

PROCEEDINGS

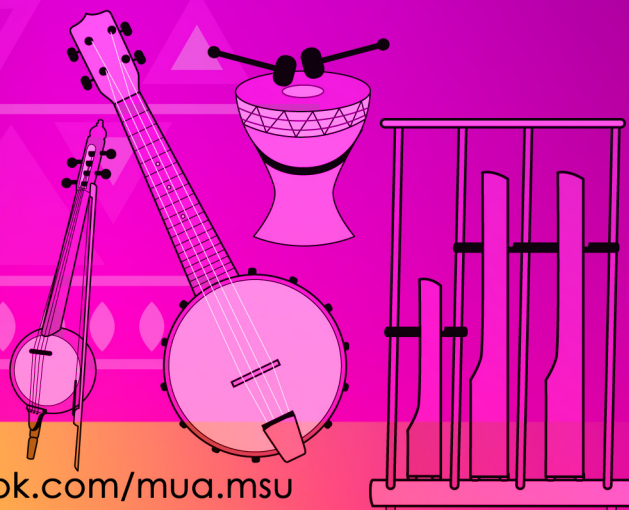
of the



The First Mahasarakham University International Seminar on Music and the Performing Arts

November 28 – December 1, 2018

10th Anniversary
College of Music, Mahasarakham University
with the joint cooperation of
Kalasin College of Dramatic Arts
Thailand



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Message from the Dean of College of Music, Maharakham University

The Maharakham University College of Music was originally a division of the Faculty of Fine and Applied Arts that offered a Bachelor of Arts program in Musical Arts with separate degrees in Western Music, Thai Classical music and Folk Music.

The College was officially established on September 28, 2007 under the name "College of Music" offering an undergraduate program in the musical arts as well as master's and doctoral degree programs.

During this 10th anniversary, the College is hosting several events including this international conference and music and dance workshop from participating countries in this conference. It is my hope that this anniversary celebration will be useful for scholars from many countries and also students from the colleges and universities in Thailand.

I wish to thank everyone who has offered their time and assistance in making these events successful. I also want to thank everyone for

joining us to celebrate, support and also enhance our academic knowledge to be shared to everyone. Thank you very much.

Best regards,

(Khomkrich Karin, Ph.D.)

Dean, College of Music, Maharakham University



Message from the Director of Kalasin College of Dramatic Arts

For the importance of the Tenth Anniversary of the College of Music, Masarakham University, the Kalasin College of Dramatic Arts, Bunditpatanasilpa Institute, feels highly honored to co-host this event. This international conference-festival would allow teachers, students and researchers to present and publicize their academic papers in music and dance.

The arts and cultures are important to our nation as these bring benefit to everyone from the participation of international countries as well as from our country, as a form of musical exchange and knowledge. I believe that this event will be a good direction to develop the direction of education, the arts and cultures, and foster co-operation in the future especially, for both our institutes' students.

I am confident that this international conference-festival will achieve its objectives with the dedication of everyone. At the same time, I wish that our many friends from every country will have a pleasant stay in Thailand.

(Jamrern Kaewpengkro, Ph.D.)

Director of Kalasin College of Dramatic Arts

Welcoming Address

Good Morning. Ladies, Gentlemen, Scholars and Artists from China, India, Indonesia, Kalasin College of Dramatic Arts, and all Conference Participants.

It is indeed a great pleasure for me, as one of the host, to welcome all of you to the Mahasarakham University International Conference on Music and Performing Arts to commemorate the Tenth Anniversary of the Foundation of Mahasarakham University College of Music.

In the globalized era, our world becomes smaller, and the powerful technologies affect all lives and nature; therefore all of us need cooperation, working together as closely as possible. It is our great opportunity for us today to be here to participate our international conference on music and performing arts. Music and all branches of arts, including performing arts, are necessary for our lives; food are good for bodies, arts are good for our souls. With food and arts human can have a sound mind and sound body.

I am confident that this international conference provides an excellent opportunity to share many different discussions. Today we will learn and share our knowledge and experiences on our music and performing arts, as well as fostering our friendship among individuals and among our countries. Please share and enjoy yourselves in this memorable international conference.

I would like to extend my heartiest welcoming to our distinguished guests and paper presenters from many parts of the world.

I do hope this conference would be successful for everyone.

Thank you.

November 28, 2018

Asst. Prof. Dr. Jarernchai Chonpairot

Specialist: College of Music, Mahasarakham University, Thailand

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KLON LAM POETIC TEXTS FOR LAM SINGING: Classification and Formal Structure

Jarernchai Chonpairot

Abstract

To become a famous *molam* singer, he/she has to have many supportive elements---good personality, good voice, good acting, good memory, good instant problem solving, good *khaen* accompaniment, and good *klon lam* or poetic texts. However, among these supportive elements, a good *klon lam* is the most effective and lasting impression in the minds and the memories of the audience.

In this paper the author will discuss and analyze *klon lam* repertoire that had /have impressed the minds of the audience in the old days as well as in the present days, then classify them into proper categories and present their formal structures.

In terms of their classification, it was found that there were five types of *klon lam*---*lam thang san*, *lam thang yao*, *lam toei*, *lam phloen*, and *lam doen*. Each *klon lam* formal structure consisted of three parts---introduction, main body, and conclusion.

Key word: *klon lam*, *lam* singing, classification, formal structure

Introduction.

In Isan language *Klon* is a generic term denoting any form of poetry. A *klon* for reading is called *klon an*; a *klon* for courting is called *klon pha-nya*, a *klon* for sermon is called *klon thet*, and a *klon* for singing is called *klon lam*. The main feature of a *klon lam* poetry is its rhyming; there are three types of rhyming---vowel rhyming, consonant rhyming and tone rhyming. Rhyming can be existed within a line of between preceding line and the following line, as shown below:

Vowels rhyming within a line:

A *klon lam* is called in accordance with its type, style, or genre of *lam* singing. *Lam* singing styles include: *lam thang san*, *lam thang yao*, *lam toei*, *lam doen*, *lam phuen*, *lam mu*, *lam phloen* and *lam xing*. In this paper only *lam thang san*, *lam thang yao*, and *lam toei* were analyzed.

Lam thang san is a style of *lam* singing in rather fast or middle tempo, with steady beat or pulse without any melisma, except at the introduction part. There are

two types of *lam than san* poetic text---*klon kap* (or *klon tat*) and *klon yoen*. There are two types of *klon lam thang san*: one is called *klon kap* or *klon tat*, the other one is called *klon nyoen*. A *klon lam thang san*, either in *klon tat* or *klon nyoen* form, each consists of three parts---introduction, main body, and conclusion.

Klon kap or *klon tat* is not stricted on the number of phrases but there is a tonal and vowel rhymes between the preceding phrase and the immediate following phrase. The introduction of both *klon tat* and *klon nyoen* for *lam* singing are written in the same formal design. Its formal design is called *klon hai* or *klon salok*; it consists of five syllabless. The introduction of any *klon lam* is called *klon khuen* or *klon phat hua*, meanign forward poem. The *klon khuen* for both *klon kap* and *klon nyoen* in *klon lam thang san* is written in the same formal design. It is arranged into sentences or lines of two clauses; each clause contains five syllabes or musically of two steady beats, except the first and the last clause which contains only three syllables, which is musically also of two beats. Here is the structure of a *klon khuen*.

Klon Khuen (Opening Poetry)

2/4

○	○	○	○	○	○	○	
Kaem	poen	woen	Kaem	<u>nong poen</u>	woen		
♪	♪		♪	♪	♪		♪

○	○	○	○	○	○	○	○	○	○	
Khan	<u>nong maen</u>	su	phoen	Hai	woen	<u>ni</u>	kai	kai		
♪	♪	♪	♪		♪	♪	♪	♪		♪

○	○	○	○	○	○	○	○	○	○	
Khan	bo	<u>maen su</u>	phai	Khan	<u>maen khong</u>	sai	lam			
♪	♪	♪	♪		♪	♪	♪	♪		♪

○	○	○	○	○	○	○	○		
Hai	jao	yim	nam	nam	Ma	<u>thang phi</u>			
♪	♪	♪	♪		♪	♪		♪	

The Main Body of Klon Kap

Its main body of a *klon kap* consists of a numbers of lines or phrases, each phrase consists of seven to twelve syllabes or four steady beats in terms of music. Each phrase or line has been designated by certain tone mark on certai syllable. For example, in the last two syllabes of the first line get no tone mark, in which the

last syllable can become either a mid tone, a high falling tone or a rising tone; the last syllable of the second line gets second tone mark, which can become either mid tone, high tone or falling tone; the last syllable of the third line gets the first tone mark and no tone mark respectively, which become

The rules for a *klon kap* poem is ; 1) There are no limits on the number of phrases; 2) Each phrase contains seven to twelve syllables; 3) The last syllable of the preceding phrase rhymes with the first, second, third or fourth syllable of the following phrase; and 4) *Kham ek* or *kham tho* tone mark is not required.

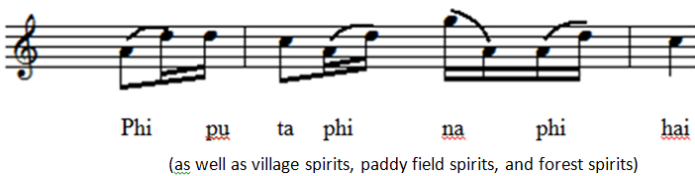
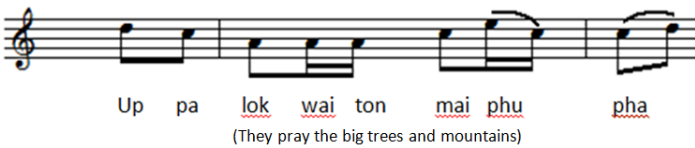
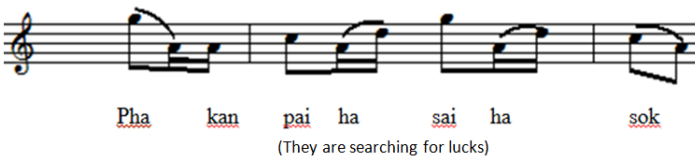
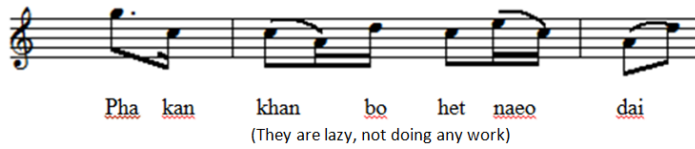
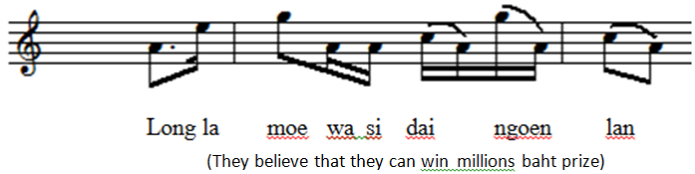
The *klon kap* or *klon tat* form for *lam* singing comprises the following elements: 1) There is no limit of the number of phrases or lines; 2) Each phrase of *kon kap* poetry consists of seven to twelve syllables; 3) The last syllable of a preceding phrase has to rhyme with the first or second or third syllable or fourth of the following phrase; and . 4) The rhyming syllables always have the same tone mark .

Klon Tat or Klon Kap Fprmal Structurein Western Notation

Klon Tat or Klon Kap in Speech Form



(Nowadays people are crazy on lottery buying)



Kon Khuen

Klon kuen means opening poetry or introduction. It consists of a number of phrases or sentences. A sentence comprises two halves or clauses. To be understood the content of the sentence, the two clause must be combine into one sentence. A clause may be repeated, especially the first two clauses. Each clause contains five syllables, making up of two steady beats or pulse in terms of music. However, the last clause has only three syllables but still making of two rolling down beats as shown below:

Formal Structure of Klon Khuen in Lam Thang San

○ ○ ○ ○

Oh, o la no



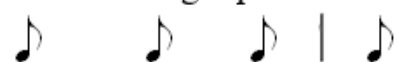
○ ○ ○

Kaem poen woen



○ ○ ○ ○¹

Kaem nong poen woen



○ ○ ○ ○ ○

Khan nong maen su phoen



○ ○ ○ ○ ○

Hai woen ni kai kai



○ ○ ○ ○ ○

Khan bo maen su phai



○ ○ ○ ○ ○

Khan maen khong sai lam



○ ○ ○ ○ ○

Hai jao yim nam nam



○ ○ ○

Ma thang phi



○ ○ ○ ○ ○

Oh la no, nuan oei.



Klon Khuen in Speech Form

Kaem poen woen kaem chao poen woen
 (Beautiful cheeks, your beautiful cheeks)

Khan chao maen su phone hai woen ni kai kai
 (If you belong to someone else, please go far way from me.)

Khan bo maen su phai khan maen khong sai lam
 (If you are not anyone's beloved, and if you are my beloved)

Hai chao yim nam nam ma thang phi
 (Please make a frequently smiles toward this way.)

Klon Lam Thang San, Main Part, Kon Nyoen Form

A kon yoen poetry of the main body consists of a number of stanzas. Each stanza may have two or four stanzas. Each line contains seven to twelve syllabels or four steady beats in terms of music. Each certain syllable positions within stanza have been disignated different tone mark as shown below:

Formal Structure of Kon Nyoen Stanza

First Line:

O O O O O² O O O O
Kho hai a- yu dai hoi khuap pi pai

Second Line:

O O O O O O¹ O O O O²
wan na kai jai ngam dang pha jan hueang jaeng

Third Line:

O O O O² O O O O O O¹
 Su- kha haeng hom tum kai jai sai sa wang

Fourth Line:

O O O O¹ O² O O² O¹ O
 Mi pha lang dang sang san kla haeng in

Another Klon Nyoen Formal Design

First Line:

O O O O O² O O O¹ O O
 Khan nong khit/ hot ai/ hai liao boeng / duean dao

Second Line

O O O O O O O¹ O O O O²
 An wa saeng/ ta hao/ si kom kan / yu thoeng fa

Third Line:

O O O O O O² O O O O¹
 Kho hai bun/ pha la sang / naen nam/ nao jong

Fourth Line:

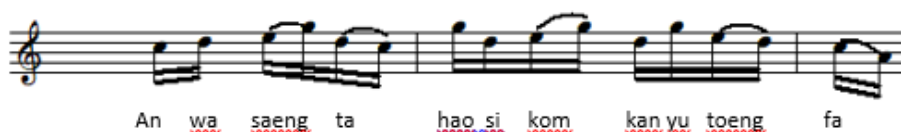
O O O O O² O O O² O¹ O
 Pha hai ai/ lae nong/ dai non son/ kom kan

Lam Thang San Melody in Speech Form

First Line:



Second Line:



Third Line:



Fourth Line:



A *lam thang yao* style is a *lam* singing in slow tempo and in recitative style with melismatic embellishments or vocalizations at the beginning, middle, and ending points.

In brief, a *lam thang san* melody consists of three melodic sections: introduction, sung in recitative form; main melody, consisting of four beats in each phrase, and each stanza consists of four phrases, sung strophic form; the concluding section consists of three of two-beat phrase, sung in recitative style. Here is an example of *lam thang san* textual and melodic

formaulas:

Klon Khuen (Introduction)

○ ○ ○

Oh la no



○ ○ ○

Kaem poen woen



○ ○ ○ ○¹

Kaem nong poen woen



○ ○ ○ ○ ○

Khan nong maen su phoen



○ ○ ○ ○ ○

Hai woen ni kai kai



○ ○ ○ ○ ○

Khan bo maen su phai



I

o o o o o

Khan maen khong sai lam



o o o o o

Hai jao yim nam nam



o o o

Ma thang phi



o o o o o

Oh la no nuan oei



Translation.

(Oh, handsome man !

If you are belonged to someone else,

Please go to another direction.

If you are single, please keep smiling and come to me.

Oh, my dear!)

Main Body: Inner Rhyming and Outer Rhyming

First Stanza

Line 3: fang / doe ai / sai phu in / pan lo

Line 4: sang ma ngam / kado / lua lon / luen khon

Second Stanza:

Line 1: nyang ka taek / chon chon / lu lang / lai lam

Line 2: nyon yak hen / khon ngam / song tam / lae chong

Line 3: nong ka khong / khoi ai / sai ta / yot sa-nga

Line 4: chai huan ha / mom ai / si tai laeo / yu bo pen.

Translation.

Oh, dear !

The man who was casted by Indra God.

I wonder about you on why you are more handsome than all other men.

Thousands of people run after you to have a chance to see you.

I am also waiting to see you;

My heart is trembling, almost dying.

I don't know what to do!

Seeing you while you are ascending from heaven to the earth,

you look so glory as a full moon in the sky.

I want to be your servant.

Can I? Please, my dear!

Concluding Section.

○ ○ ○

Som pho wang



○ ○ ○ ○

Hang su phu kao



○ ○ ○

Ma ao nong



Translation.

(Oh, my dear charming face,
its time to leave your wife,
and to be with me instead.)

Klon Lam Thang Nyao

Introduction (Klon Khuen)

O² O¹

Oh oy



O O O O¹ O²

Bun bo khoei / khat dai



O O O O O O

Si non hai / sai tae mon



O O O

Khao phon phon



O O

La na



Translation.

(Oh fate !

Because of my unfortunate life,

I have to cry to my pillow.

Oh dear!)

Main Body.

First Stanza

○ ○ ○ ○ ○² ○ ○ ○¹ ○ ○
Ni ka khon si jaeng nyam mua kai khan huai (line 1)



○ ○ ○ ○ ○ ○ ○¹ ○ ○ ○²
Jak noi ma ka si suai jak kan khon kam (line 2)



○ ○ ○ ○ ○ ○² ○ ○ ○ ○ ○¹
Sao mo lam si muea ban kai kan khon la bon (line 3)



○ ○¹ ○ ○ ○¹ ○² ○ ○ ○² ○ ○¹ ○
jai wi won khit hot ai si tai laeo yu bo pen.(line 4)



Second Stanza

○ ○ ○ ○ ○² ○ ○ ○¹ ○ ○
Ma hen kan khao noi kam phat jong jam kai (line 1)



○ ○ ○ ○ ○¹ ○ ○ ○ ○²
Hoeng pan dai de no jang si ma hen ai (line 2)



O O O O O² O O O O O¹
 Sam bai di doe thuk than bun som phan yu song(line 3)



O O O O¹ O² O O² O O¹ O
 Nong si long jak han la laeo khu su khon (line 4)



O O²
 La na(Closing)



Translation.

(The dawn is very near; it is the last session of cock's crowing.

The sun will be rising soon, then we will depart from each others.

I, as a *molam* singer, will be back to my home village.

My heart is swaying because of thinking of you.

I don't know what to do! Oh dear!)

After seeing each other for a short moment; an unfortunate event interferes.

How long, then I would be able to see you again!

God bless you all.

I will depart from stage and say goodbye to you.

Oh dear!)

Conclusion.

Oh!

Translation.

(Oh fate!)

Nam sai de

Translation.

(Oh my dear!

Oh my dear!

My meritorious deed sent me to meet you here,
and made me fall in love with you.

My heart is trembling and think of you at all times.

I adore you with my whole heart.

When I take a look at you,

I feel that I was drawn into your arms.

Oh my dear!

I may not get what I have hoped.

Oh, I am longing for you, dear!)

Any *klon nyoen* poetry can be sung in either *lam thang san* or *lam thang yao* style.

Here is an example of *klon nyoen* poetry which can be sung in both styles/

Klon Lam Thang San

“Missing the Sounds of a Lam and Khaen Performing Arts”

Klon Khuen (Introductory Poem)

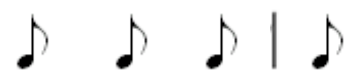
○ ○ ○ ○

Oh, ○ la no



○ ○ ○ ○

Siang oei siang lam



○ ○ ○ ○ ○

Phom pham kap siang kahen



○ ○ ○ ○ ○ ○

Khoi hao haen daen l san



○ ○ ○ ○ ○

lk bo don bo nan



○ ○ ○ ○ ○

Si sun sin khun kha



○ ○ ○

Pan nya pu...



○ ○ ○

Oi la no



○ ○ ○

Sia dai de



Klon Nuea Nai (Main Body)

(Stanza 1)

○ ○ ○ ○

Maen wa no nai



○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Siang lam khoei khi khoi siang khaen oi oi in



○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Pha- nya nyin in oi khoi mue si hang hai



(Stanza 2)

○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Saen sia dai khong khun kham lam kha khon I san



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Sai sue san song thang kae mu khon thang daen dao



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Khuam ban thoeng han hao sap pha wi sa phom pham



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Phu tha tham kha lam nam si tae sing di



(Stanza 3)

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Pho ma thoeng nyuk ni lok piang pan phan pai (line 1)



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Ka sae lo ka phi wat phat khon thai hai muet mon mao mua (line 2)



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Long luem tua thoeng long luem poeng ban



o o o o o o o o o o

Khat wi ja ra na nyan thang di si song (line 3)



o o o o o o o o o o

Long nam khong hang hang pang ni ku bo khuen (line 4)



o o

La na



(Concluding Poem)

o o o o o

Phit hit khong bo ran



o o o o o

Mueang ban si mong mon



o o o

Lu ton de



Klon Lam Thang Nyao

“Missing the Sounds of a Lam and Khaen Performing Arts”
(Introductory Poem)

○ ○ ○ ○

Oh oi/ lano

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Siang lam wan/ saep soi/ siang khaen oi/ oi laeo in



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Siang pha-nya/ ruai rin in oi/ si hai joi / suan bo nyang



○ ○

La na...

(Main Body)

(Stanza 1)

○ ○ ○ ○ ○

Ni la phi nong oei

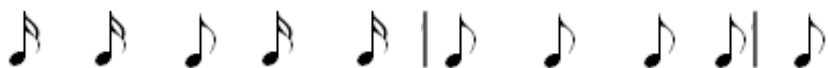
○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Siang lam khoei khi khoei siang khaen oi oi in



o o o o o o o o o o

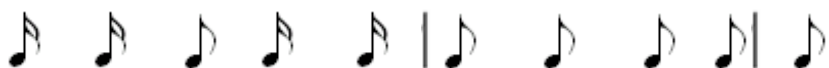
Pha- nya nyin in oi khoi mue si hang hai



(Stanza 2)

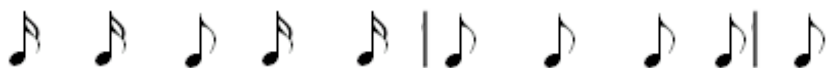
o o o o o o o o o o

Saen sia dai khong khun kham lam kha khon I san



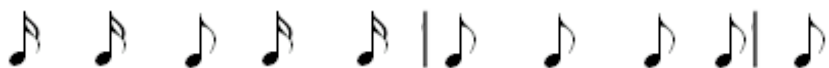
o o o o o o o o o o

Sai sue san song thang kae mu khon thang daen dao



o o o o o o o o o o

Khuam ban thoeng han hao sap pha wi sa phom pham



o o o o o o o o o o

Phu tha tham kha lam nam si tae sing di



(Stanza 3)

○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Pho ma thoeng nyuk ni lok piang pan phan pai



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Ka sae lo ka phi wat phat khon thai hai muet mon mao mua



○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Long luem tua thoeng long luem poeng ban



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Khat wi ja rana nyan thang di si song



○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○

Long nam khong hang hang pang ni ku bo khuen



(Concluding Poem)

○ ○ ○

Fuen kham khuan...

○ ○

La na

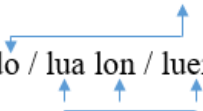
Klon Nyoen Rhyiming:

First Stanza:

Line 3: fang / doe ai / sai phu in / pan lo

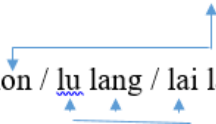


Line 4: sang ma ngam / kado / lua lon / luen khon

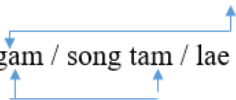


Second Stanza:

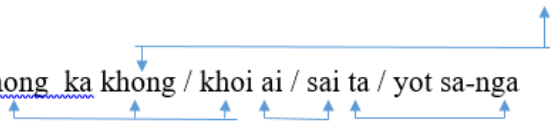
Line 1: nyang ka taek / chon chon / lu lang / lai lam



Line 2: nyon yak hen / khon ngam / song tam / lae chong



Line 3: nong ka khong / khoi ai / sai ta / yot sa-nga



Line 4: chai huan ha / mom ai / si tai laeo / yu bo pen.



Klon Lam Thang Nyao Structure

Klon Khuen

O^2 O^1
 Oh oy

O O O O^1 O^2
 Bun bo khoei / khat dai

O O O^2 O O^1 O
 Si non hai / sai tae mon

O O O
 Khao phon phon

O O^2
 La na ...

Klon Lam Toei Poetry

Toei immediately after lam thang yao is finished, the audience are expecting to hear lam toei singing, a short and impressive courting songs of four to five tunes---toei khong, toei phama, toei thammada, toei hua non tan, and sometimes toei duean ha is also sung.

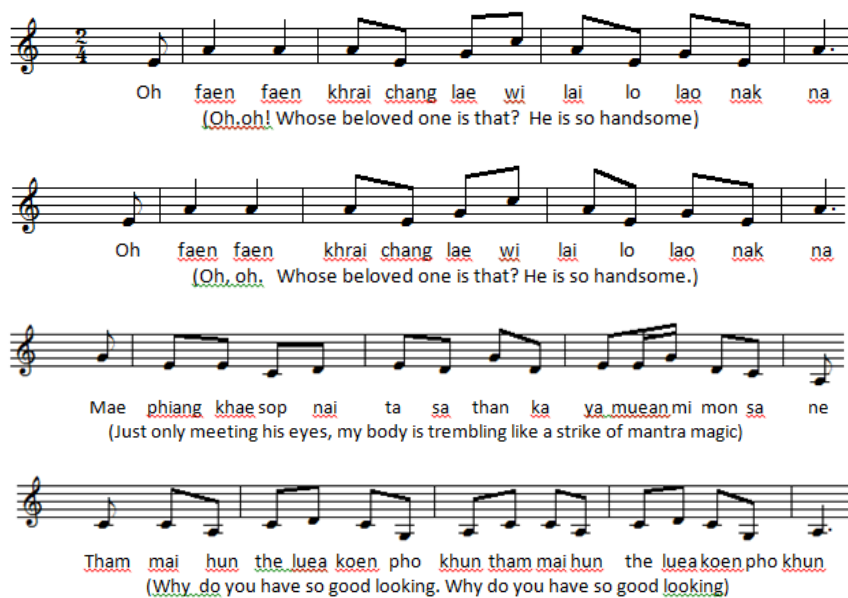
Lam toei is a *lam* singing in courting style between male and female *molam* singers. *Lam toei* is classified into five types---*toei khong*, *toei phama*, *toei thammada*, *toei hua non tan*, and *toei duean ha*.

Toei khong

Toei khong and *toei phama* are *lam kon* melodies which are written in Central Thai lyrics. *Toei khong* is the most popular *molam* type of performing art throughout Thailand. The most popular *toei khong* song is actually called “toei khong” meaning “The Mekong River Song” in which the lyrics describe the beautiful and rich river banks

brought upon by the fresh running water of the Khong river which brings love, life and happiness. *Toei khong* was first sung by molam singers at first and later the songs and melodies were also popular by *molam mu* singers. The *toei khong* melody can be divided into four phrases and each phrase has four beats. It can be played in either *lai yao* or *lai noi*. The tempo is very slow and it gives the feeling of gentleness and confidence.

Toei Khong



Oh faen faen khrai chang lae wi lai lo lao nak na
(Oh,oh! Whose beloved one is that? He is so handsome)

Oh faen faen khrai chang lae wi lai lo lao nak na
(Oh, oh, Whose beloved one is that? He is so handsome.)

Mae phiang khae sop nai ta sa than ka ya muean mi mon sa ne
(Just only meeting his eyes, my body is trembling like a strike of mantra magic)

Tham mai hun the luea koen pho khun tham mai hun the luea koen pho khun
(Why do you have so good looking. Why do you have so good looking)

Toei Phama

Toei phama is influenced by Northern Thailand. *Toei phama* melodies and songs are *lam kon* songs adapted from Northern Thailand songs. The adaptation of these northern melodies came from performing art of Central Thailand called “*Phama ram khwan*” (Myanmar axe dance) and was adapted with Northeastern Thai melodies and proved to be popular among audiences and *molam* artists. The melody is very popular. At first, the lyrics were in Central Thailand dialect but the melody has been adapted and successful for a long period of time and many of the lyrics now are in Northeast Thailand dialect. *Toei phama* like *toei khong* can be divided into four phrases, the first phrase is repeated and each phrase has four beats. *Toei phama* can be played in *lai yao* or *lai noi*. The tempo is very slow and smooth. It is sung alternately with *toei thammada* and *toei khong*.

Toei Phama



Pen bun thi dai ma joe rak khao laeo si oe chang thuk cha ta
(Because of my merit sending me to meet you. In love with you? Probably? You are my type)



Pen bun thi dai ma joe rak khao laeo si oe chang thuk cha ta
(Because of my merit sending me to meet you. In love with you? Probably? You are my type)



Phu chai thi nai laeng la lo lao loet fa koen kwa chai dai
(Among all men on earth, you are the most good looking man)



Ot jai mai wai rak jon lon jai yak dai khiang khrong
(I cannot resist my temper. I love you with my whole heart. I want to marry you)



Thoe pen nueng yak kot tra kong pen khu suk song mi mi roi ra
(You are the number one, I want to keep you in my arms and love you always)

Toei Thammada

Toei phama like *toei khong* can be divided into four phrases, the first phrase is repeated and each phrase has four beats. *Toei phama* can be played in *lai yao* or *lai noi*. The tempo is very slow and smooth. It is sung alternately with *toei thammada* and *toei khong*.



Pho tae ma hen ai - sai ta song mong nam
(When I see you, my eyes keep following you.)



Sao mo lam kha ning khit huan he ion pen ba
 (My mind gets stuck and trembling like madness)



Wat sa na khong nong mong dai mai pen khu
 (I have no luck to be your spouse as I have thought)



Bun bo su song nong mong dai ka pao paen.
 (I have no merit to lead myself, I become the lonely person)

Toei hua non-tan

Toei hua non-tan is named after its home district, Don Tan. Which is a district in Nakhon Phanom Province. *Toei don tan* was originally used in *lam mu* singing and then became popular with other *molam* such as *molam kon*. The melody of *toei hua non-tan* is similar to *lam tan san* melody, but the rhythmic pattern is different. *Toei don tan* can be sung and played in the same mode as *lam thang san* singing, but the tempo of *toei don tan* is quite slower than *lam thang san*. *Toei don tan* is considered to be the sweetest and most beautiful song among *lam toei* songs. The melody has four phrases and each phrase has four beats. There are sixteen beats within a complete verse of *toei don tan* poem. There are also two additional beats of greeting phrases and four to six beats of finale phrases. *Toei hua non tan* can be played with either in *lai sut sanaen*, *lai po sai* or *lai soi* mode. The following is an example fo *toei don tan* melody.

Toei Hua Non tan

Khaen Introduction



Singing



Oi de pha nang oei
(Oh darling)



Khan nong khit hot ai hai liao boeng duean
(If you miss me, please look at the moon and stars)



An wa saeng ta hao si kom kan yu thoeng
(Our eye sights will meet there)



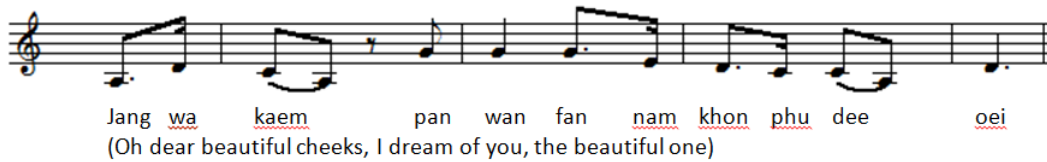
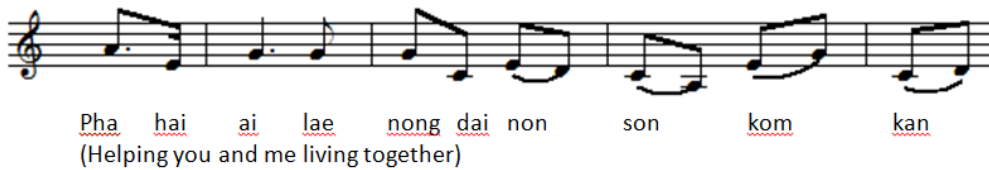
An wa sa thu doe
(Oh God)



Kho hai bun pha la kham naen nam nao jong
(Please let our good merit we have made lead us for our union)



Pha hai ai lae nong dai non son kom kan
(Helping you and me living together)



Toei Duan Ha

Toei Hua Non Tan Melody is also known as Toei Duan Ha (Toei of the Fifth Lunar Month), because it is used for their shaman's (*phi fa* or *yao*) paying homage ceremonies for Gods and senior teachers in the fifth lunar month of each year. The melody is the same but the ending phrase---the ending word is end in tonic, not the dominant as used in *toei hua non tan* melody. Here is a *toei duean ha* melody.

Toei Duan Ha

Greeting



Main Section



Kho hai bun pha la kham naen nam nao jong

Pha hai ai lae nong dai non son kom kan

Ending Phrase

Jang wa kaem - pan wan fan nam khon phu dee - oei

Jang wa kaem pan wan fan nam khon phu dee oei

Conclusion.

In terms of the aesthetics or the beauty of *lam* performing arts, it depends on many supportive elements---voice quality, *khaen* accompaniments, good personality. Arts of acting, good communications between artists and audience, and *klon lam* poetries. Among these supportive elements *klon lam* poetry is the most impressive element that will remain in the memories of the audience. Therefore every *molam* singer always search for famous *klon lam* writers which are less in numbers. However there are still some genius *klon lam* writers in each period since the old days until the present time and expecting to finding them in the future as well.

HISTORICAL TRACES OF PERFORMING ARTS IN INDONESIA (PREHISTORIC TO ISLAMIC PERIOD)

Een Herdiani

Introduction

This article aimed to explain how performing arts are present in Indonesian society from prehistoric times to the entry time of Islamic influences. In the discussion, this article applied historical methods, which are heuristics, criticism, interpretation, and historiography. The performing arts in Indonesia can be traced from prehistoric times that emerged from the habits of the society in performing ritual ceremonies. The ceremony was carried out because people believe in the power of ancestral spirits as givers of life. The rice culture marked the roots of performing art.

Prehistory is an era where people did not know writing, which was from 2500 BCE to 100 CE. The beginning of performing arts can be traced in that period. This is highly related to the activities of society in performing ritual ceremonies for the belief in the power of ancestral spirits, called animism. Experts consider that at this time the practices of animism had a rather high level of culture (Soedarsono, 2003: 7). Ceremonies offered to *Dewi Sri* or goddess of rice as expressions of gratitude can still be seen today. In the ceremony there are several elements of art that can be used as an embryo of performing arts, especially the movement of the human body accompanied by sounds.

Around 100 to 1000 CE, Indian culture entered Indonesian territories such as Sumatra, Kalimantan, Java and Bali. At this time there was a significant cultural change. This period is referred to as the beginning of the historical period in which Indonesian people began to recognize writing. At this time, traces of performing art were increasingly prominent. The classical performances (palace arts) began to appear such as *dramatari* (dance and drama), and puppet performance. These classical art forms were accompanied by a set of Gamelan. Hence, this period is considered a period of high culture.

Around 1300 to 1750 the influence of Islamic culture began to enter Indonesia and the life of art increasingly emerged. Moreover this period can be said a time for the presence of great performing arts where palace art reached a high level of development (Soedarsono, R.M., 2003: 8).

Prehistoric Time

In prehistoric times, the culture of planting rice, animistic practices, and making bronze objects came up as one of the proofs for the embryos of performing art. Ritual ceremonies were dedicated to ancestors. In animism, people believe that "power or magic" was truly considered important in their lives due to the fact that everything depended upon the power of the spirit of the ancestors. These spirits were considered as protectors, givers of fertility, happiness, wealth, welfare. Speaking of that, they must perform rituals to prevent the anger of the ancestral spirits. As Wagner said that the one whom could master the magical power, will be trusted by the society to carry out the "magical rituals". Magical rituals came with freedom of expression from people who think and act magically, or "artistic expressions" in other word. Thus, such expression was rooted in magical rituals (1959:19).

The roots or embryo of the performing arts that developed from prehistoric rites can still be witnessed today such *tiwah* ceremony or the death ceremony of the Dayak tribe in Kalimantan, Batak tribe in Sumatra, Toraja tribe in Sulawesi, *wayang kulit* and others. Like in *wayang kulit*, ancestors are contacted through the medium of puppet figures (Rassers, 1959: 95).

The Age of Indian Cultural Influence

Indian culture was brought by traders, missionaries, and intellectuals. Indians were much admired and respected because they had knowledge that Indonesian society did not know before; they practiced higher and more complex religions, knew advanced art, and were able to write. Indian traders also married the daughters of the heads of the local regions and settled in palaces. At that time there were most likely Brahman priests, and Buddhist scholars, and Hindu *kriyawan* who joined local palaces. From there, traders and merchants included the complexity of Indian culture. One thing that is important and supports the spread of Indian culture is the characteristic of the belief about an animistic king. The king is considered to have power or is considered sacred. It is believed that the king had power due to his meditation and asceticism. The king deified himself as a reincarnation of Shiva, Vishnu, or Buddha and had statues of gods carved like them (Soedarsono, 2003: 20-21).

Kings ordered litterateur (poets) to validate the government by creating imaginary relations with the great kingdoms of the past until they had the spiritual power of their ancestors. At this time, Indian culture was fully assimilated, and even had an impact on

performing arts. An important aspect of Indian culture is Brahmanism, especially the worship of Shiva giving a religious basis for theatrical performances, Indian *wiracarita* literature, especially the Ramayana and Mahabharata, which are common sources of dramatic material; the story of the birth of Buddha, which is the story of *Jataka* introduced together with Hinayana Buddhism; and Indian-style dance. When Brahmanism was appointed as the official religion by the ruling dynasties, it gave a new and strong basis for religious power for diverse performances. At that time the art of recitation (telling stories by singing) also appeared (Soedarsono, 2003 :22).

At that time, god-king was the protector of society; he had total power either from political, social or religious side. The loyalty of the society towards the god-king was expressed by conducting ceremonies periodically with ritual worship performed by the courtiers who among them were musicians, dancers, and actors. It was here that the king was worshiped and in the worship was made sacrifices with ceremonies. The ceremony included elements of theatrical art. Therefore Ghosh said that Shiva was called the great actor-dancer. Dance and drama win Shiva's heart more than other forms of worship (Ghosh, 1958: 3).

In this era the development of dance, music and drama in the palaces of Javanese kings was extraordinary. As one proof, the reliefs of the Borobudur Temple, which was built in the 9th century, show a lot of pictures of dancing girls and musician groups which are an important part of life in the palace. Animistic beliefs that have been attached to society before the arrival of Hinduism were very easy to switch because they have the same belief that someone (in this case the king) is exalted to have a magical power. One of the duties of the king is that at certain times the king must perform a ritual relationship with his ancestors to maintain and strengthen his position and receive new power from them. (Hall, 1955: 73). This ritual practice was usually perfected by theatrical performances, animism and integrated Hinduism supporting performance art.

Inside the temple, in front of Phalus as a symbol of the god-king, a girl's dance offering was a religious offering, in the room of king; this is an erotic offering on the offerings from her body to a king. So one of the factors of the rapid development of performing arts at that time was because it had something to do with religion. Dance, recitation and dramatic performances displayed in the palace generally took the story of *Ramayana* or *Mahabharata*.. In Indonesia, especially Java and Bali, the epic Mahabharata is often presented as the main dramatic theme for dance and drama (Soedarsono, 2003:23-24).

