



**ASIAN-
EUROPEAN
MUSIC
RESEARCH
JOURNAL**



上海音乐学院
SHANGHAI CONSERVATORY OF MUSIC

Vol. 6 (Winter 2020)

λογος

ASIAN-EUROPEAN
MUSIC
RESEARCH JOURNAL

Volume 6
(Winter 2020)

Logos Verlag Berlin



ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL
(AEMR)
Volume 6, (Winter 2020)

Information for subscribers:

p-ISSN: 2701-2689

e-ISSN: 2625-378X

DOI: 10.30819/aemr

Subscription Rates/Orders:

*Subscription Rate** 36.00 €

Single Issue 22.00 €

Postage per Issue

- within Germany 2.00 €

- Abroad 4.50 €

* 2 issues, postage not included

see: <https://www.logos-verlag.de/AEMR>

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Tel.: +49 (0)30 42 85 10 90
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INTERNET: <https://www.logos-verlag.de>

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appears to deal with a great variety of topics contributed from people in different regions. Right the first topic is part of the basic ideas to this journal: combining knowledge of different people with historical insights from a specific current perspective and using contemporary analytical tools. The second contribution is of a young scholar who is determined to deliver better practical outcomes in solving technological issues in recording historically relevant music. The contributions 3, 5, 6, and 7 dispute historical shifts in the perception of minorities from the perspective of regional majorities. The contribution 4, 8 and 10 try to shed light on musical features developed by specific groups of people at different times who are aware of their spatial or social changes. The reviews contain an event, a publication, the life work, and a specific repertoire. The contributors to this issue come from seven different countries using at least eleven different languages during their studies.

The order of contributions does not reflect on their qualitative hierarchy. It is to attract wider interest and to embed topics in their context. Some authors share the same workplace or are alumni of the same institution, yet those contributions can be very different. It is in the scope of the journal to not imply any individual or institutional typicalities. This approach is to invite more scholars to explore new issues or to approach with new views their core research.

AEMR

Asian-European Music Research Journal is a double-blind peer-reviewed academic journal that publishes scholarship on traditional and popular musics and field work research, and on recent issues and debates in Asian and European communities. The journal places a specific emphasis on interconnectivity in time and space between Asian and European cultures, as well as within Asia and Europe.

The *Asia-Europe Music Research Center at the Shanghai Conservatory of Music (AEMRC)*, which is the physical *site of the journal*, is a new academic platform established by the conservatory on the basis of synergetic cooperation between academic institutes at home and internationally. The platform focuses on the study of musical cultures in the geographical arenas connecting Asia with Europe, specifically looking at the flows of musical ecologies and civilizations. It examines and compares the histories and current developments of multicultural practices between Asia and Europe, and explores the reinterpretation of traditional music resources in applied and sustainable contexts. The Centre seeks to promote in-depth academic exchange at home and abroad, with emphasis on interdisciplinary and cross-disciplinary collaborations, including the promotion of cultural diversity in the digital humanities and musical knowledge building. It aims at providing a supportive research and teaching environment with a commitment to the larger interests of equality, tolerance, capacity building and the stimulation of artistic creativity, and the exploration of innovative approaches towards redefining fields of cultural study.

The journal is also associated with longstanding ‘key tertiary research bases’ focusing on humanities and the social sciences in Shanghai, including the Chinese Ritual Music Research Center and the Oriental Musical Instruments Museum, both at Shanghai Conservatory, as well as with the work of other departments at the Conservatory. The Center also cooperates with various Chinese and international universities and research institutions.

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Despite focusing on traditional and popular musics, relevant themes and issues can include explorations of recent ideas and perspectives from ethnomusicology, social and cultural anthropology, musicology, communication studies, media and cultural studies, geography, art and museum studies, and other fields with a scholarly focus on Asian and European interconnectivity. The journal also features special, guest-edited issues that bring together contributions under a unifying theme or specific geographical area.

In addition, the journal includes reviews of relevant books, special issues, magazines, CDs, websites, DVDs, online music releases, exhibitions, artwork, radio programs and music festivals.

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Please, send your full submissions (non-formatted with all your figures and items placed within the text of a word-document and a cover sheet with your personal data) to this email address. The editors will then get in touch with you on an individual basis.

ABSTRACTING & INDEXING

RILM (core), ERIH PLUS, SCOPUS

FREQUENCY AND PUBLICATION

Two issues per volume year, June (summer) and December (winter) commencing 2018.

A STUDY OF MUSICAL INSTRUMENT PICTOGRAPHS ON ZUOJIANG HUASHAN ROCK ARTS

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Abstract

The Huashan Rock Arts represent the rock pictographs in the Zuojiang River Basin. They record the unique sacrificial scenes by Luoyue people from the 5th century BC to the 2nd century AD. Historical materials, unearthed cultural relics and existing folk customs all prove that the distinguishable musical instrument pictographs on the rock arts include bronze drums, sheep-horn knob bells, ling (small bells with a clapper), etc. All of these also explains why these musical instruments appear on those pictographs, further emphasizing the importance attributed to them on dividing the history of the rock arts into certain periods. This study has found out that after the Western Han Dynasty, the sheep-horn knob bells gradually lost the function of ceremonial and musical instruments due to the destruction of the rite system, thus withdrawing from the historical arena. On the other hand, the artisanship of bronze drums has become more and more exquisite, highlighting its three-fold use for rites, rituals and musical instruments. The drums also continue to occupy a significant part of the music history of the Luoyue ethnic group. Through an in-depth study of the musical instrument pictographs, the music history of the Luoyue is further, clarified and understood.

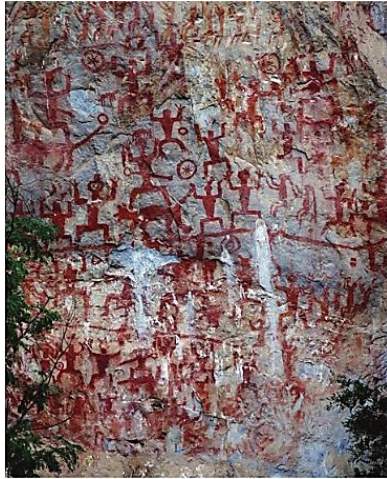
Keywords: Huashan Rock Arts, Bronze drums, Sheep-horn knob bell, Musical instrument pictographs

The Huashan Rock Arts are a typical example of the rock pictographs in the Zuojiang River Basin. They are also the largest, most abundant and well-preserved rock arts discovered in China insofar. The arts are located in Ningming and Longzhou counties, Jiangzhou district and Fusui County located in the city of Chongzuo, Guangxi province. Here, distinctive tropical karst landforms are widely distributed. The winding Zuojiang River and its tributary Mingjiang River take course through mountains on both sides, together with the ochre red rock paintings on the cliffs that form the wonder of rock art cultural landscape with its mystery and majesty. It is worth noting that around for 700 years between the 5th century BC and the 2nd century AD, the Luoyue people who lived here gave special emphasis to drawing rock arts on the high cliffs at the turning points of the river. On those huge pictographs, about 2000 years old scenes of religious rituals and sacrifices have been recorded in ochre red colour. Huashan rock arts are well-known throughout the world for their magnificent scale, spectacular scenes and diversity. In 1988, the rock arts were listed by the state council as national and valuable cultural relic's protection unit. Furthermore, they were approved to be included in the World Cultural Heritage list at the 40th World Heritage Conference in 2016. This nomination filled a gap by adding Chinese rock arts to the world heritage list. Huashan, or in Zhuang language paylaiz, means a mountain of paintings. As early as in the Southern Song Dynasty, Li Shi's *Xubowuzhi*, or *Continuation of the Natural History*, for the first time documented the rock arts at Zuojiang. Brief descriptions of such can also be found in *Yiwenlu*¹ (Qin Shengmin [覃圣敏] et al, 1987:

¹ In *Yiwenlu* or *Ibunroku* (a collection of anecdotes, also mentioned in 壮族百科辞典) it is described as this: "There are a few li (500 metres) high cliffs at Taiping Mansion in Guangxi, with (pictographs of) soldiers and horses holding swords, some having no leaders". In the *Ningming Zhou Chorography*, it is described as this: "Huashan is fifty li away from the city. There are red-coloured human figures on the cliffs, all naked, large or small, or holding weapons, or riding a horse". (Zhihong Shi, 2018).

12) or *Anecdotes* by Zhang Mu in the Ming Dynasty, and *Guangxi Tongzhi*, or *General Annals of Guangxi*, edited by Xie Qikun - the governor of Guangxi in the five years of Qing Dynasty, and *Ningming Zhou Chorography* (Qin Shengmin [覃圣敏] et al, 1987: 13) published in the nine years of Emperor Guangxu.

Nonetheless, as an important cultural relic by the Luoyue people, the rock arts delicately represent the cultural significance of their sacrificial ceremonies and its unique "squatting figure" system of symbolic expressions. The arts, firstly, have witnessed the spiritual world and social development of the local ancestors about 2000 years ago. Secondly, they display the prosperous, energetic sacrificial traditions and a unique way of human-nature communication



based on the merging of dance ritual ceremonies and abundant rock painting activities. In this sense, the cultural landscape of Zuojiang Huashan rock arts is a collaborative work of nature and human, crafted by human and completed by the use of a specific natural environment. Having said that, such a cultural landscape is undoubtedly an outstanding example as well as one of the representative works of rock arts on the global stage, mainly because of the original landscape composition model, the pictograph expression system, rare painting locations, huge frame sizes, historical uniqueness, and the human-nature communication it signifies.

Figure 1: Orthographic Image of Ning Ming Huashan Rock Arts, Group 6, Unit 1².

The Rock Arts had been drawn at the turning points of Zuojiang River, facing the upright cliff opposite the direction of the running water. The content records the sacrificial ceremonies of the Luoyue. The host body of the pictograph is a broken rock mountain with undulating peaks, 270 meters high and more than 350 meters long from north to south; its west wall facing the river is steep and inclined toward the river. When it comes to the arts, the paintings are drawn with pigments mixed with hematite, animal glue and blood, showing a rich ochre red colour. As a whole, the art is more than 170 meters wide and forty meters high, occupying an area of more than 8.000 square meters. Furthermore, in addition to some blurry spots, there are more than 1.800 parts, which can be divided into approximately 110 groups. In details, the paintings are composed of mainly portraits that are generally in front and side postures, naked and barefooted in a semi-squat posture with hands up and knees bent, supplemented by horses, dogs, bronze drums, daggers, swords, bells, boats, roads, the sun and other elements. In each group, figures in the middle or upper position are dedicated to tribal chiefs or activity leaders (several meters tall, like a giant), mostly with a sword hanging on the waist and a beast-shaped decoration on the head. These majestic figures look down on the crowd who are drumming and dancing.

In terms of different divisions and units, the rock arts are divided into three areas: heritage area I, II, and III. They include thirty-eight spots, which can also be divided into 109 places and 193 groups making altogether 4.050 individual pictographs. This comprises 3.315 human figures and 621 tools and utensils – respectively, 368 bronze drum, eleven sheep-horn knob bells, five fine knob bells, thirty-nine ring-head swords, 174 swords with handles, 1 short flat-stalk sword, 21 ferries and 2 male-female copulation paintings. There are also 114 animal images, including 113 dogs and 1 bird. The rock paintings vividly depict the spiritual world and social developments of the Luoyue communities living on the banks of Zuojiang River. Particularly,

² China National Cultural Heritage Administration. 2016. Zuojiang Huashan Rock Arts Cultural Landscape - World Cultural Heritage Zuojiang Huashan Rock Arts Cultural Landscape (declaration form, UNESCO list, page 56).

the bronze drum pictographs and other related content are highly symbolic manifestations of the time-honoured and the flourishing bronze drum culture in southern China. What's more, not only the bronze drums, but also the sheep-horn knob bells and other related paintings demonstrate a direct link with the music culture that endures through a long history and is still popular today in the same area.

MUSICAL INSTRUMENT PICTOGRAPHS ON HUASHAN ROCK ARTS

Bronze drums, bells and other pictographs on the Huashan rock arts reflect the development of the Luoyue's musical instruments. These instruments have also played a significant part in sacrificial ceremonies and religious dance activities. Regardless of types, shapes or cultural connotations of different instruments, each possesses distinctive characteristics of a particular historical period and local ethnic traits. On those arts, there are mainly three types of musical instruments that can be clearly distinguished: bronze drums, zhong and ling (both are bells; the former, e.g. sheep-horn knob bell, is generally larger and generates sound through striking and hitting, while the latter is smaller and sound is produced when shaken).

Bronze Drum Pictographs






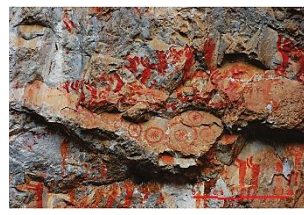
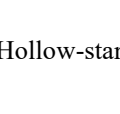
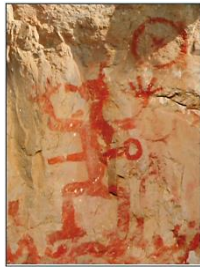
On the Huashan rock arts in the Zuojiang River Basin, there are plenty of round-shaped pictographs with single-/multiple-circle and/or star-resembled patterns inside of them. Scholars have interpreted these pictographs as symbols of the bronze drum based on the analysis of the content, the social life and the artistic style of the Luoyue. The circle on those rock paintings is the basic outline of the drum surface. The outer circle represents the drum surface and the inner circle, *riti*, the pattern that symbolizes sun. If there is a star-like pattern in the inner circle, spike-like elements attached to *riti*, it symbolises not only the sun but also beams of light reaching outwards and joined by a centre (*riti*, or in some cases, merely a point). The space between the inner and the outer circles represents the *fenyun* string, namely the halo of *riti* on the exterior, of the drum. In addition, some pictographs in this category have a semi-circular pattern outside of the outer circle, which is the lug of the drum.







These bronze drum images are either created to be on the ground or hung up on a shelf. Moreover, they can be found across different sites. At present, there are approximately 368 recognizable pictographs (Qin Cailuan [覃彩銓] et al., 2015: 406), second only to those of human figures. The forms of bronze drums are rather diverse, and can be roughly classified into five types, namely, 1) drums with no decoration on the surface; 2) drums with a *riti* on the surface and without a beam of light or *fenyun* string; 3) drums with a *riti* and beams of light (from four-pointed to eight-pointed), without *fenyun* string; 4) drums with a *riti* and a *fenyun* string but without beams of light; and 5) drums with a *riti*.








Figure 2: Topographic Image of Bronze Drum Pictographs on Huashan Rock Arts³

³ China National Cultural Heritage Administration. 2016. Zuojiang Huashan Rock Arts Cultural Landscape - World Cultural Heritage Zuojiang Huashan Rock Arts Cultural Landscape (declaration form, UNESCO list, page 56).

Shape	Pattern	Annotation
<p>Single-circle: This type of circular pictograph is a single-circle-shaped pattern, some of which have a pattern inside with beams of light reaching out. Others have hanging and support wires outside. In total, there are eleven different sub-types.</p>	<p>Simple-single-circular</p> 	<p>It is the simplest form. Some appear individually; some with a horizontal short line but not connected to the circle. Others are arranged in a horizontal row, and there is a horizontal line under the row with close distance to the circles; in some cases, the line is connected with the circles.</p>
	<p>Hanging-circle-patterned</p> 	<p>It is also a simple circle, with a curved. A horizontal short line above that is connected with a vertical line to the circle so that the circle appears hung to the line.</p>
	<p>Circle-supported-patterned</p> 	<p>Similar to the hanging-circle-patterned ones in terms of composition, the pictograph is upside-down, with the ring appearing to be supported.</p>
	<p>Dotted-circular</p> 	<p>It is also a simple circle, but there is a dot in the circle, which seems to be the centre of the circle.</p>
	<p>Star-resembled</p> 	<p>There is a Riti with beams of light in the circle, which does not reach the circle itself. The number of the outreaching light varies from 3 to 12. This type of pictograph has the largest number and the widest distribution (The picture below is an orthographic image of the rock arts, Group 6, Unit 1 in Ningming).</p> 
	<p>Hollow-star</p> 	<p>Without touching the circle, the outreaching light are joined by a point instead of a Riti as the previous example. The number of the beams is 7. There is an oblique vertical line outside of the outer circle. A horizontal line connects the vertical and the circle, allowing the circle to be supported from the side.</p> 

Shape	Pattern	Annotation
	Side-supported	A Riti joins the outreaching light. The number of the beams is 7. There is an oblique vertical line on the outer side of the circle. A horizontal line connects the vertical and the circle, allowing the circle to be supported from the side.
	Spoke-resembled 	There is a Riti inside the circle, with generally seven to eight beams of light reaching the exterior circle. It resembles a wheel and its spokes inside (The picture below is an orthographic image of the rock arts, Group 13, Unit 1 in Ningming ⁴). 
	Lug-attached 	There is a Riti inside the circle with generally 7 to 8 beams of light but not reaching the outer circle. A lug is attached to the circle on the outside.
	Inner-star	No star is inside the circle but only the beams of light; these are connected to the circle with tips pointing inwards.
	Outer-star	It is a simple circle with 6 beams of light on the outside; these are connected to the circle with tips pointing outwards.
Double-circle: This type of circular pictograph is a double-circle-shaped pattern, some of which have a Riti inside the inner circle. Some have beams of light outside the inner circle while others have it inside. Again others have beams of light both on the inside and the outside. In total, there are nine different subtypes, with those having inner circle and outreaching beams of light	Simple-double-circular 	It consists of 2 simple circles with the inner circle being smaller.
	Inner-circular (with a dot) 	The form is similar to that of the simple-double-circular pattern, with a dot at the centre.
	Inner-circular (with beams reaching the circle) 	There is a Riti in the inner centre with beams of light reaching the circle. The number of beams is generally four, six, eight, etc.

⁴ China National Cultural Heritage Administration. 2016. Zuojiang Huashan Rock Arts Cultural Landscape - World Cultural Heritage Zuojiang Huashan Rock Arts Cultural Landscape (declaration form, UNESCO list, page 56).

Shape	Pattern	Annotation
being the most in number.	Inner-circular (with beams in between the two circles)	The beams of light are outside the inner circle, which are confined between 2 circles, with some reaching the outer or not. The number of beams is generally from six to nine.
	Lug-attached, double-circular 	There is a lug attached to the outer circle, mostly located on the middle of the upper part; in some cases, the lug is located on the right side of the outer circle with a traction line. There is a Riti inside the inner circle, with four, five, six or nine beams. In some pictographs, the beams reach the inner circle while others do not. In addition, there is generally no beam between two circles. In some cases, there are beams of light in both the inner circle and space between two circles; the inner part has eleven while the outer part has nine, both reaching the outer circle.
	Hanging-circle-patterned 	The pattern is the same as the inner-circle with beams between the two circles; there is a horizontal line above the outer circle connected with two parallel vertical lines.
	Circle-supported-patterned 	There are several points inside the inner circle, with a horizontal arc line under the outer circle which is connected to the upper part; it somehow seems to be supported from below.
	Inner-circular (with beams on the outer second circle and dot at the centre) 	There is a dot in the center of the inner circle, with eight beams of light between the two circles but not touching the outer one.
	Outer-circular (with beams on the outside) 	The inner circle has no central point or Riti, but there are beams of light on the lower part of the outer circle and a blurry vertical line on the right.
Triple-circular: This type of circular pictograph is composed of	Simple-triple-circular	It is composed of three circles fitting into one another with no stars or beams of light.

Shape	Pattern	Annotation
three circles that fit into one another. As a simple form, its inner circle has no Riti, while some might have beams of light on the outer. It can be divided into two sub-types.	Outer-circular (with beams on the outside)	There is no stars or beams of light inside the inner circle, but there are beams on the outer circle. Some would have two short arc lines on the right side of the beams.
Solid circle: This type has no outer circle but only one solid circle or merely a Riti. Some have no beams of light while others generally have seven.	Pie-patterned	It is a solid circle reminding of a pie without an outer circle, Riti or beams. Some have a short horizontal line underneath.
	Beam-patterned	It is pie-patterned with several beams of light attached to the outermost.
	Star-patterned	The pictograph is not perfectly round; it has beams of light pointing outwards, similar to a shining star.
	Hollow, beam-patterned	This type has no circles but only beams of light pointing outwards and around; the inner ends of the beams form a blank circle. There is only one form.

Figure 3: Bronze Drum Pictographs on Huashan Rock Arts (overview by the author).

Scholars have different views⁵ on the aforementioned five types of circular pictographs, but they are generally considered to be representations of the bronze drum. The author believes that with comparison to the unearthed bronze drum relics, most of them should be pictographs of the bronze drum. On the one hand, these pictographs have a high degree of similarity to the drum surface of the unearthed bronze drum relics; the representations of circles, stars, Fenyun string, and lugs are all identical to the actual objects. On the other hand, taking into account the present-day use of bronze drums, the bronze drum pictographs with a Riti or Fenyun string are generally found within or above those of the queues of dancers, which should then be a reflection of beating the bronze drums during the sacrificial activities to entertain the celestial gods or accompany dance. Additionally, existing bronze drums are mainly, used for sacrificial activities, festivals, and entertainment. Other than the functions to order gatherings, invite gods and celebrate, the most crucial one is to accompany singing and dancing activities, enhancing the warm, inviting atmosphere of festivals and sacrifices. Thirdly, the percussion techniques for the existing bronze drums as compared to those represented on the Huashan Rock Arts vary from place to place. The pictographs show that the technique of tapping is to ‘overlap and strike’, or to ‘hang it onto the shelf and strike’. Nowadays, the ‘overlap and strike’ technique can be occasionally seen in the Zhuang Maguai festival in Donglan. However, it is the ‘hang and strike’ technique that is mainly adopted and mostly seen.

⁵ Some regard them as representations of bronze drums, some of the sun, moon, and stars, and others of shields, gongs, and wheels. Huang Huihun of Yunnan Nationalities Institute believes (personal information) that all the circular representations on Huashan rock arts are not bronze drums, nor gongs, let alone rattan plates or wheels. They are the sun and the moon showing the primitive residents’ worshipping towards the sun and the moon.

Sheep-horn Knob Bell Pictographs

Among the thirty-eight spots of Huashan Rock Arts, the pictographs of the sheep-horn knob bell are only seen in two spots, respectively in the Gaoshan Rock Art spot and the Ningming Rock Art spot. The specific locations are: the fifth unit at the first site of the Gaoshan spot, and the fifth, sixth, and eighth groups at the first unit of the Ningming spot, with different sizes and a total of eleven (?). There are two groups with bell shelves and the rest are without. Four sheep-horn knob bells have been identified; the rest of them fail to show more identifiable and typical characteristics due to the blurry quality of the pictographs. However, with careful scholarly investigations, they are also classified as sheep-horn knob bell pictograph for further research.

The pictographs of the sheep-horn knob bell found in Group 2, Unit 5 at the first site of the Gaoshan spot are presented as something hung on a shelf framed as ‘干’ (as shown in the images below). On the left is a tall male figure with a long sword at the waist, a circular star-patterned bronze drum below the hips and a long animal below the feet. On the lower right is a row of six side-view male dancing figures, with faces facing left and representations of erected male genitals drawn under the abdomen. Above them, there are two pictographs of bronze drums with a Riti and beams of lights inside. Above these two bronze drums is a set of four bells hung on a shelf with the frame of ‘干’. The shelf itself is structured with two horizontal rows with upper and lower parts (it can be seen as a vertical stick with an upper and a lower horizontal stick tied to it, forming a wooden frame that can be used to hang a bell). The upper horizontal stick is slightly longer with two small triangular objects hung to each end, which should be bells or bell-like musical instruments. The lower horizontal stick is slightly shorter with the bells hung at each end as the longer one. However, the difference is that the two bells on this stick have double knob-like attachments on the top and a flat end below.



Figure 4: Image of Sheep-horn knob Bell Pictographs on the Gaoshan Rock Arts, Group 2, Unit 5, Spot 1⁶

On the Group 5, Unit 1 of Huashan Rock Arts (Ningming site), there are two pictographs of sheep-horn knob bell, side by side without the bell shelf. On one piece, the pattern is smaller on the upper part and larger on the lower, with an indistinct knob shape on the left and a short vertical line on the knob, which appears to be the sling of the bell. On the other piece, there is a knob shape on the top right, with one short line pointing outward, on top of which are another two shorter lines; there is a human figure on the upper left corner, facing the left, with one of its feet coinciding with the bell's knob. Seen as a whole, the pattern of the bell on the right is identical to that on the Gaoshan Rock Arts (Group 2, Unit 5, Spot 1, as shown earlier in the image). What's more, in comparison the sheep-horn knob bell pictograph at the same unit as mentioned at the beginning of this paragraph is also an individual pictograph without a bell shelf. For this one, there seems to be a missing part on the lower left, with the bell mouth slightly rounded and hunched. Also, on the upper part, there are two knobs pointing outwards in the shape of an inverted "八", one larger and the other smaller. In addition, in Group 8 of the same

⁶ China National Cultural Heritage Administration. 2016. Zuojiang Huashan Rock Arts Cultural Landscape - World Cultural Heritage Zuojiang Huashan Rock Arts Cultural Landscape (declaration form, UNESCO list, page 56).

unit, a bell shelf is found with two bells hung at both ends of the upper and lower sticks, all of which are smaller on the upper part and larger on the lower, resembling upside-down triangles.

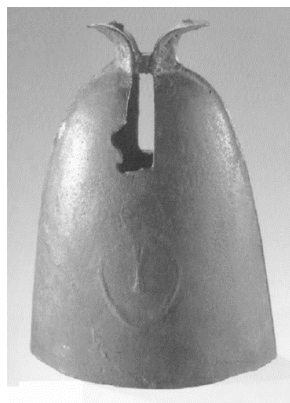


Figure 5: Sheep-horn knob Bell Unearthed at Luobowan Bay, Guigang (Jiang Tingyu [蒋廷瑜] & Peng Shuling [彭书琳], 2014: 35-39).

As shown in Image 2, the shape of the bell is similar to a tile with two lugs pointing outward in the pattern of an inverted "八". Through comparative studies of archaeological data, eleven pictographs appearing on Group 5, 6 and 8, Unit 1 of the Huashan Rock Art site, and Unit 5 of the first spot of the Gaoshan site, can be classified as pictographs of the sheep-horn knob bell (羊角钮钟). The reason is as follows: at Group 2, Unit 5 of the first spot of the Gaoshan site, this piece of rock art features a shelf at the lower part where two bells with unique knobs have been identified as identical to the unearthed actual sheep-horn knob bells. However, the original name of the sheep-horn knob bell still remains unknown; it is unrecorded in any documentation such as the *Records on Metal and Stone* or any modern literatures. Some call it Tong Duo (bronze big bell), some Tong Ling (bronze bell with a clapper); some accord it as a Bian Zhong (chime bell) in general, and scholars like Qin Xu call it Li Zhong (handle bell). Nonetheless, some scholars in Yunnan province prefer to call it sheep-horn knob chime bell (羊角编钟). The difference only lies in one character (钮 and 编) the former emphasizes the shape, while the latter the arrangement it signifies. The so-called Tong Duo and Tong Ling as suggested above give tributes to its shape and function as musical instrument, and the way it is hung up as in those pictographs is more in line with these two names.

