeland and the genocidal policies being implemented there; and to raise funds for the preservation of the Loseling tradition in the refugee monastery in South India.”</p> <p>The current Dalai Lama composed the eighth track. The dedication is as follows: “This recording is dedicated to the survival of the ancient Tibetan tradition, the accomplishment of their aims to regain their homeland, and the fulfillment of the prayers of His Holiness the Dalai Lama for world peace.”</p>
Sounds	Again, similar sounds to didgeridoo; the dance opens with cymbals, horns
Gracenote	World
Amazon.com	http://www.amazon.com/gp/product/B000001OFK/ref=m_art_li_2/103-4681264-8517451?ie=UTF8

Table 97: 1993

<i>NYT</i>	257, 116 ads
Within PRC	Communist Leader in Tibet advocates serious consequences for those seen as advocating for independence or the Dalai Lama (Kristof, Feb. 14, 1993) Monks arrested in protest in TAR (<i>NYT</i> , Mar. 15, 1993) Protest in Lhasa, ending in tear gas; initially about inflation (Kristof, May 25, 1993)
Exile	Dalai Lama speaks at World Parliament of Religions (Steinfels, Sep. 18, 1993)
Political US	Passover Seder in Manhattan will end with the words “Next Year in Jerusalem” followed by “Next Year in Tibet” as Tibetans share the meal with the Jewish community in solidarity (NA, Apr. 5, 1993) Article links Beijing 2000 Olympics quest with human rights in Tibet (NA, Apr. 16, 1993) Clinton met with the Dalai Lama, in a “stop-by” visit (NA, Apr. 28, 1993) Clinton and the Congress extend MFN to the PRC with some human rights attachments for future years (Bradsher, May 25, 1993) [Protests in Seattle] Rosenthal Series of editorials House passes resolution of the opinion that Beijing should not receive the 2000 Olympics because of human rights, including Tibet (NA, Jul. 29, 1993) Article on nuclear project, and waste dump, in Qinghai (Tibetan region) WuDunn, Apr. 19, 1993) Gere protests Tibet occupation at the Academy Awards; writes article (Apr. 13, 1993) Article on how pleased Tibetans in Connecticut were with Gere’s speech at the Academy awards; article discusses how polite and kind and wonderful Tibetans are, and how the PRC is using Tibet in terms of its natural resources (Ryan, Apr. 25, 1993)
Products	Tibetan restaurant Tibet as place inspiring fashion, along with Java and other places (Morris, Mar. 11, 1993) Bicycle tour across the Tibetan plateau from Xining to Lhasa (Kristof, May 2, 1993) Article on Tibetan carpets as major export in Nepali Tibetan community, outranking tourism as a cash earner for Nepal (Crossette, Jul. 4, 1993) Newark Museum highlighted, especially Herrar’s photographs of Tibet (Cotter, Jul. 23, 1993) Positive review of Herrar’s photos at Newark museum; the photographs preserved the religious life in Tibet that is now lost. Mentions that monks from Namgyal monastery in India will make Kalachakra Mandala at the

	<p>World Trade Center in Oct. (Cotter, Sep. 5, 1993)</p> <p>American Museum of Natural History hosts talk on Alexandra David-Neel (NYT, Oct. 22, 1993)</p> <p>Books</p> <p>Splendid China theme park opening in Florida; objected to by Tibetans as it includes the Potala and Tibet (Yan, Nov. 21, 1993)</p> <p>Interview with the Dalai Lama, teaching in Tucson (Dreifus, Nov. 28, 1993)</p> <p>PBS special on the Dalai Lama reviewed (Goodman, Jul. 6, 1993)</p>
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Table 98: Music Events, 1993

Music Events	<p>Benefit for Tibet House, and part of Monlam, where monks, Philip Glass, Nawang Khechog, and Laurie Anderson and Allen Ginsberg all perform (NYT, Feb. 21, 1993)</p> <p>Rothstein reviews Tibet House Benefit, notes the association between Tibetan culture and “American artistic commerce” (Feb. 26, 1993)</p> <p>[In Waco, FBI plays loud Tibetan chant at the Koresh compound]</p> <p>Tibetans are concerned that the music is being used “to antagonize” instead of to promote peace (Pareles, Mar. 28, 1993)</p> <p>Musical for children includes China and Tibet (Graeber, Dec. 3, 1993)</p> <p>[Nawang Sandrol and other nuns makes tape of songs she and other nuns sing praising the Dalai Lama while in PRC in prison; tape circulates internationally]</p>
CDs	<p><i>Voices of Forgotten Worlds: Traditional Music of Indigenous People</i></p> <p><i>Little Buddha: “The Secret Score of Tibetan Chant”</i></p> <p><i>The Soul of Tibetan Chant</i></p> <p><i>Little Buddha: Music from the Original Motion Picture Soundtrack</i></p>

Table 99: *Little Buddha*: “*The Secret Score of Tibetan Chant*”

Title	<i>Little Buddha</i> : “ <i>The Secret Score of Tibetan Chant</i> ”
Attribution	Dempsey, Gemma and Mark Sanders, compilers
Dates	1993, 1994, 1995
Label	Milan
Iconography	Cover: King in blue, with blue sky. Back: Dancing monks. Interior: Picture of Buddha statue
Text	<p>The text thanks the artists whose work appears, and “the original inspiration of <i>Little Buddha</i>,” referring to the film. The notes state that this recording showcases the music of Indian artists whose work was used in Bertolucci’s film <i>Little Buddha</i>. This album incorporates tracks from the film, “as well as other material reminiscent of the spirit of <i>Little Buddha</i>.”</p> <p>The first track, “Chenresie, Flame of Peace and Compassion,” was written by Oliver Serano Alve, and is from the album <i>Tai Chi</i>. The Tibetan lyrics were written by Ven. Dagsay Rinpoche, and “The essence of the lyrics is one of peace dedicated to the world in the hope that civilization will follow Tibet’s example of dealing with conflicts in a non violent way.”</p>
Sounds	[See <i>Soul of Tibetan Chant</i>]
Gracenote	New Age
Amazon.com	http://www.amazon.com/Soul-Tibetan-Chant-Various-Artists/dp/B000056CB7/sr=1-2/qid=1158208823/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Comments	<p>Milan released an identical recording, <i>The Soul of Tibetan Chant</i> 1993, 1994, 2001, Milan 7313835993-2. Gracenote recognizes both CDs as <i>The Secret Score</i>. Both the actual soundtrack to <i>Little Buddha</i> and the <i>Secret Score</i> are no longer available on the Milan website (as of Sept., 2006), but the site is selling <i>Soul of Tibetan Chant</i> as World music.</p> <p>http://www.milanrecords.com/world/index.htm</p>

Table 100: *The Soul of Tibetan Chant*

Title	<i>The Soul of Tibetan Chant</i>
Attribution	Compiled by Gemma Dempsey and Mark Saunders Notes compiled by Gemma Dempsey
Dates	1993, 1994, 2001
Label	Milan
Iconography	Cover: photo of monks playing long horns. Back: photo of Indian women sitting in a wheat field.
Text	States that it was previously released as <i>Little Buddha—The Secret Score of Tibetan Chant</i> . The notes on the back say, “As one of the oldest spiritual traditions known to humanity, Indian and Tibetan music never cease to fascinate. This music exists, quite simply, to make us happy. The force and liberty of the music takes one to a place of wisdom, joy and peace.” The interior notes are similar to those of <i>Little Buddha--The Secret Score</i> .
Sounds	The music combines electronic studio sounds with Indian and Tibetan Buddhist musical ideas. Four tracks are from the score of <i>Little Buddha</i> , and the track “Pupils Chanting” was recorded on location for the movie. It is singing, interrupted by long horns and other sounds. The first track, sung by Dechen, uses wind chimes and electric sounds; this track is from the album <i>Tai Chi</i> and is titled “Chenresie, Flame of Peace and Compassion.” The track “The Heart Sutra,” dialogue from the film <i>Little Buddha</i> , has a little bit of chant at the end (it is a twenty-six second track). Track four, titled “Chant,” has chant; it is forty-one seconds long. The other two tracks from the movie are short bits of dialogue. The remaining of the tracks are Indian music.
Gracenote	Identifies as <i>OST: Little Buddha: The Secret Score of Tibetan Chant</i> Genre: New Age
Amazon.com	http://www.amazon.com/Soul-Tibetan-Chant-Various-Artists/dp/B000056CB7/sr=1-2/qid=1158208823/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Comments	<i>The Soul of Tibetan Chant</i> is still for sale; at the above Amazon site a posted review helpfully points out that there is no Tibetan Chant on the CD. The Milan website notes on this CD list it as related to the film <i>Little Buddha</i> . www.milanrecords.com

Table 101: *Little Buddha: Music from the Original Motion Picture Soundtrack*

Title	<i>Little Buddha: Music from the Original Motion Picture Soundtrack</i>
Attribution	Music composed, conducted by Ryuichi Sakamoto
Dates	1993, 1994
Label	Milan
Iconography	Cover: Monks. Back: King. Interior: Picture of monk, boy
Text	Notes are on Sakamoto and the movie.
Sounds	Symphonic, Indian music.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Little-Buddha-Original-Picture-Soundtrack/dp/B0000015I2/ref=pd_bbs_sr_1/103-1265896-6875004?ie=UTF8&s=music&qid=1172994339&sr=1-1

Table 102: Events, 1994

<i>NYT</i>	196, 50 ads
Within PRC	<p>PRC releases two Tibetans; because of Clinton's stand on MFN, they must show "substantial progress on human rights" to retain MFN this year (Greenhouse, Jan. 15, 1994)</p> <p>Nuns arrested previous June are sentenced (<i>NYT</i>, Feb. 5, 1994)</p> <p>PRC agrees to consider not jamming Voice of America—seen as a concession towards human rights by Clinton administration, and/or a reason to justify continuing MFN (Friedman, May 18, 1994)</p> <p>Potala restoration finished, and opened for tourism (Shenon, Sep. 11, 1994)</p>
Exile	<p>Local Indians riot over Dharamsala Tibetan's prosperity</p> <p>Dalai Lama re-evaluates his position, he may be asking for more freedoms than he had in 1988 (<i>NYT</i>, Mar. 11, 1994)</p>
Political US	<p>State Dept. report critical of PRC in terms of human rights</p> <p>Dalai Lama awarded the Franklin Delano Roosevelt Freedom Medal (Brozan, Mar. 7, 1994)</p> <p>Dalai Lama meets with Clinton and Gore (<i>NYT</i>, Apr. 30, 1994)</p> <p>US "foreign relations authorization bill" describes Tibet as an "occupied sovereign country"; PRC is offended. Clinton indicates that he may continue MFN status, even without human rights improvements, to support trade (Tyler, May 6, 1994)</p> <p>Clinton separates human rights from MFN, grants it again. PRC expected to reciprocate with human rights improvements (Tyler, May 28, 1994).</p> <p>Letter to the editor points out that in the US we are critical of the PRC on Tibet, yet have a bad track record concerning Native Americans (Bishop, Mar. 24, 1994) [This happens in other years as well]</p> <p>Tibetan horse breed is "discovered" for the West (Hilchey, May 24, 1994)</p> <p>Seattle Protests</p>
Products	<p>Continued criticism on the theme park in Florida, which is owned by the PRC, who denies that the park is political (Rohter, Jan. 9, 1994)</p> <p>Company Komodo is using Tibetan wool and putting anti-PRC tags on its clothes. "These are fashionable clothes that happen to come from Tibet, and if it makes people more socially aware, that's good," states Mark Alex Bloom, manager (Spindler, Feb. 1, 1994) [current fashions at http://www.komodo.co.uk/]</p> <p>PBS special on Tibet, narrator Orville Schell, reviewed. (Goodman, Feb. 22, 1994)</p> <p>Books</p> <p>Jewelry</p> <p>Art</p> <p>Movie</p> <p>Power Places Tours, specializing in New Age tours, only offers deluxe tours,</p>

	<p>the most expensive is “Forbidden Tibet” (<i>NYT</i>, Aug. 28, 1994)</p> <p>Kristof advocates travel in Tibet, staying at the Holiday Inn in Lhasa but getting out of the city where possible (Kristof, Dec. 4, 1994)</p> <p>Travel article on Mustang, an “enclave of Tibetan culture,” titled “Hiking in a Once-Forbidden Kingdom” (Lieberman, Apr. 24, 1994)</p>
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Table 103: Music Events, 1994

Music Events	<p>Carnegie Hall benefit concert for Tibet House, “a nonprofit center dedicated to preserving Tibet’s cultural heritage,” features Philip Glass, Edie Brickell, Paul Simon, and others (<i>NYT</i>, Feb. 6, 1994)</p> <p>Mandala to be made in Connecticut, as part of month long Tibetan arts program, including bazaar/craft sale, dance, concerts, and “The Mystical Arts of Tibet: Sacred Music, Sacred Dance” by Drepung Loseling monks (Charles, Feb. 27, 1994)</p> <p>Namgyal monks perform dance and music in New York; use horns, trumpets, cymbals, bells, drums, and “Tibetan oboe like instruments” (Anderson, Sep. 19, 1994)</p> <p>International Campaign for Tibet has prepared map for tourists to buy going to Tibet that shows where camps, massacres, prisons, etc. in Lhasa are. (Shenon, Nov. 6, 1994) “For Visitors to Tibet: A Different Guide”</p> <p>A.M. Rosenthal (1969 to 1977 <i>NYT</i> managing editor; 1977-1986 executive editor) to be honored at a benefit dinner for the International Campaign for Tibet, where there will be an auction of items donated, including donations from Richard Gere and Harrison Ford (<i>NYT</i>, Nov. 13, 1994)</p>
CDs	<p><i>Sacred Tibetan Music: From the Order of Droukpa Kargyu</i></p> <p><i>The Opera Music of Tibet: Music of the Minorities in China Vol. 1</i></p> <p><i>The Religious Music of Tibet</i></p> <p><i>Hope for Enlightenment (Souhais pour L’Éveil)</i></p>

Table 104: *Sacred Tibetan Music: From the Order of Droukpa Kargyu*

Title	<i>Sacred Tibetan Music: From the Order of Droukpa Kargyu</i>
Attribution	Droukpa Kargyu monks
Dates	1994
Label	Ellebore France
Iconography	Cover Picture: Monks blowing long horns superimposed over mountains with blue sky
Text	Notes begin with title and track descriptions (in French and English). This is followed by a history of the order, including the “Chinese invasion” of 1959, the flight to India and founding of new monastery, and eventual establishment of a monastic seat in France. The project is supported by the monastery in Darjeeling, the Drouk Sangak Tcheuling monastery, as well as the Buddhist Center Drouk Toupten Tcheukor Ling of Plouray in France, which is, according to the notes, the “head of the European lineage.” The notes state, “we are happy to present you this recording, in hopes that it will be a source of inspiration and peace.” The instruments used are described as well.
Sounds	Sounds include long horns, Tibetan oboes, chant, bell, cymbals
Gracenote	Folk
Amazon.com	http://www.amazon.com/Order-Droupka-Sacred-Tibetan-Music/dp/B00000AY9E/sr=1-5/qid=1159147604/ref=sr_1_5/103-4681264-8517451?ie=UTF8&s=music

Table 105: *The Opera Music of Tibet: Music of the Minorities in China Vol. 1*

Title	<i>The Opera Music of Tibet: Music of the Minorities in China Vol. 1</i> (English language titles include the series and volume for this CD only)
Attribution	Mao Ji-Zeng, recorder
Dates	1994
Label	Wind Records
Iconography	<p>All six of Mao's CDs include the Tibetan mantra in a circle on the CD itself, (making it a type of prayer wheel) with the Chinese characters written across the top. The colors for all the CDs are maroon and gold (monastic clothing colors) and the colors of the CD labels are maroon and gold as well. All the covers have a photo of Tibetan artists on a maroon background. The cover photo for this album shows operatic dancers dancing in a field, with snow-capped mountains in the background and blue sky, as well as a crowd of contemporary Chinese observers.</p> <p>The notes also include a map of the Tibetan Autonomous Region (Xizang) showing all the areas visited for these albums.</p>
Text	<p>The notes on the back state,</p> <p>“...Tibet enjoys a reputation within China as ‘the sea of song and dance.’ This collection features a representative selection of Tibetan operatic pieces. Originating in the eight century [sic], Tibetan opera...produces a complex dramatic art form...An extremely significant part of Tibetan spiritual culture, this art form deserves recognition as part of the priceless heritage of world music.”</p> <p>The notes later state,</p> <p>“Unfortunately, traditional Chinese music has been severely affected by wars, political changes, and the influence of Western culture. Today, traditional Chinese music seems to be disappearing, especially in big cities. Since 1945, experts on ethnic music have been advocating that we should preserve our traditional music...The responsibility of rescuing and preserving our ethnic music should be shared by all Chinese people. The authorities on both sides of the Taiwan Strait must consider this issue as a priority.”</p> <p>Mao Ji-Zeng's English language preface opens with, “Tibet lies in the Southwest border area of China with an average elevation of 4,000 meters. It's always called ‘the roof of the world.’” He describes Tibet as the “ocean of the songs and dances”, and states, “the Tibetan traditional music is treated as the gem of Chinese music. For thousands of years, it has become a necessary part of the spiritual life of the Tibetan people.” He discusses his recording trip (1993-1994), and the support he received. He also states,</p> <p>“Now Tibet has become the focus of world attention, especially in the aspect of its traditional music. But the characteristic of Tibetan traditional music has been distorted. Being a scholar of national music, its [sic] my cherished desire and glorious responsibility to introduce the Tibetan traditional music to the</p>

	<p>whole world, and make the people of the world know entirely and properly about the Tibetan traditional music. I would be greatly gratified if these releases of Tibetan music could play a beneficial role in this aspect.”</p> <p>The notes describe Tibet in detail, with sections on “The Geography and Population,” “The Economic Life,” and Tibetan people and Tibetan music. There is an emphasis on the elevation, the borders, the rivers, lakes, and the wide variety of climates and temperatures, and the lack of oxygen. The Economic section is largely a list of resources, naming the wide variety of grains, livestock, wild animals, and other resources, such as timber, herbal remedies, minerals, wool, incense, and art objects Tibet provides. The notes also state, “Since 1949, many industrial enterprises have been set up” and provide a list. Other named developments include highways built, bus lines available, airports, and the availability of famous tourist spots such as the Potala and the “Tang-Bod Pledge Monument” (Uncle-Nephew treaty). The “Tibetan People” section opens with the Tibetan population at the 1990 census (4, 593,330) and discusses their distribution over the Xizang Autonomous Region, Qinghai, Sichuan, Gansu and Yunnan. Language is described as the “Tibetan-Burmese branch of the Sino-Tibetan language family.” History is described, including the first kings in the Yarlung area and “the ‘Bod’ slavery dynasty established at that time.” The notes tell of Songtsen Gampo, his unification of Tibet, and his relationships with the Chinese. They tell of the marriage of Songtsen Gampo to Princess Wencheng in 641, and the marriage of another Tibetan king to Princess Jincheng in 710. They state that the Yuan dynasty set up three areas of administration “in Tibetan areas,” and that “Under such condition [sic], Tibet perfected their regulations, developed their manufacturers, promoted their religions.” Mao states that the Ming and Qing also administered Tibet (he is using the word Tibet here, and not Xizang), and that the Qing named Living Buddhas for the Yellow Sect in 1653 and 1713. In more recent history, he states that the Mongolian-Tibetan Committee “accredited a special organization to Lhasa” in 1924, and that “Tibet was peacefully liberated in May, 1951, after the founding of new China.” He discusses Tibetan Buddhism, including primary sects and major monasteries; the major monasteries for all these sects are named and listed as “all in China.” He discusses the Bon (Black hat) sect of Buddhism as still active in Kham and other areas. He states, “The Tibetan cultural heritage had been greatly preserved.”</p> <p>He discusses Tibetan music, including scholastic discussion from the time of Songtsen Gampo describing the music of a festival and the importance of song and dance. He extols the virtues of Tibetan music, emphasizing that it is part of Chinese music.</p> <p>The notes provide history on Tibetan opera, Ache Lhamo. Within the PRC, Tibetan opera is divided into old (white mask) and new (blue mask), with troupes performing both styles. The notes state that traditionally, the opera was accompanied by drum and cymbal only, but the new opera has “absorbed some traditional and Western instruments.”</p>
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	The three tracks of opera include an excerpt in the Blue mask style, performed by a Lhasa area troupe, an excerpt in the White mask style, and an excerpt in a Kham style, "Princess Wen-cheng," performed by a soloist in the Chamdo area accompanied by chorus, drum, and cymbal.
Sounds	The first track includes dramnyen (lute) as well as drum and cymbal. This is the longest track, over forty-five minutes, and is in the new style, Blue mask.
Gracenote	World
Amazon.com	NA
Comments	This CD is the first in a series of six CDs, all recorded by Mao for Wind records. They all have notes in both Chinese and English.

Table 106: *The Religious Music of Tibet*

Title	<i>The Religious Music of Tibet</i>
Attribution	Mao Ji-Zeng, recorder
Dates	1994
Label	Wind Records
Iconography	Cover: picture of a young, yellow-hatted monk blowing a short horn. The Chinese language notes have pictures of masks, the Potala, prayer wheels, instruments, and notation. (No map)
Text	<p>The notes on the back describe Tibetan music as music “for chanting sutra and instrumental music.” The notes open with a Preface by Mao, resembling the “Tibetan People” section in the first album. He then describes Tibetan Religion, wherein Princess Wencheng introduced Buddhism to Tibet. He discusses the Han influence in Samye, the first monastery, and shows that the Sakya regime was “set up under the patronage of the Yuan dynasty.” He notes that the “Yuan Emperor Kublai Khan appointed Phagpa,” and tells of the granting of the title “Dalai Lama” to the fifth Dalai in 1653 by the Qing. He also states that the Qing emperor Kanxi gave the 5th Panchen Lama his title as well. He states, “The Dalai Lama and Panchen Erdeni were not only religious leaders but also political leaders in Tibet.”</p> <p>The notes describe “Mystic Tibetan Religious Music,” and state “In Tibet, the music of various sects of Tibetan Buddhism and the music of the Bon religion are more or less the same.” The notes provide Tibetan musical terminology and state, “...the ‘yangyi’ in the Tibetan monasteries is the only ancient musical scores existing in China” [sic]. He describes Cham, translated as “Devil Dance” (there are two tracks on this album), and names instruments. Regarding the long horns and accompanying music, he states, “the audience felt as if they were put into an illusionary, mystic environment.” This section ends with scores for the long horns and the statement, “Musical scores of this type did not appear in ancient China.”</p>
Sounds	The first track opens with bells and low chant. The tracks are a mix of monastic instrumental playing, chant song, and low chant.
Gracenote	Unclassified
Amazon.com	NA
Comments	<p>This is the second CD in Mao’s series. See the first in this series (<i>The Opera Music of Tibet: Music of the Minorities in China Vol. 1</i>, 1994) for more extensive notes on the series. The other four albums in this series were released in 1995.</p> <p>The notes on the instruments parallel other albums; the emphasis on musicological information echoes Wu (1990).</p>

Table 107: *Hope for Enlightenment (Souhais pour L'Éveil)*

Title	<i>Hope for Enlightenment (Souhais pour L'Éveil)</i>
Attribution	Lama Gyurme and Jean-Philippe Rykiel
Dates	1994, 2000
Label	Last Call
Iconography	Cover: picture of monk with all blue background. Back: moon. Interior: Tibetan mantra, pictures of the artists and other Lamas.
Text	Notes on back state "Based on traditional chants and texts." Interior text in French; describes Buddhism, the history of Tibetan Buddhism, and the tracks.
Sounds	Electric sounds, monastic singing, sustained sounds
Gracenote	World
Amazon.com	http://www.amazon.com/Hope-Enlightenment-Lama-Gyurme/dp/B00004TY5X/sr=1-1/qid=1159651909/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

Table 108: Events, 1995

<i>NYT</i>	237, 85 ads
Within PRC	<p>PRC states that the Dalai Lama's naming of the Panchen Lama reincarnation was a plot to "undermine" the PRC (<i>NYT</i>, May 18, 1995)</p> <p>Wei Jingsheng is sentenced to 14 years (Tyler, Dec. 14, 1995)</p> <p>Article on Tibetan medicine man in PRC (Tyler, Dec. 30, 1995)</p> <p>PRC waives royalties for foreign companies for Tibet oilfields</p> <p>Nawang Choephel arrested</p>
Exile	<p>Dalai Lama names a boy (located in TAR) as the reincarnation of the Panchen Lama (<i>NYT</i>, May 15, 1995)</p> <p>PRC protests birthday party for Dalai Lama (Hazarika, Jul. 12, 1995)</p>
Political US	<p>State Dept. releases a report, stating that the PRC made "no progress" on human rights concerns in 1994; human rights in Tibet "worsened" in 1995. Released when administration is threatening PRC tariff raises over "pirating of American movies, music and computer software" (Sciolino, Feb. 1, 1995)</p> <p>Article on celebration of Tibetan new year in Manhattan, Tibet as Shangri-La, how Losar is celebrated in Manhattan (Louie, Mar. 1, 1995)</p> <p>Tibetan women's group (exile) not allowed to attend conference in Beijing (Crossette, Mar. 17, 1995)</p> <p>Congress suggests that Clinton send an "envoy" for Tibet to Beijing</p> <p>Dalai Lama to tour US as part of promotion of non-violence; will meet with Coretta Scott King, among others (Louie, Sep. 1, 1995)</p> <p>White House gives Dalai Lama appointment with Gore, then Clinton stops by (Greenhouse, Sep. 14, 1995)</p> <p>Article on protests at U.N.; Tibetans listed first (Goldberg, Oct. 23, 1995)</p>
Products	<p>Book on Blavatsky reviewed, shows her as an anti-colonialist working for India freedom from the British (Hower, Feb. 26, 1995)</p> <p>Book <i>Cleo</i>, by Brody, reviewed; in text, a girl from Ohio decides to follow Alexandra David-Neel (Duffy, Mar. 12, 1995)</p> <p>Multiple books</p> <p>Art</p> <p>Richard Gere has photo exhibition on Tibet, with sales of portfolios at \$12,500 apiece to go to the Gere Foundation "which promotes awareness of Tibet" (Steinhauer, Sep. 9, 1995)</p> <p>Mandala at Mt. Kisco, Lama Lobsang Samten says "I am worried for the Tibetan culture" (Wetzler, Oct. 8, 1995)</p> <p>Tibet red deer found, not extinct (Hilchey, Dec. 12, 1995)</p> <p>Pitt stars in film <i>Seven Years in Tibet</i></p>

Table 109: Music Events, 1995

Music Events	<p>Annual Tibet House benefit at Carnegie; David Byrne, Philip Glass, etc. (<i>NYT</i>, Feb. 26, 1995)</p> <p>Pareles reviews Laurie Anderson's work, wherein she talks about almost dying on her trip to Tibet (Apr. 8, 1995)</p> <p>Tibetan Music Festival in New York, "a benefit for the United States Tibet Committee," Dadon sang, and music included "everything from synthesizer pop to foot-stomping dances" (Strauss, May 9, 1995)</p> <p>Erlich article on the relationship between rock and religion has large picture of monks playing bells; talks about Tibet House benefit, incorporation of Tibetan music, Buddhism into the music of Lollapalooza and the Beastie Boys (May 28, 1995)</p>
CDs	<p><i>Trance 1: Sufi Dervish Rite, Tibetan Overtone Chant, Indian Dhrupad Tibetan Song and Dance Music</i></p> <p><i>Tibetan Folk Songs</i></p> <p><i>Tibetan Court and Instrumental Music</i></p> <p><i>Tibetan Ballad Singing & Minorities' Music in Tibet</i></p> <p><i>Karuna</i></p> <p><i>Ascension to Tibet</i></p> <p><i>Golden Bowls: Karma Moffett.</i></p>

Table 110: *Trance 1: Sufi Dervish Rite, Tibetan Overtone Chant, Indian Dhrupad*

Title	<i>Trance 1: Sufi Dervish Rite, Tibetan Overtone Chant, Indian Dhrupad</i>
Attribution	Jeffrey Charno and David Lewiston Notes by David Lewiston
Dates	1995
Label	Musical Expeditions/Ellipsis Arts
Text	<p>The notes describe the music of this recording as leading to "alternate realities." The CD includes a small book and the notes are extensive; those on Tibetan chant are on pp. 30-48.</p> <p>The notes describe Lewiston's acquaintance with the monks, singing style, and Tibetan Buddhism. The text on the back of the book describes the music as "exotic recordings" and states, "Delve deeply into trance with full-length rituals from three spiritual cultures using music to open up into extraordinary realms of being. Will you join them?"</p>
Amazon.com	http://www.amazon.com/Trance-1-Various-Artists/dp/B0000059TR/sr=8-1/qid=1169928880/ref=pd_bbs_1/105-7665702-8778812?ie=UTF8&s=music
Comments	According to this statement, one could enter an "extraordinary realm of being" merely by listening to this album. This makes the spirituality consumable.