The influence of Indian culture on the development of performing arts is more visible in the world of dance and puppets. Historical evidence exists in temples in Indonesia. On the reliefs of Borobudur and Prambanan temples there are many images of girls dancing and musicians playing *seruling* (traditional Indonesian flute), *siter*, bronze silophone, bamboo, shells, horns and cymbals.

The dances at this time did not develop into dramatic dances. In the 14th to 20th centuries, dance, music and drama developed in the palaces of princes and kings, and also among the people as folk shows. For example, there is *Wayang Wong* performance at Yogyakarta Palace as a state ritual. In addition, there are *bedoyo* dance, *Srimpi*, and others with ritual meanings. (Soedarsono, 2003:66).

There was also *Wayang Topeng* performance using masks which developed during the Hindu kingdom. Most likely this kind of performance is the heritage of animistic culture. According to Van Lelyveld, the old masked dance in Java was presented at magical shows when people died (1931: 53). Masks were known in Indonesia, especially in Java, Sunda, and Bali in the 14th century. Masks were danced in the palace and also to the village people (Soedarsono, 2003:67). In addition, there is also a performing art called *raket*. It was stated that in the 14th century the king of Mataram danced and sang in *raket* shows.

The Age of Islamic Influence

Around 1300 until around 1750, performing arts in Indonesia began to be influenced by two new cultural invasions, which are from China and Islam. However, the most prominent one in Indonesia was the influence of Islamic culture. When Malacca became the center of Islamic studies there were missionaries who came to islands in Indonesia, especially Sumatra and Java, until the first Islamic kingdom appeared in Demak which was believed to be Islamized by the influence of Malacca around 1450 (Soedarsono, 2003:42). In Islamic period, popular performing arts were almost the same as in Hindu-Buddhist times, such as *wayang beber*, *wayang kulit*, and *wayang topeng*. In 1630, the king of Mataram banned the performance of *wayang beber* in *ruwatan* ritual and was replaced by *wayang kulit* which was considered more artistic.

At the end of the 15th century, the Javanese-Hindu kingdom named Majapahit, which had been in power, was defeated by the Islamic empire that had coalitions from four kingdoms. The collapse of Hindu kingdoms in Indonesia was very influential on culture, one of which was art, especially performing art. Performing arts activities under

the influence of Islam were somewhat restricted. New Muslim kings and religious teachers tried to reduce the popularity of forms of performing arts inspired by Hinduism such as the shadow *wayang kulit* (Soedarsono, 2003: 43-44). *Wali Songo* used such situation by making the puppet art as a medium in which the contents of the story were diverted to stories that had Islamic nuances. As in Cirebon, the society believed that Sunan Gunung Jati, assisted by Sunan Kalijaga, used *gamelan* and puppets as well as dance performances (possibly the *ronggeng* dance and mask) in gathering people to listen to their sermons on Islam (R.M. Soedarsono, 1972: 48). It was also stated that the *gamelan* instruments used by Sunan Kalijaga to accompany puppets and dances (masks) were estimated to have a high degree of artistic value. From the 14th century to the 19th century, kingdoms in Cirebon were still good caretakers and dance artists (R.M. Soedarsono, 1972: 112).

The main effect of Islamic influence on Indonesian performing arts is the inclusion of Arabic stories as well as Egyptian-style music. So, during Islamic period, the arts in Indonesia in general were adapted to Islamic values. In Sumatra, for example, *Saman* dance, *Japin* dance, and others with both Islamic movements and music appeared. Gambusan music has a Middle Eastern style. This applied as well to clothing and to *solawatan* verse (praising the prophet Muhammad as the accompaniment of performing arts). The forms of classical performing arts in the Palace such as *wayang kulit* and dance and drama (*dramatari*) as well as *wayang wong* were not too influenced by Islamic stories. However folk shows liked to dramatize Islamic stories or Islamic nuances. As in Cirebon, there was *wayang cepak* whose performance told stories from Arab made by Amir Hamzah.

Closing

The traces of performing arts since prehistoric times to the time of Islamic period can be followed by the forms of art that live up to this day by doing heuristic searches for existing data from written evidence, artefacts, and sociofacts. The embryo of performing art has existed since prehistoric times even though at that time such thing could not be considered an art. Life and social change of society greatly influence the journey of performing arts. Performing arts will not be separated from human life. Art that continues to survive is an art processed by the artists by following the needs of the society, and of course the art is the one needed by the society.

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“Wayang Kreatif” Performance of Teater Koma and Its Audience

Arthur S Nalan

ABSTRACT

Teater Koma is a modern theatre which has been existing for 40 years since 1977 until today. The group has successfully performed various plays, both either written by the world playwrights and by Riantiarno himself as the main founder, and actor, and a play writer. Some of the Riantiarno's play are puppet plays called “wayang kreatif” (a creative puppet). The “wayang kreatif” performance of *Teater Koma* is the material object of this study approached through the paradigm of the sociology of art and communication in theatre arts, especially by applying the theory of Arnold Hauser's sociology of art and Gudykunst's effective communication theory. The result shows that *Teater Koma* as an urban folk theatre has been serving its audience its variety shows promoted through different media, including utilizing social media, such as booking the ticket online to reach wider audiences. Moreover, its audiences come from different level of social classes in Jakarta, and they were entertained by critical humors contained in the “wayang kreatif” performance. These activities maintain the continuous interaction between the group and its audiences, so the group has built its loyal audiences.

Keywords: *Teater Koma, urban folk theatre, wayang kreatif, communication, audiences.*

INTRODUCTION

Among theatre groups in Indonesia that still exist up till now is *Teater Koma*.¹ The Group keeps its activities in producing various performing arts in Jakarta. One of their theatre activities is to perform *carangan wayang* plays in the form of “wayang

¹ Teater Koma was established in 1 March 1977 by twelve artists aimed to have different style of the theatre performance. The main reason in forming the group was to find out other possibilities, a new way, to perform on the stage. Teater Koma means “Teater tanpa selesai” (“an unfinished theatre”). It is now 40 years old in its as an active modern theatre and productively performs good quality of performances.

*kreatif*². The term “*wayang kreatif*” is given because it has a different style compared to the traditional wayang like the common *wayang wong*³. In short, *Teater Koma* is a modern theatre chose wayang plays as its expression media.

The sustainability of *Teater Koma* until now is not only because of its performance style but also because of its awareness in “building” its audience. The group has a good communication management that understands the importance of responsibility of *Teater Koma* to its audience. Beside entertainment aspects, the group also pays attention to “signs of local values”. The public appreciation to “signs of local wisdom” in the wayang kreatif of *Teater Koma* production is valued as a significant contribution in the theatre world to keep people connected to their cultural roots. *Teater Koma* intends to give its best play for its audience. However, there also some criticism coming from audience that *Teater Koma* “enslaves” itself to popular culture. In this case, the writer argues that popular culture is now the management strategy of *Teater Koma* to maintain the dynamics between arts and culture in the big city like Jakarta. *Teater Koma* is fully aware that without adjusting the urban style of Jakartans, they would not stay last with the arts. In this regards, Nano says that *Teater Koma* is a theatre group for the urban audience.⁴

METHOD

Sebagaimana umumnya dalam aktivitas penelitian, memerlukan metode riset yang dianggap sesuai untuk mengungkapkan fenomena yang berlangsung dari objek material yang dipilih yaitu “wayang kreatif” *Teater Koma* dan penontonnya. Metode yang dipilih adalah metode kualitatif, di mana dimulai dengan asumsi, lensa penafsiran/teoritis dan studi tentang bagaimana individu atau kelompok memaknai permasalahan sosial atau kemanusiaan (Creswell, 2015: 87). Penulis sebelumnya juga pernah melakukan penelitian bersama dan sekarang melakukan penelitian sendiri dan mandiri. Adapun cara-cara penelitian, ditempuh dengan memanfaatkan data yang

² *Carangan* is a new form of a puppet play deriving from wayang plays (*Mahabharata* and *Ramayana*). This kind of play inspired by the richness of oral tradition existing in the wayang world which is changed and modified creatively by puppeteers, both in shadow puppet and wayang *golek*, including by N. Riantiarso with his *Teater Koma*. He wrote ten *carangan* plays

⁴ *Wayang Wong* is a form of folk theatre which is popular among the Javanese. This is a performance playing the plays of *Mahabharata* dan *Ramayana* by human (*wong*=in Javanese meaning human).The group of wayang wong which still exists in Jakarta is the group of wayang wong *Bharata*.

pernah diperoleh, mengamati dinamika yang terjadi pada Teater Koma, wawancara dengan narasumber dalam kesempatan tertentu yang tidak formal.⁵

To analyze how Teater Koma group maintains its relation to its audience in urban society, this paper uses the paradigm of sociology derived from TS. Kuhn (1970) about the nature of scientific changes. Kuhn believes that scientists work under paradigms, that is, general ways to see the world and to decide which scientific works should be done and what kind of theories should be accepted (Abercrombie, 2010: 400). This research on “wayang kreatif” of Teater *Koma* has been conducted by the writer continuously since 2015.⁶ In this research, the writer studies *Teater Koma* using the paradigm of sociology of art and theatre arts communication. This approach is chosen to fill gaps in the area in which this kind of study has not been done yet.

The paradigms of sociology of arts and theatre arts communication are a part of studies chosen by the writer in every research that is conducted. As stated by Stephen K. Sanderson (2010: 20), sociology is the scientific analysis of society. This field study divides into two different focuses. First, the micro-sociological focus on analysing the social behavior in a group and relatively small social settings. On the contrary, macro-sociology focuses on large social patterns, for example the whole society or larger global links in the society. Generally the macro sociologist focuses on comparative and historical perspective. It is this where it is related to the writer’s topic, that is, “wayang kreatif” of *Teater Koma*. In this case, the writer takes a position as a micro sociologist focusing on analysing social behavior in a group and relatively small setting, that is, *Teater Koma*. Furthermore, the writer is interested in studying *Teater Koma* audiences functioning as the support for the survival of *Teater Koma*. This is in line with what Guy Debord (1994) said that the social and natural world is presented as images or performances. What we are experiencing now is representation (Abercrombie, 2010: 530). *Teater Koma* has been showing its movement and responsibility since 1977 in the representation of “a packed reality” following the change of time and situation.⁷

⁵ Penulis bertemu dua tahun sekali dengan Riantiarno dan Ratna Riantiarno dalam kesempatan menjadi juri pada kegiatan Festival Seni Mahasiswa tingkat Nasional (PEKSIMINAS). Penulis banyak menggali pandangan-pandangan subjektif maupun objektif mereka tentang *Teater Koma* dan penontonnya.

⁶ During 2015-2016 the research on *Etnopedagogik Lakon Wayang dalam Produksi Pertunjukan Teater Komah* has been conducted by Arthur S. Nalan, Retno Dwimarwati, and Yadi Mulyadi. This research is founded through the fundamental research grant scheme from DP2M Kemenristekdikti.

⁷ *Teater Koma* in its theatre works has been playing western plays and Chinese plays adapted into Indonesian contexts, and other plays written by N. Riantiarno himself.

Therefore, its representation is then communicative with its public especially through its smart, simple, but meaningful humor. It is the meanings that should be delivered to the audience as messages covered with humor which is considered as an effective way of communication especially from the characters of the *Panakawan*.⁸

RESULTS AND DISCUSSIONS

Urban Folk Theatre

Teater Koma is 40 years old now since its presence in 1977. It is a quite long journey for a theatre group performing in Jakarta. Jakarta is a melting pot of various ethnic groups in Indonesia especially in the colonial period until today with all its dynamics and variety of its society. Urbanization to the city has been increasing with all dreams and hopes for newcomers. *Teater Koma* as a form of urban theatre is fully aware of the impact of this urbanization resulting in multi layered acculturation. The acculturation itself can be understood as a process of enculturation through a mix of two cultures or more, which are interrelated to and influencing with each other. This includes the influence of foreign culture to the society and the emergence of cultural changes happening through a continuous and intensive meeting which influence each other between two different cultural groups (Dagun, 2005: 27). Based on the “reading” process of Riantarno as a playwright, a director, and also an actor, this positions *Teater Koma* as a form of urban theatre. In other words, theatre can take a part in the context of acculturation by selecting and creating plays inspired from anywhere to be potential and competitive with the variety of forms and kinds of performances in Jakarta.

During its move and activities, *Teater Koma* has performed the works of world playwrights and literature, such as Aristopanes, Shakespeare, Bertolt Brecht, Chekov, Mollier, George Bugner, Mankiewicz, Durenmatt, Carl Zuckmayer, Beaumarchais, Emmanuel Robles, Alfred Jarre, Walmiki, Vijaya, Orwell, and Bo Shing Hoo, becoming more “grounded” by adapting their works into Indonesian context. Even, the *Sampek Eng Tay* play has been adopted from its Chinese classical version of the novel into the local setting of old Betawi, which makes it a very different version much far from its

⁸*Panakawan* means witnessed friends. In the traditional wayang plays (*Mahabharata*, *Ramayana* and *Lokapala*), the Panakawan is always presented. Panakawan has become inseparable characters in the performance accompanying the noble characters. They have become the attention of the readers or the audience, either the good or bad Panakawan. See Sapardi Djoko Damono, *Mengapa Kastria Membutuhkan Panakawan?* (Essays), Jakarta: PascalKJ, 2011.

original. The Indonesianness which is “caught” by Riantiarno through moments of ethnography, anthropology, sociology, economy, philosophy, communication, urbanization, all becomes “a context” for his adaptation works. Thus, “the local colors” in his works are very strong. The convergent communication is always applied by Riantiarno for his audience (Nalan, 2017: 39).

Apart from his adaptation works, Nano also creates his own plays deriving from adapted works, such as a wayang play based on Walmiki and Viyasa’s works, and also Bo Shing Hoo’s Chinese play. He wrote ten plays of wayang. Seven of these had been published in a book entitled *Republik Wayang*.⁹ Riantiarno also wrote a wayang novel entitled *Mahabharata Jawa*.¹⁰ Furthermore, he also wrote works that are contextual with the life of Jakarta, such as, Opera Julini, Opera Kecoa, and Opera Sembelit.

It is also found in the traditional plays of wayang in Jakarta, such as *Wayang Wong* which is handed down from generation to generation as tradition of famous Javanese dance, especially in Yogyakarta.¹¹ The *Wayang Wong* Bharata in Jakarta is originally from Surakarta. Jakarta as an urban city keeps positioning the traditional performing arts as a place for appreciation for its people. This has been done and supported by the ethnic groups living in the city such as the Javanese people who appreciate *wayang Wong*, or the Sundanese people who appreciate Sundanese drama, *Miss Tjitjih*.¹² The relation of the traditional wayang with the activities of *Teater Koma* creates a new tradition of “wayang kreatif”, revealing that the theatre for urban society, either at traditional or a new tradition as Teater Koma did, show the dynamics of the theatre in urban society, especially in Jakarta. The only significant difference among them is the tradition applied. The plays of wayang Wong Bharata and Sundanese drama *Miss Tjitjih* are applied in a traditional way using oral tradition as the communication language. Meanwhile in “wayang kreatif” of Teater Koma, its play is written by Riantiarno, consistently, including the urban humor style as one of his distinctive characteristics.

⁹See *Republik Wayang*, the wayang plays written by N. Riantiarno, Jakarta:Grasindo, 2016. The seven plays among others are: Republik Bagong, Republik Togog, Republik Petruk, Republik Cangik, Semar Gugat, Kala and Konglomerat Burisrawa.

¹⁰See *Mahabharata Jawa*, a wayang novel a version of Riantiarno, Jakarta: Grasindo, 2016.

¹¹See *Wayang Wong: Dramatari Ritual Kenegaraan di Keraton Yogyakarta*, written by R.M. Soedarsono, Yogyakarta: Gadjah Mada Universiti Press, 1997.

¹²Sundanese drama *Miss Tjitjih* is a traditional theatre in Jakarta and is still appreciated by its society, mostly by the Sundanese group living in Jakarta.

Teater Koma and “wayang kreatif”

Teater Koma emphasizes the potential of traditional wayang as its basic creativity. This has cultivated awareness of new tradition of wayang by creating plays of “wayang kreatif” for the theatre performance. *Teater Koma* has also positioned, acted out, and functioned wayang as an effective form of communication delivering ethnopedagogic values needed by its supporting society or its audience. Effective communication as stated by Gudykunst in E.M. Griffin (2006: 427) is an effective communication drive to minimize misunderstanding. He argues that effective communication is to increase one’s ability to interpret the messages and make meanings of these messages, which is similar to what is transmitted by someone else, or others, which use the same ideas, accuracy, precision, and understanding.



Fig. 1. A scene in Semar Gugat Play (1995) (*Teater Koma* collection)

Teater Koma makes efforts to build effective communication in every performances. This can be seen either from their production or in the rehearsals process to obtain a unity between artistic and aesthetic elements. The concept they apply is “*enak memainkannya*” (enjoyable) or “*supaya gayeng*” (amusing/pleasant)¹³.

¹³*Gayeng* (Javanese language) means merry, enjoyable, fun, full of jokes. See *Kamus Jawa-Indonesia Populer* by Purwadi, Yogyakarta: Media Abadi, 2004:122.

The performance concept of “wayang kreatif” is manifested in the performance with full of fun or jokes, especially in the plays entitled “*republic*”, namely *Republik Bagong*, *Republik Togog*, *Republik Petruk*, *Republik Cangik*, and *Semar Gugat*. The term *republik* in the works of *Teater Koma* is a representation of the reality of Indonesia symbolized in the wayang world, where the characters of *Panakawan* gets more focus and importance rather than the heroes. These plays represent “people resistance” against the tyranny of the authorities. This is in line with what Chris Jenks (2004: 122) idea that art has a material basis in the structure and organization of society, in their belief, their productions, and their politic organization. Through the performance of “wayang kreatif”, *Teater Koma*, reminds us of the essence of art as stated by Jenks above. Art with material basis means that a tradional wayang as a creative source is developed through the creative interpretation of the playwright (in this case, Riantiamo). Creative interpretation presents some of the problems of the lives of the Indonesian people which usually become the victim of the authorities, in which the power is presented as an illusion in satire and sarcastic ways, in a satirical comedy and humor that is full of *guyon parikena*.¹⁴ The following is an example of *guyon parikena* quoted from the dialogue of *Semar Gugat* play, that can be categorized as *sarcasm*¹⁵

Banyak satria yang tetap hidup mesti tanpa kepala/Mereka dianugerahi
dewa kekuasaan untuk memerintah dunia/Akibatnya, mereka semena-mena.
Ada malah di antara mereka yang di samping tidak punya kepala, juga
jantungnya tidak ada/Lebih celaka lagi, para panakawan mereka masih
lengkap wujud manusianya dengan jantung dan kepala/Itu kenyataannya. (p.
36)

There are many knights who keep living although without their head/ They
are bestowed a power to govern the world by the Gods/ They
consequently do injustice to the people/ In fact, some of them are not
only headless but also having no heart/ The worse is that the *Panakawan*
are alive completely with their head and heart / That is the reality.

¹⁴*Guyon Parikena* is a concept of humor derived from the Javanese. It is based on the word *guyon* meaning jokes; *Parikena* means suitable, reliable. Although the contents are sarcasm in criticism, *guyon parikena* will not make those who are criticized offended. *Guyon parikena* is one of Javanese local wisdom which is utilized by Riantiamo in the plays of “wayang kreatif” he has created.

¹⁵*Sarkasme* (*sarcasm*=ejekan, sindiran) the use of rough words to criticize or laugh at others. (Dagun, 2005:1003)

A satire comedy is intentionally chosen by Riantiarno to persuade his audience to reflect on “the signs of local wisdom” which have been forgotten for long time. The dialogue quoted above reveals a kind of criticism. It may imply an interpretation about the authorities which are criticized for having no head and heart.

DJARUM
Apresiasi Budaya
sejak 1992

teater KOMA

SEMAR GUGAT

“Sia-sia menunggu Permoni usai pesta.”

Karya & Sutradara: N. Riantiarno

**3-10
MARET
2016**

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Fig. 2. The Poster of “wayang kreatif” performance entitled *Semar Gugat* (Teater Koma collection)

Teater Koma and Its Audience

The discussion on the sociology of art make us think a lot about the impact of art to society, in which, art, in fact deriving from the society itself so does their opinion on art expression (Hauser, 2011:89). Regarding this, Riantiarno explores ideas for his dramatic acts through the production of “wayang kreatif” which he creates by building a new tradition. This is relevant to what is Hauser proposed especially when he urges that art can be derived from society and the emergence of opinions on art expression is also from that society. The emerging opinion on art expression in the communication context can be categorized as public opinion. Public opinion can thus be a general opinion or the opinion from a certain group in a society. In the context of *Teater Koma*, this public opinion comes from its supporting society as its loyal audience.

Based on the observation in the research process, it can be concluded that the audience of *Teater Koma* really appreciates what kind of plays that are performed. During the 40 years of *Teater Koma* performances, there is also the process of regeneration of its audience. There are three generations (grandfather, son/daughter, grandson/granddaughter) who usually come together to see the performances. This is surprising and at the same time satisfactory for *Teater Koma*.¹⁶ Among the audiences, they are also people with high social status. One of them is a Chief Executive Officer (CEO) of a corporation who regularly attends the performance together with his family. They have been appreciating *Teater Koma* for fourteen years. The CEO enjoys watching *Teater Koma* because of the social criticism and the comedy in the performance. The generations of *Teater Koma* audiences have changed. There are still people from the same generations with the performers or Riantiarno himself, but most of them are now from the younger generation. Later on, this CEO will take all his children in their appropriate age to attend *Teater Koma* performance in which the dialogues are mostly for adult.¹⁷

¹⁶ See, “*Koma yang tak mengenal titik*,” *Republika.co.id*, 24 September 2017. It is about Lian, a young man who came with his father to a *Teater Koma* performance” “*Republik Cangik*” in Gedung Kesenian Jakarta, on Thursday (13/11). “My Dad said, these performances are always eagerly awaited since long time ago since my father was a student in Fine Arts at the Jakarta Institute of the Arts (Institut Kesenian Jakarta). I came to know about this theatre group also from him” he said. (Accessed on 24 September 2017, at 14.00 PM).

¹⁷ See Thomas Ekafitrianus, “*Gunawan: Suka Nonton Pentas Teater*,” *bersatu.com*. Wednesday, 23 April 2014. (Accessed on 24 September 2017, at 14.00 PM).

Since its existence in 1977, the audience of *Teater Koma* came from low and middle classes. Following the changes of the times which tends to be more consumeritic, there is a new phenomenon in the *Teater Koma* audience. The audiences come from all the low, middle, and high classes of society. There are various people attending the performance, ranging from a young executive, a perfumed woman, trendy young man, and intellectuals. Its loyal audience is handed down from generation to generation, from their fathers to their children. Further, in every performance, there is always a new audience from general public, who does not really understand about a theatre performance. However, after several times attending to watch the performance, he will soon be addicted to coming again and again. He chooses to watch *Teater Koma* instead of watching box office movies in a cinema.¹⁸

Moreover, Hauser (2011), stated that art could be considered as a product of the society since the society has a taste to stimulate creators if the creators intend to do convergent communication or even to merge into the society. It can also be said regarding the aesthetic dialectics built between the creators, the performance, and the audience or the public. The memory of early generations is then transmitted to the next generations. Then the later generations will also inherit it to the following generation, as can be seen in the context of the three generations (grandfather, father, and son). Moreover, there are also audiences of *Teater Koma* performance from other certain groups. They also have the same intention to inherit the “watching tradition” as part of life style in their family.

Another aspect that has been achieved by *Teater Koma* in creating its audience is to utilize the link of social media for publication, and to enable the public to buy the entrance ticket online.¹⁹ This is a form of effective communication media. *Teater Koma* considers that building the tradition of watching is really important. *Teater Koma*'s performance is not merely for art itself but also for the urban society. This is because of the creative ideas are also taken from the problems of the urban society. Therefore, they organize their strategies and performances with urban life style. Although the group has different themes in their repertoire of plays, such as adapted

¹⁸Based on the interview with Dorias, an active member of Teater Koma, conducted via Handphone, on 24 September 2017.

¹⁹The ticket fee is about 80,000 to 240,000 rupiah (normal), about 100,000 to 300,000 rupiah (*weekdays*), about 150,000 to 400,000 rupiah (*weekends and national holiday*). See official *Facebook of Teater Koma*. (Accessed on 24 September 2017, at 14.00 PM).

plays and newly composed plays (wayang, Sampek Ing Tay, Si Jien Kwie), it finally invites the public to build “the tradition of watching”.

CONCLUSION

From the analysis of the data in this study, it can be concluded that *Teater Koma* as a modern theatre, has survived for 40 years (1977 to 2017), whereas not many theatre groups can survive this long period of time. *Teater Koma* has passed through a long journey of activities and creativity that is worth appreciating. This is the reason why *Teater Koma* is an important resource of study for any researcher. There are so many issues which have not been written and recorded in this short study.

Teater Koma can be a model of a modern theatre group, which is based on their concept of adapting local Nusantara cultures in their plays such as *sandiwara*, *lenong*, *topeng betawi* etc. *Teater Koma* through its plays of “wayang kreatif” has been able to provide meaningful art appreciation for its audiences. Therefore, they can build “the tradition of watching” in three generations (grandfather, father, son) and farther beyond. They also stimulate younger generation to know and to appreciate *Teater Koma*.

Teater Koma has never forgotten its support society, especially the Jakarta urban society. Fresh and smart humors arose from Riantiarno’s “wayang kreatif” plays have contributed to the enlightening, entertainment and escapism from the daily grind and work exhaustion of the urban people.

As Hauser (2011) has stated, art can be considered as the product of the society because it can spread inspiration from creative processes of creators, which in turn will be given back to the society. Moreover, following Debord (1994), *Teater Koma* has been able to represent “the packed reality” in their art works. The works of “wayang kreatif” of *Teater Koma* are closely related to the collective experiences of the public. In this regard, *Teater Koma* has proven itself as a modern theatre group that has effective communication model (Gudykunst) through its performances.

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THE MUSIC OF ARIA RITUAL SIEM REAP PROVINCE KINGDOM OF CAMBODIA

Jidpipat Taewiriyakun and Khomkrich Karin

Abstract

This article is part of the music of aria Siem Reap Province Kingdom of Cambodia. the Munman's Aria music band is used to study and this research was conducted in the context of Chieu Baan Kanaje district Siem Reap province Kingdom of Cambodia. The purpose of the article is to study movement of melody Aria ritual Siem Reap Province Kingdom of Cambodia. The songs used in the Aria ritual are all five songs, namely, Ma-Rop-Dong-Som-Dut-Priyakru song, Sa-Roei-Ka-Maw song, Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song, Tap-Paul song and Priyawol song. The movement of melody of Aria ritual in each song, in many cases, the pattern of the zig-zag pattern is less frequent. There is not much sound, a downward acceleration. The format of the melody is not complicated and use looping method.

Keywords: Aria Music, Siem Reap province, Kingdom of Cambodia, Munman

¹ Acknowledgments research funding: TRF Master Research Grants: TRF-MAG (generation 13th)

Introduction

It is believed that humans gradually learn and understand in a time of learning for thousands of years. Spiritual beliefs have the power to inspire a man to the good life. (ภิญโญ จิตต์ธรรม, 2518) Belief comes with mental attachment and is important to the way people live. Can say that beliefs about spirits, ghosts, supernatural powers as a regulator of behavior and morality, not to people outside the customary practice. (ประสาธ อิศรปรีดา, 2518) The belief is so abstract, so it must be expressed by action is a ritual so many parties meet and act together to achieve the same goal. (ศรีศักร วัลลิโภดม, 2536) This belief, which leads to a lot of different rituals. So a ritual expression of human belief systems. Neither of the metaphysical and illogical, but humans are created with exact objectives example. The expression is often the chosen symbols and related fiction or myth and religious beliefs. (ประเวศ วะสี, 2530)

“Aria ritual” is the sacred ritual of people in Siem Reap province kingdom Cambodia. Aria is a sacred or the ancestral spirit that carries the care of the people in the community. The community of Cambodia and Siem Reap from ancient times until the present time have believed of spirituality, that is rely on mental or foundation for the mind. It became a tradition in their future together. The Aria band or the Arak Band are used as a band with specific songs performed by specific instruments, such as Tror So, Skor, Pey Ar, Chapey Dang Veng etc. They will be used to perform rituals, especially to achieve a magical intensity and complete ritual. (Hun Sarin, 2005)

Therefore, music is an indispensable part of the Aria rite because It has to be played to the accompaniment of a communicate with spirit. If there is no music or non-musical or the Aria satisfaction, Aria will not be seated. In Siem Reap, there is the Aria band called Munman that famous and nationally recognized. And Munman teacher was assigned to oversee the Aria music band directly from the Cambodian authorities. The researcher chose the Munman band for study movement of melody Aria ritual.

Content

The song used to perform the Aria ritual from field data collection, it was found that While performing the Aria ritual, Munman Teacher used five songs of the Aria ritual song from the beginning of the ritual to the end of the ritual. The list of songs used in the ritual is as follows.

1. Ma-Rop-Dong-Som-Dut-Priyakru song
2. Sa-Roei-Ka-Maw song
3. Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song
4. Tap-Paul song
5. Priyawol song

In each song, the researcher will remove the note from the instrument that is used as the leader of the band or the main instrument of the Aria song that is Tror So. The song is recorded as a Thai note and make a mark (*) instead of replay. The researchers took each song's music sheet into a graph and analyzed the melody of each song. It will chart the movement of the melody with key points. Come as an example in each song.

1. Ma-Rop-Dong-Som-Dut-Priyakru song has meaning under the shade of the majesty of teacher's the coconut. It is a song to show respect to the majesty of

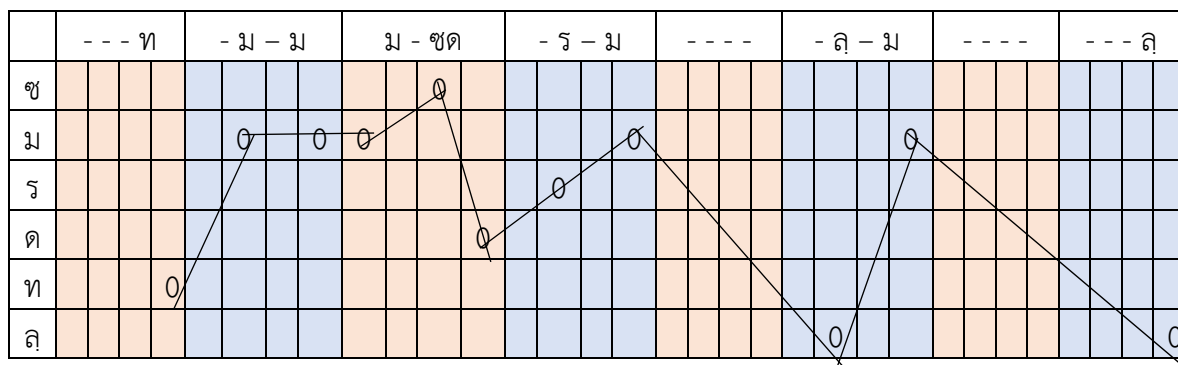
teacher or the headmaster. It is the song that must play the first song of the Aria ritual because it is a song to praise.

Table music Ma-Rop-Dong-Som-Dut-Priyakru song

- - - ท	- ม - ม	ม - ซด	- ร - ม	- - - -	- ล - ม	- - - -	- - - ล
- - - ม	- ซ - ม	- ล - ม	รด - ร	- - - -	- ซ - ร	- - - -	- - - ล
* - - - ม	- ม - ม	ม - ซด	- ร - ม	- - - -	- ล - ม	- - - -	- - - ล
- - ซม	- ล - ล	- ด - ม	รด - ร	- - - -	- ม - ด	- - - -	- - - ล
- ม - ร	- ด - ล	- ม - ร	- ด - ล	- - - ท	- - - ท	- ร - ท	- ล - ซ
- ล - ซ	- ล - ท	- - - ต	- - - ต	- ร - ม	- ต - ต	- - - -	- - - ล
- ม - ร	- ด - ล	- ม - ร	- ด - ล	- - - ท	- - - ท	- ร - ท	- ล - ซ
- ล - ซ	- ล - ท	- ซ - ต	- - ทล	- - - -	- - - -	- - - -	- - - - (ซ้า*)

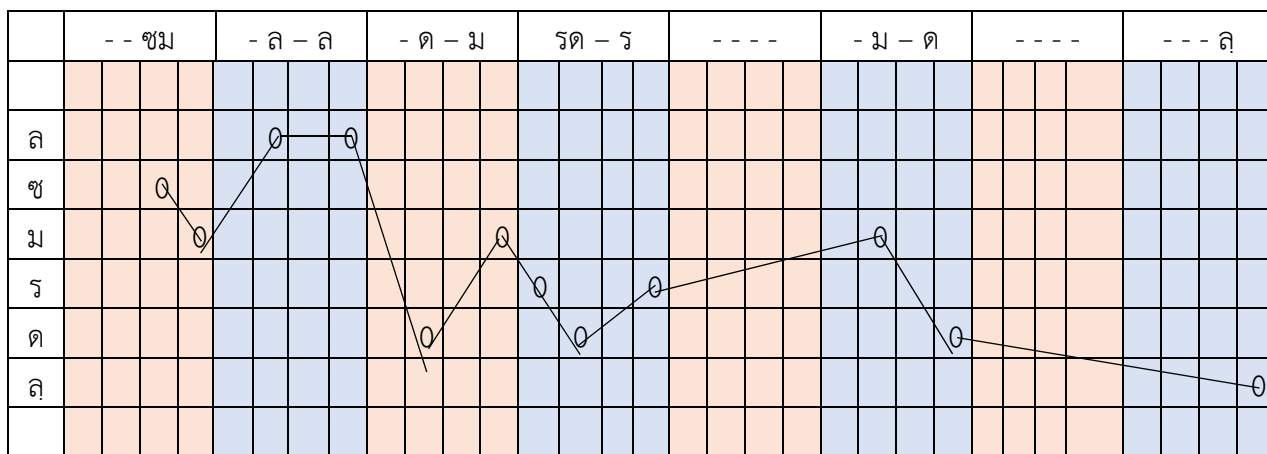
The melody moves from the Ma-Rop-Dong-Som-Dut-Priyakru song to the graph and analyzes the movement of the melody from the shape of the graph. The key issues are as follows.

Chart the movement of the melody line 1 Ma-Rop-Dong-Som-Dut-Priyakru song



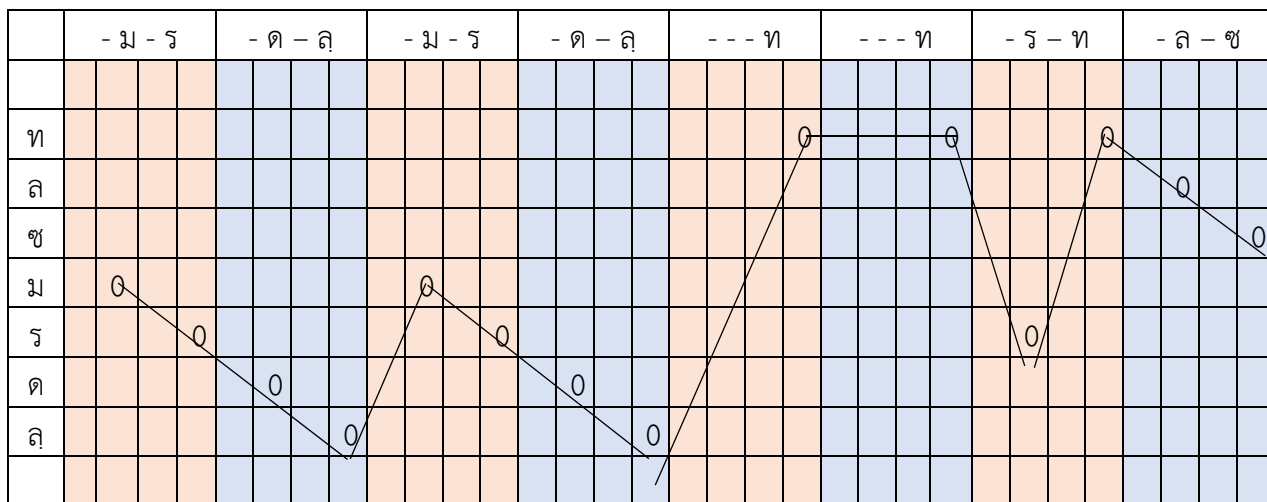
The graph of the movement of the melody line 1 shows that the characteristic curve is not that far away sounding a note of 2-4, with one voice, moving in a straight line. But there is a large distance between the notes 8-11 overall graph Zag is not very often.

Chart the movement of the melody line 4 Ma-Rop-Dong-Som-Dut-Priyakru song



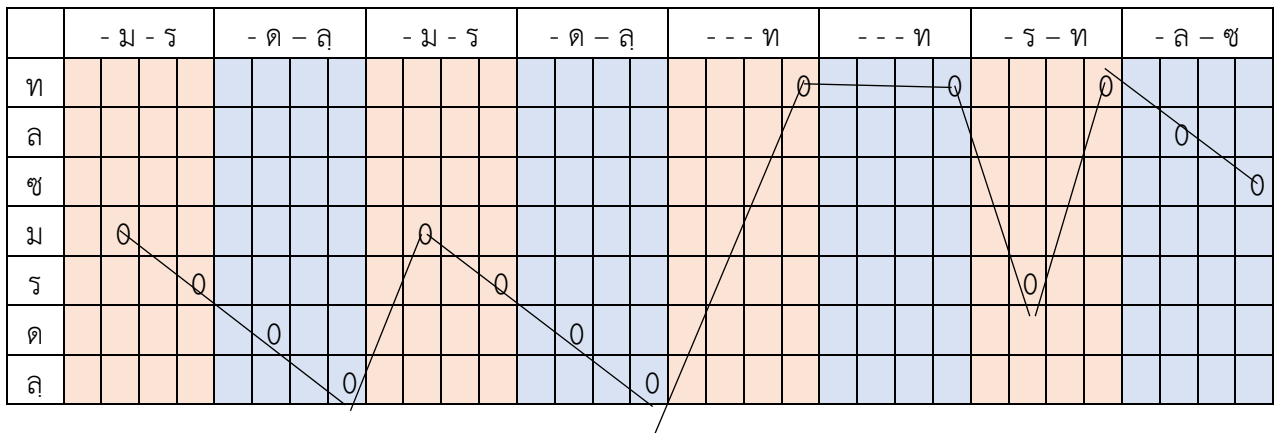
The graph of the movement of the melody line 4 shows that the characteristic curve is often not very far apart. There will be far more than the other notes in the note to 4-5 overall graph Zag without much frequency.

Chart the movement of the melody line 5 Ma-Rop-Dong-Som-Dut-Priyakru song



The graph of the movement of the melody line 5 shows that the characteristic curve of the arrangement of notes from the note, then 1-4 and 5-8 since grown up into a distant sound of the notes is 8. 9 and moving in a straight line movement in notes 9-10 and 10-11 and moves in a note to the note sequence 11-13 overall Zag large.

Chart the movement of the melody line 7 Ma-Rop-Dong-Som-Dut-Priyakru song



The graph of the movement of the melody line 7 shows that the characteristic curve of the arrangement of notes from the note, then 1-4 and 5-8 since grown up into a distant sound of the notes is 8. 9 and moving in a straight line movement in notes 9-10 and 10-11 and moves in a note to the note sequence 11-13 overall Zag large.