The horn shape of the bell ears is obviously not the same type as an actually Tong Duo or Tong Ling. For another, it is called a chime bell, because the set of the bells is presented in a row and therefore is classified as chime bells by emphasizing the way they are ordered and arranged. However, neither the pictographs nor the unearthed relics suggest adequate proof that they have to be ordered or arranged; also, no regularity is found in the sound sequence, which deems them as 'unqualified' in this category as well. Last but not least, it is also inappropriate to name it a Li bell. Li in Chinese means the part of the utensil designed to be held in the hand, usually on the side of the utensil. In comparison, it can be clearly identified that the bell knob is on the upper part, which is designed so that it can be hung to a shelf. For the reason of considering the bell knob position and the way it can be hung up, more needs to be considered as to whether it is reasonable to name it Li bell. Those being said, in the early 1980s, Mr. Jiang Tingyu named it a sheep-horn knob bell based on the characteristics of its distinct bronze knob. Until present day, scholars largely have agreed upon Jiang's naming. Referring to the archaeological data, this kind of bell has been unearthed in multiple archaeological sites, among others, Luobowan Bay in Guigang, Putu in Xilin County, Dalingjiao in Guandong, Pubei County and Liuwang Longjing in Rong County, to name just but a few. The identified eleven patterns on the Huashan rock arts are in accordance with the shape and composition of these unearthed relics.

Fine Knob Bell Pictographs

The pictographs of this kind are found in group 5 and 9, unit 1 of the Ningming Huanshan site; they are also presented as something hung to a shelf framed as ‘干’. In terms of shape, the pattern is smaller on the upper part and larger on the lower without clearly showing the knob which might be rather small, or overlapping with, or even blocked out of view by the shelf. Therefore, it is called fine knob bell/ling. The bells on those pictographs that are presented as hung on the shelf in Group 9 all belong to this category, whereas in Group 5, they are drawn in the same art piece with the sheep-horn knob bells.

In addition to the above discussion, the author argues that it is more appropriate for the object on the two pictographs identified in Group 5, Unit 1 to be viewed as ling (small bell with a clapper) instead of bell. The reason is that their characteristics of the sheep-horn knob are not clearly displayed. Besides, through careful observation the one on the right has its clapper drawn. At present, in the academia it is generally agreed that knob without a sheep-horn knob pattern is viewed as incomplete pictograph. But in the same light, there is a part of the pictograph on the right that is obviously created to extend out; can it be regarded as a clapper of a small bell? There is still more to be verified.

MUSICAL INSTRUMENT PICTOGRAPHS AND THEIR IMPLICATIONS FOR DIVISIONS OF HISTORY INTO PERIODS *VIS-A-VIS* HUANSHAN ROCK ARTS

Studies of Huashan Rock Arts took shape in the late 1950s. In addition to the research on the composition of the arts, more has focused on the two issues of the arts' implications for divisions of history in periods and the ethnicity it belongs to. At present, there are several perspectives on these issues. First (Liang Renbao, 1957), divisions of history into periods are based on different styles of the rock arts. It is argued that the figures and animals in rock paintings are rather primitive in form, which is consistent with the ancient murals found in various parts of China. On the other hand, the contents that are obscure and difficult to understand are believed to be created during ancient periods or the Middle Ages.

Secondly, divisions are based on the objects or utensils identified on the rock arts. This method of divisions consists of four sub-categories adopted by different scholars, through which pictographs of bronze drums, sheep-horn knob bells, horse-riding figures, ring-head swords, etc., are compared to unearthed relics to determine the divisions that also lead to various conclusions. The following concerns the details of these conclusions. To begin with, one category combines the bronze drum with right-head sword. It determines the divisions by looking at the bronze drum to infer the earliest, and at the ring-head sword to infer the latest of the historical period of the arts. The subsequent conclusion is that the earliest does not predate the Spring and Autumn Period, while the latest does not exceed Western Han Dynasty. For details, ring-head swords have been found in the Yinshanling cemetery in Pingle, Guangxi dating back to the middle/late Warring States Period. However, because of the speculation on the exact historical period that the cemetery belongs to the Warring States Period or the Western Han Dynasty, it is advocated by its initiators that the rock arts could not exceed the Western Han Dynasty.

Furthermore, the second category combines pictographs of weapons and of bronze drums, and infers that the historical period of the Arts should be between the Warring States Period and the Eastern Han Dynasty. Judging from the horse-riding portraits, it is evident that the cavalry had already been in use in military when the Arts were created. This echoes the use of cavalry firstly promoted by Zhao Wuling Wang as ‘Wearing Hu dress and Shooting on horse’ in Warring States Period. Therefore, the earliest would not exceed this period. Also, with insights of the bronze

drums unearthed in the same area, it should be within the distribution range of the Shizhaishan-type bronze drums. That being said, the historical period of this type is set between the Warring States Period and the Eastern Han Dynasty. Given this logic, it seems that the period of the Zuojiang Rock Arts should be roughly the same as that of the Shizhaishan-type drums.

Thirdly, another category determines the division based on the pictograph of the sheep-horn knob bell. The actual relics were unearthed in some tombs in southern and southwestern areas, dating back to the Warring States, as well as the early and Middle Western Han Dynasty. Accordingly, the period of the Arts should be between the Warring States to the middle of the Western Han Dynasty. Lastly, the fourth category is concerned with the ring-head sword, which leads to two main conclusions. First, the earliest period dates back to during the period of the Warring States. According to the archaeological findings of the Guangxi region (1950s and 1960s), ring-head swords were mainly found in the tombs of the Han Dynasty. However, the time was pushed forward to the Warring States period, because of the difference between the unearthed actual ring-head swords and those on the rock arts. The second is that the period could not exceed Eastern Han Dynasty. The proof is that ring-head iron swords have been commonly found in the tombs of the Eastern Han Dynasty and of the Six Dynasties. Consequently, the arts would be confined to no later than the Eastern Han.

The third method for division of history into periods focuses on the human figures on the Rock Arts. Based on the naked human pictographs and the research results in anthropology and folklore, scholars believe that nudity culture are preserved until the end of Sui Dynasty, so it can be determined that the period should be earlier than the end of Sui Dynasty. The last method takes into account historical events, which has identified four periods, namely the Tang Dynasty (the period of Huang Qianxu, the period of Huang Shaoqing, and the period of Huang Chao Uprising); the era of Nongchigo Uprising in the Song Dynasty; the period of the Taiping Heavenly Kingdom and the period of the Sino-French War (Huang Zengqing [黄增庆]. 1957; Chen Hanliu [陈汉流]. 1961; Ling Zui [岭锥]. 1986).

Critically speaking, these could be largely subjective assumptions for the division of history into periods based on different styles of the rock arts and on historical events. Since 1980s, experts and scholars have combined social science methods based on organology, philology, ethnology, etc. with carbon-14s measurements, unveiling that the period stretched from the Spring and Autumn as well as the Warring States period, to the two Han Dynasties. Later, some scholars conducted a comprehensive investigation on the Rock Arts in Zuojiang River Basin by piecing together folklore, fine arts, religion, mythology, hydrology, geology, geomorphology, chemistry and other disciplines to corroborate with the period of those rock paintings.

To further illustrate, with musical instruments such as bronze drums, sheep-horn knob bells, fine knob bells/ling seen on the rock arts, the actual relics are found to be in a distribution area within the Luoyue, indicating that they were the main creators and users of such instruments. It also indicates that they are commonly used in sacrificial ceremonies. The musical instrument pictographs provide precious materials for studying which time periods they date back to. In particular, the set of four sheep-horn knob bells in Unit 5, Spot 1 of the Gaoshan site, proves to be extremely valuable in determining the time periods of the overall Rock Arts. The sheep-horn knob bell is a percussion instrument popular in the south that was almost simultaneously created with the bronze drum. Externally, the bell features a tile-like shape which is similar to the shape of a half olive or a half ellipsoid, smaller on the upper part and larger on the lower. It is hollow with a smooth inner wall, straight bottom edges and a vertical rectangular hole at the top; two horn-shaped knobs extend out from the hole, like the horns of a sheep.

In Guangxi, this type of bell was also found in the tombs of the Western Han Dynasty. For instance, one was unearthed from the tomb 1 of Luobowan Bay in Guigang, and two from the

tomb in Putuo, Xilin. Others were found in the cellars of Pubei, Lingshan, Rongxian, Guigang, Liucheng and Gongcheng. Subsequently, it seems that there is a close relation between the sheep-horn knob bell and the bronze drum (Jiang Tingyu [蒋廷瑜]. 1989). Moving onto a large number of archaeological discoveries, it can be determined that the two have been found together in many cases⁷. For instance, in the tomb of bronze drums in Putuo, Xilin, four bronze drums were placed on four sides and used as a burial tool. Two pieces of sheep-horn knob bells were found inside. On the rock paintings in Zuojiang River Basin, there are many scenes where the drum and the bell appear to be played together. Also, two pieces of Shizhaishan-type bronze drums were unearthed from M1 tomb at Luobowan Bay, together with one piece of sheep-horn knob bell and many other musical instruments.

This ‘accompanying’ situation of the bell and the drum is a special ritual and music compilation of the Luoyue people from the Warring States Period to the middle of the Western Han Dynasty. Such a special compilation also suggests the bronze culture in the Lingnan region. It also represents a glorious music history of the Luoyue. Up till now, no sheep-horn knob bell has been unearthed in the tombs constructed after the Western Han Dynasty, so it can be concluded that the bell in some way disappeared after the Western Han. Thus, the special musical compilation of the sheep-horn knob bell and the bronze drum, as well as the actual relics unearthed from tombs of different historical periods, have provided important evidence to determine the division of the history of the rock arts into specific periods.

Among the artefacts retrieved by archaeology, the shape of the fine knob bell and the small bell with clappers is smaller along the upper row and larger in the lower row, and the projection image is similar to those on the rock paintings in Ningming Huashan. With it hung on a shelf, the bell’s shape is indeed difficult to draw. Judging from these evidences, the bells of these two types may be the same as the actual unearthed ones. Taking into account the co-existing artefacts with these two types of bells, the artefacts appeared earlier than the sheep-horn knob bell, with which they later coexisted. For that reason, based on the time period, it can be inferred that the creating time of Ningming Huashan Rock Arts was roughly during the Spring and Autumn and the Warring States Period (Qin Cailuan [覃彩銮] et al. 2015: 406). Although the carbon-14s measurement report shows that the rock arts are 2.370 years old (420 BC), “the use of natural science to determine the age of the rock arts is a difficult problem yet to be solved” (Ibid.). Moreover, “all carbon-14s data are marked with standard deviation, meaning that there is actually only a 68% probability that the real age is within this data range” (*China Encyclopedia – Archaeology*, 1986). So, with the method of combining the studies of musical instrument pictographs with those of unearthed cultural relics, it serves for future studies by determining the creating time of the Huashan rock arts between the Warring States Period and the Western Han Dynasty.

⁷ In the M1 tomb of Wanjiaba, Chuxiong, Yunnan, a bronze drum accompanied by six sheep-horn knob bells was discovered. The drum was placed in the middle of the Yaokeng (into-the-ground space outside of the coffin and right beneath the waist of the body buried). The bells were scattered on the side of the drum. The bronze drum and bells were obviously a set of ritual instruments used by the tomb owner earlier. In the M6 tomb of the Jinning Mountain in Yunnan, a pair of bronze drums and a sheep-horn knob bell were found together.

REFLECTIONS UPON THE CIRCULATION OF MUSICAL INSTRUMENTS ON THE HUASHAN ROCK ARTS

There are in total four types of pictographs on the Huashan rock arts that could be regarded as representations of musical instruments, respectively sheep-horn knob bell, bronze drum, fine knob bell and bell with a clapper. On the rock arts, these instruments are distributed among the dancing crowd. Although the sheep-horn knob bell and the bronze drum often appear in pairs, the latter is in fact far more enduring in terms of its circulation throughout different historical periods. As is known, sheep-horn knob bells have been unearthed in the tombs after the Western Han Dynasty but not necessarily in use, while bronze drums are still popular in the Lingnan region nowadays. Meanwhile, the Luoyue were one of the earliest peoples to craft and use bronze drums. As early as the Spring and Autumn and the period of the Warring States, Luoyue craftsmen began to make bronze drums. From the Eastern Han Dynasty to the Sui and Tang Dynasties, the craftsmanship of bronze drum reached its heyday by the efforts of Luoyue descendants, Wuhu, Li and Lao. The bronze drums at this time were not only large in number and in shape, but it also possessed exquisite and complex patterns that suggested state-of-the-arts craftsmanship.

The Luoyue and their descendants, the Zhuang people, have always been advocating the traditions and customs of bronze drum. In their social life, the bronze drum has been the sacred, noble and cherished objects, and are often used to order gatherings, sacrifices, and entertainment. In popular conceptions, the bronze drum is a symbol of authority, status, and sacredness, which also has the spirituality to communicate with celestial beings. As suggested in *Geography records of Sui Dynasty*, "The drummer is the reverent leader who is respected and honoured by the people". Therefore, the customs of upholding and honouring the bronze drum has been passed down in history. Until now, a large number of bronze drums are still preserved by the Zhuang, and many legendary stories about them are circulating in these areas. According to investigations, in Donglan, Nandan, Tian'e, Fengshan and other counties in Hechi City of the Hongshui River Basin, there are as many as 1.600 bronze drums in collection, the area being the one with the most preserved bronze drum both home and abroad. Along the Hongshui River, generally every village has a set of bronze drums, mostly a total of four consisting of two female and two male drums.

With the successful restoration of bronze drum craftsmanship, the number of privately owned bronze drums has continued to increase (Qin Cailuan [覃彩銓] et al. 2015: 406). Nonetheless, the bronze drum is a sacred instrument moulded and practiced by the Luoyue people and their ancestors. It possesses a lofty status in the social life and ideology of the people who regarded it as the most important tool to communicate with their Gods. In contrast, among the early unearthed cultural relics, those drums were usually accompanied by sheep-horn knob bells whose pictographs also appear in sacrificial scenes on the Huashan rock arts. Why do the two most valued Luoyue musical instruments have rather different development paths? What are the reasons for the disappearance of the sheep-horn knob bells in later historical periods?

As a manifestation of the bronze culture of the Luoyue people, the development trajectory of the sheep-horn knob bell ran parallel with the ups and downs of the bronze culture in the Central Plains of China. After the Han Dynasty, the importance of chime bells declined, so did the bells that circulated in the Lingnan region. Taiwan scholars Zhu Wenwei and Lv Qichang (1994) attributed the decline of the pre-Qin musical bell to three factors: the collapse of the Qin Dynasty, the change in musical traits, and Emperor Ai's deposing of Yuefu, a government office in the Han Dynasty for collecting folk songs and ballads. Meanwhile, Chen Quanyou (2005: 142) believes that the decline of the tile-shaped musical bells had begun since the middle of the Warring States period. The phenomenon surfacing during the Qin and Han dynasties was just a

remnant. The reasons of this decline lied in the intrinsic change and update of music culture, the transforming characterises of the rite system, and the infiltration and dissemination of exotic cultures. These are the internal causes of the decline. Yet, the collapse of the Qin Dynasty, changes in musical traits, and the Emperor Ai's deposing of Yuefu can only be attributed as external factors, which contributed to the decline of the tile-shaped musical bells.

The reasons for the decline of the sheep-horn knob bell also somehow run parallel to the decline of bronze instruments in general, for instance, chime bells. After the first unification of China in the Qin Dynasty, the emperor began to implement political and cultural management of the barbaric land in the southwest, disintegrating the forces of the southwest, incorporating local powers, and depriving the status of leaders. Consequently, the ceremonial instruments exclusively dedicated to the nobles also declined, with the sheep-horn knob bell gradually abandoned. Under such a social background, however, the bronze drum has co-evolved with the transformation of its shape and functions. It has developed from the smaller Shizhaishan-type to the larger Beiliu- and Lingshan-types. At the same time, the drum has also been developed to adopt the function as a musical instrument that constantly adapted to new social concepts that secularizes the drum to align with people's requirements for a/the secular music culture. Moreover, after the Han Dynasty, the bronze drum became not only a ceremonial instrument for and as a symbol of the wealthy, but also an artefact for communication between human beings and Gods, and a musical instrument for dance and entertainment. Its three-fold functionality allows it a continuous growth. In comparison, the sheep-horn knob bell as a ceremonial musical instrument has a relatively smaller body and a less salient sound volume, which would be easily covered when it is played with loud-volumed instruments. If played as a separate instrument for singing and dancing accompaniment, the sound quality is mediocre, and not competent enough for the role of a solo instrument. For these reasons, the sheep-horn knob bell could not meet the requirements as the bronze drum once could. Besides, it could not be compared with the complex and exquisite bronze drum due to its relatively mediocre artisanship and techniques, hence, gradually losing its function as a ceremonial vessel. In addition, its lack of solemn and dignified temperament deems it unqualified as a sacred artefact for communicating with gods. To sum up, the constant weakening of its functions as ceremonial and musical instruments, and its unsuitability as a sacred artefact, make it 'a withered flower of yesterday' – no longer of significant interest when it comes to the continuous development of the Luoyue's splendid music history.

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GAMELAN MELAYU SOUND PRESERVATION AND ARCHIVING THROUGH RECORDING METHODS AND PRODUCTION TECHNIQUES

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Abstract

Sound or audio engineering is a branch of the field of engineering, which involves the process of recording sound and reproducing it by various means, as well as storing in order to be reproduced later. Known as sound or audio engineers, these trained professionals work in a variety of sound production fields and expert in recording methods. They can be instrumental to implement the affordable technologies and technical process to distribute the audio data hence, making it accessible for future generations. The current role of these engineers not only to perform or limited to recording session but they create metadata for archiving and preservation for future needs. Currently, product sleeves of ethnographic recordings represent no technical elements of how traditional music recordings are produced. The product details focus only to some extent on historical elements and musical notation. To an audio archivist, declaring what devices are in a recording is not linked with preservation data. Apart from the format, the sleeved design, technical specification is essential to other social scientists such as audio engineer and field recordist of the future. The aim of the present research is to capture optimum dynamic range of the sound and applying a signal processing that would not alter the tonality, timbre and harmonic of the sound. Further applying a suitable information storage for the metadata to be preserve or archived for future accessing and reproduction.

Keywords: Sound engineering, Recording methods, Gamelan Melayu, Metadata, Preservation

MICROPHONES TYPES, PATTERNS, AND TECHNIQUES

The most common microphone types used in audio production is dynamic¹, condenser² and ribbon³. Microphones are also, categorized according to how well they pick up sound from certain directions. Omni-directional detect sound equally well from all angles, bi-directional pickup from the front and back but not the sides, and uni-directional only pick up sound from the front. The directionality or the polar pattern indicates how sensitive it is to sounds arriving at different angles about its central axis. The polar patterns represent the locus of the points producing the same signal level output in the microphone if a given Sound Pressure Level (SPL)⁴ is generated from that point. How the physical body of the microphone is oriented relative to the diagrams depends on the design of the respected microphone. All microphones have a distinctive sound character is based on its specification and large number of types, models can be used for variety of applications, and the engineers can choose the right ones to

¹ Dynamic: Microphones have a coil connected to a diaphragm that moves between a fixed permanent magnet. Vibration causes the diaphragm and coil to move, inducing a current in the coil proportional to the vibration.

² Condenser: Microphones are a capacitor with a fixed plate and a moving plate connected to a diaphragm. Air vibrations cause the diaphragm plate to move slightly and change the voltage between the plates.

³ Ribbon: Microphones use the movement of a thin metal foil suspended in a magnetic field to create a signal.

⁴ Sound Pressure Level (SPL): Is the acoustical pressure that is built up within a defined atmospheric area, i.e. threshold of hearing. Logarithmic measure of a sound relative to a reference value.

serve the purpose. We can use what is available for the recordings at given time or acquiring additional microphones to suit the recordings (Huber & Runstein, 2010: 132). We can break up microphone techniques to following microphones placement, distant miking⁵, close miking⁶, accent miking⁷ and ambient miking⁸. This placement is directly, related to the working distance of a microphone from its sound source.

POPULAR MUSIC TECHNIQUE ADAPTION IN GAMELAN MELAYU

Technical methods of '*popular music*' have been adapted into traditional music ensembles in Malaysia for recording thus creating imitative in originality of sound. The most common practise is the close miking technique with single microphone, with the aim of sound is can be heard. This technique will work if it is mono-aural sound for example like snare drum which have high-density loudness, in terms of the gamelan sound, the spatial stereo could not be established and a listener would not be able to feel the panoramic of the sound. For example, figure 1, where single mic technique was used for Keromong without a proper signal source aim in national Gamelan Melayu competition in year 2013, held in Kuala Terengganu. On the other hand, figure 2, shows the use of omni dynamic microphone with un-recognised mic pattern which resemble similar to AB but in different angle of aim to the sound source.

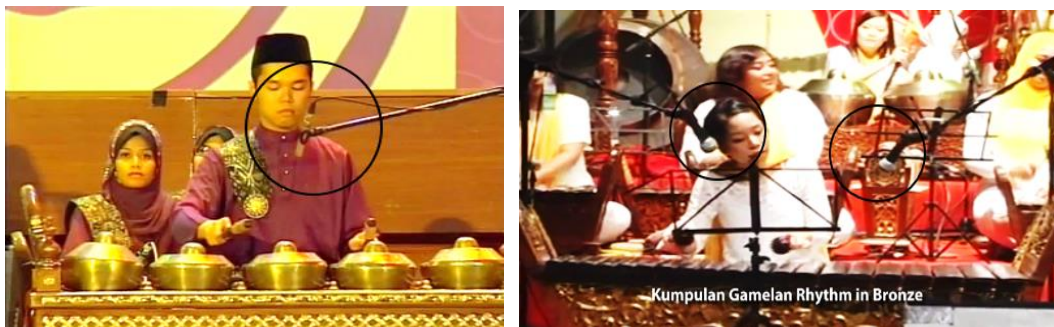


Figure 1: Use of a single miking technique for Keromong (Source: National Gamelan Melayu Competition year 2013 video, courtesy: Photography Department, Terengganu State Museum).

Figure 2: Two omni dynamic microphones on Gambang with un-recognised mic technique (Source: World Gamelan Festival year 2015 video, courtesy: Photography Department, Terengganu State Museum).

According to a definition provided by Eargle (1996: 384), popular music embraces a wide variety of styles, and recording approaches extending from simple stereo miking to multi complex microphone line arrays in the large recording studio for orchestras and rock groups. Common practise in pop recording is the general reliance on the taste of the engineer and the producer in creating a sonic texture quite apart (different) from that what may exist naturally. The recordings engineers hold the creation of a stereo stage, rather than importance of the simple recreation of an acoustical stereo stage. The meaning of this term could be put as the manipulation of the sound during the recordings or during the mixing stage could create adulterate version of the natural sound source. Lewis (2011) said that microphone practice is instrumental in creating the characteristic sound of a track. Selecting a dynamic or a condenser microphone influences the resulting sound of a recording, as the both mics have different frequency response of the soundwaves.

⁵ Distant miking: Positioned at a distance of 3 feet or further away from the intended signal source.

⁶ Close Miking: Positioned at a distance of 1 to 3 feet from the intended signal source.

⁷ Accent miking: A mic added for volume and especially for presence.

⁸ Ambient miking: To pick up the reverberant or room sound equally or more prominent than the direct signal.

Another adaption from the popular music style is multitrack recordings, where by every instrument is recorded individually for better acoustics isolation but losing the sonic characteristics. The technique is to record one instrument per time, till all instruments is recorded and combining them in mixing process. With properly positioned microphone use, classical music recordings often mixed live and recorded to final master, on the other hand, pop music is rarely recorded live rather created in the recording studio. They are recorded on to multitrack medium, often a few tracks at time and gradually build the montage of the sound. Upon completion of the recordings, in the mixdown process, further post-production takes place such signal and dynamic processing (Rumsey & McCormick 2014: 169 – 170). Classical and popular music have their own definitions of ‘good sound’; classical music (folk music) aim is to accurately reproduce the live performance, the recording engineer with respect to the music, he or she should translate that sound with little technical intrusion as possible. Meanwhile popular music aim is to sound better with more clear, less harsh, tighter, creating own standards of quality differentiating from accurate reproductions (Bartlett & Bartlett, 2009: 331 - 332). They pointed out that the recording realism or the accurate reproduction is successful when the recording matches the live performance.

RECORDING PROCESS

Early descriptions referring to sound examples of the Gamelan Melayu were provided by Sir Frank Swettenham who observed in the court of Pahang (1878: 165-166). Accordingly, he notes that two chief performers play a resemblance of a wooden piano knocking the notes with a piece of stick held in each hand. With a similar piece of wood, they played the bottom of metal bowls. Another performer played a gigantic gong with a very large and thick stick. Another player beats a drum with two sticks and others played on instruments that look like triangles. Since there were no physical recordings of this performance back then, but the written descriptions explain how these orchestra of the instruments look and played. Until 1967, the first physically recorded sound was in Istana Kolam Air, using Nagra III tape recorder, using ambient miking technique, following time change, later recordings were done as multitrack recordings and moving forward as digital recordings. Mubin Sheppard explains Radio Malaysia did the 1967 recordings. In figure 3 a microphone is positioned in a distant (ambient miking) to capture the Saron sound.

According to ethnomusicology (Hood 1971), the preparation of recording equipment’s is essential in field recordings. From the tape recorders capability to mono recording or a stereo perspective and given the choice if the availability of multi-track recorders for better separation of sound recording and analysis. The choices of microphones likely dynamic cardioid are crucial for better response and capture of sound and miking distance as well as the angles. The microphones should be rugged and least affected by extreme temperature and humidity. Dynamic level of each microphones must consider all these factors. A proper playback monitoring is additionally important for listening the recordings for assessment. He suggests further, systematic entries (metadata) should be included both in recording and in photography inside the documentation log. There should acoustical environment, sketches (pictures) showing the arrangements of the ensemble being recorded, dynamic levels, carrying power (CP)⁹ of instruments, microphone positioning, types of equipment and supplies used. Supplementary photographs (included video in current time) can document the physical aspects of the session.

⁹ Carrying Power (CP): An electric circuit transfers electrical energy.

The recording recommendation follows the IASA-TC-04 (2009: 83 - 89) referring to audio file format¹⁰, sampling rate¹¹, and bit resolution¹². Stereo microphone techniques ORTF¹³, XY¹⁴,



Figure 3: Istana Kolam Recording by Radio Malaysia, we could see a gooseneck dynamic microphone placement in distant (ambient miking) to capture the *Saron* sound while played (Source: NST Annual 1984, open source).