Table 111: *Tibetan Song and Dance Music*

Title	<i>Tibetan Song and Dance Music</i>
Attribution	Mao Ji-Zeng, recorder
Dates	1995
Label	Wind Records
Iconography	Cover: picture of dancers with a backdrop of trees, mountains, and blue sky.
Text	The text on the back states, “As the people sing and dance together, there are no boundaries of gender, age, or social position, but rather joy and union.” The notes are very similar to those of the first and other albums. Includes a description of the differing emphases of Chinese and foreign musicologists, with the statement that both are “biased in some ways.” The notes describe the music presented, including musical form, instrumentation, and comments on musical style.
Sounds	Dancing on a board included on this recording
Gracenote	World
Amazon.com	NA
Comments	This is the third CD in Mao’s series. See the first in this series (<i>The Opera Music of Tibet: Music of the Minorities in China Vol. 1</i> , 1994) for more extensive notes on the series. This recording won a Tri-Pod Award for Best Album in 1995.

Table 112: *Tibetan Folk Songs*

Title	<i>Tibetan Folk Songs</i>
Attribution	Mao Ji-Zeng, recorder
Dates	1995
Label	Wind Records
Iconography	Cover: picture of young girls dancing in a line (black and white photo). Map included.
Text	The text on the back states, “Vividly portraying the daily lives of the Tibetan people, this is a collection of Tibetan children’s songs, wine songs, labor songs, pastoral and mountain songs as well as plaintive songs.” The notes begin with the same introductory materials as <i>Tibetan Song and Dance Music</i> . The specific notes for this album are musicological in nature; the first three tracks are children’s rope-jumping songs, and the notes discuss the narrower range and smooth melodies appropriate to children’s music. The notes describe Wine Songs, Work songs, Pastoral and Mountain songs, Laments, Robber Songs, and Folk ditties, or “Mang-shae.” Text transliterations are in the Chinese language section of the notes, for this and other albums in this series.
Sounds	Varied; include singing in folks styles
Gracenote	Unclassified
Amazon.com	NA
Comments	This is the fourth CD in Mao’s series. See the first in this series (<i>The Opera Music of Tibet: Music of the Minorities in China Vol. 1</i> , 1994) for more notes.

Table 113: *Tibetan Court and Instrumental Music*

Title	<i>Tibetan Court and Instrumental Music</i>
Attribution	Mao Ji-Zeng, recorder
Dates	1995
Label	Wind Records
Iconography	Cover: picture of boys in costume dancing, kneeling on grass. Map included
Text	The notes begin with the same introductory materials as volumes three and four. The notes on the court music begin with its origin, relating it to the establishment of the fifth Dalai Lama by Gushri Khan, supported and titled by the Qing Dynasty. This Dalai Lama was visited by musicians from Ladakh, and the Dalai Lama then formed a similar musical group in Lhasa. The notes talk about Garlu (court songs) and Gar (court dances). The notes describe the instruments used, including the Dramnyen, Biwang (huqin), Tieqin (iron lute) and Gengka. Notes also describe Mao and other scholars. Chinese language notes have photos and additional information.
Sounds	Instrumental, see instruments listed above
Gracenote	World
Amazon.com	NA
Comments	This is the fifth CD in Mao's series. See the first in this series (<i>The Opera Music of Tibet: Music of the Minorities in China Vol. 1</i> , 1994) for more extensive notes on the series.

Table 114: *Tibetan Ballad Singing & Minorities' Music in Tibet*

Title	<i>Tibetan Ballad Singing & Minorities' Music in Tibet</i>
Attribution	Mao Ji-Zeng, recorder
Dates	1995
Label	Wind Records
Iconography	Cover: picture of women singing and dancing. Map included
Text	<p>The notes begin with the same introductory materials as albums three through five, and end with notes on the scholars involved. The notes for this album describe ballad singing, such as that of Gesar, and “Zhegar,” beggar story telling. The notes describe the minorities included on this album: the Monpas, the Lhopas (who were treated badly by the Tibetans and were able to begin “their new life” after 1950), the Sherpas, and the Tengpas. There are notes on the music of each of these groups.</p> <p>According to the notes, the consultants for this CD included two Tibetan musicologists, Hsu Chang-hui, prominent Taiwanese ethnomusicologist, Hor-Khang Bsod-nams dpal-vpar, advisor to the Tibetan Academy of Social Sciences within the Tibetan Autonomous Region, and Zhao Feng, president of the Chinese Musical History Association within the PRC. Mao himself is a well-known ethnomusicologist of minority music, and, as with the other CDs in this series, the notes reflect their musical scholarship.</p>
Sounds	Folk song, ballad singing
Gracenote	World
Amazon.com	NA
Comments	<p>This is the sixth and final album in the series. See the first in this series (<i>The Opera Music of Tibet: Music of the Minorities in China Vol. 1</i>, 1994) for more extensive notes on the series. These CDs represent a significant and valuable collection of Tibetan music recorded within the PRC made available in the United States.</p> <p>The inclusion of the music of the Monpas and others provides a unique contribution to the music available in the US.</p>

Table 115: *Karuna*

Title	<i>Karuna</i>
Attribution	Nawang Khechog Kitaro, Gary Barlough, and Nawang Khechog, producers
Dates	1995
Label	Domo Records/Domo World Music
Iconography	Cover: photo of Nawang playing flute, back photo shows him playing the Tibetan long horn. Notes include a photo of Nawang with a long horn sitting on a high mountain with a background of blue sky and mountains.
Text	The Joan Baez poem published on the CD release of his 1989 album <i>Rhythms of Peace</i> is included on these notes. Notes state that <i>Karuna</i> means compassion and that this is “the heart of Tibetan culture and spiritual tradition.” The song is that of an 11 th century poem and a translation of the text is given. Regarding the track titled “Thanksgiving to Mother Earth”; the notes state, “May people on this planet, conserve and protect the forests, wild life species and the environment by practicing contentment and less greedy ways of life.” The notes also state, “All songs are performed by Tibetan and other ancient instruments. All ancient instruments are from Australia, Africa, Japan and Native American culture.” Regarding the sounds on the recording, the notes state, “All of the nature sounds are live recordings.” The female vocals for the track “Peace Through Kindness” are provided by Suzanne Tiedman, and the synthesizer on that track as well as the track “Tibet” provided by Kitaro.
Sounds	“ <i>Karuna</i> ” starts with the single bell, to which ocean waves, flute, and cymbals are added. The text is presented with low chant. Overall, the sounds include repeated motives, reverb, synthesized sounds mixed with nature, long horns, bells, low chant, chant and flute. Includes vocals and driving rhythms; an addition to Nawang’s sounds.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Karuna-Nawang-Khechog/dp/B000005WNA/sr=8-2/qid=1159245489/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Comments	Nawang Khechog has released several other recordings, including <i>Rhythms of Peace</i> , <i>Quiet Mind</i> , <i>Sounds of Peace</i> , <i>Song for Humanity</i> , and <i>The Dance of Innocents</i> . He has played at the Pentagon, United Nations, and Carnegie Hall, as well as for a Manhattan runway fashion show titled “return of Genghis Khan.” ¹¹¹

¹¹¹ Jeane MacIntosh, ed., “High Flutin’ Fashion,” *DNR* 24/19 (1994): 8.

Table 116: *Ascension to Tibet*

Title	<i>Ascension to Tibet</i>
Attribution	Dean Evenson
Dates	1995, 2001
Label	Soundings of the Planet
Iconography	Cover: photo of snow-capped mountains and blue sky in the background; prayer flags in the wind in the foreground. Back photo shows Dean Evenson with the Dalai Lama and with Migyur Rinpoche (who chants on the album). Interior pictures include children, with snowcapped mountains in the distance and blue sky, playing a Tibetan bell and bowl in the foreground, and a photo of Evenson with children, playing the flute, and monks. An additional graphic is included showing deep space with a man carrying a large crystal on his back.
Text	<p>The notes on the back state,</p> <p>“Uplifting and passionate music inspired by Tibet and the majestic Himalayas celebrates the eternal quest of the human spirit for greater heights of awareness. Rich compositions of flute, Tibetan bells, chanting monks and multi-layered orchestrations are interlaced with crystal mountain rivers from the ‘rooftop of the world.’”</p> <p>They also include the Soundings motto: “Peace through music.”</p> <p>This 2001 edition is “Remastered with new field recordings from Tibet. Includes bonus interactive CD ROM with video clips of His Holiness the Dalai Lama of Tibet, the Tibetan children’s village, and footage from Tibet.” It also includes a clip of the music video to the title track.</p> <p>In the notes, Evenson discusses the importance of the journey, “Releasing the seeds to create the being that we came here to be.” Dean and his wife Dudley dedicate the album to the children of Tibet and their granddaughter. The inner notes contain travelogue on their journey, discussing the altitude, the air, yak butter tea, and “ancient cultures.” Notes also state, “For more information on Tibetan issues...visit our online community at: soundings.com”</p> <p>http://soundings.com/</p> <p>A sticker on the package states that the music is suitable for massage, reiki, yoga, and feng shui.</p>
Sounds	Instruments include flute, keyboard, vocals, chant, cello, harp, tabla, and percussion. The first track begins with chanting, and low chant, and electric synthesized sound is added. Bells, chant and speech begin several tracks. Bird sounds, water, electronic sounds and chimes are included.
Gracenote	World; title <i>Tibet</i>
Amazon.com	http://www.amazon.com/Ascension-Tibet-Dean-Evenson/dp/B0000017RD/sr=8-2/qid=1159323517/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music

Table 117: *Golden Bowls: Karma Moffett*

Title	<i>Golden Bowls: Karma Moffett</i>
Attribution	Karma Moffett, recorder, producer
Dates	No date or number listed; Amazon.com shows label as Padma Tapes and release date as 1995
Label	Recorded at the Land of the Medicine Buddha, CA.
Iconography	Tibetan bowls, burnished gold in color almost resembling flame.
Sounds	Soundscape or soundfabric, sound of the bowls.
Amazon.com	http://www.amazon.com/Golden-Bowls-Karma-Moffett/dp/B0007A1FNO/sr=8-2/qid=1169932321/ref=pd_bbs_sr_2/105-7665702-8778812?ie=UTF8&s=music
Comments	One of many CD's of Tibetan bowls played by Westerners involved in the New Age movement. The Amazon.com site provides reviews.

Table 118: Events, 1996

<i>NYT</i>	199, 74 ads
Within PRC	<p>Ngawang Choepel sent to prison for 18 years. This takes place “a few weeks” after “the beginning of Tibetan-language broadcasts of Radio Free Asia that are being beamed by the United States into the Himalayan region over the protests of Communist Party leaders in Beijing”; Choepel is accused of being a spy for the Dalai Lama and the United States (Tyler, Dec. 28, 1996)</p> <p>Bomb in Lhasa, according to TIN it is “at least the fourth” this year (<i>NYT</i>, Dec. 30, 1996)</p> <p>Ban of Dalai Lama pictures; Riots over ban</p> <p>Monk arrested in 1989 dies in prison in TAR (Faison, Jul. 28, 1996)</p>
Exile	<p>Article on Dharamsala; Tibetans support the economy, receive foreign aid, and are resented by some Indian residents to the point of riots two years before. Westerners sometimes contribute to the problem as some want to become monastics, others are tourists, and others want to “hang out, take drugs, and get mystical” (Burns, Mar. 21, 1996)</p> <p>Article references Amnesty International reports on continued crackdown in Tibet and potential plot to assassinate the Dalai Lama (Burns, Mar. 6, 1996)</p>
Political US	<p>Boy from Seattle given lama throne in Nepal (<i>NYT</i>, Jan. 29, 1996)</p> <p>Tibetan Buddhists build temple in California; article discusses preserving Tibetan Buddhism and its destruction in the PRC (Steinfels, Jun. 26, 1996)</p> <p>MFN is renewed for PRC</p> <p>Article in increased repression in the TAR (Faison, Mar. 26, 1996)</p> <p>Article on Robert Thurman, his life and work with Dalai Lama (Kamenetz, May 5, 1996)</p>
Products	<p>Art</p> <p>Rugs</p> <p>Restaurants</p> <p>Fashion</p> <p>Dalai Lama gets website “Tibet.com” (Sugarman, Apr. 8, 1996)</p> <p>Tourism</p> <p>Books</p> <p>PRC threatens Disney with business loss if it continues with <i>Kundun</i> (Faison, Nov. 26, 1996)</p> <p>Article on meeting between Disney and PRC officials over Disneyland in Shanghai, and Disney distancing itself from <i>Kundun</i> (Faison, Dec. 17, 1996)</p> <p>Article on tourist destinations and speed jets of the future. Names Lhasa as a destination; “Meditate among the lamas. Perhaps the most relaxing place you’ll visit in this lifetime” (Bandon and Sweeney, Sep. 29, 1996)</p>

Table 119: Music Events, 1996

Music Events	<p>Pareles reviews Dadawa, <i>Sister Drum</i>, as “The best-selling album ever made in China,” adding, it “straddles the border between majesty and kitsch,” and, “it is hard to tell whether the album represents a Chinese claim on Tibetan culture, sympathy for Tibet or simply musicians seeking spiritually tinged exotica.” He also states, “As China suppresses Tibet, its hit album may hit at a troubled conscience” (Feb. 6, 1996)</p> <p>4th benefit for Tibet House: Laurie Anderson, Natalie Merchant, Philip Glass, Dadon, Patty Smith (Pareles, Feb. 22, 1996)</p> <p>Tibetan and Thai dances performed (<i>NYT</i>, May 19, 1996)</p> <p>“Critic’s Notebook; Top Bands Rock and Rap for Tibet”—the audience and musicians may not have known much about Tibetan politics to start, but most were inspired by the chant and monks and waited to see it by the end (Strauss, Jun. 18, 1996)</p> <p>Review of restaurant Tsampa; the restaurant is peaceful except for the music: “But then the music begins. Shimmering chimes descend into lowing flutes and into a Tibetan chant that sounds either like Linda Blair in “The Exorcist” or a flock of cicadas over a public address system... Finally, a soft jazz ballad begins, and tranquility is restored” (Asimov, Sep. 13, 1996)</p>
CDs	<p><i>Achelhamo/Celestial Female: Parts from Tibetan Opera</i></p> <p><i>Tibet, Tibet</i></p> <p><i>Amdo: Monastère Tibétain de Labrang</i></p> <p><i>Echoes from Shangri-La</i></p> <p><i>Sacred Ceremonies Volume Three: Ritual Music of Tibetan Buddhism, Monks of the Dip Tse Chok Ling Monastery</i></p> <p><i>Oliver Shanti and Friends, Tai Chi Too: Himalaya, Magic and Spirit</i></p> <p><i>Sister Drum</i></p> <p><i>Buddhist Nuns at Chuchikjall: Tibetan Prayer Chants</i></p> <p><i>Acama: Tibetan Temple Bells</i></p> <p><i>Tibetan Mysteries: Monks of the Dip Tse Chok Ling Monastery</i></p>

Table 120: *Achelhamo/Celestial Female: Parts from Tibetan Opera*

Title	<i>Achelhamo/Celestial Female: Parts from Tibetan Opera</i>
Attribution	Tian Liantao, recorder Notes translated by Nick Wheeler, Prof. Chen Guansheng, and Prof. Wang Yao
Dates	1996
Label	PAN Records Ethnic Series
Iconography	Cover: Photo of opera performance in monastery courtyard. Interior photos: opera performers and musicians
Text	<p>According to Wu (1998:53), Tian is the most prolific Chinese scholar of Tibetan music, and the notes describe his prestigious positions in China and Japan (notes, p.11). His notes to this CD reflect his scholastic background, and the CD is meant to accompany a book (currently unavailable to this author). The notes begin with a description of Tibet's elevation (2) but quickly move into a concise description of the historical relationship of Tibet with China from a PRC perspective. The notes show that Tibetans originated from people of the plateau and of Western China, and that Tibet was a "slave society" by the sixth century (2). Songsten Gampo's marriage to Princess Wencheng is highlighted; "From this time onwards, diplomatic, economic, technological and cultural exchanges between Tibet and central China flourished" (3).</p> <p>The notes describe Tibetan Buddhism as a politico-religious system (3) and the language as part of the Sino-Tibetan language family (3). Tibet is the "ocean of song and dance" and the richest musical tradition is that of folk music (5). The rest of his notes reflect his knowledge as a premier musicologist of Tibetan music and this perspective; Opera is folk music, "freed of religious control" in the 17th century (5). The Tibetan Opera Troupe was formed in the 1960s; "performances were moved indoors and on to a stage and experiments were made with the songs, orchestral organisation, performance methods and stagecraft" (8). The analysis reflects Chinese musicology, including mode names and operatic tune structures. According to the back, tracks are of "traditional repertoire" and they were recorded in Lhasa, 1983, and in Gannan/Gansu in 1986.</p>
Sounds	PRC Tibetan opera; singing, dance music, flute, dramnyen, drum, cymbal, dulcimer
Gracenote	NA
Amazon.com	http://www.amazon.com/Achelhamo-Celestial-Female-Tibetan-Opera/dp/B00000370Q/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 121: *Tibet, Tibet*

Title	<i>Tibet, Tibet</i>
Attribution	Yungchen Lhamo
Dates	1996
Label	Womad/Real World
Iconography	Lhamo's CDs include the Tibetan mantra in a circle on the CD, turning them into virtual prayer wheels. As described in this dissertation, the notes contain several pictures of Lhamo and Buddhist instruments or designs colored in red or yellow light. The snow lion is on the back of both of her albums.
Text	Lhamo speaks in first person in the notes, and her identity as a Tibetan Buddhist in the Diaspora comes through clearly. Although the notes describe her journey to India from Tibet, the PRC is not mentioned. The notes on the back of the CD state, "A rare insight into the heart of Tibetan spirituality through the devotional songs of Tibet's most inspiring female singer."
Sounds	Mix of electronic sounds and chant, with a cappella or "unplugged" music included as well. First track begins with bell and chant. Wind sounds. The last track begins with cymbal and chant, then she sings over the chant with electric accompaniment. The seventh track begins with the dramnyen (lute).
Gracenote	World
Amazon.com	http://www.amazon.com/Tibet-Yungchen-Lhamo/dp/B000000HPR/sr=8-2/qid=1159324904/ref=pd_bbs_2/103-4681264-8517451?ie=UTF8&s=music
Comments	Lhamo's first recording, this album is a combination of traditional Tibetan and contemporary Western sounds. Originally released in Australia as <i>Tibetan Prayer</i> , it won an award for best new world music album from the Australian Record Industry. ¹¹²

¹¹² Eileen Fitzpatrick and Dominic Pride, "Yungchen Lhamo Expands Sonic 'Home': Tibetan Uses Western Sounds on Real World Set," *Billboard* 110/42 (10/17/1998): 15-16.

Table 122: *Amdo: Monastère Tibétain de Labrang*

Title	<i>Amdo: Monastère Tibétain de Labrang</i>
Attribution	Labrang Monastery Monks Tian Qing and Tian Miao, recorders Notes by Tian Qing, translated to French by Francois Picard et al. Notes in English translated by Jeffrey Grice
Dates	1996
Label	Ocora
Iconography	Cover: Monastery photo, including mountains and blue sky. Interior: photos of monastery, monks, stupa
Text	<p>Notes name singers with Chinese spellings of transliterated names.</p> <p>Notes describe the monastery of Labrang. Inside the notes, the transliterations use Tibetan spellings. The colleges of the monastery are described. Location is described using Chinese provincial terms, and the number of monks and monasteries within China is celebrated. Comparisons throughout the notes point to similarities to China and Chinese Buddhism and music.</p> <p>Tibetan opera is one of the musics recorded. The instruments are described; one is described as having “a particular, captivating effect on the human ear” (notes, 9). The instruments are described as having a very strong Chinese influence, whereas the chants are completely Tibetan (9), and the overtone singing is particularly celebrated as wonderful. The names of the tracks are given in transliterated Tibetan, and then translated and described. The notes described two stories of origin for the instrumentation, one from Beijing, and one from the Mount of Five Terraces (Wutai Shan), which was culturally directly under Chinese influence as the musical center of Northern Chinese Buddhist music (10). According the notes, the Gelukpa sect of Tibetan Buddhism was also active in this area, but developed after that of the Chinese Buddhism and thus developed under direct influence from Chinese Buddhism (10). The Chinese musical influence is emphasized; “All the instruments come from Chinese ones” (10), and notation is compared to Chinese notation (11). The music is similar stylistically to that of Northern China.</p> <p>One of the tracks of Tibetan opera is described as having Tibetan lyrics which are “meaningless” but which as a tune was sung in the PRC during the cultural revolution praising Mao (12). Notes have a Discography of 3 Ocora records: <i>Mongolie: Chamans and Lamas</i>; <i>Tibet: Musiques Sacrées</i>; and <i>Tibet: Traditions Rituelles des Bonpos</i>. A bibliography lists Mireille Helffer, Jamyang Norbu, and Stephen Jones as the sources used (similar to Sherab Ling)</p>
Sounds	Begins and ends with the conch shell. Chant. Tracks sometimes begin with chimes and strings, similar to that of court instrumental music
Gracenote	World
Amazon.com	http://www.amazon.com/Amdo-Tibetan-Monastery-Various-Artists/dp/B0000031FW/ref=sr_1_1/103-4681264-8517451?ie=UTF8

Table 123: *Echoes from Shangri-La*

Title	<i>Echoes from Shangri-La</i>
Attribution	Nomad English Translated by Wang Shi-jie.
Dates	1996
Label	Nomad/Wind Records
Iconography	Cover photo: woman superimposed on red cloudy mist with prostrators on the bottom. Interior: pictures of Kailash, mandala, prostrating pilgrims, nomad tent, raft, temple, Tibetan writing on stone.
Text	<p>According to the notes, Nomad is a group of “talented Chinese musicians” who “aim at exploring the frontiers of Chinese music.” The notes state, “They compare themselves to a band of ‘transient bards’ traveling about in search of inspiration.”</p> <p>The first track, “Of God and Man” references deities, and yaks dancing. The first line begins “On the lands, desolate and mystic.” The second song is about a festival; the third is titled “Shangri-La” and includes a line stating that it is “an idyllic earthly paradise Where the heart of Tibet is found, the Palace Potala.”</p> <p>The album includes a song titled “Samsara” on reincarnation, and a Tibetan mantra song referencing Lake Namtso and the people chanting the mantra there. Three songs include Tibetan lyrics. The notes include one set of lyrics in Tibetan and Chinese and English, the rest are in Chinese and English. Tibetan consultants and Buddhism Consultant named.</p>
Sounds	The music has low undertones, drum, and flutes; lyrics are emphasized. MIDI used to include a strong electronic sound or soundscape. Chant, drums, cymbals, and horns included. “Shangri-La” opens with nature sounds of water and birds, then electronic sounds.
Gracenote	http://www.amazon.com/Echoes-Shangri-Nomad/dp/B000005AS2/sr=8-2/qid=1159327085/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Amazon.com	Folk

Table 124: *Sacred Ceremonies Volume Three: Ritual Music of Tibetan Buddhism, Monks of the Dip Tse Chok Ling Monastery*

Title	<i>Sacred Ceremonies Volume Three: Ritual Music of Tibetan Buddhism, Monks of the Dip Tse Chok Ling Monastery</i>
Attribution	Dip Tse Chok Ling Monastery Monks Produced by David Parsons
Dates	1996
Label	Celestial Harmonies
Iconography	Front cover is explained in the notes to be a nineteenth century illustration of “the phases of evolution and the dissolution of Cosmic Form.” Pictures in notes include those of monks and the monastery. Picture of Thupten Nyandak playing.
Text	Introductory notes, by Thupten Nyandak, the director of the monastery, state, “We especially wish to dedicate our third recording to His Holiness, the fourteenth Dalai Lama, in honor of his 60 th birthday this year.” Also dedicated to the founder of the Dharamsala Dip Tse Chok Ling Monastery, Lama Tashi Gyaltzen. Notes describe how he “escaped” from the Chinese and built the monastery. There are four tracks, explained briefly in the notes.
Sounds	Low chant, cymbals, low horns, and chimes. The fourth is sung “in the style of wandering yogis” with drum and bell.
Gracenote	World
Amazon.com	http://www.amazon.com/Sacred-Ceremonies-Ritual-Tibetan-Buddhism/dp/B0000007YQ/ref=pd_sim_m_3/103-4681264-8517451?ie=UTF8

Table 125: *Oliver Shanti and Friends, Tai Chi Too: Himalaya, Magic and Spirit*

Title	<i>Oliver Shanti and Friends, Tai Chi Too: Himalaya, Magic and Spirit</i>
Attribution	Oliver Shanti
Dates	1996
Label	SKV
Iconography	Drawing of bell-playing deity
Text	The text on the back states that it is from Katmandu. The first track is “Journey to Shambala.”
Sounds	Chime, vocals, synthesizer sounds
Gracenote	New Age
Amazon.com	NA
Comments	This CD was purchased at a Tibetan festival in Seattle in 2004. The author enjoyed talking with the Tibetan/Nepalese vendors, who laughed and joked about the CDs and noted that it is business.