From the study of the melody of the Ma-Rop-Dong-Som-Dut-Priyakru song. Concluded that the movement of the melody, as the graph looks Zag with less frequency and the movement of sound rarely apart. It found that there was a sound at the same distance in graphs in line 5 and 7 of the songs is ๓ (A low)-๗ (B) (pair 9). Forms or styles of music of the Ma-Rop-Dong-Som-Dut-Priyakru song as well as pieces of music.

2. Sa-Roei-Ka-Maw song has meaning song about black women or unattractive women while playing this song in rituals. The spirit of Aria into Ma-Muat’s body that is a female character.

Table music Sa-Roei-Ka-Maw song

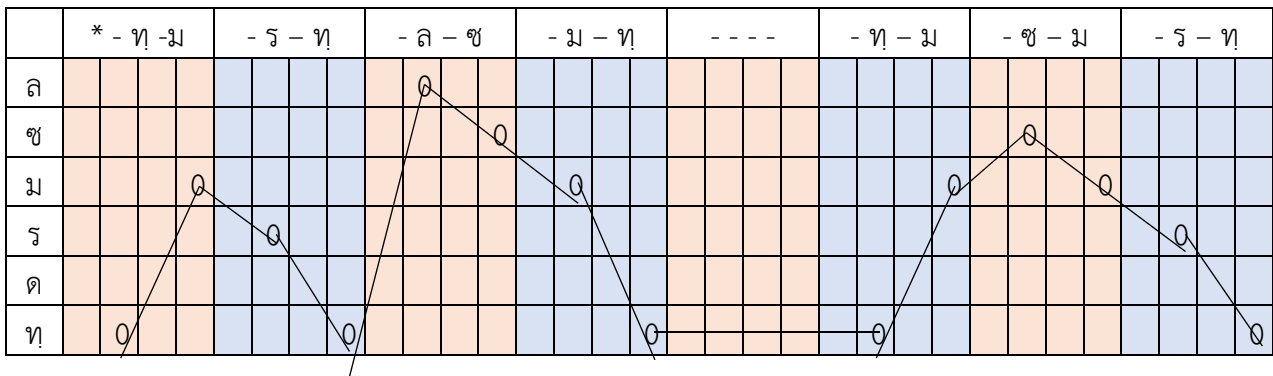
* - ๗ - ๓	- ร - ๗	- ๓ - ๕	- ๓ - ๗	- - - -	- ๗ - ๓	- ๕ - ๓	- ร - ๗
- - - ๓	- ๕ - ๓	- ๕ - ๓	- ๗ - ๓	- - - -	- - - ๓	- ๕ - ๓	- ๓ - -
- ๗ - ๓	- ร - ๗	- ๓ - ๕	- ๓ - ๗	- - - -	- ๗ - ๓	- ๕ - ๓	- ร - ๗
- - - ๓	- ๕ - ๓	- ๕ - ๓	- ๗ - ๓	- - - -	- - - ๓	๕ - ๓ - ๓	- - - -
- ๗ - ๓	- ร - ๗	- ๓ - ๕	- ๓ - ๗	- - - -	- ๗ - ๓	- ๕ - ๓	- ร - ๗

Table music Sa-Roei-Ka-Maw song (continued)

----	----	- ล - ท	- ร - ม	----	----	- รั - ท	- ล - ท
----	- ล - ซ	- ม - ซ	รัล - ท	----	- ล - รั	----	--- ท
- ล - ซ	--- ม	- ท - ม	- ร - ม	- ท - ม	- ม - ท	ซ - ลท	--- ม
----	--- ม	- ท - ม	- ร - ม	- ท - ม	- ม - ท	ซ - ลท	--- ม (ซ้ำ *)

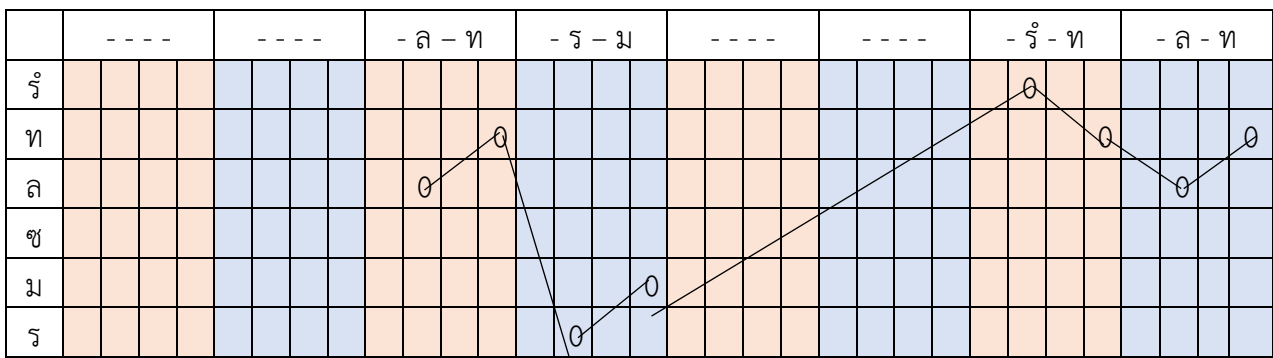
The melody moves from the Sa-Roei-Ka-Maw song to the graph and analyzes the movement of the melody from the shape of the graph. The key issues are as follows.

Chart the movement of the melody line 1 Sa-Roei-Ka-Maw song



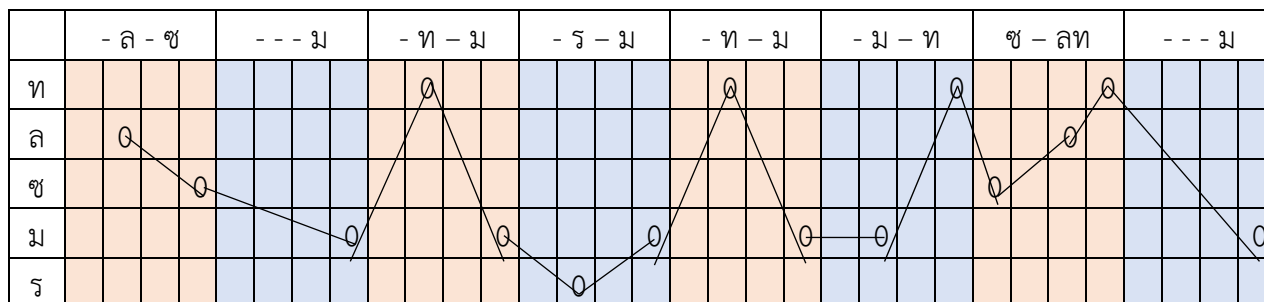
The graph of the movement of the melody line 1 that the movement of the note is not far away. Found a note with a 4-5 away most of the notes and the notes moving in a straight line is the score at 8-9 due to a long sigh.

Chart the movement of the melody line 6 Sa-Roei-Ka-Maw song



From the graph, the movement of the melody line 6 reveals that the graph with less frequency, distance of note is 2 periods. Note that 2-3 and away the most is that 4-5 note.

Chart the movement of the melody line 8 Sa-Roei-Ka-Maw song



From the graph, the motion of the melody. The line 8, found that the characteristics of the graph of a knowledge of the notes is notes 3-4, 4-5, 7-8, 8-9, 10-11 and 14-15 are moving in a straight line in the notes 9-10 because this is the same notation that repeats. Overview is a graph of zigzag with frequency.

The study of the motion of the melody of the Sa-Roei-Ka-Maw song concluded that the movement of your graph is not insensibility frequency graph, frequency is found, very end of the song is the only song of the 8-9 line. So a motion arrangement of notes in the same volume. To find the sound is the same distance is the ม (E) – ๓ (D high) (pair 7) in line 6 of the songs.

3. Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song has meaning music of catch an elephant. Another notable meaning is what respect mascot, what makes Miss harrow safe, point the light.

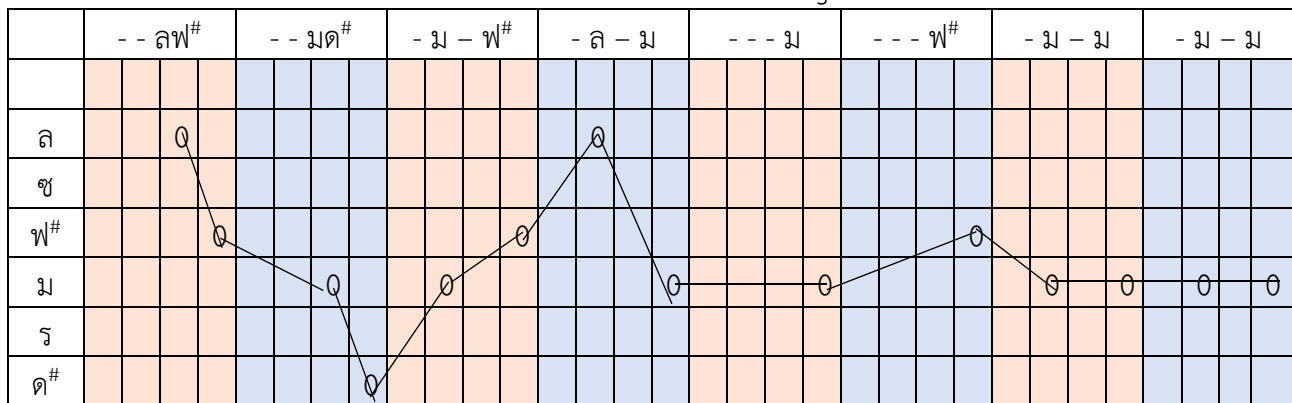
Table music Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song

----	----	----	----	----	-- มด [#]	- ม - ม	----
-- ลพ [#]	-- มด [#]	- ม - พ [#]	- ล - ม	--- ม	--- พ [#]	- ม - ม	- ม - ม
* --- ด [#]	- ม - ม	--- ด [#]	- ม - พ [#]	--- พ [#]	--- ม	--- ล	----
-- ลพ [#]	-- มด [#]	- ม - พ [#]	- ล - ม	--- ม	--- พ [#]	- ม - ม	- ม - ม
--- ด [#]	- ล - ท	--- ด [#]	- ล - ด [#]	--- ด [#]	-- มม	- ล - ล	----
--- ด [#]	- ม - ม	- ด [#] - ด [#]	--- พ [#]	--- พ [#]	--- ด [#]	- พ [#] - พ [#]	- พ [#] - พ [#]
-- มพ [#]	- ล - ม	- ล - ล	- ล - ด ^o	- ด ^o - พ [#]	- ม - ม	- ด [#] - พ [#]	----
--- ด [#]	- ม - ม	- ด [#] - ด [#]	--- พ [#]	--- พ [#]	--- ด [#]	- พ [#] - พ [#]	- พ [#] - พ [#]

Table music Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song (continued)

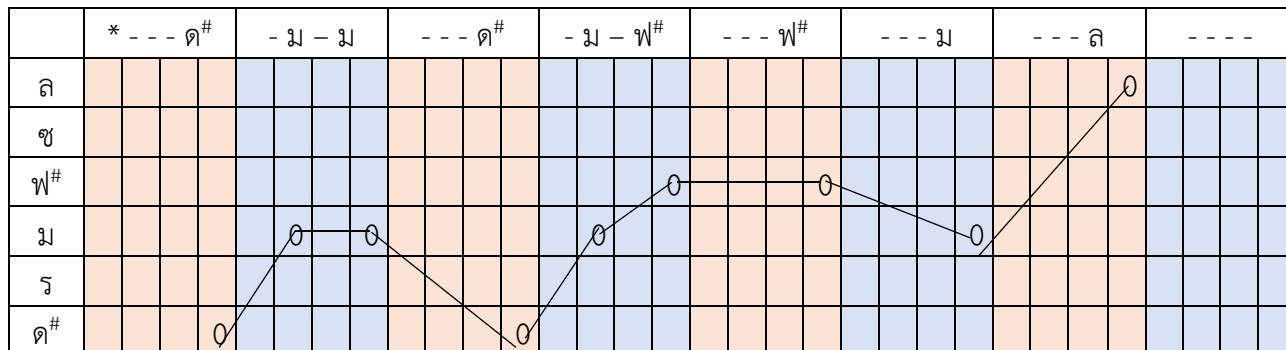
--- ด [#]	- ม - ม	--- ด [#]	- ม - พ [#]	--- พ [#]	--- ม	--- ล	----
-- ลพ [#]	-- มด [#]	- ม - พ [#]	- ล - ม	--- ม	--- พ [#]	- ม - ม	- ม - ม (จ๋า *)

Chart the movement of the melody line 2 Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song



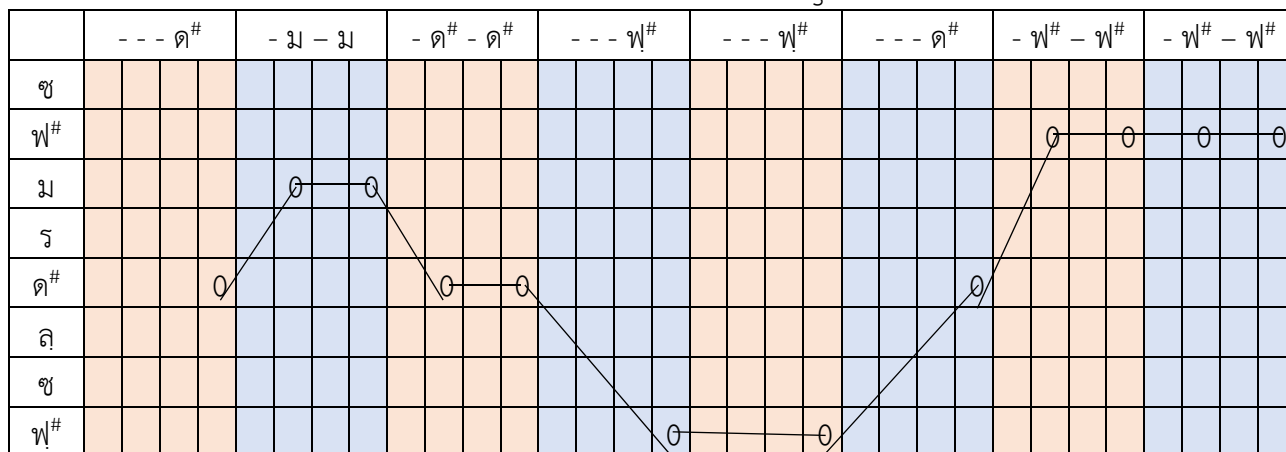
The graph of the movement of the melody line 2 showed that the movement of sound is never far away, moving slowly up and down the note, the note is held 1-4 and 4-7 are moving in a straight line due. the notes sound the same note is 2, 8-9 and 11-14.

Chart the movement of the melody line 3 Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song



The graph of the movement of the melody line 3 shows that the characteristic curve is moving in a straight line because it sounds the same note 2 at 2-3 and is 6-7 overall low frequency of a low mountain.

Chart the movement of the melody line 6 Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song



From the graph, the motion of the melody. The line 6 that has been moving in a straight line that notes much 2-3, 4-5, 6-7, and is the longest straight lines because it is repetitive, the same notation is the 9-12 notes overview graph resembles a basin.

The study of the motion of the melody of the Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song concluded that the movement of the melody is moving up and down a sequence of notes in the same volume. The linear movement can be found on every line of the song. Because of the repeated notes. Repeatedly played each

other Most of the characteristic curve graph mountains. Switch on the graph and the Zag basin.

4. Tap-Paul song has meaning music of grandfather named Paul. From the interview, it's a Munman teacher and musician that may mean sacred village.

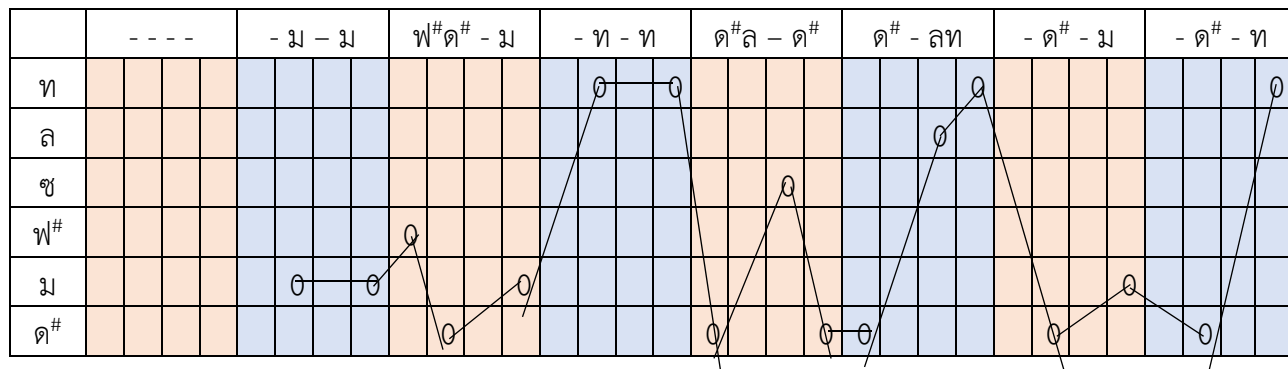
Table music Tap-Paul song

----	- ม - ม	พ#ด# - ม	- ท - ท	ด#ล - ด#	ด# - ลท	- ด# - ม	- ด# - ท
มด# - ม	ม - พ#ม	- พ# - ม	- ม - ท	ด# - มม	ล - ด#ท	ด#มมล	ท - ด#ล
ลด#มม	ลด#ทพ#	- ล - พ#	ทด#พ#ม	ด# - มท	ด#ด#มล	ล - - ท	ด#พ#ทล
ลด# - ม	ท - ลพ#	ทด#มพ#	- ท - พ#	ทด#มพ#	ด# - ลท	- - - ท	ลพ#ทล
* - ท - ด#	- ม - พ#	- ช# - -	- - - ม	- ด# - ด#	มพ# - ม	- ท - ม	ททด#ท
ลพ# - ล	ทด#มด#	ทด#พ#ม	ด#ท - ล	- ม - ด#	พ#ด#มท	ด#ม - ล	- ท - ล
ทด#พ#ม	ทล - พ#	- ล - พ#	ทด#พ#ม	ด#ด#มท	ด#ม - ล	ทด#พ#ม	ทด#พ#ล

Table music Tap-Paul song (continued)

ทด#พ#ม	ลทลพ#	ทด#พ#ม	ทด#พ#ล	- ม - ด#	ท - ด#ล	- - - ท	ลพ#ทล
- ด# - ด#	ด#ม - พ#	- พ# - ม	- ด# - ม	- - ทด#	ทล - ท	- - - ด#	ทททท
ลพ#มล	ท - มด#	- - มพ#	ลด#ทล	- ท - ด#	ทลด#ท	- ม - ด#	ทด# - ล
- ด# - ด#	ด# - มม	ด# - มพ#	มด#ทล	- ด# - ด#	ด# - มม	ด# - มพ#	มด#ทล (ซ้ำ *)

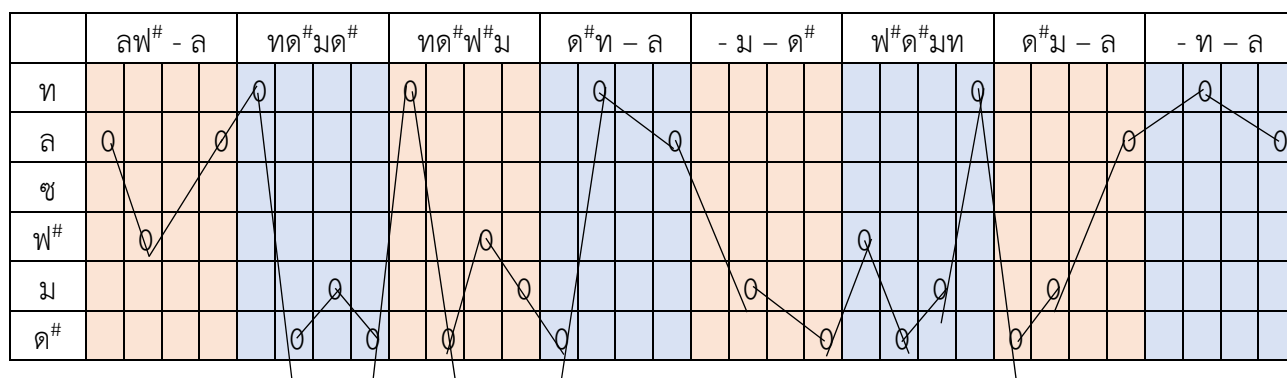
Chart the movement of the melody line 1 Tap-Paul song



The graph of the movement of the melody line 1 that the movement of sound in a straight line is a brief note on 3, 1-2, 6-7 and 10-11 of the notes sound the same. There

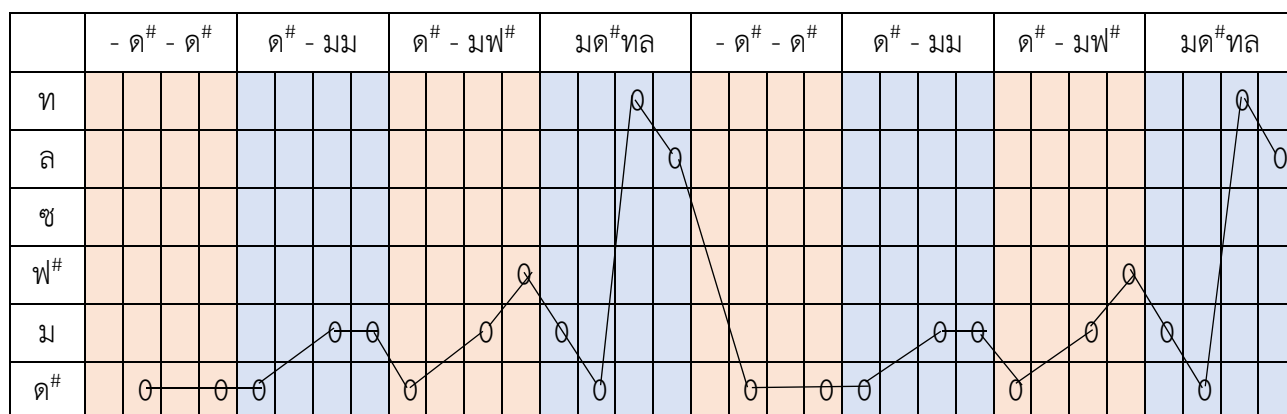
is a lot of noise during the second note at 5-6 and 11-12 is the third most note at 7-8, 13-14 and 15-16 overall graph Zag. There are frequent enough

Chart the movement of the melody line 6 Tap-Paul song



The graph of the movement of the melody line 6 showed a graph with the frequency of the sound. The only sound is the most note 5, 4-5, 7-8, 8-9 and 16-17 overall as a graph Zag.

Chart the movement of the melody line 11 Tap-Paul song



From the graph, the motion of the melody. The 11 lines found to have movement of sounds not much away. Moving in a straight line is the 1-3 notes, 4-5, 13-15 and 16-17 have a wider range is 2, then the range is the notes 10-11 notes 11-13 moving down the same distance again notes that the range is a mountain-shaped graph overview 22-23 low switching frequency less serrate.

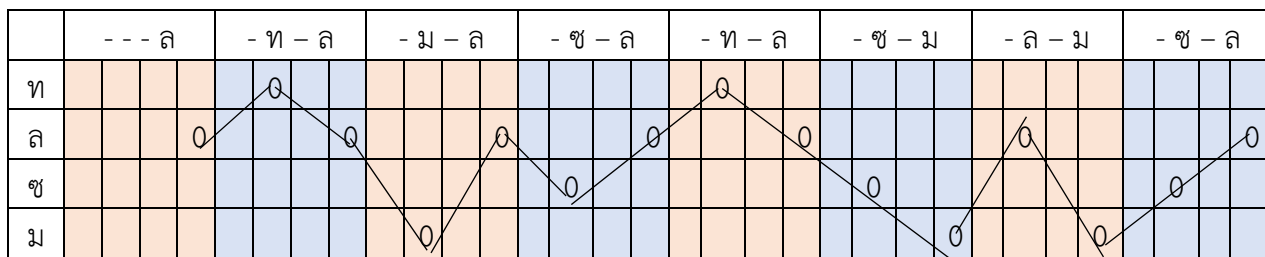
The study of the motion of the melody of the Tap-Paul song concluded that the movement of the melody is a frequency graph Zag. Will note that it was the ค[#] (C[#]) - ท (B) that are found on almost every line of music. Most of the notes will not move away too much about the same.

5. Priyawol song has meaning music is a song used goodbye from teacher or the song that used to play when the last Aria out of the Ma-Muat's body.

Table music Priyawol song

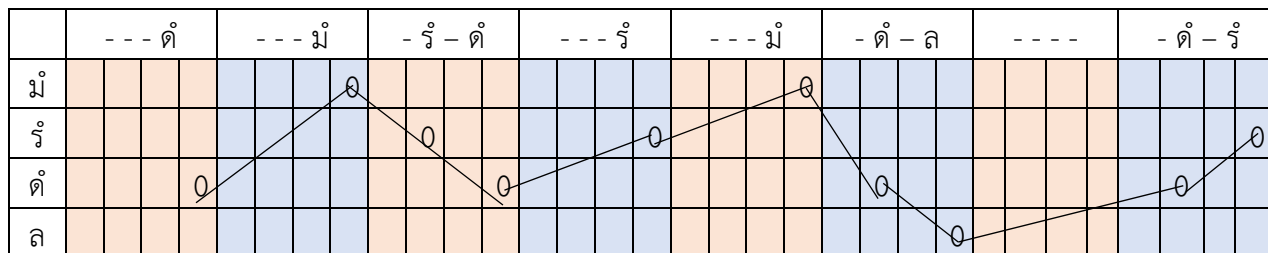
----	----	----	----	----	- ช - ม	----	- ช - ล
--- ล	- ท - ล	- ม - ล	- ช - ล	- ท - ล	- ช - ม	- ล - ม	- ช - ล
----	----	* - ล - ร	- ม - ร	----	- ม - ช	----	- ร - ม
--- ค	--- ม	- ร - ค	--- ร	--- ม	- ค - ล	----	- ค - ร
----	--- ร	- ค - ร	- ม - ค	--- ล	- ช - ม	- ล - ม	- ช - ล
----	--- ล	- ม - ล	- ช - ล	- ท - ล	- ช - ม	- ล - ม	- ช - ล
----	----	- ม - ล	- ช - ล	- ท - ล	- ช - ม	- ล - ม	- ช - ล (ซ้ำ *)

Chart the movement of the melody line 2 Priyawol song



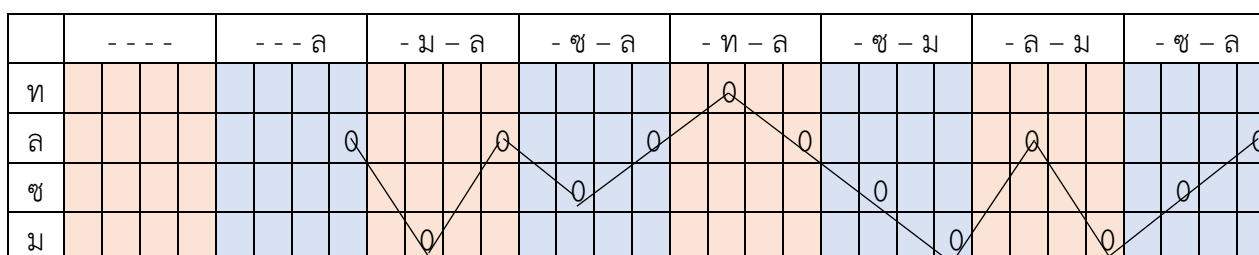
The graph of the movement of the melody line 2 found a range of sounds from a nearby well. Sort out the volume up and down note 6-8 (move up) and 8-11 (move down) as a graph Zig-Zag.

Chart the movement of the melody line 4 Priyawol song



The graph of the movement of the melody line 4, the notes are not far away. Mainly drawl and arrangement of sound and can be seen from the note on the order of 2-4 and 4-6 down in the arrangement. Overview is a graph Zig-Zag with less frequency.

Chart the movement of the melody line 6 Priyawol song



From the graph of the movement like a Line 6. Sound stages that are close together. A gradient noise by up to see the note at 4-6 and 11-13, arranged and sorted at 6-9 down. Overview is a graph Zig-Zag.

The study of the motion of the melody of the Priyawol song concluded that the movement of the melody as the graph looks Zag. Most of the notes will not move away too much about the same.

Conclusion

Manman's Aria ritual band used five songs of the Aria ritual song is as follows Ma-Rop-Dong-Som-Dut-Priyakru song, Sa-Roei-Ka-Maw song, Ma-Reng-Kong-Wia song or Tam-Mei-Tam-Roei song, Tap-Paul song and Priyawol song. The movement of the melody Aria rituals in each song. The find is characterized with low frequency graph zigzag, curve graph picture Mountain, graph basin. Graph Zag frequencies are found in Tap-Paul song. Then there is the sound very well. Chasing the volume up and down. Uncomplicated style of melody Use the playback loop.

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A comparative study of foreign music rehearsal between Chinese and Thai students

Du Hao

Abstract

A rehearsal is an activity in the performing arts that occurs as preparation for a performance. An excellent rehearsal model ensures that all details of the subsequent performance are adequately prepared and coordinated. By observing and participating in the two rehearsals of students in China and Thailand, the author finds that students have great differences in the rehearsal mode of foreign music works. This paper will take the data of two rehearsals as the research object to compare and analyze their advantages and disadvantages. Strategies are discussed for enhancing the effectiveness and efficiency of ensemble rehearsals.

Keywords: rehearsal model; Chinese students; Thai students; compare

Introduction

A rehearsal is an activity in the performing arts that occurs as preparation for a performance. An excellent rehearsal model ensures that all details of the subsequent performance are adequately prepared and coordinated. In this case, we chose students from College of Arts, Guangxi University for Nationalities in China and college of Music, MahaSarakham University in Thailand as the object of comparison. The authors collected data by participating and observing their rehearsal, their work and conduct in the comparative analysis from rehearsal preparation, rehearsal process music and music performance.

1. Rehearsal data and comparative

1.1 Rehearsal preparation data

Before the official rehearsal, the Chinese students from the Guangxi University for Nationalities chose the traditional song “Sao Khoi Ai” (สาวคอยอ้าย) and “Toey khong” (เตี้ยโขง) in the northeast of Thailand as a rehearsal repertoire. The instrument used traditional Chinese folk instruments Guzheng, folk musical instrument kaen in the northeast of Thailand, and western instrument drums. There are three members, including the author playing kaen, the graduate student Bao Rongrong playing the

Guzheng, and the senior student Guo Shaohua playing the drum. Thai students from the Mahasarakham University college of Music chose the South China minority song “Yao dance” as a repertoire. The instrument used Kaen、 ponglang、 pin、 wot、 drum、 sewu and guitar. The performers are not sure yet.

1.2 Rehearsal process music

	Chinese students	Thai students
Rehearsal method	Individual practice	Group practice
Music score	Ask the composer and art director for help	Members creative work together
Number of rehearsals	Fixed five rehearsals	Unfixed rehearsal times

After getting the score, Chinese students and Thai students each chose a different way to rehearse.

First of all, Chinese students find an independent piano room and practice alone until they are proficient in skills. Then, they found that the scores they obtained were only the main theme, and they asked the composers for help in order to achieve better performance. During the rehearsal process, Chinese students hire professional artists for guidance. Finally, after five rehearsals, the rehearsal process basically ended.

The rehearsal of Thai students is relatively simple. At the beginning of the rehearsal, all the members practice together until the rehearsal of the main melody is completed. After that, they did not choose to go to the composer, but to collectively create, through a test over and over again to test whether the creation is reasonable. The authors participated in their rehearsal throughout the process and found that during the rehearsal process, not every member was brought together, and sometimes new members were added. Each instrument played is not fixed, they can choose the instrument according to their own preferences. It is common for members of the band to play more than two instruments.

1.3 Music performance

At the final performance, Chinese students performed at the request of composers and instructors, and Thai students performed impromptu compositions.

2. Rehearsal analysis

In the in comparison with Chinese and Thai students rehear foreign music artwork and we can see three aspects of differentiation

First, practice alone or practice together. Practicing the main melody alone is not conducive to students' understanding of the characteristics of each instrument, and it is constrained by the later cooperation

Second, whether performance and creation are unified. Chinese students are separated from their performances and create by themselves during the rehearsal process, because the music orchestration has done by the composer, so Thai students have played and create integration by themselves.

Third, about mastery level of a musical instrument, In case if someone who cannot come to join practice, Thai students can replace each other and can control a musical instrument by themselves . Chinese students lack the mastery of many different types of instruments.

From the above three different points, the inheritance of traditional Thai folk instrumental music is not based on the development of the theme of personal music by Western composers, focusing on the expression of personal music style and technology, and does not use strict notation. The music of Thai students is formed in the long-term accumulation and integration of traditional music intuition experience, which is formed during the practice of continuous performance.

The music of Chinese students has been completely westernized, the national musical instruments are cultivated according to the mode of the Western Symphony Orchestra, focusing on the practice of skills and cutting off the between instruments contact. The addition of the composer caused the player to lose space for creation. Traditional Chinese music has actually been absent in college music education.

3. Conclusion

By comparing the two rehearsals, we not only found differences in rehearsal methods, but more importantly, the differences in the music education systems between the two countries. The music cultures of China and Thailand belong to the oriental music culture and have great similarities. Thailand has better preserved their traditional music heritage model, while the traditional Chinese music heritage model

has been destroyed. We must recognize the need to rebuild the traditional Chinese music heritage system.

In fact, traditional Chinese music is based on the mode of music practice, and performance and creation are combined. As the construction of traditional music courses in colleges and universities, we must pay attention to the cultivation of the overall experience structure of music. There must be a comprehensive inheritance course such as performance and creation, which is different from the western specialized and single-tech music course.

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Criteria for Developing Soraphan Chanting Competition in Northeastern Thailand

Awirut Thotham

This study aims to compare and develop various criteria in Soraphan chanting competition to conserve and develop the culture and tradition of the Isan people in Northeast Thailand. I have used ethnomusicology as a methodology by 1) gathering data from books, articles and so on. 2) doing fieldwork by interviewing the experts of the Soraphan chanting: monks and laypeople. 3) analyzing data by dividing groups' data. 4) reporting the study as a research book and article. Data are collected different from many of the criteria of the competition. Then, I will collect the good of each criterion to be a model of a criterion standard. Then after, it will be reviewed and analyzed by the judges who are the master and guru of the competition in the areas of research. Finally, the criterion standard of the Soraphan chanting competition will be giving comments to be improved again as the last process.

I have used the theory of social change related to contemporary trends and developments in the society and also the change of life in the science for this study. According to the Soraphan chanting in the competition has been changing into its content of poem. Many groups of Soraphan are creating their own identity to win the competition. They are focusing on mixing the other singing into the Soraphan poem. Thus, the criteria of judgement is also changed and not always the same as a standard criteria, which it makes a conflict problem between Soraphan groups with the judge also other group of competitors. These following theories are related to my study. It is showing how the Soraphan is changed related to the theories that cause of having the criterion standard of Soraphan chanting competition.

Suntharos & Rimphanichayakit (2008) mention that since the life was born in the earth approximately 3.5 thousand million, it has been developing until the day from one cell (Prokaryote) to be many cell (Eukaryote). The main of evolution is mutation by having the environment as a determinant of the success. A mutation affects to life, which it may become extinct but sometime is good for having several gene. There is a chance to have a new life that can be survived in one environment. It can be also transmitted to new generation (pp. 13-14). I have applied this theory for my study as same as the Soraphan chanting has been changing in the chant and competition in the community to be survived. Because the Soraphan chanting is changed in the competition every time by the need of laypeople and also its process. Thus, the criteria for the competition in each area will not be the same.

Phawakharaphan (2011) says evolution is a long changing process with its direction and it still has some of the same manner (p. 29). Soraphan chanting is also taking a long process to be change. It is not changed in everything, but it still has its body that is shown an aspect of the Soraphan chanting. Environment, population raising, innovation, vision and social movement are factors that affect slowly or quickly to social change or development. Thinnakul (2008) and Samakkan (2006) mention the causes of cultural change are invention and cultural borrowing (p. 33), (p. 8).

These theories are based on my study for looking the good criteria in the Soraphan competition which, Isan people can use as a standard for preserving and sustainable developing of the Soraphan.

Soraphan can be called as Soraphanya, Soraphan, Saraphan and also Saraphanya depends on a calling of each community in Isan Thailand. I prefer to use the word Soraphan in this paper according to Isan people has called during in my fieldwork. Soraphan is a chanting style of Buddhist monks in Isan Thailand, which is called *Sangyok*²⁰ *melody*. Patcharawet (1979) points out that It has no evidences obviously when it began to chant in Isan but well known by Isan people that it was sung more than 50-60 years ago (pp. 2-7). Thammawat (1981) mentions that Soraphan chanting is an Isan folk song that is vary sung in the local of Isan during the Buddhist Lent. Soraphan begins from Buddhist chanting of monks. Janthawongsa (2001) says that Soraphan includes the content of Buddha's teaching, tradition, and culture of Isan people. During the King Rama 4's period, the King had the Buddhist monks chanted the Soraphan to preserve and propagate the dharma by using Pali language. Then after, the monk had been teaching laypeople to chant in Pali language. Boonayamalik (1999) mentions that, Soraphan is mostly chanted in some of the chant such as the chant in poetry such as Kab, Klon, klong, chan and so on.

In the past, Soraphan has been composed in Isan language as poems for the laypeople to chant. According to Thai scholar Patcharawet (1979) points out that it was not using Thai and Thai-Isan lyrics to compose in the Soraphan but only the Pali. However, it became a popular in practice (pp. 4-5). In the current, Soraphan is chanted by the laypeople at the temple when it is a rainy season during the Buddhist Lent tradition. They also have competitions during the Buddhist Lent and also Out of the Buddhist Lent.

²⁰ Sangyok is a melody for chanting of Buddhist monk which is chanted in Pali language following the syllabication of words (Thotham, 2017, p. 166).



Figure 1. Soraphan chanting in the competition at Wat Chantummawas, Dech Udom district, Ubon Ratchathani.

Photo by Awirut Thotham in October 31, 2012

In 2012 during my fieldwork at Ubon Ratchathani province Thailand, I saw Soraphan chanting in the competition that had mixed the *Morlam*²¹ singing in a part of melody (poem). Which, now is a popular for the competition and also for chanting in Isan tradition of *Heet sib song-Khong sib sii*.²² Soraphan chanting includes soraphan poems as following: 1) Worshipping poem such as *Klon Na-mo*, *Klon Buchaphrarattanatri* and *Klon Buchadokmai*; 2) Tradition and Culture poem such as *Klon Boon* and *Khawsak*, *Klon Khunbanmai*; 3) Folk Tale poems such as *Klon Matsi* and *Klon Klongkhawnoi*; 4) Current situation poem such as *Klon Yaseptit* and *Klon Ronnarongkanluaktang*; and 5) Leaving or Departing poem such as *Klon La*. These types of poem are in the process of chanting in the competition. Thus, the criteria much concern of its details. The judges much have well known about the construction of poem and also the chanting melody.

²¹ Morlam is a traditional vocal music of Isan people in Thailand. It is sung by a man and a woman with an accompaniment by Khaen: a musical instrument that is played by a man (Nanongkham, 2011, pp. 285-286).

²² Heet sib song-Khong sib sii refers to a twelve-month tradition in Isan Thailand which, is related to Buddhism, animism, and other beliefs (Thotham, 2017, p. 12).