AB¹⁵ and MS¹⁶ are used for capturing instrument signals. This recommendation includes the method how to carry forward the data for transfers, target formats and systems. A member of the Audio Engineering Society (AES), Bruce Bartlett¹⁷ mentions that the engineer's job is to capture the performance on tape (storage medium / data) and to bring it back live (playback). Therefore, the researcher uses additional techniques and tips, which cover equipment and

¹⁰ Audio File Format: File format for storing digital audio data on a computer system (WAV, BWF, AIFF).

¹¹ Sampling Rate: The frequency or rate, at which the analogue signal is sampled, usually expressed in hertz.

¹² Bit Resolution: An abbreviation for a binary digit.

¹³ ORTF: Office de Radiodiffusion-Télévision Française. A stereo microphones technique using two cardioid pattern mics with their diaphragms are 17cm apart with an angle of 110°. Also known as Near Coincident Pair.

¹⁴ XY: A stereo microphone technique using two mics on the same vertical axis at close proximity to each other with a 90° to 135° angle between them. It is also known as Coincident Pair.

¹⁵ AB: A stereo microphone technique using two omni microphones whose axes are at 90° to each other. Mostly aimed at the left and right of the sound source.

¹⁶ MS: A coincident microphone technique, in which the M (middle) microphone is cardioid, pointing toward the middle of the orchestra (ensemble), and the S (side) microphone is a Figure-8 (bi-directional), with its dead sides on the same axis as the front of the cardioid.

¹⁷ Bruce Bartlett: A renowned microphone designer and recording engineer. A member of AES, written 8 books and hundreds of articles on audio topics.

procedures as demonstrated and discussed by him. Such as equipment's setup, selecting a venue, session setup, microphone placement, setting levels and editing (mixing & mastering) are essential procedures to be followed on on-location recordings (Bartlett & Bartlett, 2009: 439 - 455).

The gain¹⁸ level of every microphone input to the mixer / interface must be taken into account whereby the levelling should orientate on the wanted signal not continuous adjustment of the level recording during recording. If the gain turned up full, it may cause overload the mic preamp, which again causes distortion and peaks. The proper way will be, adjusting the signal gain to reach peak 0dB and dropping between the range of -6dB for creating extra headroom. No pre-dynamic or signal processing should be applied in the recordings, which could change the tonality¹⁹, timbre²⁰ and harmonics²¹ of the recorded sound.

MICROPHONE TECHNIQUE FOR THE INSTRUMENTS

For the research, four type of stereo microphone technique was used: XY, MS, AB and ORTF in order to mike up the instrument particularly Saron Kecil, Saron Besar, Gambang, Keromong and Kenong. Stereo microphone technique methods capture a sonic event as whole, the miking preserves depth, perspective and hall ambience. Close-up pan-potted miking will loss the characteristics, with a good stereo recording, we can sense of an ensemble of musicians playing together in a shared space. Furthermore, it preserves the ensemble balance as intended, more likely to reproduce the balance as the audience hears it, left to right. The overall objective is the accurate localization that reproduced instruments should appear in the same relative locations as in live performance (Bartlett, 1991: 14 -18). A test sound sample recorded to analyse the wave dynamics range and response of the microphone. A pair of Samson CO2 condenser cardioid microphone was used to test all the instruments with the aim to create a standardise recording. The signal was recorded as stereo wave file at 48kHz sample rate 24Bit. Using the wave diagram in the recording software timeline, the microphones pattern selected for the best response and dynamic range that can produce by the particular pattern. Each sound and pattern were recorded three times for better evaluation, signal sustained and wave dynamic range, please refer to figure 4 for reference. Close mike up was used for gong and gendang as the instruments has surface area on each opposite side and has more narrow frequency range. Stereo microphone patterns for these instruments would not be suitable to capture the signal due to design of the instruments, instead close mike ups were used.

¹⁸ Gain: The extent to which an active device (amplifier) is able to increase the amplitude of a given signal; the ratio of input to the output level.

¹⁹ Tonality: character of the music relates to its key centre.

²⁰ Timbre: quality of the sound from acoustical value.

²¹ Harmonics: naturally occurring fundamental frequencies or overtones.

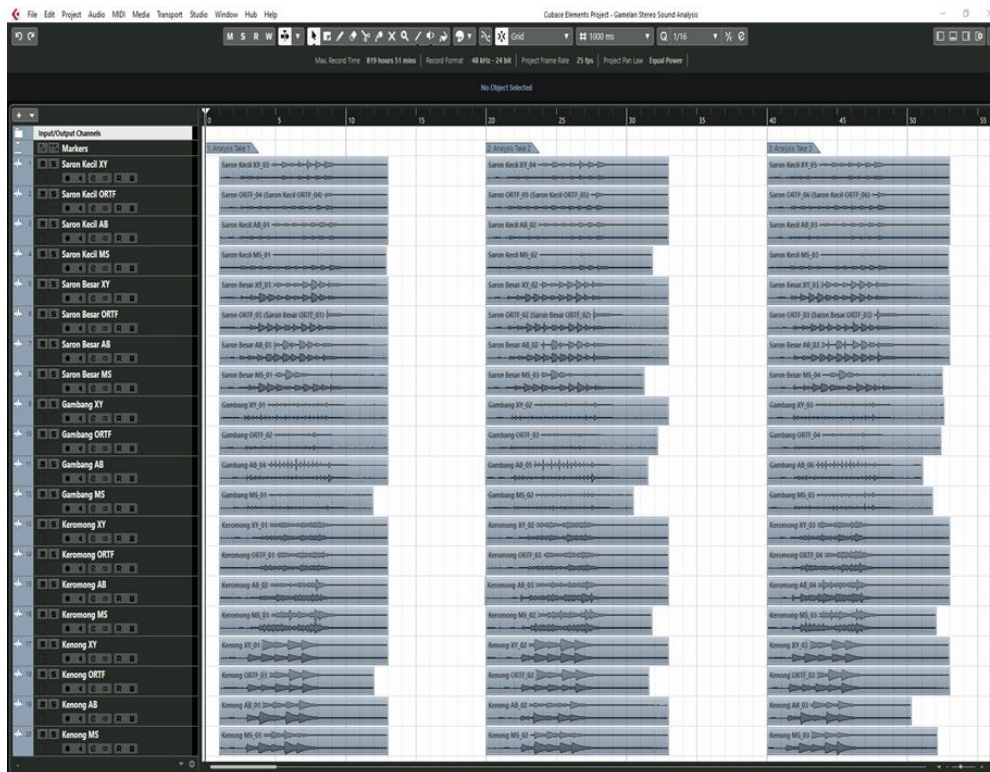


Figure 4: Stereo microphone pattern correspondent (Photo by the author).

RECORDING SPECIFICATIONS AND EQUIPMENT

Specification	Hardware / Software / Format	Note
Mixer / Interface	Behringer X32 Digital Mixer	Minimum 16-Channel Audio Interface or Mixer.
Workstation	Lenovo Legion i7, 16GB RAM, Windows 10, 64Bit System	Minimum hardware requirements for Operating System and DAW.
Digital Audio Workstation (DAW)	Cubase Elements 10.40	Any DAW with multitrack recording.
Monitor Speaker	Genelac 8040B	Monitor with a range of frequency spectrum playback.
Headphone	Audio Technica ATH M30x	Solo listening and in-ear.
Audio Format	Wave	PCM, Un-compress format.
Sampling Rate	48kHz	Minimum 48kHz, recommended 96kHz.
Bit Resolution	24	Higher dynamic range and lower noise floor.
Storage	Internal WD 1TB HDD	Minimum hardware requirements for Operating System and DAW files.

Figure 5: Specification and equipment's use for this recording findings and minimum recommendation (scheme by the author).

The mixer accepts mic-level signals (instruments or vocal) and amplifies them up to line level (as separate tracks). From there the workstation receive the signal via USB connection. These individual signals are assigned according to the channels and record in the DAW Cubase as

multitrack simultaneously recording to the hard disk. Stereo²² (Stereophonic) and mono²³ (monophonic) configuration used to setup the channel inputs according to the microphone technique that was applied.

ACOUSTICS

The recording took place in the rehearsal room of Music House 4 (figure 6), the Music Department the Faculty of Human Ecology, UPM. The enlarged rehearsal room (formerly a living hall) is part of single storey bungalow in a private plot. The room has a squared shaped with 29' x 22' length and width with brick walls on all sides. Dripped curtains (reduce vibration and dampen the sound). The flooring is concrete / tiles with thick layer of carpet (sound absorbers). The false ceiling (treated soft wood) height is 11' from the floor (block, reflect and reduce). The room has high window at top surrounded and normal windows, which are tight shut and layer by the curtains. The environment is like a semi-enclosed stage, where natural ambience and adequate reverberation still occur. A similar layout of the hall can be bigger or found in most of performing centres that resembles the private reception hall (balai) in Istana, which could accommodate more people.

For example, Sir Frank Swettenham describes the size of the hall and the building material (acoustic) in the Pahang Court as follows: The front of the house was a very large hall, open on three sides, but covered by lofty roof of fantastic design supported on pillars. Three wide steps continued around the three open sides, the fourth closed by a wooden wall, which entirely shut off the private apartments save for one central door over which hung a heavy curtain, approached the floor of this hall. The three steps were meant to provide sitting accommodation according to their rank for those admitted to the *astana*. A large carpet covered the centre of the floor, on the night in question, chairs were provided for us, and the rest of the guests sat on the steps of the dais (Swettenham, 1895: 46). It is almost certain that a gamelan performance requires space for the layout to be set up. A natural ambience guarantees a natural hearing. The recording technique used in these recordings can as well be applied at any soundproof living rooms that provides adequate space. A confined space will hamper the output of the respected ensemble performance.

In concert halls, the acoustic setting is vital in order to convey the music from the stage to the entire hall (both front and end seats), since it is obvious that the energy of music sound deteriorates upon reaching a distance. The more direct the sound can be perceived from the performance, the earlier the sound is reaching the ears and finally the reverberation occurring after the surface contact are felt. The balance between these three sounds will give the listeners a full panoramic (spatial) experience of the performed music (Robert, 1997: 46-51). The combination of accent, close and ambient miking for the ensemble was planned and executed to capture the performance of the gamelan from the acoustic importance to deliver the spatial experience to the listeners or the audience.

²² Stereo: Stereophonic (commonly referred as stereo) refers to any sound reproduction method in which an attempt is made to create an illusion of directionality and audible perspective. This is usually, achieved by using two or more independent audio channels through a configuration of two or more channels in such a way as to create the impression of sound perceived from various directions, as in natural hearing. Multiple recorded sounds are combined into one or more channels, most commonly two-channel stereo.

²³ Mono: Monaural or monophonic sound reproduction (often shortened to mono) is a single-channel. Monaural sound has been replaced by stereo sound in most entertainment applications. However, it remains standard in radio and telephone communications.



Figure 6: Rehearsal Room of Music House 4, University Putra Malaysia, Malaysia (photo by the author).

RECORDING A GAMELAN MELAYU

The instruments of the Gamelan Melayu were arranged in the room according to the players discretion, a typical performance setup as demonstrated in figures 7 and 8. The microphone of each instrument was taken appropriate gain signal levels for the mixer and receiving DAW. The microphone technique and polar pattern setup for the instrument's recording session was clarified in figure 11.

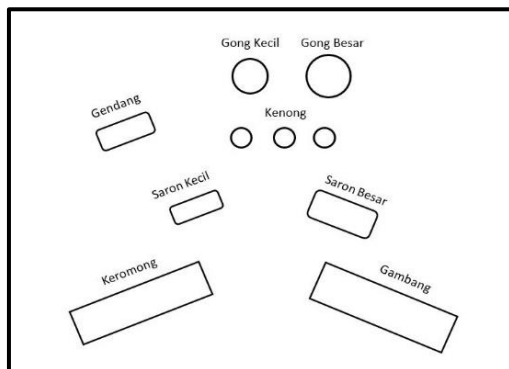


Figure 7: (left) Top view of the instrument's layout for recording (scheme by the author).

Figure 8: (right) The gamelan instruments and microphone setup for recording (photo by the author).

The following is the description of the recording session with equipment setups and the capturing of the signal to the DAW. The Behringer X 32 mixer, while keeping the fader of the receiving channel at 0db receives the individual sound signal (16 channels) from microphone. The gain pot of each channel is turned up from infinity to an optimum level before the signal peak at 0dB in the fader meter. The signal level entering the channel path is controlled by the gain pot. The linear fader controls the signal level leaving the channel path. By keeping the gain at this point, we can determine the maximum volume before peak and have drop constant average of -5dB to -6dB before peak and headroom (this procedure is done only once) in the fader meter. For all stereo inputs, the channel is panned hard Left and Right and all mono inputs, the pan is set at the centre. No signal or dynamic processing were added or compromised. A pair of monitor speakers was setup from the mixer for listening, and, playback and headphone for in ear critical listening. The internal interface of Behringer X32 converts the signals as digital and routes them out via the Universal Serial Bus (USB 2.0). The workstation receives the signal through the USB inputs and correspond to the recording Cubase DAW. The user assigns the incoming signals accordingly to the Cubase DAW channel inputs, name and enable

them for recording. For the playback corresponding channels, a basic balancing of the sound was adjusted for listening. Upon the completion of the recording, each session is internally, saved and transported to the backup hard drive. These steps are applied for the entire gamelan song repertoire recording except for the Timang Burung repertoire, the only vocal recording that was dubbed for the sake of a better isolation from the instruments. Figures 9 and 10 demonstrate the recording process in the flow.

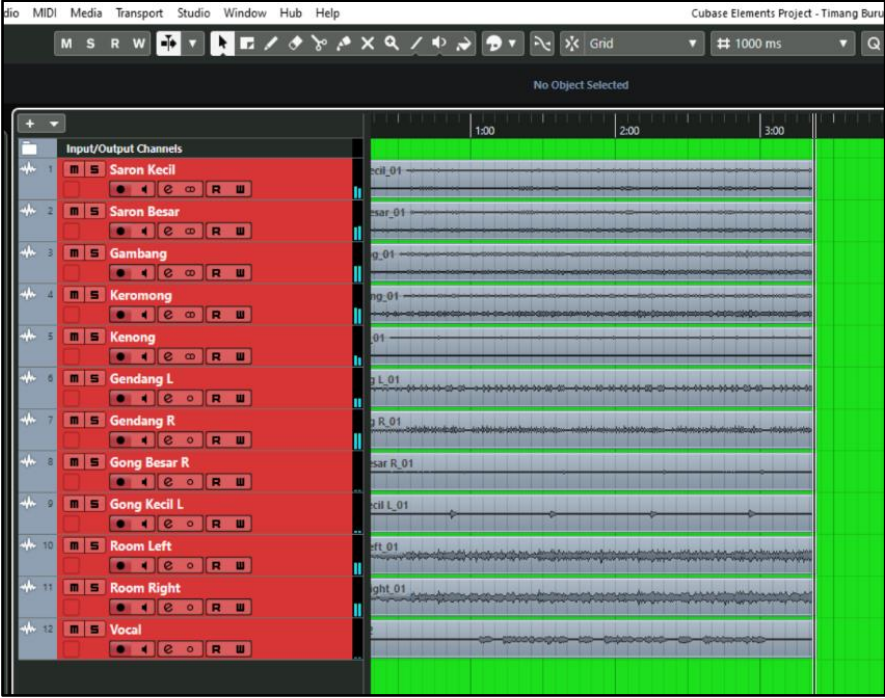
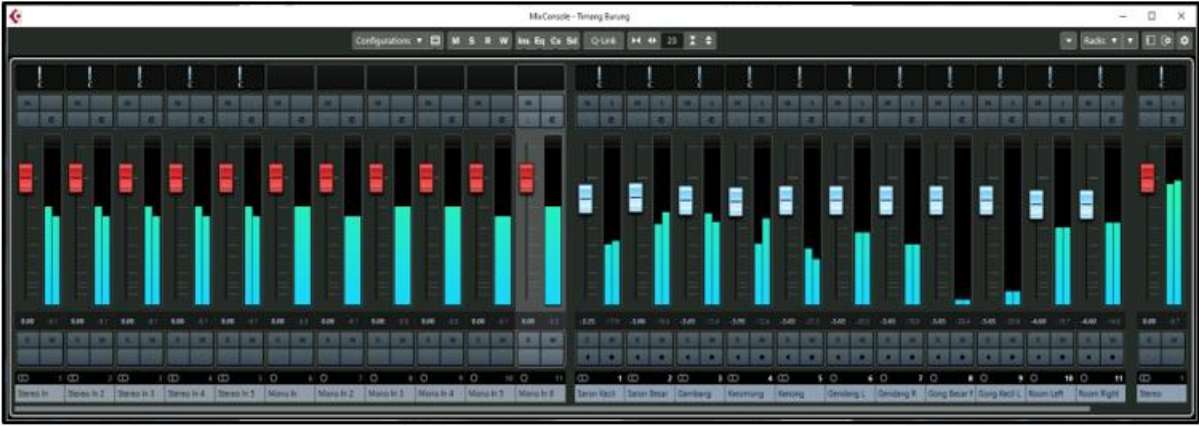


Figure 9: Cubase recording session for Timang Burung (photo by the author).



Recording input via USB from Behringer X32, 16 Channels, Stereo & Mono configuration according to the microphone technique.

Audio channel & monitor playback, 16 Channels, Stereo & Mono audio tracks according to the Recording Input.

Stereo Out (Master)

Figure 10: Cubase recording console, audio track and monitor playback for Timang Burung (photo by the author).

No.	Instru-- ment	Mic Techniqu e	Mic Polar	Mic Model	Distance / Note	Picture
01	Saron Kecil	ORTF, Accent Miking	Cardioid	2 unit of Samson CO2, Condenser	Position above, 10'' height (approximately for optimum signal level). Mounted on a pair of mic stands. Wave signal recorded as Stereo.	
02	Saron Besar	XY, Accent Miking	Cardioid	2 unit of AKG C1000, Condenser	Position above, 10'' height (approximately for optimum signal level). Mounted on a pair of mic stands. Wave signal recorded as Stereo.	
03	Gambang	XY, Accent Miking	Cardioid	2 unit of Apex 185B, Condenser	Position above, 10'' height (approximately for optimum signal level). Mounted on a pair of mic stands. Wave signal recorded as Stereo.	
04	Keromong	MS, Accent Miking	Bidirectiona l, Cardioid	1 unit of AKG C414 B-ULS, Condenser, 1 unit of Antelope Verge, Condenser	Position above, 10'' height (approximately for optimum signal level). Mounted on a pair of mic stands. Wave signal recorded as Stereo.	
05	Kenong	XY, Accent Miking	Cardioid	2 unit of Shure SM57, Dynamic	Position above, 1' height (approximately for optimum signal level). Mounted on a pair of mic stands. Wave signal recorded as Stereo.	
06	Gendang	Close Miking	Hypercardio id	2 unit of Audio Technica ATM25, Dynamic	Approximately 3'' from the hit point. Mounted on a single mic stands on both opposite sides. Wave signal recorded as separate mono for both sides.	
07	Gong Kecil	Close Miking	Omni	1 unit of AKG D112, Dynamic	Back portion, approximately 5'' off axis from the centre point. Mounted on a single mic stands on both opposite sides. Wave signal recorded as single mono.	




08	Gong Besar	Close Miking	Omni	1 unit of Samson Q Kick, Dynamic	Back portion, approximately 5" off axis from the centre point. Mounted on a single mic stands on both opposite sides. Wave signal recorded as single mono.	
09	Vocal	Close Miking	Cardioid	1 unit of Rode NT-2, Condenser	Approximately 2" from the mouth. Mounted on a single mic stands with pop filter. Wave signal recorded as single mono.	
10	Ambient	AB, Distant Miking	Cardioid	2 unit of Rode NT-2, Condenser	Facing the gamelan, left & right of the assemble approximately 15' apart, 3' distance from the assemble, 8' height. Mounted on a single mic stands on both opposite sides. Wave signal recorded as separate mono.	

Figure 11: Instrument Miking Details (Scheme by the author).

MIXING PROCESS

Audio mixing is a process, in which multiple recorded sounds are combined into one or more channels, most commonly two-channel stereo. In the process, the source signals' level, frequency content, dynamics and the panoramic position are commonly being manipulated and effects such as reverb might be added. The process takes place in the control room of a studio, which acoustically treated for neutral listening. This practical, aesthetic, or otherwise creative treatment is advisable in order to produce a mix that is more appealing to listeners. The mixing stage often follows multitrack recording and the final mixes are normally, submitted to a mastering engineer. Live sound-mixing and location-recording is the art of combining and processing several audio signals. This method allows creating a "mix" that the audience or performers at a live show hear. There can be a variety of different mixes required, depending on the performance requirements. The mix engineer commonly works with mono and stereo wave files recorded in studio or a location recording.

After all tracks are recorded (maybe with some bouncing), it is time to mix or combine them to a 2-track stereo. You may use the mixer fader to control the relative volumes of the instruments, use panning to set their stereo position, use EQ to adjust their tone quality, and use the aux knobs to control effects (Bartlett & Bartlett, 2009: 266).

It is suggested that sound mixing engineers involved in audio mixing of music are akin to be part of the performance of the song as well. It is not only confined to the hardware or sonic refinement of the studio, for example, the equalisation and compression, it involves the creativity of the engineer. Engineers are expected to train themselves to mix as performer to bring out more of the song artistic. Like the musician who perform in the song, the mixer - mixing as a performance increases the personalised approach towards the mixing process thus create a more connection or close senses to the song (Brendan, 2017).

Zagorski (2014) observed that final musical recordings could be rhetorically, divided into two perspectives, what is intended by the musician or the mixing engineer and by the perception of the audience. As the music cannot be analysed in a single way but it can through perception and recipients of the intended audience. The music can be influenced by structural place of recording, music engineering, cultural and geography, result to the output of the music recording. Zagorski suggests an analytic study on the process of music making on this model could close the theoretical gap between a creator's intentions and an audience's interpretations.

MIXING PROCESS SPECIFICATION AND EQUIPMENT

Specification	Hardware / Software / Format	Note
Interface	Antelope Audio Discrete 8	Minimum 2-Channel Audio Interface or Mixer.
Workstation	PC Intel i7, 32GB RAM, Windows 10 Pro, 64Bit	Minimum hardware requirements for Operating System and DAW.
Digital Audio Workstation (DAW)	Cubase Pro 10.40	Any DAW with multitrack mixing.
Monitor Speaker	Genelac 8040B	Monitor with a range of frequency spectrum playback.
Headphone	Audio Technica ATH M30x	Solo listening and in-hear.
Audio Format	Wave, Stereo and Mono Configuration	PCM, Un-compress format.
Sampling Rate	48kHz	Use recording sample rate.
Bit Resolution	24	Higher dynamic range and lower noise floor.
Storage	Internal WD 500GB HDD	Minimum hardware requirements for Operating System and DAW files.

Figure 12: Specification and equipment's use for this mixing findings and minimum recommendation (Scheme by the author).

Looking at the table in figure 12, hereby the specifications and equipment's that were used for the mixing process in the studio. This equipment can be replaced with its equivalent or with specifications that could handle multitrack wave files. The recorded wave file format should not be downgraded, to protect the quality of the digital audio that remains intact and unchanged. Regardless of how many times we process or re-encode, the wave files will have same quality.

MIXING A GAMELAN MELAYU

The initial step of the mix was setting the mixers faders to 0db (zero) for all the instruments tracks and keeping the channel faders in mute with monitor volume at desirable listening level. For the next step, the channel faders were unmuted one by one then the faders were brought to the desirable listening levels, this is followed by all instruments channel faders. No signal and dynamic processing's were applied to the wave files to ensure the natural state of the sound recorded. This follows the recommendation of IASA TC-04 Sub-topic 5.7.4 approach to recording as well as the ethnomusicologist suggestion (Hood 1971: 261), namely sound signals from all mics that go to the tape (DAW) in order to balance the signals properly. This application allows the composite to give the best simulation of the live sounds. The mix changes

only consist of channel volume (fader levels) and panning (LCR²⁴ position of the audio sound, stereo imaging). In this research, the Gamelan Melayu recordings were mixed according to the playing structure as well as the intensity and from audience or listeners perspective facing the gamelan assemble. The Kenong and Gong are colotomic instruments, which act as the musical phrase, the channel volume, is setup as a base for the mixing. The Gendang as the time (tempo) keeper, channel volume slightly lower from the colotomic instruments (varies on type of playing density). The Keromong and Gambang elaborate the main melody, whereas the channel volume is above of the colotomic instruments and the Gendang. The Saron Kecil and Saron Besar support the main melody. Regarding the vocal part, channel faders were set above all instruments for the sake of clarity and both ambient mike as support for the entire ensemble. The Kenong is recorded following the ORTF technique in stereo input and the tracking track. The volume is set as base for the repertoire. The channel pan is set as full left right for the stereo image. Gong Besar and Kecil were recorded as close miking in individual mono input and the tracking tracks. The channel pan for both was set as centre hence, allowing the low frequency of the gongs has more reproduction in terms of density. Gendang the only membranophone, were recorded as close miking in individual mono input at both surface and the tracking tracks, the channel pan for both was set as Left half and Right half allowing the low and mid frequency of the gendang has separation from the gongs, also to imitate the movement of the gendang player hand when striking it. The Keromong were recorded as MS technique in stereo input, in the tracking track, the stereo file was split, keeping middle cardioid input pan at centre, the bidirectional (Figure 8) were duplicated to create Left and Right individual mono with the duplicated channel out of phase to avoid phase cancellation. In the mix, the researcher has three-channel volume of the Keromong to create the panoramic playback of the instrument. This is followed by the Gambang, which were recorded as XY technique in stereo input and the tracking track, the channel pan was set as full left right for the stereo image. Saron Kecil and Besar recorded in ORTF and XY technique in stereo input and the tracking track, both channel pans were set as full left right for the stereo image. The ambient mics (room mics) recorded in AB technique in mono input, the tracking track for better separation, the channel pan for both was set as full Left, and Right allowing the characteristics of the environment can be perceived as panoramic movement of the entire ensemble. The only vocal recording was in mono input and the tracking track, the channel pan was set at centre for clarity and space for the voice in middle to cut through the other instrument to be heard. These steps were used for all the following repertoire to create the final mix, as one objective for preservation is to keep the natural sound, the final mix were not mastered but aimed to achieve a maximum output below 0dB peak. Following figure 13 shows the Timang Burung repertoire mixing process in timeline of Cubase DAW. In the figure we could note stereo and mono files configuration, MS techniques configuration for the mixing and editing of muting empty part of the vocals from the dubbing recording. On the other hand, figure 14 shows the mixer level, panning and channel configuration for Timang Burung and demonstrates a brief explanation of the mixer window edits in the Cubase DAW. Achieving the target balance and volume levels in the mix, the mix was exported (bounce) to final 2-track stereo wave file at 48 kHz and 24 Bit format to attain the high-resolution quality. This file can be converted or transferred to desirable format of intended playback while attaining the original mix.