Table 126: *Sister Drum*

Title	<i>Sister Drum</i>
Attribution	Dadawa
Dates	Released in the early 1990s in the PRC; international release in 1995, outrage and <i>NYT</i> discussion in 1996. Amazon.com lists date as 1996. No date on this author’s copy from the PRC.
Label	Warner Brothers
Iconography	Cover: Dadawa in maroon robe, with a snow-capped mountain backdrop.
Sounds	Vocals recorded with reverb, electronic sounds. The track “Sky Burial” begins with chime sounds. Chant, long horn, and low chant.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Sister-Drum-Dadawa/dp/B000002HL6
Comments	Dadawa, or Zhu Zheqin, is Cantonese, and sings in Chinese. She worked with Shanghai professor of Tibetan music and recorded this album, to both international indignation and interest.

Table 127: *Buddhist Nuns at Chuchikjall: Tibetan Prayer Chants*

Title	<i>Buddhist Nuns at Chuchikjall: Tibetan Prayer Chants</i>
Attribution	Chuchikjall Nuns Notes by William Hogeland
Dates	1997, 1999
Label	Sounds of the World (SOW); 1999 IMC Music
Iconography	Pictures of dark mountains with stupa, nuns, and the Potala.
Text	<p>Notes state that this album was, “Recorded at the site of the 1000-year-old temple of the eleven-headed god Avalokitesvara on the Himalayan mountain cliffs overlooking the village of Karsha,” and “All compositions traditional.” They state, “This recording of Tibetan Buddhist prayer chants, made at a hallowed temple...removes us from the contemporary world and connects us to the ancient, timeless meditation practices of Tibetan Buddhism.” They go on to say, “The music made by these dedicated Tibetan nuns is inviting and inspiring. It places us in a world of meditative practice, where human music, however beautiful, serves purely spiritual purposes.”</p> <p>Include a page of notes by Kim Gutschow, Ph.D. candidate at Harvard in Anthropology, who writes of the difficulties faced by the nuns in forming their monastery, their hard work and poverty, their eating of tsampa and drinking of butter tea, and the festivals they celebrate.</p>
Sounds	Horns, Tibetan oboe, birds, long horns, drums, conch, nun chant, chant song, bell, chant with men as well
Gracenote	World
Amazon.com	http://www.amazon.com/Tibetan-Prayer-Buddhist-Chuchikjall-Pujas/dp/B00002MX3T/sr=8-2/qid=1159331771/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Comments	<p>There are at least three recordings of Tibet by Sounds of the World released in 1995-1999.</p> <p>This album is reviewed on Amazon.com; the reviewer states that it is pirated.</p>

Table 128: *Acama: Tibetan Temple Bells*

Title	<i>Acama: Tibetan Temple Bells</i>
Attribution	Acama Notes by William Hogeland
Dates	1999 IMC Musica Ltd; 1996 Interra Records
Label	Sounds of the World
Iconography	Cover: monks and a monastery; interior as well
Text	<p>The notes state,</p> <p>“This recording of music made by Tibetan temple bells conjures in its five distinctive tracks a universe that embraces both tranquility and intensity. These are the bells used by the monks and nuns of Tibetan Buddhism, often to accompany chant, but also in their pure form, as an aid to meditation, devotion and prayer. As we hear on this recording, music has spiritual symbolic connotations: both rung and reverberated, the bell serves as in image of the inner life, inspired by nature and divinity to grow and change.”</p> <p>They go on to say,</p> <p>“The purpose of the Tibetan religious music behind these recordings of temple bells is not, as in art and pop music, the entertainment and provocation of the listener. This music is intended to aid the singers in transcending the dualities imposed by ego and clear a path toward spiritual enlightenment.”</p> <p>They also state, “Tibetan monks and nuns—now often centered in Nepal, India, and elsewhere outside Tibet—spend much of their day in prayer and devotional music-making on instruments like those heard here.”</p> <p>Regarding politics, the notes state,</p> <p>“theocracy retained hegemony until 1950, when China invaded Tibet. The spiritual and musical practices of Tibetan Buddhism were thus able to develop without interruption over a long period of time and benefited from enormous political support.”</p> <p>Regarding the sound of the music, the notes state,</p> <p>“Tibetan religious music is centered on dbyangs, or chant. These bell recordings, while instrumental, have much in common with the vocal chanting of Tibet. To Western ears, the pitch of Tibetan chant is surprisingly low: the rise, fall, and progress of early European chant is not to be heard in the deep, resonant grown that forms the fundamental tone of the mantras and chants heard here.”</p> <p>They say, “That deep tone, often two octaves below middle C, when sung by three or more monks, seems to become a single, otherworldly voice.”</p> <p>They discuss the way the bells sound as played, contrasting to Western musical ideas of harmony and melody. The tracks are titled “Agape (Temple of Love),” “Calonga,” “Transmission,” “Dromedaries,” and “Bardo.” According to the notes, “Tibetan temple bells used by Buddhist monks in their meditations and chants,” and “All compositions traditional.”</p>

Sounds	Bells, Bowls
Gracenote	World; the artist is named Acama according to Gracenote
Amazon.com	http://www.amazon.com/Acama-Tibetan-Temple-Buddhist-Maitri-Monastery/dp/B00000IXHI
Comments	Another Sounds of the World album. Tracks are studio produced. Acama is a New Age artist, who produces his own music.

Table 129: *Tibetan Mysteries: Monks of the Dip Tse Chok Ling Monastery*

Title	<i>Tibetan Mysteries: Monks of the Dip Tse Chok Ling Monastery</i>
Attribution	Dip Tse Chok Ling Monastery Monks Notes by William Hogeland
Dates	1996, 1999
Label	Sounds of the World
Iconography	Cover: monks inside a monastery (back, interior as well)
Text	Notes on the back state, “The monks have mastered the ancient art of multiphonic chanting, a powerful inflection believed to emanate from those who have achieved selfless wisdom.” They notes state, “The forms of chant heard on this disc are particularly closely associated with Tibet...” The notes quote from <i>Sacred Ceremonies: Ritual Music of Tibetan Buddhism</i> , and the music is that of the <i>Sacred Ceremonies</i> recording, although that CD is not credited at any point. The rest of the notes mimic Hogeland’s notes for Acama.
Sounds	The music of <i>Sacred Ceremonies: Ritual Music of Tibetan Buddhism</i>
Gracenote	This CD is identified by Gracenote as <i>Sacred Ceremonies: Ritual Music of Tibetan Buddhism</i> ; genre Gospel and Religious.
Amazon.com	http://www.amazon.com/Tibetan-Mysteries-Monks-Ling-Monastery/dp/B00000JPV2/sr=8-2/qid=1159414372/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Comments	An additional SOW CD wherein the attribution to the original artists is vague or missing. Readily available in the US.

Table 130: Events, 1997

<i>NYT</i>	414; 119 ads; increase in articles
Within PRC	<p>[Deng Xiaoping dies in February of this year]</p> <p>Monk Chadrel Rinpoche, part of Beijing's Panchen search committee, suspected of informing Dalai Lama, jailed (<i>NYT</i>, May 8, 1997)</p> <p>"Earthquake Strikes Remote Tibet Region" (<i>NYT</i>, Nov. 9, 1997)</p> <p>TAR bomb</p> <p>PRC sees TAR bombing as terrorist problem</p> <p>Hong Kong returns to PRC</p> <p>PRC releases Tibet film</p>
Exile	"Tibetans to Open Liason Office in Taiwan" (<i>NYT</i> , Mar. 31, 1997)
Political US	<p>Dalai Lama helps in dedication of temple with large Buddha statue in NY (<i>NYT</i> May 25, 1997)</p> <p>Jiang visits US, then Albright appoints Gregory B. Craig as Tibet Coordinator for the US; he will maintain his old job along with his new one (Myers, Nov. 1, 1997)</p> <p>Over the last three years, human rights in PRC have sharply decreased; article titled "Legal Experts' Group Says China Is Clamping Down on Tibetans" (Crossette, Dec. 27, 1997)</p> <p>Rosenthal continues to remonstrate in his "On My Mind" columns this year on Clinton for breaking his campaign promise regarding Tibet</p> <p>Steven Seagal declared a Lama</p>
Products	<p>PRC is unhappy with both <i>Kundun</i> and <i>Seven Years in Tibet</i> (Miller, Jan. 26, 1997)</p> <p>Article on movies coming out of Hollywood and the growing interest in Tibet, and the spirituality and fantasy as well as the politics and prominence of the Dalai Lama; article titled, "The Hollywood Love Affair With Tibet; How One Fantasy Holds Onto the Heart of Another" (Bernstein, Mar. 19, 1997)</p> <p>Article titled, "In Search if Inner Peace? Try the Gap's Om Cologne," talks about Asian influences in fashion and marketing. Tells that the Tibetan Freedom Concert was attended by Marc Jacobs and Anna Sui, and influenced her work. States that the Asian spirituality is "poised right now to infiltrate the American mass market, where it might just become as ubiquitous as Fritos or Air Jordans" (Ferla, Nov. 2, 1997)</p> <p>Film on Tibetan medicine, with Dalai Lama (Holden, Nov. 5, 1997)</p> <p>Books, including <i>Seven Years in Tibet</i></p> <p>Food</p> <p>Art</p> <p>Movies</p> <p>Textiles</p> <p>Travel</p>

Table 131: Music Events, 1997

Music Events	<p>Pareles reviews 5th annual Tibet House benefit at Carnegie. Yungchen Lhamo performed, eight Drepung Loseling monks chanted, Nawang Khechog performed; Glass, Merchant, Ginsberg and Smith also performed (Feb. 19, 1997)</p> <p>Drepung Loseling monks will perform “The Mystical Arts of Tibet” (<i>NYT</i>, Mar. 30, 1997)</p> <p>Yauch and his foundation trying to make Tibetan Freedom concert work without Chinese affiliated businesses, but the internet people are one of those businesses (Strauss, Jun. 4, 1997)</p> <p>Pareles reviews the New York Tibetan Freedom concert; article titled “Rock Review; Playing, Swaying and Praying.” States, “The Tibetan Freedom Concerts, the only rock festival with an on-site temple” (Jun. 10, 1997)</p> <p>Pareles writes, “Pop/Rock/Soul; A Flurry of Boxed Sets Wraps Up,” wherein he reviews <i>Tibetan Freedom Concert</i> and talks about the broadness of the work, artists involved, and that, “everyone involved took the occasion seriously” (Dec. 14, 1997)</p> <p>Drepung Loseling monks provide music for Kundun; perform it at Lincoln Center. They also did the music for <i>Severn Years in Tibet</i></p>
CDs	<p><i>Buddhist Monks of Maitri Vihar Monastery: Tibetan Mantras and Chants</i></p> <p><i>Tibetan Horn: Meditation Music</i></p> <p><i>Dhama Suna</i></p> <p><i>Earthling</i></p> <p><i>Tibetan Freedom Concert</i></p> <p><i>Voices From the Sky</i></p> <p><i>Chö</i></p> <p><i>Wisdom and Compassion</i></p> <p><i>Kundun</i> (Soundtrack)</p> <p><i>7 Hundred Years of Music in Tibet: Mantras and Chants of the Dalai Lama</i></p> <p><i>Tibet</i> (Waterbone)</p>

Table 132: *Buddhist Monks of Maitri Vihar Monastery: Tibetan Mantras and Chants*

Title	<i>Buddhist Monks of Maitri Vihar Monastery: Tibetan Mantras and Chants</i>
Attribution	Maitri Vihar Monastery Monks
Dates	1997; 1999 IMC Music
Label	Sounds of the World
Iconography	Cover: monks, stupas (back, interior as well)
Text	Track titles are descriptive of music, such as “Three Monks with Bowls and Cymbals,” and “Three Deep Singing Monks.” The text is similar to the other SOW recordings. The notes state, “Listening to these remarkable recordings, we imaginatively enter the ancient cycles of Tibetan Buddhist monastic worship, practiced daily at Maitri Vihar,” a monastery in Nepal.
Sounds	Bells, bowl, chime, low chant, chant song, drum, cymbal, low horn
Gracenote	Unclassified
Amazon.com	http://www.amazon.com/Tibetan-Mysteries-Monks-Ling-Monastery/dp/B00000JPV2/sr=8-2/qid=1159414372/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Comments	An additional SOW record

Table 133: *Tibetan Horn: Meditation Music*

Title	<i>Tibetan Horn: Meditation Music</i>
Attribution	Phil Thornton, Steve Craig
Dates	1997 (cassette)
Label	Mandala Records
Iconography	Cover: monks playing horns
Text	Lists tracks: “Bon,” “Solitude in Focus,” “The Way,” “Prayer on the Wind,” “Rivers on Ice,” and “Falling into the River of Exile”
Sounds	Horns mixed with wind, chimes, synthesizers; synthesized chant references, flutes mixed with space sounds.
Gracenote	NA
Amazon.com	NA

Table 134: *Dhama Suna*

Title	<i>Dhama Suna</i>
Attribution	Tibetan Institute of Performing Arts (TIPA)
Dates	1997
Label	Erato Disques S. A., Detour
Iconography	Cover: Grayscale photo of child holding a ball, mountains in background. Interior: photo of TIPA with the Dalai Lama, Alexandra David-Neel photo of the Potala, photos of musicians, mountains. Back: mountains with snow
Text	<p>According to the CD, case, and liner notes, the actual disc was made in Germany, the album was recorded in the US in Nov., 1996, and the music was copyrighted and distributed by Erato out of France.</p> <p>As described within the body of this dissertation, the notes open with an introduction by the Dalai Lama, stating, “The performances of TIPA represent the best traditions of Tibetan musical culture...I hope that those who listen to this recording and read the texts will enjoy them and become more interested in Tibetan culture.”</p>
Sounds	The nineteen tracks include a wide variety of music, on a variety of instruments and styles. Track eight begins with nature sounds (birds); it is an a cappella shepherd or mountain song, and the nature sounds are the accompaniment. Sounds also include folk and instrumental music; reverb, nature sounds, cymbal beginning, Tibetan oboe, long horn, chant.
Gracenote	World
Amazon.com	http://www.amazon.com/Dhama-Tibetan-Institute-Performing-T-I-P/dp/B000000SAE/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 135: *Earthling*

Title	<i>Earthling</i>
Attribution	David Bowie
Dates	1997
Label	Virgin Records America
Iconography	Cover: Bowie dressed in an outfit resembling a British flag, with his back to the photographer, on a background of green fields and blue sky.
Text	Track seven is titled “Seven Years in Tibet.” The opening lines are “Are you OK? You’ve been shot in the head and I’m holding your brains.”
Sounds	Modern rock
Amazon.com	http://www.amazon.com/Earthling-David-Bowie/dp/B000000WCX/sr=1-2/qid=1169939507/ref=pd_bbs_sr_2/105-7665702-8778812?ie=UTF8&s=music
Comments	Bowie is an international pop icon. The Tibet track is the only reference on the album. Amazon.com shows a 2005 re-release of the album, including “Seven Years in Tibet” in Mandarin. http://www.amazon.com/Earthling-David-Bowie/dp/B00027LCR6/sr=1-3/qid=1169939507/ref=pd_bbs_sr_3/105-7665702-8778812?ie=UTF8&s=music

Table 136: *Tibetan Freedom Concert*

Title	<i>Tibetan Freedom Concert</i>
Attribution	Multiple artists
Dates	1997
Label	Grand Royal/Capitol
Iconography	Cover: photo of guitar player kneeling, holding up his guitar in front of his amp to the snow lion flag. Back: monk throwing sand in river. Interior: photo of the Tibetan Freedom Concert sign, with prayer flags, photos of crowd, Yauch, prayer candles, the Dalai Lama, musicians, monks, Tibetan children, snowy mountains, prayer wheels, Tibetan deities (also on the CDs), Palden Gyatso with prison paper, the missing Panchen Lama, monks blowing long horns, riot in Lhasa with overturned vehicles,
Text	[Described in the body of this dissertation]
Sounds	<p>The first CD (June 7, 1997) opens with low monastic chant, the Opening Prayers for the concert. This is followed by electric guitars, (Ben Harper) and Yungchen Lhamo singing a cappella. During the concert, U2 performs “One,” Nawang Khechog performs “The Celebration” which starts with solo flute and then moves into horn with cymbals and drums. Biz Markie performs a satirical version of the Star Spangled Banner, then the monks sing the closing prayers (hymn style), with drum and cymbal, long horn and Tibetan oboe.</p> <p>The second CD (June 8, 1997) opens with prayers, with cymbal, long horn, Tibetan oboe, and then low chant (to lots of cheers). During the concert, Dadon performs a pop song, Chaksampa performs a dance song with dramnyen, hu qin, bells, singing, and the dancing, including the tempo increase at the end. Alanis Morissette sings “Wake Up”, the Beastie Boys perform “Root Down,” and the monks close, with cymbals, long horns, Tibetan oboes, and low chant. The second CD (June 15-16, 1996) includes “Birthday Cake” by Cibo Matta, “Asshole” by Beck, “Me, Myself and I” by De La Soul, “Fu Gee La” “Bulls on Parade” by Rage Against the Machine.</p>
Gracenote	Rock
Amazon.com	http://www.amazon.com/Tibetan-Freedom-Concert-Noel-Gallagher/dp/B000002UOQ/ref=sr_11_1/103-4681264-8517451?ie=UTF8
Comments	This album is based on the Tibetan Freedom Concerts held in San Francisco in 1996 and New York in 1997, and earnings from these concerts went towards the Milarepa fund. As described in this dissertation, the concerts and album were clearly aimed at youth.

Table 137: *Voices From the Sky*

Title	<i>Voices From the Sky</i>
Attribution	Dadawa
Dates	1997
Label	SIRE
Iconography	Cover: Dadawa with the Potala barely visible in the background. In the liner notes, she is superimposed in the sky over multiple Tibetan scenes.
Text	The tracks reference Lhasa and the Himalayas, and are all about Tibet in some way or another. She also sings the sixth Dalai Lama's love song in Chinese with Tibetan chorus.
Sounds	Echoes, nature sounds, electronic soundscape, flute, cymbals. Dalai Lama's Love Song opens with a creaking door, wind sounds, and a dog barking.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Voices-Sky-Dadawa/dp/B000003MSL/sr=1-2/qid=1169940387/ref=sr_1_2/105-7665702-8778812?ie=UTF8&s=music
Comments	Dadawa toured internationally after her 1995 album, but not, it seems, in the US

Table 138: *Chö*

Title	<i>Chö</i>
Attribution	Choying Drolma and Steve Tibbetts
Dates	1997
Label	Rykodisc
Iconography	Cover: photo of nun Drolma with stupas in the corner. Interior: pictures of candles, stupas, scriptures.
Text	Notes trace the lineage of the Chö practice, credit singers and instrumentation. Notes provide the lyrics (in English) to four of the tracks.
Sounds	Electric sounds, bell and drum. Nuns chanting.
Gracenote	World
Amazon.com	http://www.amazon.com/Cho-Choying-Drolma-Steve-Tibbetts/dp/B00000063A/sr=1-1/qid=1169940516/ref=pd_bbs_sr_1/105-7665702-8778812?ie=UTF8&s=music
Comments	The two later released a CD titled <i>Selwa</i> , viewed reviewed on Amazon below: http://www.amazon.com/Selwa-Choying-Drolma/dp/B0002T7YIA/sr=1-2/qid=1169940516/ref=pd_bbs_2/105-7665702-8778812?ie=UTF8&s=music

Table 139: *Wisdom and Compassion*

Title	<i>Wisdom and Compassion</i>
Attribution	Lama Karta Additional tracks from earlier Milan albums
Dates	1997, 1998
Label	Milan
Iconography	Cover picture of monk playing a bell, also on the CD.
Text	Notes on the inside by Lama Karta discuss the importance of wisdom and compassion in Buddhism. Tracks are labeled by composer or public domain, with pressing rights copyrighted. Lama Karta provides the notes and some of the music for the first six tracks. Tracks 7-12 are from the album <i>Secret Score</i> as well as the soundtrack to the movie <i>Little Buddha</i> .
Sounds	The first six tracks are of monastic music, including horns and chant; tracks 7-12 described above
Gracenote	New Age
Amazon.com	http://www.amazon.com/Wisdom-Compassion-Tibetan-Music-Meditation/dp/B000001501/sr=8-4/qid=1159334150/ref=sr_1_4/103-4681264-8517451?ie=UTF8&s=music
Comments	This is yet another <i>Little Buddha</i> compilation from Milan Music with additional material

Table 140: *Kundun* (Soundtrack)

Title	<i>Kundun</i> (Soundtrack)
Attribution	Philip Glass
Dates	1997
Label	Nonesuch
Iconography	Cover: picture of boy monk placing a kata on an older monk
Sounds	Electronic music, chant
Amazon.com	http://www.amazon.com/Kundun-Original-Soundtrack-Philip-Glass/dp/B000005J4V/sr=1-1/qid=1169941835/ref=pd_bbs_sr_1/105-7665702-8778812?ie=UTF8&s=music
Comments	Glass is known for his contemporary electronic music, and he combines his techniques with the sounds of the Gyuto monks. The focus of the music and this album is the movie. ¹¹³

¹¹³ This is addressed more thoroughly in Mullen's dissertation.

Table 141: *7 Hundred Years of Music in Tibet: Mantras and Chants of the Dalai Lama*

Title	<i>7 Hundred Years of Music in Tibet: Mantras and Chants of the Dalai Lama</i>
Attribution	Nuns of Chuchikjall and the Monks of Maitri Vihar Monastery
Dates	1997
Label	Legacy
Iconography	Cover: an enlarged version of the cover photo to <i>The Opera Music of Tibet</i> (Mao Ji-Zeng's 1 st). Not credited.
Text	Notes on the front and back state, "Corresponding to the Brad Pitt Feature Film <i>Seven Years In Tibet</i> ." The interior notes state that the music on this album is performed by the Nuns of Chuchikjall and the Monks of Maitri Vihar Monastery. The notes do not mention the SOW albums with these artists and identical tracks, nor do they mention the albums the SOW recordings duplicate.
Sounds	Those of the SOW albums
Gracenote	World
Amazon.com	http://www.amazon.com/Hundred-Years-Music-Tibet-Mantras/dp/B000002NU8/ref=sr_11_1/103-4681264-8517451?ie=UTF8
Comments	The music and art on this CD is comprised of borrowed, non-credited material.