A popular prosody for the compose of poems are *Kab Yani 11* and *Klon 8*. These are two main structures of the poem; which Isan composers are using. These are also suitable for writing and creating melodies (Polin, 1981, pp. 143-145). There are many prosodies for the composers also to write poems and create melodies. According to my fieldwork, I will focus to analyze *Kab Yani 11* and *Klon 8* related to the criteria of the Soraphan chanting competition. In this paper, I have used the symbolic “0” as a syllable and the line symbolic for the rhyme between syllables as follow:

1) *Kab Yani 11*

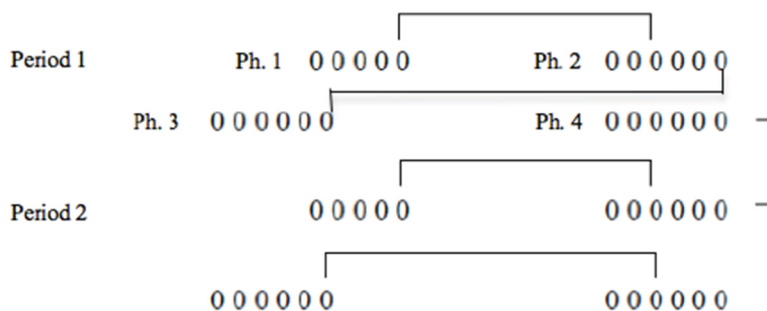


Figure 2. The rhymes of *Kab Yani 11*

In figure 2, *Kab Yani 11* has divided in one period by two sections with four phrases. The first and third phrases include five syllables. The second and the fourth phrases include six syllables. The last syllable of phrase 1 rhymes with the third syllable of phrase 2. The last syllable of phrase 2 rhymes with the last syllable of phrase 3. The last syllable of the fourth phrase in the first period rhymes with the last syllable of the second phrase in the next period.

1) *Klon 8*

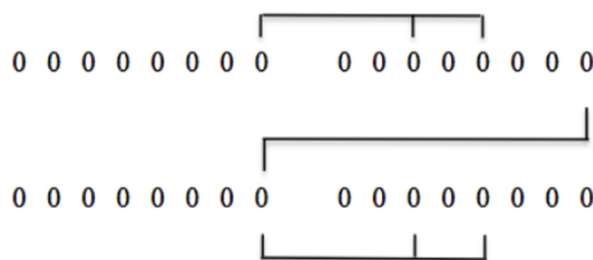


Figure 3. The rhymes of *Klon 8*

In figure 3, Klon 8 has divided in one period by two sections with four phrases. In each phrase include eight syllables. The last syllable of phrase 1 rhymes with the third and the fifth syllables of phrase 2. The last syllable of phrase 2 rhymes with the last syllable of phrase 3. The last syllable of phrase 3 rhymes with the third and the fifth syllables of phrase 4.

In the competition, the criteria of the judge much request the Soraphan groups to chant the poem that has these above examples of prosody. Pimsen (2000) mentions about the criteria and giving point of Soraphan competition as following:

- 1) Criteria for attending the competition
 - a. Have 4-5 of members in one group and all ages are allowed in group.
 - b. Using Isan melody as a main of chanting
 - c. Dress up with Isan attire and bring your own *Khan Makbeng*²³
 - d. The poems to chanting include about worshipping poem, telling address poem, impressive poem and leaving or departing poem.
- 2) Criteria for giving point
 - a. Have a good of voice and chant in the unison
 - b. Good melody
 - c. Good lyric and poem
 - d. Beautiful attire and Khan Makbeng
 - e. Be on time
 - f. Cheering from the audience

²³ Khan Makbeng means a bowl that is decollated with banana leave, flower, incense, and candle.



Figure 4. Khan Makbeng

Photo by Awirut Thotham in September 18, 2005

As the above criteria, it widely declares about how and what the Soraphan groups have to prepare before beginning competition. There is not determine more in the detail but it is used vary for judgement in the past.

In my experience as a judge during the Buddhist Lent in August 2017 at Muang Mahasarakham province Thailand, the criteria are following: 1) attire 20 points; 2) Klone Namo 10 points; 3) Klon Bucha Dokmai 10 points; 4) Klon Folk tale 30 points; 5) Klon La 10 point; and 6) Unison 20 points. This competition focuses about attire, Klon Folk tale, and Unison, which having more points than the other. Thus, the criteria that having more points are important and popular for the competition. In the content of Klon Folk tale, the composer has mixed the Morlam singing at the introduction and or in between the body of content of the poem, which is now very popular for the competition. The problems of this criteria when giving points are the first, it has no declared about how the good chanting such as the power of voice and other. Because some of group competition uses male and female different, which the voice much different. Thus, it is not clear and unfair for judgement. Also, some of competition don't have separated of age for instance in the age of high school, college, and adult. These ages will affect to the quality of voice in the competition.

Mahamakut Buddhist University (2018) mentions that the criteria of Soraphan chanting competition is divided as following: 1) levels of groups competition including amount of member; 2) the attribute of competitors; 3) the poems for chanting; 4) criteria for judgment: character, time, melody, voice, unison, and manner; 5) the process for setting up the competition such as place, pre-competition, final competition, and so on; 6) the result of competition from the judge is the end. Mahamakut Buddhist University explains more in the criteria's details.

Conclusion

This research is in the process of analyzing data to have a criterion standard for Soraphan chanting competition. The criteria's model includes details as following: 1) dividing detail of chanter such as age, sex; 2) dividing the levels of educational institution; 3) amount of member in one group; 4) dress up or attire; 5) time for the chant; 6) manners and behavior of chanter; 7) poems for chanting; 8) quality of voice; 9) melody; 10) rhyme in the poems; 11) tempo for chanting; 12) the unison of chanting; 13) decollation of khan markbeng; 14) process of chanting from beginning until the end; 15) pronunciation of chanting; 16) the meaning of poem; and 17) cheering or clapping sound from the audience. These criteria will be explained about its details to be clear for the Soraphan groups. The result of this research will benefit to the judge and competitor as they have known and understood of the criteria. This criterion standard will help Isan community to know well about having the Soraphan competition for preserving and propagating tradition and culture of Isan people in Thailand. They will know well and can declare about what is the old and new of Soraphan chanting. Also, the standard criteria will support the Soraphan chanting to be widespread and be sustainable in Isan Thailand.

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Innovation for Wind Symphony to national excellence: Case study Ratwinit Bangkaeo Wind Symphony

Tawanchai Suanmonta²⁴

Narongrush Woramitmaitree²⁵

The word "Innovation" (Read in-no-va-tion) It means bringing something new. To change from the original method for better results. So, no matter which industry or business, when new changes take place. It is used to improve the work better than it was called innovation. **Chaiyos Ruangsuwan (1990: 14)** the meaning of "innovation" means that New practice from the original may be derived from the invention of new methods. Come up or have an old-fashioned renovation, and all these have been tested. Developed to be reliable and effective in the practice, the system to the destination more effectively.

Wind Symphony contest Contests have in various countries around the world. For Thailand, the contest was started in 1981. By the initiative of Professor Boonsom Martin, former Secretary of the Ministry of Education. He has a plan to manage the Scout Music. In celebration of the National Children's Day at Supachalasai Stadium. Department of Physical Education is the contest manager. In 1982, the name was changed to the marching band contest. To commemorate the Rattanakosin Immaculate Conception of 200 years. Contest has been organized to date. Sukcharoen Sukcharoen (1995: 35).

The meaning of the marching band is a band from the West consisting of 3 types of instruments. 1. Woodwind Instruments 2. Brass Instruments 3. Percussion Instruments There is a play called. Marching Band, Display and Concert Band Originally, the band was instrumental in the military operation. Most of the songs used in the repertoire. For military parade in the army. Concert Band In addition to the band for the marching band, they can sit and play like a musical instrument. (Orchestra) By adjusting the instrument to suit the sound quality of the instrument. The instrument was added are Bass Clarinet, Alto Clarinet, Oboe, Bassoon, Timpani, Concert Bass Drum (36"), Xylophone, Vibraphone, Glockenspiel, Tubular Bells. The name for concert band is Symphonic. In order to make concert band the sound more quality may be added Double Bass in concert band too.

²⁴ Ph.D Student, College of Music, Mahasarakham University

²⁵ Assistant professor, College of Music, Mahasarakham University

Ratwinit Bangkaeo Wind Symphony Samut Prakarn Office of the Basic Education Commission Award Winning National Contest in the year 2016 3 programs namely 1. Wind Symphony Competition organized by Department of physical education 2. School bank symphonic Band Competition organized by Government Savings Bank 3. Thailand International Wind Symphony Competition organized by Mahidol University. National Wind Symphony Competition there are many high school wind symphonies in the country participated in the contest. The award-winning wind symphony must have quality and the model in the practice system. The author as a teacher of wind symphony at Rajawinit Bangkaew School for 40 years. The guidelines for the development of wind symphony of Rajawinit Bangkaew School. This is a guide to the development of wind symphony in the same form to succeed in the contest.

The purpose is to study the innovative development of the wind symphony it has achieved a national award. Of Rachawinit Bangkaew School. Ratchawinit Bangkaew School Successfully developed wind symphony. Has won national awards. The following development innovations have been developed.

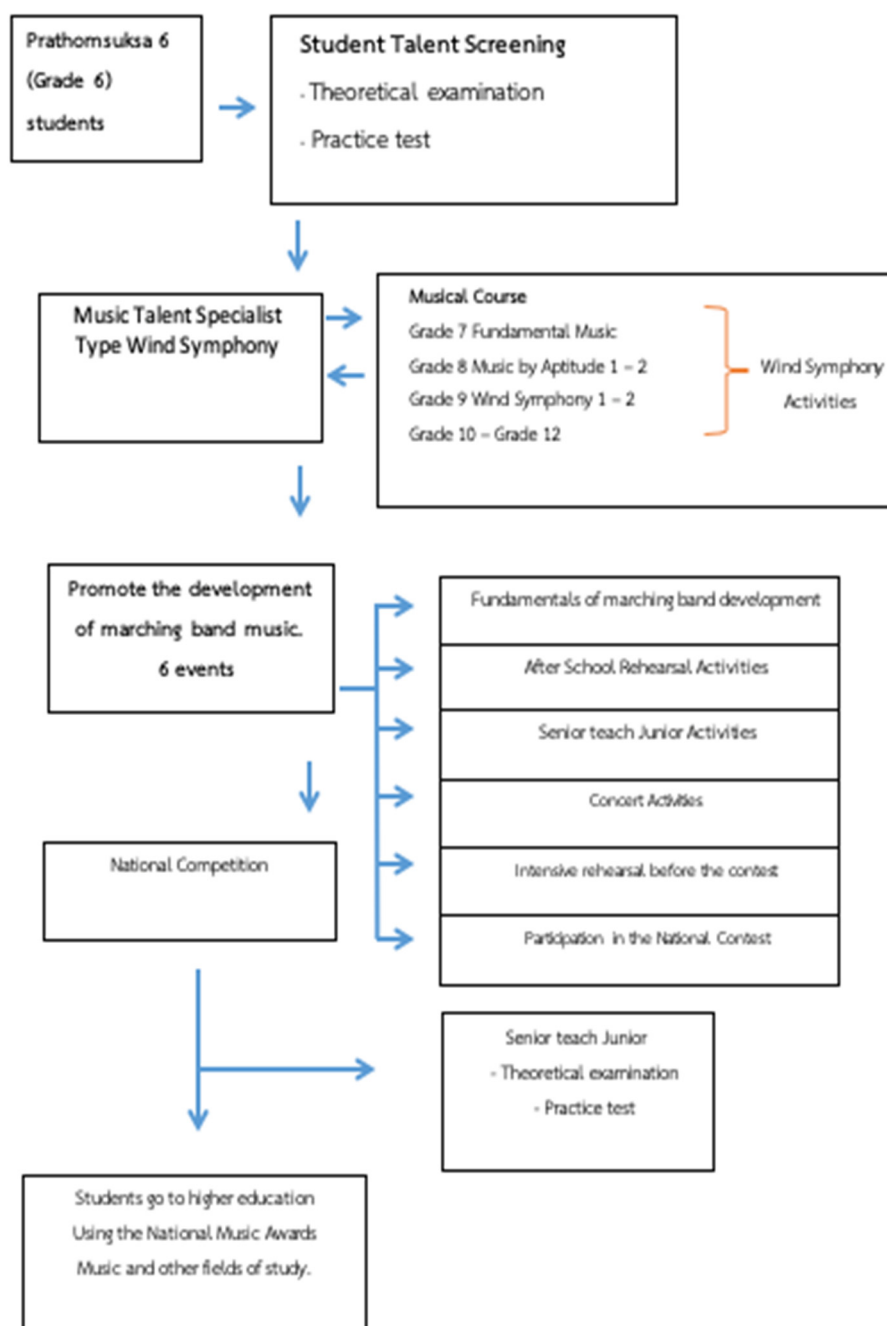
1. Ratchawinit Bangkaew School Organize a program to promote and develop music for the excellence of students in Rajawinit Bangkaew School.
2. Ratchawinit Bangkaew School has quality and technique of rehearsal system.
3. Ratchawinit Bangkaew School has ways to choose a song in the contest and music interpretation.

Ratchawinit Bangkaew School has the program of promotion and development of music for excellence of students in Ratchawinit Bangkaew School.

There are selected by elementary students. Students are required to pass the test. Music theory Music practice Auditory. Once the student has passed the test, They will become a student in the Music talent program. Type of wind symphony. Grade 7 is based on the General Music course. Grade 8 is Music lessons by aptitude 1-2. Grade 9 is additional course in wind symphony. Grade 10-12 wind symphony club. Music Talent Scholarship Program Every level of the class will have to practice the ability to play the wind symphony after class at 15.30 - 18.30 for a total of 3 hours and attend training camps as determined by the school. They also participated in the activities of improvising 6 types of wind symphony. 1. Basic Activities for wind symphony Students. 2. After School rehearsal Activities. 3. Senior teach Junior Activities 4. Concert Activities 5. Intensive rehearsal before the contest Activities. 6. Participation in the National Contest and explore students interested in music education in higher

education. The alumni students who study music in the university. Back to teach and select the song for examination.

Music Promotion and Development Project for the Excellence of Ratchawinit Bangkaew School.



Ratchawinit Bangkaew School has Quality and technical development Systematic.

Wind Symphony is practiced daily after school. The rehearsal should have purpose to practice. Ratchawinit Bangkaew School has the purpose of the rehearsal is to provide students with quality play, taking into account all of these.

1. Tone Quality
2. Technique
3. Dynamic Control

Each development must play a role. Specific exercises to train students to develop their knowledge and abilities in each area.

1. one Quality

Training for the performers can produce good quality sound. Must use the exercises. Long Tone. In addition, the long-Tone is also the training of the muscles around the mouth, which contributes to the production of good sound at the same time.

The image shows a musical score for five woodwind instruments: Flute, Clarinet in Bb, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The score is in 4/4 time and consists of two systems of music. Each instrument has a long tone exercise. The Flute part is in Bb major, while the saxophones are in F# major. The Clarinet in Bb part is in Bb major. The Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts are in F# major. The score is for a woodwind ensemble.

Woodwind Exercises Tawanchai Soanmonta (2547: 40)

The image shows a musical score for a brass exercise. It consists of five staves, each representing a different instrument: Horn in F, Trumpet in Bb, Trombone, Euphonium, and Tuba. The music is written in 4/4 time and features a sequence of sustained notes with slurs across five measures. The notes are: Measure 1: Horn (F), Trumpet (Bb), Trombone (Bb), Euphonium (Bb), Tuba (Bb); Measure 2: Horn (F), Trumpet (Bb), Trombone (Bb), Euphonium (Bb), Tuba (Bb); Measure 3: Horn (F), Trumpet (Bb), Trombone (Bb), Euphonium (Bb), Tuba (Bb); Measure 4: Horn (F), Trumpet (Bb), Trombone (Bb), Euphonium (Bb), Tuba (Bb); Measure 5: Horn (F), Trumpet (Bb), Trombone (Bb), Euphonium (Bb), Tuba (Bb).

Brass Exercise Tawanchai Soanmonta (2004: 40)

2. Technique

For develop Technique To perform consist of.

2.1 Tonguing. Tonguing It's like opening the faucet to the water and running your finger through the flowing water. The water flow will be slightly lacking, but the water will continue to flow. It's like controlling the wind. The fingers that cut through the water are like our tongues that are tumbling up and down rapidly to cut through the air that is injected regularly.

The image shows a musical score for a woodwind exercise. It consists of five staves, each representing a different instrument: Flute (Fl.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Bari. Saxophone (Bari. Sax.). The music is written in 4/4 time and features a sequence of eighth notes with slurs across five measures. The notes are: Measure 1: Fl. (F), Cl. (Bb), Alto Sax. (F), Ten. Sax. (F), Bari. Sax. (F); Measure 2: Fl. (F), Cl. (Bb), Alto Sax. (F), Ten. Sax. (F), Bari. Sax. (F); Measure 3: Fl. (F), Cl. (Bb), Alto Sax. (F), Ten. Sax. (F), Bari. Sax. (F); Measure 4: Fl. (F), Cl. (Bb), Alto Sax. (F), Ten. Sax. (F), Bari. Sax. (F); Measure 5: Fl. (F), Cl. (Bb), Alto Sax. (F), Ten. Sax. (F), Bari. Sax. (F).

Woodwind Exercise Tawanchai Soanmonta (2004: 41)

Brass Exercise Tawanchai Soanmonta (2004: 42)

2.2 Slur Practice music notation Slur Be careful of changing the tone between the notes. Continuous sound can be achieved by simply changing the finger and controlling the wind continuously.

Woodwind Exercise Tawanchai Soanmonta (2004: 43)

Brass Exercise Tawanchai Soanmonta (2004: 44)

3. Dynamic Control Difference of volume will make the play sounded. Enchanting and audible than playing a single volume. In Dynamic training, start with *mf* (mezzo forte) is the level at which the player plays with the same regularity. Then increase the level. *f* (forte) The player uses the wind to blow more. Then practice the volume *p* (piano) The player uses the wind to blow less. When practicing the three levels of sound well, then gradually increase the volume *mp* (mezzo piano) *ff* (fortissimo) and *pp* (pianissimo) respectively.

Long tone exercises can be used to adjust the volume of the voice to practice in the exercises.

mf (mezzo forte)

The image shows a musical score for a woodwind exercise. It consists of five staves, each representing a different instrument: Flute, Clarinet in Bb, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is written in 4/4 time and marked with a dynamic of *mf* (mezzo forte). Each instrument part features a long tone exercise with a melodic line and a sustained harmonic accompaniment. The Flute part is in G major, while the other instruments are in Bb major. The exercise is divided into two measures, each with a long note and a shorter note, followed by a rest.

Woodwind Exercise Tawanchai Soanmonta (2004: 45)

Brass Exercise Tawanchai Soanmonta (2004: 46)



Thailand International Wind Symphony Competition organized by Mahidol University

Hn.
Tpt.
Tbn.
Euph.
Tba.

Brass Exercise Tawanchai Soanmonta (2004: 47)



Rangsit Music Competition 2017 organized by Rangsit University

Brass Exercise Tawanchai Soanmonta (2004: 48)



Students of the Music Talent Program, Rajawinit Bangkaew School

p,mp,mf,f

Brass Exercise Tawanchai Soanmonta (2004: 49)

Ratchawinit Bangkaew School has way to choose a song in the contest and the interpretation Interpretation.

How to choose a song in the contest. Music and song selection for the contest. The factors in choosing a song to play the contest must be based on the student's ability. The standard of competence is a variable in the choice of the song. That means choosing the right song for the talent. At the time, there should not be teachers or conductor who need it. Some schools consider the song too difficult for the musician at the moment to gain a score for the difficulty of the song. But musicians without the ability to play will have to be cut. It is not useful for the band to choose the right song for the students. It is important not to cling to the teacher's ability or needs. And should not imitate anyone else regardless of the student's ability. If you do this, you will succeed in playing the contest.

Music Interpretation To play a good song, the performer should understand the purpose of the composer. The song is composed of songs that can be conveyed to the listeners. For example Visions of Flight arrange by Robert Sheldon In this song, the composer wants to convey the experience of the plane's journey. Each section of the song will describe the flight from the runway. Fly through the clouds. See the vast sky through the meadow through the mountains, with the passage through the storm. Until it reaches the bright sky and land safely. While playing, the performer must be mindful of what the composer has thought and convey to the audience the perception and comprehension.



Visions of Flight arrange by Robert Sheldon

Important factors that will contribute to the success of the march include: The availability and ability of the band in person. (Sectionals) and the band, including teachers and music directors, must be consistent, especially in practice. And the cooperation of the school. Making marching band is only effective. Concert Band Students or musicians must be equipped with personal capabilities. And the readiness of the band to make the contest to achieve the purpose. Personal talent must be prepared to develop their own sound quality. In the training of songs. Used to play the contest, both must have confidence. And the accuracy of the training must be diligent in the practice. Also correct the defects in the points that are not accurate to the fullest to develop their own unique knowledge as much as possible. This will lead to the formation of the next loop.

Rajawinit Bangkaew School has developed in the field of international music. Wind symphony Successful Several awards have been awarded. 3 important innovations

1. Ratchawinit Bangkaew School Organize a program to promote and develop music for the excellence of students in Rajawinit Bangkaew School.

2. Ratchawinit Bangkaew School has the quality and technique of playing system.

3. Ratchawinit Bangkaew School There is a way to choose songs in the contest and Music Interpretation.

This is a guideline for the development of the marching band in the same way to succeed in the competition, and to encourage students to study in the field of music in higher education according to each individual's aptitude as an important force in the development of international music of the country. To be equal to the international.

Acknowledgments

An article on the innovation of the development of marching band to national excellence. The case study of the Rajvanin Bangkaew School was made possible by many benefactors. I thank you assistant professor Dr.Narongrush Woramitmaitree Advisor And thanks to Assistant Professor Dr. Khomkrich Karin Dean of College of Music. This is a guide to helpful tips in this work.

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ANGKLUNG: The Indonesian Second Strategy in Cultural Diplomacy

Ismet Ruchimat, M.Hum

Abstract

Angklung as a musical discourse became an important element in Indonesian socio-cultural representation after New Order. Since recognized as a legacy by UNESCO in November, 18th 2010 angklung has had an impact on various sectors in Indonesian.

Angklung not only has functions as ritual, tourism and academic need, but its also has been given a big impact as the strength of Indonesian cultural diplomacy. This phase begins since the first diplomacy was conducted through gamelan media.

In the early 1990s the development of gamelan diplomacy began to be penetrated by the dissemination of gamelan sets into various representatives of the Indonesian embassies (KBRI) in the world. Cultural diplomacy through gamelan has been running for approximately two decades.

In 2010, cultural diplomacy started to shift Angklung as a second implementation for Indonesian governments. The choice of Angklung as a diplomatic medium is also based on 5 M (Mudah/easy, Murah/cheap, Mendidik/educating, Massal/bulk, Menarik/attractive) philosophie considerations.

Keywords: Angklung music, diplomacy and 5 M

Introduction

This paper resulted from my informal observations while taking a part in various gamelan activities in many countries. My curiosity to examine the phenomenon of gamelan abroad is began when I got first invitation to teach gamelan at Oslo University in 1994.

In this northern European country, there was a gamelan community which programed by the Indonesian Embassy in Norway, named "Oslo Gamelan". This community was formed since 1993 with the leader by Dr. Joel Glover. Members of approximately 20 people with instructor Yayat Nuryadiwangsa from Surakarta.²⁶

²⁶ I got this information from Mr. Sunu Condro, one of the local staff of the Indonesian Embassy in Norway in 1994.

During my spent time about two months at Oslo university, I discovered information that the existence of Oslo's gamelan was an idea of President Soeharto who wished that all Indonesian embassy must have a set of gamelan.²⁷

After I finished teaching I invited to lead gamelan group at Asian Music Festival in Colombo, Srilanka in 1998. Our journey was greatly helped by the availability of gamelan at the Indonesian embassy and all of this was proof of how "easily" we performed gamelan games in overseas.

A brief history about gamelan outside of Indonesia: From Dutch to The New Order

Before Indonesia (when it was said to be the Dutch East Indies) stood as a sovereign country, gamelan had been known for centuries. Javanese gamelan began to be known to the outside world since its participation in the Paris World Fair in 1889. Then in 1893 the World's Columbian Exposition Fair was held to commemorate 400 years of the success of Christopher Columbus discovering new regions of the world.

The artistic event that showed at the Columbian World Exposition Fair was a "collaboration" performance between Sundanese and Javanese artists.

"A Dutch-owned coffee and tea syndicate transplanted an entire village of Sundanese and Javanese people to the Exposition's amusement area, known as the Midway Plaisance, as an elaborate advertising gimmick for their products. The villagers demonstrated a variety of craft and mounted performance of music and dance"²⁸

A gamelan maestro from Central Java, Rahayu Supanggah said that the world of contemporary music was influenced by activities gamelan after the two expos.

"When the exhibition took place there was a collaboration performance between Javanese artists who acted as dancers and Sundanese artists who acted as gamelan musicians. This form of collaboration has been give a big inspire for Debussy and Steve Reich to create contemporary music"²⁹

²⁷ I got this information from Mutoharul Djanan, one of the cultural staff at Indonesian Embassy in Oslo in August 1994.

²⁸ Henry Spiller, *Javaphilia, American Love Affair with Javanese Music and Dance*, Honolulu: University of Hawai'i Press, 2017, 5

²⁹ Interview with Rahayu Supanggah in 2005 at Benowo, Surakarta



After Indonesian independence gamelan activities has involved into political situation. During the DI / TII rebellion (1949), gamelan was used as a way to call for and increase awareness the rebels to return to being Indonesian citizens. DI / TII guerrillas generally nest in the mountains. Not surprisingly, then one of the well-known pesinden of West Java, Titim Fatimah, was often invited to perform gamelan by DI / TII guerrillas in the mountains.³⁰

The other efforts were also carried out by the Indonesian goverment with the aim of raising the awareness of the rebels on their radical actions. One such effort was carried out by broadcasting gamelan through RRI.³¹ Efforts such efforts are certainly not considered in vain because it is not uncommon for the rebels to then 'went down the mountain' with full awareness of returning to being Indonesian citizens.

After independence did not necessarily end in the DI / TII rebellion, but the symptom of massive growth was also carried out by a communist organization called Lekra (People's Cultural Institute) that affiliated with the Partai Komunis Indonesia (Indonesian Comunist Party). One of the activities was to develop activities of gamelan to become part of the media for political dissemination.

³⁰ Ismet Ruchimat, Titim Fatimah: *Perjuangan dalam meniti karir sebagai pesinden terkenal di Jawa Barat*. Thesis to obtain a Masters degree in the Performing Arts and Fine Arts Study Program, Gadjah Mada University, 2001, p. 75.

³¹ Zanten, Wim Van, *Sundanese Music In Cianjuran Style: Anthropogycal and Musicologycal Aspects of Tembang Sunda* (Dordrecht-Holand: Foris Publications, 1989. 75

In West Java in the 1950s formed Badan Kesenian Indonesia (BKI), the Indonesian Arts Agency, which aimed to make connection into various traditional art activities, including gamelan groups.

BKI growth led by Rd. Umay Martakusumah since 1954 has had a reputation of representing Indonesia for missions abroad to various Asian, African, European and American countries.

The atmosphere of gamalen activities seems to be swaying at various post-independence choices. At that time art developed more on the political 'stage' than developing aesthetically. In West Java, for example, there are many artists who have joined in the Indonesia-Malaysia peace mission during political tensions (1962-1966)

On the other side PKI wanted to form a larger organization by calling it 'Manikebu' (Culture Manifesto) movement. This movement then came to a halt after the Indonesian government announced the PKI as soon as a prohibited political body after the coup on September, 30 1965 (G30S). All cultural elements affiliated with the PKI were destroyed and had an impact on the many members of the gamelan group who were imprisoned.

After G30S incident indirectly contributed to the end of Sukarno's rule which was later referred to as the collapse of the old order regime. After that, the leadership changed to Suharto's power as the second Indonesian president which was later called the new order.

Gamelan activity in the new order era had its own directors which continued until at one time relying on the involvement of the gamelan Festival in Vancouver Canada in 1986. The festival aims not only to call upon North American public awareness on gamelan and artistic discourse, but at the same time make efforts to so that the European community is able to support the life of the gamelan itself (Spiller, 2017: 7). Suka Hardjana said that this activity was the first step in making Indonesia a part of world cultural activities. He also mentioned "points to how the art of gamelan has penetrated the international scene is widely and deeply". (Hardjana 2004, 157-159).³²

The festival was allegedly influential on the development of gamelan throughout the world. Various discourses arise not only explaining about how the concept of gamelan performances is discourse as a musical, but involves the impression of the Indonesian people on various views on the existence and western orientation of the gamelan which is generally carried out through a contemporary approach.

³² See also Spiller, 2017, 7.

In around 1991-1992 there was a cultural diplomacy called Kebudayaan Indonesia Amerika Serikat (KIAS), United States-Indonesian Culture was initiated by the foreign minister Mochtar Kusumaatmaja. After-KIAS seems to be a reminder how the importance meaning of Indonesian gamelan to the world of socio-political activities. So it is not surprising that Suharto's move spread gamelan to almost all corners of the world.

Based on report Directorate General of Culture, Ministry of Education and Culture of the Republic of Indonesia, at least 200 communities have been present in the United States and 158 communities in the United Kingdom. Gamelan also crossed the ocean to the United States and Canada, including Asia Pacific countries, such as Japan and Australia.

Angklung Diplomacy: Ti Bihari Ka Kiwari

Bihari and kiwari are a term commonly known by the people of West Java to indicate as an activity in the past (bihari) and current activities (kiwari). In connection with the presence of angklung in the bihari, it certainly relates to the social meaning of the traditional people, which generally have historical links. The meaning of kiwari explains the existence of the function and position of angklung in the current sociological aesthetic context.

There is no doubt that angklung has been involved in the art scene in Indonesia for a long time, but popularity of the angklung at that time was not comparable to the popularity of the gamelan at that time. Because the existence of angklung at that time besides being related to the ritual aspects of the community is also often interpreted as kalangenan music (as a personal hobby).

The existence of bamboo is not only interpreted as an aesthetic image, but has become part of the life of the Indonesian people functionally since the past (bihari). Indonesian people have a very dependent life on bamboo. It is not surprising that bamboo is needed as a representation of the life cycle since it began to be used as a media of birth ritual, journey of people's lives, and funeral. Dinda Satya Said

“Angklung in the paradigm of the old Sundanese people, both as musical instruments or as music cannot be separated from the context of the balance of the cosmos, especially the balance of human and natural life”.³³

³³ Dinda Satya Upaja Budhi, Angklung Dogdog Lojor Pada Masyarakat Kasepuhan Cipta Gelar Kasatuan Masyarakat Adat Banten Kidul, Disertasi □for Doctoral Degree, Yogyakarta: Gadjah Mada University: 2015, 21.

In West Java, there are some socialization agriculture always have connection with involvement of "bamboo art" which is categorized types of performances called *angklung buhun* such as *angklung badeng*, *angklung bungko*, *angklung badud*, *angklung gubrag*, *angklung sered*, *angklung buncis*.³⁴ The rituality model through *angklung* media such as West Java is also found in various other cultural practices in several regions of Indonesia. The form of these arts has simple basic characteristics, both observed from the objectivity of the barrel which only has a number of tritonic and tetratonic tones and the simplicity of organological forms.

When Udjo was 4 years old he began to learn from the *angklung* singers known as *panja repot*, namely the singers who showed their ability by playing a lot of musical instruments: both hands playing *angklung*, mouth blowing flute.³⁵



© Cas Oorthuys / nfa, coll. Nederlands fotomuseum

(*Panja repot*, *angklung* buskers around 1930s, dock. Netherland Photo Museum)

Traditional arts such as the above also become one of Daeng Sutigna's inspiration when creating a diatonic *angklung* by creating the 5 M method (Mudah/Easy, Murah/Cheap, Mendidik/Educating, Massa/Bulk, Menarik/Attractive).³⁶

³⁴ Abun Somawijaya, *Budaya Bambu Jawa Barat*, Bandung: Sunan Ambu Press, 2016, 48.

³⁵ Sulhan Syafii, *Udjo Diplomasi Angklung*, Jakarta: Kompas Gramedia, 2009, 8.

³⁶ Tatang Sumarsono dan Erna Garnasih Pirous, *Menbela Kerhormatan Angklung. Sebuah Biografi dan Bunga Rampai Daeng Soetigna*, Bandung: Yayasan Serambi Pirous, 2007, 99.

Principles of 5M then became the starting point for angklung functionally as an ethical, aesthetic and educative medium of Indonesian society since it was created by Daeng Sutigna in around 1930s. Since the name of the diatonic angklung which was later known as "Angklung Pak Daeng", the role of angklung shows began to develop into performing arts. Even in the 1950s angklung art was also included in the activities of organized arts missions under the auspices of BKL.

Political instability after independence influenced the development of angklung's existence at that time. The name "Angklung Pa Daeng" which was officially proposed at the PGRI Regional Conference in 1964 was rejected by LEKRA with the statement that diatonic angklung was not created by Daeng Sutigna. Diplomatic efforts were carried out by Daeng and the management of the Badan Kosdinasi Musik Angklung (BKMA), angklung Music Coordination Board by taking advantage of the opportunity to perform angklung performances at Istora Senayan in commemoration of the celebration of independence on August 17, 1964.³⁷

Three years to be exact on April 16, 1967, Daeng, together with 40 members of the group from Bandung, led a peace mission to Malaysia to ease political tensions between Malaysia and Indonesia through the angklung diplomacy he initiated. Then in 1973 Daeng was asked by the wife of the Malaysian prime minister Toh Puan Norashikin in the context of a charity performance to fill the cash of the National Heroes welfare Trust Fund which was intended for the rehabilitation of victims of communist terror.³⁸

The role of diatonic Angklung was then developed massively popular in the hands of Daeng Sutigna's students, such as Sanui, Obi, Edi, to Udjo Nalagena. In the hands of Udjo Angklung has the power to develop even greater, because Udjo not only develops angklung as limited to artistic and musical forms, but he more carefully presents angklung in vocalization and representation of the social meaning of the people of West Java. The concentration of development like this then Udjo made it in the Saung Udjo community forum in the beginning, until the time continued Angklung became a kind of second representation in musical meaning after the gamelan.

In the hands of Udjo angklung performances can be enjoyed directly for public consumption, both for the consumption of Indonesian people and foreign tourists.

The impact of the increasingly rapid development of Angklung in Indonesia certainly has an influence on the development of the political and cultural situation in the country. This is because there is a discourse claim from Malayasia which states that Angklung is a

³⁷ Tatang Sumarsono dan Erna Garnasih Pirous, 2007, 173.

³⁸ Tatang Sumarsono dan Erna Garnasih Pirous, 2007, 177-180

performance art originating from Malaysia. This certainly invited many reactions from the Indonesian people.

Not surprisingly, then the government deliberately held various angklung activities, both activities for schools, and festival activities in general. One of the biggest activities organized by the government was the Bambu Nusantara Festival which began in succession from 2005 to the present. Indirectly this is an attempt by the Indonesian government to voice the authenticity of Angklung Indonesia.

Moreover, when the European economy began to shake up since 2007 it has had a considerable impact on the development of larger angklung activities abroad. This is most likely because the productivity of the cost of making Angklung is far more efficient than the productivity of making gamelan.

In the country, the big strategy in the effort to make angklung as a world heritage is carried out by the Indonesian government through the department of culture and tourism by holding a bamboo archipelago I festival on 18-19 August 2007. The annual festival is ongoing for approximately 8 years.

In the finance department, the Indonesian bank issued a nominal series of 1000 rupiah using the angklung logo in 2010. Not to be missed, PT Pos Indonesia also snapped angklung-themed stamps.

The power of angklung to be used as an inheritance of non-objects begins with the increasingly intense desire of Indonesia to make Angklung as a medium of cultural diplomacy abroad. So with various political strategies and efforts, finally Angklung can be accepted as an international cultural heritage by UNESCO on November 18, 2010.

Along with the passage of time, November 18 seemed to be a national calendar date so that angklung activities continued to be maintained, packaged and developed. In addition, the Indonesian government intensively promoted angklung to various countries through sending angklung instruments and trainers at various Indonesian embassies abroad.

November 17, 2018 in Linggarjati Kuningan was held as the "International Angklung Festival" as a reimplementations when angklung was first used as a medium of cultural diplomacy at the negotiations between Netherlands and Indonesia in 1946.

But once the actualization mentioned by the Ministry of Tourism's expert staff, Mrs. Esthi Reko Astuti "maintaining, preserving, and developing Angklung has not yet reached the maximum level of results, because the one that developed massively is diatonic angklung, while the *buhun* angklung which is connected spiritually and socially in the traditional community environment is less exposed.

Although the gamelan has been overtaken as a media for cultural diplomacy, however, angklung has been legally preceded as a non-object cultural heritage by UNESCO.

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The creative Thai Dance performance: “Songthara Chetthanuchachai”

Jarucha Chantasiro

ABSTRACT

The creative Thai drama named “Songthara Chetthanuchachai” aimed to creatively establish the performance according to the royal dancing tradition called “Ram Songthara Chetthanuchachai” by studying related documents, interview, video observation, self-practice and the experience from teaching and performing. The study was created and reviewed and qualified by experts.

The creation concerned to the importance of Ram Long Song which was the model of royal traditional Thai dancing performance in the past and never been improved to a performance. the performance, Ram Songthara Chetthanuchachai, spend 12 minutes for 4 lyric parts as Pleng Sameu, Pleng Long Song Tone, Pleng Chom Talad and Pleng Bat Sakunee respectively. The show was played together with Piphat Mai Khang (a kind of oboe-based Thai orchestra), the actor who acted as Lakshmana (Phra lak) must be audited and must be handsome, good shape and manliness so as the actor who acted as Rama (Phra Rama), but Rama must be a little bit taller. Both actors must have skillful dancing abilities and dressed up Yeun Kreung Phra Kean Yow (the long-sleeve green shirt was for Rama and the long-sleeve yellow shirt was for Lakshmana). The scenic props were a bed, a cosmetic tray with pedestal, a mirror, a bowl, a bow and a kris-like weapon. The dancing movements were creatively developed from the traditional movement of Pleng Cha (slow songs), Pleang Rel (fast songs) and Pleng Mae Bot. All movements were arranged according to the correctness and suitability of the location, material, instructions and the beauty of costumes as well as conforming to the meaning of the lyrics which contained the main posture, descriptive posture and connecting posture. The performance of Ram Songthara Chettanuchachai was audited by the experts and Thai Performing Arts national artists and the overview result was in “Excellent” level. The show was taken into the performance more than 3 times and famously broadcasted through the Internet. The performance was able to be a show that included the complete element of beauty according to the traditional model and would be performed in other occasions. To create the performance, the creator must (1.) have the knowledge from studying (2.) have their own experience and (3.) have the creativity to adapt or choreograph the dancing movement. It can be called that the performance was the guidance in the

creation of choreography according to the royal traditional dancing which was inherited from the era of King Rama II of Siam. So, it was worthy of using it as a guidance to create other performances or as the education purpose.

KEYWORD

1. Ram Long Song meant to a performance about the character took a bath in Thai drama.

*Angthong College of Dramatic Arts, 28, Po Phra Ya-Ta Reu Rd., Bang Kaeo, Mueang Angthong, Angthong 14000

INTRODUCTION

Inspiration

Ram Long Song was the beautiful dancing which needed to be performed by the experienced actors with great knowledge and excellent Thai dance basic skills. The performance was to exhibit the beautiful dancing movement during the character was taking bath and getting dress. In the past, the show was performed without lyrics, but we nowadays added the lyrics which narrated the details of the bath and dressing, then it was called “Ram Long Song Song Kreung”. The show consisted of main posture, descriptive posture and connecting posture

The Ram Long Song dancing was based from the bathing in daily life of human. According to Thai belief and the royal rituals or other auspicious ceremonies, the bathing was to clean and wash the dirtiness out from the body, thus, it was believed that the body must be bathed cleanly before performing every important ceremony for the fortune.