²⁴ LCR: Left, Centre, Right

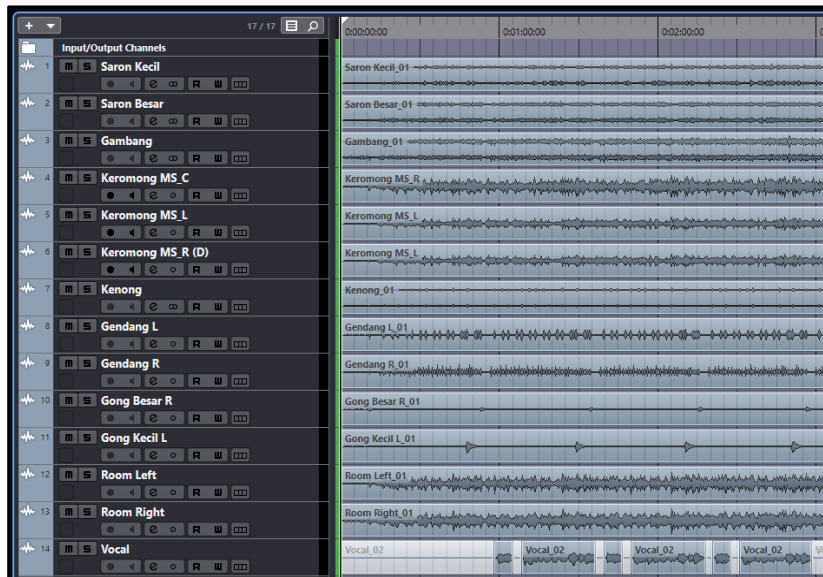


Figure 13: Cubase mixing session for Timang Burung (photo by the author).

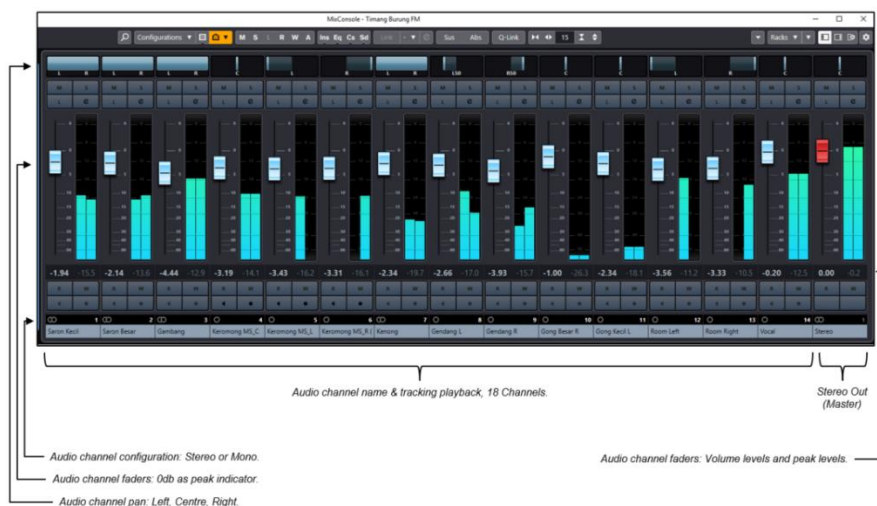


Figure 14: Mixing console for Timang Burung in Cubase (photo by the author).

METADATA

As has been pointed out at the outset of this paper, technical specifications and sound engineering will be crucial in development of the metadata for preservation and archiving purpose. This will enhance the outcome and documentation to achieve the purpose. The metadata would help sound engineers, archivists, field recordists, community members, and musicians in the field of preservation and reproduction of sound creation for future generation. The following is an excerpt from Federal Agencies Audio-Visual Working Group²⁵ under Federal Agencies Digital Guidelines Initiative (FADGI)²⁶ (United States or USA):

²⁵ Audio-Visual Working Group: Focuses its work on sound, video, and motion picture film.

²⁶ FADGI: A collaborative effort by federal agencies that was formed as a group in 2007 to articulate a common sustainable set of technical guidelines, methods, and practices for digitized and born digital historical, archival and cultural content. The acronym's meaning has been updated in 2017 from Federal Agencies Digitization Guidelines Initiative to the Federal Agencies Digital Guidelines Initiative aimed at reflecting the growing area of this work.

“Embedded metadata can provide information to and support functionality for various persons and systems at a variety of points in the content life cycle. For example, it can help the digitizing unit or organization as it produces and preserves content. It can serve persons or systems who receive content that is disseminated by the digitizing unit or organization. Some metadata elements are especially valuable to internal actors, some to external, and some to both” (FADGI, 2009: 2).

Metadata scheme is accompanied by documentation or data dictionary that describe the data purpose and structure, the number and the names of elements. In doing so, the elements either co-existent with other elements, requirements need to be added or removed. To add on, this is helpful in assessing the usefulness of a metadata scheme for the purpose of data sharing, cross-repository searching, harvesting and transformation or migration, to other scheme or system (ARSC, 2015). Another significant aspect of metadata is not only the descriptive information given to the user or archive details that are used to identify the content, but it enables the recognition of technical information and the replaying of the audio. Furthermore, it includes the preservation metadata that retains information about the processes that went to generate the audio file. By this, the integrity of the audio content can be guaranteed and the digital archive will depend on comprehensive metadata to maintain its collection. A well-executed plan of digital archive will automate the production of much of the metadata. It should also include the original carrier, its format and state of preservation, replay equipment and parameters, the digital resolution, format, all equipment used, the operators involved in the process and any processes or procedures undertaken (IASA TC04, 2009: 4). Having defined the meaning of metadata, the researcher will discuss two-file formats use for sound preservation and reproduction in this research, Waveform Audio File Format (WAVE or WAV)²⁷ and Broadcast Wave Format (BWF)²⁸.

Given the number of linear audio format used to encode audio, we should look into a format with a wider acceptance and use of in professional environment. This ensures the format to have longevity and tools that available to migrate the format to future file formats when necessary. IASA TC04 recommends the use of wave, (file extension .wav) for the simplicity and ubiquity of the linear PCM and the files are widely used in the professional audio industry. As mentioned earlier, the Gamelan Melayu were recorded using wave file format in order to capture the signal and further in the mixing for final output master. As indicated previously for the sound preservation and reproduction, the recorded wave files were accordingly, named and converted to BWF file format with embedded metadata containing the recording information, equipment, visual and guide.

WAVE FILE FORMAT INSTRUCTION FOR METADATA

The wave file format for recording is commonly available in all professional or entry range DAW, for instance, Steinberg Cubase, Steinberg Nuendo, AVID Pro tools, Adobe Audition, Presonus Studio One. Each audio track input was named accordingly to instruments signal that coming in to channel path. Figure 15, shows the incoming channel input track name and

²⁷ Wave: Waveform Audio File Format is an audio file format standard, developed by Microsoft and IBM. Pulse Code Modulation (PCM) or linear PCM is the uncompressed file format-encoding stream for digital audio and its default-encoding scheme for WAVE.

²⁸ BWF: Broadcast Wave Format is the de facto standard for digital archival audio created and developed by European Broadcasting Union (EBU) (based on the Microsoft, Resource Interchange File Format (RIFF)) is a generic file container format for storing data in tagged chunks). The file add metadata to facilitate the flawless exchange of sound data between different computer platforms and applications. By specifying the format of metadata, it is allows the audio processing elements to identify by their own, document their activities and it furthermore, supports timecode to enable synchronization with other recordings. This metadata is stored as extension chunks in a standard digital audio WAV file.

corresponding recording result Wave file with the instruments name and number of recording take. Preparing for preservation, archiving transfer and storage after recording and mixing, the researcher followed the recommendation of the Recording Academy Producers and Engineers Wing²⁹ and AES Technical Council.

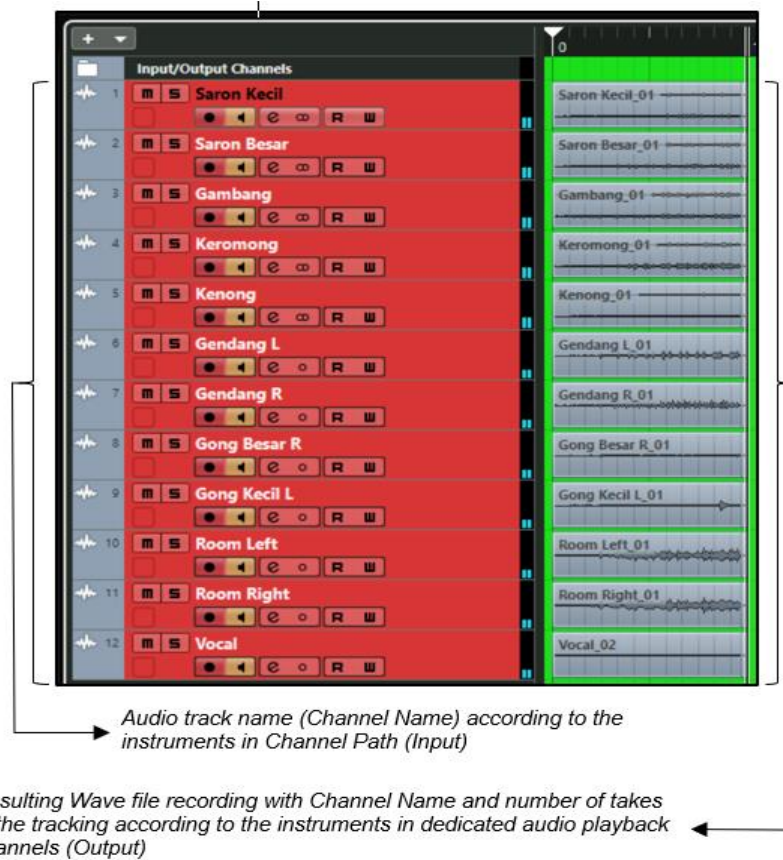


Figure 15: Audio track name (Channel Name) and resulting Wave file name according to the channel name in Cubase (photo by the author).

Both organisations have worked together to come with standardization for material delivery medium, file naming and folder hierarchy for digital storage media backup. There are two recommendations for file delivery and naming, 1. Minimum Delivery Recommendation and 2. Preferred Delivery Recommendation. Following are combination excerpts from AES Technical Council (2014: 4), Recording Academy Producers, and Engineers Wing (2018: 6) delivery recommendations:

The **Minimum Delivery Recommendation** provides the capability to reuse the original recording in the short-term and, if necessary, to re-create the original recording and/or mix as closely as possible. This will allow the owner of the master (generally the Record Label / Content Owner) quicker access to the elements of the project in the use at the conclusion of the mixing process.

²⁹ Recording Academy: The Recording Academy is an American academy of musicians, producers, recording engineers, and other musical professionals. The Grammy Awards are awards presented by The Recording Academy to recognize achievements in the music industry. The Producers and Engineers Wing (P&E Wing) is part of the academy made up of producers, engineers, mixers, and other technically involved professionals who address the various aspects of issues facing the recording profession. The P&E Wing advises the use of professional recording technology as well as the preservation of recordings.

The **Preferred Delivery Recommendation** provides a more robust solution to the long-term issues that confront Record Labels / Content Owner in their efforts to maintain their assets. It is therefore, the committee’s recommendation that all of the audio tracks be “flattened” / consolidated in some work and migrated to the broadcast wave file format.

This delivery recommendation category can vary on the purpose of the recording and preservation works carried out by any preservation or archiving party. In broad term, we could summarise Minimum Delivery Recommendation for ‘short usage’ and Preferred Delivery Recommendation for ‘long usage’. The researcher uses Preferred Delivery Recommendation for the deliverance of this research finding. Upon completion of mixing process, the mixer will be reset (keeping the mixing DAW as whole session as separate backup) to be ensure no any signal or dynamic in apply and fader level in 0dB (unity) without any volume changes. Now, we are ready to name the files for export individually by following the naming conventions in delivery recommendation. In each sound recording, there will be many digital audio files involved. It is important that Wave files contain all relevant information within their file names and are also easy to understand at a glance. For example;

AI_SongTitle_StemName_Stereo/Mono_48k24b.wav

description for the above example as follow,

- AI (Artist Initials) : GG (Gahara Gangsa).
- SongTitle : Timang Burung.
- StemName : Instruments name (Descriptive of audio file).
- 48k24b : Audio Track Type, Sample Rate and Bit Depth.
- File Extension : Generally generated during file creation, it should always be shown.

The following figures 16a and 16b show name conventions for Timang Burung Wave file multitrack and mix master. The naming conventions can be done in the file export (bounce) module of Cubase and any other equivalent DAW that were used for preservation.














	GG_Timang Burung_Gambang_Stereo_48k24b	Length: 00:05:45 Size: 94.7 MB
	GG_Timang Burung_Gendang Bass_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Gendang Mid_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Gong Besar_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Gong Kecil_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Kenong_Stereo_48k24b	Length: 00:05:45 Size: 94.7 MB
	GG_Timang Burung_Keromong MS_C_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Keromong MS_L_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Keromong MS_R (Dup of L)_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Keromong_Stereo_48k24b	Length: 00:05:45 Size: 94.7 MB
	GG_Timang Burung_Room L_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Room R_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB
	GG_Timang Burung_Saron Besar_Stereo_48k24b	Length: 00:05:45 Size: 94.7 MB
	GG_Timang Burung_Saron Kecil_Stereo_48k24b	Length: 00:05:45 Size: 94.7 MB
	GG_Timang Burung_Vocal_Mono_48k24b	Length: 00:05:45 Size: 47.3 MB

Figure 16a: Naming conventions for Timang Burung Wave file multitrack (photo by the author).

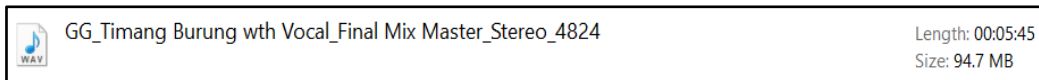


Figure 16b: Naming conventions for Timang Burung mix master (photo by the author).

BWF FILE FORMAT INSTRUCTION FOR METADATA

There is a broad agreement among professionals that long-term archival storage files and de facto standard file for digital archival audio to be uncompressed Broadcast Wave Format (BWF). The BWF keeps the .wav file extension, it is non-proprietary, and because BWF is limited to two file types of audio data (linear PCM and MPEG), it is interoperable with a wide range of applications and operating systems (ARSC, 2015). This de facto standard file format and enterprise-class storage media provide access to the audio files after the proprietary equipment used to create them may no longer be available. Every effort should be made for each Broadcast Wave File to be a bit-for-bit copy of the original digital tracks. The major benefit of BWF for both archiving and production uses is that metadata can be incorporated into the headers which are part of the file. This is advantage in most basic exchange and archiving scenarios, however, the fixed nature of the embedded information may become a liability in large and sophisticated data management systems. This, and other limitations with BWF, can be managed by using only a minimal set of data within BWF and maintaining other data with external data management systems. It is expected that future development in the area will continue to make the format viable. The BWF format is widely accepted by the archiving community and with the limitations described in mind IASA recommends the use of BWF .wav files [EBU Tech 3285] for archival purposes (IASA-TC04).

The Recording Academy Committee (2018: 10) have said it is extremely important variable in a robust archiving methodology for BWF file naming. There are a number of approaches that the committee reviewed, such as limiting illegal characters as listed by the Operating System (macOS, Windows), or listing the illegal characters. This approach was made to take a more minimalist approach. In doing so, there would be a much higher chance of recovering data over the long-term. BWF addresses the lack of metadata by incorporating additional metadata fields as either a BEXT³⁰, LIST-INFO³¹, axml³², XMP³³, XML³⁴ or a iXML³⁵ chunk³⁶. In this research, we use iXML chunk, which is widely adapted by various manufacturers, corporation and galleries include field recorders in location sound metadata. iXML been designed to

³⁰ BEXT: 'Broadcast Audio Extension' or BEXT is a plain text area of a Wave file wrapped as part of the BWF standard. It provides additional embedded metadata within BWF files. In early development, BWF BEXT description chunk was used in different ways by many vendors to encode some small metadata, but because it is invariably undefined, and lack of space for full information. Whilst many systems tried to read what they could from the bext data, due to no specification and limited space, bext's usefulness was limited. ASCII string allows maximum of 256 characters.

³¹ LIST-INFO: A file property and details.

³² axml: axml chunk may contain any data compliant with the XML 1.0 format or later and it is a widespread format for data exchange. We may have noted that an XML chunk may contain XML fragments from more than one Schema. The axml chunk may occur in any order with the other BWF chunks within the same file.

³³ XMP: 'Extensible Metadata Platform' or XMP file is a metadata file used by Adobe programs such as Photoshop and Bridge. It contains the edits made to a camera raw file, such as a .CR2 or .NEF file, and is automatically generated and saved in the same directory as the corresponding camera raw file.

³⁴ XML: 'Extensible Markup Language' or XML is a data file. It is formatted much like an .HTML document, but uses custom tags to define objects and the data within each object. XML files can be considered as a text-based database. As they are formatted as text documents, they can be viewed and edited by basic text editors.

³⁵ iXML: The iXML specification describes a WAV RIFF chunk in BWF files, which contain standard XML data following the iXML. The specification is designed to provide an unambiguous communication of file and project-based metadata between various stages of workflow in production, telecine, picture editorial and audio post-production. The 'i' actually refers to Institute of Broadcast Sound (IBS), and it acknowledges the fact that the IBS played a key role in iXML conception.

³⁶ Chunk: A chunk is a fragment of information used in many multimedia formats.

standardise the exchange of metadata between these systems, the iXML specification describes a WAV RIFF chunk in BWF files which contains standard XML data following the iXML specification. Figure 17 shows the study conducted by ARSC Technical Committee and audio-visual Preservation Solutions (AVP) to evaluate interoperability and semantic shifts, persistence and integrity through editing operations, and persistence and integrity through derivative creation. Note must be made that iXML is currently going through the standardization process within the Audio Engineering Society.

Chunk	Size	Definition	Adoption	Authority	Extensibility	Storage
bext	Highly Limited	Highly Limited	High	EBU ⁱⁱⁱ	None	Must be before data chunk, at the head of the file.
LIST INFO	Flexible	Limited	Somewhat High	Microsoft ^{ix}	Unclear ^{xix}	Must be before data chunk, at the head of the file.
iXML	Highly Flexible	Limited, but Extensible	Moderate ^{xii}	Collection of corporations, website maintained by Gallery	High, may be expanded as needed (registration encouraged)	May appear in any order with the other chunks of the RIFF structure
XMP	Highly Flexible	Somewhat limited, but extensible	In Development within Adobe Products.	Adobe	High, may be expanded as needed (best practices provided)	May appear in any order with the other chunks of the RIFF structure
aXML	Highly Flexible	Highly Flexible	Not commercially available. Apparent internal custom uses within organizations.	EBU ⁱⁱⁱ	Very High	May appear in any order with the other chunks of the RIFF structure, requires the file to meet BWF specifications

Figure 17: Assess Options for Embedding Metadata in WAVE Files and Plan the Audio Metadata File Header Tool Development Project: Assessment Report and Initial Recommendations. (http://www.digitizationguidelines.gov/audiovisual/documents/AVPS_Audio_Metadata_Overview_090612.pdf).

Technical metadata about digital audio files can be automatically, extracted from the files and exported in a variety of formats, in this research we will using BWF MetaEdit, an open source tool that is useful for embedding metadata in Wave files. FADGI commissioned AVP to develop a free, open source tool that would allow embedding, editing and exporting of metadata within WAVE files. This tool is called BWF MetaEdit (see download version at <http://sourceforge.net/projects/bwfmetaedit/>). Following are excerpts of BWF MetaEdit features (Lacinak, 2014: 6 -7):

1. Import, edit, embed, and export specified metadata elements in WAVE audio files.
2. Batch and individual operation.
3. Export technical metadata from Format Chunks and minimal metadata from bext and INFO chunks as comma-separated values and/or XML, across a set of files or from individual files.
4. Evaluate, verify and embed MD5 checksums, as applied to the WAVE file’s data chunk (audio bitstream only).
5. Enforce specifications developed by the Federal Agencies Audio-Visual Working Group9, as well as specifications from the European Broadcasting Union (EBU), Microsoft, and IBM.
6. Report certain errors in the construction of WAVE files.

- Interface through command line and GUI, for Windows/PC, Macintosh OS, Linux. (Full list of OS/interface options reviewable at SourceForge)

“BWF MetaEdit is a metadata-centric tool designed to change the landscape of how organizations work with embedded metadata in WAVE files. It is a lightweight, cross-platform tool that can be deployed throughout an organization and used by all stakeholders in the lifecycle of an audio object. Capabilities that were once restricted to specialized audio-centric software usually found only in the audio studio are now made available to everyone, greatly optimizing expertise, increasing efficiency and improving quality assurance of embedded metadata in WAVE files. AVP spearheaded a study in 2010 on behalf of the ARSC TC, evaluating the support for embedded metadata within and across a variety of audio recording software applications to put your new awareness of the issues to work by incorporating new quality control procedures and routines into your audio file workflows. Further, read on the test available on ARSC TC 2011 study paper. In combination with BWF MetaEdit, organizations can use the reference files to test their metadata path when configuring systems and as part of routine maintenance and testing.”

The following figure 18 shows the BWF MetaEdit software tool and figure 19 shows a completed iXML list for Timang Burung. It demonstrates how the iXML is accessed and read using simple application such as Windows Notepad. Meanwhile figure 20 presents the conversion of Wave file to BWF by using BWF MetaEdit. For the purpose of the present study, we use Timang Burung Wave file multitrack for example keying in information of the recording and information for reproduction of the sound recording.

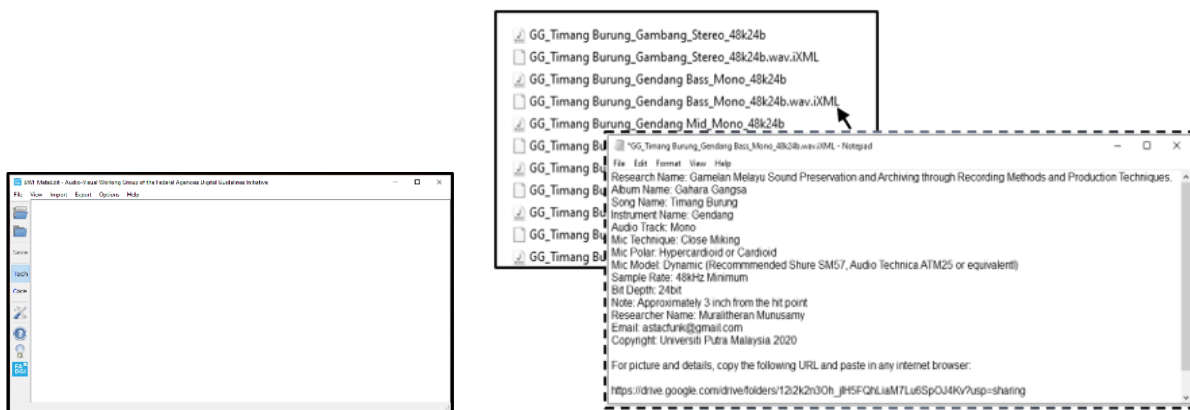


Figure 18: (left) BWF MetaEdit Software tool (photo by the author).

Figure 19: (right): BWF iXML chunk for each instrument used in Timang Burung recordings, the information on iXML can be open in any text software i.e. Notepad in Windows OS (photo by the author).

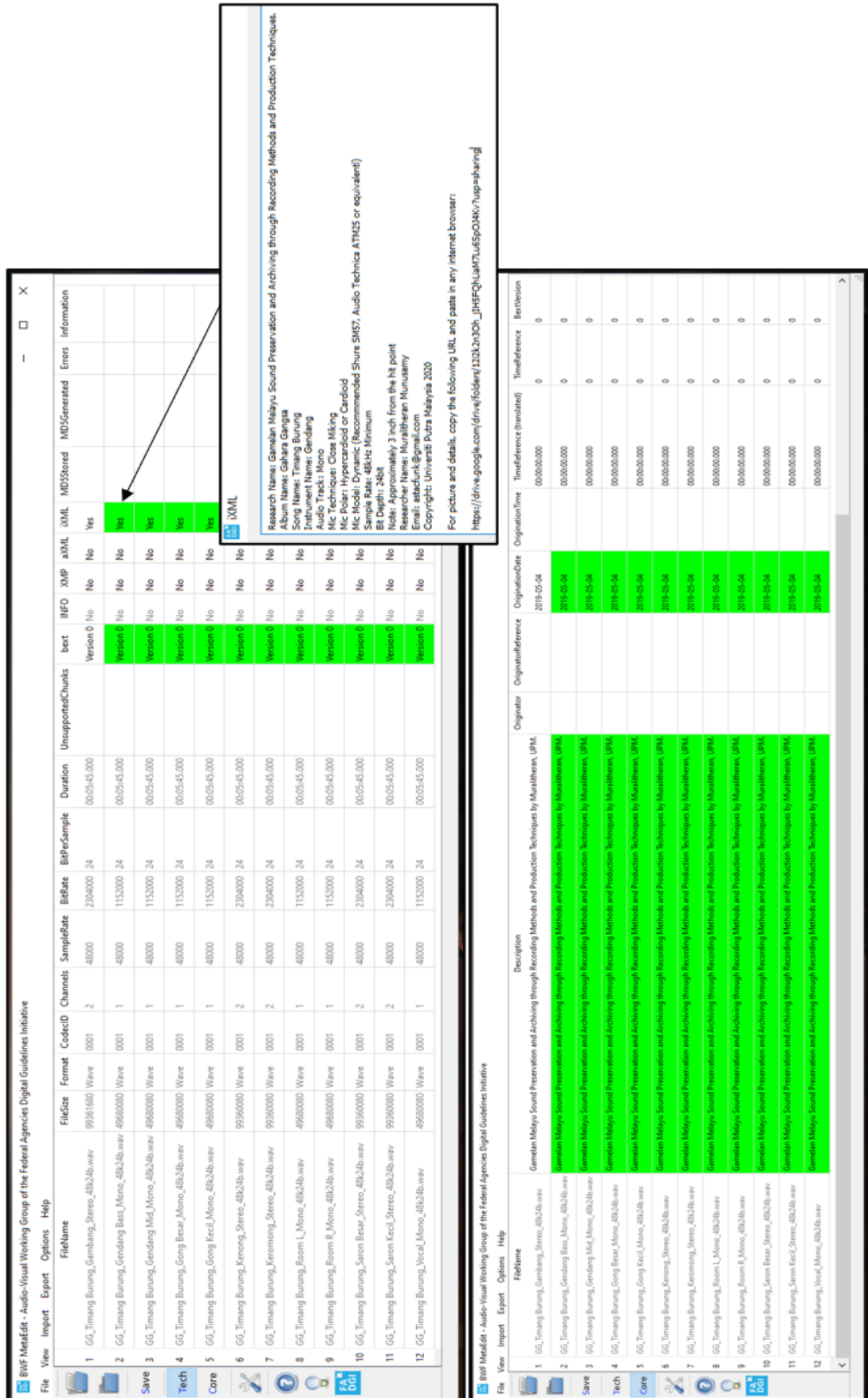


Figure 20: Keying in metadata for Timang Burung repertoire using BWF MetaEdit in Tech and Core mode (photo by the author).