Table 142: *Tibet* (Waterbone)

Title	<i>Tibet</i> (Waterbone)
Attribution	Waterbone Liner notes by Steven Rosen
Dates	1997, 2000
Label	NorthSound Music Group www.northsoundmusic.com World Disc
Iconography	Cover: shows eyes, red and yellow face. Back: picture of child in Hindi dress. Tibetan script written in circles on CD, and upside down on cover. Interior: picture of monks lighting prayer candles, and the two artists in front of a man with dreads, a painted face, a beard, and prayer beads.
Text	<p>The notes state,</p> <p>“Tibet is the reaction and result of two musicians, D. Kendall Jones and Jimmy Waldo, in a place as removed from their everyday existence as three weeks on Mars. Tibet is honest and undressed and vulnerable to interpretation. It is not meant to provide answers or elicit questions. It is only meant to fill the silence you might hear, while the mountains dream...”</p> <p>Regarding the composition, the notes state, “As is the nature of all things meaningful—a simple concept slowly taking on dimension and direction and ultimately assuming an identity all its own...” and describe how the two artists</p> <p>“slowly found their way through the clouds, lifted their arms to the heavens and pulled down a symphony infused with the crystal chants of monks, the jubilant choruses of Nepali and Tibetan children singing their traditional hymns, and the honks and thumps of indigenous horns, drums, and flutes. The music here is the result of weeks interacting and recording the harmonic heartbeat of a place of pristine holiness and simple pleasures; the archway to the Himalayas.”</p> <p>The text describes this music as “trip-hop,” stating, “Ancient visions in an extraordinary mix of trip hop grooves and organic voicings.”</p>
Sounds	<p>The first track, “Eastern Girl,” opens with synthesized gong and a Thai girl speaking. The notes state that she was recorded in Bangkok and is mixed with a Tibetan man playing “a sort of Chuck Berry guitar phrase” who was “overjoyed” that he would be featured. The notes go on, “The juxtaposition of this traditional stringed box along with the main vocal from a Thai girl, all riding on dance grooves, is a typical Waterbone breaking of boundaries.”</p> <p>The second track, “River of Souls,” uses a recording of some of the sounds of a celebration of the dead outside of Katmandu. The female voice “was constructed on a Chamberlin.” The bells from the ceremony are featured.</p> <p>Track three, “Tantra,” uses sampled monastic chant. The monks “arranged a special gathering for Waterbone” and, the notes state, “Again, the pursuit of art is never easy and just locating and arriving at the temple was a trek requiring stamina and sweat;” it was “a mile or so from the taxi drop-off.” The had climb “a dirt path treacherously guarded by leg-twisting ruts and loosely-packed gravel.” They had to share the trail with “dogs and cows” and “there were</p>

	<p>several hundred additional steps placed as a final barrier.” They recorded the female voice of a woman Lobsang to add to the track; there was an “evil” jackhammer in the background while they were recording, and they state that the construction workers outside the building they were in for that portion “seemed intent on making enough noise to raise the devil.”</p> <p>Track four, “Song for the Mountain,” was written before the expedition, and influenced by Stevie Winwood. It includes airy flute sounds, electric soundscape.</p> <p>Track five, “August Moon,” includes a Nepali woman singing, who is “balanced” by a male Tibetan folk singer, making this track “one of the few pieces to combine this cross-cultural artistry.” The track uses electric beats and instrumentation. Notes say they thought the tracks wouldn’t be usable because the Nepali woman wouldn’t look the two American males in the eye.</p> <p>Track six, “Snow Palace,” pre-dates the trip, and uses electric chime sounds.</p> <p>Track seven, “Pujari Vision,” discusses recording the sample of a singer’s “warbling,” and the difficulties of recording the Rolyang Group, including no air conditioning, power failures, and an employee downstairs “busting rocks with a hammer in some underground cave/room.” They donated money to the Rolyang Group (a Tibetan group) to buy instruments, and they also donated to temples or foundations related to other tracks.</p> <p>Track eight, “Waterdance,” is a techno piece; the notes state that it “revolves around the heartbreaking passion of a Malaysian girl, in typically eccentric Waterbone fashion.”</p> <p>Track nine, “Bridge to Manaslu,” samples a Nepali flute player who was “anxious to please,” and the notes state, “His life was a simple one and the playing of his wooden flute perhaps his greatest sense of fulfillment. This song was written in honor of him.”</p> <p>Track ten, “Tantra II,” is a remix of the third track of monastic chant. The notes state, “Their chants were so haunting that this re-interpretation of the earlier piece seemed fitting. The essence of this record, really, lies in the modal and mysterious and eternal songs of these Tibetan Buddhists.”</p> <p>Track eleven, “A Child’s Prayer,” is a sample of “the Tibetan National Anthem” sung by the students at the Srongsten Bhrikuti Boarding School. They mix it with snare sounds along with the techno beat, military march style. The notes state, “Their little voices reverberated about the courtyard, bounced up to the heavens, and embraced the mountains surrounding us.”</p> <p>Lots of synthetic, electric sounds, chant, and flute, but a definite “groove” or steady beat.</p>
Gracenote	New Age
Amazon.com	http://www.amazon.com/Tibet-Waterbone/dp/B000083EJT/sr=1-1/qid=1159334977/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

Table 143: Events, 1998

<i>NYT</i>	394, 104 ads
Within PRC	Clinton brings up Tibet while in PRC (Burns, Jun. 29, 1998) Article, "Tibet Protesters Reported Killed," protest was at jail in Lhasa (<i>NYT</i> , Jul. 1, 1998) Record snow in TAR requires aid
Exile	[Monk set himself on fire in India; in April of 1998, Dalai Lama visits (Sharkey, Feb. 21, 1999) Article, "47 Days of Hunger Strike on China's Tibet Policy," tells of six monks in India on a hunger strike against the occupation; they want UN attention to the issue, debate, and an investigator (<i>NYT</i> , Apr. 26, 1998) Article, "India Seizes 6 Tibetans As Chinese Officer Visits;" Tibetans say it is because of visit regarding border disputes (<i>NYT</i> , Apr. 27, 1998) Dalai Lama forbade worship of Dorje Shugden in 1996 because it "is harmful to health and obstructs the goal of freeing Tibet" (a quote from Deirdre Lofters, a US. Buddhist nun). Some have faced persecution for continuing worship; Thurman says that the Dalai Lama did this 20 years ago, but two years ago it became more official. When Dalai Lama visits, some will protest (Brozan, Apr. 30, 1998) New Delhi hunger strike for Tibet ends in suicide fire Choephel's mother tours to gain his freedom
Political US	Clinton meets with the Dalai Lama Dalai Lama states that his organization received money from the CIA in the 1960s (<i>NYT</i> , Oct. 1998) Article, "The Shangri-La That Never Was" states that neither Clinton nor Jiang recognizes the reality of Tibet; quotes Beckwith and Thurman on Tibetan civilization as human, broad and complex (Crossette, Jul. 5, 1998) Clinton addressed human rights publicly in the PRC and thus negated that as a campaign issue for the GOP, who also recognize the PRC as a huge market (Berke, Jul. 3, 1998) Article, "China Will Allow 3 U.S. Clerics to Visit Tibet, Group Says." The clerics are selected by the White House to take on a religious persecution investigative tour (Shenon, Jan. 7, 1998) Article, "Dalai Lama Notes Shifts in China; Backs Clinton's Softer Line;" Dalai Lama supports Clinton, even though he isn't requiring anything from the Chinese, as a way to offer Tibetans an alternative to violence in their struggle. Dalai Lama notes that nine bombs went off in Tibet this year and that one of the Tibetans on the hunger strike died, and at the same time, sees China as being "more open to expression" even as they continue to condemn him personally (Crossette, May 1, 1998) Clergy comes together with Tibetan political groups to ask Clinton to take a fiercer stand in the PRC, and to come back with a greater concession from

	<p>the PRC. Rally is to happen, following benefit concert (Goodstein, Jun. 8, 1998)</p> <p>World Artists for Tibet benefit</p> <p>Article, “Buddha vs. Beijing: A Special Report; Booming China Threatens Spirit of Tibet;” Faison writes an article series from Lhasa, showing how the Chinese economy is impacting Tibet, describing the presence of gambling and prostitution in Lhasa as moneymakers, and noting the necessity of learning Chinese for government negotiations (Nov. 9, 11, 15, 18, 1998)</p> <p>CIA records show US paid DL \$180,000 annually during 1960s; helped educate Tibetans at Cornell and fund first Tibet Houses.</p> <p>Kissinger hired to represent Disney to PRC, especially after <i>Kundun</i>.</p> <p>New Tibet House opens on May 7</p> <p>Lewis interviews the Dalai Lama (May 11, 1998)</p> <p>Rosenthal articles</p>
Products	<p>Art at Met, art</p> <p>Textile show compares Tibetan and Navajo rugs.</p> <p>Dalai Lama joins with the Body shop.</p> <p>Dalai Lama publishes his book the <i>Art of Happiness</i>, which eventually spends two years on the <i>NYT</i> best seller list</p> <p>Melissa Mathison/Mrs. Harrison Ford wrote <i>Kundun</i>; Dalai Lama gives her award (<i>NYT</i>, May 10, 1998)</p> <p>Books (<i>Seven Years in Tibet</i> still on bestseller list)</p> <p>Food, Textiles, Travel</p> <p>Videos (such as <i>Kundun</i>, <i>Seven Years in Tibet</i>, and <i>Red Corner</i>)</p> <p>Apple “Think Different” campaign with picture of Dalai Lama</p> <p>Article on Seders, including Tibetan Seders (Hoffman, Apr. 10, 1998)</p> <p>Iyer writes on Dalai Lama and the line he must walk as monk and politician, especially regarding the Apple campaign. States that Tibet is on the verge of extinction and that the Dalai Lama served as a guest editor for French <i>Vogue</i> (Apr. 24, 1998)</p> <p>Movie <i>Windhorse</i> (starring Dadon) shown at the Washington International Film Festival, and protested by PRC as “completely false.” Festival showed a film on Tiananmen in 1996 (Stout, May 3, 1998)</p> <p>Gomes article, “Honk If You Love Buddha,” reviews Robert Thurman’s book <i>Inner Revolution: Life, Liberty and the Pursuit of Real Happiness</i>; Buddhism has something valuable for the US at this time (Jul. 12, 1998)</p> <p>Rohrlich positively reviews the Tibet Almond Stick (Jun. 25, 1998) Travel, Stewart describes Mandala at Asia Society, built by monks from Ithaca’s Namgyal Monastery (Jan. 5, 1998)</p> <p>Reif writes article, “Arts/Artifacts; Where the Silk Road Took a Detour” on textiles; states, “In the mid 1980s, as political unrest spread throughout Asia, a wealth of medieval silk tapestries, brocades and embroideries were brought out of Tibet and sold in the West.” Also states, “Now the flow of textiles from Tibet has stopped...And the Tibetans themselves are planning a museum in Lhasa, the capital” (Mar. 22, 1998)</p>

Table 144: Music Events, 1998

Music Events	<p>Gelder writes, “Raising Not Just the Decibel Level but Awareness for Tibet,” on film titled <i>Free Tibet</i> based on Tibetan Freedom Concerts (Sep. 11, 1998)</p> <p>Holden reviews the movie <i>The Saltmen of Tibet</i>; the movie has within it a “female shaman” singing bits of the King Gesar epic (Jul. 22, 1998)</p> <p>Pareles writes on Tibetan Freedom Concert and the following rally meant to pressure Clinton on his upcoming meeting. Monks, Nuns, and Chaksampa performed. Eddie Veder mocked those who claimed the audience didn’t care stating, “we have all your money.” Quoted Chinese Embassy in London who said, “Any of those performers...will not be permitted entry to China, including Tibet, and their works will never be welcome in our country” (Jun. 16, 1998)</p> <p>At Saturday DC Tibetan Freedom Concert, lightning struck during Herbie Hancock and the Headhunters; rest of the day cancelled after the lightning strike and storm (<i>NYT</i>, Jun. 14, 1998)</p> <p>Hoban reviews Tibet House benefit at Carnegie (Mar. 1, 1998)</p>
CDs	<p><i>Coming Home</i></p> <p><i>The Dance of the Innocents</i></p> <p><i>Winds of Devotion: An Integration of Tibetan and Native America Healing Traditions in Music</i></p> <p><i>Tibetan Incantations: The Meditative Sound of Buddhist Chants</i></p> <p><i>China: Time to Listen</i></p> <p><i>Tibet: A Musical Journey to Tibetan Culture & Religion</i></p> <p><i>Tibetan Grand Canyon</i></p> <p><i>The Purity of Sound: An Acoustic Recording of Singing Bowls for Meditation</i></p> <p><i>Tibetan Trance: Happy China</i></p> <p><i>Singing Bowls of Shangri-La: Sacred Soundscapes for Meditation</i></p> <p><i>Hooked Light Rays</i></p>

Table 145: *Coming Home*

Title	<i>Coming Home</i>
Attribution	Yungchen Lhamo
Dates	1998
Label	Womad/Real World
Iconography	Cover: photo of Lhamo on a white horse. Back: photo of her against a background of mountains and sky. Interior: photos of her, candles, prayer flags, mountains, sky. The mantra is on the CD again.
Text	In the notes, Lhamo repeatedly expresses her position within the exile community; many of the songs make references to experiences within the PRC. As described in this dissertation, she also places herself within the Western musical community as a singer in a Tibetan culture that “will not die or remain static.”
Sounds	Lhamo sings over electric sounds, guitar, other instruments. Repeated motives, strings. Track six begins with a contemporary choral arrangement. Track eight uses Tuvan low throat singing. Chime and electric sounds throughout.
Gracenote	World
Amazon.com	http://www.amazon.com/Coming-Home-Yungchen-Lhamo/dp/B00000DCKM/sr=1-3/qid=1159421847/ref=pd_bbs_3/103-4681264-8517451?ie=UTF8&s=music

Table 146: *The Dance of the Innocents*

Title	<i>The Dance of the Innocents</i>
Attribution	Peter Kater and Nawang Khechog
Dates	1998
Label	EarthSea Records
Iconography	Cover: picture of flowers, butterflies, angels. Back: picture of Kater and Khechog in wheat field
Text	<p>The text discusses the artists, stating, “Nawang Khechog creates music to inspire non-violence, compassion and spiritual values as well as to further the freedom of the Tibetan people.” They go on to say, “A self-taught musician, Nawang’s expression springs from his emotions and his life experience traveling the world as a Tibetan nomad.” They state,</p> <p>“Peter Kater is a leading innovator of contemporary instrumental and vocal music...Through his personal journey of spirit and self, improvisation became a passionate expression of Peter’s inner life, a path of seeing and experiencing the Great Mystery of the Universe. He loves to musically express the sound of this moment...beckoning the divine intervention of the Muse.”</p> <p>Regarding the two artists, the notes state,</p> <p>“This is Peter and Nawang’s first album together and Nawang’s first collaboration with a pianist. It is a collection of spontaneous musical conversations that carry an embrace from deep within; through their instruments, into our hearts, it is a celebration of the first meeting of two souls, offered without forethought or censoring, without composing or editing. It is a free-flowing stream of beingness, a journey towards love, a dance of innocents.”</p> <p>Khechog dedicates the CD to his wife, whom he met during the recording process. He states, “I believe this enriching, rewarding and constantly challenging journey of relationship may take us meaningfully into the new millennium and to a free Tibet.”</p> <p>Regarding the label, the text states, “EarthSea records presents extraordinary contemporary and indigenous music from around the world while serving the integrity and well-being of the musician, or global community and the environment.”</p>
Sounds	Piano and flute, and Nawang chants; chant and low chant.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Innocents-Peter-Kater-Nawang-Khechog/dp/B00000DBX0/sr=1-1/qid=1159422740/ref=sr_1_1/103-4681264-8517451?ie=UTF8&s=music

Table 147: *Winds of Devotion: An Integration of Tibetan and Native America Healing Traditions in Music*

Title	<i>Winds of Devotion: An Integration of Tibetan and Native America Healing Traditions in Music</i>
Attribution	R. Carlos Nakai and Nawang Khechog Produced and arranged by Peter Kater
Dates	1998
Label	EarthSea Records
Iconography	Cover: Rose. Back: Picture of Nakai, Khechog
Text	<p>The notes on the back state, “Winds of Devotion interweaves the essence of Native American and Tibetan healing traditions. Peter Kater’s visionary production blends the ancient wisdom that vibrates in indigenous sound with transporting musical environments, creating a cross-cultural first that sparks a deep remembrance in the heart of the modern listener. Featuring R. Carlos Nakai and Nawang Khechog—two of today’s best-selling world music artists—this recording brings together the sounds of chant, prayer and wooden flute with David Darling’s cello, Geoffrey Gordon’s percussion and Chris White’s vocals to create a ritual of sound that is both enlivening and calming. This is the third album in the EarthSea Healing Series, music designed by Peter Kater for use in intimate settings: for day’s end or dawn, massage, meditation, yoga, martial arts, healing and love.”</p> <p>Inside, the notes state, “EarthSea Records presents the extraordinary contemporary and indigenous music from around the world while serving the integrity and well-being of the musician, our global community and the environment.” Regarding this album, the notes state, “One Hour and Fifteen Minutes of Continuous Transformative Music.”</p> <p>Khechog emphasizes his Tibetan heritage in the notes.</p>
Sounds	Both artists play flute and chant; Nawang plays the long horn as well. Electric, synthesizer, repeated sounds, cello, voice. Track two begins with a single chime, then drum.
Gracenote	New Age.
Amazon.com	http://www.amazon.com/Winds-Devotion-Peter-Kater/dp/B00000J9HM/sr=1-1/qid=1159423449/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

Table 148: *Tibetan Incantations: The Meditative Sound of Buddhist Chants*

Title	<i>Tibetan Incantations: The Meditative Sound of Buddhist Chants</i>
Attribution	Notes by Simon Brown Performed by Song Huei Liou and Ya Ging Ging
Dates	1998
Label	Music Club
Iconography	Cover: picture of monk face superimposed on silhouette of temple with mountain background in red sunset. Tibetan word for peace superimposed over it. Interior: picture of misty, red washed Potala. Pictures of monks, candles, stone mantras.
Text	<p>Back:</p> <p>“Deep spirituality and compassion are at the heart of Tibetan Buddhism, and music and chant have always been, for the Buddhist, an important path to spiritual enlightenment. Rooted in the Tibetan mountains, the music on this collection is both powerful and meditative, reflecting the ancient lifestyle of the Tibetan people.”</p> <p>The notes state, “The deep spiritual power of Tibetan Buddhism is legendary” and reference recent Hollywood films as “only the most recent examples of the fascination it exerts.” They go on to state,</p> <p>“For years Tibet existed as a monastic kingdom, an almost legendary world, sealed off from outside influences by the Himalayas. Francis Younghusband finally led British troops into the capital, Lhasa, in 1904 where he underwent a deeply religious experience that made him change his life. Chinese troops arrived in 1959 and all but a handful of the country’s 6,000 monasteries were destroyed in the invasion and subsequent Cultural Revolution.”</p> <p>They also state,</p> <p>“However, in the last few years there has been a relaxation of control and some rebuilding of monasteries. The doctrine of Tibetan Buddhism has undoubtedly been a means of survival over the past forty years and anyone who is lucky enough to visit Tibet comes away with an overwhelming feeling of spiritual power. It is bound up with the astonishing landscape of this Shangri-La perched above the clouds, with the extraordinary architecture of Lhasa’s Potala Palace and the country’s temples, but above all it is manifest in the people.”</p> <p>The notes discuss Buddhism and Tibetan Buddhism and that Tibetan Buddhism provides a path to Nirvana in one life, stating, “In mountaineering terms it’s a sheer ascent to the summit as opposed to an indirect, but safer route.” Regarding the place, the notes state, “There is still a sense of other-worldliness, perhaps encouraged by the high altitude and the all-pervading smell of juniper incense and yak butter candles.”</p> <p>The notes discuss Buddhist mantras, stating, “Simple people recite them as</p>

	<p>they turn the temple prayer wheels...and monks intone them to aid meditation.” They go on to say, “Like any religion, Tantric Buddhism cannot be explained or even rationally understood.” Regarding the power of music, the notes state, “Music and chant has always been an important way to spiritual enlightenment.” They go on to say, “It prepares the mind to accept the universal truths of Buddhism.” They state, “The music’s power has its roots in Tibet’s mountain fastness, but stretches to infinity.”</p> <p>Originally recorded in Taiwan.</p>
Sounds	<p>Drum, string, electronics. Erhu over electric sounds with chants sung. Repeated motives, flute. Track two begins with a single chime. Dripping sound.</p>
Gracenote	Unclassified
Amazon.com	<p>http://www.amazon.com/Tibetan-Incantations-Various-Artists/dp/B000003QGE/sr=1-3/qid=1159424291/ref=pd_bbs_3/103-4681264-8517451?ie=UTF8&s=music</p>

Table 149: *China: Time to Listen*

Title	<i>China: Time to Listen</i>
Attribution	Josef Bomback
Dates	1998
Label	Ellipsis Arts
Iconography	Cover of third CD, <i>China: Time to Listen</i> : hand holding a Tibetan prayer candle, with turquoise ring and Tibetan rosary on wrist
Text	<p>The text on the back states, “China is home to ancient and contemporary musical traditions largely unknown to the West. A world of unfamiliar instruments, sounds and textures of sublime beauty.” As described in this dissertation, Yo-Yo Ma’s introduction compares Bomback’s compilation with that of musicologists Bartok and Lomax. Listeners are encouraged to “Breathe in and let it fill all of your senses.” Songs by both Dadon and the Nagchu Art Troupe are featured, on separate CDs, crossing both Western and ‘traditional’ Tibetan musical styles with contrasting political agendas. Bomback’s scholarly introduction mixes academia with Western representations on Tibet. Regarding Dadon, the notes state,</p> <p>“Born in Lhasa, Tibet, Dadon is the leading singer-songwriter of pro-independence Tibetan pop music. Her six solo albums have sold millions throughout Asia. Dadon...devotes her powerful voice to the fight for human rights in Tibet. Having fled Tibet in 1992 after releasing an album of nationalistic messages, she now lives in the U.S. and works tirelessly to awaken listeners worldwide to the plight of her culture” (42).</p>
Sounds	<p>CD 1, <i>China: Many Faces</i>, includes the Nagchu Art Troupe from Tibet. They use bells, huqin, and drums, with tempo increases at end of sections, as well as singing for their first track (track five on the album), and drum, cymbals, long horns, and Tibetan oboes on their second (track eighteen). CD 3, <i>Spirit and Wisdom</i>, includes “Cuckoo” by Dadon as the second track, which starts with chime and uses bells and her a cappella singing.</p>
Gracenote	World
Amazon.com	http://www.amazon.com/China-Time-Listen-Various-Artists/dp/B000006BEU/sr=8-2/qid=1159499611/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music

Table 150: *Tibet: A Musical Journey to Tibetan Culture & Religion*

Title	<i>Tibet: A Musical Journey to Tibetan Culture & Religion</i>
Attribution	Product Supervisor: Yang Chin-tsung Notes by Cindy Xia. Translated into English and edited by Ben Jeng and Susan Wu.
Dates	1998
Label	Wind Records
Iconography	Cover: picture of Tibetan woman and a small picture of monks. Back: picture of prayer stones. Interior: book of notes and photos, including mountains, monks, statues, and more.
Text	This album mixes Mao's field trip recordings of varied types of secular and sacred music, described earlier, with Wind label synthesized renditions of new age music linked to Tibet. (Wind released <i>Tibetan Buddhism</i> , recorded in Nepal by Yeh Alien, 1996, and released several other albums of chant and sutra produced by Yeh in 1997.) Wind Records mixes scholarship with descriptions of Tibet as beautiful and mysterious. Notes are similar to those of Mao's Wind albums.
Sounds	Synthetic, wind and ocean sounds, flute mixed with song, vocals mixed with synthetic sounds, distorted vocal chant. Also includes Mao's recordings of children jumping rope, dramnyen dance music, mountain song (with wind in background), story chant, monastic music, Tibetan opera. Wide variety of sound
Gracenote	Gospel & Religious
Amazon.com	NA

Table 151: *Tibetan Grand Canyon*

Title	<i>Tibetan Grand Canyon</i>
Attribution	Notes by Cindy Xia. Translated into English and edited by Ben Jeng and Susan Wu
Dates	1998
Label	Wind Records
Iconography	Cover: mountain canyon, small photos of river boat, river, people. Back: tents in smoke with Tibetan writing superimposed over the top. Interior: snowy mountains, blue sky.
Text	The liner notes state that the title references the Yarlu Zangbo Canyon, the longest and deepest in the world. They state, “Imagine this: A handful of beautiful people scatter among this longest, deepest, and highest canyon, struggling to live and survive.” The notes are fantastical, referencing Robin Hoods, amazing beauty, “merry life,” and prayer flags.
Sounds	Nature sounds, Chinese singing, electric sounds, wind sounds, horse sounds, Nanjing Chinese Medicine University chorus. The “Song of Highway Men” uses Mao’s recording of a “Robber’s Song” from <i>Tibetan Folk Songs</i> , with added electronic backing, footsteps and wind sounds (not credited in the notes). The song “The Glacier” and the Song “A Realm of Paradise” use samples as well. Chant, low chant, chime and cymbals sampled also.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Tibetan-Grand-Canyon-Various-Artists/dp/B00000IN3A/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 152: *The Purity of Sound: An Acoustic Recording of Singing Bowls for Meditation*

Title	<i>The Purity of Sound: An Acoustic Recording of Singing Bowls for Meditation</i>
Attribution	Rainer Tillman Text by Dick de Ruiter
Dates	1998 (Cassette)
Label	Mandala Records
Iconography	Cover: golden bowls with Sanskrit writing
Text	<p>The notes state that the tracks create “standing waves which are very relaxing and comforting” and “connects the listener with the silence within” and “keeps the listener floating through vast, delicious soundscapes.” They go on, “Listen to this track with good speakers, and feel these deep sounds, which create long delta brain waves to let you sink into a very relaxed state, or even sleep.”</p> <p>They state,</p> <p>“Shabda is the Sanskrit expression of the celestial sounds which the meditator is hearing inside when the sound goes beyond the realm of mind and maya, and reaches Trikuti, the first sphere above the third eye. The sound is said to be incredibly beautiful. The shabda works like a ‘tractor beam’ towards the final goal, Satlok, the ultimate home of the soul.”</p> <p>The notes quote Lama Govinda, stating, “The Shabda is not a physical tone, although it may be accompanied by such, but a spiritual one. The mouth cannot produce it, but the Spirit can.”</p>
Sounds	Singing bowls, bells, cymbals, chimes, flute, gong
Gracenote	NA
Amazon.com	http://www.amazon.com/Purity-Sound-Acoustic-Recording-Meditation/dp/1578630606/ref=sr_1_1/103-4966928-4545452?ie=UTF8&s=books&qid=1173246796&sr=8-1 [Website for CD]

Table 153: *Tibetan Trance: Happy China*

Title	<i>Tibetan Trance: Happy China</i>
Attribution	Trevor Davy and Mighty Foo
Dates	1998
Label	Fuji International Productions
Iconography	Cover: photo of child. Back: picture of mountains, clouds, blue sky with a red star imposed over it. Interior: picture of man spinning prayer wheel.
Text	Describes tracks; see below.
Sounds	<p>Techno music; relies heavily on samples of chant, flute, low chant, and singing from Mao's field recordings with electric techno background.</p> <p>The first track has sample of monastic chant.</p> <p>The second track, "Forbidden Love," according to the notes, uses "story-telling ballad...told in a Tibetan story style..." The notes state, "Back in ancient times the performers were beggars who told and sang stories with blessed words..." A very short sample is repeated, mixed into a techno track. The sample is from Mao's recording of the track "Zan-chang-du" from <i>Tibetan Ballad Singing and Minorities Music in Tibet</i>.</p> <p>The track "Mother Earth" is supposed to "feature" a prayer of the Monpa people, and begins with singing and an echo before the techno features are added. From the track "Praying" recorded on <i>Tibetan Ballad Singing and Minorities Music in Tibet</i>.</p> <p>The track "Prayers for the Dead" "features" Yellow hat chant, which begins over a synthesized chime background, and warps into rap. Includes low chant in the background, with synthesized low growling sounds.</p> <p>The track "Rave in the Red Castle" is supposed to "feature" part of the King Gesar epic. This is a sample from "The War Between Hor and Ling" from <i>Tibetan Ballad Singing and Minorities Music in Tibet</i>. Again, a chant sample is turned into rap and repeated heavily.</p> <p>The track "Five Hundred Sorrows to Live" is supposed to be the second half of the story told in the previous track.</p> <p>The track "Tekno Horizon" "features" the song "Jiagamu" a Monpa flute song, sampled from a track by that title on <i>Tibetan Ballad Singing and Minorities Music in Tibet</i>.</p> <p>The track "Tekno Lust" also uses a Monpa folk song "Le-Suo-Ma" which is supposed to tell of the "wisdom of the Tibetan people," which begins with echoing singing and a techno beat is added with additional samples. Also sampled from track by that title on <i>Tibetan Ballad Singing and Minorities Music in Tibet</i>.</p>
Gracenote	Unclassified
Amazon.com	http://www.amazon.com/Tibetan-Trance-Happy-China/dp/B00000DAQ8/sr=1-2/qid=1159501755/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Comments	None of the samples are attributed to Mao, to the recordings, or to the original artists.