The bathing was usually occurred for most of the event. In Brahmanism, Songsanan was the bathing event which must be performed before entering the rituals (Phraya Anuman Rajadhon, n.d. : 169). It was clearly seen that the importance of bathing was inherited from the Brahmanism.

In consequence, the belief about the importance of the water played the important role in the Thai drama’s character, especially for the King. It was obvious that there was the bathing and dressing beautifully before performing any events such

as bathing before journey, bathing before making a war, bathing before having an audience with royalty, bathing before disguising and bathing after coming back from a war.

Ram Long Song Tone performance can be divided into 3 parts;

Part 1: The procedure of Long Song (Bathing).

Part 2: The procedure of Song Sukon (Applying perfumes)

Part 3: The procedure of Song Kreung (Dressing)

However, Ram Long Song performance may play all 3 parts or play only a part as desired. The dancing method would be according to the part, the actor can dance while he sat, or stand depending how the character was bathing, for example, Kai Su Rai bathing needed the actor to dance while he was standing. But in Khan Sakorn bathing, the actor must dance while he was sitting like in the procedure of Song Sukon (applying perfumes). The procedure of getting dress must always dance while the actor was standing only. (Suksom W, 2002: 3)

It might be presumed that all beliefs were put in the literatures and drama by the Kings because most of the Thai Kings wrote those literatures and drama as well. The king might note their daily events in writings and try to preserve it as the ancient tradition to tell their descendants in the future. It was also useful for us to study the historic background and see the flourishing beauty in the grand palace from the narrative poetry which described their costumes and accessories of the King character. (Suksom W, 2002: 13)

The Ram Long Song part was appeared some literatures or drama such as Lakorn Chatri named Manorah (Thai southern drama), Lakorn Nok named Sang Thong, Lakorn Nai named Inao or Ramayana, Lakorn Dukdamban named Jantakinnaree (the opera oriented dance drama), Lakorn Panthang named Phra Lo, Lakorn Rong named Sao Kreu Fa and etc. Although, some of Lakorn may not contain Ram Long Song part, but in Lakorn Nai, there would certainly be dialogue about the Ram Long Song. Thus, it was considered that the Ram Long Song was the main part in the Lakorn Nai.

Ram Long Song parts, especially for the Long Song Tone, were appeared in the Ramayana for Male, Female, Demon, Simian role plays. Most of the Long Song scenes were defined for the main character in the chapter only. Moreover, it was very interesting that there was more than one characters appeared in the Long Song scenes.

The Rama and Lakshmana as the main characters of the Ramayana, the literature written by the King Rama the 1st, were appeared 16 times in Long Song scenes; 13 times were before making a war, 1 time was the Advocacy of Maleewaracha and 2 times were before trekking. Moreover, there were 14 Long Song scenes also appeared in Ramayana which were written by the King Rama the 2nd, 11 times were before making a war, 1 time was the marching to Lanka and 1 time when Sita met Adulpisaj while trekking.

From the study of 2 versions of Ramayana, especially for the version of the King Rama the 1st which was the complete version. There were lots of Long Song scenes that brought Rama and Lakshmana together, but never been shown in Bunditpatanasilpa Institute (Dr. Jansuwan S., September 9th, 2016, interviewing). Importantly, the current needs of the society was changing quickly, so that, the Ram Long Song was less used in the performance and slowly disappeared because the performance in the present needed to be quick and must show under the short timetable. We rarely found the creative preservative work, especially royal Thai dancing tradition. This was the reason that our ancient tradition such as Ram Long Song Tone faded gradually.

From above reason, the researcher and the creator realized the importance of Ram Long Song which was the royal Thai dancing tradition. It was the duo dancing performance (Rama and Lakshmana) which never been performed in Bunditpatanasilpa Institute. The creator interested to study the background and the importance of Ram Long Song and every types of it, then analyze for creating a performance leading by 2 main characters who were Rama and Lakshmana. The creative performance was named “Songthara Chethanuchachai” and aimed to be played in Khon performances or Variety dance as desired. Moreover, this creative performance can be used for education purpose on Thai Dance subjects in Bachelor’s degree of Bunditpatanasilpa Institute and other universities. Further, the “Songthara Chetthanuchachai” might be the complete guidance of the royal Thai dancing tradition which would be useful and conservative to carry on to those who were interested in.

Objectives

1. To create a royal Thai dancing traditional performance called “Ram Songthara Chetthanuchachai”

Question upon the creation

1. What were the elements of the performance named “Ram Songthara Chetthanuchachai”?
2. What level was the experts in Music and Thai Drama defined and qualified for the performance named “Ram Songthara Chetthanuchachai”?

Scopes in Creation

1. Content

- Ram Long Song
- Follow the royal Thai dancing traditional practice.
- Ramayana, the literatures written by the King Rama the 1st, and the King Rama the 2nd.
- Other kinds of Ram Long Song performance of Bunditpatanasilpa Institute and the Office of Performing Arts, Fine Arts Department, Ministry of Culture (Thailand).

2. Populations

- The creator divided the experts who gave the information into 2 groups; First, the expert who gave the information through interview. Lastly, the expert who were the committee in the Focus Group for reviewing and qualifying the creative work. The Focus Group with the same committee selected from the National Artists, experts and direct-experienced teachers in the Ram Long Song both on Khon and Drama. All qualified experts, experiencing in the field not less than 30 years, were as listed below;
 - 1.) Mrs. Rajana Puangprayong, the National Artist in the Performing Arts (Thai Dance), 2017.
Thai Dance expert, the Office of Performing Arts, Fine Arts Department, Ministry of Culture (Thailand).
 - 2.) Assoc. Prof. Amara Klamcharoen, Thai Dance expert, Phranakhon Si Ayutthaya Rajabhat University.
 - 3.) Ms. Wenika Bunnag, the National Artist in the Performing Arts (Thai Dance), 2017

Thai Dance expert, Bunditpatantsilpa Institute, Ministry of Culture (Thailand).

- 4.) Mr. Paitoon Kemkang, Thai Dance expert, Bunditpatanasilpa Institute, Ministry of Culture (Thailand).
- 5.) Mr. Weerachai Mee-bo-sab, Thai Dance expert, Bunditpatanasilpa Institute, Ministry of Culture (Thailand).
- 6.) Assoc. Prof. Supachai Chansuwan, the National Artist in Performing Arts (Thai Dance), 2015
Thai Dance expert, Bunditpatanasilpa Institute, Ministry of Culture (Thailand).
- 7.) Mr. Chawalit Suntharanon, Music and Drama qualified academic, the Office of Performing Arts, Fine Arts Department, Ministry of Culture (Thailand).
- 8.) Prof. Chommanad Kijkhun (Ph.D.), Thai Dance expert, Suan Sunandha Rajabhat University.
- 9.) Ms. Arpaporn Thongkraisaen, Thai Music expert, Angthong College of Dramatic Arts, Bunditpatanasilpa Institute, Ministry of Culture (Thailand).
- 10.) Mr. Surapong Rohitajol, Senior Musician, the Office of Performing Arts, Ministry of Culture (Thailand).

3. Duration

The creation was during October, 2017 – September, 2018. It was divided as following;

4. Scope of Places

Angthong College of Dramatic Arts and Bunditpatanasilpa Institute, Ministry of Culture (Thailand).

Vocabulary Definition for creation

The creative Thai Dance performance: “Songthara Chetthanuchachai” meant to the creation of Thai dance performance which creatively followed the royal Thai dance tradition that was the ancient tradition from the past as shown in the performance of Fine Arts Department and Bunditpatanasilpa Institute, Ministry of Culture (Thailand). The performance was the duo dancing when both characters, Rama

and Lakshmana, did the Long Song or bathing. There were 2 elements divided as following;

- 1.) The element that strictly followed the royal Thai dance tradition such as music band, melody, costumes and performing equipment.
- 2.) The element that were designed and developed such as poetry, dancing movements and deploying style.

The royal Thai dancing tradition meant to the form of ancient Thai dance performance which was created for highly presenting to the King or his guest on the entertainment purpose. The form inherited to Wang Suankularp then to Bunditpatanasilpa Institute and performed in Fine Arts Department.

The dancing movement meant to the movement which consisted of the first move until the last move in that performance.

The main posture was the finish move keeping the body still, then dance according to the meaning of the lyrics and the correctness of bathing, dressing procedures and where to put each clothing as well.

The descriptive posture was the dance according to the lyrics which was the extension from the main posture. Most of the descriptive posture was to communicate or describe to the beauty of each kind of costumes.

The connecting posture was the style or movement to connect between the first main postures to the next movement. This posture might be performed during music instrument was been playing.

The creation's procedures

This creative work aimed to create a performance following the royal Thai dance tradition, there were procedures as below;

1. **Gathering information** – the creative performance named “Ram Long Songthara Chetthanuchachai” had the process of gathering information as following;
 - 1.1 **Studying document** – to study and gathering information about the background, history, element and processes of Ram Long Song which had been performed in Khon Lakorn from the books, textbook, papers or related research from the places below;
 - 1.1.1 The National Library of Thailand

- 1.1.2 Arts center, Bunditpatanasilpa Institute
- 1.1.3 Research group of Performing Arts, the Office of Performing Arts, Fine Arts department.
- 1.1.4 The Library at the Faculty of Fine and Applied Arts, Chulalongkorn University.

1.2 On-site gathering

- 1) To observe each kind of Ram Long Song such as Phra Rama Long Song, Phra Lakshmana Long Song, Tao Maleewaraj Long Song, Long Song Inao, Long Song See Kasat from the performances in recorded video of the Office of Performing Arts, Fine Arts Department and Bunditpatanasilpa Institute, Ministry of Culture (Thailand).
- 2) To interview the experts, qualified in Thai dance and Thai Music, who had great experiences and knowledge about Ram Long Song in Khon and Lakorn not less than 30 years.
- 3) To practice each kind of Ram Long Song.

2. Creatively Design process

The performance named “Songthara Chetthanuchachai” had been designed according to the performance’s elements. It can be divided as below;

- 2.1 Inspiration
- 2.2 Lyrics
- 2.3 Rhythms
- 2.4 Music band
- 2.5 Costumes
- 2.6 Actors
- 2.7 Performance’s equipment
- 2.8 Dancing movements

3. Examination

The creation was set to have the examination stage for verifying information and quality by setting a Focus Group which included all experts in Thai dance and Thai music. All experts in the Focus Group were also the experts in the interviewee group.

4. Information Arrangement

The researcher arranged all received information by describing dancing movement by pictures. Then, analyzed dancing movements and summarized and compiled the result of the research into a narrative context. After that, the

researcher published books with video of “Songthara Chetthanuchachai” performance.

5. Tools and Equipment

1. The researcher used a structured interview and an unstructured interview as the tools by determining the point of interview regarding the creation of the work both in elements and procedures.
2. The researcher applied the observation form on each kind of Ram Long Song such as Phra Rama Long Song, Phra Lakshmana Long Song, Tao Maleewaraj Long Song, Long Song See Kasat from the Fine Arts Department for receiving basic information to create the work.
3. The researcher used the dancing movement recording media referring to the recording media and pictures which described the procedures of movement in the performance named “Songthara Chetthanuchachai”

Expected Benefits

1. Establishing the new way to create Thai dance performance, especially royal Thai dancing tradition.
2. Preserving and inheriting the “Long Song” dancing according to the style of the Variety dance and being able to perform together with Khon and Lakorn named Ramayana in proper occasions.
3. Being an educational media for Thai Dance teaching in the educational institutes.

The Result

Ram Long Song Tone in the Khon performance named Ramayana of Bunditpatanasilpa Institute was the performance which displayed the beauty of the costumes by performing movements to show each part of costumes, describing about the materials and narrating about the marvelousness of each costume. So that, the creator must fully understand, realize and experienced in the dancing before conveying any meanings to the dancing movements as well.

The creator realized to the importance of Ram Long Song which was the royal Thai dancing tradition that may be vanished soon, especially the duo dancing of Phra Rama and Phra Lak. Because of the duo dancing was appeared in literature and poetry, but never been applied in the performance, especially in Bunditpatanasilpa Institute. So, the creator then was inspired to create a new performance by analyzing other character’s Long Song dance and finally adapting to the work called Ram Songthara

Chetthanuchachai. This royal Thai dance traditional performance was publicized and being guidance for creating other Thai dance works in the future as well.

The lyric in the performance named Songthara Chetthanuchachai was adapted and improved from the literature of the King Rama the 1st. It was untitled and not mentioned as a chapter in Ramayana because the creator desired that the performance should be able to apply and perform in every chapters of Khon performance as suitably. The performance contained 4 chapters of Thai octameter poem.

The performance named Songthara Chetthanuchachai consisted of the music as Pleng Sameu, Pleng Long Song Tone, Pleng Chom Talad and Pleang Bat Sakunee and played with oboe-based Thai orchestra.

The actors dressed up in long-sleeve Yeun Krueang costume for male character with the color according in the royal literature (green color for Rama and yellow color for Lakshmana). The actors, male character, were audited and specified to be handsome, tall, had great experience in basic dancing, good memory, intelligent and patience for the practicing.

Choreographing the dancing movement consisted of the procedures as below;

1. To design the pattern of using area on the stage.
2. To choreograph the dancing movement which can be divided;
 - 2.1 Choreographing the movement moving from the back line to front line on the stage was like as entering in the Hong Song (Bathing room) with the Pleng Na Pat and Pleng Sameu were playing. The creator adapted and applied the original designed dancing movements which had been choreographed by the former teachers as well as arranged to the new version according to the rhythms of drum in Pleng Na Pat Sa Meu (Ha Mai Dern See Mai La). The arrangement was also done from the lower-position movement to the higher-position movement referring to the dancing structure in Pleng Na Pat of Khon performance (male-role).
 - 2.2 The choreography of the dancing movements for Pleang Long Song Tone and Pleng Chom Talad consisted of main posture, descriptive posture and connecting posture. All of above postures were performed to convey the meaning of self-introduction, all manners including instruction and the beauty of costume. The finish move of the first main posture might be used

as the next main posture by using the connecting posture to harmonize the next posture continuously.

2.3 Choreographing the connecting posture when the actor was drawing out the note or when the actor was waving or performed the descriptive posture after the main posture. It can be called LeeLa (grace).

2.4 Choreographing the movement moving to the back of the stage was like as taking on the royal chariot travelling to perform the importance tasks while playing Pleng Na Pat and Pleng Bat Sakunee. The creator adapted and applied the original designed dancing movements which had been choreographed by the former teachers but combined the acrobatic style of Phra Rama and Phra Lak according to the rhythms (Mai Dern 1-12) which formed together to do the next tasks.

Moreover, the whole choreography, from the first move until the last move, could be summarized the style of Phra Rama and Phra Lak's dancing movement into 3 ways;

- 1.) Dancing movements that were similar to each other.
- 2.) Dancing movements that were similar to each other but were different by floor level or direction.
- 3.) Dancing movements that were different.

Discussion

Regarding to the creation of the dancing movements in the performance named "Songthara Chetthanuchachai", the creator first studied from the lyric interpretation according to the research of Ms. Wanpinee Suksom. The research mentioned that the actors must study how to interpret the meaning of the lyrics first, because the Ram Long Song Tone dancing movements were performed according to the lyrics and according to the location of the costumes as well. After that, the creator considered to select the movements that conformed to the meaning of the lyrics and then creatively developed them.

Besides, the qualification of the actors for this performance, Phra Rama and Phra Lak, must be the people who had the properties of Khon's male role according to the research of Mr. Paitoon Kemkang. The research mentioned that the one who was suitable and qualified to play Phra Rama's role must acquire the intensively traditional training and have fully knowledge such as the proper characteristic of Phra Rama, efficiently basic training, Pleang Cha Pee dancing, Pleng Na Pat dancing, Ram Dtruat Pon (War Parade), dancing process of making a war and acrobatic dancing (Keun Loy) including the skill of dancing according to the lyrics. In addition to, the actors also

know how to use benefits on stage, scenes or other performance's equipment correctly.

For the Phra Rama and Phra Lak's costume in this performance, the actors dressed up Yeun Kreung Phra Kean Yow (the long-sleeve green shirt was for Rama and the long-sleeve yellow shirt was for Lakshmana according to the standard of Fine Arts Department). Mr. Somsak Tadt also mentioned in his research that the standard color defined by the Fine Arts Departments can't be changed. They used the green color representing to the Ravana's body color. It was the reason that the actor of Ravana dressed up in green color.

As the choreography of the movement for the performance named Songthara Chetthanuchachai, the creator tried to choreograph the movements according to the Lakorn Nai royal tradition, after meeting with the Focus Group, the creator then tried to adapt and develop some of them as below;

Pleng Sameu's dancing movements

In the former version, the movements were giddy and not proper to the Phra Rama and Phra Lakshmana's characteristics. However, the creator adapted and developed into Chip Ngai (upward Chip) with straight arms, did the Wong Lang (Tang Wong in the lower position), did Kayan Tao Ook Song Mai Dern, then changed to Chip Yao and set the wrist upward with straight arms clinging to the body (at shoulder level) for Sam Mai Dern. The new version was conformed to the suggestion from Assoc. Prof. Supachai Chansuwan who mentioned that the movement during Pleng Sameu should be dignify and elegant as the character of Phra Rama and Phra Lakshmana.

Dancing movements for the lyric of "Rama-Lakshmana's brotherhood"

At first, the actors of Phra Rama and Phra Lakshmana did the same dancing movement; did Ta Sod Sung with both hands performing Lor Keaw. After that, the creator adapted and managed both actors to dance differently; Phra Rama performed Ta Korn Bon and Phra Lakshmana did Ta Lor Keaw (at the chest level) and Tang Wong Bon. The later version was conformed to the suggestions from Mr. Paitoon Kemkang who mentioned that both characters should have their own specific movement.

Dancing movements for the lyric of "Dab Tis"

In the former version, the actors of Phra Rama and Phra Lakshmana did the same dancing movement; did the Tang Wong and Chip with turning the wrist to the Dab Tis for 2 times (to the left and to the right) following the rhythm, then the creator adapted

and managed Phra Rama and Phra Lakshmana turning face to face and did the same movement above, but did only 1 time in the contrary. The new version accorded with the suggestion from Assoc. Prof. Supachai Chansuwan who mentioned that some dancing movements could be choreographed creatively in the opposite way; it was not dizzy and more beautiful than the former one.

Dancing movement for the lyric of “Tab Suang”

At first, the actors of Phra Rama and Phra Lakshmana did the same dancing movement; did Lor Keaw at the level of breast ornament. Later, the creator adapted and managed both actors to make Chip pointing to the breast ornament first because it was regarded as the main posture used in the ancient time, after that, both actors could perform the same move as the descriptive posture. The new development corresponded to the suggestion from Mr. Weerachai Mee-bo-sab who mentioned that some choreographing dancing movements should hold the principles of ancient tradition as well.

Dancing movement for the lyric of “Sang Wai Sai Keaw Sawan”

In the former version, the actors of Phra Rama and Phra Lakshmana did the same dancing movement; did Ta Sod Sroy and Soy Tao (treading move) in the shape of number 8. Later, the creator adapted and managed, when the rhythms that the note was drawing out, both actors to perform Ta Sod Sroy Mala and Soy Tao then turn around themselves at the same position. It was conformed to the suggestions of Assoc. Prof. Supachai Chansuwan, Ms. Wenika Bunnag and Mrs. Rajana Puangprayong who mentioned that the former dancing movement wasted too much space and it was rush and degrade the beauty of the movements.

According to the problems and solutions appeared during the creating of the performance, the creator studied, observed and used knowledge and experience to solve the problems. Thus, this could be the guidance for those who interested to study about Thai Dance or adapt to perform in the future.

It was said that Ram Long Song was the dancing performance which signified the bathing and dressing traditions of the King. It also conveyed the beauty of the King's costumes by elaborate dancing movements choreographed by the expert teachers from the past and continuously faded at the present. So, this was very worthy to preserve the culture and inherit to the descendent.

Comments

1. Ram Long Song was much beautiful on the aspect of movements, costumes and melody that was worthy to preserve. However, Ram Long Song Tone was cut off from the performance and it might be disappeared forever. Then, we should bring this tradition back and apply in the show or performance to carry on to the future.
2. The creator should bring Ram Long Song Tone into educational context focusing on the practice correctly. Thus, the creator might set up the exclusive practice room (not in the school time) for improving the student as well.
3. The study of this performance creation could be a useful guidance to create the Ram Long Song's performance with other characters in the future.

Acknowledgement

On behalf of the creator of creation of Thai dance movements for the performance named Ram Long Songthara Chetthanuchachai, if the work was beneficial to any educational sections, the creator would like to grant all of the merit to the Ganesha, God of Success, who was worshiped by the Thai Dancing student.

The creation work was success completely with the great assistance of Prof. Chommanad Kijkhun (Ph.D.) as the advisor of the project. I would like to heartily thank Assoc. prof. Supawadee Potiwechakul who sacrificed her time to advise, examine and guide the way to the success.

Moreover, I respectfully thank to Mrs. Rajana Puangprayong, Ms. Wenika Bunnag, Mr. Paitoon Kemkang, Mr. Weerachai Mee-bo-sab, Assoc. Prof. Supachai Chansuwan as well as other experts on the Thai Dance and Thai Music of Buditpatanasilpa Institute and Office of Performing Arts, Fine Arts Department, Ministry of Culture (Thailand) who provided the information from the interview and the suggestions from the Focus Group meeting which completed the creation of the work including the knowledge and techniques that were very useful for the performance and the researcher.

I would like to thank to the Thai Dance teachers who taught and trained the Thai Dance knowledge and I would like to thank to the Director, management, teachers, educational personnel and the student from Anghong College of Dramatic Arts who participated in the creation of the work. Lastly, I would like to thank Mrs. Wanpen Nualdaisri, my mother, who gave the moral support until the success of the study.

Finally, I would like to thank to Bunditpatanasilpa Institute where gave all supports and funds to establish this creative work completely.

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The Patterns of “Glong Yao” Band Performances in Mahasarakham Province

Khomkrich Karin

Abstract

This article derived from the research study entitled “The Development of the patterns of “Glong Yao” Band Performances in Mahasarakham Province” funded by a 2015 research grant from Academic Research Division, the Thailand Research Fund (TRF). The study employed the qualitative research methodology of ethnomusicology. The research objectives was to analyze the patterns of “Glong Yao (Long Drum)” performances in Mahasarakham province. The data were mainly collected from field studies with artists and experts and presented in the descriptive analysis format. The findings revealed the following:

Glong Yao performances in Mahasarakham province could be arranged into 3 patterns. Pattern 1 is the original pattern established since Glong Yao bands were first set up to accompany parades as a form of entertainment and a response to the belief that such performance was a form of merit-making. The musical instruments include Glong Yao, Rammana (a small frame drum) and other rhythm instruments. The drums are played in 2-3 ancient-style rhythm patterns. The drumming gestures are spontaneous depending on the atmosphere of merriment, and the performances do not feature a variation in row deployment. Pattern 2 is an applied format also to accompany parades and to make merit. However, in order to increase the level of entertainment, melody instruments namely Phin (Thai-style Lute) and keyboard are added together with 3 solo drums. Since ashes take a long time to prepare, other materials are used as substitutes for the tuning. More drum rhythms have been added as Isan (Northeastern Thailand) melodies and string music are incorporated into the repertoire. Drumming gestures have been designed so that drummers move in a similar manner. Pattern 3 is a format for competition. This type of band ensemble follows the rules and regulations as specified by the competition committee.

Keywords: Glong Yao, Performance patterns, Mahasarakham

Introduction

Glong Yao (Long Drum) is a percussion instrument whose sounds create excitement from the drumming beats. The instrument is well-known to the general public and played in all regions of Thailand. This is possibly due to the fact that Glong Yao is easy to play and its sounds are loud and exciting. Although Glong Yao features in the musical culture in every region of the country, there are variations in the shape of the instrument as well as in the rhythms played by this instrument.

In the Isan culture of music, it has been found that Glong Yao is a musical instrument closely related to the ways of life of Isan people. It was created to be played in religious ceremonies, to provide entertainment, to preserve local culture, and to bring about joviality and community harmony in religious events and festivals where it accompanies processions, singing, and melody instruments such as Khaen (Bamboo Mouth Organ) and Phin (Thai-style Lute). At present, modern technology is brought in to enhance the sounds and the fun. The performances also feature dancers, which also help draw the attention from the crowds.

Maharakham is located in the North East of Thailand. Glong Yao is a cultural feature in the province. The instrument is played as part of the rhythm section in various types of bands such as Khaen band and Pong Lang (Thai-style Xylophone) band. Moreover, a percussion ensemble, called Isan Glong Yao band, can be set up using multiple sets of Glong Yao and other percussion instruments such as Ching (small cup-shaped cymbals), Chap (cymbals), Grub (sticks) and Mong (gongs). Glong Yao is an important musical instrument in Maharakham and has been hailed as a signature musical instrument of the province. Glong Yao bands are a popular feature in the districts; a preliminary survey found around 30 bands in existence, which is an impressive number. The province holds an annual contest in Wapipathum District called “Onsonglong Yao Wapipathum”. Renowned Glong Yao bands are such as Thepnimit, Sin Isan, Lum Nam Khem, etc.

In the old days, Glong Yao bands in villages employed 3-5 sets of Glong Yao as their main instruments, with no accompaniment of Phin or Khaen, and relied on the patterns of drum rhythms and performance styles of large and small cymbals to attract

the audience. These bands were not yet accompanied by a procession of dancers (and possibly did not yet have band costumes). When the bands developed into actual Glong Yao bands, in order to enhance their appeal for employment, some increased the number of Glong Yao to 10, 14, or even 20. In addition, although the traditional role of drummers was assigned to male performers, some bands started to showcase female drummers to draw more attention from the audience. At that time, the performance focused on Glong Yao, and Phin and Khaen, therefore, did not have a role in it. Dancers were not yet incorporated into the show. The drummers themselves danced and drummed simultaneously.

At present, Glong Yao bands have adopted other features to affect a more modern look. In addition to the drum performances, other forms of entertainment are combined into the shows such as the accompaniment of Phin, Khaen and electone, the use of speakers to amplify the sounds of Phin and electone, the inclusion of processions of dancers, the decorations of the processions, the unique costumes, and, in some bands, the different patterns of processions and decorations for different functions, all of which exemplify an evolving culture and art form. Moreover, the current influence of foreign culture has turned the attention of most people to other forms of performances. As a result, Glong Yao performances need to make adjustments in their performance process and to improve other aspects of the shows to make them more interesting and popular based on the local creativity and wisdom. This has resulted in different forms of independent development according to the local patterns and directions.

Research studies on Glong Yao in Mahasarakham province related to the development of Glong Yao bands and dances, and their conservation and restoration, culture of competition, relations to local culture and conditions of existence by Sarawut Chotjamrat (2013), Thanyalak Munsuwan (2012), Yutthasin Juthawijit (2012), Sumit Thongpoon (2011), Songdet Saengnin (2006), and Sombat Thabthimthong (2001) revealed that Glong Yao performances in Mahasarakham originated from the locals' love for fun and their faith that merit could be made by including Glong Yao performances in religious processions. The development of the band ensemble could be traced to 3 periods: the period of local entertainment, the period of competitions, and the period of the fusion between the traditional style and the applied style accompanied by dance patterns. The continual development is dictated by the time periods as well as the demands of the employers. Although Glong Yao is closely related to local culture, its existence is now down in number due to several factors.

For the reasons mentioned above, it could be perceived that Glong Yao is an important musical instrument in Mahasarakham and features a continual development of performance patterns. Its context has been studied in almost all aspects except the one related to its performance patterns. Therefore, the researcher proposed to study, analyze and summarize the concept for the development of the performance patterns to enhance the appeal and to enable the performances to continue onto the future.

Research Methodology

The researcher employed the qualitative research methodology of ethnomusicology focusing mainly on the data from field studies. The data were analyzed and presented in the form of a descriptive analysis. The study was conducted according to the following procedure:

1. Collect the data from related documents and research studies, focusing especially on studies related to Glong Yao in Mahasarakham.
2. Study 14 Glong Yao bands in Mahasarakham in order to investigate the performance patterns and for the analysis of the performance patterns.
3. After the sample group had been designated, the researcher collected the data related to the performance patterns from the Glong Yao bands in order to make an analysis on the number of performers, number of musical instruments, drum rhythms, drumming methods, drumming gestures, procession variations, dance patterns of the dancers, costumes, physical characteristics of the drums in terms of their shape, structure, size, tuning, and accessories, and performance concepts.
4. After the analysis of the performance patterns, the data from the analysis and interviews with experts on Glong Yao performances were presented in the descriptive analysis format.

Research Results

1. Glong Yao Performance Patterns in Mahasarakham Province

From the data analysis of Glong Yao performance patterns, the results could be summarized as follows:

1. The traditional pattern originated when Glong Yao bands were first established was aimed for the accompaniment of a procession to create entertainment and respond to the belief that such performance was a form of merit-making. The musical instruments include Glong Yao, Rammana (a small frame drum) and other rhythm instruments. The drums are played in 2-3 ancient-style rhythm patterns. The drumming gestures are spontaneous depending on the atmosphere of merriment, and the performances do not feature a variation in row deployment. The traditional drum is larger than its modern counterpart. The tuning employs the mixture of ground rice and ashes, and the musicians use their ears to compare the scales. The dancers join in voluntarily for fun and there is no specific costume and accessory.



Pic.1 the band ensemble of this traditional style

Cr. by: Khomkrich Karin

In the band ensemble of this traditional style, the number of drums, as well as of Rammana and cymbals, can be added as desired depending on the volume of the sound they wish to project.

2. The applied pattern is also to accompany parades and to make merit. However, in order to increase the level of entertainment, melody instruments namely Phin and keyboard are added together with 3 solo drums. Since ashes take a long time to prepare, other materials such as dried bananas are used as substitutes for the tuning. More drum rhythms have been added as Isan melodies and string music are incorporated into the repertoire. Drumming gestures have been designed so that drummers move in a similar manner. The drum shapes vary; some feature the traditional shape and others feature a modern shape that is smaller and more

convenient to carry on the shoulder. The dancers, donned in beautiful costumes, increase in number and follow the same dance patterns. The parades stop at intervals to showcase the performances.



Pic.2 the Small audio equipment

Cr. by: Khomkrich Karin

In the band ensemble of this applied style, other musical instruments are added. Small audio equipment, therefore, is needed. The wisdom of the local artists can be seen in how the equipment and a generator are carried and moved along the procession in a small trolley.

3. In the pattern for competition, the band ensemble follows the rules and regulations as specified by the competition committee; for example, a pattern of 5 minutes of the original style with no melody instrument followed by up to 15 minutes of the applied style of Glong Yao. In a contest, during the traditional-style performance, the performers follow specified gestures for aesthetic purposes and the numbers of instruments and dancers are limited for the same purposes. In the applied-style performance, the drum rhythm patterns increase in number, the drumming patterns and gestures are organized, and the costumes are beautiful. The dancers also move in unison and in time with the changing drum rhythms. Examples of added tools are fabric signs and threshing baskets. The musical instruments are

specified by the regulations. Glong Yao is more compact in its size so that the performers move about more conveniently and beautifully during the procession variation, and also when making human pyramids. The tuning compares the scale with other instruments, in contrast to the ear tuning of the traditional style, to make the sounds blend smoothly with the other instruments. This pattern is similar to the pattern of the applied style except for the fact that the number of performers, the number of instruments, the performance time and the performance pattern are required to follow the rules and regulations of the contest.

In a Glong Yao contest, criteria are clearly set for the types and number of instruments. The performers can be of any gender and age groups. A performance lasts 15-20 minutes, starting with a 5-minute show of Glong Yao drumming in the traditional style which is followed seamlessly by up to 15 minutes of an applied-style show. The total performance must be between 15-20 minutes. (Every minute in excess results in the deduction of 1 point.) (The 21st Conference of Onson Glong Yao Chao Wapi: Conserving a Local Gem of Sarakham in 2015)



Pic.3 the pattern for competition

Cr. by: Khomkrich Karin



Pic.4 The variation in row deployment during parades competition

Cr. by: Khomkrich Karin

From the 2 figures above, the competition pattern incorporates cup-shaped cymbals and one Isan musical instrument selected by each competing band. Mong, KubKab and KhorLor are optional. The volume of amplifiers is also specified to make it fair for all contesting bands.

The general patterns of Glong Yao performances in Mahasarakham at the present time are of the applied style because they can provide entertainment with various types of songs. The performances are adjusted according to the audiences' interests and employers' demands. The traditional style of performance, consequently, is no longer popular and can still be found in a contest as a compulsory part of the contest performances.

The synthesis of the data reveals that all the elements could be developed. The drum sounds must be made ready and refined. The drummers must drum according to specified rhythms. The gestures are rehearsed so that the performers move beautifully in unison. The dancers must also follow arranged patterns and costumes. The row variation and arrangement of human pyramids, a feature of the show, involve all performers. An important consideration for this type of performance is the performance concept which includes the presentation of an idea, the steps to present the idea, and a strong ending to impress the audience. It has been found that the audience looks forward to seeing how the show will end, how the row deployment will be varied and how the performers will form a human pyramid. These elements must be displayed in continuity. The performance concept, therefore, is essential to the pattern for competition.

Conclusion and Suggestions

There are 3 patterns of Glong Yao performances in Mahasarakham: 1. The traditional pattern; 2. The applied pattern; and 3. The pattern for competition. Regarding the concept for the development of the performance pattern, the original pattern should be conserved as it is whereas the applied pattern and the pattern for competition could be developed in all aspects of the performances based on the quality of merriment, beautiful display of unison, appropriateness to the venues, and performance concepts, especially in the pattern for competition.

All the 3 patterns are still in existence. Pattern 1 has decreased in popularity because it does not feature melody instruments, thus lacking the fun and excitement provided by the other patterns. Pattern 2, the applied format, is popular because it features both traditional drum rhythms and melodies of popular songs. The crowds in the parades often join in the fun and dance with the music. Pattern 3 is for competition and designed for the convenience of the judges who give scores according to the criteria of the contest.

The concept for the development of the performance patterns reveals changes according to the change of time. The traditional pattern has been adjusted into the format of today's performances. The sounds of the instruments are enhanced by modern technology, and more instruments are applied to be played in Glong Yao performances to bring continuity to the fun and excitement. It would be interesting for further studies to explore the future trends of the development of Glong Yao performance patterns including the occasions and formats of Glong Yao performances in various events, activities and ceremonies. Comparative studies of Glong Yao performance patterns in different local areas or different regions in Thailand could help preserve the cultural information of Glong Yao music and conserve it.

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Intangible Cultural Heritage System and Shaman Ritual Music in Korea

Yong-Shik Lee

Korean Shamanism, the first religion in Korea which was believed to be imported in the Bronze Age from the Northern Asia,³⁹ has long been regarded as ‘peripheral cult’ in the Neo-Confucianism-dominated Korean society. Shamanism has been suppressed by the hegemonic male society since the import of foreign religions, e.g., Confucianism and Christianity.⁴⁰ Since Neo-Confucianism brought into Korea from China during the Koryo Dynasty (918-1392) and became the state religion in the Chosun Dynasty (1392-1910), the Confucian scholars has regarded Shamanism as superstition and has instituted laws to bar the Shamanic practices. Shamanism especially has been perceived as vulgar superstition with the introduction of Christianity in the late nineteenth century and the rapid modernization and urbanization in the early twentieth century. The extreme oppression of Shamanism by governmental authorities, upper class males, and Christians still exist in contemporary society.

³⁹ For the history of Korean Shamanism, see Lee Yong-Shik 2005: 15-20.

⁴⁰ Buddhism was the first foreign religion imported in Korea from China in the 4th century. It, however, intermingled with Shamanism so well that the boundary between Buddhists and Shamanists is sometimes indefinite in the present Korean society. For the sociable of the two religions in Korea, see Lee 2005: 18-20.

However, the status of Shamanism has drastically changed during the last six decades after the South Korean government initiated new, contradictory policies. On the one hand, the New Village Movement (*Saemaeul undong*) of the 1970s segregated and subjugated the practice of Shaman ritual, proclaiming it as superstition (see Kim-Harvey 1979; Kendall 1985). On the other hand, the designation of many Intangible Cultural Heritage including Shaman ritual performances encouraged traditional culture in the name of “nationalism.” The government policies, as shown in the law of Protection of Culture achieved in 1962, strived for the reconstruction of the national culture and of the country’s economy, both of which were shattered by the Japanese annexation (1910-45) and the Korean War (1950-53). The government has promoted Shaman performing arts as one representative of traditional culture. The aim of such governmental manipulation is to legitimize and increase its authoritative power over the people through the inspiration of people’s historical consciousness.

Since the establishment of Republic in 1948, South Korean authorities have continuously confronted with their dictatorial natures and authoritarian policies by the people’s anti-governmental movements.⁴¹ During the Third Republic (1962-72), which came in to power by the military coup in 1961, the government pursued nationalism in order to gain popular recognition of the regime’s legitimacy, exploiting the term nationalism as a way to legitimize absolute state power. The authorities excused their defects in the name of nationalism and criticized any disapproval of the regime as a naïve thinking based on Western ideology and lacking any concrete awareness of the Korean reality. Those who voiced such criticisms were charged with being “puppets of Western imperialism” (Kim K.O. 1994:201).

The most effective means of reviving cultural nationalism was, as in many societies, to “efface its emergent nature by invoking the past” (Yano 1995:22). This

⁴¹ There have been five Republics in Korea. The First Republic (1948-60) was overthrown by the student-initiated civilian revolution in April 1960. The Second Republic (1960-61) was overturned by a military coup d’état led by General Park Chung Hee in May 1961. The military regime soon proclaimed the Third Republic (1962-72) after the presidential election in which General Park seized power. The Third Republic soon became the Fourth Republic (1972-1979) with the October Reform Constitution that abolished general elections and bestowed Park as life-long president in 1972. The assassination of Park by the chief of his central intelligence department on 26 October 1979 led to the termination of The Fourth Republic. On 12 December of the same year, a military force led by General Chun Doo Hwan seized power through a coup d’état and declared the Fifth Republic (1980-present), when Chun was elected as the President by a pro-governmental electorate collegium.

process of invoking the past becomes “a matter of empowerment in creating national self” (ibid.: 22). The government emphasized the importance of traditional culture and redefined the Confucian ethics that have governed Korean life and ideology for more than six hundred years. The Korean anthropologist Kim Kwang-Ok explains it:

. . . . [the government] appropriated the very essence of Confucian ethics concerning the relationship between the patriarchal state and its people. Confucian officials of the past, who had sacrificed themselves for the sake of the state, were held up as models of good citizenship. The traditional Confucian virtue of *ch'ung* (loyalty) was given primacy over *hyo* (filial piety), and praise was heaped upon historical figures who had abandoned their obligation to their parents in order to serve the nation. The government criticized those who had rejected a royal offer of a high administrative position because it conflicted with their moral duties toward their parents. These men were even accused of being irresponsible for having squandered their energy and thus deprived the nation of the resolve to combat the encroachment of colonial powers (Kim K.O. 1994:201).

The government's exertion in establishing traditional culture resulted in the system of Intangible Cultural Heritage.⁴² With a view to appointing people to preserve the valuable National heritage, the government passed a law in 1962 to investigate Korea's cultural roots. After a couple of years of investigation, many marginalized folk performing arts, including Shaman rituals and local folk festivals, were designated as Intangible Cultural Heritage, and those “held them” were regarded as so-called Human Treasure. The Korean Heritage system later became the standard of the UNESCO cultural heritage system.