On the other hand, due to the limitation in BEXT information (256 characters), which can be access in the Core mode of the BWF MetaEdit, the information needs to be concise. Figure 21 shows the BEXT information in file attributes of any readable DAW. More details that are technical can be added alongside the description but it is limited such as loudness metering and International Standard Recording Code (ISRC). This section has described the methods applied in this investigation and it has reflected a positive workable method that could be implemented in future for metadata saving's and preservation.



Figure 21: BEXT information in file attributes of the said wave file and this information retrieved by using Steinberg Wavelab (photo by the author).

PROJECT FOLDER HIERARCHY

Both AES TC (2014) and Recording Academy (2018) recommends a folder hierarchy for Producers and Engineers to use during a project to preserve and organize all files during the recording, mixing and mastering phase of the project. This recommendation can be applied to the preservation work as well for the ease use of storage, trace back, referring the source and safekeeping of the files. These folder's names contain the artist identifier (or group, project), song title (repertoire), and contents. Since not all files in the folder may have the same sample rate and bit depth, these are not indicated in the parent folder titles, but they may implemented in the BWF chunk. The project folder contains all parent song mix folders for the project and the multitrack wave files. A parent song mix folder can be created for each song of the project and placed in the project mix folder. The requirements for the folder hierarchy delivery may vary and depend upon the research purpose; therefore, the delivery recommendation committee recommends a minimum delivery setting. Figure 22 is the folder hierarchy of this research work, these folder's hierarchy can be customized as needed according to the sound preservation, archiving or research work. Folders can be added or remove within the hierarchy as appropriate for the project needs.

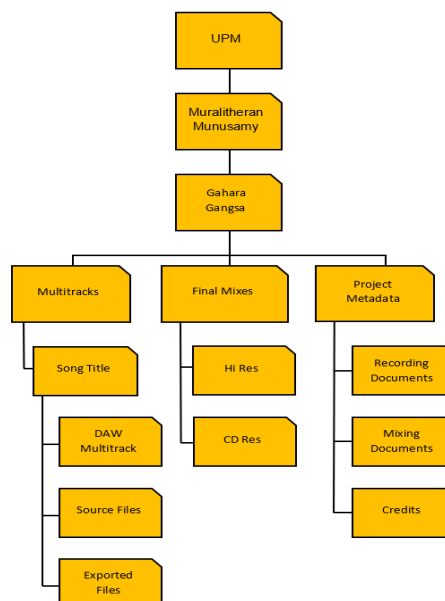

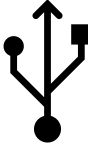



Figure 22: Folder hierarchy of this research sound work filing and delivery (scheme by the author).

STORAGE AND SAFETY

The final storage of this research audio preservation and archiving outcome will be embedded (stored) according to the following methods for retrieval and archiving purpose:

	<p>1. Cloud storage is a subset of public cloud storage that enables the storing of individual or organization's data in the cloud computing and providing the access to the data from anywhere. The digital data is stored in logical pools and the storage spans multiple servers in multiple locations. As long as internet access is guaranteed, the data is available for reach and can be downloaded to be preserved in the local access workstation from internet Uniform Resource Locator (URL) link.</p>
	<p>2. USB pen drive or commonly known as thumb drive is a data storage device that includes flash memory with an integrated USB interface. It is typically removable and rewritable. Compared with physical CDs, they are smaller in term of physical appearance, faster, are compatible to various storage capacity, and are more durable due to a lack of moving parts. They are electromagnetic interference resistant and more importantly they are unharmed by surface scratches (unlike CDs).</p>
	<p>3. Compact Disc (CDs) is a digital optical disc data storage format that was originally, developed to store and play only sound recordings (CD-DA). However, it was later adapted for data storage (CD-ROM). Digital Versatile Disc (DVDs) offer higher storage capacity than compact discs, while possessing the same dimensions. It is often used for storage, data back-up and for the transfer of computer files. With the advancement of storage media technology, they are slowly becoming obsolete.</p>

CONCLUSION

The main objective of this research is to contribute to the Gamelan Melayu Sound Preservation and Archiving through Recording Methods and Production Techniques' by means of infographic documentation (Photos / Diagrams and Schematics of the sound production and reproduction) as well as high-standard audio archiving of the traditional music sound culture in Malaysia. The participation of technical members like audio/sound engineers are crucial in the development of metadata for preservation and archiving purposes. Their expertise in the recording or mixing and mastering will enhance the outcome and as well documenting their approach to achieve the goal. This study serves as a pioneering approach towards recognition, perception and construction of technical specification of audio recording and reproduction information in traditional music ensemble as metadata for preservation. The research findings as guideline, reference, suggestion, protocol and recommendation for traditional music instruments approach regardless of a single instrument or an ensemble, to support the preservation in an effective way. The metadata would help sound engineer, archivist, field recordist, community member, and the musicians in the field of preservation and reproduction of sound creation for future generation.

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HINDUSTANI CLASSICAL MUSIC IN SRI LANKA: A DOMINATING MINORITY MUSIC OR AN IMPOSED MUSICAL IDEOLOGY?

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Abstract

In Sri Lanka, the various groups of Tamils are jointly the largest minority group who migrated from different places of South India and in different time periods¹. South Indian music is widely appreciated and learnt by both the Sinhala including by large parts of the Tamil minority spread over Sri Lanka. Although a number of Sinhala people prefer and practice North Indian music geographically, and probably culturally, they are much closer to South India than to North India. Some historical sources² report that Sinhalese are descendants of North Indians who are believed to be Aryans who migrated from Persia to the Northern part of India in the 13th century and later. Therefore, some scholarly authorities³ believe that the Sinhalese 'naturally' prefer North Indian music as they also continue the suggested Aryan heritage. Nevertheless, some other sources reveal that the North Indian music was spread in Sri Lanka during the British rule with the coming of the Parsi Theatre (Bombay theatre), which largely promoted Hindustani raga-based compositions.

This paper explores selected literature and opinions of some interviewees and discusses what could be the reasons for preferences of North Indian music by the Sinhalese. The interviewees were chosen according to their professional profile and willingness to participate in this research. As a result, this paper will offer insights through analysing various opinions and statements made by a number of interviewees. The research also considered some theories which may relate to the case whether Hindustani classical music is due to these reasons a dominating minority culture or a rather self-imposed musical ideology. The latter would establish an aesthetic hierarchy, which is not reflected in the cultural reality of Sri Lanka. This is a new research scrutinizing a long-term situation of performing arts education in this country taking mainly interviews as a departing point.

Keywords: Hindustani music, South Indian music, Parsi theatre, Musical preferences, Cultural minorities.

¹ With 'Tamils in Sri Lanka', the population speaking the Tamil language and migrated to Sri Lanka from the Tamilnadu State in India, is referred to. Usually all people who migrated from South India are commonly known to the Sinhala as Tamils though there are other migrants who may speak other popular languages in South India such as Malayalam, Telegu and Kannada. The demographic information of difference ethnicities that have been migrated to Sri Lanka are not yet thoroughly censused. So far, the census from 2012 is the last available demographic data in Sri Lanka. However, these statistics may as well be inaccurate.

² The Mahāvamsa is the first source suggesting ancestry of the Sinhalese. Later books (Malalasekara, 1928; Oldenberg, 1879; von Hinüber, 1997; Harris, 2006), mainly various editions and translations of treatises, refer to the Mahāvamsa or retell the anecdotes of the Mahāvamsa or legends without providing references regarding the ancestry of the Sinhalese.

³ As described in the compilation *People of Sri Lanka*. 2017. Published by Ministry of National Coexistence, Dialogue and Official Languages. Colombo: Selacine.

INTRODUCTION

South Indian music is widely appreciated and practiced by both the Sinhala and by large parts of the Tamil minority who are spread over Sri Lanka. In the higher education system, South Indian music is offered as a major subject in undergraduate courses at three universities i.e. University of Visual and Performing Arts as well as Eastern and Jaffna Universities. Based on the data collected for this study, there are only 12 students learning South Indian music in the department of South Indian Music at UVPA⁴ by the year 2019. The other two universities are situated in areas, where more Tamil people in Sri Lanka live. There, the majority of students are Tamils and the offered music courses include only South Indian music at these two universities. The majority of Sri Lankan music graduates are women, who selected teaching as the occupation. Their decision was based on available vacancies. However, the music curriculum of the secondary education system⁵ is mainly divided into Western and Eastern music. The content of Eastern music provides nearly 70% North Indian classical music and some musical pieces with North Indian background. A small rest is dedicated to Sri Lankan folk songs and some fragmented Western music theory.

Given the multi-level school system, South Indian music is taught only in Tamil-speaking schools where the North Indian music is not taught at all. The Ministry of Education in Sri Lanka usually organizes an annual All-Island School Competition of music and dance. Sinhala folk songs and dance, and North Indian vocal and instrumental music and many other events are organised in regions, provinces, and as a final event. However, South Indian Folk Dance, Classical Music and Classical Dance were not included to that turn but separately organised by the Ministry. The director of the Department for Aesthetic Education of that Ministry informed per circular letter that those events cannot be organised together since the competitors of South Indian Music and Dance come from areas populated by Tamils like North and Eastern Provinces.

Faculty	Department /Unit	Year 1		Year 2		Year 3		Year 4	
		1 st Y		2 nd Y		3 rd Y		4 th Y	
		M	F	M	F	M	F	M	F
Music	Applied Music & Mass Communication	58	169	07	04	11	02	15	08
	Ethnomusicology			03	26	05	13	03	26
	Musicology			03	24	02	10	01	05
	North Indian Classical Music			32	86	40	79	35	81
	South Indian Music			02	03	00	03	01	03
	Western Music			12	25	25	22	14	17
	Total			59	168	83	129	69	140
	227		212		209				

Figure 1: 2019, student enrolment by year and gender (compilation by the author).

The previous table shows the distribution of various subjects and the gender proportions in the Music Faculty of UVPA (Figure 1).

⁴ The UVPA is more or less the centre of performing arts where most music teachers and artistes obtained their undergraduate degrees.

⁵ The Sri Lankan educational system is similarly divided like the British educational system in the 1960ies. One can find primary, secondary, tertiary (also higher), and further levels.

SOME CULTURAL BACKGROUND

In Sri Lanka, the Tamils are the largest minority group who migrated from South India (Pathmanathan, 2002) at different times and due to various reasons (*People of Sri Lanka*, 2017: 55-128). At present, the percentage of Tamils in Sri Lanka is not precisely counted but the demographic statistics from the year 2012 show that the Tamil-speaking population has been around 15% and the Sinhala 74% in Sri Lanka by the year of 2012 (*Department of Census and Statistics*). Most Tamil-speaking people follow the Hindu religion and its associated culture which define the Tamil as an ethnic group in Sri Lanka (People of Sri Lanka, 2017). Sinhala is basically a language that also connotes the majority ethnic group. Sinhala-speaking communities claim themselves as Sinhala nationals following as the majority Buddhism, some Christianity, and other varieties of worldviews. Nevertheless, there are also Sri Lankans who believe that they are just Sri Lankan citizens or simply Sri Lankans instead of sticking to any ethnic or religious boundaries. The intra-ethnic diversity is rather complex and needs more scholarship to identify its religious, political and cultural inter-connections and some long-lasting habitual and seemingly exclusive features.

Some historical sources⁶ account that the Sinhalese are descendants of North Indians who are believed to be Aryans migrated from Persia to the Northern part of India in times of the distant past. The first source mentioning the lineage of Sinhala people is the Mahāvamsa (written by a Buddhist monk in the fifth century AD). It contains legends describing incidents that occurred starting with the 5th century BC including the story of Vijaya, who migrated to Sri Lanka with seven hundred of his followers from the northern part of India and settled in Sri Lanka. It is ambiguous about the exact place or associated cultural context of North India from where this legendary father was supposedly comes. Further incidents mentioned in the historic background of Sinhala communities in the later writings are further to ensure that they belong to an Indo-Aryan lineage which was believed being superior compared to people that lived earlier in this region. Older teaching literature of Sri Lankan history relates Sinhala lineages in a way that the history is mostly based on legends found in the Mahāvamsa. Some recent writings of local scholars (20th – 21st Century, *Peoples of Sri Lanka*, 2017) narrate stereotypically that the Sinhala ‘naturally’ prefer North Indian music as they simultaneously continue to believe in their Aryan heritage.

APPROACHES

There are some other opinions gathered in selected interviews conducted in 2018 revealing why Sinhala people prefer largely North Indian music over South Indian Music. For this short research, few music scholars and practitioners who are Sinhala speaking and self-reported Sinhala people answered the question “Why North Indian music is more popular than South Indian music in Sri Lanka?”. Some of these interviewees studied North Indian music. They resided mainly in India for years. Some of the others studied in the University of Visual and Performing Arts. All of them are closely linked to the UVPA as former students and/or teachers of North Indian music. The following statements roughly represent the opinion of the musicians and the scholars who are closely attached to North Indian music practices in Sri Lanka. They were

⁶ According to the Sinhala chronicle, the Mahāvamsa was first compiled in the fifth century CE by Buddhist monks and updated over the centuries (Kemper, 1991). There it is described that the Sinhalese are descended from Prince Vijaya and his retinue of seven hundred followers who migrated from North India in the sixth century BCE to the island. One specific part of it, called the Dīpavamsa, which is an early chronicle whose material was worked into the Mahāvamsa, reports that Mahinda Bhikkhu, son of the Indian Buddhist King Ashoka, introduced Buddhism to Sri Lanka in the third century BCE (Sykes, 2018: 41).

chosen according to their professional profile and their willingness to participate in this research.

Being myself a vocal teacher at UVPA who spent some time in North India, my personal interest in answering these questions was an important stimulus to conduct these interviews among well trained colleagues in Sri Lanka. The interviews were held together in a short time frame, but one by one. It is possibly a situational group interview in which the interviewees did not know exactly about the answers of their colleagues. Only some of them listened to other interviewees' answers. This point of not simply agreeing to each other is significantly contributing to the strength of their statements. After finishing this first part of the research, I reconfirmed some of these statements with the respective interviewees. The questions were answered in Sinhalese, which I tried to translate as they were given without choosing any specific parts.

SUJEEWA RANASINGHE (SENIOR LECTURER AT UVPA)

“I think North India is religiously closed to the Sinhala. The nature of North Indian music is so close to us. It has got a soft language. The Tamil language accent is not soft compared to North Indian language (he means Hindi, remarked by the author). Therefore, the music is also not soft. We can listen to North Indian music for a long time. The third reason is the Nurti music which is deeply rooted in Sinhala people. The Sinhala music aspirants in general got the opportunity to learn about the North Indian music through Rabindranath Tagore, who visited Sri Lanka in his time. Here, he mainly presented his own songs including some North Indian classical music stuff. The Sinhala people enjoy South Indian cuisine, but music is associated with sentiments that are highly relevant. The physical things of South India can be preferred. You know the Lord Buddha was not a Tamil. The Sinhala people are very much attached to what Lord Buddha is associated with, so they also prefer North Indian culture.”

VOLTER MARASINGHE (EM. PROF., UNIVERSITY OF SRI JAYAWARDENEPURA)

“I think, in Sri Lanka, Tamils prefer South Indian music, while the Sinhala are not very much interested in South Indian music. South Indian music came to Sri Lanka before North Indian music. First, through Prashasti and then, Nadagam. At the beginning, the Sinhala adapted South Indian music as it was new to them. Later, the North Indian music arrived along with the Parsi theatre. North Indian music became more popular among the Sinhala than South Indian music. I think we had it in our genes, you know! Our forefathers are from North India.”

NISHSHANKA ABEYRATHNA (PHD., INSTRUCTOR AT UVPA)

“I agree with what Volter Marasinghe says that we have it in our genes and not because he is one of my gurus. The Hindustani music was developed in North India after the arrival of Persians. The Indians, who lived in North India, were chased by Persians to the South and some of them might have come to this island as well. History tells us that the Sinhala are descendants of Aryans who came here from North India. However, when the Hindustani music was created, South Indians did not accept it but kept to what they already had. The Sinhala adapted and continued it. The cultures of the Sinhala and South Indian peoples are different. So, the adaptation patterns are also different. I am a lecturer of Carnatic music and I am Sinhala. There is nothing like what people say that Carnatic music is rigorous and therefore the Sinhala preferred North Indian music. It is because they disregarded the Carnatic music just by listening without studying its history and the content of its music contents.”

BUDDHIKA JAYATHISSA (VISITING LECTURER AT UVPA)

“I am aware of the accent and the movement of tones. South Indians have a complex taal system which is good. The language of the North Indian music is soft, also the combination of long and short letters. I am used to watch Hindi films and songs. We used to listen to many Hindi Bollywood tunes and their Sinhala versions. That is very familiar to me.”

GAYANI KADIGAMWA

(ALUMNI OF UVPA AND BHATKHANDI UNIVERSITY LUCKNOW)

“Although I learned North Indian music up to a Master’s degree, I prefer modern South Indian music. I was directed to learn North Indian music (influenced) by my surroundings.”

ARUNDATHY RANGANATHAN

(PIONEERING CARNATIC VOCALIST IN SRI LANKA, INDEPENDENT)

“Who says that Carnatic music is not popular in Sri Lanka? Tamil people respect and learn music and dance, but they prefer only Carnatic music and Bharathanatyam. You will not find much Tamils who practice Hindustani music and dance here. Talents in South Indian dance and music are part of the dowry of a Tamil girl. You know, it is a must for a Tamil girl to gain talents in dance and music. In Sri Lankan context, the Tamils are seconded by Sinhalese in population wise. If you compare the percentage of learning music and dance, you will know that Tamils learn South Indian music and dance more than Sinhalese learn Hindustani music. I have two sons. Both of them preferred Hindustani music. When they were small, entire family went to India and visited music instrument shop. The elder sons wanted have a Sitar that was displayed in the shop. I refused, but he insisted. Then my husband purchased one for him. Then the younger son also wanted one saying that if the elder brother has one, then why not I? Finally, both of them got their instruments and continued studying them under Sinhala gurus. I did not stop them learning Hindustani music although I am a famous Carnatic vocalist in Sri Lanka. Now they are living in Australia and they are big artistes of Hindustani music. The main reason for spreading Hindustani music among Sinhalese could be that some pioneering Sinhala musicians have promoted it here. I gained a big influence on spreading Carnatic music among Sinhalese. One person can do a lot. Nowadays, there is no platform for classical performances. The new generation of Carnatic singers in Sri Lanka is suffering from good teachers and opportunities for public performances.”

RASHMI SANGEETHA (SENIOR LECTURER AT UVPA)

“You can notice this in India. South Indian people prefer their music more than North Indian music and vice versa. In Sri Lanka, the Sinhala strongly believe their ancestors derive from North India and therefore they prefer North Indian music. Buddhism came from North India. The Sinhalese are usually Buddhists. Therefore, they prefer the North Indian culture as well.”

NISHADH HANDUN PATHIRANA

(DIRECTOR FOR AESTHETIC EDUCATION, MINISTRY OF EDUCATION)

“The Carnatic music and Bharatanatyam have been taught in secondary schools in Sri Lanka. You will find them prevalent in the provinces where Tamil people are highly populated for example Central Province, Eastern Province, and Northern Province. After I was appointed

as the Director, I initiated music competitions for Carnatic vocal and Bharatanatyam which were taught mostly in Tamil medium schools. The school competitions started in 1958 and since then Tamil music and dance were not included. For the first time, I began to organise school competition for those in 2017. I put a title for that competition as “All Island Carnatic Music and Muslim Competition” so that Sri Lankan Muslims are not bothered with the word ‘music’. However, the written circular mentions the list of music and dance items and rules and other conditions. We have not made it compulsory. The competition is well attended. People are very happy.

Carnatic music was in vogue in Ceylon even before Hindustani music was known to the people here. The biggest impact in promoting Hindustani music in Ceylon was the appearance of Rabindranath Tagore. Our people went there and came to Sri Lanka with Degree Certificates mostly from the Bhatkhande Music School. Sri Lankans liked Hindustani music because of Buddhism and biological connections to North Indian people. Hindustani music matched with Buddhist philosophy. Buddhist chanting (pirith) was a North Indian thing, sounding similar to the mood of Todi ragas. Sinhala people were digging out the soil to make reservoirs and to build Stupas using that soil. The water reservoirs were used for agriculture, mainly for paddy fields. Buddhist monks in the temples chanted pirith wishing good health and wealth to the people in any village. These pirith chanting definitely influenced the folk songs which were gradually developed by the farmers during cultivation related activities. This is how North Indian music has been deep-seeded in Sinhala genes. The Sinhala language is very much close to North Indian language roots. I would say North Indian music is our heritage.”

Some points mentioned in the interviewees’ answers were stimulating new questions. Volter Marasinghe initiated another research interest in studying the connection of the topic to Prashasti, a type of court poetry deriving from Sanskrit eulogies, and Nadagam, a kind of folk theatre being currently tight to South Indian comedies. Both phenomena were widely investigated yet not in relation to their regional meaning and culturally embedded ethnic identification. Another interesting point is the statement of Buddhika Jayathissa who mentioned the importance of Bollywood productions. This very obvious fact is often heard yet insufficiently investigated in Sri Lanka.

DISCUSSION AND SOME QUESTIONS

Prior to the coming of Parsi theatre, the most popular music theatre type in Sri Lanka has been indeed Nadagam, to which Volter Marasinghe referred. It is seemingly based on South Indian cultural practices. The literature describes (Wijayathunga, 1962) that Nadagam declined its popularity after the coming of Parsi theatre which has been nurtured with North Indian classical, semi classical, and folk music and dance practices. After Sri Lanka was entirely invaded by the British, ships from Indian ports to Galle port frequently circulated. North Indians could visit Sri Lanka by those ships. North Indian music has been known to Sinhala people through the people who undertook their pilgrimage to the Katharagama Hindu Temple in Katharagama. Some instruments like the ektaag was brought by North Indian devotees who played Hindustani melodies during their stay in Sri Lanka that attracted listeners. Practitioners of the Nadagam theatre cherished those musicians and could learn their music to some extent (Wijayathunga, 1962: XII). The British administration had brought Malay soldiers from Malaya to Sri Lanka to train a Sri Lankan Malay Regiment known as “The Ceylon Rifle Regiment” (ibid.). A few of those invited Malay soldiers have been experts in North Indian music who taught Hindustani music to Sri Lankan Malay soldiers as well. This line of arguments has to be further investigated. However, the Sinhala Nadagam was not using any kind of North Indian music until Parsi theatre performances took place in Sri Lanka (Ariyaratna, 2004 [1986]).

Most of the music and dance practices, which were confined and popular among nobles and aristocrats in North India, became similarly popular among the upper middle-class population after the political and cultural interference of British power during the twentieth century in North India. The Parsi theatre (Bombay theatre) has been the best entertainment event for North Indian people of all the social class in vogue. The content of dialogues was lesser than the content of songs of the Parsi theatre scripts written by following mainly the Ghazal poetic structure which has been widely popular in North India since the second half of the 19th century. North Indian music was largely spread in Sri Lanka during the British rule with the coming of Parsi Theatre, which promoted Hindustani raga-based compositions. Parsi theatres were imitated by Sri Lankan experts in the field by writing scripts and songs in Sinhala language. The Sinhala version of the Parsi theatre was named as “Nurti” (Sarachchandra, 1952/1966). Eclectic features of North Indian performing arts were included in Parsi theatre performances, in which graceful and skilful song-actresses and actors had inspired the Sinhalese to adapt North Indian performing arts practices. Some of them got the opportunity to learn North Indian music through Parsi theatre musicians during their stay in Sri Lanka and a few could go to the music colleges Shanti Niketan in Bengal and Bhatkhande in Lucknow through contacts such as Rabindranath Tagore, founder of Shanti Niketan in West Bengal. These “Indian music degree holders” later became government officers for a music education network. Subsequently, they could promote North Indian music through establishing music colleges and formalizing school music syllabuses including a large part of North Indian music components into the music courses. M. G. Perera, Lionel Edirisingha, W. B. Makuloluwa, K. A. Dayaratna and many others studied Hindustani music in India and promoted this music in Sri Lanka. Consequently, they served as talented performers and educationists (Harris, 2006).

While Nurti theatre performances had been largely popular in urban Sri Lanka during the first two decades of the 20th century, gramophones were imported to Sri Lanka. Many Nurti songs were recorded onto 78rpm discs and sold by certain companies (Wijesundara, 2016). 90% of music records produced in Sri Lanka was based on North Indian music (Ariyaratna, 2004 [1986]; Meddegoda and Jähnichen, 2016). These records were also broadcasted via “Radio Ceylon”, the most popular mass media during the first half of the 20th century in the Indian subcontinent (Hansen, 2002). The music compositions had to be nearly three to three and half minutes in length fitting into the time capacity of 78 rpm records used for broadcasting. Therefore, the pieces were confined with lighter and catchier musical phrases. This might have been quite a reason to make North Indian raga-based music pieces more attractive to Sri Lankan consumers from different walks of life.

In the 1930s, Hindi films were screened (Hansen, 2018) in urban areas hence, accelerating the existing preference for North Indian music in Sri Lanka. The technology and the structure of the musical form of a “song” were further refined. Hindi films have been the extension of the Parsi theatre presented with new technology. Parallel to the North Indians’ music preferences developed from this theatre to Hindi film music, Sinhala people also continued from Nurti to Hindi film songs maintaining their Sinhala versions.

Having said this, it should be further debated whether these reasons can fully or partially sustain in an increasingly informed society that rationalises cultural roots and traditions in order to fit into coming global tasks of the arts and related structures in the country’s economy. The following table may summarize the different approaches to the topic and the reasons given by the interviewees and in relevant literature.