Table 154: *Singing Bowls of Shangri-La: Sacred Soundscapes for Meditation*

Title	<i>Singing Bowls of Shangri-La: Sacred Soundscapes for Meditation</i>
Attribution	Thea Surasu Produced by Steven Halpern; Steven Halpern's Inner Peace Music. www.stevenhalpern.com
Dates	1998
Label	Open Channel Sound (BMI)
Iconography	Cover: picture of golden bowls. Back: picture of single bowl. Interior: picture of Halpern
Text	<p>The back states, "File under: Healing/Meditation," and, "Sacred Vibrations for Sound Healing and Meditation."</p> <p>The text states,</p> <p>"Over 1,000 years ago, Tibetan masters received the secret and sacred art of creating 'singing bowls' that could evoke a transcendent state of meditation and healing. The ancients believed that singing bowls were physical manifestations of a higher intelligence, an embodiment of spiritual sound that tunes body, mind and soul. Thea Surasu is a Keeper of this healing tradition."</p> <p>They state,</p> <p>"This rare 11th century bowl creates an incredible symphony of overtones and intricate vibrations that continually change, like life itself. These primordial sounds interact with each heartbeat; they resonate your entire being at a cellular level to create a perfectly balanced and attuned state of deep relaxation. "</p> <p>The text states, "This album marks the first time a golden bowl of this secret lineage has been recorded and made available for the public. The sound is truly profound!"</p> <p>The notes quote Halpern, stating,</p> <p>"<i>Singing Bowls of Shangri-La</i> creates a sacred space, reminiscent of the Himalayan [sic] valley of Shangri-La, legendary land of eternal bliss. Especially recommended for spiritual seekers and those wishing to use sound as an entry into the Silence."</p> <p>Inside, the notes describe Halpern and Surasu. Halpern is a composer who focuses on "healing, meditation, 'sound health,' and well-being. For over 25 years, he has pioneered the conscious use of music for personal and spiritual growth." He produces recordings and subliminal self-help music, used in "hospitals, hospices, healing centers, and homes around the world." He's a Ph.D. He's been on PBS, CBS, and ABC. He wrote <i>Sound Health</i>. He says:</p> <p>"The first time I heard this magical 'singing bowl,' I was walking down an aisle at a holistic health expo. It stopped me in my tracks. I felt as though I had passed through a doorway into another realm. When I returned to ordinary consciousness, I traced the source to the man who was playing a remarkable instrument of healing—unlike any I had ever heard before. I</p>

	<p>was honored when Thea accepted my invitation to record his bowl and introduce this heretofore secret experience to a wider audience.”</p> <p>The notes describe Surasu as “a healer, artist, and magician who has spent twenty years exploring the transformative power of sound using sonic tools of truth and Singing Bowls from many cultures.”</p> <p>He is quoted, “One of the amazing qualities of the bowls is that their sound changes as you move around the room. This will also occur as you change your position relative to your stereo speakers.”</p> <p>He provides musical commentary, stating, “About 14 minutes into the Symphony [one of the tracks], many people notice their sinuses opening. At other points, you may also feel your third eye resonating.” And, “Listening to this recording, individuals with a higher degree of sensitivity can see a figure 8 of energy open over them as their body is engulfed in a luminous halo of light and sound.” Track titles include “Memories of Xanadu” and two others referencing Shangri-La.</p>
Sounds	Bowls, and, according to the notes, “natural environmental sounds. No synthesizers or other instruments are added.” Chime sound, soundscape
Gracenote	New Age
Amazon.com	http://www.amazon.com/Singing-Bowls-Shangri-Thea-Surasu/dp/B00000DC1R/ref=sr_1_1/103-4681264-8517451?ie=UTF8

Table 155: *Hooked Light Rays*

Title	<i>Hooked Light Rays</i>
Attribution	Eraldo Bernocchi, Bill Laswell, Tibetan monks
Dates	Somma, Felmay
Label	1998
Iconography	Front: Drawing of red eye. Back: skull, flag with “Save Tibet”
Text	States, “All tracks traditional,” and to file under “Eraldo Bernocchi, Bill Laswell, Tibetan monks, Tibet.” References the Sed Gyued monastery and their unique style of monastic singing. Interior notes reference the mix of Tibetan monastic music and electronic sounds, stating that the ideas are the same but that the container for all great ideas must change so that they are accessible to different people in different times. This recording represents such a change of container.
Sounds	Monastic singing, Tibetan oboe, drum, cymbal, monastic chant, bell, bowl, sustained sounds, electric sounds, long-horn sounds, low chant, ocean sounds
Gracenote	World
Amazon.com	http://www.amazon.com/Somma-Vol-Hooked-Light-Rays/dp/B000050VKX/sr=1-2/qid=1159509735/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music

Table 156: Events, 1999

<i>NYT</i>	431, 112 ads—greatest number of articles this year
Within PRC	<p>[PRC finds oil in Tibet]</p> <p>Article on the monastic movement at Sertal and the 8,000 studying there (Faison, Jul. 28, 1999)</p> <p>NATO bombs PRC embassy in Kosovo</p> <p>Academics detained in PRC</p>
Exile	<p>Protests all over world on 40 years of occupation (<i>NYT</i>, Mar. 11, 1999)</p> <p>Article linking the situation in Tibet with Kosovo (Beecroft, Apr. 6, 1999)</p>
Political US	<p>Kahn writes on Zhu's visit to the US, to negotiate the entrance of the PRC into the World Trade Organization; also to meet with Eisner of Disney regarding where Disney theme park will be built (Apr. 7, 1999)</p> <p>Tibetans protest Zhu in New York (Toy, Apr. 14, 1999)</p> <p>Lewis writes on World Bank loan to resettle farmers in Tibetan Autonomous areas in Qinghai (May 30, 1999)</p> <p>Loan is approved despite US protest, will be reviewed by bank (Sanger, Jun. 25, 1999)</p> <p>Sanger writes on stars from Jesse Helms to the Beastie Boys, including Harrison Ford and other Hollywood icons, working together to protest the World Bank and its loan to the PRC for development in Qinghai (Jul. 11, 1999)</p> <p>Stewart writes article titled, "With 13th Visit, Dalai Lama Has Gone From Obscurity to Celebrity"; she reminds readers of the Dalai Lama's first trip to New York, in 1979. Now when he comes the State Department maps his tour and police cordon off the area. She talks about his celebrity status as well as his political and spiritual position (Aug. 11, 1999)</p> <p>Waldman writes article titled, "Dalai Lama Instructs Thousands on Ways to Peace." An estimated crowd of 40,000 came to hear his free lecture at Central Park, including Tibetans flying in from other places, and Chinese Americans lots of folks (Aug. 16, 1999)</p> <p>Students for a Free Tibet sponsor Drepung Loseling monks to come and visit Vassar (Rowe, Nov. 22, 1999)</p> <p>Faison writes article on sky burial, on the ecology and economics of it (Jul. 3, 1999)</p> <p>Rosenthal continues to advocate for Tibet</p> <p>Dalai Lama to lead Kalachakra in Indiana (Niebuhr, Aug. 14, 1999)</p>
Products	<p>Film</p> <p>Travel</p> <p>Art</p> <p>Food</p> <p>Textiles</p>

	<p>Museums; 90th anniversary of Newark museum</p> <p>Books (including two by the Dalai Lama on the bestseller list)</p> <p><i>Tibet Through the Red Box</i> by Peter Sis is one of four honor books for Caldecott Medal (Lipson, Feb. 2, 1999)</p> <p>Tibetan rug exhibition at Tibet House; rugs designed by architects thinking about Tibet (Sep. 23, 1999)</p> <p>The Tibetan Shop with the Newark museum will be selling a scarf based on a Tibetan rug, along with other products (NYT, Nov. 14, 1999)</p> <p>Gelder reviews <i>Windhorse</i> about a Tibetan singer in the PRC; Dadon stars (Apr. 30, 1999)</p> <p>Migmar Tsering has designed a collection called “Free Tibet,” which will be on sale at Barney’s as well as other places (Schiro, Aug. 3, 1999)</p>
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Table 157: Music Events, 1999

Music Events	<p>World Festival of Sacred Music, through the Dalai Lama and UCLA</p> <p>Singing monks and Tibetan food for viewing of film “In Search of Kundun with Martin Scorsese” (NYT, Apr. 28, 1999)</p> <p>Gelder writes on the Tibet House Concert at Carnegie; Chaksampa, Nawang Khechog perform (Feb. 22, 1999)</p> <p>Gener reviews the Children of War Theater Project which includes an interview with the Dalai Lama and for which the music is composed and played by Nawang Khechog (Apr. 11, 1999)</p>
CDs	<p><i>The Third Eye: A Tibetan Initiation</i></p> <p><i>Tibetan Chakra: Meditations</i></p> <p><i>Tune In, Turn On, Free Tibet</i></p> <p><i>Tibetan Folk Music: Traditional Songs & Instrumental Music from the Roof of the World</i></p> <p><i>Seven Metals: Singing Bowls of Tibet</i></p> <p><i>Tibet Impressions</i></p> <p><i>Changshae: Traditional Tibetan Drinking Songs</i></p> <p><i>Eternal Journey: Authentic Music from Tibet</i></p> <p><i>The Serenity Series: Tibetan Rhythms</i></p> <p><i>Tibetan Folk Songs and Dances</i></p>

Table 158: *The Third Eye: A Tibetan Initiation*

Title	<i>The Third Eye: A Tibetan Initiation</i>
Attribution	Reikan, M. Yasuda, and B. Geert
Dates	1999
Label	Ethno Globe Music, New Life Records, Spike Ltd.
Iconography	Cover: Potala, mountains, yak skull, sunlit sky and the Tibetan mantra imposed over it all. Back: picture of a statue of Buddha. Interior: picture of the Potala, misty with mountains and sky, and multiple superimposed scripts of the mantra (in Tibetan), Tibetan symbols. Pictures of monk under the CD, as well as monastery, symbols.
Text	The notes state, “Tibet, The altitude of the heart. The Himalayan staircase to the sky traces the path for man and his soul.” The composers thank various Lamas for their support, as well as others, including the office that granted their trekking permits.
Sounds	<p>Music combines monastic sounds (chanting, horns, cymbals) with synthesized music using Western chord and rhythmic structures and repetition and nature sounds.</p> <p>Sounds include long horns, cymbals, synthesized chimes, other synthesized sounds, single chime, drum tracks, synthetic and real low chant, repeated motives, synthesized flute sounds, sustained bowl/bell sounds, wind chimes, synthetic Tibetan oboe, synthetic jingle bells, wind sound, water drips, morphed sounds, and tinkling chimes. The track “The Exorcism” ends with a Western V-I chord progression.</p>
Gracenote	World
Amazon.com	http://www.amazon.com/Tibetan-Initiation-Third-Eye/dp/B00004YC28/sr=1-2/qid=1159640983/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music

Table 159: *Tibetan Chakra: Meditations*

Title	<i>Tibetan Chakra: Meditations</i>
Attribution	Ben Scott and Christa Michell Notes by Ben Scott
Dates	1999
Label	Oreade Music
Iconography	Cover: picture of person in blue sweatshirt and jeans playing a singing bowl, with the seven chakras in color. Back: pictures of Scott and Mitchell. Interior: drawing of body with the chakra locations (on CD as well).
Text	<p>The front states, “meditation, massage, Reiki, healing, Yoga, Qi-gong, sacred sound toning...”</p> <p>The first seven tracks represent the seven Chakras, singing bowls and other instruments are used. The middle track, “Sonic Massage” is only the music of the bowls; it is followed by seven more tracks of the Chakras in order, wherein only the bowls are played.</p> <p>The notes state, “This album is dedicated to His Holiness the Fourteenth Dalai Lama and the Courageous People of Tibet.” The interior notes begin with a description of Ben Scott, and his background in yoga and psychic powers. Christa Mitchell is a symphonic flutist who gives workshops at “Mind, Body Spirit Expos.” Jonathan Goldman is a soundhealer. Quotes are included: “The world is sound,” Nada Brahma, and “The true healing power of sound is to be found in harmonics,” Pir Vilayat Khan.</p> <p>The notes provide listening instructions:</p> <p>“Find an easy place to sit or lie down for an hour. Place the speakers on the floor on each side of your head (or when lying down, facing your feet). Set the volume so you can feel the deep tones inside, but not too loud. The sound of the singing bowls has to resonate through your whole body. In a quiet meditative state one can focus the attention on each chakra and, whilst visualising [sic] the appropriate color for that chakra, one can gently intone the sacred vowel sound of that chakra.”</p> <p>Scott states,</p> <p>“The singing bowls were originally used in Tibet by shamans of the Bon-Pot religion which preceded the Buddhist religion. Tibetan singing bowls were used for the invocation of good spirits for the harvest, for curing disease, for banishing evil spirits and negative energies.”</p> <p>Scott tells the reader that the bowls are made of seven metals, to match the seven planets and seven charkas. He states that monks kept the bowls “for magical and devotional use,” and that they came to the West after the Chinese invasion. He discusses the sound of the bowls, and the sound of tracks. He states, “The bowls were played for a continuous five minutes for each chakra. This was then overlaid with two more stereo tracks of the same bowl, played live.” Each track is ended with the “ritual hand cymbals” (the single bell, or chime, sound heard on so many albums).</p> <p>The notes also tell about each chakra, what they mean and are associated</p>

	<p>with, and the sound of the mantras.</p> <p>Instruments used in each track are labeled. Back of notes states that “All tracks were recorded live to tape in one good take to preserve the power of the ‘energies’ and the healing intent.”</p>
Sounds	Ben Scott played the bowls and Tingshaws (ritual cymbal, single bell sound); Christa Mitchell played the other instruments (flutes, rainsticks, wind chimes, crystals, bamboo pipes), and Tristan Mitchell played the spirit catcher. Jonathan Goldman performed the “overtone chanting as taught by the Gyume monks.” The back states that the artists did not use any sampled music or synthesizers. Sustained sounds of the bowls.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Tibetan-Chakra-Meditations-Christa-Michell/dp/B00003Q5AL/sr=1-1/qid=1159642187/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music
Comments	Assumes listener will have an hour of uninterrupted time and access to moveable speakers.

Table 160: *Tune In, Turn On, Free Tibet*

Title	<i>Tune In, Turn On, Free Tibet</i>
Attribution	Ghost
Dates	Recorded Tokyo, 1998; published Drag City, 1999
Label	Drag City
Iconography	Cover: picture of a mummy on a silver background. Back: pictures of musicians. Snow lion seal on the CD. Interior: photos of a raised fist and a yelling monk.
Text	As described in this dissertation, the plastic on the outside of the album has a sticker stating “All new protest material!” Inside the notes is a political statement in English and Japanese from the liaison office of The Dalai Lama, which talks about the ravaging of Tibet by post 1949 China politically, physically, culturally, and ecologically.
Sounds	The music is electric, contemporary. Mimics horns on opening track. Guitars, bass, drums, hurdy-gurdy, recorder, kaval, tambura, piano, elec. guitar, vibes, cello and electric cello, analogue synthesizer are listed instruments. “Comin’ Home” uses a slow, Western chord progression. Space beep sounds for the title track “Tune In, Turn On.” Voices of adult and child begin the fourth track.
Gracenote	World
Amazon.com	http://www.amazon.com/Tibetan-Chakra-Meditations-Christa-Michell/dp/B00003Q5AL/sr=1-1/qid=1159642187/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

Table 161: *Tibetan Folk Music: Traditional Songs & Instrumental Music from the Roof of the World*

Title	<i>Tibetan Folk Music: Traditional Songs & Instrumental Music from the Roof of the World</i>
Attribution	Robert Zollitsch, compiler
Dates	1999
Label	Saydisc Records
Iconography	Cover: field with snowy mountains, clouds; picture of dramnyen player, picture of Tibetan girl. Interior: pictures of musicians
Text	This CD was recorded by Zollitsch in the winter of 1997-1998 “during a fieldwork trip to Tibet” (liner notes, p. 2), as described in this dissertation. This CD is marketed as introducing Tibetan secular music, described as relatively unknown (4) to both the public and scholastic domains. The musical notes follow Western scholastic information on the Tibetan musical genres represented. The notes begin with a common refrain describing Tibet’s height, mountains, and relationship with the PRC. Additionally, they state that in the last century, “the traditional lifestyle has come under attack from global influences such as television and electronic music” (4). Artists are named, and the styles of music presented are discussed.
Sounds	Notes include discussion of nomadic singing and transverse flute (<i>lingbu</i>), urban music, and string instruments used, such as <i>dramnyen</i> (lute) <i>yangqin</i> (dulcimer) <i>erhu</i> , and <i>delchin</i> (2 string instruments). Includes a cappella singing, dance music with the tempo increase at end.
Gracenote	World
Amazon.com	http://www.amazon.com/Tibetan-Folk-Music-Various-Artists/dp/B00000JH9L/sr=1-1/qid=1159643591/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music
Comments	In an informal conversation with the author, Zollitsch stated that he made these songs available for musicologists to work on, as he was not a musicologist but a performer. Zollitsch uses throat singing in his own music, and is married to a famous Mongolian musician.

Table 162: *Seven Metals: Singing Bowls of Tibet*

Title	<i>Seven Metals: Singing Bowls of Tibet</i>
Attribution	Benjamin Iobst
Dates	1999
Label	Notes by Benjamin Iobst Produced by Randy Crafton
Iconography	Cover: picture of Buddhist stone statue. Back: picture of bowls sitting in a stream. Interior: picture of him playing bowl in wilderness
Text	<p>Back: “This beautiful & faithful recording of Tibetan singing bowls is superb for relaxation, massage & bodywork, deep sound meditation, Yoga relaxation & more.”</p> <p>In all caps inside: “PLEASE NOTE: THESE SOUNDS ARE PROFOUNDLY RELAXING AND SHOULD NOT BE PLAYED WHILE DRIVING.”</p> <p>Notes are in first person. He was a nurse, then a “bodywork therapist.” The bowls “got into my blood” and he started playing them “for a few minutes at the start of each session.” After two thousand sessions, he comments, “The most typical response (from virtually everyone) was that the bowls brought their focus so much into the present moment that it was difficult or impossible to be distracted by intruding thoughts or worries.” He states, “the clients attain a level of relaxation and peacefulness at the beginning of the session that they might not ordinarily reach until much later.” He also states, “It is important to note that virtually all of my clients experienced the bowls positively as well as consistently in subsequent sessions.”</p> <p>He quotes his clients, who state, “It (the sound) takes over and invites me to go to another level,” and, “It touches something in me that words or touch can’t get to.” Iobst states, “when performing longer sound meditations for groups and individuals without bodywork, deep awareness and/or sleep occur.” He states that scientific explanation would be “quite involved and, at best, insufficient.” But he does say,</p> <p>“Since all life and matter is composed of atoms vibrating at various rates we are, in effect, sound. And our vibratory and fluid (we are mostly water) nature leaves us sensitive to sound as well. The bowls have a way of inviting us to come into harmony with them. I believe this is due in part to their being naturally ‘untuned’ rather than artificially altered like our tempered Western music scale. They are, therefore, more in tune with the nature that is us.”</p> <p>The bowls he used are “from the Himalayan countries of Tibet, Nepal, and Bhutan.” He discusses their construction, of seven metals, and references the book <i>Singing Bowls</i> by Eva Rudy Jansen, 1990 Binkey Kok. He states, referencing the above text, “The origin and use of the bowls is shrouded in mystery and speculation with references to the shamanistic Bon religion and to Buddhist ritual and meditation.” He goes on to say, “But despite the absence of historical and technical information, they are now available to us as powerful therapeutic tools.”</p>

	<p>He states, “The desire to make the sound more available prompted the creation of this recording. Great care was taken to record the sound as accurately as possible so the wonderful clouds of sound you hear are essentially identical to what you would hear live.”</p> <p>He also states, “I am sure you will find the sounds wonderful for relaxation, massage and bodywork, deep sound meditation, yoga relaxation and more.”</p> <p>The notes provide “Listening Suggestions,” and states the listener should use speakers to give you a “sound bath as well as an auditory treat.”</p> <p>He advises the listener to “...sit or lie comfortably. Begin with six to ten long, slow, deep breaths into your belly. Then let your breathing normalize you as you enter into a relationship with the sound. You will also hear the most without the distraction of sight. So, close your eyes and let your heart, soul, mind and body be filled with the tranquil sounds of the singing bowls.”</p>
Sounds	<p>Sounds include bowls, gongs, wind chimes, rainstick, tingsha (single chime/bell); instruments are listed in the notes.</p> <p>Tracks begin and end with same sound. The notes state, “These sounds serve as a grounding device to reconnect you with your environs after traveling in the spaciousness of all the other sounds. I have also inserted thirty seconds of silence after each meditation to give you some transition time.”</p>
Gracenote	World
Amazon.com	http://www.amazon.com/Seven-Metals-Singing-Bowls-Tibet/dp/B00004THCW/sr=1-1/qid=1159644758/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

Table 163: *Tibet Impressions*

Title	<i>Tibet Impressions</i>
Attribution	Chris Hinze Produced by Dechen W. Chomphel
Dates	1999 (Cassette)
Label	Music Tibet Amdo Distributions, Dharamsala
Iconography	Cover: picture of monks blowing horns in clouds
Text	Incorporates statements of the Dalai Lama, and chanting of the Karmapa. "All the chants...recorded live in Tibet and Dharamsala." Recorded in Amsterdam. He thanks the Dalai Lama, the Karmapa, and monks of Tsurphu Monastery. Notes on the outside state that some of the proceeds will go to the office of the Dalai Lama.
Sounds	Hinze plays the flutes and synthesizers. He mixes recordings of people with synthetic music, bird sounds, and chant. He also creates a flute disco track mixed with chanting.
Gracenote	NA
Amazon.com	NA

Table 164: *Changshae: Traditional Tibetan Drinking Songs*

Title	<i>Changshae: Traditional Tibetan Drinking Songs</i>
Attribution	Techung
Dates	1999 (Cassette)
Label	Music Tibet
Iconography	Cover: picture of a man playing dramnyen
Text	Notes discuss the artist Techung and provide a history of what Tibetans drink and how the songs are sung. He learned the songs in Dharamsala and south India. He states, "I hope this recording helps Tibetans and their friends to keep the songs alive by singing them at special gatherings." He studied with TIPA, lives in CA and directs Chaksampa Tibetan Dance and Opera Company. Has made two other recordings <i>Yarlung: Tibetan songs of Love and Freedom</i> and another with Chaksampa. His music was used in IMAX film <i>Everest</i> , <i>Windhorse</i> , and <i>Stranger in my Native Land</i> .
Sounds	Folk songs; singing, dramnyen
Gracenote	NA
Amazon.com	NA

Table 165: *Eternal Journey: Authentic Music from Tibet*

Title	<i>Eternal Journey: Authentic Music from Tibet</i>
Attribution	Dave Miller
Dates	1999
Label	Delta Entertainment, Laserlight www.DeltaEntertainment.com
Iconography	Cover: picture of Mt. Kailash covered with snow, with yellow-hatted monks blowing horns superimposed over; it is very similar to that of <i>Tibet: A World of Music</i> .
Text	<p>Notes on back state, “Himalaya, the land of eternal snow. Tibetan highlands, the roof of the world. These are the most fantastic folds in the surface of our planet.” They also state, “these are also the natural events that are most deeply penetrated by spiritual and mystic forces, as we can see from the writings of Alexandra David-Neel and Lama Govinda...”</p> <p>The inside notes begin with “Tibet’s Garden Sounds from the Himalayas,” and state, “The past and the future will be like 50 years ago when Lama Govinda spoke of a mythical paradise.” The notes discuss Mt. Kailash, stating, “And to us searching Westerners, it is a destination which is difficult to reach, if we can understand it at all. No matter where you come from, wherever you go, give HIM the shape which is familiar to you. Because it makes no difference how the “ONE”, the greatest reality, is symbolized. Kailash appears in many guises, we are all pilgrims. Kailash, throne of the gods, centre of the world—the pilgrim of the universe.”</p> <p>The notes state, “After the moonlight of a night without screams, the day will be reborn with the soft shapes of a returning sun, like a mantra.”</p> <p>Regarding the music, the notes state,</p> <p>“Following the accounts of journeys, with an empathy sensitive to the task, Dave Miller has succeeded in blending the acoustic, spiritual original impressions with Western technology, thus creating a very special meditation for our untrained ears.”</p> <p>Ends with Dalai Lama quote from “My Land, My People.”</p>
Sounds	<p>Wind sounds, synthetic sounds, long horn, sustained sounds, birds, sustained/bowl sounds, sampled chant, electric sounds, low chant, wind chimes, singing chant, altered low chant, altered chant, drum, bell/bowl, cymbal, water, Tibetan oboe-like sound, flute</p> <p>Sustained electric sounds throughout, repeated motives</p>
Gracenote	New Age; identifies the name of the album as <i>Tibet’s Garden</i> , with a German title as well, and the track names are in German as well as English (but not on this author’s CD, from Laserlight out of California).
Amazon.com	<p>On Amazon, there is a box set with the same name, same cover photo. This one is not the boxed set.</p> <p>http://www.amazon.com/Eternal-Journey-Authentic-Music-Tibet/dp/B00001NTLW/sr=1-6/qid=1159644966/ref=sr_1_6/103-4681264-8517451?ie=UTF8&s=music</p>
Comments	According to Amazon, Laserlight released an album under the title <i>Tibet’s</i>

	<p><i>Garden</i> in 2002.</p> <p>http://www.amazon.com/Tibets-Garden-Various-Artists/dp/B000028DLI/sr=1-3/qid=1159645179/ref=sr_1_3/103-4681264-8517451?ie=UTF8&s=music</p>
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Table 166: *The Serenity Series: Tibetan Rhythms*

Title	<i>The Serenity Series: Tibetan Rhythms</i>
Attribution	Produced by Suzanne Doucer and Chuck Plaisance
Dates	1999
Label	Only New Age Music/Columbia River Entertainment Group
Iconography	The pictures on the cover are of a computer synthesized Asian style building with small squares of what might be a sand mandala.
Text	Back says, "Clear your thoughts and relax to the sounds of nature's whisper. Let the rhythms carry you away and liberate your mind." It also says "File under: Self-Help, Nature Sounds, New Age."
Sounds	The music begins with a low chant-like repeated "Om," then water sounds, bird sounds, and other sounds mixed with electronically altered repeated monastic choral throat singing of "Om." There is only one track, other barnyard sounds blend with the "Om," and other tonal electronic music overlaps and combines with these sounds. Animal sounds include those of chickens, ducks, a cow, a rooster, and the sound of a horse running. The track lasts for 51 minutes; the animal sounds provide the main musical variations with the Om and a Western synthesized "Ah" alternating.
Gracenote	Gracenote has three different names for this album; identifies it as New Age
Amazon.com	NA

Table 167: *Tibetan Folk Songs and Dances*

Title	<i>Tibetan Folk Songs and Dances</i>
Attribution	No date, performer, location, or compiler information is included on this CD. Amazon.com states that the performers are the Tibetan National Ensemble, and gives the date.
Dates	1999
Label	Legacy
Iconography	This album is Mao's field recordings from <i>Tibetan Song-And-Dance Music</i> , and the cover is taken from the Mao's cover of that album, only reversed and with a different background.
Gracenote	Gracenote says it's the Tibetan National Ensemble, for <i>Tibetan Folk Songs and Dancers</i> . The Album is listed on Amazon.com as <i>Tibetan Folk Songs and Dancers</i> as well, with a picture of the album cover showing it as <i>Tibetan Folk Songs and Dances</i> . World
Amazon.com	http://www.amazon.com/Tibetan-Songs-Dancers-National-Ensemble/dp/B00002DDP3/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 168: Events, 2000