Most of the Human Treasures won prizes in government-sponsored National Folk Performing Arts Competition.⁴³ Since then, many famous shamans have been

⁴² Keith Howard discusses in depth the development of Intangible Cultural Asset system and the instances of its designation in a specific geographical area, i.e., Jindo Island. See Howard 1989:241-262.

⁴³ One of the most famous Korean shamans, Kim Geum-hwa, won a prize in National Folk Performing Arts Festival in 1980 and gained public notice. Nathan Hesse link (1998:292-326) explores

recognized as Human Treasures and have consequently presented public performances throughout Korea as ‘keepers of tradition’ and abroad as ‘cultural ambassadors.’⁴⁴ They are no longer considered as outcaste as in the Confucian-dominating society. They often travel throughout the country and abroad to hold public performances to exhibit their valuable cultural artifacts. For instance, Kim Geum-hwa, one of the most famous Korean shamans and holder of the Heritage No. 82-2, was one of participants to present numerous public performances throughout the nation and abroad such as the United States for the centennial celebration of Korea-U.S. diplomacy for two months in 1982. She is now called ‘state shaman’ by not only her followers but also scholars and the government.

Since Shaman rituals preserve the past in Koreans’ minds, the authorities regarded them the most forcible type of promotion for nationalism. The government designated twelve Shaman rituals as Intangible Cultural Heritage from 1967 to 1996. They are as follows:

1. *Eunsan Byeoinje* (Asset No. 9, appointed in 1967); Village ritual in Eunsan City.
2. *Gangreung Danoje* (Asset No. 13, appointed in 1967); Village ritual held on Dano (Planting celebration on May 5 in the lunar calendar) in Gangreung City.
3. *Yangju Sonoreum gut* (Asset No. 70, appointed in 1980); Cattle worship ritual in Yangju, Gyeonggi Province
4. *Jeju Chilmeori dang gut* (Asset No. 71, appointed in 1980); Village ritual at Chilmeori shrine on Jeju Island.
5. *Jindo Ssikkim gut* (Asset No. 72, appointed in 1980); Séance on Jhindo Island.
6. *Donghaean Byeolsin gut* (Asset No. 82a, appointed in 1985); Village ritual on the Eastern coast.

the path of becoming Intangible Cultural Asset through two farmers’ band musicians who won prizes in National Folk Performing Arts Festival.

⁴⁴ Kim Geum-hwa was one of participants to present several public performances throughout the United States for the centennial celebration of Korea-U.S. diplomacy for two months in 1982, and seven performances in Honolulu invited by the University of Hawai’i at Manoa in 1984. Since then, she has had numerous performance tours with many other shamans to Japan, the United States, and Europe.

7. *Seohaean Bae yeonshin gut* with *Daedong gut* (Asset no. 82b, appointed in 1985); Boat ritual and village ritual on the Western coast.
8. *Wido Ttipaet nori* (Asset No. 82c, appointed in 1985); Village ritual on Wido Island.
9. *Namhaean Byŏlsin gut* (Asset No. 82d, appointed in 1987); Village ritual on the Southern coast.
10. *Hwanghae-do Pyeongsan Sonorum gut* (Asset No. 90, appointed in 1990); Cattle worship ritual in Pyeongsan, Hwanghae Province.
11. *Gyeonggido Dodang gut* (Asset No. 98, appointed in 1990); Village ritual in Gyeonggi Province.
12. *Soul Saenam gut* (Asset No. 104, appointed in 1996); Large-scale séance in Seoul.



Figure 1. Korean Shaman Rituals Designated as Intangible Cultural Assets
(Arabic numerals indicate those listed above)

These local rituals become representations of national culture; they no longer represent solely local culture but are instead more generically representative, since they remind Koreans of what they used to signify culturally and, at the same time, they remind Koreans about what is representative of their contemporary lives in contemporary Korea. As Marilyn Ivy points out, “Representative value becomes a mobile sign, detachable from locale but dependent on perpetually evoking it” (1995:13).

Most of these Shaman rituals are large-scale domestic and communal rituals.⁴⁵ The government designated these rituals as Intangible Cultural Heritage that feature communal unity and solidity, regarded as community festivals—not religious rituals. These rituals are accorded the position of providing a direct link to the reconstruction of national culture. In other words, the government de-emphasizes the religious content of Shaman rituals and reduces ritual and religion to objects of ‘traditional performing arts.’ The result is the separation of the signifier from the signified and, as Claude Levi-Strauss warns (1963:184), such separation can reduce Shaman ritual and belief to a mere wordplay, and thus Shaman practice loses meaning and cultural presence.

Choi Chungmoo (1997:27) calls the political use of Shamanism by the Korean government a “ritual of modernization,” borrowed from James Peacock’s (1968) notion of the rites of modernization. Choi explains that it is “the symbolic action of transforming ideological systems to formulate the image of a new, ordered world” that is performed “to exorcise the ‘evil of magic’ and to freeze tradition by conjuring up fossilized ‘art’” (1997:27). In fact, the government regards the traditional arts as worthy of preservation only because they ‘mirror’ the past. This government’s attitude toward the tradition is exhibited in the Preface of a publication to commemorate the ‘Year of Cultural Heritage’ in 1997. It reads:

Korea has long been abloom with its own unique culture and art Cultural properties establish national identity and heighten national status. They are also invaluable treasures to be shared with the people of the world. . . . This new recognition [of some artifacts as UNESCO World Cultural Heritage] encouraged the Korean government to set 1997 as “the Year of Cultural Heritage” in order to focus financial and human resources on *preserving the remnants* of the traditional culture. . . . Intangible cultural properties are the precious indigenous skills of drama, music, dance, and handicrafts, through which are *mirrored* traditional lifestyles, ideologies, and aesthetics (Office of Cultural Properties 1997, my emphasis).

⁴⁵ *Jindo ssikkim gut* is an exception that was designated due to its magnificent performing arts (Howard 1989:241-262).

The most important basis for the designation of an Intangible Cultural Heritage is to maintain its original archetypical form. Jang Sa-hun (1982:347), one of founding fathers of contemporary Korean musicology, places confidence in the Asset system:

Aims to keep *originality*. If one thing is appointed which is not the original form it may have lost its value. . . all people who are supported as Human Cultural Assets should remember to keep the *original* form. . . and know the roots and characteristic skills unique to each genre (translation cited in Howard 1989:249, my emphasis)

Jang, for example, emphasizes that Korean epic vocal genre (*pansori*) appointees should follow what they learned from their teachers and folk singers should not alter their song texts in any case (Jang S.H. 1974:141-44). In this sense, there is no room for the appointees, including shamans, to exhibit their artistic abilities by providing countless variations that is the fundamental traits of Korean traditional performing arts and furnish ‘life’ in them.⁴⁶

The Human Treasures have an obligation to hold an annual public presentation for the promotion of their properties. The shaman Kim Geum-hwa also performs annual public rituals as her duty these days. The presentation is performed for ‘on-lookers,’ including scholars and foreigners, not for her clients. Unlike the conventional ritual whose sequences are varied in harmony with the circumstances of the ritual,⁴⁷ Kim’s annual presentations follow the same sequence year by year; that sequence cannot be altered at all. There is no variation in her texts; it always remains the same ritual by ritual. In other words, it is not a genuine live ritual but a fossilized artifact for the spectators—it is, what I call, a ‘fossilized museum art.’ Kim believes that these performances are not ‘real’ ritual but merely ‘mimic’ the real. During a boat ritual held on a ship as the annual public performance, she told me:

⁴⁶ Korean traditional performing arts are not fixed once and for all. A musician makes variations whenever s/he appears on stage. A student is encouraged to develop her/his own music once s/he masters her/his teacher’s version.

⁴⁷ There are several basic for a shaman to arrange sequences in a ritual; for instance, the budget of the client, the time span of the ritual, and so on.

I don't think it's a *gut* (ritual). There is nobody who wishes his/her prayer on this ship; only foreign spectators, photographers and researchers board on it. I cannot feel *sinmyeong* because there is no reaction from clients. It is just an artistic performance for those spectators. I just do it to accomplish my obligation. It is the worst occasion I have to perform a *gut* (Lee 2005: 40).

This ritual does not generate meaning; there is no active discourse between shaman and client. For this reason, the shaman does not feel *sinmyeong* (ecstasy or catharsis). The most essential element in Shamanism can be the notion of *sinmyeong*. In fact, the performer's feeling of *sinmyeong* is central in not only Shaman rituals but also most of the Korean performing arts.

The term *sinmyeong* is a compound word of *sin* (god or spirit) and *myeong* (brightness). It is related to *sin-gi* (spirit energy), a spiritual activity or mana-like energy latent in the human mind. *Sinmyeong* is a moment of catharsis when one emanates the internalized *sin-gi* (Cho T.I. 1997:72). It is usually achieved by a collective activity. When community members experience *sinmyeong* together, they enter an ecstatic and cathartic state. In fact, the notion of *sinmyeong* is not confined to Shamanism but experienced in almost all performing genres. For instance, the experience of *sinmyeong* in traditional exorcism dance (*salpuri*) is confessed as follows:

Salp'uri, the act of dispersing or repulsing sal [evil spirits] or misfortune, and also a dance of symbolic spiritual cleansing, is a means of survival. It is a way of preserving and maintaining life. . . . At the climax of the *salp'uri* process, superhuman abilities re within the reach of ordinary people. At this moment, artistic experience culminates in song and dance. This experience is called *shinmyong*, a dynamic, transcendental state of emotion realized most often within a community. *Shinmyong* is a new creative experience that, in one stroke, releases oppressed life forces to enhance vitality (Chai H.W. 1997:150).

The most essential aspect which provides the vitality and the value of existence in Shamanism is the collective *sinmyeong*. It is achieved mostly by song and dance performed by not only shaman but also gathered clients during a ritual. The

shaman sings many folk songs known to most of spectators that they sing and clap their hands together with the shaman. Some excited participants dance together with the shaman in order to express their *sinmyeong*. Without shamans' and participants' *sinmyeong*, the ritual is nothing but a 'museum art' to invoke the past for on-lookers. The ultimate goal of the presentation for the Intangible Cultural Heritage, in this sense, is merely the preservation of dying tradition; it is thus, what I call, 'ritualization of fossilization' (Lee 2005: 45).

In conclusion, Korean government's attempt to preserve traditional performing arts by the exertion of Intangible Cultural Heritage System affects on Shaman ritual in contradictory results. On the one hand, Shamanism has been revived as one of the most authentic and valuable traditional performing arts. Many shamans designated as so-called Human Treasure are no more outcastes but keepers of tradition and cultural ambassadors who enjoy a high social privilege. On the other hand, Shaman rituals are in the process of fossilization. They no longer possess the vital power of *sinmyeong*, the most essential element of Korean traditional performing arts. Shaman rituals are merely the exhibition of frozen tradition for mass. In this sense, Intangible Cultural Heritage System enhances the preservation of vanishing tradition, or 'ritualization of fossilization.'

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The Form and Structure Of The Main Repertoire on Gamelan Monggang Cigugur, Kuningan

Mustika Iman Zakaria.S

Abstract

The musical form and structure of the main repertoire on *Gamelan Monggang Cigugur, Kuningan* is a gamelan monggang textual study with restrictions against the issue of the structure and form of the music. This study aimed to answer the related problems of existence and the system of inheritance as one of the gamelan conservation efforts. Problems about *gamelan monggang* existence, indicated by a regeneration factor they would not run, the lack of documentation of efforts so as to have an impact against the mastery of the material *gamelan monggang* repertoire by the gamelan players already get older, and the loss of some repertoire.

Through qualitative research approach to the analysis of descriptive, a study of the main repertoire on *gamelan monggang* produce findings regarding the form of the *gending* consisting of *renggong alit* and *renggong macapat*, a similar composition of the structure with between gamelan *pelog salendro* in musical aesthetic of Sudanese *karawitan*; consisting of the *pangkat gending*, *pangjadi*, *bagal gending*, *ngeureunkeun*, *naekuen*, and *nurunkeun*.

Keywords: the Form, Structure, Main Gending, Gamelan Monggang, Cigugur.

INTRODUCTION

Gamelan *monggang* is one of the many arts that exist in cultural heritage of Tri Panca Tunggal Cigugur, Kuningan. The gamelan is always present to accompany ritual events such as *seren taun ceremony*, ceremony commemorating the year of *saka sunda*, the ceremony of welcoming *one sura*, and a ceremony to welcome the guests.

Gamelan *monggang* is an heirloom gamelan for Cigugur, Kuningan society, and is considered to have spiritual power to reduce the natural energies of the negative that would damage the positive energy. One of the evidence believed by the society that gamelan *monggang* has spiritual powers, when the gamelan was used in ritual ceremonies accompanying activities to prevent the onset of the eruption of Mount Ciremai in 1937 led by an indigenous leader *Cigugur, Kuningan* that name Ki Yayi Madrais (Kusnadi, 2010: p.66).

As an arts that serves as a social institution and religious rituals, gamelan *monggang* are currently facing a problem that could threaten its existence in *Cigugur, Kuningan* society. The issue of which are associated with gending repertoire of gamelan *monggang* was originally numbered approximately 200 pieces, and currently only left about dozens. *Nayaga*⁴⁸ regeneration factor and lack of documentation of efforts as well as the study of musical aspects of *gamelan monggang* is alleged to be the main cause of the problem. The current state of the *gamelan monggang* *nayaga* has been treading a ripe old age, and the ability to play and remembering the gamelan *monggang* repertoire began to diminish.

Based on these phenomena, the author seeks to better understand, analyze, and describe the musical form and structure of the main repertoire of the gamelan *monggang* such as gending *tatalu*, *papalayan*, *rumiang* and *rangsang*, with the aim of can produce an audio visual documentation, music notation, and learning methods of *gending monggang* to be studied by the public at large.

METHOD

This writing generated from qualitative research with using descriptive analysis as a method. According to Kutha Ratna (2010: p.336); "descriptive analysis method is a method by means of elaborate while analyzing. By using both ways simultaneously then the expected object can be given a meaning to its full potential ". The method

⁴⁸ *Nayaga*; designation for musicians/gamelan players

chosen as a strategy in understanding, analyzing, and describe the form and the playing structure of the main repertoire of gamelan *monggang Cigugur, Kuningan*.

RESULTS AND DISCUSSION

A. Gamelan Monggang

Gamelan *monggang* is an ensemble music instrument which is contained by some music instrument such as *gambang*, *bonang*, *bonang rincik*, *saron*, *panerus*, *peking*, *kenong*, *ketuk*, *goong*, *kendang*, *rebab*, *suling*, and *selentem*. The gamelan usually presented at ritual ceremony in commemoration of some special events at cultural heritage of Tri Panca Tunggal, Cigugur, Kuningan, West Java society.

Gamelan Monggang, Cigugur, Kuningan



1. Tones System

Gamelan *monggang* has a pentatonic tone scale called *pelog*, which is consists tones such as *Sorog* (O), *Singgul* (S), *Galimer* (G), *Panelu* (P), *Bungur* (B), and *Loloran* (L), and *Tugu* (T). For music instruments with sound sources in the *wilah/wilahan* shape (*panerus*, *saron*, *selentem*) has a one octave tones, except the *gambang* has a three octave tones. While for the music instruments with sound sources in the *penclon* shape (*bonang*, *bonang rincik*) has a two octave tones, except the *kenong* has a one octave tones. The following explanation:

Table 1. Writing System of Pelog Jawar Tones

Murdaswara Pelog (kind of absolute tones in western tones scale)	O	S	G	P	B	L	T
Numeric Notation	5+	5	4	3	3-	2	1

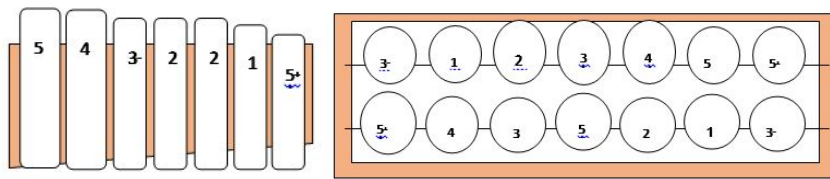
Pronunciation

Leu La Ti Na Ni Mi Da

Picture 1. Type of music Instruments Shape



Picture 2. Arrangement of Tones in a Music Instruments



2. The Repertoire

The repertoire of *gending* in the *gamelan monggang*, is divided into two *gending* groups. First, the *main gending* (usually played in a main ritual ceremonies) consists of *gending Tatalu*, *Papalayon*, *Rumiyang*, and *Rangsang*. Second, additional *gending* (usually played after the main ritual ceremonies ended) are composed of the *gending Gunung Sari naek Jalendra*, *Gorompol naek Banjaran*, and *Kastawa naek Karanginan*.

3. *Gamelan Monggang* Stages Of *Swara*

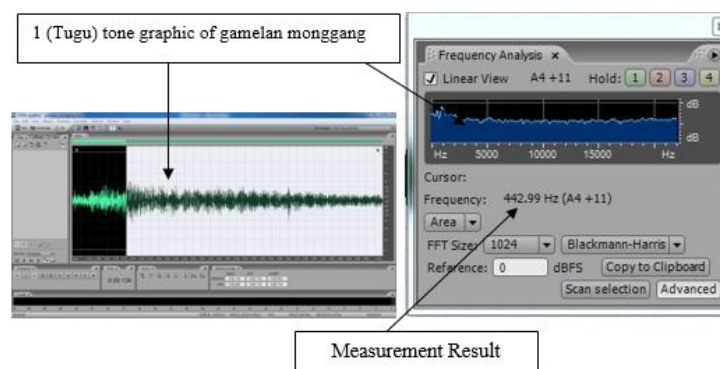
Stages of the *Swara Gamelan*, is a classification concept about high and low of gamelan sound (a kind of the tonic concept) that refers to the measure of the frequency of the “A” tone (440 hertz). There are three *stages of swara* for gamelan *pelog salendro*. In gamelan *pelog*, low stages of *swara* called *guntur madu*, middle stages of *swara* are called *sekar manis*, and high stages of *swara* called *guntur sari*. In gamelan *salendro*, low stages of *swara* called *sekar tongeret*, middle stages of *swara* are called *sekar manis/ sekar arum*, and high stages of *swara* called *sekar roneng*. *Gamelan pelog salendro* with *Tugu/Barang* tone frequency are approaching to "A" tone frequency (440 Hertz) belong to the gamelan with middle stage of *swara* classification (Natapraja, 2003: p.117-118). The following explanation:

Table 2. *Gamelan Pelog Salendro* Stages of *Swara*

GAMELAN PELOG STAGES OF SWARA			GAMELAN SALENDRO STAGES OF SWARA			Frequency (Hertz)
GUNTUR SARI	SEKAR MANIS	GUNTUR MADU	SEKAR RONENG	SEKAR MANIS/ SEKAR ARUM	SEKAR TONGERET	
Singgul	Tugu	Bungur	Galimer	Tugu	Panelu	440
Sorog	Loloran	Panelu	Singgul	Loloran	Galimer	
Tugu	Bungur	Galimer	Tugu	Panelu	Singgul	
Loloran	Panelu	Singgul	Loloran	Galimer	Tugu	
Bungur	Galimer	Sorog	Panelu	Singgul	Loloran	
Panelu	Singgul	Tugu				
Galimer	Sorog	Loloran				
Singgul	Tugu	Bungur				

Based on the measurement of *gamelan monggang* audios uses a frequency analyzer which is contained in the Adobe Audition software version 3.0, the tone of the *Tugu* (T) on the *gamelan monggang* has a frequency 442.99 Hertz. Based on that measurement and reference who describe in advance about the stages of swara pelog gamelan, then it can be inferred that the *gamelan monggang Cigugur, Kuningan* belong to *sekar manis* classificaton. The measurement results for the following:

Picture 3. Measurement results for Tugu (T) of Gamelan Monggang, using Adobe Audition Software V.3.0



4. The Arrangement Of Gamelan Monggang Music Instrument

The arrangement of gamelan music instrument in related to the function of each gamelan instrument in a repertoire. In the gamelan *pelog salendro* orchestration, there are 5 basic functions played by respectively, that of *kalimah gending* (melodic), *balunganing gending* (song frame), *bunderan gending* (colotomic part of the gending), *anggeran wiletan* (rhythm of the settlers), and *uparengga gending* (gending ornamentation) (Natapraja: 2003: p.119). Based on the author's observations on each music instrument of gamelan *monggang*, basically the arrangement of gamelan

monggang music instrument is same as with gamelan *pelog salendro*. The following explanation:

Table 3. The Arrangement of Gamelan Monggang Music Instrument

Function in repertoire	Waditra/ Instrument
Kalimah Gending	Gambang
Balunganing Gending	Selentem, Bonang, Bonang Rincik, Demung
Bunderan Gending	Kenong, Kempul, Goong
Anggeran Wiletan	Ketuk, Kendang
Uparengga	Saron, Peking

B. The Musical Forms of Gamelan Monggang Main Gending

The musical form of Gamelan *Pelog Salendro*, is a gamelan musical framework which is composed of the sound of the *kempul*, *goong*, and main tones which have function as *kenongan* and *goongan* (played by *panerus*, *saron/peking*, *demung*, *selentem*, *bonang*, *bonang rincik*, and *jenglong*), *pangaget* (played by *selentem* and *jenglong*), and the *pancer* (played by the *bonan*, *saron*, *peking*, *selentem*, and *jenglong*).

According to Natapradja (2003: p.78-85), the form of the *gamelan Pelog Salendro* in *Sundanese karawitan* is divided into three forms. The first is the form of *gending Renggong Alit*, second is the form of *gending Renggong Macapat*, and third is the form of *gending Renggong Ageng* (the form of *gending Renggong Ageng* is divided into 2 categories of *gending forms*, called the *Renggong Ageng Lalamba* and the *Renggong Ageng Lenyepan*). In contrast to Suparli (2015: p.31-39), the form of *gending Pelog Salendro* in *Sundanese karawitan* is divided into five forms, namely the form of *gending Gurudugan*, the form of *gending Ayak-ayakan*, the form of *Gending Rerenggongan*, the form of *gending Lenyepan*, and the form of *gending Lalamba*. Although there are differences in the number of classifications and naming the form of *gending* by Natapradja and Suparli, but from the two statements there are method equations in determining a form of *gending*. The method for determining the form of a *gending*, can be seen from the location and number of sounds of the *kempul* and the location and number of sounds of *goong* in one period of gamelan playing.

Based on music transcription results from the audio visual recordings of *gamelan monggang* main *gending*, and analyzed using the method of analysis of the forms of

gamelan *Pelag Salendro* from Natapradja and Suparli, *gending Tatalu* and *Papalayan* in the *gamelan monggang* have the same *gending* form scheme as the *Renggong Alit / Rerenggongan* *gending* scheme, while the *gending Rumiang* and *Rangsang* has the same *gending* form scheme as the *Renggong Macapat* form. The following is an explanation in the table and the schematic forms below:

1. Musical Forms of *Gending Tatalu* and *Papalayan*

Gending Tatalu and *Papalayan* contained in *Gamelan Monggang, Cigugur, Kuningan*, have characteristics that are compatible with the characteristics of the form of *gending Renggong Alit/ Rerenggongan*. The form of *Gending Renggong Alit / Rerenggongan* has the following features; consisting of sixteen beats (four bar), filled with 5 *kempul* sounds located at 2nd, 6th, 10th, 12th, and 14th beats, a *goong* sound located at the 16th beat, 4 *pangaget* tones located at 2nd, 6th, 10th and 14th, 2 *pancer* tones at 4th and 12th beats, 2 *kenongan* tones located at 8th and 12th beats, and 1 *goongan* tones located at 16th beats in one period of *gending* playing. In other words, *gending Tatalu* and *Papalayan* are included in the form of *gending Renggong Alit/ Rerenggongan*. For more details, please see the form below:

Scheme Form of *Gending Renggong Alit / Rerenggongan*

Goong Instrument sounds	. P . . | . P . . | . P . P | . P . G
Tones Place	. g . c | . g . N | . g . c | . g . NG

Note:

. . . . | = beats in one bar

P = Kempul

G = Goong

g = Pangaget

c = Pancer

N = Kenongan

G = Goongan

Scheme form of *Gending "Tatalu"*

Scheme form of Gendong Renggong Alit/ Rerenggongan	. P . . | . P . . | . P . P | . P . G
	. g . c | . g . N | . g . c | . g . NG
Scheme form of <i>Gending Tatalu</i> 1 st period	. . . | . . . | . . . | . . . 1
	4 | 3 | 4 | . . . 1

Scheme form of Gendong Renggong Alit/ Rerenggongan	. P g . c	. P g . N	. P . P . g . c	. P . G . g . NG
Scheme form of Gending Tatalu 2 nd period	1	1	2	3

Scheme form of Gendong Renggong Alit/ Rerenggongan	. P g . c	. P g . N	. P . P . g . c	. P . G . g . NG
Scheme form of Gending Tatalu 3 rd period	3	3	2	4

Scheme form of Gending “Papalayan”

Scheme form of Gendong Renggong Alit/ Rerenggongan	. P g . c	. P g . N	. P . P . g . c	. P . G . g . NG
Scheme form of Gending Papalayan 1 st period	5	4	5	2

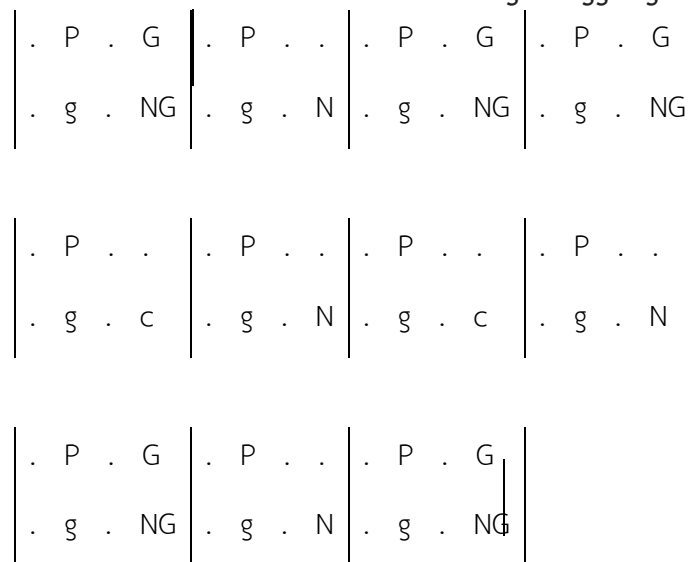
Scheme form of Gendong Renggong Alit/ Rerenggongan	. P g . c	. P g . N	. P . P . g . c	. P . G . g . NG
Scheme form of Gending Papalayan 2 nd period	5	4	5	1

Although in *gending Tatalu* and *Papalayan* there are more than one *goongan* in different tones, but the tones of *goongans* are in second and third periods, but still with the same pattern as the first period. While in determining a form of *gending*, the benchmark is in a period of *gending* play.

2. Musical Forms of Gending Rumiayang and Rangsang

Gending Rumiang and *Rangsang* contained in *Gamelan Monggang, Cigugur, Kuningan*, have the same characteristics as the features of *Gending Renggong Macapat*. The form of *gending Renggong Macapat* has more than two *gending* sentences, with different pattern in each sentences in one period of *gending* play. the number of more than sixteen beats, with more than two *goong* sounds in one *gending* period. The *goong* sounds on the form of *Gending Renggong Macapat* is located at various beats, some are located at the 8th, 12th, the 32nd beats, and some are located at the 40th beats in a *gending* period. In other words, *gending Rumiang* and *Rangsang* are included in the form of *gending renggong macapat*. For more details can be seen from the scheme of the form *gending* below:

The scheme is one of the forms of *Gending Renggong Macapat*



Scheme Form of Gending “Rumiang”

Scheme Form of	. P . . . P P . G
Gending Renggong Macapat	. g . C . g . N . g . C . g . NG

Scheme Form of
Gending “Rumiyang”

. . . 2 . . . 4 . . . 4 . . . 2

|	. . . . . P P . .
|	. g . c . g . N . g . c . g . N
|	. . . 2 . . . 4 . . . 4 . . . 1

|	. . . . . P P . .
|	. g . c . g . N . g . c . g . N
|	. . . 1 . . . 3 . . . 1 . . . 5

|	. . . . . P P . G
|	. g . c . g . N . g . c . g . NG
|	. . . 4 . . . 1 . . . 4 . . . 2

|	. . . . . P P . .
|	. g . c . g . N . g . c . g . N
|	. . . 1 . . . 2 . . . 3 . . . 4

|	. . . . . P P . .
|	. g . c . g . N . g . c . g . N
|	. . . 3 . . . 4 . . . 5 . . . 2

|	. . . . . P P . .
|	. g . c . g . N . g . c . g . N

| . . . 1 . . . 2 . . . 3 . . . 4

| P P . .
 . g . c . g . N . g . c . g . N
 . . . 3 . . . 4 . . . 5 . . . 1

| P P . . |
 . g . c . g . N . g . c . g . N
 . . . 4 . . . 1 . . . 2 . . . 3

| P P . .
 . g . c . g . N . g . c . g . N
 . . . 4 . . . 1 . . . 2 . . . 5

| P P . .
 . g . c . g . N . g . c . g . N
 . . . 5 . . . 4 . . . 3 . . . 1

| P P . G
 . g . c . g . N . g . c . g . NG
 . . . 4 . . . 3 . . . 1 . . . 2 |

Scheme Form of Gending “Rangsang”

Scheme Form of	. . . . . P P . . .
Gending Renggong Macapat	. g . c . g . N . g . c . g . N
<hr/>	
Scheme Form of Gending	. . . . . . . . . . . . . . . . . . . 4
Rangsang	3 5 3 4

. P P . . .
. g . c . g . N . g . c . g . N
. 1
4 1 2 1

. P P . . .
. g . c . g . N . g . c . g . N
. 4
3 1 2 4

. P P . G
. g . c . g . N . g . c . g . NG
. 4
4 1 2 4

. P P . . .
. g . c . g . N . g . c . g . N
. 2
2 2 1 2

. P P . . .
. g . c . g . N . g . c . g . N
. 2
2 4 3 2

	. . . . . P P . . .
	. g . c . g . N . g . c . g . N
	. . . . . . . . . . . 3 . . . 1
	2 4

	. . . . . P P . . .
	. g . c . g . N . g . c . g . N
	. . . . . . . . . . . 2 . . . 4
	1 3

	. . . . . P P . . .
	. g . c . g . N . g . c . g . N
	. . . . . . . . . . . 1
	1 1 5+

	. . . . . P P . G
	. g . c . g . N . g . c . g . NG
	. . . . . . . . . . . 3 . . . 2
	1 4

C. Main Gending Musical Structure of Gamelan Monggang, Cigugur, Kuningan

Musical structure on gamelan Pelog Salendro, related to how the sequence plays a gending on the gamelan. According Suparli (2015: p.40-41), there are three parts in order to play Pelog Salendro *gending*. First, the beginning part of the musical (*angkatan wirahma*), consisting of *Pangkat* (a melody motives as sign to started of a *gending play*, usually played by *Rebab*, *Saron*, *gambang*, or *Vocal*), *Pangjadi* (part for forming or directing tempo and rhythm). Second, the *bagal gending* part / frame of gending (*Wirahma Tataran*), is part of the musical framework that is played repeatedly. Third, the end part of *gending* (*Pungkasan wirahma*); consisting of three optional motives for played. If the *gending* will be ended, the *kendang* will play *ngeureunkeun* motive, if

the *gending* will be continued to the *gending* with a faster tempo, the *kendang* will be played *Naekeun* motives, and if the *gending* will proceed to the *gending* with a slower tempo, the *kendang* will be played *Nurunkeun* motives.

Basically, every *gending* in the gamelan Pelog salendro played with structure above, the choice is between using *pangjadi* or not, between using *ngeureunkeun*, *naekeun*, *nurunkeun* or not (depending on the form of the musical, and the tempo is used). Gamelan Monggang, Cigugur, Kuningan as one of the gamelan with Gamelan pelog salendro musical aesthetic, basically consists of musical structure as mentioned above. Before we see the gamelan monggang main *gending* musical structure, see the following Structure of *gending* Kulu-kulu (one of *gending* with *renggong alit* forms):

Gending Kulu-kulu

Laras/Scale: Salendro
sawilet

Embat/Tempo:

NG

Pangkat	1	3	1	1	3	1
saron:	2			4		

<i>Pangjadi:</i>	.	P/g	.	P/g	.	N	.	P/g	.	P/c	g
	c						P/c		NG		
	1	3	1	1	3	1	2	1	3	1	1	3
4							4		2		

(*Pangjadi* part played two period)

<i>Bagal gending:</i>	.	P/g	.	P/g	.	N	.	P/g	.	P/c	g
	c						P/c		NG		
	.	3	.	.	3	.	2	.	3	.	.
5							5		4		

(*bagal gending* part start from 3rd period and played with unlimited period depending musically needed)

<i>Ngeureunkeun/ Naeukeun/Nurunkeun:</i>	<table style="border-collapse: collapse; width: 100%;"> <tr> <td style="text-align: center;">.</td> <td style="text-align: center;">P/g</td> <td style="text-align: center;">.</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">P/g</td> <td style="text-align: center;">.</td> <td style="text-align: center;">N</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">P/g</td> <td style="text-align: center;">.</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">P/c</td> <td style="text-align: center;">g</td> </tr> <tr> <td style="text-align: center;">c</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td></td> <td></td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">P/c</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">NG</td> <td></td> <td></td> </tr> <tr> <td style="text-align: center;">.</td> <td style="text-align: center;">3</td> <td style="text-align: center;">.</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">3</td> <td style="text-align: center;">.</td> <td style="text-align: center;">2</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">3</td> <td style="text-align: center;">.</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">3</td> <td style="text-align: center;">.</td> </tr> <tr> <td style="text-align: center;">5</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td></td> <td></td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">5</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">4</td> <td></td> <td></td> </tr> </table>	.	P/g	.		.	P/g	.	N		.	P/g	.		.	P/c	g	c									P/c				NG			.	3	.		.	3	.	2		.	3	.		.	3	.	5									5				4		
.	P/g	.		.	P/g	.	N		.	P/g	.		.	P/c	g																																																		
c									P/c				NG																																																				
.	3	.		.	3	.	2		.	3	.		.	3	.																																																		
5									5				4																																																				

(*Ngeureunkeun/ Naeukeun/Nurunkeun* part played at *bagal gending* part, started at 1st beat after previous period goongan until goongan in next period)

1. Musical Structure of Gending Tatalu

Gending Tatalu musical structure composed of pangkat, pangjadi, *bagal gending*, and *ngeureunkeun*. *Ngeureunkeun* motives used, because the *gending* presentation that does not continued to other *gending*. *Ngeureunkeun* motif in *gending tatalu* can be placed on the first, second, or third *bagal gending*. For more details, see the following musical structure of *gending Tatalu*:

Gending Tatalu

Laras/ scale: Pelog Jawar

Embat/

Tempo:

Sawilet

NG

Pangkat

2 2 1 t 3 1

Gambang:

2 4

<i>Pangjadi:</i>	<table style="border-collapse: collapse; width: 100%;"> <tr> <td style="text-align: center;">.</td> <td style="text-align: center;">P/g</td> <td style="text-align: center;">.</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">P/g</td> <td style="text-align: center;">.</td> <td style="text-align: center;">N</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">P/g</td> <td style="text-align: center;">.</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">.</td> <td style="text-align: center;">P/c</td> <td style="text-align: center;">g</td> </tr> <tr> <td style="text-align: center;">c</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td></td> <td></td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">P/c</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">NG</td> <td></td> <td></td> </tr> <tr> <td style="text-align: center;">4</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">4</td> <td style="text-align: center;">3</td> <td style="text-align: center;">4</td> <td style="text-align: center;">4</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">4</td> <td style="text-align: center;">5</td> <td style="text-align: center;">4</td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">1</td> <td style="text-align: center;">3</td> <td style="text-align: center;">2</td> </tr> <tr> <td style="text-align: center;">4</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td></td> <td></td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">3</td> <td></td> <td></td> <td style="border-left: 1px solid black;"></td> <td style="text-align: center;">1</td> <td></td> <td></td> </tr> </table>	.	P/g	.		.	P/g	.	N		.	P/g	.		.	P/c	g	c									P/c				NG			4	3	4		4	3	4	4		4	5	4		1	3	2	4									3				1		
.	P/g	.		.	P/g	.	N		.	P/g	.		.	P/c	g																																																		
c									P/c				NG																																																				
4	3	4		4	3	4	4		4	5	4		1	3	2																																																		
4									3				1																																																				

(Pangjadi part played one period)

<i>1st Bagal gending:</i>	c	. P/g .	. P/g . N	. P/g .	. P/c g
	1	. 5 .	. 5 . 1	. 5 .	. 5 .
				2	3

<i>2nd Bagal Gending:</i>	c	. P/g .	. P/g . N	. P/g .	. P/c g
	3	. 5 .	. 5 . 3	. 5 .	. 5 .
				2	4

<i>3rd Bagal Gending</i>	c	. P/g .	. P/g . N	. P/g .	. P/c g
	4	. 5 .	. 5 . 4	. 5 .	. 5 .
				2	4

(Ngeureunkeun part can played at 1st, 2nd, or 3rd bagal gending part, started at 1st beat after previous period goongan until goongan in next period)

2. Musical Structure of Gending Papalayan

Gending Papalayan musical structure composed of Pangkat, bagal gending, and ngeureunkeun. There is no motive pangjadi in the gending presentation, because after played the pangkat, the presentation directly continued to bagal gending with a static tempo. Gending Papalayan presented as a one piece of gending, therefore at the end part using the ngeureunkeun motive. For more details, see the following musical structure of gending Papalayan:

Gending Papalayan

Laras/ Scale: Pelog Jawar
Sawilet

Embat/ Tempo:

NG

1 b12 b1t

1

Pangkat
Gambang: @!544543

<i>1st Bagal</i> <i>Gending:</i>	| . P/g .	| . P/g . N	| . P/g . P/c	| . P/c g
	| c	|	|	| NG
	| . 5 .	| . 5 . 4	| . 5 . 5	| . 5 .
	| 5	|	|	| 2

<i>2nd Bagal</i> <i>gending:</i>	| . P/g .	| . P/g . N	| . P/g . P/c	| . P/c g
	| c	|	|	| NG
	| . 5 .	| . 5 . 4	| . 5 . 5	| . 5 .
	| 5	|	|	| 1

(Ngeureunkeun part can played at 1st or 2nd bagal gending part, started at 1st beat after previous period goongan until goongan in next period)

3. Musical Structure of Gending Rumiayang and Rangsang.

Gending Rumiayang and gending Papalayan musical structure, compose of pangkat, pangjadi, bagal gending, and ngeureunkeun. Because there are many similarities between the structures of the gending rumiyang and gending rangsang, in this article will only write schema of gending rumiyang structures.