Evidences for a popularity:	Why do people believe in this popularity?	Actual reasons for the popularity (research outcomes):
Initially, Buddhist culture was developed by North Indians in the 6 th century BCE. (Sykes, 2018: 41).	North India is religiously close to Sinhala people since Buddhism came to Sri Lanka from there. This is taken to be the reason why Sinhala people prefer North Indian music.	People in early settlements of Sri Lanka adapted Buddhism and its cultural aspects. Therefore, North Indian music was preferred disregarding the fact that Buddhism had nothing to do with North Indian music and vice versa.
The lyrics of North Indian music have been composed in Braj Bhasha, Hindi and other regional languages (Wijayathunga, 1962).	Language of compositions is softer and more melodious compared to languages spoken in South India.	North Indian music became popular not because of its language, but mostly through other factors. North Indian language might have been preferred since the Sinhala were rather familiar to Hindi language as a result of consuming (enjoying) Hindi films and film songs.
The Parsi theatre became popular overriding other theatre traditions and Sinhalese folk theatres such as Nadagam, Sokari, and Kolam (Hansen, 2002; Meddegoda & Jähnichen, 2016).	North Indian melodies used in the Parsi theatre have been more attractive to the Sinhala audience compared to earlier stage music. Sinhalese are descendants of Aryans, who migrated from North India to Sri Lanka. Hence, the Sinhala have that preference in their genes.	The melodies based on Hindustani ragas became popular in the absence of better choices in urban areas. The population seeks for better entertainment possibilities.
Sinhala aspirants of North Indian music got the opportunity to learn Rabindra Sangeeth and Hindustani music in Shanti Nikethan and at the Bhatkhande Music College (Ariyaratna, 2004 [1986]).	Sinhala aspirants of Parsi theatre music got an opportunity to learn music in North India through the contacts of North Indian musicians, who visited Sri Lanka such as Rabindranath Tagore.	South Indian theatre genres, that could motivate Sinhala people to learn its music to become professionals in the respective field, were not performed in Sri Lanka. After experiencing North Indian music through the Parsi theatre, Sinhala aspirants went to Shanti Nikethan and Bhatkhande Sangeeth Vidyalaya to learn North Indian music.
The majority of school children choose North Indian music over West and South Indian music practices (Harris, 2006).	South Indian music was preferred by the Tamil-speaking minority in Sri Lanka. Rarely, Sinhala children prefer South Indian music and other music practices.	The school syllabi were compiled by the pioneer Hindustani music degree holders who became authorities in music education in Sri Lanka. Sinhala children mostly preferred North Indian music over other music practices. The number of Sinhala children is much higher than others.
The majority of university students prefers North Indian music over West and South Indian musical practices (Figure 1 of this article).	Most South Indians reside in North and East, where two universities offer South Indian music for higher education.	Since students learned North Indian music in schools, they take North Indian music as a major subject in higher education.
A majority of popular songs rather incorporated North Indian musical elements than those of South India (Meddegoda, N., 2019).	Musicians already dealing with popular music prefer North Indian music and are ready to deliver productions on demand by the audience or by producers.	North Indian music was/is familiar to Sinhalese audiences through listening to Hindi film songs and accordingly inspired Sinhalese songs. Most musicians involved in the process of producing popular songs have been learning North Indian music.

Figure 2: Table of evidences for a popularity, stating why people believe in this popularity, and finally what are the actual reasons for the popularity of North Indian music practices (overview by the author).

FINAL THOUGHTS

The historical situation of South Asia contributed widely to the dominance of North Indian music far beyond North India. However, this situation also affected the relationship within regions of South Asia and was used for political divisions and cultural impositions. The preference of North Indian music expresses not only the admiration for a classic set of performing arts (Figure 3a), but was also associated with social and ethnic differences nurturing bias and prejudice in long term (Sykes, 2017). Authoritative scripts, religious devotion, and the implied tendency of being exclusive within the nation contributed to this general picture.

It seems to be a challenge to sustain this preference while questioning existing bias and wrong interpretations of historical developments. The imposing of a cultural ideology has to be widely understood and deconstructed. People being involved in the teaching or practice of any kind of North Indian music need an additional awareness of these facts that have to be repeatedly discussed. They may have to resist further declining tendencies among musicians and audiences (Figure 3b) of North Indian music in society and at the same time propagating an increasing diversity in music practices.



Figure 3a, 3b, 3c, and 3d: (3a, left) A drawing of Rabindranath Tagore (1881-1941) by Asith Chanushka Atapattu made in 2013; (3b, right) The picture of a young Sri Lankan singer of Hindustani music, taken by Pasan Ranaweera at the Indian Cultural Centre in Colombo, 2015. (3c, left below) Lecturers of UVPA performing on stage, 2017. (3d, right below) Asith Chanushka Atapattu singing on stage, 2019 (photos by courtesy of the author/photographer).

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SOME OBSERVATIONS ON AGRARIAN LIFE AND PERFORMING ARTS IN TODAY'S SRI LANKA

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Abstract

The main objective of the article is to present some observations on the singing styles that have been used in relation to Agrarian Life in Sri Lanka. They were sung until the late 1990s by people who were employed in agriculture or who were peasants themselves. Today's commercial entertainment singers, in the 21st century, are performing these poems with great enthusiasm using audio-visual media. It is questionable whether they are well aware of the environment related to those songs. The agricultural society that promoted these songs has been widely transformed through changed working processes and demographic shifts. Therefore, the modern society is in a position where stage performers cannot have a real experience of these past times. This study is to observe and investigate the specific musical features of those songs that have been transmitted over the centuries. These observations may help to increase a conscious dealing with musical traditions in the context of Sri Lankan agrarian life and their future representation.

Keywords: Sri Lanka, Rural traditions, Songs, Contemporary understanding, Music analysis, Poems

SOME BACKGROUND

Sri Lanka's legendary harvests once brought her fame as the Granary of the East. Historical records tell that paddy was cultivated in Anuradhapura in 161 BC and flourished there until 1017 AD. Today, paddy is cultivated across the Island. As society evolved, activities and people close to the heart of paddy cultivation rose to prominence. In tropical Sri Lanka, paddy cultivation took deep root, transforming into the lifeblood of the islanders and setting the pace for a national culture embellished with elaborate rituals centered around the preparation of the fields and the harvesting of the grain. The cultivation cycle was a highlight of their social life. Everyone pitched in. Coomaraswamy (1995: 189) describes "Great Chiefs were not ashamed to hold the plough in their hands. The majority of village folk were brought into close touch with the soil and with each other by working together in the fields; even the craftsmen... used to lay aside their tools to do a share of the field work when need was, as at sowing or harvest time."

Songs were circulated among the Sinhala villagers based on this process (Weerasundara, 2914: 12). Many poems related to agriculture have been circulated. They were designed to be associated with a variety of tasks. Sri Lanka's agriculture can be roughly divided into two groups: Chena farming and Paddy cultivation.

CHENA FARMING

Chena cultivation is the cultivation of dry lands which is not mixed with water. Paddy cultivation is the cultivation in muddy soil. Chena cultivation in Sri Lanka farming is mentioned in the inscriptions of King Nissankamalla (1187-1196) who ruled in Sri Lanka during the Polonnaruwa period. (Siriveera, 1993: 120). The historical basis of this is clear from the mention of Chena in special literature on Buddhist philosophy such as Butsarana,

Saddaramaratnavaliya, Jojvaliya and Jathaka Katha Potha. The word used in Sinhala for the word Chena is Hena. The names of the villages in Ceylon which are based on the word hena indicate that chena cultivation was prevalent in the past. An example of this is the following rural names: Henegama, Veherahena, Henepola, Hendeniya, Kotahena, Nugahena, Vihaarahena, Maahena, Ginigathhena, Henebadda, Henpitagedara, Thalahena, Kudagalahena, Medahena, Galgodahena (Kahadagamage, 1999). Two types of singing associated with Chena cultivation can be identified as: Pal kavi and Kurakkan kavi.

PADDY CULTIVATION

Paddy cultivation is a very important sector of the Sri Lankan economy. Even though its contribution to the gross domestic product declined substantially during the past 3 decades of the 20th century (from 30 percent in 1970 to 21 percent in 2000 according to Siriveera, 1993), it is the most important source of employment for the majority of the Sri Lankan workforce. Still, a high percentage of the total labor force was engaged in agriculture in 1999. In the subsistence sector, rice is the main crop and farming rice is the most important economic activity for the majority of the people living in rural areas. Several ways of singing associated with the above activities can be found. Those vocal genres are Andahera, Nelum kavi, Goyam kavi, and Kamath kavi (ibid.).

Poems used in this context are given priority in various Sri Lankan television reality shows that are currently in use. Active participants are formally divided into two groups: teenagers between 12 and 16 years and young people between the ages of 16 and 30. Singing these poems using social media such as FaceBook, WhatsApp, or YouTube, in addition to TV shows has become a major feature today. This study is also to highlight this rapidly growing practice, mainly during the time of the recent pandemic that reached Sri Lanka. In comparison of earlier singing practices with media presentations, this article can explore some interesting characteristics of the aforementioned ways of singing.

DISCUSSION

Pal Kavi

A hut is built on a branch of a large tree. It is to escape from wild animals, mainly to escape from wild elephants. These songs were sung at night while watching the fields. The danger of the unknown darkness has an impact on this singing.

Among the poems of pel kavi used in Sri Lankan popular commercial music, several features unique to it can be identified. Those features are not found when using other poems.

A common feature of musical shape as sung by some villagers in the second half of the 20th century is the uniform pause. Singing the first line is interrupted by a pause in the middle of the second line and a pause at the end of the second line (Wedikkaragedara and Panapitiya, 2007). It can be shown as follows:

Yasa lesatama Alakuth Vatakara Seduna
Eka lesatama Velakuth E Meda Seduna

Breaking these verses while singing a kind of Yati (Srividhya Balaji, 2020), an embellishment of the melodic line as found in some Carnatic music, can be identified as the main feature here. The division of verses in singing can be, for example, arranged as follows:

Yasa lesatama Alakuth Vatakara	Seduna
Eka lesatama..... Velakuth E Meda	Seduna

This seems to be a main feature of all 48 poems that were used for this investigation. This way of singing can be clearly seen as the main attribute to these poems. Another interesting feature is that the singing continues in one breath until the first pause in the second line. Some recent recordings indicate that these features are not anymore respected or applied to tunes deriving from this way of singing and the related poems, which are called Pal kavi, yet miss out these main features. The use of sustaining tones and embellishments was systematically analyzed using measurements based on the Cent system (Benson, 2007:166) to get a roughly comparable impression. For this analysis, it was used a Pal kavi poem sung on 19 March 1975 by Wedikkaragedara Piloris in Mathalapitiya. The text was:

Male Male nobanin ape ammaata
Thopen apen den de netha ammata
Vena de nethath dethane kiri bivvata
*Budun vadina lesa vedapan ammata*¹

(Translation: Brother, brother, do not blame our mother! /We have nothing to give mother. /Nothing else but milk from mother. / Worship your mother the way you worship Buddha).

The way of singing can also be seen in an example of a Sri Lankan Pal kavi (Figure 1). Figure 2 shows some frequency values used in singing this Pal kavi.



Figure 1: Example of a Pal kavi in 5-staff-notation (by the author).

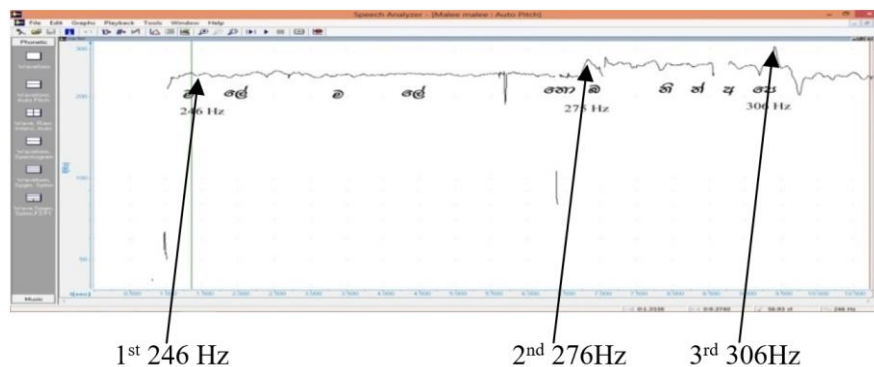


Figure 2: Table with frequencies used (by the author).

It is very difficult to see in this Pal kavi the recognized tone positions that were used. Through rough measuring according to the cent system, a frequency distance between the first and second tone resulted in 199 cents. Another measuring between the second and third tone resulted in 178 cents. Here is another example of a Pal kavi poem:

¹ This recording was processed by the Conservation Unit of the Ceylon Broadcasting Corporation. CD 1. Audio item 15, Recording date: 19 March 1975.

*Mage appa pela thenuve dehipothe
 Negagannatayi me inimaga bedagaththe
 Ringachchama pela vetha bayakuth neththe
 Appachchi kiwwa val aliyage thathve.*

(Translation: My father made hut at the top of the tree. / This ladder was made to climb for the hut./ I do not feel scared once I enter the hut./ Because Dad told me about wild elephants.)

The first line of the Pal kavi looks as following when analyzed:

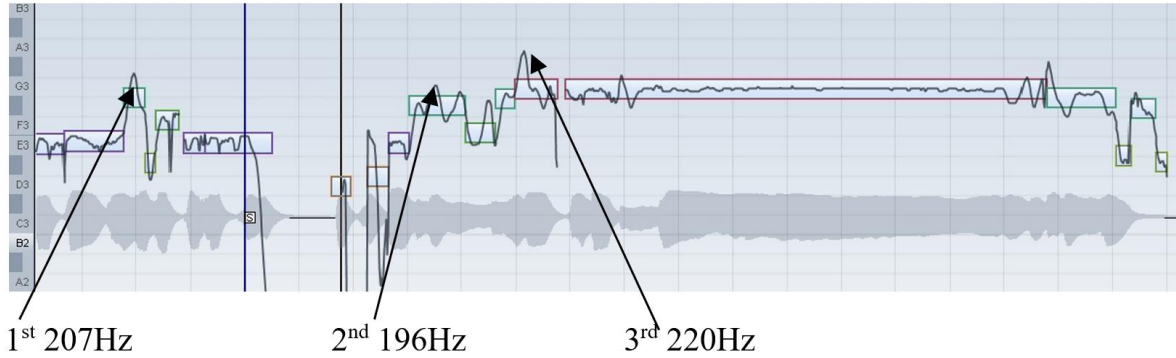


Figure 3: Table with frequencies (by the author).

Kurakkan Kavi

Finger millet (*Eleusine coracana*) is an important crop in Sri Lanka. It can be cultivated under adverse soil and climatic conditions mostly as a rain fed crop. Kurakkan grains are highly nutritious and have an excellent seed storage quality. Kurakkan is the main crop of chena cultivation. Although various crops were cultivated, poetry was created in association with Kurakkan. Kurakkan kavi as a way of singing has a strong place in Sri Lanka among the musical activities associated with agriculture. Kurakkan poems are only sung by women, possibly because of the fact that Kurakkan cutting was done only by women, at least in the previous century (Kahadagamage, 1999: 81). At present, men are also involved in it. There are three ways of singing Kurakkan kavi, Dig Osa, Ketu Osa, and Kota kavi.

The following is an example of Kurakkan Dig Osa singing, called *Avasara genime kavi* (Permission kavi) provided by Welegedara Pinchamma, Ihalagedara Ukkuamma, Widanagedara Ranmenika, and Ihalagedara Kiriamma (54), at Dabulla, Kongahavela, sung on 22 December 1970.

Hiru deviyo denavada apta avasara
 Sada deviyo denavada apata avasara
 Gana deviyo denavada apata avasara
 Me siti sabaya denavada apata avasara²

(Translation: Does the sun god allow us?/ Does the moon god allow us?/ Does the Gana god allow us?/ Does this audience allow us?)

Here is an example of a Sri Lankan Kurakkan kavi:

² This recording was processed by the Conservation Unit of the Ceylon Broadcasting Corporation. CD 4. Audio item 8, Recording date: 22 December 1970.

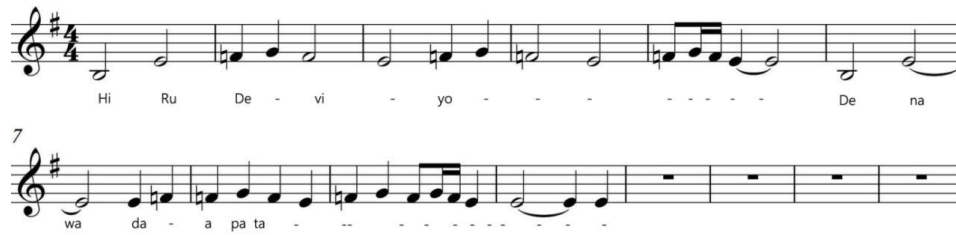


Figure 4: Example of a Kurakkan kavi in 5-staff-notation (open access teaching material).

It takes a long time to sing a line of a poem when singing a Dig osa. The time it takes for the words to be sung is repeated in the same way. It uses the vowels a and o. The chart below shows a diagram of the time it takes to sing a line in the above Kurakkan kavi.

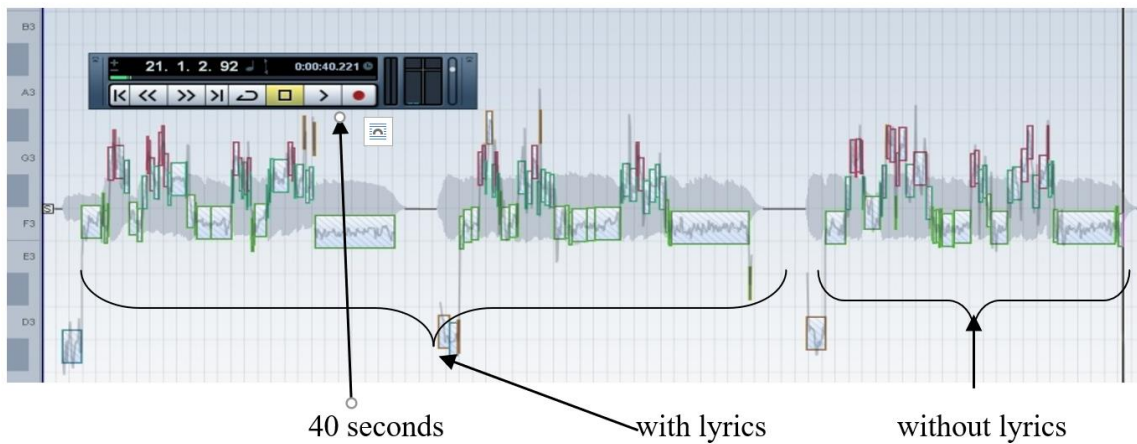


Figure 5: Table showing the time taken for a line in a kurakkan kavi (by the author).

The total time taken to sing one line of this poem is forty seconds. The other feature of this Kurakkan kavi is that the positions of the outgoing tones are all different in frequency.

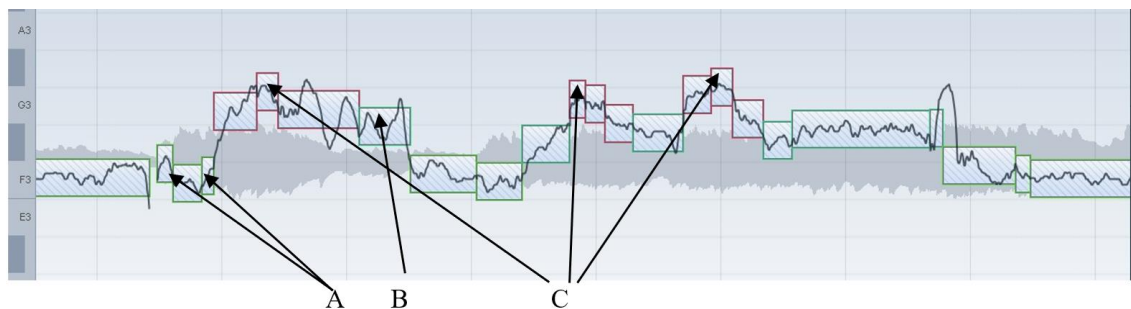


Figure 6: Table showing the difference in the frequencies (A, B, C) of the outgoing tones in a Kurakkan kavi (by the author).

Poems of this kind are often presented on stage and through various media. It could be observed that the use of frequencies to break out of the usual melodic line adopts to diatonic principles of common pop music. This can be shown in a parallel analysis of the Teekava stage Concert 2017, where the Matara Folk Music Group presented a Kuruttan poem as follows:

*Deelee aru deken yannee denamuthuva
 Medata kapanne api savoma kelloo
 Avven avsarak netha nubalata ayyoo
 Dapalla lensu hisa paley deyyoo.*

(Translation: Those who have knowledge are the ones who travel on both sides./ Walking in the middle are young girls./ There is no excuse for you in the sun,/ so put the handkerchiefs on your head.)

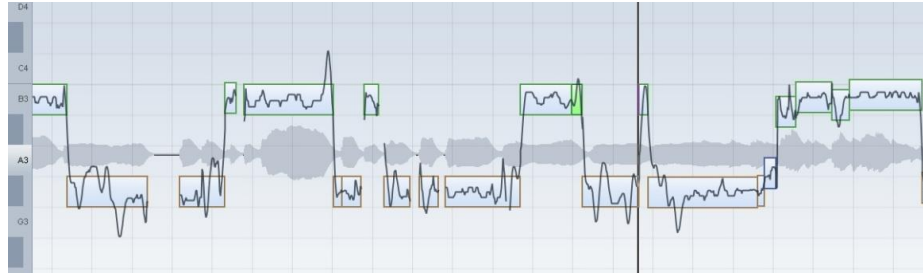


Figure 7: Sound wave chart of a Kurakkan kavi (by the author).

The above chart contains only the first line of the Kurakkan kavi. The overdrawn frequencies are very clear. This shows the impact of the increased consumption of pop music on standardized musical instruments and a widely propagated music theory being taught over years.

Paddy Cultivation

Rice is the staple food of Sri Lanka and as such, paddy cultivation is given utmost importance in agriculture. Paddy has been grown as the main crop in Sri Lanka. This is important because the singing traditions that have developed in this context continue to this day despite shifting demographics. They can be divided into four main ways of singing such as Andahera (Cow call), Nelum kavi (Planting), Goyam kavi (Harvesting), and Kamath kavi (Threshing floor) (Lanarol, 1980: 67).

Andahera

Cattle is used in muddy fields. Different names are used for that activity. The terms Seesáma, Hánava, Heeya, (Plowing) are examples of this. The poems sung during this activity are called Andahera. There is a delightful saying in the Sinhala vernacular for this (Senarathna, 2006: 75):

“ *Gasaka ketuma gasamula pēyumen denē*
Miniha nominiha yana kadisaren denē
Amuthu bath dima ath allumen denē
Hānaa Heeya Pānaa Andaheren denē ”

(Translation: Clearing the root of a tree reveals that it is about to be cut down./ Can be identified who he is by the way he walks. /It can be understood by grabbing the elbow to invite to a meal./ Nature and extent of the plowing are evident in the Andahera singing.)

These verses are sung only by men. Andahera can be divided into three shapes according to the nature of the singing: Singing in the form of a poem consisting of 4 lines, singing two lines of poetry with prose parts, and using only prose parts and a different variety of sounds (Kulathilaka, 1995: 29).

It is a difficult and complex singing variety. Andahera singing requires good training and stamina. This is because of the subtle vocalizations used in the singing. The main feature here is the use of different tones and the voice stops at the same time in singing. The following is an illustration of an Andahera song sung using two pitch sets at a time.

Goyam Kavi

A goyam kavi is a harvest song. The *Dēkeththa* (Sickle)⁴ is used to cut the grain part. The percussion instrument used for this is the Bummediya (Gunasena, 1980: 56).⁵ Harvesting is done according to the rhythm given by the bummediya. If the bummediya is played with two beats, the crop is harvested twice. If three beats are played, the crop is harvested three times. The frequency of harvesting is determined by the drumming as follows:

The bummedi pada that is played	The number of times the crop is harvested
Dhith Thakkita Dhith Tharikita Tha.	One
Dhith Thakkita Dhith Tharikita Dhith Tharikita tha.	Two
Dhith Thakkita Dhith Tharikita Dhith Tharikita Dhith Tharikita tha	Three
Dhith Thakkita Dhith Tharikita, Dhith Tharikita, Dhith Tharikita, Dhith Tharikitadirikita Tha	Four

Figure 11: Table showing the frequency of harvesting according to drumming patterns played (by the author).

Kamath Kavi

The threshing floor songs are considered to be the last way of singing in paddy cultivation. The main singing element here is the singing of Kamath osa that slightly resembles the Andahera since it is associated with cattle. The separation of paddy seeds from their grain stems is done using cattle. The cows walk on the harvested crop and separate the paddy seeds. Singing effects and vocals productions used in Andahera singing are performed in Kamath kavi. These songs take place at night. The purpose of these songs is to guide the cattle and to alleviate the loneliness and fatigue of the night. The hidden meaning of these poems is propagating Buddhist ideas. It can be explained in the following poem.

*Buddan saraneda balee - Damman saraneeda balee
Sangan saraneeda balee – mee thun saranedda balee*

(Translation: By the power of the Buddha's, Damma's, Sanga's blessings)

*Budun vadithi me kamathata
Daham suvada vihideyi vata
Yodun usata thibena betha
Budun anin en kamathata*

(Translation: The Buddha comes to this threshing floor./ Then the scent of Dhamma spreads./ At the word of the Buddha the harvest/ comes to the threshing floor.)

⁴ This is a tool designed to cut grain spikes. It is a real metal sickle, complete with black handle and curved edge. Sickle blades found during the 20th century were made of flint, straight and rather used in of a sawing motion than with through a more modern curved design.

⁵ This is a drum known by various names such as kele beraya, kala beraya, ekath beraya, this drum is hung on the shoulder and is played by both hands. The bera or bummedi pada (beating patterns) that are played are called Ahuru pada. Gunasena (1980: 56) describes them.

FINAL REMARKS

The basic features of the songs examined above are not found in the singing of presentation on commercially driven stages and in social media productions. The places where these poems were sung such as paddy fields, threshing floor, or a temporary hut of the paddy field cannot be imagined either. In today's social reality, songs are presented in colorful costumes and aim at an audience that does not know the background either. Producers try to use different musical instruments to add color and intensity to the singing thus eliminating principal features. They try to present those songs in an attractive way. It is also their strongest effort to compose and sing traditional poems creatively using modern technology and extending their outreach in order to find more audience. That is why we can distinguish between these two directions of singing. The contemporary representation does not mind to remove functional features and to lure people into an attractive and romantic musical feeling. Yet, it is necessary to study carefully all the details in order to provide resources of learning about past practices.

Currently, the most emphasis is given to: Voice training in singing, understanding of pitch and notes, the use of voice resonators and voice control, singing in a way that suits the stage performing and the sound system, and the presentation of singing in accordance with musical instruments and rhythm. These priorities, resulting from postcolonial dealings in formal music education and a market-oriented music production, will not contribute on their own to a better understanding of local histories. It needs the efforts of further studies.

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SOME OBSERVATIONS ON FLUTE PLAYING IN MALAYSIA

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Abstract

Surviving in an environment that seems to be not encouraging music performances for entertainment or for mental contemplation, Malaysian musicians have to strive very hard in order to earn a living. The situation gets worse when it comes to a particular group of musicians who have no choice but share the similar job opportunities. Apparently, the market is not offering enough opportunities for flautists compared to pianists and string instrument players. This eventually leads to a very competitive situation in both the performing and teaching scene. The time frame of this observation reaches back to the time between 2011 and 2016, a cut in cultural market matters caused by the last general election.

By and large, watching pure instrumental performances is yet a new controversy for local audiences. This is the major reason stopping potential sponsors to support local arts though musicians have no way to showcase their passion for music without funding. The situation is more frustrating when focussing on flute performance alone as there is no commonly organised major flute event in Kuala Lumpur. For instance, "The Flute Festival in Malaysia" in 2007 was the first and only flute festival so far, in Malaysia. It was organized by the Japan Foundation, Kuala Lumpur (JFKL) together with The Kuala Lumpur Performing Arts Centre (KLPac), the Embassy of Japan and the Flute Festival in Malaysia Organizing Committee. The flute festival opened the eyes and ears of the local flute lovers by giving flute masterclasses, bringing in different kinds of flute brands and models for free trials on the spot and having a flute orchestra to perform. It consisted of 60 professional and amateur musicians from Malaysia, Japan and other countries, who came hoping to inspire each other and to purely enjoy flute music. Not to forget the famous saxophone ensemble from Japan, the "Mi-bemol Saxophone Ensemble" that gave a marvellous performance which was greatly inspiring Malaysian audiences of wind instruments. However, this also shows that flute performances alone might not get to stand resolutely in the local market.