<i>NYT</i>	253, 56 ads
Within PRC	<p>PRC stops delivery of book from the PRC, where it was printed, to the US because it has a picture of the Dalai Lama (Kirkpatrick, Aug. 28, 2000)</p> <p>PRC names boy as the reincarnation of the Reting Lama; Dalai Lama doesn't agree with choice (Eckholm, Jan. 18, 2000)</p> <p>Global warming affecting pasture land in Qinghai</p> <p>Bomb in Lhasa</p>
Exile	<p>Karmapa escapes to India (end of 1999) (Crossette, Jan. 7, 2000)</p> <p>Bearak writes article on alternate lama who is in India, also believed by some to be the Karmapa. It is a political and economic struggle as well as religious (Feb. 3, 2000)</p> <p>Dalai Lama not invited to UN millennial conference of World Spiritual Leaders; he writes letter for participants (Goodstein, Aug. 3, 2000)</p>
Political US	<p>The escaped Karmapa has a seat in the West in Woodstock, N.Y., established by his predecessor the 16th Karmapa (Crossette, Feb. 18, 2000)</p> <p>World Bank loan denied (Kahn, Jul. 8, 2000)</p> <p>Case challenging states, and other local governments, with making restrictive trade laws with other countries based on human rights reaches the Supreme Court (Greenhouse, Mar. 23, 1999)</p> <p>Clinton supports again a UN condemnation of Chinese human rights, while pushing for WTO status.</p> <p>Clinton continues to push for Chinese trade status, and as part of it, reduces government ability to object to Chinese trade on the basis of human rights or Taiwan</p>
Products	<p>Regarding the 2000 campaign, Niebuhr writes, "the American marketplace—both a guide to and an influence upon the broader culture—recognizes no separation of the sacred and the profane, such that books by the Dalai Lama, Tibet's spiritual leader, can soar onto the best-seller lists, and CBS can broadcast a reverent mini-series on Jesus during its spring sweeps period" (Sep. 1, 2000)</p> <p>Gelder writes on Tibetan art, preserved from the Chinese, to go on display at Tibet House (Jul. 5, 2000)</p> <p>Camhi reviews the movie <i>The Cup</i>; release articles describe its real portrayal of Tibetans, Tibetans as people who grieve and laugh (Jan. 23, 2000)</p> <p>PetroChina goes public; its shares sales are complicated, in part, by its relationship with China National Petroleum and companies that work in Tibet and Sudan (Landler, Apr. 8, 2000)</p> <p>BPA-moco buys some of the PetroChina shares, and is protested/boycotted by human rights activists, Tibetan activists, and Tibetan monks in the US; also protested by unions and AFL-CIO</p>

	<p>Goldman writes on the profitable business of religious travel to places, Tibet is an example (Jun. 7, 2000)</p> <p>Books</p> <p>Food</p> <p>Travel</p> <p>Movies</p> <p>Décor</p> <p>Art</p> <p>Snapple New Age drink-Tibet Green Tea</p>
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Table 169: Music Events, 2000

Music Events	<p>Tibetan Lamas perform at Lincoln Center festival</p> <p>Lama Gyurme with Jean Rykiel Vajra Tibetan Chant album reviewed as political as well as “soothing New Age electronica” (Powers, Jul. 21, 2000)</p> <p>World Music Institute has Tibetan Dance on the calendar (Dunning, Sep. 10, 2000)</p> <p>Eighth annual Tibet House benefit concert; Nawang and Gomang monks perform, among others. Announcement mentions that it is at the same time as Monlam, which was a “Tibetan event that sought world peace and prosperity. It was cancelled by the Chinese government in 1988” (Gelder, Feb. 2, 2000)</p> <p>Drepung Loseling monks perform after the Lunar Opera</p>
CDs	<p><i>In a Distant Place</i></p> <p><i>2000 The Best of Wind: Music, Man & Nature</i></p> <p><i>Tibetan Bowls: Overtone Music</i></p> <p><i>Best of Tsawai Lama: Modern Tibetan Songs</i></p> <p><i>Tibet: A World of Music</i></p> <p><i>David Parsons: Parikrama; Celestial Harmonies</i></p> <p><i>The Seven Letters from Tibet</i></p> <p><i>Rain of Blessings: Vajra Chant</i></p> <p><i>Prayers to the Protector</i></p> <p><i>Chants to Awaken the Buddhist Heart: The Companion CD to Awakening the Buddhist Heart</i></p>

Table 170: *In a Distant Place*

Title	<i>In a Distant Place</i>
Attribution	Nakai, R. Carlos, William Eaton, Will Clipman, and Nawang Khechog
Dates	2000
Label	Canyon Records
Iconography	Cover: collage of feathers, arrows, horses, plants, a bowl and more. Back: photos of artists and Tibetan mantra in Tibetan over a bowl. Interior: Tibetan writing, Tibetan mantra in Tibetan superimposed over a stupa drawing. Cover collage on CD.
Text	<p>Back:</p> <p>“The sweet voices of the Native American flutes of R. Carlos Nakai and the Tibetan flutes of Nawang Khechog blend together against the rich sonic palette created by the magical harp guitar, lyre and spiral clef guitar of William Eaton and the pulsing world beat percussion of Will Clipman. Distant peoples and distant places come together in the musical exploration of the worlds of Native America and Tibet.”</p> <p>The text states, “File under Native American”</p> <p>In the liner notes:</p> <p>“...this recording is more than talented musicians making music for the pleasures of the ear. It also continues Nakai’s and Nawang’s desire to use the artistic elements of their cultures in different settings and to explore the making of new traditions. Both artists are exemplars of the dynamics of working within and stretching the boundaries of their cultures to create new ways of seeing and being. This drive to change and still preserve may be shaped by the political context of the eerily similar Native American and Tibetan experiences: traditional peoples driven from ancestral homes by an overwhelming invader and the struggle to survive and flourish in a different place. As always, Native American music cannot be separated from the spiritual traditions of the cultures; a trait also shared by Tibetan music.”</p>
Sounds	Nawang plays Tibetan flutes, long horn, Tibetan cymbals, and does overtone chant. Text above describes other instruments
Gracenote	New Age
Amazon.com	http://www.amazon.com/Distant-Place-R-Carlos-Nakai/dp/B000050HY1/sr=1-1/qid=1159648222/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

Table 171: *Tibetan Bowls: Overtone Music*

Title	<i>Tibetan Bowls: Overtone Music</i>
Attribution	Vlasta Marek, music and text
Dates	2000
Label	Oreade Music
Iconography	Cover: artist reflected in bowl
Text	<p>Front: "Tibetan, Indian and Steel Drum Overtones"</p> <p>Back: "File under: Spiritual Music," and Oreade, "A Sense of Connection" and "the other music company" with website, www.oreade.com.</p> <p>Back states, "In this real and unreal dome of overtones there is a new notion of time and space. Here you will enjoy a total sound shower, a very refreshing overtone bath of Tibetan bowls and steel drum."</p> <p>Tracks are: Life, Is, Easy, When You, Know, How</p> <p>Notes describe the "magic of singing bowls"; state that Tibetans think "that the sound of the bowl connects the universe and mankind," that "irregularities in shape and thickness create many levels of healing overtones," and "the bowls produce a wide spectrum of frequencies" that are "lacking in our music" which is "'tuned' in our human, artificial way." These frequencies are "needed by our bodies." He states, "Bowls provide vital sound energy and tune us to natural frequencies."</p> <p>The notes state,</p> <p>"If you strike a bowl in front of your third chakra...and move the bowl slowly up and down, you can literally hear the difference in your chakras. You can literally hear your emotions and state of consciousness. As an advanced practitioner I know very well it is the state of consciousness that can shape and colour the sound of Tibetan bowls."</p> <p>He describes each track; the music is food for the body and mind. He states, "To really change anything within the human body, music has to have at least eight minutes," and, "The purpose is to calm down and relax totally."</p> <p>One track has a "confrontation of two different systems of overtone pulsation," and the purpose is to allow the listener "to open the body to all other overtones we usually block out, listening by way of our cultural and educational pre-programming."</p> <p>The overtones are "pouring from the Tibetan bowls in long rainbow streams" and "There is a total absence of rhythm" to let the brain "calm down and reach the theta brain waves."</p> <p>One track uses a "very specific bowl made of more gold than usual [to] produce a good dosage of very healing frequencies."</p> <p>Describes the tampura, "a unique musical and especially spiritual instrument" and references the "ancient Chinese" as well as the "Tibetan bon shamanic." The tampura overtones are made "miraculously and naturally, ruled by the universal laws of the non-material realm of frequencies." And the bowls are "always in tune"; "The words 'out of tune' are only a human invention." He describes the difficulties of practicing Zen Buddhism in Prague under the Russian regime, and playing new age and ambient music: "we used tabla</p>

	<p>drums, second percussionist, quotations from ethnic music, we played track 30 minutes long and never used lyrics to express ourselves.”</p> <p>He states that after 1989, many began using the Tibetan bowls.</p> <p>“I decided to teach my country fellows how to listen to sound again, how to sing to themselves again, and how easy it is to be happy if you know how...I like to share with them my experience with overtones and the healing power of music and help them find their inner freedom. Maybe this CD will help....</p> <p>He describes music, stating,</p> <p>There is something more in the music than we usually consciously perceive. There is much more in the sound of singing bowls than we can understand. There is something more in our capacity to perceive sounds than our cultural realizes.”</p> <p>The notes describe him as a sound therapist, journalist, lecturer, new age musician, etc., and state, “Since the 1970s he has dedicated himself to opening the hearts, minds, spirits and ears of his fellow countryfolk.” They also state, “Following an obsession for Far Eastern mysticism” he translated texts illegally, and Tibetan bowls are his “destiny.” He uses them for what he calls “sound bathing.” He is editor of a new age magazine, “has his own radio show with new age and ethnic music” and “teaches at the Prague University of New Age.” He leads seminars on “The Art of Listening.”</p>
Sounds	Bells/bowls, single chimes, sustained sounds, single tones, repeated motives, bird sounds
Gracenote	New Age
Amazon.com	http://www.amazon.com/Tibetan-Bowls-Overtone-Vlasta-Marek/dp/B000055YCR/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 172: *Best of Tsawai Lama: Modern Tibetan Songs*

Title	<i>Best of Tsawai Lama: Modern Tibetan Songs</i>
Attribution	Tsering Gyurmey
Dates	2000 (Cassette)
Label	Music Tibet
Iconography	Cover: artist with background of snowy mountains, trees, blue sky
Text	Tibetan lyrics inside
Sounds	Pop; Western chord progressions, electric instruments, drum tracks, singing
Gracenote	NA
Amazon.com	<p>NA; links below show the artist</p> <p>http://www.tibetlink.com/index.php?option=com_artistavenue&task=singleArtist&id=6&Itemid=81</p> <p>http://tibetanavenue.com/Video/p2_articleid/555</p>

Table 173: *Tibet: A World of Music*

Title	<i>Tibet: A World of Music</i>
Attribution	“The Monastery Monks”
Dates	2000
Label	St. Clair Entertainment Group
Iconography	The pictures on the case and notes are of snow capped mountains, blue sky, prayer flags, and monks in yellow hats blowing horns
Text	Performers are described as “The Monastery Monks,” and all tracks are “traditional” Text lists tracks
Sounds	Monastic music: Tibetan oboes, cymbals, chant, drum, monastic singing with bell-chime, low chant
Gracenote	World
Amazon.com	http://www.amazon.com/Tibet-World-Music/dp/B00004TIJS/sr=1-3/qid=1159649789/ref=sr_1_3/103-4681264-8517451?ie=UTF8&s=music

Table 174: *Parikrama*

Title	<i>Parikrama</i>
Attribution	David Parsons
Dates	2000
Label	Celestial Harmonies
Iconography	Picture on the front of snow-capped Kailash with blue sky, prayer flags, pilgrims. His picture on the back.
Text	Text on his fascination with Kailash, how it is a holy site for Hindus, Buddhists, and Bons, and its remote location and the difficulty of reaching it. The pilgrims circle around the mountain, sometimes prostrating, and this is called making a “parikrama.” This album is his attempt at a “sonic parikrama of Kailash and the sounding area.” He states that the tracks are long “to give the feeling of an odyssey.” He hopes the listener will actually “experience” the soundscape. Offers visual text painting descriptions of the scene/soundscape for each track.
Sounds	Electric, sustained tones, single bell/bowls sounds, sustained bowl sounds, low chant sounds/altered and chanting
Gracenote	World
Amazon.com	http://www.amazon.com/Parikrama-David-Parsons/dp/B00005081L/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 175: *The Seven Letters from Tibet*

Title	<i>The Seven Letters from Tibet</i>
Attribution	Tangerine Dream: Composed and performed by Edgar and Jerome Froese.
Dates	2000 [per Amazon.com; no date on CD or casing]
Label	TDI Music
Iconography	Cover: Blue bubbles. Back: Green bubbles
Text	<p>The seven letters are compositions, all related by a color in their titles. The colors relate to the colors of the chakras, in reverse order. The most extensive section of the notes is a paragraph on New Age concepts defining the album, beginning with “There is a higher, unknown more absolute field of manifestation. It is impossible to enter this field as lung-breathing beings.” The notes also include the following statement: “This recording is not supporting any kind of political party or idea. It is also not the composers’ intention to support or criticise [sic] any kind of dialectical spiritual movement.”</p>
Sounds	Electronic, sustained sounds
Gracenote	Electronica/Dance
Amazon.com	http://www.amazon.com/Seven-Letters-Tibet-Tangerine-Dream/dp/B00004W5EJ/ref=sr_11_1/103-4681264-8517451?ie=UTF8
Comments	<p>www.tangerinedream.de www.tdi-music-mall.de</p> <p>There is no mention of Tibet other than the title, and the music is electronic and Western in feel.</p>

Table 176: *Rain of Blessings: Vajra Chant*

Title	<i>Rain of Blessings: Vajra Chant</i>
Attribution	Lama Gyurme and Jean-Philippe Rykiel Notes by Lama Tcheuky, translated by Sophie Dutordoir
Dates	2000
Label	Real World
Iconography	Cover: photo of Lama Gyurme. Back: photo of Rykiel. Picture on CD of Dorjes. Pictures of Dorje, Lama Gyurme, and the Karmapa.
Text	<p>Back states,</p> <p>“The meeting of a Tibetan Buddhist monk of the Kagyupa School, messenger of one of the most ancient philosophies, and a French musician known for his mastery of the keyboards. Powerful chants with lush textures that capture the serenity of the Tibetan monasteries.”</p> <p>Lists France and Bhutan as countries. The paper insert over the top of the CD states, “File under WORLD: Tibet/France.” Also states that this album “is a serenely eloquent expression of Tibetan-Buddhism in delicate arrangements of piano, violin and kora framing deeply resonant chants. Here are blessings intending to heal, purify, protect and liberate, creating a contemplative space. Here are prayers for peace.”</p>
Sounds	Lama Gyurme provides “vocals and Tibetan percussions” and Rykiel provides arrangements and keyboards; also includes violin on track 6, kora on track 3. Cymbals and drums, sustained electric sounds, monastic chant/singing, piano. Track 7 evokes low chant.
Gracenote	World
Amazon.com	http://www.amazon.com/Blessings-Lama-Gyurme-Jean-Phillippe-Rykiel/dp/B00003OT8L/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 177: *Prayers to the Protector*

Title	<i>Prayers to the Protector</i>
Attribution	Thupten Pema Lama and Steve Roach
Dates	2000
Label	Celestial Harmonies
Iconography	Cover: picture of a Mandala and one of a microchip.
Text	This lama is from the Dip Tse Chok Ling monastery, and the artists met via the Celestial Harmonies Connection according to the notes. The notes talk about the intent of both artists to bring the prayers “to the West;” the notes list the text of the prayers.
Sounds	Chant, sustained bowl/bell electric sounds, bells/chime, cymbals are evoked, electric sounds
Gracenote	New Age
Amazon.com	http://www.amazon.com/Prayers-Protector-Thupten-Steve-Roach/dp/B00005081K/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 178: *Chants to Awaken the Buddhist Heart: The Companion CD to Awakening the Buddhist Heart*

Title	<i>Chants to Awaken the Buddhist Heart: The Companion CD to Awakening the Buddhist Heart</i>
Attribution	Lama Surya Das and Steven Halpern
Dates	2000
Label	Inner Peace Music
Iconography	Cover: Picture of a Buddhist deity. Back: pictures of Surya Das and Halpern.
Text	<p>Sticker on the wrapping states, “Discover the Healing Power of Chants.” Back states, “Ancient Tibetan Buddhist prayers and chants to bless, illumine and awaken the heart of Buddhist and non-Buddhist alike. <i>Energized</i> with modern grooves, electric bass, keyboards and guitar” (emphasis in original). Quotes Lama Surya Das (an American Buddhist meditation teacher and author), who states,</p> <p>“Tibetan Lamas and choirmasters for more than a millennium have developed the secrets of internal healing, clearing and edifying vibrations through the power of sacred sound. These ancient, timeless Tibetan chants help us to awaken the Buddhist heart...”</p> <p>Texts describe Lama Surya Das and his relationship with the Dalai Lama, and Steven Halpern and the healing power of his music. The notes provide phonetic transliterations of the texts and English translations; the first is described as “Tibet’s national mantra.”</p>
Sounds	The vocalizations of the chant have an accent, and tracks have groove. Electric, repeated sounds, chant. Bell/bowl sounds, sustained sounds.
Gracenote	Gracenote: World
Amazon.com	http://www.amazon.com/Chants-Awaken-Buddhist-Steven-Halpern/dp/B0000508CD/ref=sr_11_1/103-4681264-8517451?ie=UTF8
Comments	Done by Americans in America

Table 179: Events, 2001

<i>NYT</i>	190, 32 ads
Within PRC	<p>Beijing awarded 2008 Olympics</p> <p>Spy plane incident (US reconnaissance plane shot down over PRC area)</p> <p>The PRC shuts down the teaching center in Serthar, or Sertal (Eckholm, Jun. 22, 2001)</p> <p>Guo Jinlong is emphasizing development, sees Tibet as stable, and believes that the economic development, including railroad, will help to stabilize it (Eckholm, Nov. 7, 2001)</p> <p>Eckholm article, “China Wins the Wallets of Tibetans, but Hearts Are Still Slow to Follow” (Dec. 1, 2001)</p> <p>Khenpo Jigme Phuntsok, leader of the Sertal academy, has been detained; army road blocks are blocking access (Eckholm, Sep. 28, 2001)</p>
Exile	<p>Dalai Lama meets with President of Taiwan, earns \$1 million for week of lectures in Taiwan</p> <p>India gives the Karmapa refugee status (as opposed to extraditing him back to the PRC) (<i>NYT</i>, Feb. 5, 2001)</p>
Political US	<p>September 11 in US</p> <p>PRC denounces Tibet and Muslim terrorists, asks US for support against separatists</p> <p>Bush to meet with PRC as part of his anti-terrorist campaign; PRC has been listing Tibetan activists (along with those from Xinjiang and members of Falun Gong) as terrorists (<i>NYT</i>, Oct. 18, 2001)</p> <p>Bush appoints a high-level official to the Tibet affairs position, Paula J. Dobriansky</p> <p>First democratic leader elected of Tibetan government in exile.</p> <p>American and Tibetan doctors do a study showing malnutrition as a main and large health problem contrary to reports by the Chinese of adequate food (Eckholm, Feb. 1, 2001)</p> <p>The International Campaign for Tibet and the Tibetan Center for Human Rights and Democracy will be allowed to participate in a U.N. conference on racism (<i>NYT</i>, May 23, 2001)</p>
Products	<p>Movies</p> <p>Art</p> <p>Book</p> <p>Travel</p>

Table 180: Music Events, 2001

Music Events	<p>Tibetan Buddhist monks dance and play trumpets, cymbals to consecrate a 108 foot stupa holding the remains of Chogyam Trungpa Rinpoche at the Rocky Mountain Shambhala Center, founded by the Rinpoche (Niebuhr, Aug. 20, 2001)</p> <p>Eleanor Charles. Drepung Loseling monks performing, “Sacred Music, Sacred Dance” (Charles, Jan. 21, 2001)</p> <p>Tibet House benefit at Carnegie with Nawang Khechog on flute and the monks with chant and horns. Article points out that David Bowie, who performed, wrote a song in 1965 called “Little Boy Blue” which was his ideal of Tibet; he performed it here with monks coming out to cymbal clash for the end (Powers, Feb. 28, 2001)</p> <p>Sachs writes on refugee students are learning Tibetan language and they begin with a chant and end with a song. That is what makes the headline and starts the article (Mar. 6, 2001)</p> <p>The monks of Drepung Loseling Monastery perform “The Mystical Arts of Tibet” (Gelder, Apr. 18, 2001)</p> <p>Dalai Lama visited Portland, received large welcome. Schools bussed students to hear him and a high school band opened with the Tibetan and US national anthems (NYT, May 17, 2001)</p> <p>Tibet education classes in New York, including dance</p> <p>Gere speaks for peace at music benefit concert, Madison Square Gardens, in Oct.; booed off stage</p>
CDs	<p><i>Tibetan Singing Bowls</i></p> <p><i>Green Planet (Tibet): Les Chemins de la Sagesse</i></p> <p><i>Song of Shangri-La</i></p>

Table 181: *Tibetan Singing Bowls*

Title	<i>Tibetan Singing Bowls</i>
Attribution	Danny Becher
Dates	2001, 2002
Label	Oreade Music
Iconography	Cover: picture of artist, bearded man, in front of bowls with pyramid of light opening around/behind him. Interior: artist's face inside the pyramid at the exact center of the notes, and bowls with Sanskrit. Sanskrit on CD.
Text	<p>Back states, "Music of the Spirit," and "File under: Practical Music"</p> <p>Back describes artist; he studied Western classical and Indian music and lived in India, working at "an Ayurvedic Institute" as well as a "multi-cultural-centre." He has studied yoga and table. Now he works in Europe giving concerts and seminars on "musical phenomena."</p> <p>Interior text states, "This album is dedicated to the beauty of sounds from the singing bowls." Text tells how the bowls and gong</p> <p style="padding-left: 40px;">"create a third dimension or vibrational pattern. This pattern can tune the brainwaves into alpha and theta states. At the same time a balancing and harmonising effect between the left and right side of the brain is created."</p> <p>The first track "creates the 'quietness of mind' so that the consciousness is lifted up and ready to receive the vibrations one needs." The second track "aims to combine the micro-cosmos with the macro-cosmos. Every planet in the Universe has its own sound," and he references the "harmony of the spheres." He states, "By mathematical calculation certain basic frequencies can be attributed to the different planets. In this musical expression a combination of singing bowls is used corresponding to the sounds of the planets." The third track "brings the mind in an even deeper state of concentration and quietness. Its balancing effect creates theta waves in the brain. Theta waves offer the mind the possibility to resonate with the most creative part within."</p>
Sounds	Sustained sounds of the bowls; named instruments are "Tibetan Singing Bowls," "China Gong" and "Singing bowls from Tibet and Nepal"
Gracenote	New Age
Amazon.com	http://www.amazon.com/Tibetan-Singing-Bowls-Danny-Becher/dp/B000063TD8/sr=1-1/qid=1159658266/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music

Table 182: *Green Planet (Tibet): Les Chemins de la Sagesse*

Title	<i>Green Planet (Tibet): Les Chemins de la Sagesse</i>
Attribution	Tony Quimbel, music Thupten Tsering, words Damien Blaise, notes
Dates	2001
Label	Planète Verte/Milan Entertainment
Iconography	Cover: snowy mountain, blue sky
Text	<p>The Planète Verte slogan is “Music of Peace for the Love of the Earth, Music for Discovering the Earth’s People and Their Culture.” The notes reflect travel writing; the author arrived in Nepal “In search of the mythical purity of the high plateaus” (1). He goes on to describe the air, the mountains, and the “Dantesque” landscape (2), his journey to Xining and the Kumbum monastery and the follies of consumerism versus the purity of Tibet. The notes also emphasize the relationship of the world eco-system to that of Tibet, and the Tibetan ecological system to Chinese politics during the last fifty years. Some of the profits from this CD go to the French Tharjay association, which builds schools and hospitals in Eastern Tibet (within the PRC).</p> <p>He includes a political history, recognizing some of the variety of Tibets and the tug of war between Chinese and Tibetan sovereignty; he focuses on the ecological aspect, stating that Tibetans kept the industrial revolution at bay by banning “foreigners” and now the Chinese are exploiting natural resources through encouraged hunting, mining, industrialization projects and deforestation. He states, “since the Chinese invasion of central Tibet, the fragile ecology of the high Tibetan plateau has been irreversibly threatened” (4).</p> <p>Track notes describe the “scene” painted by each track. End with “Tibet, as you, I wait for liberation...”</p> <p>Text thanks Association of the Tibetans of France in Nice.</p>
Sounds	<p>“Traditional instruments used” include “Ritual Bells” Bamboo Flute, Bowls, and “Mantras.” Almost every track uses sounds of birds, horses, lighting, rain, water, and some use altered voices of children and others. These are combined with one or more Tibetan instrumental sounds, and mixed through and with electronic music.</p> <p>According to the notes, words, vocals for songs and mantras, bamboo flute, percussion, tambourine, and ritual bells are all performed by Thupten Tsering. Music, keyboards, programming and classification provided by Tony Quimbel. Opens with nature sounds (water and birds) and flute. Includes cymbal sounds and low chant, with synthesized, electric sounds and sustained sounds. The track “Bowl Games” starts with crashing cymbals, followed by bowl sounds and chant.</p>
Gracenote	World
Amazon.com	http://www.amazon.com/Green-Planet-Tibet-Variou-Artists/dp/B00005NHOF/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 183: *Song of Shangri-La*

Title	<i>Song of Shangri-La</i>
Attribution	Diqing Autonomous Prefecture Singing and Dancing Troupe Orchestra, Artists Notes edited by Josef Bombback and Debbie Kresja Produced by Aik Yew-gah; he is also the photographer and recording engineer
Dates	2001
Label	Hugo
Iconography	Cover: Lake with dock, blue sky. Back: pictures of artists Interior: photo book, includes Diqing landscape, people, homes, monastery, monks, and artists. Map of Diqing and of PRC
Text	<p>Outside top label: “A musical and photographic journey through the serene land of the <i>real</i> Shangri-La.” (emphasis in original)</p> <p>Notes narrate how Shangri-La [formerly known as Zhongdian, and before that known as the Tibetan area of Gyaltang] was declared to be a real place, after being believed to be “mythical” (59); includes explanation of how Hilton’s work of fiction could be based on a real place.</p> <p>Text describes the area’s geography, references Kagbo peak, and states that is the area Conway would have entered (60). The area’s sociology is described; many different groups and religions “co-exist,” in a blending of “eastern and Western religions” (61). The notes describe the local language as preserving “the ancient Tibetan spelling and pronunciation” (61), and state that in this dialect alone the word “Shangri-La” still exists with that pronunciation (61-62). The word means “the sun and moon in the heart” and this references the Nyimgma and Bon religions in the Diqing area (62). The notes tell of the Tibetan story of the Shangbala kingdom and its relevance to Hilton’s idea of Shangri-La (62-63), and tell of Britain’s colonialist interest in Tibet in the 1930s and the publications they released as part of that agenda, which could have informed Hilton (63-64). Thus, the album was recorded in Shangri-La as the Yunnan government declared the Diqing region to be Shangri-La in 1997. This music is to provide the musical prototype for Shangri-La and allow the listener to experience that place (64).</p> <p>The notes tell of the artists’ accomplishments, including tourism commercials and tours of the US and Singapore. The notes (in Chinese and English) also include interviews with the artists, text translations, and a brief glossary.</p>
Sounds	The songs are not MIDI altered, according the notes. Include string music, Dance music, a cappella music, wall building song drinking song, etc. PRC trained voices.
Gracenote	World
Amazon.com	http://www.amazon.com/Shangri-Diqing-Tibetan-Antononomous-Prefecture/dp/B00007GZMU/ref=sr_11_1/103-4681264-8517451?ie=UTF8
Comments	Songs performed by artists who are well known, especially in the Zhongdian area, per this author’s experience.