Gending Rumiayang

Laras/ Scale: Pelog Jawar

Embat/

Tempo: Sawilet

NG

Pangkat Gambang:

b0545!b32134 1b12b1t1

Pangjadi: . P . . . P . . . P . P . P . G
 . g . c . g . N . g . c . g . NG
 1 2 1 2 1 2 3 4 3 4 3 4 3 1 3 2

(Pangjadi part played two period)

. P P . .
. g . c . g . N . g . c . g . N
1 2 1 2 1 2 3 4 3 4 3 4 3 4 5 1

. P P . .
. g . c . g . N . g . c . g . N
5 1 5 1 5 1 2 3 3 3 3 1 3 2 1 5

. P P . G
. g . c . g . N . g . c . g . NG
5 5 5 4 3 4 5 1 3 2 3 4 3 1 3 2

Bagal Gending:

. P P . .
. g . c . g . N . g . c . g . N
. . . 1 . . . 2 . . . 3 . . . 4

. P P . .
. g . c . g . N . g . c . g . N
. . . 3 . . . 4 . . . 5 . . . 2

.	P . . . . .	. P . . .
. g . c . g . N . g . c . g . N		
. . . 1 . . . 2 . . . 3 . . . 4		

.	P . . . . .	. P . . .
. g . c . g . N . g . c . g . N		
. . . 3 . . . 4 . . . 5 . . . 1		

.	P . . . . .	. P . . .
. g . c . g . N . g . c . g . N		
. . . 4 . . . 1 . . . 2 . . . 3		

.	P . . . . .	. P . . .
. g . c . g . N . g . c . g . N		
. . . 4 . . . 1 . . . 2 . . . 5		

.	P . . . . .	. P . . .
. g . c . g . N . g . c . g . N		
. . . 5 . . . 4 . . . 3 . . . 1		

.	P . . . . .	. P . G
. g . c . g . N . g . c . g . NG		

. . . 4 . . . 3 . . . 1 . . . 2

. P . . . P . . . P . P . P . G
 . g . c . g . N . g . c . g . NG
 1 2 1 2 1 2 3 4 3 4 3 4 3 1 3 2

. P P . .
 . g . c . g . N . g . c . g . N
 1 2 1 2 1 2 3 4 3 4 3 4 3 4 5 1

. P P . .
 . g . c . g . N . g . c . g . N
 5 1 5 1 5 1 2 3 3 3 3 1 3 2 1 5

Ngeureunkeun:

. P P . G
 . g . c . g . N . g . c . g . NG
 5 5 5 4 3 4 5 1 3 2 3 4 3 1 3 2

CONCLUSION

Based on the description of the forms and structure of the gamelan monggang, it can be concluded that the *gamelan monggang* has the same musical forms and structure as the *gamelan pelog salendro* in the musical aesthetics of *Sundanese karawitan*. *Gending Tatalu* and *gending papalayan* are included in the form of *gending renggong alit/rerengongan*, while *gending rumiyang* and *rangsang* are included in the form of *gending renggong macapat*. The musical structure of the *gamelan monggang* main *gending* basically consists of *Pangkat*, *Pangjadi*, *Bagal Gending*, and several chosen motives such as *ngeureunkeun*, *naekeun*, and *nurunkeun* which is presented

based on the form of gending and tempo used in a composition. In the context of the presentation of the gamelan monggang main gendings only one *gending* repertoire called *gending papalayan* that does not use *pangjadi*. In the end, knowing the form and structure of the main musical composition of the gamelan monggang is expected to be one of the solutions in the process of documenting to another gendings in gamelan monggang, and as a learning methods in the process of inheriting the gending repertoire to the next generation.

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TayLun NungSi : The Categories of Folksong and Ethnic Boundaries Among China-Vietnam Border

Lu Xiaoqin

This article discusses the categories of folksong and boundaries among several ethnic groups by using the case of Tay Lun Nung Si. At the beginning, I would like to introduce these four concepts and their specific context.

TayLun NungSi means Tay people sing Lun, while Nung people sing Si. The four concepts came out in my dialogues with a Tay singer from Jinlong Town of Guangxi where is in the China-Vietnam border. I asked a female local singer, “Do you sing Lun or Si?” She replied, “It’s Lun. We Tay people sing Lun while Nung people [sing] Si.” After that, in other many occasions, I heard about this narrative again and again. Here Tay and Nung are names of lineages of Zhuang nationality, while Lun and Si are names of folksong called by people. Although this narrative was originally from Longzhou County, the usage scope of these four key concepts is beyond the area.

Tay and Nung are cross-border ethnic groups between China and Vietnam. In Vietnam, they are respectively two different ethnic groups, Tay nationality and Nung nationality; while in China they are identified as two of many lineages under Zhuang nationality. Tay is also called Pu Tay, literally Tay people, and sometimes called Tu People (namely indigenous people). Most of them are distributed in Wenshan prefecture of Yunnan and Longzhou County of Guangxi (Fan Honggui, Gu Youshi

1998:5). In Yunnan, there are about a hundred and thirty thousand Tay people while only fifteen thousand of which live in borderland like Maguan County and Malipo County (Zhao Shijun, Wang Mingfu 2011). This article, however, focuses on the seventeen thousand Tay people in Longzhou County. They are mainly located in Jinlong Town which is in the northwest part of the county jointing Vietnam. They are early residents in Jinlong Town, moving from Hạ Lang County of northern Vietnam in the nineteenth century, thus their languages and cultures are identical to these of Tay people in northern Vietnam, and both sides maintain frequent exchanges till now.

Nung is also called Pu Nung, namely Nung people. They mainly reside in the vast area across Yunnan, Guizhou and Guangxi, and also can be found in China-Vietnam boarder area including Jingxi, Daxin, Longzhou and Pinxiang of Guangxi, and Funing, Malipo and Maguan of Yunnan. Their ethnic identity is gradually vanishing with the construction of the greater Zhuang identity (He Liangjun 2009). This article focuses on Nung people in Longzhou County of Guangxi including Jinlong Town. Those Nung people moved into Jinlong Town from Leiping Town and Binqiao Town, Daxi County, later than Tai people. They were originally hired by Tay people to reclaim land and once enslaved by Tay people, and were treated as ragtag (Guangxi Zhuang Autonomous Region Writing Group 1987:111).

Jinlong Town is special as a border space, as it was until 1887 that it did not belong to China, and before that it had been ruled by Hạ Lang Prefecture of Vietnam since 1820. In 1951 which was the early period of Ethnic Identification Programme of Chinese government, Pu Tay in Jinlong used to reported themselves as Miao nationality and Yi nationality, later turned to Dai nationality (Guangxi Zhuang Autonomous Region Writing Group 1987: 2, 163). In January of 1958, Pu Tay in Jinlong was officially identified as Zhuang nationality. The character “僮” was changed to “壮” in 1965, and Pu Tay was identified as a lineage of “壮” since that. In the past, the boundary between Pu Tay and Pu Nung used to be very clear, however it is becoming increasingly vague, and it has been some “Tay Nung Bu Fen (No division between Tay and Nung)” phenomena (Zhou Jianxin and Yan Yuehua 2012).

Here comes to Lun and Si which refer to local folksong traditions of Zhuang nationality. Though under the process of construction of the greater Zhuang identity, these kinds of genres of singing and antiphonal in gathering are generally called “Zhuang Folksong”, different places maintain different ways to refer to the folksong. Apart from Lun and Si, there are Fun, Ga, Bi, Ge and other names(Huang Ge 1988).

Folksong traditions with names pronouncing like Lun are circulated in China-Vietnam border, Wenshan Prefecture of Yunnan and Longzhou County of Guangxi, as well as in jointing Tay society in Cao Bằng Province and Lạng Sơn Province in Vietnam. This article discusses the Tay people's Lun (sometimes also called Lun Ha) in Jinlong Town, Longzhou county of Guangxi. It can be divided into Day Song and Night Song, with seven characters each line. It can be only one line in a song, or thousand lines in one song. All lines adopt end-waist rhyme, namely, the last character in the first line rhymes with the fifth character in the second line, the last character in the second line rhymes with the fifth character in the third line, and so on. According to the following video, we could have a general idea about Lun's tunes and format.

Si (sometimes also called Sei) is popular in southern Zhuang dialect region including China-Vietnam border area like Ningming, Pinxiang, Longzhou, Daxin and Jingxi of Guangxi, as well as in jointing Nung society in Vietnam. They can be divided into smaller categories due to the regional differences on the tune, rhyme, singing method and singing custom. In Longzhou county, Si can be separated into Si Niang and Si Nung, some call Pu Tay's Lun as Si Tay. Nung people who live close to Tay people in Jinlong sing Si Nung, which also include Day Song and Night Song. Day Song has three lines, and seven characters in each line, adopting foot rhyme. Night Song has seven characters each line, and it scales from eight lines to one hundred and twenty lines, with all odd lines or even lines adopting foot rhyme. Si Niang in Longzhou County seat has unset number of seven-character lines, adopting foot rhyme. Let's have a general idea of Si's tune and format through this following video.

Does the singing by Tay people must be Lun while by Nung People must be Si or Sei? The answer is no. As mentioned above, some people may call the Tay's singing as Si Tay. Some also name Si Nung as Lun. In Wenshan of Yunnan, Nung people refer their songs to Lun. Thus, Taylun Nungsi is not an absolute classification.

Pu Tay who sing Lun and Nung who sing Si Nung or Si Niang have their own folksong fair respectively, which in local Zhuang language are called feng lun or wo po. Feng lun can be translated in Han characters as 歌圩 (folksong fair), and wo po means "go to the hill (to sing)". The fair is held in different time due to different locations, yet mostly in the spring time. The singers have clear divisions based on their song types in the practice. They participate folksong fair at the different time and locations, thus generate different networks of singing practicing diverse songs. Among these, Lun of Pu Tay and Si Nung of Pu Nung are distributed in cross-border area, thus the singers' activities are also cross-border, developing international networks of singing. Besides,

the Si Nung is also popular in the neighboring Daxin County, thus singers who practice this kind of singing would voluntarily participate the folksong fairs in Baoxu Town of Daxin County.

In recent years, singers of different song types have been aging, and the unprompted folksong fairs have been decreasing. Local governments have yet organized folksong performances at festivals. For example, traditional Nong Tong Festival used to only have Gau Mu ritual to pray for good luck and remove the bad luck, while nowadays this festival includes folksong performances. Singers who practice Lun and Si may perform at the same festival, they never, however, call and response to each other in performance. There is either solo, or either antiphonal singing of the same kind.

At different periods, people adopt different technologies to sing. With the prevalence of audio-visual products in the beginning of 21st century, aside from face-to-face singing, people manufactured diverse VCDs of folksong. After telephone's popularity in rural area, some singers sing to each other through telephone for hours, for the charges were 30 yuan per month with unlimited hours. Today, with the Internet, many singers use QQ and Wechat to form singing groups and sing folksong in everyday life. Yet people form the group based on the type of song they practice. For instance, there is a group named "Happily Chat" with 97 Pu Tay people, members often sing their local songs. Another group called "Folksong Center for Longzhou County" has 206 members most of whom are from area singing Si. In this group, members communicate in local Zhuang dialect and perform Si. Even in the virtual space, people sing the songs with their own kind, it is hard for those from area with different song types to join.

In conclusion, the narrative of TayLun NungSi under the specific social and historic context of Tay and Nung in Longzhou does not apply to the whole Zhuang society. It is inappropriate to identify Tay group or Nung group depending on the saying of Lun or Si. However, given by the division between Lun and Si, people only sing and social with their own kind. This process stresses Lun and Si as two different singing traditions and the boundaries between Tay lineage and Nung lineage. The division promotes the internal identity of each lineage group and is meaningful to the diversity and inheritance of local singing traditions.

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The Application of the Pitch Pipe Training in Vocal Music Teaching

Chang Yanxi

Abstract

In vocal music teaching, teachers always emphasize how to train breath, how to train the high position of the voice, how to train the resonance of a voice, but the training effect was not satisfactory. Few vocal teachers talk about how to train the pitch pipe, and it is the key of vocal music teaching to learn to build the pitch pipe, to learn to use human vocal instruments. The training method of the pitch pipe of human musical instrument includes the training of the position of the mask of human vocal instrument, training of vocal cords edge vibration, training of the vocal cords muscle. If we have mastered the way that the pitch tube is built and adjusted during singing, we will be able to control our voices to the fullest with the artistic emotion and solve the problems including changing voice in songs, the ability to sing high notes, and voice health. We'll also discuss how to use pitch pipes in traditional and popular music, to form different timbre and singing style.

Key words: pitch pipe training; vocal music teaching; mask's high position overtone resonance

1. The definition of the pitch pipe

The pitch pipe is a term used to describe the strong and clear metal core in the human voice. The instrument perspective shows that the throat is fully open when the singer makes this characteristic sound, and the epiglottis is lifted up to form a tubule, hence it got the name (Tao Xin, 1998).

The pitch pipe is an important part of the body's vocal instrument, which consists of vocal cords, kettles, vocal channels, and so on. The pitch pipe is the most important part of the body instrument that can be adjusted. Through the adjustment of the pitch tube, as well as the adjustment of breath, mask, nasopharyngeal cavity and vocal cord, different pitches can be obtained to produce naturally relaxed music. The resonance from vocal instruments of the body account for 70 percent, the vocal cords account for 20 percent, and the breath accounts for 10 percent. It is not to increase the breath to produce a high pitch, but to adjust the sound instrument, of which the pitch pipe is the most important part that can be adjusted. For example, if we play piano at different pitches, it does not depend on the strength of playing the piano, but the different lengths and thicknesses of the strings behind each piano key. If we play violin to produce a different pitch, it does not depend on the strength of playing the violin, but on changing the position of the violin. If we beat a gong instrument to produce different pitches, it does not depend on the strength of the beat but changing a bigger gong or a smaller gong. In the past tenors could not sing the high pitch. It was not until Italian Bel canto developed a closed vocal technique of adjusting the pitch pipe. Then the tenor can sing a high pitch. Therefore, the adjustment of the pitch pipe is the core of Italian Bel canto.

The pitch pipe teaching method is indispensable to the singer. First, the pitch pipe is the core of Italian bel canto, without which the sound cannot reach the level, because bel canto pays attention to sound quality. Second, young people can rely on laryngeal cartilage squeeze to get loud and clear sound. After age 30, laryngeal cartilage begins to calcify and gradually lose its elasticity, leading to a hoarse voice at age 40 and 50, which is called voice collapse. And the person, who takes the pitch pipe, gives full play to the principle of human voice instrument, by adjusting the throat to a tube. Therefore, they can avoid the voice collapse, and the voice is long and loud. Third, the tenor can solve the high voice smoothly, to go through the pain of the so-called voice change area.

2. The pitch pipe teaching methods training

When we train the pitch pipe for singers, we should not only train the formation of the pitch pipe in vocal instruments, but also train the adjustment of cricothyroid muscles and vocal cord muscles. We also need to train the adjustment of the pitch pipe. At the same time, it is necessary to. When all three steps are practiced separately, the consciousness of the other two steps should be added into the practice of one step.

" mask's high position overtone resonance " is actually a kind of feeling when singing, which is a concentrated, bright and metal-rich singing sound with strong penetrating power achieved by simultaneously opening the resonant cavity of paranasal sinus, maxillary sinus, sphenoid sinus and frontal sinus (Zou Benchu, 2000). This is what we call "high singing".

About the formation of the pitch pipe instrument, first of all, we should make a hum "m" on the basis of mask's high position overtone resonance, the hum to be in the breath. Next, make a "mou", based on this hum.

2.1 The regulation training of the cricothyroid muscles and vocal cord muscles. The first step of the sound practicing teaching method is learning to regulate the vocal cord muscles and the cricothyroid muscles.

2.1.1 Theories of the cricothyroid muscles and vocal cord muscles

According to the basic medical theory of pronunciation, the physiological changes of vocal cords mainly depend on the contraction of two groups of muscles: contraction of the vocal cords muscles and cricothyroid muscles. And after the vocal cords undergo special contraction training, there is only one group of dominant muscles in the process of pronunciation, and that is the contraction of vocal cords muscles. In the process of singing pronunciation, the cricothyroid muscle should always try to keep a passive coordination state, and the vocal cord muscle should always keep a continuous contraction state from low voice to high voice. The higher the pitch, the stronger the contractile force, the shorter the vocal cords. So the ability of the vocal cords muscles themselves to contract is the main factor that determines pitch in the art of singing (Wang Fuzeng, 1986).

2.1.2 The training of the cricothyroid muscles and vocal cord muscles

Step1 is to squeeze your lips with both hands before pronouncing. Step 2 the diaphragm forces against the throat to make a sound.

The sound that comes out of this state is the sound which comes out of this contraction of the vocal cords, and you can exercise the ability of the vocal cords muscles to contract. Because the muscles directly or indirectly involved in the cricothyroid muscles system that elongates the vocal cords cannot be contracted by holding the lips with both hands, even if they are subconsciously involved. Now the only thing which is going to produce the sound against the diaphragm is the contractile force of the vocal cord muscles.

2.2 The adjustment training of the pitch pipe in the vocal instrument.

The second step of the sound practicing teaching method is to adjust the pitch pipe. Vocal music belongs to the wind music category. Singing with tubular articulation can make the voice clear and brighter, it can last longer, and the laryngeal muscles will not feel tired.

It is only by mastering the singing skill of using the pitch pipe to make high notes that we can sing high notes with metallic timbre. Therefore, tubular articulation is a valuable and special functional state pursued by singers and professional voice workers, and the formation of pharyngeal tubular is determined by the contraction ability of vocal cord muscles. The training of vocal cords' contractile ability in singing can not only obtain the special state of tubular pronunciation, but also scientifically explain that the pharynx can flexibly adjust the tubular formation according to the sound level during singing, which is caused by the contractile force of vocal cords in singing. Through the training of vocal cord muscles contraction in singing, we can naturally acquire the singing skills of flexible regulation of the pitch pipe and improve the ability of singing high notes.

2.2.1 Lip quiver practice

On the basis of the closed humming training of the cricothyroid and vocal cords muscles, you do lip flutter exercises, so that you can have a deeper feeling of the waist and abdomen of a vocal instrument through this exercise, including the muscles under two ribs, lower abdomen, the feeling of the back of the upper voice. This exercise can add the feeling of overtone resonance in the high position of the mask (Qiao Xinjian,2003) .

2.2.2“Mou” sound practice

We should do more “mou” sound practice, on the basis of the regulation training of the cricothyroid muscles and vocal cord muscles, to open the throat. About bass area, vocal cords contract slightly, the pharynx cooperate vocal cords to form bass pipe. About medium sound area, vocal cords continue to contract. The

pharynx subsequently adducts, form the medium sound pipe according to the shorter cords, by the traction that vocal cords muscles contract.

At high pitch, the vocal cords continue to shorten further. As a result of the combined contraction of the thyroid vocal cord system and the steroidal vocal cord system, the vocal cords are shorter, narrower and thinner. So the laryngeal and epiglottis are fully adducted, forming the very thin tubes that are required to constrict with the vocal cords contraction, to a very short, very narrow, very thin vocal cords for high pitch. The pipe of every pitch has a different strength.

2.3 The mask's high position overtone resonance

"The mask's high position overtone resonance" is the sound from each resonant cavity in singing, which is concentrated towards the mask and reaches the upper part through the eyebrow center, on the basis of the regulation training of the cricothyroid muscles and vocal cord muscles, also on the basis of the adjustment training of the pitch pipe in the vocal instrument. Therefore, the mastery of "mask's high position overtone resonance" indicates the acquisition of concentration and bright sound(Ren Chaoping,2008).

Beginners don't have to go for volume to keep their muscles in tune and relaxed. You must try your best to be positive, smiling high on the mouth cover, positive concentration of breath in the focus point, pay attention to the body position to maintain the upright, lift the palate. We should make the respiratory organs of various parts of the body to get the overall balance, unobstructed, let the breath go with the sound, let the sound enter the mask smoothly, in order to get the head sound in a high position. We need to connect and convert vowels at the mask's high position overtone resonance. We need to connect and convert vowels at the mask.

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Performance Form of GuangXi *WenChang* of GuangXi Province

Jiang Baolong

Abstract

Guangxi *Wenchang* is folk music performance that existed since the Qing Dynasty with a history of more than 200 years. The main aim of the research is to: first, to collect the information of Guangxi *Wenchang*; second, to understand the performance form, singing tune and instruments' accompaniment tune of Guangxi *Wenchang*; and third, to make suggestions on the protection and development of Guangxi *Wenchang*. This study adopts qualitative research methods, through 1) data collection, 2) data analysis, and the resource presenting. This paper analyses 1) the historical background of Guangxi *Wenchang*, 2) the performance form, singing tune and instruments' accompaniment tune of Guangxi *Wenchang*, 3) protection and development of Guangxi *Wenchang*.

Key word: Guangxi *Wenchang*, Performance Form, Historical Background, Singing Tune, Instruments' Accompaniment Tune, Analyses

Introduction

During the Daoguang period of the Qing Dynasty, the folk music from Jiangsu province and Zhejiang province was introduced to Guangxi Province, and gradually merged with Guilin local dialect in circulation, influenced by local folk songs and operas. By the end of the Qing Dynasty, a folk music performance form with Guilin dialect singing and local characteristics of northern Guilin was gradually formed, which is called Guangxi *Wenchang*. The number of performers in Guangxi *Wenchang* is determined by the characters in the script, each performer of whom assumes a role. The performance of Guangxi *Wenchang* is mainly singing, with the talking part sometimes appearing. The performances of Guangxi *Wenchang* include "Zuo Chang (Sitting Singing)", "Li Chang (Standing Singing)", "Zou Chang (Walking Singing)", "Wenchang Xi (Wenchang Opera)". The tunes sung by Guangxi *Wenchang* are "Da Diao (Big Tune)" and "Xiao Diao (Little Tune)". "Da Diao (Big Tune)" is the basic tune of Guangxi *Wenchang*. It is used to sing stories, plots, characters, complete scripts. "Xiao Diao (Little Tune)" is mostly popular folk musics of Ming dynasty and Qing dynasty, mostly used to sing short songs describing a scene, a person, an event and a thing. The instruments of Guangxi *Wenchang* are *Yangqin* (Dulcimer, the main instrument of Guangxi *Wenchang*), *Pipa* (Lute), *San Xian* (*San* means three. *Xian* means string), *Erhu* (urheen) and bamboo flute. Later, *Gaohu* (High pitched *Erhu*) and Cello were added, and then *Zhongruan* was used instead of *Yueqin* and *Qinqin*. The percussion rhythm instruments include drum, *Ban* (board), *Diezi* (dish) and *Jiu Zhong* (wine cup). There are more than 20 tunes accompanied by instruments in Guangxi *Wenchang*. These tunes are melodic and expressive and can set off various performance scenes.

Research Objectives

1. To collect the information of Guangxi *Wenchang*.
2. To understand the performance form, singing tune and instruments' accompaniment tune of Guangxi *Wenchang*.
3. To put forward suggestions on the protection and development of the Guangxi *Wenchang*.

Research Methods

This study adopts qualitative research methods.

- 1) Data collection.
- 2) Data analysis.

4) Resource presenting.

Result

1. Origin

Guangxi *Wenchang* is based on court music with beautiful melody and words. It used to be a skill for blind artists to survive, usually consisting of 4-7 people.

At the end of Chongzhen period of the Ming Dynasty (1644), the country was about to perish. Many imperial clans fled to the north and south of the Yangtze River and brought a large number of court music, music scores and movements to the folk common people. In the early Qing Dynasty (1644-1735), some Guangxi people went to Jiangsu and Zhejiang to work as government officials and businessmen. And then they brought these music back to Guangxi. Later, these tunes merged with the dialects of Guilin. During the Daoguang period of the Qing Dynasty (1820-1850), a local performing form, was gradually formed □ Guangxi *Wenchang*.

2. Performance Form of Guangxi *Wenchang*

2.1 Sect of Guangxi *Wenchang*

There are two genres in Guangxi *Wenchang*, one is the "*Xia Pai* (Blind Sect)", the other one is the "*Guang Pai* (Light Sect)". The tunes are the same between the two sects, but their singing styles are also different. The difference between the two is shown in the following table:

Sects of Guangxi <i>Wenchang</i>	" <i>Xia Pai</i> (Blind Sect)".	" <i>Guang Pai</i> (Light Sect)".
Actors/Actress Status	The poor person and the poor blind person.	People with affluent families, noble children with certain cultural accomplishments, officials with certain social status.
Purpose of Performance	In order to survive, they as position professional performers to perform Guangxi <i>Wenchang</i> .	Out of their interests, hobbies and entertainment, they formed a team to perform Guangxi <i>Wenchang</i> .

Performance Form	" <i>Zuo Chang</i> (Sitting Singing)" (the main form of performance for blind performers), " <i>Li Chang</i> (Standing Singing)" and " <i>Zou Chang</i> (Walking Singing)". Professional performers can sing and play musical instruments.	Most of them perform in the form of " <i>Wenchang Xi</i> (<i>Wenchang Opera</i>)".
Singing Characteristics	The male performer 's timbre is thick and the whole timbre is relatively uniform. The female performer's timbre is delicate, bright and high-pitched. The singing skills are difficult.	The performer 's timbre is soft and their singing skills are not very difficult.
Accompaniment Instrument	<i>Yangqin</i> (Dulcimer, the main instrument of Guangxi <i>Wenchang</i>), <i>Pipa</i> (Lute), <i>San Xian</i> (<i>San</i> means 'three', <i>Xian</i> means 'string'), <i>Erhu</i> (urheen) and bamboo flute and so on.	Instruments are very all in readiness and good, even more complete and meticulous than professional teams. For example, " <i>Pipa</i> " has never been used in the accompaniment instruments of blind performers.

2.2 Classification of Performing Forms

The performance of Guangxi *Wenchang* is mainly composed of singing, in which there will be a part of speaking, which is a folk rap art. Over the past more than two hundred years, Guangxi *Wenchang* has been widely spread among the common people, most of which are handed down through professional performers telling. The number of performers is determined according to the characters in the song book, and each person assumes a role.

2.2.1 "*Zuo Chang* (Sitting Singing)"

Previously, most of the performers in Guangxi *Wenchang* were blind people. Because of their physical defects, they could only "Sitting Singing", that is, sit to sing and perform. Each performer plays a role, each performer plays an instrument. "*Zuo Chang* (Sitting Singing)" attaches great importance to performers' singing skills. For a performer, if he (she) has a high level singing skill, then he (she) even can perform a play just by himself (herself). (As shown in Figure 1)

2.2.2 "*Li Chang* (Standing Singing)"

The performers mainly to sing and merge simple body movements to perform, and performers are basically standing in place and not moving, it's called "*Li Chang* (Standing Singing)". One type is that several people play musical instruments and only one people singing. Another type is that several people playing musical instruments, two or three people singing. After the 1950s and 1960s, as Guangxi *Wenchang* entered the theatre to perform, the form of performance began to change. The performers performed with play *Yun Ban* (cloud board) or *DieZi* (dish) rhythmically and sing. (As shown in Figure 2)

2.2.2.3 "*Zou Chang* (Walking Singing)"

"*Zou Chang* (Walking Singing)" is a combination of singing and doing (singing and moving). "*Zou Chang* (Walking Singing)" requires not only good singing skills, but also good body movements. Sometimes there is only one performer to perform, sometimes one performer acts with many accompanying dancers, sometimes two or three performers acting together. This form greatly enriches the performance of Guangxi *Wenchang* and lays the foundation for the later "*Wenchang Xi* (*Wenchang* Opera)". (As shown in Figure 3)

2.2.4 "*Wenchang Xi* (*Wenchang* Opera)"

"*Wenchang Xi* (*Wenchang* Opera)" is based on the characteristics of the characters to make up and wear costumes to perform. It is also called "*Wenchang Gua Yi* (*Wenchang* hanging costume)". "*Wenchang Xi* (*Wenchang* Opera)" is developed on the basis of "*Zuo Chang* (Sitting Singing)". "*Wenchang Xi*" has story plots, characters and its content is more richer. In the past, Rich Guangxi *Wenchang* hobbyist felt that "Sitting Singing" was not enough. They spontaneously formed a Guangxi *Wenchang* hobby group and created "*Wenchang* Opera" combining the characteristics of "*Gui Ju* (*Gui* Opera)" (another opera in Guilin, Guangxi). Previously, the accompaniment instruments of *Wenchang* Opera did not use percussion instruments. Later, cause of imitated "*Gui Ju*", then gongs and drums percussion instruments were added. It was formed between

the end of Guangxu period and Xuantong period in the Qing Dynasty (1908-1911). (As shown in Figure 4)

3. Tunes

The tune scale is mainly pentatonic scale, "do re mi sol la". As shown in the following figure.

The Guangxi *Wenchang* scales

3.1 Singing Tunes

The singing tunes of Guangxi *Wenchang* can be divided into two categories: "*Da Diao* (Big Tune)" and "*Xiao Diao* (Little Tune)".

3.1.1 Characteristics of "*Da Diao* (Big Tune)"

"*Da Diao* (Big Tune)" is the basic tune of Guangxi *Wenchang*, which can delicately express the characters' feelings of joy, anger, sadness and happy. Mainly used for performing scripts, which isan include stories, plots, characters, a combination of singing and speaking. "*Da Diao* (Big Tune)" includes four categories: "*Yue Diao* (Yue Tune)", "*Tanhuang*", "*Si Xian* (Silk String)", "*Nan Ci* (South Word)".

"*Yue Diao* (Yue Tune)" is usual set in F major, G major and A major, with a rhythm of 4/4 beats. The speed of "*Yue Diao* (Yue Tune)" is relatively slow, and it is often used to express feelings of missing, sighing and melancholy. In order to enrich the story of the script, the rhythm of the script was changed on the basis of the original "*Yue*



Diao (Yue Tune)", and then three tunes were derived: "*Yue Diao Duo Zi* (Yue Tune Stack Word)", "*Shuang Qiang Yue Diao* (Double-Sound Yue Tune)" and "*Hua Yue Diao* (Flower Yue Tune". Their mode tonality is the same as "*Yue Diao* (Yue Tune)". The difference lies in the rhythm. The rhythm of "*Yue Diao Duo Zi* (Yue Tune Stack Word)" is 2/4 beats, sometimes even 1/4 beats. The rhythm of "*Yue Diao Duo Zi* (Yue Tune Stack Word)" is not strong and it is more colloquial. The rhythm of "*Shuang Qiang Yue Diao* (Double-Sound Yue Tune)" is that the first sentence is 4/4 beats and the second sentence is 2/4 beats. Using this rhythm change in singing can better show the character's inner state of anxiety. Actually, the rhythm of "*Hua Yue Diao* (Flower Yue

Tune)" is the same as the "*Yue Diao* (*Yue Tune*)". The difference between them is that the melody of "*Hua Yue Diao* (*Flower Yue Tune*)" is fancier.

"*Si Xian* (*Silk String*)" is usual set in C major or D major with a rhythm of 4/4 beats. The melody of "*Si Xian* (*Silk String*)" is soft and often used to express sadness. It has a derivative tune "*Si Xian Duo Zi* (*Silk String Stack Word*)", "*Si Xian Duo Zi* (*Silk String Stack Word*)" has the same function as "*Yue Diao Duo Zi* (*Yue Tune Stack Word*)" in "*Yue Diao* (*Yue Tune*)". Its rhythm is 4/4 beats at the beginning and the end, and 2/4 beats in the middle.

"*Tanhuang*" is often set in C major or D major with a rhythm of 4/4 beats. "*Tanhuang*" melody is gorgeous, the melody fluctuates greatly, expressive, can express not only joy and sadness, but also anger and sadness. "*Tanhuang*" has two derivative tunes: "*Tanhuang Duo Zi* (*Tanhuang Stack Word*)" and "*Hua Qiang Tanhuang* (*Flower Cavity Tanhuang*)".

"*Nan Ci* (*South Word*)" is often set in C major or D major with a rhythm of 4/4 beats. "*Nan Ci* (*South Word*)" is often used as a crying tone because its melody is sad and melodious. Its derivative tunes did not appear until the 1960s: "*Nan Ci Su Ban* (*South Word Tell Board*)" and "*Nan Ci Diao Ban* (*South Word Hanging Board*)".

3.1.2 Characteristics of "*Xiao Diao* (*Little Tune*)"

"*Xiao Diao* (*Little Tune*)" is mostly popular music of Ming and Qing dynasties. The melody of "*Xiao Diao* (*Little Tune*)" is rich in color. It is mostly used to sing short songs, and describing a scene, a person, an event and a thing.

"*Xiao Diao* (*Little Tune*)" include "*MaTou Diao* (*Wharf Tune*)", "*DaSao Jie* (*Sweep Streets*)", "*Ma YuLang* (*Scold Yulang*)", "*JiSheng Cao* (*Parasitic Grass*)", "*Die Duan Qiao* (*Fall Break Bridge*)", "*Yu MeiRen* (*Yu Beauty*)", "*Die Luo Jin Qian* (*Stack and Fall Money*)", "*Yin NüSi* (*Silver Silk*)", "*Ku WuGeng* (*Cry WuGeng*)", "*Dao Chun Lai* (*Tell the Spring Comes*)", "*Yi Pi Chou* (*A Piece of Silk*)", "*Si Chun* (*Miss about Spring*)", "*ShiLi Dun* (*Ten mile land*)", "*BuBuJiao*", "*Man Jiang Hong* (*The Whole River Red*)", "*Qia CaiTai* (*Picking Vegetable Moss*)", "*Jian Jian Hua* (*Scissors Cut Flower*)", "*Xiu HeBao* (*Embroidering Pouch*)" and "*PiPa Yu* (*Pipa Jade*)", "*Tao Yao Ge* (*Peach Song*)", "*Bing Di Ge* (*BingDi means two flowers grow on the same stem. Ge means song.*)", "*Heqi Ge* (*Gentle Song*)", "*DuiKou Diao* (*DuiKou Tune*)", "*Che Jia Sha* (*Pull the Kasaya*)", "*Ye ShenChen* (*Deep Night*)", "*Hua Gu Diao* (*Flower Drum Tune*)", "*Bao Xin Diao* (*Bao Xin Tune*)", "*Da QiuQian* (*Get On A Swing*)", "*Yi Ban* (*Yi Board*)", "*Yu LianHuan* (*Jade Connecting Ring*)", "*Bi Yun Cao* (*Blue Cloud Grass*)", "*Qin Qiang* (*Qin Sound*)", "*Lu Qiang* (*Lu Sound*)", "*XianHua Diao* (*Flower*

Tune)", "*Jiu LianHuan* (Nine Connecting Ring)", "*Da Huang Quan* (Hit Yellow Dog)", "*GuaZi Ren* (Melon Seed Kernel)", "*FengYang Ge* (Fengyang Song)", "*Si Da Jing* (Four Great Views)", "*Si Xiao Jing* (Four Small Views)", "*Si Ping Diao* (Four Flat Tune)" etc. There is a total of 72 tunes. It is said that there were more than one hundred tunes before. The rhythm of "*Xiao Diao* (Little Tune)" is 4/4 beats and 2/4 beats.

3.2 Instruments' Accompaniment Tune

The accompaniment instruments of Guangxi *Wenchang* are *Yangqin* (Dulcimer, the main instrument of Guangxi *Wenchang*), *Pipa* (Lute), *San Xian* (*San* means three, *Xian* means string), *Erhu* (urheen) and bamboo flute, which are called "*Wu Jian Tou* (Five Pieces of Heads)". Later, *Gaohu* (High pitched *Erhu*) and Cello were added, and then *Zhongruan* was used instead of *Yueqin* and *Qinqin*. The percussion rhythm instruments include drum, *Ban* (board), *DieZi* (dish) and *Jiu Zhong* (wine cup).

The tunes accompanied by instruments in Guangxi *Wenchang* include "*Ba Da Ban* (Big Eight Boards)" (also known as "Eight Boards"), "*Liu Qing Niang* (Lady Liu Ching)", "*Yi Zhi Hua* (One Flower)", "*Lan ShuZhuang* (Lazy Make Up)", "*Shui Long Ying* (Water Dragon Chant)", "*Ye Xing Chuan* (Night Boating)", "*Lang Tao Sha* (Wave and Clean Sand)", "*Yang Qi Ling* (Flag Raising Order)", "*JieJie Gao* (Steadily High)", "*LianHuan Tao* (Concatenate Springe)", "*Yu RenEr* (Jade People)" and "*Chuan ZhuLian* (Braiding Pearl Curtain)" and so on, totally more than 20. These tunes are melodious and expressive. The rhythm of "*JieJie Gao* (Steadily High)" is 3/4 beats or 1/4 beats, the rhythm of other instrumental tunes is 4/4 beats. Some of them are used as preludes. Some are used to present the characters to debut. And some are used to express changes in time and place in the play or the passage of time and place. Some are used to cooperate with speaking part, performance, figure and dance to perform. Some are used to set off a happy atmosphere. Some are used to show lazy, eavesdropping, describing, writing and other situations.

For example, "*Ba Da Ban* (Big Eight Boards)" is usually used as a prelude. "*Liu Qing Niang* (Lady Liu Ching)" is usually used as a prelude, and also used to present the characters to debut. "*Yi Zhi Hua* (One Flower)", "*Lan ShuZhuang* (Lazy Make Up)", "*Shui Long Ying* (Water Dragon Chant)" are usually used to express changes in time and place in the play or the passage of time and place, and also used to cooperate with speaking part, performance, figure and dance to perform. "*Lang Tao Sha* (Wave and Clean Sand)" and "*Yang Qi Ling* (Flag Raising Order)" are used to set off the happy atmosphere, and when playing, they need to be accompanied by suona, gongs and cymbals, which

makes them lively. "*JieJie Gao* (Steadily High)" is used to show lazy, eavesdropping, describing, writing and other situations, usually at medium speed or fast.

4. Summary

This paper analyses the origin, performance form, singing tunes and instrumental accompaniment of Guangxi *Wenchang*. With a history of more than 200 years, Guangxi *Wenchang* is one of the most distinctive traditional folk music performances in Guangxi. The performance forms of Guangxi *Wenchang* are various, with its own specific singing style and instrumental music playing style. It has artistic and historical value in music research. But with the development of economy and modern science and technology, all kinds of modern music are full of everybody's life. For the common people, in order to relax, they are usually more willing to contact modern music, so less and less people like Guangxi *Wenchang*.

The Guilin Municipal Government of Guangxi Province has been advocating the protection and inheritance of intangible cultural heritage. The government has invested in the establishment of the protection base of Guangxi *Wenchang* in Guilin, the construction of the ecological protection area of Guangxi *Wenchang*, the training of Guangxi *Wenchang* and the performance of Guangxi *Wenchang*. However, in the education system, there are no relevant professional courses in Guangxi *Wenchang*. Now the older generation of professional performers in Guangzhou *Wenchang* have died one after another, and the number of young professional performers is too small. Therefore, I think we should add the curriculum of Guangxi *Wenchang* to the education, which is more conducive to the protection and inheritance of Guangxi *Wenchang*.

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A study of the Art from *CaiDiao* Traditional Opera in Guilin of
Guangxi Province of China

Liao Shasha

Abstract

CaiDiao opera is a local opera popular in southern China, especially in Guilin, Guangxi province. The main aim of the research is: first, to collect the information of the *CaiDiao* opera; second, to understand the performance form of the *CaiDiao* opera; and third, to put forward opinions in order to popularize *CaiDiao* Opera. This research adopts qualitative research methods, through 1) information collection, 2) information analysis, and the resource presenting. In this paper I will analyze: 1) the historical background of *CaiDiao* opera, 2) the performance form of *CaiDiao* opera, 3) popularize *CaiDiao* Opera.

Key word: *CaiDiao* Opera; Performance Form; GuangXi Province; Analyze; Popularize

Introduction

CaiDiao opera originated in the late Ming Dynasty (1644), which evolved and developed on the basis of folk singing, dancing and rap (speaking) in rural areas of northern Guangxi (mainly Guilin). It has a history of more than 300 years. *CaiDiao* opera absorbs the music characteristics of *Jiangnan* Folk Songs, *Xiao Diao* (Little Tune), Hunan *Xiao Diao* (Hunan Province Little Tune), Hunan "*Hua Gu*" (Hunan Province "Flower Drum"), Yunnan "*Hua Deng*" (Yunnan Province "Flower Lanterns"), Guizhou "*Hua Deng*" (Guizhou Province "Flower Lanterns") and so on, after that combining with the local language of Guilin area, then *CaiDiao* opera was born. The performance forms of *CaiDiao* opera are as follows: "*Du Jiao Xi* (Monodrama, Single-role Opera)", "*Er Xiao Xi* (Double-role Opera)" - It is also called *Duizi Diao* (Double Role Tune)", "*San Xiao Xi* (Three-role Opera)", "*Duo Jiaose Caidiao Xi* (Multi-role Caidiao Opera)". The performances of *CaiDiao* opera are lively, interesting and easy to understand. The contents of the operas are very close to the people's lives and have strong national style and local characteristics.