Keywords: Flute playing, Malaysia, Performance practice, Personalities

PUBLIC PERFORMANCES AND CAREER OPTIONS OF MALAYSIAN FLUTISTS¹

The number of flute players does not seem to be deflated by the instrument itself being the poor population in terms of performance opportunity. Most of the local active flute players come with an experienced musical background as a participant in primary or secondary school bands or school orchestras. This indirectly motivates them to perform instantly in public group performances when they take music as a profession later on. This also explains the reason why ensemble playing seems to be more favoured by local musicians, despite of considering a paid or unpaid ensemble.

Contracted and Paid Orchestras

In Malaysia, there are only few paid orchestras, namely the Malaysian Philharmonic Orchestra (MPO), the National Symphony Orchestra Malaysia (NSO), the Radio Television Malaysia's Orchestra (RTM) and the Dewan Bandaraya Kuala Lumpur's Orchestra (DBKL).

Malaysian Philharmonic Orchestra (MPO)

On 17 August 1998, with the first musical director, Kees Bakels, the Malaysian Philharmonic Orchestra gave its inaugural concert at the Dewan Filharmonik Petronas (DFP), in Kuala

¹ In this study, flutists are meant to be musicians who play flute instruments. The term includes all types of flutes found on the territory of current Malaysia. Nevertheless, the term embraces mostly players of the standard Western orchestra flute, a transverse flute widely taught in Malaysia.

Lumpur. The orchestra consists of well refined musicians representing 25 nations who perform a varying and interesting programme of orchestral music every season which includes works from over three centuries, as well as the crowd-pleasing Specials, Pops, Family Fun Day, Chamber and Happy Hour series². The MPO gains its fame under the baton of internationally-commended guest conductors such as the late Lorin Maazel, Sir Neville Marriner, Yehudi Menuhin and so forth. Other than that, it also worked with local and international artists such as the two violinists Joshua Bell and Sarah Chang, tenor Andrea Bocelli, flautist Emmanuel Pahud and others. Other than performing on the concert stage, the MPO also provides an Education and Outreach Programme which is also known as ENCOUNTER, aiming at instilling the need for musical awareness, appreciation and skills of local audiences and music lovers. They conduct instrumental lessons, workshops and school concerts. In addition, they also perform in orphanages, hospitals, community centres and so forth to share their music with the less-privileged.

National Symphony Orchestra Malaysia (NSO)

The National Symphony Orchestra Malaysia was formed in the year 1989 under the Ministry of Culture, Arts and Tourism, Malaysia. 17 professional musicians were employed as full-time staff. In the year 1993, the orchestra was launched officially by the Ministry of Tourism and Culture, Malaysia. Residing in Istana Budaya³, the NSO delivers performances of great variety. Besides, they perform overseas which includes performances at the Esplanade, Singapore in the year 2003, Tokyo and Osaka in 2004 in conjunction with the Asia Orchestra Week 2004. Currently, there are 50 fulltime musicians who serve under the baton of its resident conductor, Mustafa Fuzer Nawī. Sometimes, they invite local and foreign guest musicians to perform with them for orchestral pieces that need a larger scale of orchestra members.⁴ A newly formed wind ensemble is branched out from the orchestra which is the Symphonic Winds of NSO Malaysia (SWONSO). Other than the professional musicians from the NSO itself, it also consists of amateur players. They serve voluntarily and aim at promoting quality band music. They were invited to play in the 23rd Chiayi City International Band Festival in Taiwan on 30th December 2014.

National Traditional Orchestra Malaysia (OTM)

Orkestra Tradisional Malaysia (OTM) is residing at Istana Budaya as well. It was launched on 6 February 2010 aiming at representing the identity of a multiracial society while preserving the indigenous music and heritage. As its aim is to promote racial harmony among the cultures of Malaysia, OTM musicians are of various ethnic backgrounds. Their repertoire list shows a wide range of compositions developed from Malay, Chinese, Indian, Orang Asli, Sabah and Sarawak indigenous music. Due to its special identity, the orchestra was invited to perform in Singapore and Korea showcasing Malaysian cultures. In the home country, OTM also collaborated with famous musicians from the 'Professional Cultural Centre Orchestra' and the Temple of Fine Arts (TFA). Very similar to the western orchestra, the OTM is divided in seven sections. These are plugged strings, bowed strings, woodwind, percussion, Gamelan and rhythm sections.

² Official website of MPO.

³ Istana Budaya (Palace of Culture) was initially build in 1995 with construction cost of RM210 million with an area of 5.44 hectare with floor area of 21,000 per square meter. Istana Budaya can be proud of as first theatre in Asia that has sophisticated stage mechanism for theatre performance. The design of this building was based on Malay culture. Istana Budaya is situated nearby Tasik Titiwangsa along Jalan Tun Razak, Kuala Lumpur. Its construction was completed in 1998. The cabinet has approved the abolishment of National Theatre (Panggung Negara) to ISTANA BUDAYA officially in 2000.

⁴ Official website of NSO.

The repertoire is a collection of adaptations from culturally different fragments into a Western orchestra setting and rarely genuinely presented performance tradition.⁵

Other Paid Ensembles

The Actor Studio Malaysia

The increased development of local theatre and the independent musical scene contributes to another type of opportunities for flute players by introducing the instrument to a wider range of audiences and making flute an easier accessible instrument. At the moment, the production team of The Actors Studio Malaysia and Dama Orchestra are contributing cheerfully for flute players as well as other instrumentalists. For instance, the flute played a significant role in 'Sindbad. The Musical' and in 'Everyone Needs a Hero' presented by The Actors Studio Malaysia⁶. The mentioned musical consisted of nine musicians and the Australian arranger and orchestrator Andy Peterson, who is now based in New York. He assigned an important job to the flute player as numerous flute and piccolo solos were required to bring out the Arabic 'spice' in the musical.

DAMA Orchestra

The DAMA Orchestra was formed in 1994 by Khor Seng Chew, also a music theatre company which perform works from the east and the west. The ensemble is a combination of western and Chinese traditional instrument such as Dizi, Erhu, Yang Qin as well as a team of composers and arrangers. Thus, they are famous of their beautiful authentic east-west harmonies in their production. Other than getting a well reception from local audiences, they have also performed in Australia, China, Singapore and Indonesia. One of the exceptional results in DAMA's resume would be their recording 'Eternally' is featured in the film 'I Don't Want to Sleep Alone' directed by a famous director Tsai Ming-Liang. Other than that, they also perform for corporate and private events, showing their versatile repertoire list ranging from Chinese, Malay, Indian, Classical and others from around the world. DAMA's production in 2014 'Larger than Life' showed its famous uniqueness of east-west harmonies by using western flute and Chinese Dizi at the same time.⁷ It is almost unusual to see a Chinese Dizi Masterclass in Malaysia. However, another contribution to the music community, Dama Orchestra invited maestro Sun Yong Zi⁸, a famous Chinese Dizi player to give masterclass on 28 December 2014, in conjunction with SPB-Dama Young Artists Programme 2013-2014.

Unpaid Orchestras

Malaysian Philharmonic Youth Orchestra (MPYO)

For young musicians, the Malaysian Philharmonic Youth Orchestra (MPYO) provides a great platform especially for those who consider making music their career (Chai, 2012). The orchestra gave its inaugural concert on 25 August 2007 in Dewan Philharmonic Petronas, conducted by Kevin Field, the former music director. Having as much as three music camps every year, the MPYO members are given chance to explore a huge range of repertoire list, naming from

⁵ Official website of OTM.

⁶ In association with Short + Sweet Australia, The Kuala Lumpur Performing Arts Centre and Performing Arts Centre of Penang, from 11 April to 11 May 2014.

⁷ Official website of DAMA Orchestra.

⁸ In Chinese translation, 孙永志, a native of Xi'an, a capital of Shaanxi province in Central China. He is currently the principal Chinese Dizi with Hong Kong Chinese Orchestra. Being an active soloist, he has been performed internationally such as in United States, France, Germany, Japan and others.

Baroque to modern orchestral music. In order to produce quality music, each section of the orchestra is guided by tutors who also known as the MPO players. Other than playing regularly in the DFP, the members are given chance to tour in different places such as being part of an exchange programme in 2012 with the Queensland Youth Orchestra in Brisbane, Australia, performing in Yong Siew Toh Conservatory of Music at the National University of Singapore in 2009 and not to forget the cities in the homeland such as Sabah, Sarawak, Penang, Kuantan and so forth for the past few years. The MPYO is currently led by their music director, Ciarán McAuley, however they are also sometimes conducted by other international level maestros such as Benjamin Zander⁹. Despite of the busy performance schedule and competitive environment due to external and internal audition every year, the MPYO remains as an essential goal for young musicians in Malaysia. Their most recent performances are listed below:

Date	Performance	Organization	Venue	Ticket Price (RM)
18 - 19 December 2014	MPO/MPYO Side by Side: Home Alone	MPYO	DFP	180, 150, 120 and 90
15 December 2014	Enigma Variations	MPYO	DFP	90 and 50
13 June 2014	A Musical Portrait	MPYO	DFP	
28 March 2014	Shall We Dance	MPYO	DFP	35
20 December 2013	MPO/MPYO Side by Side "It's a Ho! Ho! Holliday Specials!"	MPYO	DFP	30 and above

Table 1: The MPYO's performances up to January 2015.

Kuala Lumpur Performing Art Centre Orchestra (KLPac)

While on the other side, there are a handful of namely amateur orchestras and bands providing performance opportunities such as the Kuala Lumpur Performing Art Centre Orchestra, the Kuala Lumpur Performing Art Centre symphonic band, the Selangor Philharmonic Orchestra (SPO), Petaling Jaya Philharmonic Orchestra (PJPO) to mention but a few. Each of them organizes at least one concert every year, adding the excitement to the music scene by involving more music lovers who are unable to join the more professional orchestras. The KLPac Orchestra is one of the most active community orchestras in Kuala Lumpur. The first auditions were held in October 2006 and soon it had its debut concert in December 2006 which was '*Candlelight Christmas*', conducted by the Orchestra's founder and KLPac's first Music Director & Resident Conductor, the late Brian Tan. The orchestra provides a platform for the classically trained music students and amateurs to perform orchestral music varying among diverse styles deriving from baroque, classical, romantic and modern periods. Residing in the Kuala Lumpur Performing Art Centre, they have no problem locating their rehearsal and concert venues. The ticket sale depends on the concert program. For instance, the 'Magical Movie Moments' got full house for its three shows in a row as the audiences are more attracted to some famous movie tunes. Their most recent performances before 2016 are given as follows:

Date	Performance	Organization	Venue	Local ticket price (MYR)
9-11 January 2015	Magical Movie Moments	KLPac Orchestra and KLPac	Pentas 1, KLPac	63,43 and 33
5-6 July 2014	Romancing the Classics	KLPac Orchestra and KLPac	Pentas 1, KLPac	43 and 23
29-30 March 2014	Light Classics	KLPac Orchestra and KLPac	Pentas 1, KLPac	43 and 23

⁹ A famous conductor, author, and inspirational speaker. At the time of this research, he was the conductor and music director of the Boston Philharmonic Youth Orchestra.

11-12 Jan 2014	Winter Concert	KLPac Orchestra and KLPac	Pentas 1, KLPac	43 and 23
3-4 August 2013	Summer Concert	KLPac Orchestra and KLPac	The Actors Studio at KuAsh Theatre, TTDI	53 and 33

Table 2: The KLPac Orchestra's performances up to January 2015.

Professional Cultural Chinese Orchestra (PCCO)

Being one of the most active Chinese orchestras (Tan, 2000) in town, the Professional Cultural Chinese Orchestra (PCCO) just had its recent concert 《跃动 新年》 (Vibrant New Year) on 17 January 2015. The concert programme was the following:

1. 新世纪音乐会序曲 (Overture to the New Millennium) by Tang Jian-Ping
2. 望月听风 (Hearing the Wind Singing under the Moonlight) by Yiu-Kwong Chung
3. 抒情变奏曲 (Variations of Emotion) by Chang-yuan Liu
4. 新年快乐 (Happy New Year) by Chew Hee Chiat
5. 茉莉花 (Jasmine) by Liu Wen Jin
6. 蓝色的思念 (Way Of Remembrance) by Kwan Nai-Chung

Together with a group of Chinese orchestra lovers, PCCO was founded by Singaporean maestros Chew Keng How, Yeo Siew Wee, and Sim Boon Yew in 1988. Under the baton of Chew Hee Chiat, an American-trained conductor, PCCO has organised concerts such as "The Heroine" in Istana Budaya in 2000, "The Sound of ShaanXi" in 2003, "Da Xi Bei" in 2006 and many more. Other than that, the orchestra's profile became more refined when it was invited to perform in the Pteronas Philharmony (Dewan Filharmonik Petronas), apparently being the first Chinese orchestra in Malaysia. Besides, it also works together with the MPO and OTM on regular basis. PCCO were also invited as a member of "Simfoni Rakyat Malaysia" in 2004 by the Ministry of Culture Arts and Tourism, Malaysia. In 2013, PCCO was independently registered as a society under the Registry of Society Malaysia. PCCO aims to promote traditional music through innovative and creative programmes. Thus, regular auditions are necessary in order to nurse the younger generation and present regular performances¹⁰. Their most recent performances are presented in the table below:

Date	Performance	Organization	Venue	Local ticket price (MYR)
17 January 2015	<跃动 新年> (Vibrant New Year)	PCCO	The Selangor & Federal Territory Hainan Association (Main Hall, Thean Hou Temple)	35 with promotion of buy 10 free 2 tickets.
26 July 2014	<弹古轮今> 弹拨音乐会 2014 (Spark Pluck, A Chinese Plucked String Instruments Concert)	PCCO	Damansara Performing Art Centre (DPAC)	38
18 Jan 2014	<序缘.启航> (Devine Odyssey)	PCCO	The Selangor & Federal Territory Hainan Association (Main Hall, Thean Hou Temple)	35 (32 if buy 10 and above)
30 August 2012	《飞跃乡音》 (An Oriental Journey)	DFP and PCCO	DFP	120, 90, 60 and 30

¹⁰ Official website of PCCO.

9 and 10 June 2012	《寻找失落的乐章》 (Looking for the Missing Musical Chapter)	PCCO	Auditorium MPAJ @ Pandan Indah	50, 30 and 20
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Table 3: The PCCO's performances up to January 2015.

Vivo Experimental Orchestra (VEO)

The Vivo Experimental Orchestra (VEO) is founded in 2003 as an amateur experimental Chinese orchestra. Led by Wuni Lem, the artistic director, the orchestra aims to promote quality music and train the members in administrative works and leadership development. The VEO has won the 'Best Original Music' awarded by the Malaysian ADA Drama Awards Ceremony¹¹ in 2006 because of their remarkable musical style which is a combination of traditional and creativity. This is best shown by their concert 'The Musical World of Animation' in 2012. Conducted by Maestro Chew Hee Chiat, currently the Resident Conductor of the renowned Hong Kong Chinese Orchestra, VEO played the famous childhood songs such as 'Colours of the Wind', 'Pink Panther', 'Doraemon', 'Angry Birds' and so forth. Apparently, the success is gained as the music is very favoured by the audiences. At the same time, Chinese orchestra is promoted to a wider group of people.¹² Their most recent performances are listed in the following table:

Date	Performance	Organization	Venue	Local ticket price (MYR)
2-4 May 2014	Your Song, My Story	VEO	Damansara Performing Art Centre (DPAC)	45
16 February 2014	<Mali Mali Home!> Chinese New Year Concert	VEO	VEO Music Room, Cheras	20
23 June 2013	<Play.Music> Concert Tour at Kuala Lumpur	VEO	The Annexe Gallery, Central Market, KL	35
29 April 2012	<Pipa Talks II> Concert Tour at Kuala Lumpur	VEO	The Annexe Gallery, Central Market, KL	35
26-29 May 2012	The Musical World of Animation	VEO	Civic Hall, Petaling Jaya	100, 55 and 35

Table 4: Some of the VEO's performances in Klang Valley area up to January 2015.

From the table above, we can see the VEO is also performing actively at places out of Klang Valley area such as Terregganu, Melacca, Muar and extends as far as to China.

Unpaid Ensemble

Zephyr Flute Ensemble (MAS)

Lastly not forget to mention the only flute ensemble which holding regular performance in Kuala Lumpur, Zephyr Flute Ensemble (MAS). It was founded in 2009 by Ho Chee Kiang, starting with a quartet, which it self-claimed as a body of 'unpaid professionals'. As time goes by, the ensemble appears as an ensemble of seven players (Septet), which guest players are invited occasionally. The Zephyr Flute Ensemble has played a huge range of challenging repertoire from baroque, classical, contemporary to jazz. Each member plays an important role, performing on the different instrument of the flute family which includes concert flute, piccolo,

¹¹ The only Chinese award ceremony that recognises pure drama performances held in Malaysia. The drama that worked with VEO is Hansel and Gretel (in Chinese translation, 糖果屋历险记).

¹² Official website of VEO.

alto and bass flute. The ensemble's first debut was on 30th May 2012 which organized by the Birdian Saxophone Quartet and KLPac.

Date	Performance	Organization	Venue	Local ticket price (MYR)
4-5 April 2015	The Chamber Wind Project III	Birdian Saxophone Quartet and KLPac	Pentas 2, KLPac	45 and 25
22 Feb 2014	A Flute Music Concert	Zephyr Flute Ensemble	Musica EDU Academy	25 and 15
25-26 September 2013	The Chamber Wind Project II	Birdian Saxophone Quartet and KLPac	The Actors Studio at KuAsh Theatre, TTDI	43 and 23
30-31 May 2012	The Chamber Wind Project	Birdian Saxophone Quartet and KLPac	Pentas 2, KLPac	45 and 35

Table 5: Zephyr Flute Ensemble's most recent performance, April 2015.

High Winds Ensemble

Founded in 2004 by the ENCOUNTER programme, under the leadership of Mr. Joost C. Flach, former Co-Principal Oboist of the MPO, High Winds is the first classical ensemble in Malaysia whose members are all Malaysians. The ensemble consists of each two flutes, oboes, clarinets, bassoons, horns as well as one double bass. Frequently, they are performing in pre MPO concert events in the Dewan Filharmonik Petronas. On top of that, they also perform for charity purpose, such as in hospitals, shopping malls, dinner parties, orphanages, cultural or diplomatic functions and celebrations. Their repertoire list ranges from Malaysian folksong arrangements, pop songs, classical compositions and specially commissioned works from Malaysian composers. Other than that, they were invited to perform overseas such as ‘The 3rd China-ASEAN Music Festival 2014’, Guangxi on 27th and 30 May year 2014 and another music festival in Yogyakarta in the year 2013.

In 2015, High Winds Ensemble has won the 12nd BOH Cameronian Arts Awards¹³ as the Best Group Original Performance under the instrumental category. This motivates them to promote chamber wind music and share their passion via playing various innovative fun programmes.

Flute Solo Recitals

Ever since the first major flute event, the Flute Festival in Malaysia in 2007, there are few numerous flute recitals and concerts going on. The year 2007 would be the most remarkable year for the local flutists as well the music scene in Malaysia as the Berlin Philharmonic Orchestra came to perform in a chamber group called the Berlin Baroque Soloists¹⁴. The musicians include Rainer Kussmaul (violin), Emmanuel Pahud (flute), Wolfram Christ (viola) and Raphael Alpermann (harpsichord). On 16 and 17 October 2007, they performed Baroque works of Antonio Vivaldi, Johann Sebastian Bach, Georg Philipp Telemann and George Frideric Handel in the DFP hall where it got a full house for both nights. On the next day, the world recognized the flutist, who was also claimed as the successor of Jean-Pierre Rampal¹⁵ as the prince of the flute instrument, giving a flute masterclass to the four flute players of the MPYO. It was another mind-blowing session as the maestro mentioned and remarked that it is not the lips that produce the sound, it is the air itself. The idea of not relying on embouchure when

¹³ Founded by Kakiseni in 2002, it is the only awards which judges “live” music, dance, theatre and musical theatre in Malaysia.

¹⁴ In 2006, the Berlin Baroque Soloists, together with members of the RIAS Chamber Choir, clinched a Grammy award for Best Classical Vocal Performance for Bach's *Cantatas*.

¹⁵ French Flutist.

playing the flute was indeed very informative as this was not a common practice for the local flutists especially the amateurs.

Being one of the leading figures in flute playing in Malaysia, Hristo Dobrinov¹⁶ always fulfils his orchestral responsibilities by giving marvellous performances. Other than that, he has been busy as a pedagogue and solo recitalist. On 15 and 16 May 2010, he performed Mercadante's Concerto for Flute in E minor, Op. 50 with the MPO. The concert was significant to the local flutists as it set a great model which good musicians should not be restrained in a certain form of performance and good musicianship will lead and last longer.

Undeniably, the mentioned performances would be a huge success even without much effort in publicity as the name of MPO and Dewan FP symbolize good quality of music as well as promising a certain social status, not forgetting that the soloists are famous internationally. The situation might completely be the opposite when seen Malaysia from the periphery and not from the centre. As mentioned earlier, pure instrumental recital is less favoured which lead to poor support from potential sponsorship. This is the main reason why flute recital does not seem as a common performing art in Malaysia. However, once in a while, the local leading musicians surprise us by importing foreign flute players which help to instil and refresh the local's idea of performing art on flute playing. For instance, on 17 March 2012, the Society of Malaysian Contemporary Composers (SMCC) and the SEGi College Subang Jaya presented a contemporary flute recital by the Japanese flutist, Daiske Kino-Shita¹⁷ and the local renowned collaborative pianist, Nicholas Ong. In the first half of the recital, Kino-Shita performed pieces created by the local composers who are Yii Kah Hoe, Chong Kee Yong, Chow Jun Yi, Hong Da Chin, Tzu En Ngiao and Huey Ching Chong. While in the second half, he performed pieces composed by Japanese composers which include his own work, Toru Takemitsu, Kazuo Fukushima and as well as two pieces by Italian composers, Salvatore Sciarrino and Niccolò Paganini. This recital was definitely a brand-new experience for the locals because of its choice of purely contemporary repertoire with heavily use of extended technique¹⁸ on the flute, which they do not get to see it frequently on live. This changes their impression on western flute playing and sees the potential of the instrument within.

As time goes by, the dynamic of western flute performance is gradually raised by local flute players. The performing scene is no longer quiet and has increasingly become active. According to the few recent flute recitals, the content does not seem giving a traditional impression of 'dull and boring' to the audiences. For instance, 'CROSSOVER - A concert featuring some new age and CROSSOVER music between Classical and Jazz' included repertoires composed by contemporary composers such as Ian Clarke, Mike Mower, Claude Bolling and so forth. The solo flutist, Foo Chie Haur¹⁹, Maxy Chan (Piano), Tan Su Yin (Marimba/Drum) and Eugenia Lou (Bass) offered some tuneful, easy listening and refined quality music to the audience. Foo, who

¹⁶ Bulgarian who has been the Principal Flutist of the Malaysian Philharmonic Orchestra since 2005.

¹⁷ Born in 1977 in Kanazawa, Japan. He pursued his music studies at Senzoku Junior College, the Toho Orchestra Academy, Hamburger Konservatorium (as an exchange student of the Ishikawa Prefecture), and Hochschule für Musik und Künste Bremen (with Hiroshi Koizumi, Juergn Franz, Helen Bledsoe, Harrie Starreveld, and Mario Caroli). On top of receiving numerous prizes in Ishikawa, he is also a four-time finalist at the Japan Contemporary Music Competition. In this conjunction, he received the jury special prize twice. For his ensemble experience, he was the principal flutist of Toyama Kammer Philharmonic Orchestra and Guiyang Symphony Orchestra. Contemporary music festivals in which he has played in include the Donaueschingen Festival, East Asian International Contemporary Music Festival, and Suntory the Summer Music Festival. Furthermore, he took private composition lessons with Kiyosi Matsumoto and Kouji Aoyama. Currently, he is the chairman of the Asian Contemporary Music Society (ADOK).

¹⁸ New developed techniques to create special effects and new sounds for flute.

¹⁹ One of the informants of the author.

has been very active in the performing line, once said in the interview that ‘it is his pleasure to touch the heart of the audience who came to watch his playing’. Thus, here comes the choice of repertoire list for his recent recitals, which mainly for sharing and educational purpose.

Some rapid western flute recitals were happening in Kuala Lumpur recently. The 'traditional' way of pure classical pieces is no longer dominating the recital. Different instruments are added at times in the form of ensemble to enhance the program which as well appears to be an important educational role for audiences who are without strong musical background. This indirectly brings up the activity log for the other instruments as well as introducing the audience the different performing venue in Kuala Lumpur. Below are the recent recitals of Western orchestra flutes happening in the Klang Valley²⁰ area:

Date	Performance	Soloist(s)	Accompanist(s)	Venue	Local ticket price (MYR)
25 October 2014	Crossover	Foo Chie Haur and Friends	Maxy Chan	BMA Recital Hall, Wisma Bentley Music	Minimum donation RM30
17 May 2014	The Classic - A Little Trio Concert with Steinway	Dr. Jennifer Teng and Foo Chie Haur	Yong Sue Yi	Steinway Show Room, Wisma Bentley Music	
18 August 2013	Tocatta Flute Series - A Musical Journey	Foo Chie Haur and pupils	Misa Yamamoto	Tocatta Studio	Minimum donation RM30
9-10 March 2013	Across the Channel	Foo Chie Haur	Ogsana Lipinski	Tocatta Studio	Minimum donation RM30
18 December 2012	Jazz Classical Fusion Night	Keiko Nakagawa			
30 March 2012	BMA Young Artist's Platform	Corgan Saw and friends	Shueenda Wong	BMA Recital Hall, Wisma Bentley Music	20 and 15

Table 6: Flute recitals and details in Kuala Lumpur up to October 2014.

Comparatively, the Chinese Dizi and the Indian Bansuri (Pravina Manohoran, 2008) appear as less active instruments in Malaysia according to their activity log based on the number of recitals they have. Unfortunately, there are no Chinese Dizi recitals based on the author's observation. However, that was one Indian Bansuri recital played by Sridhar Gopalaraman²¹ during the Shantanand Festival of Arts organized by the Temple of Fine Arts in December 2014. In the concert, Sri performed the following three items:

Title of the Song	Ragam ²²	
Teliya lera rama	Denuka	Adi Talam
Bantu reeti	hamsa nadam	Adi Talam
Folk Tune	Not available	Not available

Table 7: Concert Items of Sri's Recital during Shantanand Festival of Arts in December 2014.