Table 184: 2002

<i>NYT</i>	201, 56 ads
Within PRC	<p>Hu Jintao takes primary leadership position in PRC (Kahn, Nov. 15, 2002)</p> <p>Dalai Lama sends envoys to Beijing for discussion; first official talks since 1993 (Eckholm, Sep. 11, 2002)</p> <p>PRC announces that, as part of their stability and economy plan, Tibetans will become an ethnic minority in Lhasa as “skilled labor” and investment is imported (<i>NYT</i>, Aug. 8, 2002)</p> <p>PRC releases Tanak Jigme Sangpo; had released Ngawang Choepel in January; both released on medical conditions (Eckholm, Apr. 4, 2002)</p>
Exile	<p>Crossette writes about Samdhong Rinpoche, the exile prime minister, who visits the US. He is working to help Tibetans within Tibet practice non-violent resistance, after Gandhi’s model, within the rule of Chinese law. He is also trying to keep areas where Han have not settled “clean” (culturally Tibetan). “‘China is not our enemy,’ Samdhong Rinpoche said. ‘China is a people who need our cooperation, who need our guidance, spiritually. It has been so for more than 1,000 years’” (Jul. 21, 2002)</p> <p>Seagal sued for backing out of films, counter sues claiming extortion</p> <p>Protests</p> <p>Dharamsala holds Miss Tibet pageant</p>
Political US	<p>Crossette writes, “Taking Notes on Democracy; Tibetan Exiles Explore Government, the American Way;” tells of two Tibetans studying in the US; both sing, and one plays the flute. They are studying democracy as part of a focused plan for democracy in the government of exile; they acknowledge that if there is autonomy within the PRC, government will be decided by the majority living in Tibet, and not the minority of exiles, but they are prepared to help (Mar. 29, 2002)</p> <p>Crossette writes, “A Tough Time to Talk of Peace; Buddhists Find Nonviolence Out of Fashion After Sept. 11”; The Dalai Lama cancels his visit, after lukewarm reception of Buddhists in the U.S. and after Gere booed off the stage when he called for Non-violence on Oct. 20th at the benefit for Sept. 11th. According to Crossette, sixth months prior Buddhism “was on a phenomenal upsurge in the New York area” and points out that 200,000 people came to hear the Dalai Lama speak at Central Park in 1999 (Feb. 12, 2002)</p>
Products	<p>Stewart writes, “War Resister Becomes Savior of Tibet’s Literature” on an American, E. Gene Smith, who owns the largest collection of Tibetan works perhaps in the world. He plans to scan them all and make them available for free on the internet, at http://www.tbrc.org/index.xq (Jun. 15, 2002)</p> <p>Travel, Movies, Textiles, Books, Art, Food</p>

Table 185: Music Events, 2002

Music Events	<p>E. Rosenthal writes, “China Frees Dissident Tibetan Nun 9 Years Ahead of Schedule.” Ngawang Sandrol is released; she and 12 other nuns made the tape of Dalai Lama praise songs in 1993 smuggled all over the world. [Listen to one of her recordings at the D.C. based website: http://www.savetibet.org/documents/document.php?id=15] Bush is to meet with Jiang Zemin not long after this date (Oct. 18, 2002)</p> <p>Drepung Loseling monks perform Second World Festival of Sacred Music</p>
CDs	<p><i>The Rough Guide to the Music of the Himalayas; Tibet, Nepal and Ladakh: Sounds from Shangri-La</i> <i>Tibetan Retreat</i> <i>The Serenity Series: Tibetan Moods</i> <i>The Serenity Series: Tibetan Sunrise</i></p>

Table 186: *The Rough Guide to the Music of the Himalayas; Tibet, Nepal and Ladakh: Sounds from Shangri-La*

Title	<i>The Rough Guide to the Music of the Himalayas; Tibet, Nepal and Ladakh: Sounds from Shangri-La</i>
Attribution	Ken Hunt, compiler and liner notes. Series produced by Phil Stanton.
Dates	2002
Label	Music Rough Guide www.worldmusic.net
Iconography	Cover: picture of mountains, in mist, prayer flags, man playing flute, black and white brass band including tuba, man playing lute, and a black and white photo of one of the musicians (Sharma). Back: picture of rows of prayer candles.
Text	<p>Sticker on front: “2002 International Year of Mountains”</p> <p>Back text states, “The dramatic scenery and spiritual promise of the Himalayas have prompted numerous artists and adventurers to make a pilgrimage to their rugged slopes in search of beauty and inspiration.” The notes go on to say, “...this Rough Guide explores the array of wonderful sounds that have drawn their inspirations from life on ‘the Roof of the World’”</p> <p>Seven of the thirteen tracks are labeled as originating from “Tibet”; the rest are as follows: one from India, two from Nepal, one from Ladakh, one from Bhutan, and one from China. All the tracks are from previously published albums.</p> <p>Inside notes begin, “extremes of nature, topology and terrain...the Himalayas: producing varied musics that slip between the spiritual and wildly rugged.” The text continues, “The Himalayas are home and holy” and “their mountains have deities galore.” The notes state,</p> <p style="padding-left: 40px;">“The Himalayas have insinuated their way into human consciousness through place names such as ...the Roof of the World, ...or Shangri-La. Its widescreen vistas are the stuff of illusion, of Frank Capra’s <i>Lost Horizon</i>, Nick Gray’s <i>Windhorse</i>...”</p> <p>The text states that Tibet was geographically and politically isolated until the 1950s, that Chinese influence is “longstanding,” and that “What many feared—musical cross-pollination and an attendant dilution of local musical traditions—came true only in part.” The notes continue, “many outside influences have been kept at bay...Folk traditions are still strong.”</p> <p>The notes describe Peter Manuel’s “cassette culture” and the pirated CDs for tourists available and marketed as local, although locals describe them as “tourist fare.” The notes state, “The Himalayas have an innate ability to contain, preserve, or purify. Over the centuries the mountains have shaped many art forms, whether pictorial or musical...”</p> <p>Tracks 1 and 5, both from “Tibet,” are from Steve Tibbetts and Choying Drolma’s work <i>Chö</i> [reviewed in this dissertation]. Notes describe Tibbett’s travel to Nepal in 1994 and his subsequent recording in 1995. They describe the nunnery’s establishment “after the Chinese invasion.” The notes state, “The upshot was one of the finest East-West collaborations ever recorded.”</p> <p>The second track from “Tibet” is that of the nuns from Jangchub Choeling</p>

	<p>Nunnery, at Mundgod (Southern India). The notes state, “Westerners have tended to ignore or overlook the vital contribution made by nuns to the Buddhist liturgical tradition simply because the male tradition has made such a deep impression outside Tibet through recordings and tours.”</p> <p>Notes describe the meaning of the track. Album is <i>Tibet—Sacred Voice</i> TFR99001, Tibet Foundation.</p> <p>The third track from “Tibet” is of the Monks from Drete Dhargon at Drepung Monastery (also at Mundgod), from the same CD as the nuns above. The notes state, “The full-throated chanting of the monks from Drete Dhargon at Drepung Monastery is a thing of wonder, a minor miracle,” and “one of Tibet’s most exquisite male voice choirs.” They state, “It happens to be one of the most genuinely inspiring pieces of music ever to come out of Tibetan monasticism’s musical realm.”</p> <p>The next “Tibet” track is from the album <i>Hooked Light Rays</i> [reviewed in this text], is titled “Fire Channels.Me,” and is an extract. Within it low tones are synthesized, and mixed with chant, cymbals, trumpets, percussion, and synthesized space-age chime sounds. The notes state, “New forms, new languages, new communication ways, new containers’ is an apt enough way of describing how Eraldo Bernocchi, Bill Laswell, and a team of Tibetan monks approached” this project. They state, “It illustrates how field recording and local research, original voices, treated sound and sample, New World, Old World, and Still Older World musical sensibilities can complement each other.”</p> <p>The next “Tibet” track is from Zollitsch’s album, <i>Tibetan Folk Music</i> [reviewed in this text]. The note states,</p> <p>“Since the Chinese occupation of Tibet, the nation’s cultural legacy has suffered greatly. Of Tibet’s many musical traditions, its folk music is the least known outside the country. Where there are nomadic peoples...there is likely to be a tradition of playing pipes or flutes.”</p> <p>The Ladakh track is drum and shawm music for archery contest, from <i>Musique de Monastère et de Village</i>, Mireille Helffer.</p> <p>Jigme Drukpa, performer of the “Bhutan” track is from Bhutan; for his track, the Tibetan influence is emphasized and the pictures are of the Tibetan lute. However the track records the hammered dulcimer “of Chinese origin” (from the album <i>Endless Songs from Bhutan</i> HCD7143, Grappa Musikkforlag as).</p> <p>The next track from “Tibet” is a Do-Pe tract from <i>Tibetan Buddhist Rites from the Monasteries of Bhutan Vol. 4</i> [reviewed in this text]. The notes describe the bamboo flute and a “charming piece of Bhutanese folklore” describing the flute; the notes state that the flute “is associated with pastoral images of young herders and shepherds tending their flocks.”</p> <p>The “China” tract is by Guo Yue and Joji Hirota, a collaboration between a Chinese and Japanese artist from the album <i>Red Ribbon</i> TUGCD1010, Riverboat Records. It is titled “Himalayas” and “inspired” by the Himalayas, and,</p>
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	“paints a picture of a girl standing on a mountain, watching as the sun sets. The sun’s dying rays daub the mountain, which inspires her to sing and dance. Tears well and flow down her face. Is the mood one of joy or sadness?”
Sounds	Drolma sings/chants with Tibbett’s synthesizer music. Her voice is dubbed over to sound like two or more singers with echo. Nuns song, chant, monastic chant, wind sounds synthesized, low tones, chant, cymbals, trumpets, percussion, and synthesized space-age chime sounds, hammered dulcimer, drum and shawm, flute
Gracenote	World
Amazon.com	http://www.amazon.com/Rough-Music-Himalayas-Various-Artists/dp/B0000668LN/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 187: *Tibetan Retreat*

Title	<i>Tibetan Retreat</i>
Attribution	Peter Kater, according to inside. [Tracks are performed by Carlos Nakai and Nawang Khechog; it’s the same music <i>Winds of Devotion</i>]
Dates	2002
Label	Compendia Media Group
Iconography	Cover: part of a dictionary definition of retreat with leaves and a feather
Text	Exterior text: “healing of the body and soul...” Back says, “Tibetan Retreat draws upon the Tibetan connection between the nation, nature, and spirituality to bring compassion, wisdom, and healing to the body and the soul, allowing one to experience deeper satisfaction, joy, and inner peace.” Tracks titled sentient beings, wisdom, compassion, and heart.
Sounds	See <i>Winds of Devotion</i>
Gracenote	Identifies as <i>Winds of Devotion</i> ; New Age
Amazon.com	Amazon calls it <i>Ethnic Escape: Tibetan Retreat</i> http://www.amazon.com/Ethnic-Escape-Retreat-Various-Artists/dp/B000065ULD/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 188: *The Serenity Series: Tibetan Moods*

Title	<i>The Serenity Series: Tibetan Moods</i>
Attribution	NA
Dates	2002
Label	Allegro Corp./Columbia River Entertainment Group www.allegro-music.com
Iconography	Cover: picture of monastery, candles, Daoist symbol
Text	The back states, “Escape from the phenomenal world to the sublime...Tune into the sounds of nature and instrumental music and accept the soothing calm that the natural world offers. Only when you listen closely is it possible to accept the soothing beauty that the natural world offers.” It also states “File under: New Age/Tibet.”
Sounds	One track, over an hour long with repeated motives, ocean, nature sounds, flute/flute like sounds
Gracenote	Identifies as <i>Mike Jay Mix</i> for the album title, and the genre as Electronica/Dance
Amazon.com	http://www.amazon.com/Serenity-Tibetan-Moods/dp/B00007KFSE/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 189: *The Serenity Series: Tibetan Sunrise*

Title	<i>The Serenity Series: Tibetan Sunrise</i>
Attribution	NA
Dates	2002
Label	Allegro Corp./Columbia River Entertainment Group
Iconography	Cover: picture of different monastery, candles, Daoist symbol
Text	The back states, “Leave behind the stresses of daily life and give yourself over to the sublime beauty of the fiery, energetic perfection of a Tibetan sunrise. Let the rhythmic sounds of nature and instrumental music awaken your dormant vitality.” It also states “File under: New Age/Tibet.”
Sounds	An hour of music starts with running water, then string-like and keyboard glissandos/arpeggios are added eventually some flute like sounds added and chime/bell sounds. Repeated motives
Gracenote	Identified as this, or a Lance Armstrong album Genre: Gospel & Religious
Amazon.com	http://www.amazon.com/Serenity-Tibetan-Sunrise/dp/B00007KFSEB/sr=1-1/qid=1159661687/ref=sr_1_1/103-4681264-8517451?ie=UTF8&s=music

Table 190: Events, 2003

<i>NYT</i>	178, 51 ads (Last year for ProQuest Historical Newspapers) ¹¹⁴
Within PRC	<p>Yardley writes on Big Bone disease in Tibet, a poverty disease. Doctors Without Borders stopped work at the village in question work the year before (2002) due to funding issues. The PRC solution is to relocate the village (Sep. 29, 2003)</p> <p>Yardley writes on Sabriye Tenberken and her school for the blind in Tibet; Braillewitouthorders.org (Sep. 20, 2003)</p> <p>Yardley writes an article on the secularization of Tibet, the disparity of economic benefits between Han and Tibetans, and the lack of genuine religious freedom simultaneous with the promotion of religious sites for tourism (Sep. 15, 2003)</p> <p>Maynard writes that tourists are banned from Tibet, even though there hasn't been SARS there yet, because of SARS (May 11, 2003)</p> <p>Eckholm writes article titled, "China Executes a Tibetan in Connection with Bombing Attacks"; Tibetans arrested, one executed for political bombings in Sichuan and Western Tibet area (Jan. 28, 2003)</p>
Exile	<p>Brooke writes article titled, "Over Protests, Nepal Lets Chinese Force Refugees Back to Tibet"; Nepal is breaking up demonstrations and deporting Tibetan refugees; in the past it passed them over to the U.N. High Commission for Refugees which sent them to India via an annual \$200,000 grant from the United States. The PRC is backing Nepal's bid for the WTO. (Jun. 1, 2003)</p>
Political US	<p>Dalai Lama speaks at Washington National Cathedral on Sept. 11</p> <p>Dalai Lama visits MIT</p> <p>Patrick French, previous director of London's Free Tibet Campaign, writes "Dalai Lama Lite" (Sep. 19, 2003). He writes, "In short, the Dalai Lama—or a simplified version of him—has been appropriated by the American people over the last decade," and "The Dalai Lama has become whoever we want him to be, a cuddly projection of our hopes and dreams."</p> <p>French states,</p> <p>"In reality, Tibetan Buddhism is not a values-free system oriented around smiles and a warm heart. It is a religion with tough ethical</p>

¹¹⁴ At the time of this writing, ProQuest Historical Newspapers extends to the end of 2003. The tables for the years 2004-2006 use numbers and citations from a search also using the term "Tibet" of the ProQuest Newspapers database searching within the three *NYT* publications offered: the newspaper, book reviews and the magazine.

¹¹⁵ Klein states, "brands and stars have become the same thing" (Klein 2002:49 quoting Michael J. Wolf *The Entertainment Economy* [New York: Times Books, 1999: 29]). In this example by Patrick French, the Dalai Lama was counseled to act not as a Tibetan Buddhist, but as the brand of Tibet and the sub-brand of the Dalai Lama dictated.

	<p>underpinnings that sometimes get lost in translation. For example, the Dalai Lama explicitly condemns homosexuality, as well as all oral and anal sex. His stand is close to that of Pope John Paul II, something his Western followers find embarrassing and prefer to ignore. His American publisher even asked him to remove the injunctions against homosexuality from his book, "Ethics for the New Millennium," for fear they would offend American readers, and the Dalai Lama acquiesced.¹¹⁵</p>
Products	<p>Review by Dave Kehr of the film <i>Tibet: Cry of the Snow Lion</i>, released with the Dalai Lamas tour. He summarizes the movie as suggesting, "With Lhasa, Tibet's capital, overwhelmed with tourists (a new railroad connection is expected to bring even more), Tibetan culture and religion have been turned into more commodities, to be peddled in the form of cheap souvenirs manufactured and sold largely by Chinese immigrants" (Sep. 19, 2003)</p> <p>Goodstein and Wakin write, "The Dalai Lama on Tour, an Exile on Main Street," stating that the Dalai Lama has crossed over into "mainstream markets" from New Age/religion (Sep. 17, 2003)</p> <p>50th year anniversary of Hilary summit of Everest; art expedition, articles</p> <p>Richtel writes that Salesforce.com used a poster of the Dalai Lama praying under a Salesforce sign with the caption "There is no software on the path to enlightenment." The company had sought permission and received it from the Dalai Lama, and had made donations of money and computer services to Tibetan refugees in South Asia, but the campaign didn't work led to rejection. Benioff, company executive, stated, "Sometimes these things happen when you're an aggressive marketer like us" (Aug. 25, 2003).</p> <p>Travel, Art, Rugs, Movies, Books, Food, Museum</p>

Table 191: Music Events, 2003

Music Events	<p>Dalai Lama opens benefit for Healing the Divide, a group the uses technology to preserve "ancient cultures." Nawang Khechog and Carlos Nakai performed together; Nawang played the long horn, recited chant and played the flute. Philip Glass performed, and the Gyuto Tantric Choir opened the show with low chant (Pareles, Sep. 23, 2003)</p>
CDs	<p><i>Sacred Tibetan Chant: The Monks of Sherab Ling Monastery</i> (Wins the first Traditional World Music Grammy.)</p> <p><i>Universal Love</i></p> <p><i>Tibetan Wonder</i></p> <p><i>Tibetan Meditation</i></p> <p><i>Tibet: Cry of the Snow Lion (Music from the Motion Picture)</i></p> <p><i>Tibet: Songs from the Six High Valleys (Chansons des Six Hautes Vallées)</i></p> <p><i>Bod Kyi Nyi Ma La Tse Tung</i></p>

Table 192: *Sacred Tibetan Chant: The Monks of Sherab Ling Monastery*

Title	<i>Sacred Tibetan Chant: The Monks of Sherab Ling Monastery</i>
Attribution	Sherab Ling Monastery Monks in India, Kangra Valley, seat of founder Tai Situpa XII Religious and Cultural Consultant: Lama Karma Samten Gyatso Booklet Notes and Photography: Thelma Burchell Field Recording and Production: Jon Mark
Dates	2003
Label	HNH International, Naxos World; www.naxosworld.com
Iconography	Cover: Tibetan art, monastery with mountains in background, monks. Back: monks with instruments. Interior: dragon, monks with long horns
Text	<p>Back describes Tai Situpa XII as “a leading Tibetan Buddhist teacher and peace campaigner. Here the monks perform as part of their daily lives prayer ceremonies originating many centuries ago in the great Buddhist monasteries of Tibet.” Notes provide descriptions of chant meanings. Tai Situpa gave permission for recording.</p> <p>Notes state, “This live recording was made during actual ceremonies and includes the natural ambient sounds of normal activity.”</p> <p>This monastery is of the Karma Kargyu lineage. Notes (p. 3) state that the ceremonies have been performed for centuries, and tell how the monks come to the monasteries: from orphanages in the Himalayas, refugees from Tibet referred by the Government in Exile in Dharamsala, referred from other monasteries, and offered by parents. The Lama supports them all freely (4). In Tibet, the seat is the Palpung Monastery. In exile, the seat</p> <p>“is nestled in the gentle pine forested foothills of the Kangra Valley. The sound of the monks’ prayers resounds in the clear mountain air. The monastery is blessed with an ideal environment for religious study and practice.”</p> <p>The notes state, “The development of the monastery has been planned to conform to the natural environment so as not to harm the growth of the native trees and plants.”</p> <p>The notes describe the instruments (5). Instruments listed: Nga Chin (large temple drum), Gyaling (Tibetan oboe), Radung (long horns), Kungling (trumpet), and Sil-Nyen and Rol-Mo (cymbals)</p> <p>Bibliography includes Mireille Helffer’s work on Tibetan instruments.</p>
Sounds	Low chant, cymbals, long horns, sustained sound, drum, chant, song chant, cymbals, Tibetan oboe, horn
Gracenote	World
Amazon.com	http://www.amazon.com/Sacred-Tibetan-Chant-Sherab-Monastery/dp/B00007MBAD/sr=1-1/qid=1159662859/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music
Comments	Won 2003 (presented in 2004) Grammy for Best Traditional World Music Album; the first year that World Music was awarded in two categories, Traditional and Contemporary

Table 193: *Universal Love*

Title	<i>Universal Love</i>
Attribution	Nawang Khechog
Dates	2003
Label	Sounds True www.soundstrue.com
Iconography	Cover: Nawang with snow capped mountains, yaks, and river. Back: Nawang with horn, mountains. Interior: picture of his father
Text	<p>Back: “File Under: Tibet/Khechog”, and “A former Tibetan Monk & Grammy Award Nominee Shares His Rare Music”</p> <p>Back:</p> <p>“Nawang Khechog takes listeners on a musical pilgrimage into the experience of compassion through music. Nine original compositions meld the ancient ritual sounds of Nawang’s Tibetan homeland with traditions from across the globe to invoke within us the uplifting power of <i>Universal Love</i>.”</p> <p>Inside: Khechog dedicates the album to his father. Notes provide translation of altruistic text. Nawang talks about the concept of universal love, “to become one who loves all sentient beings unconditionally,” and describes the difficulty of that challenge. He states,</p> <p>“This inspiration gives me some sense of meaning, purpose, and direction, and helps me to channel my anger not to hate anyone, channel my temptations not to become overwhelmed by lust and greed, and channel my heart to try to love all and everyone. So, I often wonder if, even given a million years to do this, I can cultivate this universal love in my heart. That would be the beginning of the highest journey and meaning of my life.”</p> <p>Notes also tell about Nawang, his Buddhist background and hermit experience, and that the Dalai Lama has inspired him.</p>
Sounds	<p>Tibetan flute; long horn; overtone chanting; universal horn (a Khechog invention); didgeridoo; African, Mayan, and Native American instruments; “and chants of universal love by His Holiness the Dalai Lama and others” (performed by Khechog)</p> <p>Back: “With Tibetan flute on all songs” and lists the other instruments. Includes keyboard, wind chime sounds, bowl/bell sounds, and repeated motives.</p> <p>Last track, “Tibetan Freedom Chant” includes flute, long horn, drums, and monastic chant.</p>
Gracenote	New Age
Amazon.com	http://www.amazon.com/Universal-Love-Nawang-Khechog/dp/B000089IYM/sr=1-1/qid=1159664076/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music
Comments	www.nawangkhechog.com

Table 194: *Tibetan Wonder*

Title	<i>Tibetan Wonder</i>
Attribution	Composed, arranged by Ron Allen; Produced by Gordon Gipson Nature Sounds: Dan Gibson-elements (water, wind), Scott Connop (birds)
Dates	2003
Label	Solitudes www.solitudes.com
Iconography	Cover: picture of tent with prayer flags in front of mountain with blue sky and crowds
Text	<p>Back: “Discover the magical beauty of Tibet as the natural sounds of the Himalayas blend with indigenous instruments and the timeless chant of Tibetan monks.” Thanks the leader of the Canadian Center of His Holiness the 17th Karmapa by name.</p> <p>The notes provide “Listening Instructions” including “volume and tone controls set at a moderate level that is in keeping with nature’s ambience.” Notes describe the universal language of music; “it understands no boundaries in unifying cultures and leaving its peaceful touch on all that it encounters.”</p> <p>The notes describe Tibet; in the “snow-covered peaks of the Himalayan mountains there exists a region as beautiful as one would expect of a land that is seemingly within the reach of the heavens.” They describe it as a “glorious, mythical location” inhabited by those who have “struggled to protect their heritage and beliefs, inspiring the world beyond with a gentle resolve to remain true to their culture.” The notes describe the music:</p> <p>“the chanting of Monks in harmony with the natural sounds of the Tibetan landscape offers a rare glimpse into this wondrous world and her magnificent secrets. It is music that, like the Tibetan people, embraces a mantle of peace, tolerance and freedom—a sound as pure and fresh as the mountains themselves.”</p> <p>The notes also state,</p> <p>“Through the authentic recording of indigenous nature sounds and the masterful creations of talented composers and performers, we may begin to understand the cultures, the customs and the experiences of all who share this world. It is through this understanding that the earth may once again reveal herself in all her beauty, and all of her gentle glory.”</p>
Sounds	<p>Wildlife species featured are birds from the Himalayan regions, named with tracks. Lama Namse Rinpoche and Tenzin Lama provided chanting, bells and drums. Ron Allen provided “wood & bamboo flutes, table harp, percussion singing bowls, Tibetan horns, didgeridoo, erhu, keyboards, chanting, and MIDI programming.”</p> <p>Additional sounds include other vocals, tabla, guitar, water, wind sounds, and sustained and electronic sounds.</p>
Gracenote	New Age
Amazon.com	http://www.amazon.com/Gentle-World-Tibetan-Dan-Gibson/dp/B0000E331Z/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 195: *Tibetan Meditation*

Title	<i>Tibetan Meditation</i>
Attribution	Phil Thornton
Dates	2003
Label	New World Music www.newworldmusic.com
Iconography	Cover: stupa and snowy mountain, blue sky. Interior: picture of Phil Thornton
Text	<p>Sticker: “Includes instructions on how to perform a Tibet Meditation by his Holiness the Dalai Lama. A donation will be made to ‘The Tibetan Foundation’ for the sale of this CD.” The instructions are printed inside as the notes, and are from <i>The Dalai Lama, A Policy of Kindness</i>. © Snow Lion Publications.</p> <p>Back:</p> <p>“A distant temple bell sounds, as the unmistakable tones of the ancient tradition of meditational chant resonate, creating an ambience of meditative calm. Inspired by the very distinctive culture and music of Tibet, Phil Thornton has created an exceptional album that captures the very essence of Tibetan music. As you listen to the sounds of overtone chanting, Tibetan Singing Bowls, the Ragdung, Cymbals, Gongs and the Tibetan Thighbone, take time to reflect, explore and discover.”</p> <p>Back: “File Under World/Meditation”</p> <p>Notes describe Thornton:</p> <p>“An acclaimed master of the synthesizer, a highly trained multi-instrumentalist, and an innovative producer, Phil Thornton is very much a leading light amongst the futuristic and visionary musicians of the New Age. His adventurous and seductive compositions ring out with a tremendous ‘journey’ quality, evoking rich exotic soundscapes.”</p>
Sounds	He provides keyboards, bells, flute, “Tibetan singing bowls,” and percussion programming. Others play bass, Tibetan thighbone, bowls, and cymbals/gongs. First track begins with the single bell/chime, followed by sustained bowl sounds and evocation of low chant. Electric, sustained, sounds; Tibetan long horn evoked as well.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Tibetan-Meditation-Phil-Thornton/dp/B00009YFXX/sr=1-1/qid=1159665458/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music
Comments	Thornton’s other albums include <i>Tibetan Horn</i> as well as <i>Sorcerer</i> , <i>Alien Encounter</i> , <i>Immortal Egypt</i> , and <i>Eternal Egypt</i> .