Research Objectives

1. Collect the information of the *CaiDiao* opera.
2. Understand the performance form of *CaiDiao* opera.
3. Put forward opinions in order to popularize *CaiDiao* Opera.

Research Methods

This study adopts qualitative research methods.

- 1) Data collection.
- 2) Data analysis.
- 3) Resource presenting.

1. Historical Background

CaiDiao opera is also known as "*DiaoZi* (Tune)", "*Cai Cha* (Pick Tea-leaves)", "*Hua Gu* (Flower Drum)", "*Hua Deng* (Flower Lantern)", "*Shua MuDan* (Play Peony)", "*NaHuoHai*" and so on. It is popular in the northern, central, northwestern and

southwestern regions of Guangxi Province, as well as towns and villages in Hunan, Yunnan and Guizhou provinces near Guangxi Province. *CaiDiao* opera originated in the late Ming Dynasty (1644), which evolved from the folk singing, dancing and rap (speaking) in ancient traditional collective recreational activities. It has a history of more than 300 years. In the process of development, *CaiDiao* opera has absorbed the music characteristics of *Jiangnan* Folk Songs, *Xiao Diao* (Little Tune), Hunan *Xiao Diao* (Hunan Little Tune), Hunan "*Hua Gu*" (Hunan "Flower Drum"), Yunnan "*Hua Deng*" (Yunnan "Flower Lanterns"), Guizhou "*Hua Deng*" (Guizhou "Flower Lanterns") and so on, and combining with the local language of Guilin area, so the *CaiDiao* opera was born. In ancient China, the status of women was low, so both male and female roles were played by male actors. It was not until 1906 that the first batch of female characters in *CaiDiao* operas appeared. *CaiDiao* opera mostly reflect family ethics, love and folk stories of the middle and lower classes of society. Most of the plots are comedies with songs and dances. In 1955, after watching amateur music and dance performances, the Chinese people unified the name of "*CaiDiao* opera".

2. Performance Form of *CaiDiao* Opera

The performance of *CaiDiao* opera is a comprehensive art including: Singing, Speaking, Doing and Dancing.

The main props used by the performers on the stage are hand fans (hand fan is the most important prop in *CaiDiao* opera, used when dancing "*Shan Hua*" and imitating living utensils), handkerchiefs and ribbons (long waistbands tied to the waist by the performers). These three props are called the "Three Treasures" of the *CaiDiao* opera.

(1) The Body Style (Performing Actions) of *CaiDiao* Opera

1)"Footwork"

The most difficult Footwork is "*Ai Zhuang / Ai Bu* (Short Body Footwork)". "*Ai Zhuang / Ai Bu* (Short Body Footwork)" is also known as "*Aizi Gong* (Short Man Gongfu)", commonly known as "*Zou Aizi* (Walking Like Short Man)" and "*Ai Shenfa* (Body Shorter Method)". "*Ai Zhuang / Ai Bu* (Short Body Footwork)", requires the male performer to bend his knees, squat down and walk, and he needs to carry his hands behind his back, at the same time to stretch and retract his neck likes a cock walking, in order to

present funny character characteristics. Or requires the male performer to bend his knees and walk, at the same time do some performing actions by his hands. It supported by strong waist strength and leg strength of the actor. This Footwork is belonging to the male role "Chou".

"*Zhong Zhuang* (Half Short Body Footwork)", requires the performer that, when the performer is walking, he / she needs to half squat, and he / she needs to wave "*Shan Hua* (Hand Fan Flower)" on the side of the chest or below the side of the chest. At the same time requires the performer to walk "*Shizi Bu* (Ten Shape Footwork, '十' 字步)". "*Shizi Bu* (Ten Shape Footwork, '十' 字步)" is centered on the intersection point of the "十". From the shape of "十", we can see four sections: upper left, upper right, lower left and lower right. Before walk "*Shizi Bu*", the feet need to stand at the lower area of "十". The process of the "*Shizi Bu*" is: the left foot to the right front, the right foot to the left front, the left foot to right back, the right foot to left back. Every step of one beat, and every step of the performer need to dance one "*Shan Hua* (Hand Fan Flower)" by his / her hand. This Footwork is belonging to all male roles and all female roles.

"*Gao Zhuang* (Tall Body Footwork)", requires the performer to walk the "*Shizi Bu*" with the normal walking posture. At the same time to hold up right hand and dance "*Shan Hua* (Hand Fan Flower)". Every step of one beat, and every step of the performer need to dance one "*Shan Hua* (Hand Fan Flower)" by his / her hand. This Footwork is belonging to all male roles and all female roles.

"*Gao Di Zhuang* (Tall Short Footwork)", requires one male performer and one female performer be together to do. Performer A's one hand raises up a hand fan, and makes a "*Zhan Gao Zhuang* (Stand Tall Style)" pause pose behind performer B. At same time performer B takes one hand fan or one handkerchief and makes a "*Zhan Di Zhuang* (Stand Short Style)", that is performer B half squat pause position with one foot in front and one foot in back.

In addition, there are 25 kinds of footwork for male and female roles, such as "*Niusi Bu* (Twisting Footwork)", "*Yun Bu* (Cloud Footwork)", "*Zong Bu* (Vertical Footwork)" and "*Qingting Bu* (Dragonfly Footwork)", "*Yi Bu* (Elegant Pace of Movement)" and "*Sui Bu* (Quick Little Footwork)", "*Nuo Bu* (Moving Footwork)", "*Tiao Bu* (Jump Footwork)" and so on.

2)"*Shan Hua* (Hand Fan Flower)"

"*Shan Hua* (Hand Fan Flower)" is a kind of hand fan dance, which expresses the inner feelings of the characters. At the same time, it is also a prop used by performers to imitate trays, pots, brooms, dustpan and other daily necessities.

3)"*LiangXiang*"

"*LiangXiang*" is the "Pause Action" in each dance of the opera, which is used to reflect the "inner" thoughts and feelings and present thinking of the characters.

4)"*Zhuan Shen* (Turn Around)"

"*Zhuan Shen* (Turn Around)" is the link between the various movements of the performers in the dance performance.

(2) Role Types of *CaiDiao* Opera

The main roles of *CaiDiao* opera are divided three: *Chou* / *Xiaochou*, *Dan*, and *Sheng*.

1)*Chou* / *Xiaochou* (male role)

"*Zhengchou*" in *Caidiao* opera mainly refers to peasants and workers of various professions, with different ages and personalities. He is decent characters in comedy. His performance is humorous and funny, movement is lively and generous, and pays attention to singing, doing, speaking and dancing.

"*Lanchou*" in *Caidiao* opera mainly refers to lazy not to work people or bad people, with walk "*Aizhuang* / *Aibu*" as the main footwork, facial muscles are flexible, moody, funny words and deeds, pays attention to speaking and doing.

"*Zhezichou*" is also called "*Changshanchou*". He in *Caidiao* opera mainly refers to people with good social status. He takes "*Gaozhuang*", "*Zhongzhuang*" and "*Aizhuang* / *Aibu*" as its basic footwork. He pays attention to speaking and doing, and with more "*Shan Hua* (Hand Fan Flower)" skills.

2)*Dan* (female role)

"*Xiaodan*" in *Caidiao* opera mainly refers to unmarried young girls with lovely and lively personality. When performing, singing, doing and dancing are equally important, and the movements are nimble and graceful.

"*Huadan*" in *Caidiao* opera mainly refers to young women after marriage. The characters are lively, warm, beautiful and lovely, which is slightly temperament compared with "*Xiaodan*". When performing, singing, doing and dancing are equally important, and the movements are nimble and graceful.

"Zhengdan" in *Caidiao* opera mainly refers to women who have steady words, deeds and dignified manners. The performance pays attention to singing and doing. Sometimes she plays the character of cheerful and decisive, and her performance is close to that of "Yaodan".

"Laodan" in *Caidiao* opera mainly refers to old women with white hairs who take crutches. She has diverse personalities and different identities. The performance pays attention to singing and doing.

"Yaodan", also known as "Choudan", in *Caidiao* opera mainly refers to such characters as the shrewd shop female owner, female matchmaker and witch. The performance pays attention to speaking and doing. She's a humorous female character.

3)Sheng (male role)

"Xiaosheng" in *Caidiao* opera mainly refers to wise, brave, lively and lovely young people with lofty ideals. He pays equal attention to singing, doing, reading and dancing in his performance.

"Laosheng" in *Caidiao* opera mainly refers to men who positive character with old age, attached beard. He has very good singing skill.

"WawaSheng" in *Caidiao* opera mainly refers to minor children.

(3) Classification of Performance Forms of CaiDiao Opera

The performance forms of *CaiDiao* opera are as follows: "*Du Jiao Xi* (Monodrama, Single-role Opera)", "*Er Xiao Xi* (Double-role Opera)", "*San Xiao Xi* (Three-role Opera)", "*Duo Jiao Xi* (Multi-role Opera)". According to the plot, the performances of the performers include singing, doing, speaking and dancing. Performers perform with a hand fan or a handkerchief or their own ribbons (long waistbands tied to the waist by the performers) or one performer both of hand fan and handkerchief.

1)"Du Jiao Xi (Monodrama, Single-role Opera)"

"*Du Jiao Xi*" refers one performer to act a whole opera, such as one actor performing two roles or more roles in an opera. "*Du Jiao Xi*" requires the actor to have excellent singing skills, speaking skills, body movements performance skills, dancing skills. When an actor performs two roles of a man and a woman, the actor wears

special clothes: the right half is male, and the left half is female. He always faces the audience by sideways of his body during the performance. When performing a male role, the actor's right side of his body faces the audience and danced the "*Shan Hua* (Hand Fan Flower)" with his right hand and walk "*Ai Zhuang* (Short *Zhuang*)". When performing a female role, the actor's left side of his body faces the audience and waves his handkerchief with his left hand and take "*Sui Bu* (Quick Little Footwork)", "*Tiao Bu* (Jump Footwork)", "*Zong Bu* (Vertical Footwork)" and so on. In singing, the male and female roles should also be performed in different voices. The coarse voice is biased towards the true voice and the fine voice is biased towards the falsetto. The representative production is "*ShuangHuang Dan* (One Performer Performs Double Role)". (As shown in Figure 1)

2)"Er Xiao Xi (Double-role Opera)" - It is also called "Duizi Diao (Double Role Tune)"

The performance form of "*Er Xiao Xi* (Double-role Opera)" is based on "*Du Jiao Xi* (Monodrama, Single-role Opera)", which transforms one actor performs two roles become two performers perform two roles. That is, a male performer and a female performer perform on the same stage. The role types are *Xiaochou* (male role) and *Xiaodan* (female role). When male role and female role sing in pairs, *Xiaochou* (male role) turn around with "*Aizhuang / Aibu* (Short Steps)" and play "*Shan Hua* (Hand Fan Flower)" with his right hand. *Xiaodan* (female role) dance handkerchief / "*Shan Hua* (Hand Fan Flower)" with her left hand by "*Yi Bu* (Elegant Pace of Movement)" and "*Sui Bu* (Quick Little Footwork)". This form of performance is more abundant than "*Du Jiao Xi* (Monodrama, Single-role Opera)". During the performance, the two performers sing and dance on the stage. The atmosphere is cheerful, and the atmosphere of life is strong. The representative production is "*Tan GanMei* (Visit A Female Friend / Girlfriend)". (As shown in Figure 2)

3)"San Xiao Xi (Three-role Opera)"

The performance form of "*San Xiao Xi* (Three-role Opera)" is based on "*Er Xiao Xi* (Double-role Opera)" and then add one role. Three performers perform on the stage. The types of roles include: the combination of "two *Dan* and one *Xiaochou*", the combination of "two *Xiaochou* and one *Xiaodan*" and the combination of "*Xiaosheng*, *Xiaodan*, *Xiaochou*". "*San Xiao Xi* (Three-role Opera)" adds character and story content and is more abundant in performance form than "*Du Jiao Xi* (Monodrama, Single-role Opera)" and "*Er Xiao Xi* (Double-role Opera)". The performance style of paying equal attention to singing and dancing is particularly prominent in the "*San Xiao Xi* (Three-

role Opera)". The representative productions is "*Wang San Da Niao* (Wang San Hit Birds)". (As shown in Figure 3)

4)"*Duo Jiao Xi* (Multi-role Opera)"

The performance form of "*Duo Jiao Xi* (Multi-role Opera)" is that there are more than three performers to perform on the stage. At this stage, in order to meet the needs of the plot, it is necessary to create a more distinct personality in the character characteristics and images. Therefore, the roles of the opera began to be subdivided. As shown following table:

The Main Roles of <i>CaiDiao</i> Opera	<i>Chou / Xiaochou</i> (Male role)	<i>Dan</i> (Female role)	<i>Sheng</i> (Male role)
Role Names After Subdivision	<i>Zhengchou, Lanchou, Zhezichou</i>	<i>Xiaodan, Huadan, Zhengdan, Laodan, Yaodan</i>	<i>XiaoSheng, LaoSheng, WawaSheng</i>

In *CaiDiao* opera, the roles after these subdivisions have been used to this day. The representative productions are "*Huan Zi Ji* (Exchange Baby)". (As shown in Figure 4)

(4) The accompaniment instruments to *CaiDiao* opera

The accompaniment instruments to *CaiDiao* opera are: Orchestral instruments include *Diaohu* (which belongs to a medium-pitch musical instrument, similar in shape to Erhu, but louder in sound than *Erhu*.), *Yangqin* (Dulcimer), *Pipa* (Lute), *San Xian* (*San* means three, *Xian* means string), *Suona* (similar to Thailand's oboe "*Pi*"), Bamboo Flute. *Diaohu* is the main accompaniment instrument. And percussion instruments include Gong, Drum and other instruments.

The instruments' accompaniment form of *CaiDiao* opera is that the orchestral instruments are in "*Zuo Chang* (From the performers' point of view, left side of the stage)" and percussion instruments are in "*You Chang* (From the performers' point of view, right side of the stage)". But now the performance basically does not divide the "*Zuo Chang*" and the "*You Chang*", all the instruments are playing together, most of them are on the left field of the stage, because there is audio equipment on the right side.

3. Summary

This paper analyses the historical background, performance form and instrumental accompaniment form of *CaiDiao* opera. With a history of more than 300 years, *CaiDiao* opera has absorbed many characteristics of other places folk music, and combined with local folk music and language characteristics, it is one of the most distinctive traditional operas in Guangxi. The performances of *CaiDiao* opera are various and have artistic and historical value in music research. From the development of *CaiDiao* opera, we can find that the development of art needs to be both inclusive and innovative, so that the art can survive for a long time. Therefore, the basic knowledge of *CaiDiao* opera needs more popularization. For example, TV stations can arrange special programs about *CaiDiao* opera and create some new plays according to the life of the contemporary people. In this way, the general public will be willing to understand the *CaiDiao* opera, and eventually love the *CaiDiao* opera.

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Comparing the Erhu Music of Liu Tianhua and A Bing

Liu Meng

Abstract

In the first half of the 20th century, Chinese traditional musical instruments entered a new era of rapid development and reform. Two important representatives appeared on the traditional Chinese music scene: music reformer Liu Tianhua and folk musician A Bing, on Chinese tradition. Music, especially the reform and development of erhu music, has had a profound impact. They have enriched the performance skills of the erhu from different angles, making it a solo instrument with independence and rich expression, which has injected new vitality into the development of the erhu.

10th Anniversary, College of Music, Mahasarakham University, Thailand.

The two musicians have many similarities, and their music retains their distinct and unique characteristics. This paper compares the characteristics of Liu Tianhua and A Bing Erhu music from different angles, analyzes the different influences of two musicians on Chinese music and the development of erhu, and explores the deeper causes of music differences from a cultural perspective. Re-examine Liu Tianhua and A Bing's achievements and status in the history of music from a new angle and seek more inspiration for the development of Chinese erhu music.

Keywords: Liu Tianhua,A Bing,Erhu music,comparison;

INTRODUCTION

According to research, Chinese bow-stringed instruments originated from nomadic people in the north of the Tang Dynasty. It was called the Qinqin at that time, and the bamboo piece was used as a bow. Later it was improved and evolved into a ponytail, called the horsetail huqin. Because it has two strings, it is also called erhu. As a representative of Chinese bowed strings, Erhu was born far later than Chinese percussion instruments, plucked instruments and wind instruments. In the history of Chinese music, whether it is percussion instruments, plucked instruments or wind instruments, it has been deeply loved by rulers and people. As an important part of court music and folk music, it is inseparable from the people's life. This has promoted the emergence of a large number of outstanding musicians and promoted the innovation of playing techniques and the inheritance of classic music. In contrast, the Chinese bow-stringed instrument represented by the erhu has been developing slowly for hundreds of years, and it was not until the Ming and Qing Dynasties that the prosperity of the opera music approached the public's vision. As a accompaniment instrument for opera music, Erhu has always been attached, completely serving the opera accompaniment, without professional musicians and music, not to mention the unique style and characteristics of the instrument itself. The difficult situation of erhu development continued until the 20th century. China entered a special period of transition between old and new society. After the new cultural movement, the people's thoughts continued to awaken. A large number of intellectuals pursued spiritual independence and freedom, all kinds of new ideas and old Thoughts continue to collide, and the development of music is deeply affected. A large number of musicians have carried out a series of creative reforms and attempts on traditional

Chinese music and musical instruments to explore new directions in the development of Chinese music. As one of the traditional Chinese musical instruments, Erhu has become the focus of national instrumental music reform because it has been scorned and caused the defects of musical instrument structure, weak techniques and single tone.

As the two greatest musicians in China in the 20th century, Liu Tianhua and A Bing played a vital role in the erhu reform. In the special period when the country and the nation suffered heavy losses, they voluntarily shouldered the responsibility of revitalizing the national culture, aiming at the erhu, perfecting the musical instrument shape, improving the playing technique, and exploring the unknown areas of erhu performance and music creation. Through unremitting efforts, the erhu has been transformed into one of the most expressive national musical instruments in China. Erhu music has entered a new era of prosperity and development. After thousands of years of development, Chinese music has entered a new era dominated by bowed strings. Since the two musicians lived in the same era, their contribution to the development of erhu and traditional Chinese music was comparable, so their musical activities and musical works were often compared. This article compares Liu Tianhua's and A Bing's erhu music from the following aspects.

1. Cultural Background

1.1 Liu Tianhua's Music Activities



Liu Tianhua's portrait,
taken in 1928

Liu Tianhua (1895-1932), born in a family of intellectuals, is not only an erhu performer, but also an outstanding national instrumental music innovator, composer and music educator.

Affected by the family environment, Liu Tianhua received a good education from childhood, with profound literary literacy and artistic accomplishment. He has studied brass instruments, pianos, violins, etc., and has extensive exposure to Western instruments. In the process of studying, by understanding the strengths of Western musical instruments, I feel the dilemma of the development of Chinese music. He believes: "Chinese people still like their own music. Western music has its own beauty, but it is not as friendly and understandable as Chinese music. But unfortunately, the status of national music is so low, no one pays attention to and advocates. So, I have to work hard to do some work on improving the national music."⁴⁹

From the beginning of 1920 to the death of 1932, Liu Tianhua has been committed to the improvement of Guole. He proposed that in order to make Chinese music gain new vitality, it must carry out drastic reforms of existing Chinese music. Liu Tianhua's music proposition is mainly manifested in two aspects: First, music "takes attention to the general public". Art originated in life, and music cannot exist without

⁴⁹ Liu Beimao, Liu Yuhui. The Birth, Naming and Creation Year of "Sickness in Disease" [J]. Chinese Music, 1984(3): 59-60.

life. In order to develop music in China, it is necessary to use the popularization of music to create works that the people generally love, so as to ensure the longevity of music. This requires the establishment of the concept of music creation with the people's life as the source and the people's aesthetic habits as the reference. At the same time, improving Guole can't blindly stick to the traditional way of stopping. If music is to develop, it requires innovation and needs to absorb the nutrients of Western music. This is not to say that we can copy the development model of Western music. "We must take the inherent essence of our country on the one hand, and accommodate foreign trends on the one hand, and create a new path from the coordination and cooperation between China and the West."⁵⁰ Liu Tianhua's musical thought fully embodies the inclusive and transformative view of music and art. In order to thoroughly implement the purpose of improving the national music, in 1927, under the leadership of Liu Tianhua, some teachers and students from Peking University, Beijing Women's University and Art College established the Guole Improvement Society. Guole Improvement Society has become the mainstay of revival and improvement of Chinese music in the future.



Members of the National Music Improvement Society took a group photo.

The third in the back row was Liu Tianhua.

In order to break through the limitations of the development of traditional Chinese music, Liu Tianhua extensively studied western musical instrument playing skills and music creation theories. At the same time, he worshipped folk musicians such as Zhou Shaomei as a teacher and humbly studied Chinese traditional instruments and opera music such as erhu, pipa and guqin. He is not only devoted to the reform of musical instrument playing skills, but also advocates changing the music

⁵⁰ Liu Tianhua: "The Origin of Guole Improvement Society", Liu Yuhe. Complete Works of Liu Tianhua [M]. 1997:185.

development model under the influence of traditional music concepts, integrating Chinese and Western music with his own efforts, creatively absorbing the creative skills of Western music, and constantly exploring the development path of national music. In order to achieve the goal of improving the national music, Liu Tianhua attaches great importance to the collection and arrangement of folk music. He often goes deep into the folks for field investigations and carefully records the music activities and music scores of folk artists and music groups. Liu Tianhua's idea of inheriting traditional culture and music coincides with the concept of protecting the intangible cultural heritage advocated by the United Nations today. His artistic conception and behavior can be described as very advanced. In 1932, in order to collect the gongs and drums, Liu Tianhua was unfortunately infected with the disease and died prematurely in the field.



Liu Tianhua played and exchanged with folk musicians.
The second place in the back row is Liu Tianhua.

As the founder of Erhu music in China, Liu Tianhua actively participated in the erhu education cause while reforming the performance skills of Erhu and improving the performance and expressiveness of the instrument. In 1922, Liu Tianhua was employed by the Peking University Music Institute. Under his efforts, the erhu, a Chinese instrument that was considered rough and vulgar at the time, not only developed into

a solo instrument with rich expressiveness, but also became the subject of research and research for colleges and universities for the first time. In order to build a scientific training and playing system, Liu Tianhua learned from the violin and other relatively mature musical instrument training methods and established a systematic and standardized professional erhu teaching mode with technical training as the forerunner. In the teaching activities, in addition to some traditional folk music, Liu Tianhua created 10 professional solo pieces and 47 Etudes for students to play and practice. This is the earliest erhu music professional textbook, detailing the performance techniques of Erhu. The combing and targeted training made the erhu teaching gradually transition from the traditional folk music oral teaching mode to the accurate and scientific professional teaching mode, which created the scientific and professional teaching path of the erhu.

1.2 A Bing's Music Activities



A Bing's portrait

A Bing (1893-1950), also known as Hua Yanzhen, is an outstanding folk musician in China.

A Bing's father is a Taoist in the Lei Zun Temple in Wuxi. A Bing grew up with his father in Taoist Temple and received the influence of Taoist culture. Taoism is a local religious form with Chinese traditional cultural characteristics. Taoist music and

Taoist rituals are closely related. It plays an important role in setting off the atmosphere and consolidating faith, and becomes an indispensable part of the people's religious life and cultural life. In particular, the Taoist music in Wuxi has been continuously improved after more than 1400 years of development, reaching the peak of development in the late Qing Dynasty to the beginning of the 20th century. The Taoist music in Wuxi originated from the ancient Chinese religious ritual music. In the long-term development process, it inherits the tradition of traditional Chinese Taoist music. At the same time, it takes the regional music as a nutrient and absorbs the characteristics of Jiangnan folk music and opera music. Music with distinctive style and local characteristics and close to people's lives is an important component of Chinese traditional music.



Wuxi Taoist music performance

A Bing followed his father to learn music in Taoist temples. He was talented and diligent, not only proficient in erhu, pipa, flute, dulcimer, etc., but also extensively involved in folk music such as Jiangnan Sizhu, folk songs, opera music, etc. Become a local musician with exquisite skills. Years of music practice has accumulated a profound artistic foundation for him. Therefore, A Bing is very familiar with folk music and opera in the Jiangnan area. His erhu works do not need to be deliberately composed, but after a long period of accumulation, a large amount of traditional music. Naturally acquired during practice and performance. In 1928, A Bing was blinded by long-term eye diseases. Since then, he was expelled from Taoist Temple and begged along the street to become a humble artist. In the case of warlord melee and

social unrest, A Bing, although in a low-ranking position, is not preying on the eve, but never gives up on the pursuit of music. Especially after the blindness, the suffering of life gave him more insights, which became the inspiration and source of his creation, and at the same time made the greatness of his works.



The dilapidated former residence of A Bing
and the instruments used by A Bing.

In his wandering career, A Bing has created and played more than 270 pieces of music, becoming a well-known folk musician in the Jiangnan region. In 1950, the famous Chinese musicologists Yang Yinliu and Cao Anhe went to Wuxi to conduct a rescue operation on A Bing and his music in order to excavate and protect Chinese folk music. This was the only visit accepted by A Bing before his death. . A Bing's three erhu songs and three songs were fortunate to be recorded by the tape recorder and became precious historical materials. All other works were scattered and left irreparable defects for Chinese music. A Bing Chou's erhu music is based on traditional music and is a rare piece of folk music. His music works break through the limitations of traditional folk music, showing a unique and subtle understanding of folk music under the influence of Taoist thinking. On the basis of inheriting traditional folk techniques, he seeks new development directions and reveals a very high personal music cultivation.

2. Creative Techniques

2.1 Liu Tianhua's Erhu Music Creation Method

Liu Tianhua pioneered the modern creation of Erhu music. His works (including 10 pieces of music and 47 pieces of Etudes) were created from traditional music materials. However, Liu Tianhua's creation is different from the traditional erhu creation. He promoted the erhu to the height of the solo instrument. On the one hand, he retained the characteristics of rich Chinese music, borrowed the special skills and expression techniques of folk instruments, and absorbed foreign advanced technology. I use it to enrich the expressive power of music by using Western composing theory and instrumental music.

Liu Tianhua's erhu songs draw a lot from Western music structures, such as reproducible trilogy, free multi-segment structure, variational music, etc., which are combined with traditional Chinese curved structures to form a complex and diverse structure of music. In terms of tonality, it has abandoned the single tonality of traditional music, and adopted the Western system of large and small adjustments, which is used in cross-country mode, rich in color and expressive. In the melody, the small jump with rich ethnic style is retained, and the big jump interval is creatively introduced many times, which greatly increases the tension of the music. The music works he created not only have the traditional Chinese classical tonal characteristics, but also the performance characteristics of Western music, and still maintain a strong artistic vitality. For example, the song "Guangmingxing" is based on the Western three-part series and adopts the traditional Chinese music cycle variation mode. At the same time, it absorbs the tone and rhythm of military music. The melody jumps brightly, and the rhythm is firm and powerful. Vibrant marching style.

In addition, in order to achieve the best performance, Liu Tianhua improved the shape of the erhu, such as the size of the cylinder, the length of the piano, the thickness of the strings and the length of the bow, establishing scientific specifications, and setting a standard pitch for the Erhu fixed string. Explore the best sounds and sounds of erhu performances. In order to pursue the efficiency of technical training, Liu Tianhua formulated the special bowing and fingering symbols of the erhu, unified and fixed playing bowing and fingering, and established the scientific playing standard of erhu music.

In terms of playing techniques, in order to improve the erhu's tone and enrich the performance of the erhu, Liu Tianhua not only absorbed the playing skills of Chinese instruments, but also used the playing skills of Western instruments for the erhu. From Chinese music, the erhu absorbs the overtones and fingertips of the guqin and pipa plucked instruments, absorbs the big gliding sounds in folk music, and

absorbs the stringed performance of the ukulele. From Western music, the erhu draws on the violin. The fixed pitch chord method, the vibrating bow, the bow method, etc., especially the introduction of the violin position concept and the creative technique of the replacement technique, greatly expanded the erhu from the original two to three positions to seven positions range.

2.2 A Bing's Erhu Music Creation Method

A Bing's erhu music represents the highest level of folk musicians at that time. Although he did not systematically learn composition techniques like Liu Tianhua, he was soaked in the ocean of national music since his childhood, and his accumulation and familiarity with music materials is unmatched by ordinary people. With his sensitive music and deep musical knowledge, he refined the tunes and finally reached the peak of traditional artist creation. Therefore, A Bing's music creation is based on the traditional Chinese music thought, traditional composition techniques and traditional performance forms, following the development path of Chinese folk music, and gaining from the long-term practice of hardship. His works reflect the traditional Chinese music thinking style, the creative form pays attention to diversity, the music language is full of local characteristics, and the playing techniques and techniques have rich style characteristics.

terms of erhu performance and creative innovation, A Bing changed the habit of the original folk erhu in the original position to the high position of the inner and outer strings, giving full play to the deep tone of the inner string and the empty string. The lightweight plucking technique has made great breakthroughs on the basis of inheriting traditional folk techniques.

In the structure of music, A Bingdu uses the traditional Chinese music variation of "structural change". The music is generally developed under the multiple variations of several theme phrases. The layers are distinct, the structure is rigorous, the music is progressive, and the changes are endless. . For example, "Tian Song", the author uses Song Tao as a metaphor to shape the image of the national hero Yue Fei, who is strong and invincible, in order to show the heroic momentum and ups and downs of the music, imitating the horn and the drum rhythm of Peking Opera. The use of speed, slow and strong flexible switching, continuous splitting and multiple large jumps to create a tense war scene has a very dramatic effect.

Due to the differences in life experience and cultural background, A Bing's creative motives and creative purposes are different from Liu Tianhua. Liu Tianhua's erhu creation is to develop national music and prosper national culture. It focuses on the scientific nature of the erhu discipline and seeks breakthroughs and inheritance. A Bing is influenced by the turbulent social background and his own tragic situation, and is extremely eager to talk about life. Suffering, venting his inner feelings, so his erhu creation focuses on the emotional expression of the expression and the sense of hearing. His three erhu songs, "Two Springs Reflecting the Moon", "Listening to Song" and "Cold Spring Wind" are all based on expressing and venting emotions, and playing skills to serve emotional expression.

3. Artistic Conception of the Music

Although Liu Tianhua and A Bing are in different social classes, they share the same concern for the national economy and the people's livelihood. Their erhu music reflects the suffering of the people's lives to varying degrees, showing a simple and sincere patriotic feeling.

3.1 Artistic Conception of Liu Tianhua's Erhu Music

Liu Tianhua's 10 erhu works can be divided into three categories: 1. Depicting the loneliness and sorrow of intellectuals in a chaotic society, worrying about the status quo of the country, and the anxiety and anxiety of exploring the future path. Such as "Sick in the sick", "The sorrowful sorrow", "Sad Song", "Sleeping", "single string" five works. 2. On the basis of the previous kind of emotions, after continuous thinking and exploration, the author's mentality changes from sorrow to pleasure and self-confidence, showing the pursuit of light and the belief of winning, such as Liangzhu and Guangming. And "The Shadow of the Candle". 3, sentimental in the landscape, through the depiction of the beautiful scenery of nature, expresses the love and praise of the great rivers and mountains, such as "Monthly Night" and "Empty Mountain Birds". Through analysis, we can find that no matter which type of work, Liu Tianhua's music always retains the unique humanistic care of intellectuals, worrying about the country and the people, while loving life, his works have a high ideological realm and artistic interest.

3.2 Artistic Conception of A Bing's Erhu music

Unlike the literati erhu, represented by Liu Tianhua, A Bing belongs to the folk erhu school. A Bing's erhu music, with the working people living at the bottom of the society as the object of depiction, shows their heavy suffering and helplessness to life. "Two Springs Reflecting the Moon" This is his artistic crystallization, and it is also the most widely circulated erhu work. This work is also known as China's "Fate Symphony". "Two Springs Reflecting the Moon" was made after A Bing was blind, and the melody was eloquent and moving. The potential grief and grief in the bleak and feminine not only tells his frustrating life, but also expresses his struggle against destiny and reluctance.,the spirit of rebellion.

CONCLUSION

Liu Tianhua and A Bing's erhu works have undergone years of baptism and have become a long-lasting folk music classic. They gave full play to the specialty of the erhu instrument and made the erhu music melody creation with the characteristics of singing, which made the music theme beautiful and beautiful. At the same time, life is the source of creation, Chinese folk music is used as the creative material, and the most familiar music language is used to express the theme of the times closely related to the masses, reflecting the distinct spirit of the times. Although the two musicians are in the same era, they are also influenced by the culture of the Jiangnan region. They have a profound accumulation of traditional Chinese music. They are also committed to exploring the breakthrough and development of the erhu, promoting the culture of the Chinese nation, and creating the erhu music. the same. These musical differences not only show their personal will and personality, but also their respective concrete manifestations of the efforts made in the development and innovation of erhu music.

Liu Tianhua and A Bing's transformation and innovation of the traditional instrument of Erhu actually promoted the collective reform of Chinese musical instruments and made creative contributions to the development of traditional Chinese music. In China, where music and society were in transition, the two musicians changed the situation of traditional Chinese musical instruments represented by erhu by their own efforts from two different perspectives: "literate erhu" and "civil erhu". The inheritance of traditional Chinese music has opened up a new world. The intersection of contemporary Chinese music and the development of national music in the same century ago, how to choose to make the development of national music longer is a problem we must consider. The experience of Liu Tianhua and A Bing has

already told us that based on nationality and tradition, we can bring the permanent vitality of Chinese music.

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Analysis of Erhu Digital Teaching

Zhang Chao, Khomkrich Karin

Abstract

With the rapid development of science and technology, education has entered an era of highly information and big data. Chinese education institute of big data was established in Qu Fu Normal University in 2015. It invited many education experts and research scholars to obtain numerous high-quality research results. However, the author believes that the digitization study of music should be according to education big data platform with music characteristics and finally realize the digitization teaching of music. It can also create new teaching means and set up advanced teaching approach on the basis of traditional pattern so that excellent resources can be fully utilized and rationally distributed. This paper discusses the conception of music digitization construction and elaborates the perspective of basic resources, data tracking, data analysis, prediction and evaluation.

Keywords: music teaching method, Erhu, digitization

Erhu teaching is a field of study associated with the teaching and learning of music. It touches on all learning domains, including the psychological domain, the cognitive domain the affective domain and so on, which including [music appreciation](#) and sensitivity. Erhu teaching can enable students to master more playing skills, constantly improve the Erhu playing level, and help students learn more songs. Many professional teachers in universities have made many explorations in teaching methods and teaching means which applied in practical teaching.

In my opinion, music teaching should develop in a data-oriented and diversified direction. A large number of auxiliary data teaching resources should be added to meet the needs of modern teaching. Taking advantage of high-technology devices, mechanisms, electric tools to analyze data to improve the effective of teaching.

I have been engaged in education of Erhu performance for many years, this article will take the construction of Erhu teaching as the example to analyze. The digital of music teaching can be designed to put pieces of teaching, performance, papers, lectures into a database to form varies of professional data resources. So, the students' learning process will be recorded and analyzed with the help of high technology. The specific steps are as follows:

First, built the construction of Erhu database resources.

1. Erhu techniques teaching online class. For example, the left hand has many skills such as holding the handling, kneading the strings, changing the handle, overtone, sliding, trill, arpeggios and so on. The right hand has the skills such as holding the bow, moving the slow bow, moving the medium speed bow, moving the fast bow, jumping bow, double-string operation bow and so on. We can make these online courses and upload them to the professional database.

2. Erhu repertoire teaching online class. These classes can be divided into traditional repertoire, modern repertoire and transplant repertoire. The course explanation should focus on the analysis of the composing background, the form structure, the strength and weakness of the melody, the diversified emotions and the common performance techniques. All the repertoire can be accompanied by the demonstration performance of teachers or students video. In this way, all the students can optimize their choice according to their own performance level and they can also have opportunities to appreciate many pieces of explanation and demonstration.

3. Erhu concert and lecture appreciation online class. All kinds of professional Erhu concerts, Erhu competitions and lectures can be recorded. Upload the video to the database and turn it into high-quality class resource. This method will promote students to improve their understanding of Erhu performance by watching excellent players show their skills and their emotions.

4. Erhu theoretical knowledge communication online class. The performance of the Erhu needs scientific theory to be the guide. Each skill in Erhu performance should be theorized and conceptualized in textbook. At the same time, a large number of related books, journal papers and graduation thesis should be uploaded to the database to establish a platform for the students to communicate about theory. Each student can accurately search for relevant materials of a certain skill or a certain track with advance settings. Through careful and repeated deliberation, students will constantly improve their theoretical basis, update their theoretical concepts and guide the practical activities in the performance.

Second, data tracking.

1. Tracking concepts. Data tracking is the comprehensive collection of students' learning information, including accurate data of students' each piece of learning process. The data is required to be authentic and valuable so as to realize the digitization operation of students' entire learning behaviors.

2. Tracking technology. Data tracking is a very complex process, which needs to be fully applied to many new technologies. For example, cloud computing

technology, video monitoring technology, intelligent recording and broadcasting technology, internet of things perception technology, wearable device technology, emotion recognition technology, search and analysis technology, online learning and management platform technology and so on. At present, each of the above technologies has the possible to implement and operate, which can obtain multiple accurate tracking data. However, it needs more attention and involvement of scientists to achieve the comprehensive data effect.

3. Tracking process. Data tracking includes students' learning and practice. For example, the tracking of students' theoretical learning includes many details, such as the browsing time, the browsing content and browsing website. At the same time, data tracking should be operated in a certain period and each step in the learning process will be quantified as the reliable and accurate data, which provides the premise and foundation for data analysis.

Third, data analysis, evaluation and prediction.

1. Data analysis. On the basis of the above data collection, high and new technology will be used to integrate the isolated data multidimensional. Then conduct comprehensive and professional visualization and intelligent analysis. Through data analysis, the problems of students in learning and practice will be reflected so that students could have an objective and clear understanding of their own performance. According to the specific problems, the database will provide targeted dynamic curriculum settings. For example, the database will provide course resources that matches the student's special problems. This includes information about Erhu techniques classes to study, Erhu theoretical materials to read, Erhu concerts or performances to watch, and targeted programs to practice.

2. Course evaluation. In the evaluation stage, the database will timely assess the actual situation of students' completion of the course and then give the relevant guidance. Certainly, suggestions according to the curriculum planning will be determined in the database. For example, the database will present the completed and unfinished content of Erhu courses, analyze the reasons for unfinished course and provide related solutions. At the same time, it is necessary to set a period for continuously updated data assessment. We can adjust the next cycle of Erhu teaching progress and arrangements to achieve more humanized and intelligent teaching via the evaluation results.

3. Course prediction. The database will predict the course progress through the intelligent analysis of the students' specific data and will be reflected again. All the students will get a detailed plan of their future study progress and they can adjust the

speed of the course schedule at any time according to the database' plan and their actual practice conditions. It will become an effective way to achieve their desired goals. For example, the course plan includes the time that Erhu techniques should be practiced, Erhu repertoire should also be practiced.

In the era of high and new technology, Erhu teaching digital has the higher research and practical value. It will create more new teaching techniques and set up advanced teaching platform on the basis of traditional teaching, so high-quality resources will be fully utilized and rationally distributed. I hope that all education workers could keep exploring to make their contributions to Erhu education.

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