Table 196: *Tibet: Cry of the Snow Lion (Music from the Motion Picture)*

Title	<i>Tibet: Cry of the Snow Lion (Music from the Motion Picture)</i>
Attribution	Jeff Beal and Nawang Khechog
Dates	2003
Label	Karuna
Iconography	Cover: defaced Buddhist picture Inside: temple with picture of Dalai Lama. Back: mountains Enhanced CD, with music videos of the tracks
Text	<p>Back: “A portion of the net proceeds of this cd [sic] will be donated to the Dalai Lama Foundation (www.dalailamafound.org), an international organization for ethics and peace.”</p> <p>Credits include Tibetan Field Recordings by Steve Miller and Sue Peosay. Beal in the liner notes describes using the field recordings as “instruments” to “make the authentic Tibetan musical elements resonate with what would be a largely Western audience.”</p> <p>He describes Nawang’s personal relationship with people in the movie and how that adds to the music. He discusses impermanence, the “commitment to nonviolence as a way of struggling for political and religious autonomy.” He states, “Their principles of compassion and peace remind [us] of what we, the human race, can aspire to. Nawang and I sincerely hope that this music will somehow inspire a greater communion with these eternal values.”</p> <p>Notes include Nawang’s translations of the prayers, and give thanks to “all the people of Tibet, for their courage and inspiration.”</p>
Sounds	Nawang plays flutes, long horn, vocals, bells, cymbals, and didgeridoo. Monks of the Namgyal Monastery provide vocals for 2 tracks, and Jeff Beal provides trumpet, piano, electronics, and keyboards. Field recordings are used as well. The enhanced CD includes a duet between the trumpet and the long horn.
Gracenote	Soundtrack
Amazon.com	http://www.amazon.com/Tibet-Jeff-Beal-Nawang-Khechog/dp/B0000C8YN8/ref=sr_11_1/103-4681264-8517451?ie=UTF8

Table 197: *Tibet: Songs from the Six High Valleys (Chansons des Six Hautes Vallées)*

Title	<i>Tibet: Songs from the Six High Valleys (Chansons des Six Hautes Vallées)</i>
Attribution	Sherap Dorjee
Dates	2003; Recorded in Ladakh in 2003
Label	Musique du Monde
Iconography	Cover: picture of singers, dancers, man playing dramnyen, snowy mountains, blue sky. Snowy mountain photos throughout
Text	<p>Back: “Sherap Dorjee and his group Shang Shung Da Yang reveal to us melodies full of highland poetry, which have resounded for centuries throughout the highest valleys of the world”</p> <p>Liner notes in French and English. Sherap Dorjee states in the notes that he is from Western Tibet, and “As a Tibetan refugee, it is my duty to work at safeguarding all the various Tibetan cultural forms.”</p> <p>He was born in Western Tibet, yet “under the pressure of the Chinese occupation,” his family moved to Ladakh in 1970. He plays the <i>kovo</i> lute. This CD is meant to bring the music of his home region, Thot Tso Yul Duk, to the public. The notes end with “Welcome to the secret valleys of Thot Tso Yul Duk. Listen, and discover the highest music in the world!”</p> <p>Notes explain instruments and provide pictures; the <i>kovo</i> has three strings, is small, and often has a horse head at the end of the neck. They use a jerry can (gas can) as a replacement for the drums, and also use lingbu (bamboo flute) and Dramnyen and Gyumang (hammered dulcimer) although these last two instruments are not from Western Tibet.</p> <p>The first track, “The first dance” is believed in Thot Tso Yul Duk to be “the first song ever composed.” Additional tracks include, “When I learn the alphabet” and “the peacock’s song,” an adult dance/beer game. Notes end with,</p> <p>“It should be specified that musicians were not held in high esteem in Tibetan society. While their talent was appreciated, instrumentalists were nevertheless looked down upon as a lower caste....Contempt for musicians has considerably decreased in modern Tibetan society. The dalai lama [sic] has even intervened in person to rehabilitate music and musicians.</p> <p>Notes also provide data on sponsoring a refugee child in school. Notes on Altimira state, “Our main activity consists in supporting rural communities and their artists to assert their cultural heritage.”</p>
Sounds	Lute, folk singing, dance music, a cappella singing, flute, jerry can
Gracenote	World
Amazon.com	http://www.amazon.com/Songs-High-Valleys-Sherap-Dorjee/dp/B0001MMFQ4/sr=8-2/qid=1159669756/ref=sr_1_2/103-4681264-8517451?ie=UTF8&s=music
Comments	Inside, the CD smells like incense

Table 198: *Thangtong Lhugar: Tibetan Performing Arts*

Title	<i>Thangtong Lhugar: Tibetan Performing Arts</i>
Attribution	Thangtong Lhugar, Tibetan Performing Arts
Dates	2003
Label	Beloved old traditional Tibetan
Iconography	Cover: Rainbow, stupa, clouds and drawing of “Thangtong Gyalpo, Founder Tibetan Opera.” Back: artists with dramnyen. Interior: picture of operatic dancers. Rainbow drawings on cover, CD, and notes.
Sounds	Perform Nangma and Toeshe, court music, and Garlu, voice, dramnyen, erhu
Gracenote	World
Amazon.com	NA
Comments	Purchased in Seattle in 2004 at Tibetan festival; also smells of incense

A.44 2004

Table 199: Events, 2004

<i>NYT</i>	PQN 87 ¹¹⁶
Within PRC	<p>H. French writes article titled, “Shangri-La No More: The Dragons Have Settled In,” on the huge Chinese influx in Lhasa, the Potala, Han selling prayer wheels and spinning them the wrong way as they demonstrate them. Compares with the United States, that “once settled its great West.” Photo caption “Under the heavy Chinese influence, cellphones have caught on with Tibetans, too.” [Tibetans in the US have cellphones] (Dec. 8, 2004)</p> <p>Simons writes on the Gedun Choepel Artists’ Guild in Lhasa, where young Tibetan artists are creating contemporary Tibetan art reflecting their lives and Tibetan culture in modernity and in the PRC. He describes the public outrage in the West over KFC in the Tibet, and the Dalai Lama objecting to it and the killing of chickens, and withdrawal of KFC. He quotes one of the artists, Gade, who states, “we also want to be able to eat Kentucky Fried Chicken. Some people want us to remain as simple as possible.” Gade also says, of the West and outside world, “Big gallery owners aren’t interested in our works because they don’t fit the stereotype.” He quotes Tsering Nyandak, who states, "We aren't deliberately revolutionizing our art," and "We are just being ourselves" (Nov. 22, 2004)</p> <p>Dalai Lama agrees to Tibet as part of China, but not to Taiwan as part of China. Agreeing to both is a condition for the PRC (Aug. 15, 2004)</p> <p>H. French writes that melting glaciers in Tibet are a sign of global warming. They shrank by 4% in the 1990s. There is melting ice in the Himalayas, leading to greater water flow out of the mountains (Nov. 9, 2004)</p> <p>Puntillo writes about Erik Weihenmayer, blind summiter of Everest, who takes blind Tibetan kids to Advance base camp (Oct. 31, 2004)</p>
Exile	<p>After much back and forth between Russia and the Dalai Lama, he is allowed to go to Kalmykia for pastoral purposes only</p> <p>Tibetans march in India</p>
Political US	<p>KFC decides not to go to Tibet because it is too expensive (also protested (<i>NYT</i>, Jun. 26, 2004)</p> <p>Mydans writes, “An Ex-Telemarketer’s Other Life as a Buddhist Saint” on a Colorado man named by the Dalai Lama as a lama for Kalmykia, Russia, a Tibetan Buddhist area. He was born in PA and is Kalmyk by ethnicity. He is married to a Tibetan (Jun. 12, 2004)</p>

¹¹⁶ ProQuest Newspapers, the database used for searches from 2004-2006, does not shows ads.

	<p>Haberman writes, “Tibet’s Meek, Hardly Asking for the Earth” on the 32 day hunger strike outside the U.N. by Tibetans and their frustration that their peaceful efforts are ignored. He points out that Yasir Arafat can address the U.N. with a holster on while the Dalai Lama, Nobel Laureate, cannot enter. Nena Thurman states that the Tibet House has no corporate sponsors because “Everybody wants to do business with China.” Tibetan Youth Congress members organized the strike (May 7, 2004)</p> <p>Controversial Florida theme park closes (opened in 1993)</p>
Products	<p>Genocchio writes on the Newark museum, its history, Tibet connection (Dec. 26, 2004).</p> <p>Cotter reviews additional art as the Rubin Museum of Art comes to NYC; it is “devoted primarily to the Buddhist art of Himalayan Asia” www.himalayanart.org; Rubins also sponsor text project mentioned earlier (Oct. 20, 2004)</p> <p>Political Theater (Bruckner, Mar, 31, 2004)</p> <p>Travel</p> <p>Museums</p> <p>Animal</p>

Table 200: Music Events, 2004

CDs	<p><i>Shambala Is Not Far Away</i></p> <p><i>Tibetan Girl</i></p> <p><i>Garlu</i></p> <p><i>Tibetan Master Chants</i></p> <p><i>Samsara</i></p>
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Table 201: *Shambala Is Not Far Away*

Title	<i>Shambala Is Not Far Away</i>
Attribution	Diqing Autonomous Prefecture artists (as on last Hugo album, artists are named) Josef Bomback and Debbie Kresja edited English version of notes Produced by Aik Yew-goh, again also the photographer and recording engineer
Dates	2004
Label	Kiigo of Hugo Productions, Hong Kong. www.hugocd.com
Iconography	Cover: picture of mountain, blue sky, lake. Interior: smaller photo book with additional photos, pictures of artists.
Text	<p>Recorded in 2001 in Diqing. The State Council of China named Zhongdian as Shangri-La in 2002 (5). The notes state, “life still goes on in the same undisturbed, peaceful and contented way for the people living in the area” (5). The notes also state,</p> <p>“In the past, pictures of Tibet featured natives of the Western region, who were often presented in a twisted sort of way: dusty hands, pained and hollow eyes, mysterious rites, etc. The same vein was found in the music produced, which may be Tibetan in name, but had nothing indigenous about it, only affected, hyperbolic exoticism” (5).</p> <p>This album also includes “original compositions popular in Tibet and produced in a world beat style” (5).</p> <p>Concerning the people of the area (Naxi and Lisu as well as Tibetan) the notes state, “Their many (and varied) religions, coupled with their strong belief in reincarnation, are conducive to a heart that is at peace with the world” (5). The notes go on to state, “Yes, this is a land where fairies dwell. When you go there, you will see for yourself the Shangri-La of your dream” (7). Includes excerpt from <i>Song of Shangri-La</i> notes on “Spiritual Prototype”</p> <p>Sung in Chinese or Tibetan</p> <p>One track sung by Jinan Lamu on how Tibet and Han are “daughters of the same mother,” China.</p>
Sounds	All accompanied by MIDI track; temple horns, vocals, bird sounds, bells, hammered dulcimer
Gracenote	Pop
Amazon.com	http://www.amazon.com/Shambala-Tibetan-Dance-Troupe-Diqing/dp/B0001Z532Y/ref=sr_1_7/002-4551373-6442454?ie=UTF8&s=music&qid=1173421263&sr=1-7

Table 202: *Tibetan Girl*

Title	<i>Tibetan Girl</i>
Attribution	Performed by Dawa Dolma
Dates	2004
Label	Garpa
Iconography	Cover: Dawa against background of yaks, river, snowy mountains. Back: Dawa in Tibetan dress. Interior: Dawa in contemporary dress.
Text	Notes state that Dawa is a graduate of TIPPA, she lives in Australia, and this CD uses songs she has written herself. Background music by Joseph. Lyrics in Tibetan
Sounds	First track starts with bowl/bell sounds. Includes animals bleating, sustained sounds, electronic, keyboard, chimes, and singing over piano arpeggios. Asian Pop background. Contemporary Tibetan music. Water sounds, with a cappella singing and echo for beginning of “Blue Lake,” with erhu
Gracenote	Folk
Amazon.com	NA
Comments	Purchased in Seattle in 2004 at festival.

Table 203: *Garlu*

Title	<i>Garlu</i>
Attribution	Performed by Nyima Tashi and Dawa Dolma
Dates	2004
Label	Garpa
Iconography	Cover: woman in Tibetan dress against background of snowy mountains; picture of Tibetan dancers. Back: Man playing erhu
Text	Notes state that Nyima and Dawa are TIPPA graduates and this is their recording of Garlu, or court songs and Gar, court dance. Garpa was the name of the Potala’s song and dance group. One song is highlighted, track 12, a story of the famous court musician Guti who wrote a song during the 5 th Dalai Lama’s visit to China in 1653, in which he sang asking the Dalai Lama to please return to Drepung.
Sounds	First track is flute and drum. Then dramnyen, erhu, vocals. Court music. Album begins and end with the flute and drum track, titled, “Dhama Suna”
Gracenote	NA
Amazon.com	NA
Comments	Purchased in Seattle in 2004 at festival

Table 204: *Tibetan Master Chants*

Title	<i>Tibetan Master Chants</i>
Attribution	Lama Tashi, chant master of the Drepung Loseling monastery in India Notes by Lama Tashi and Jonathan Goldman
Dates	2004
Label	Spirit Music www.HealingSounds.com
Iconography	Cover: Mandala picture, Tanka pictures
Text	<p>Back: “Lama Tashi is one of the World’s Foremost Tibetan Chant Masters” and a quote from Jonathan Goldman, <i>Healing Sounds</i> author, and the producer and recorder of this album, who states,</p> <p>“An authentic recording featuring sacred mantras chanted in the extraordinary Tibetan ‘Deep Voice.’ This is a powerful tool for listening to and learning these mantras, as well as for generating transformative energies that invoke divine entities. It is truly a blessing that Lama Tashi has allowed <i>Tibetan Master Chants</i> to manifest.”</p> <p>Notes state, “All proceeds from this recording go to benefit Lama Tashi and the Siddhartha Foundation.”</p> <p>Notes state that the album has three purposes: 1) tool for listeners to learn Tibetan mantras “by chanting along with the chant master,” 2) “tool for pure listening pleasure,” and 3)</p> <p>“to create sacred space and vibrational shifts almost as a sonic prayer wheel—creating initiatory experiences for those in its presence. There is a specific order and function of each of the chants on this recording, which work together in order to assist personal and planetary vibratory changes.”</p> <p>The notes state that chanting of the mantras will bring wisdom, protection, healing, power, compassion, enlightenment, tantric abilities, etc.</p> <p>Lama Tashi provides the overtone chant, and plays the Bowls and Gong, and the Tingsha (bell/chime). Chants begin with the Tingsha, then an homage to the deity of that chant, followed by a Tibetan bowl, followed by the mantra (chanted over and over), followed by a different bowl, and ending with a dedication to the deity. The first and last chants do not follow this exact formula as they serve the purpose of opening and closing the recording and setting the stage for the listener. Translation and purpose are in the notes for each track.</p>
Sounds	Low chant. Incredible overtones. Tingsha (bell/chime), Bowl rings, like bell, one time at the beginning of mantras; other bell at the end
Gracenote	World
Amazon.com	http://www.amazon.com/Tibetan-Master-Chants-Lama-Tashi/dp/B00030M9Z6/ref=sr_11_1/103-4681264-8517451?ie=UTF8
Comment	Grammy Nominee for the 2005 presentation in Best Traditional World Music

Table 205: *Samsara*

Title	<i>Samsara</i>
Attribution	Cyril Morin
Dates	2004
Label	RASA
Iconography	Cover: picture of a monk, in burgundy robe, sitting up high; superimposed on the blue sky is a man kissing a woman's neck Enhanced CD comes with five postcards. Insert has sexual picture of a man and a woman, with the translation of "Bumblebee" by the sixth Dalai Lama accompanying music composed and sung by Dadon
Text	This is a film score, for the Pan Nalin movie by the name <i>Samsara</i> . The back says "What is more important: Satisfying one thousand desires or conquering just one?" The movie is "A spiritual love-story set in the majestic landscape of Ladakh in the Himalayas..." Back: "French composer Cyril Morin has produced an extraordinary, soothing, sonic journey that includes the Bulgarian Symphony Orchestra, Chants from the Lamas and Nuns of Ladakh; Tibetan bowls, Bansuri, Indian flute, Duduk, Ney, Sarangi, Lyre, Mongolian and Tibetan violins, guitar, sanza."
Sounds	See above; first track begins with bell/bowl sound, then symphonic, guitar, sounds, etc. Dadon's track begins with a single chime and sustained tones; she sings over those sounds. Drums are added, and her voice overlaps itself
Gracenote	New Age
Amazon.com	http://www.amazon.com/Samsara-Deyan-Pavlov/dp/B00023GG44/sr=1-1/qid=1159675515/ref=pd_bbs_1/103-4681264-8517451?ie=UTF8&s=music
Comments	Purchased in Seattle in 2004 at festival

A.45 2005

Table 206: Events, 2005

<i>NYT</i>	PQN 89
Within PRC	Railroad to Lhasa
Exile	<p>Mishra writes, “The Restless Children of the Dalai Lama,” which he opens by remembering the self-immolation of a monk in April 1998 during a hunger strike by the Tibetan Youth congress, broken by Indian police. He then talks about a current protester, Tsundue, and how he represents the youth. Tsundue says, “I belong to a problem called Tibet. And there are many more of us where I come from.” He doesn’t see the Dalai Lama as having an answer, as PRC continues to do what it wants, with no concessions. (Such as building a railroad) (Dec. 18, 2005).</p> <p>Nepal ordered the decades-old office of the Dalai Lama in Katmandu to close (Adhikary, Jan. 29, 2005)</p>
Political US	<p>The Dalai Lama receives an honorary degree at Rutgers and a ceremonial key to New York on his tour (Elliott, Sep. 26, 2005)</p> <p>The Dalai Lama has been working with neurologists on the impact of Buddhist meditation and positive impact on the brain. Some neuroscientists (544) have petitioned the Society of Neuroscience to not let him speak about the research. Political and scientific accusations abound (Carey, Oct. 19, 2005)</p> <p>H. French writes article which opens declaring what a marvel the Tibetan railroad is, how environmentally careful it is, and ends with quotes from Tibetans on how immigration is ruining the culture and turning Tibetan girls to prostitution (Sep. 9, 2005)</p> <p>Tenzin Gyatso, the Dalai Lama, writes an article on the importance of scientists looking at moral implications for work and the impact of their work on humanity at large (Nov. 12, 2005)</p>
Products	<p>Art and Food, etc.</p> <p>[Tibet Information Network (around since 1980s and active source for New York Times in the 90s closes down, due to lack of funding. TibetInfoNet shortly surfaces to take its place]</p>

Table 207: Music Events, 2005

Music Events	<p>Third World Festival of Sacred Music</p> <p>15th annual Tibet Freedom Benefit concert at Carnegie Hall</p>
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Table 208: Events, 2006

<i>NYT</i>	PQN 120
Within PRC	<p>Train derails. One man died of altitude sickness on the train in August as well (<i>NYT</i>, Aug. 31, 2006)</p> <p>Conlin writes, “Tibetans See Threat to Their Culture in Chinese Spending” Jennifer Conlin. The quota for visitors to the Potala raised to 2,300 per day from 1,500 (Aug. 6, 2006)</p> <p>The railway opening is protested by 3 women, one American (Kahn, Jul. 2, 2006)</p> <p>Copper mining in TAR</p>
Exile	<p>Mishra writes again on Tsundue, stating that Tsundue has been placed under guard so that he will not be able to protest Hu Jintao’s visit. He describes the moral lapses of India and China, and states that US is hypocritical, “But, as La Rochefoucauld pointed out, hypocrisy is the tribute vice pays to virtue.” (Nov. 22, 2006)</p>
Political US	<p>Gere writes, “Railroad to Perdition,” stating, “The survival of Tibetan Buddhist knowledge in its own land is vital for the world, as well as the Tibetan people. China’s journey toward greatness must not include the further destruction of this heritage.” (Jul. 15, 2006) (He is chairman of the International Campaign for Tibet which trains Tibetan youth as leaders in Washington D.C.)</p>
Products	<p>Film <i>Vajra Sky Over Tibet</i> (review by Lee, Sep. 15, 2006) Dadon and others sing on this film</p> <p>McCormack writes on the Banyan Tree Ringha resort in China, a luxury resort in “unspoiled” Tibetan area, complete with huge tub, high-speed internet, and spa options (Sep. 10, 2006)</p> <p>Cotter writes on the show of Tantric Siddhas at the Rubin Museum of Art. He tells stories about what the Tantric masters did to reach enlightenment (Feb. 10, 2006)</p> <p>Animal planet show on geese flight from Tibet to Nepal</p> <p>Travel articles, including one stating, “For a moment, I can imagine the Lhasa from that Potala mural—a city teeming with spiritual passions, truly cut off from the rest of the world” (Kurlantzick, Dec. 10, 2006)</p> <p>Art, Museums</p>

Table 209: Music Events, 2006

Music Events	Larson writes on an art show in Los Angeles devoted to portrayals of the Dalai Lama, which includes video and music: chant (Jun. 11, 2006)
CDs	<i>Ama</i> <i>Golden Spa Tones: Tibetan Singing Bowls with Flute and Ocean</i>

Table 210: *Ama*

Title	<i>Ama</i>
Attribution	Yungchen Lhamo Produced and arranged by Jamshied Sharifi
Dates	2006
Label	Realworld
Iconography	Cover: Lhamo in white, kneeling and making a dorje with her hands. Back: Lhamo sitting. Interior: pictures of Lhamo, mandala. Mantra on CD, as prayer wheel
Text	<p>The notes state that the album is dedicated to her mother, (Ama in Tibetan), who was beaten by the Chinese and saw two of her children die in labor camps yet still lit the prayer candles and was positive.</p> <p>The first track is an encouragement for Tibetans since the occupation. Tracks include a track for 9/11; Yungchen Lhamo moved to New York City with her son in 2000, a song for those who helped her with the move, a song called “Lhasa” for her father, and a song for the Dalai Lama. She sings on all the tracks and wrote all the songs. Annie Lennox and Joy Askew each join her for a track.</p>
Sounds	<p>Instruments used and named include guitars, percussion, violin, viola, cello, dramnyen, gymang, dhongchen, piwant, flute, trumpet, kora, chant, and synthesizer.</p> <p>The first track starts with sustained sound, then moves to guitars, etc. The track “Tara” (a feminist track) begins with a single chime.</p> <p>She performs a rendition of the mantra on each album, and this one is done in “festival” style. It begins with her singing in folk dance style with dramnyen, flute, and percussion. This is followed by an interlude with low chant and dungchen (the only track with long horn), then dulcimer (gymang) is added and the song is done in an accelerated tempo, dance style.</p>
Gracenote	World
Amazon.com	http://www.amazon.com/gp/product/B000E41KFQ/ref=pd_rvi_gw_1/103-4681264-8517451?ie=UTF8

Table 211: *Golden Spa Tones: Tibetan Singing Bowls with Flute and Ocean*

Title	<i>Golden Spa Tones: Tibetan Singing Bowls with Flute and Ocean</i>
Attribution	Dean Evenson and Walter Makichen
Dates	2006
Label	Soundings of the Planet
Iconography	Cover: ritual bell, feather, bowls (one with light coming out of it), and a Western classical flute, all on the ocean sand with the ocean in the background (and blue sky). Back: bowl in water with suspended drop. Picture under CD is of “Health Through Music” written in the sand.
Text	<p>Back:</p> <p>“Ethereal tones of Tibetan singing bowls gently soothe the soul like a massage for the spirit. These magical sounds create a sense of relaxation by dissolving patterns of stress and worry. Flute and bowl effortlessly take you to a divine inner place of acceptance, balance and peace. Gentle ocean waves and the Earth Resonance Frequency deepen the experience to a contemplative Alpha state.”</p> <p>Back: “Created specifically for Spa Treatment Rooms, Healing, Yoga & Meditation”</p> <p>Back: “Attention: May cause a heightened state of peacefulness. Do not use while driving.”</p> <p>Notes state that Dean Evenson provides the “Alto and Silver Flutes, Ocean recordings,” and Walter Makichen plays the “Tibetan Singing Bowls, Bells, and Gongs.”</p> <p>Notes discuss the artists’ histories as healers, and the mysterious qualities of the Tibetan Bowls, and that they were used by monks in meditation. The bowls produce harmonic overtones, and bring “both hemispheres of the brain into synchronization.” Walter Makichen calls it “massage for the soul.” He states, “The first time I heard a bowl played, it transported me to a place of relaxation and awareness that I had never experienced before. It was like being touched on the head by a divine light.” He states, “My intentions when I play the bowls are to provide a clear channel of healing energy that bypasses the strictures of dogma and doctrine and allows a person to enter the pure consciousness of light.”</p> <p>Text on CD state that it is part of the Soundings of the Planet Healing Spa Series, and that it also “Contains Earth Resonance Frequency for a deeper state of relaxation”</p>
Sounds	Ocean sounds, (with birds/gulls) bell, bowl, gong sounds, and flute. Every track starts and ends with the ocean. Tracks have a low sound under the ocean—perhaps the Earth Frequency.
Gracenote	New Age
Amazon.com	http://www.amazon.com/Golden-Spa-Tones-Tibetan-Bowls/dp/B000E3LCS2/ref=sr_11_1/103-4681264-8517451?ie=UTF8

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¹¹⁷ Specific pages are linked and/or described within the body of the work.

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