While on the other hand, there were recitals of some other type of traditional flutes. For example, aiming to achieve cultural exchange, Kohei Nishikawa, a Japanese transverse flutist²³ introduced

²⁰ Klang Valley means the capital city Kuala Lumpur and its surroundings.

²¹ One of the informants of the thesis.

²² According to Ganamrutha Prachuram, 2004.

²³ Born in 1953. He was the principal flutist at the Osaka Philharmonic Orchestra before embarking on his career as a traditional flute player. He now plays the bamboo transverse flutes, shinobue and nohkan, to accompany the classical traditional dance Nihon-buyo and Kabuki.

some uncommon flutes to the Malaysian audience in his recitals. Organized by the Petaling Street Art House²⁴, Kohei had his first recital 'String and Pipe, Touching the Sky' (弦管・动天三人乐会) together with the Ichigenkin²⁵ (一弦琴) artist, Minegishi Issui and zither (古琴²⁶) artist, Chen Wen. In the recital, Kohei played the Nohkan²⁷, a Japanese transverse flute.

Other than performing Japanese transverse flute in Malaysia, Kohei also showed his interest in playing the nose flute of the indigenous people of Semai²⁸.

On top of that, Kohei also appears as a guest performer in few local cultural concerts such as the lecture concert 'Music Journey for Flute and Dance - The Cultural heritage and Contemporary Music' on 12 May 2014 organized by the University of Malaysia as well as the 'Japan-Malaysia Traditional Music Exchange Concert'. Furthermore, the performance of 7 February 2015 was organized by the Aswara Malaysia in collaboration with the Embassy of Japan in Malaysia. Also, the principal flutist of the NSO Malaysia, Keiko Nakagawa, performed both concerts.

LOCAL COMPOSERS AND THEIR COMPOSITIONS

Local composers play an important role for the performing scene in Malaysia. No one could ever write like them because of their unique identity of growing up in a multiracial country. Their compositions serve as the music ambassador of Malaysia and the instruments used in it are the medium to convey the message of what make Malaysian identity so unique about. Their compositions sound very 'Malaysian' especially with the use of traditional instruments. In this thesis, only compositions of transverse flutes will be mentioned as below.

Society of Malaysian Contemporary Composers (SMCC) aims to promote Malaysian contemporary music by Malaysian composers. It also works closely with educational institutes hoping to instil interest in contemporary music especially among young people. Besides, it serves as a platform for musical exchanges among contemporary music societies throughout the world.

Yii Kah Hoe and Chong Kee Yong from the SMCC are mentioned as below because of their compositions which comprise of Western flute as well as Chinese Dizi. Other than that, Hong-Da Chin, another young composer who is pursuing his doctorate studies at Bowling Green State University also worth mentioning because of his flute composition as he himself is a western flute and Chinese Dizi player.

Yii Kah Hoe

Yii Kah Hoe is a Malaysian composer and Chinese Dizi player. Yii was the winner of 11th BOH Cameronian Arts Awards (best music and design 2014), the winner of Malaysian Philharmonic Orchestra Forum for Malaysian Composers 2 (2007) and a recipient of the 3rd Prize in the International Composition for Chinese Orchestra organized by Singapore Chinese

²⁴ A society that aims to promote cultural arts.

²⁵ A Japanese single-stringed zither.

²⁶ A plucked seven-string Chinese musical instrument of the zither family.

²⁷ An instrument used to accompany the Kabuki, a Japanese Traditional Opera.

²⁸ Residing in Bukit Kala, Gombak. A district located in the state of Selangor, Malaysia, approximately 20 minute-drive from Kuala Lumpur.

Orchestra (2006). He was the finalist of the International Composers Competition "Città di Udine" (Italy, 2010).²⁹

Yii's compositions are mainly avant-garde³⁰ which he likes to use traditional instruments of different ethnic cultures because of their unique tone colour. He composes western and Chinese works, which include works for western orchestra, Chinese orchestra, mixed orchestra (both Western and Chinese), western chamber, Chinese chamber, orchestra and chamber (mixed), as well as for solo instruments. Thus, western flute and Chinese Dizi are included in his entire musical creation.

His works for solo flute are as below (selected):

- Inner Voices II for solo flute (2007)
- Imagery for flute solo and wind chimes (2011)
- My spirit is indestructible for alto flute solo (2013)

Chong Kee Yong

A native of Kluang, Johor, Malaysia, Choong Kee Yong graduated from Royal Conservatory of Music in Brussels (Flemish and French sections). He gained his two-time success in Belgium with the Prix Marcel Hastir, awarded by Belgium's Royal Academy of Sciences, Letters, and Fine Arts in 1999 and 2003. 2004 was an important year to him he won the Malaysian Philharmonic Orchestra International Composers' Award (MPOICA). Recently in 2009, he won a special prize in the Giga-Hertz-Award 2009 (ZKM-Institute for Music & Acoustics, Karlsruhe, Germany). Besides, he won "the Outstanding Young Malaysian Awards" in the Cultural Achievement category awarded by Junior chamber International Malaysia (JCIM).³¹

Chong's music is best known for the use of 'vivid and constantly expanding palette of instrumental colours, while at the same time he is unafraid to explore the traditions of the past and incorporate aspects of tonality, lyricism, and rhythmic vitality into his austere contemporary language. This language is enriched by his multi-layered ethnic and cultural ancestry, which includes Chinese as well as multicultural Malaysian heritage'. (2015, Web: <http://www.chongkeeyong.com/aboutme.html>).

Chong is indeed a prolific composer who writes works for orchestra, string orchestra, solo concerto, large ensemble, chamber group with Asian traditional instruments, chamber and solo instrument. It is common to see western flute and Chinese Dizi in his music, as stated below (selected):

Flute concerto:

- "Threnody of the mother of earth" for flute and 11 musicians (2011)
- "Ye Huo II" for flute solo & 11 strings [2002]

Chamber group with Asian traditional instruments:

- "Metamorphosis VIII" for Sheng, flute, Clarinet, Oboe & Double bass [2007]
- "Yuan-Fei" (Origin-Fly) for Chinese Dizi & 5 western instruments [2009]
- "Ocean's pulse" for 4 Chinese drummers, 2 off-stage Chinese bamboo flute (Dizi) & western flute with Chamber orchestra (15 players) [2007]

Chamber music:

- "Feng Dong" for flute and piano [2011, 2012 Revised version]

²⁹ Please refer to the official website of Yii Kah Hoe.

³⁰ New, unusual and experimental.

³¹ Official website of Chong Kee Yong.

- “Metamorphosis II” –Snow river_ for flute in C (also picc.& alto) and Percussion [2003]
- “Di Jie” (abuttal) for oboe, flute , violin & cello [2002]

Flute Solo:

- “Temple bell still ringing in my heart” version for Shakuhachi solo [2010]
- “The last psalm of the abssy” for flute solo [2003]
- “Si” for flute solo [2000]

Hong-Da Chin

Born in Kuala Lumpur, Hong-Da Chin learned both the western flute and the Chinese Dizi with Yii Kah Hoe from 1997-2002. He was majoring in flute performance, tutored by Keiko Nakagawa, and completed his Diploma in Music in 2005, followed by composition studies with Yii for another two years. He then completed his undergraduate studies at University of Houston, Texas and gained his Master's degree at University of Louisville in Kentucky, for both flute performance and composition study. Currently, he is doing his doctorate research at Bowling Green State University giving special emphasis to composition with Dr. Marilyn Shrude and electronic music with Dr. Elaine Lillios.

Chin focuses more on ensemble and solo pieces in comparison to the other larger scale works such as, orchestral music. Due to a flute player himself, almost all his flute pieces are technically challenging and require extended technique. His flute compositions are as below (selected)³²:

Flute solo piece:

- Compositions between Wind and Water
- Emptiness
- Even the Sky would Age had It Known Love
- Lost Warblers in the Wood (Piccolo and electronics)
- Whispering of Heart
- Mimoso (Piccolo solo)
- Near yet Far

Ensemble piece:

- Dance of Two Butterflies (Flute and guitar)
- Awakening (Flute Trio)
- Conversations between Owl, Nightingale and Lark (Piccolo/Flute and soprano)

PERFORMANCE VENUES

Undeniably, rehearsal and performance venues are very crucial in promoting a performance. The acoustic environment strongly contributes to the quality of the performance. In Malaysia, it is always a headache for large-scale ensembles, such as orchestras, since they usually do not use the performance venue for rehearsal purposes due to the expensive rent. For instance, the resident orchestra in KLPac is using the rehearsal studios which are initially meant for a full-scale musical rehearsal, thus not being appropriate to fit in an orchestra for weekly rehearsals. The orchestra would move to the concert venue, Pentas 1 only when during the concert week to avoid any unnecessarily expenses. Due to the dramatic change focussing on acoustic quality, from an echoic to a muted one, the players bear a stressful period to get used to the new venue again. This is in fact not a productive way of forming a better community orchestra. Unfortunately, this is just one of so many cases in Malaysia. On top of that, most of the large-space concert venues are multipurpose, rarely meant for the acoustic needs of an orchestra.

³² Official website of Hong-Da Chin.

On the other hand, chamber and solo recital are having more choices despite of the acoustics and rental of the venue. Some of the music schools and music centres are attached with a built-in concert hall or auditorium, which are pretty much favoured by a smaller group due to logistic advantages. Usually, these venues are equipped with a piano, audience's seats and perhaps audiences who are music students of the school. Despite of the issues of authority, some musicians' popular choice of concert venues are as below:

Location	Venue	Capacity (Seats), features	Main Function
Kuala Lumpur	Dewan Filharmonik Petronas (DFP)	920, with and w/o amplification	Classical music, pop concert
	Panggung Sari at Istana Budaya	1413, with and w/o amplification	Classical music, pop concert, theatre
	Panggung Bandaraya DBKL (DBKL City Theatre)	350, with and w/o amplification	Productions such as plays and musicals.
	Plenary Hall at Kuala Lumpur Convention Centre	3000, with and w/o amplification	Conventions, conferences, meeting, events, banquets, functions, exhibition, concerts
	Pentas 1 at klpac	504, with and w/o amplification	Big scale productions such as musicals, concerts and big dramas.
	Pentas 2 at klpac	190, with and w/o amplification	Small, wide range of mainstream and experimental production.
	Shantanand Auditorium at Temple of Fine Arts	556, with and w/o amplification	Theatre, dance or music, inspiring talks, training programmes and weddings.
	Experimental Theatre at University of Malaya	Approximately 1000, with and w/o amplification.	Stage performance, conferences, seminars, presentations and product launches.
	Recital Hall at UCSI University	450, with and w/o amplification	Stage performance
	Black Box and White Box at MAP ³³	250-300 each	Exhibitions, theatres, music gigs, dance performances, talks, workshops, corporate events, community events, weddings, parties and so forth.
	BMA Recital Hall at Wisma Bentley Music	150	Productions, recitals and workshops.
	BMA Auditorium at Wisma Bentley Music	400	Concerts, corporate and banquet functions.

Table 8: Some of the performance venues in Klang Valley area and details.

The previous table shows that there is no common rule to have a particular performance venue with an appropriate acoustic environment that is particularly reserved for purely instrumental music such as orchestral, chamber music and solo recital in Malaysia. Most of them are meant to be versatile and suitable to be rented for almost all kind of events and functions. Besides, the rental fee is one of the reasons which might diminish the urge to organize a concert as the outcome might not always cover the expenses. Thus, some of the chamber musicians choose to have their recital in a 'less-expensive' venue, but also with an uncomfortable acoustic environment. Here comes the bad cycle into play that this fails to convey the message of the recital of carrying good quality music to audiences.

Supporting Publicity and Specialized Organizations

Music Examination Boards

Music examination boards are popular in Malaysia being one of the providers for leading guidelines for instrumental learning. Learners are encouraged to gain recognition through profes-

³³ A non-profit organization, was created as an integral component of Publika at Dutamas, Kuala Lumpur, It serves as an activity generator for the development. The MAP is an arts and cultural platform that operates as a catalyst to explore contemporary ideas.

sional assessment to ensure their progress of learning. Each board offers graded exam with particular syllabus to make sure candidates have the freedom to show their ability according to their individual level of performing skills.

In Malaysia, the most recognized international music examination boards for western classical instruments are the Associated Board of the Royal Schools of Music (ABRSM) and the one offered by the Trinity College London. Both boards offer graded exam ranging from initial to diploma levels. Elements for the graded exams are shown below:

Elements for the graded exam	ABRSM	Maximum marks	Trinity College London	Maximum marks
Pieces	1 from List A	30	1 from Group A	22
	1 from List B	30	1 from Group A	22
	1 from List C (Solo)	30	1 from Group B	22
Scales and Arpeggios	Compulsory as required at each grade.	18	i) Initial to Grade 5, choose either scales/arpeggios or exercises ii) Grade 6-8, choose either scales/arpeggios or orchestral excerpts	14
Sight Reading	Compulsory.	21	i) Initial to Grade 5, any two of the following: Sight reading, aural, improvisation or musical knowledge. ii) Grade 6-8, sight reading and choose one of the following: improvisation or aural	20
Total mark		150		100

Table 9: Elements for graded exam offered by ABRSM and Trinity College London, revision made in March 2015.

The table above shows the elements for graded exam and marks will be given based on the music examination board's individual marking scheme. Both boards offer two exam sections in a year. ABRSM offers the first section in March- April and the second section in June- August while on the other hand Trinity College London offers the mid-year section in May-June, and the final-year section in October-December. Below shows their registration fee respectively:

Grade/Level Offered	ABRSM and Registration Fees (RM)	Trinity College London and Registration Fees (RM)
Prep Test / Initial	220	210
1	250	240
2	320	310
3	330	335
4	360	360
5	380	385
6	430	425
7	490	485
8	550	540

Table 10: Graded exam and registration fees offered by ABRSM and Trinity College London, valid on 10 March 2015.

The western classical instrument practical examination sections for both boards, reflects the number of candidates every year. Thus, the registration fees of the exam do not seem as the main issue to be considered.

While on the other hand, the most popular music examination board for Chinese traditional instrument in Malaysia is the Beijing Central Conservatory of Music. Only one section of exam period is available in Malaysia, which is around September every year. Candidates are compul-

sory to use the examination book (overseas version) published by the Central Conservatory of Music Board. Three main parts of the exam are presented as follows:

Grade/Level Offered	Part 1: Studies (by memorization)	Part 2: Pieces (by memorization)	Part 3: Aural
1	Choose one from the list of corresponding grades	Choose one from the list of corresponding grades	Compulsory
2			
3			
4			
5			
6			
7		Choose two from the list of corresponding grades	Not available
8			
9			
Performance's Certificate			

Table 11: Elements for graded exam offered by Beijing Central Conservatory of Music, revised in March 2015.

A compulsory criterium for the Chinese traditional instrument practical exam, is based on the memorization of the piece. In the chart below, the registration fees for graded exams offered by the Beijing Central Conservatory of Music, are demonstrated:

Grade/Level Offered	Registration Fees (RM)
1	115
2	130
3	145
4	165
5	200
6	250
7	300
8	350
9	570
Performer's Certificate	650

Table 12: Graded exam and registration fees offered by Beijing Central Conservatory of Music, 10 March 2015.

A practical exam for Indian traditional instrument is not as common as the two mentioned above. Nevertheless, the Temple of Fine Arts offers Carnatic music exam as well as theory exam. The practical exam usually takes place in March in the institution itself. The table with registration fees is given as follows:

Grade/Level Offered	Registration Fees (RM)
Stage 1	25
Stage 2	35
Stage 3	45
Stage 4	55
Stage 5	65

Table 13: Graded exam and registration fees offered by the Temple of Fine Arts, 10 March 2015.

From the table of registration fees, one may note the low amount required, compared to the other examination boards. This would further encourage the students to go through an assessment as recognition of their hard work at every level.

The Borneo Reeds ABRSM Professional Development Prize

In early 2015, the Borneo Reeds introduced Kenny Lim Yong Jia, a local clarinet player as the winner of The Borneo Reeds ABRSM Professional Development Prize. A grant of RM5000 is

sponsored by The Associated Board of the Royal Schools of Music (ABRSM), which will help to support and let the winner get prepared to complete his recital tour within the year 2005.

The Borneo Reeds ABRSM Professional Development Prize is open audition for wind musicians (Flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, trombone, tuba and euphonium) who aged from 18 -35. Candidates are required to upload their audition video on YouTube, which is not exceed more than 15 minutes and recorded in one take, without editing on it. Audition repertoires must include two contrasting movements from original literature of the instrument, one is unaccompanied solo and one is with piano accompaniment. Besides, candidates are required to propose a list of five recital programmes. Recital items are varied to chamber music. On top of that, possible date, venue and budget for the individual recital should be included as well. Together with an international panel of wind players, Borneo Reeds would select one talented Malaysian wind player as the winner.

Borneo Reeds is a young enterprise aiming to produce fine and affordable reeds for wind players. Considering that Malaysia is lacking of organizations that help Malaysian musicians early in their career, Borneo Reeds aims at helping local musicians especially, who studied locally and are currently working in the scene. Thus, here Borneo Reeds embarked a very special project which aims at promoting concert recitals in Malaysia, encouraging wind instrument playing, and helping expanding international contacts.

Tan Chai Suang, french horn player and winner of the inaugural Borneo Reeds ABRSM Professional Development Prize 2014, said "This has been an extraordinary period for me. Performing solo recitals for audiences in Kuching, Kuala Lumpur, Penang has been an incredible experience. It's an understatement to say that the prize has changed my musical life. The process has given me the knowledge necessary to become a flexible musician, as well as an entrepreneur." (Tan Chai Suang, personal communication, 2014). During her recital tour, she managed to play with other local musicians such as the two pianists Kenneth and Wong Chee Yean, flutist Foo Chie Haur and oboist Lee Chun Howe. Undeniably, the prize does not only award the winner itself but benefits and providing experiences to the rest of the participants and audiences.

The Selangor & Federal Territory Hainan Association - Malaysia

The Selangor & Federal Territory Hainan Association in Malaysia was founded in 1889, which initially aimed at uniting the Chinese of Hainanese descent. Since year 1989, the association is reciting its office at the Thean Hou Temple, providing community services such as marriage registration, offering study loan and awards as well as managing all assets and affairs of the association and the temple itself. Other than that, it appears to be one of the non-government organizations who have been actively promoting Chinese cultural activities by offering Lion Dance class and Hainanese language class.

Ever since year 2002, the association alongside with the local radio program 'AI FM' have organized the 'Malaysian Chinese Music Ensemble Competition' every two years in the Thean Hou Temple and officially became the record holder of the "Malaysia Book of Records' on 23 June 2009. The competition attracts a number of Chinese orchestras especially from the secondary schools in Malaysia to participate. Prizes are awarded to the winners selected by the international panel. It aims at introducing and promoting Culture and Arts, among them Chinese music, to the younger generation.

The Temple of Fine Arts Kuala Lumpur

The Temple of Fine Arts (TFA) was founded by His Holiness Swami Shantanand Saraswathi in 1981. The institution aims to help the "Malaysian youth to revive the cultural, artistic and

spiritual wealth of their forefathers and to make it relevant for themselves as well as for future generations to come" (www.tfa.org.my; Jähnichen, 2013). The institution offers dance class such as bharatanatyam, Odissi, kuchipudi, kathak and so on while on the other hand music courses such as Carnatic and Hindustani vocal, thevaram, flute, guitar and violin. In TFA, the guru is the teacher and the student is the sisyha. This special relationship aims at providing a positive learning environment and making sure the students obtain unlimited musical knowledge from the tutors or instructors.

TEACHING FLUTE IN MALAYSIA

The analysis shows so far that music is generally a less-appreciated art in Malaysia. Music education remains oppressive and relatively slowly unfolding creative potentials, and that the entire education is pretty much focused on marketability. According to my observations, there are only a few professional flute tutors eligible to teach students of tertiary level as well as the remaining levels. This situation can conclude that Malaysia is short of professional flute tutors. Below explains the teaching field of flute tutors in Malaysia³⁴, from formal education which aims for professional making to flute players in secondary and primary school bands as well curriculum courses offered by music centres outside the school.

Tertiary Education

For music lovers who consider to make music their career and wish to further studies on it, choices are limited when they prefer to do it locally. There are few government universities and private institutions offering music degree programmes with various titles. Most of those are located in Klang Valley area and shown below:

University	Offered Title	Course Duration	Graduation Recital (Yes or No)
UPM	Bachelor Music (Music Performance)	4	Yes
UM	Master of Performing Arts (Music)	3-8 semesters	No
	Bachelor of Performing Arts (Music)		Yes
UiTM ³⁵	PhD in Music (Research)	3 - 6 years	No
	Master of Music (Research)	3 - 6 years	No
	Master of Music (Coursework)	1.5 - 4 years	No
	Bachelor of Music (Hons)	3 - 4 years	Yes
	Diploma in Music	2.5 years	No
ASWARA ³⁶	Master of Music (Research)	2 years	No
	Bachelor of Music (Hons)	3 years	Yes
	Foundation in Music	3 years	Yes
Institute of Music, UCSI University	MMus in Performance Studies	16 months to 3 years	Yes
	Bachelor of Classical Music (Hons)	3 years + 3-6 months	Yes

³⁴ Using older teaching materials of Wye, (1999-2004) and Toff (1985).

³⁵ Universiti Teknologi MARA. Bachelor of Music on education, composition, performance and business are offered.

³⁶ Akademi Seni Budaya dan Warisan Kebangsaan. ASWARA was initially established to handle the responsibility of sustaining the traditional arts in the context of a modern society in Malaysia.

	Bachelor of Contemporary Music (Hons)	3 years + 3-6 months	Yes
	Foundation in Music	One year	No
SEGi University	Bachelor (Hons) Music Studies	3 years	Yes
	Diploma in Music Performance	2.5 years	Yes
ICOM ³⁷	Bachelor of Music (Hons) in Professional Music	3 years	
	Diploma in Music Business	2 years	No
	Certificate in Audio Production	16 months	No
	Foundation in Music	1 year	Yes
MIA ³⁸	Diploma in Music	6 semesters	Yes

Table 14: Music degree offered at selected university and college level in Klang valley area up to March 2015.

Despite of studying overseas, the table above shows some of the popular preferences among Malaysians for their undergraduate as well as postgraduate studies. There is only the performance-based degree taken into account and this further narrows down the choice for flute players who wish to major in flute performance. In general, the titles offered by the universities and colleges are similar, also covering similar areas of expertise. There are few which offering undergraduate studies and only one institute is offering postgraduate studies on instrumental performance, which appear to be an alarming situation in Malaysia since it can easily be interrupted and disturbed by external decisions. Besides, the price range tuition fees are also very diverse, according to my observation. Usually, the government universities offer a more affordable price than the rest. This certainly influences the student intake. On the other hand, most of the universities and private institutes offer only western classical music program. However, being the minority, ASWARA does welcome students who which to major in non-western instrument. Apparently, instrument teachers would be arranged based on the need of the students.

Primary and Secondary School Level

Primary and secondary school education is indeed an important chapter in life. The Malaysian education system set music as a compulsory subject in the primary school throughout the six years aiming at introducing pupils the basic musical knowledge and Malaysian traditional folk songs. However, it could almost conclude that the role of school education is not supportive enough to bring them to a more refined and detailed music education outside of the classroom. Fortunately, pupils are encouraged to participate in co-curriculum activities in schools while school band and school orchestras are always the popular choices. This makes band members appear to be more knowledgeable in terms of musicality compared to whom are not.

Usually, at least one music instructor would be appointed to conduct students. Instruments such as flute, clarinet, trumpet and drums are always dominating due to the setting of a band. The table below shows some selected government primary and secondary school bands and their details:

³⁷ International College of Music.

³⁸ Malaysian Institute of Art.

School Name	Primary (P)/Secondary (S)	Rental of Instrument (Yes or No)
SJK(C) Kuen Cheng 1	P	Yes
SJK(C) Choong Wen	P	Yes
SJK(C) Tsun Jin	P	Yes
SJK(C) Puay Chay	P	Yes
SJK(C) Taman Connaught	P	Yes
Kuen Cheng High School	S	Yes
SMK Convent Bukit Nanas	S	Yes
SMJK Katholik	S	Yes
SMJK Chong Hwa	S	Yes

Table 15: Availability of band or orchestra at selected government primary and secondary school level in Klang valley area, March 2015.

School Name	Primary (P)/Secondary (S)	Rental of Instrument (Yes or No)
Chong Hwa High School	S	Yes
Confucian Private Secondary School	S	Yes
Kuen Cheng High School	S	Yes
Tsun Jin High School	S	Yes
SMJK Katholik	S	Yes

Table 16: Availability of Chinese orchestra at selected government or independent primary and secondary level in Klang valley area, March 2015.

International School	Peripatetic Music Program (PMP)/ Co-curricular Activities (CCA)	Age Group	Rental of Instrument	Available of Band or Orchestra
AIMS ³⁹	PMP	3-18	Yes	No
Alice Smith School	PMP	3-18	Yes	No
The British International School of Kuala Lumpur	PMP	3-18	Yes	Yes
Nexus International School	PMP	3-18	Yes	Yes
Tenby Schools Setia Eco Park, Selangor	PMP	3-18	Yes	No

Table 17: Instrumental lesson offered at selected international school level in Klang valley area, March 2015.

Music Centres

Music centres are institutions offering music courses for different age groups in different levels. Instruments are played according to a curriculum that is similar to the major examination boards such as ABRSM. In Malaysia, it is a norm for the parents to send their kids to the music centres for instrumental learning and quality education is expected. As examples, here are few selected important music centres in Klang valley areas which hope to be named anonymously:

Name of Music Centres	Grade offered	Duration (mins)	Preparation for Exam (Yes or No)
A Music School	1-8 and above	45-60	Yes
B Music	1-8 and above	45-60	Yes
CY Music	1-8 and above	30-45	Yes
LY Music	1-8 and above	45-60	Yes
M Music	1-8 and above	30-45	Yes

Table 2: Western flute lesson offered at selected music centres in Klang valley area up to date March 2015.

Name of Music Centres	Grade offered	Duration (mins)	Preparation for Exam (Yes or No)
AM Music Academy	1-9 and above	30-45	Yes

³⁹ Australian International School Malaysia, established in 2000.

DH Music Centre	1-9 and above	30-45	Yes
IM Music and Arts	1-9 and above	30-45	Yes
KJ Music Centre	1-9 and above	30-45	Yes
M Music School	1-9 and above	30-45	Yes

Table 19: Chinese Dizi lesson offered at selected music centres in Klang valley area, March 2015.

Tables 17 and 18 show music centres offering the Western flute and the Chinese Dizi respectively (some using Qu Xiang and Qu Guangyi, 2009, or Qu Xiang et al, 2007). The duration usually depends on the grade correspondingly, the longer time the higher the grade. Besides, learners can choose either to sit for practical exam or just to learn the instrument as a casual activity.

VIRTUAL SAMPLES FOR CULTURAL DIVERSITY IN FLUTE PLAYING

To give a very clear picture of how diversity in flute playing is virtually presented, here is a short experiment using the search engine google. After entering the keywords <Kuala Lumpur> <events> <music> <flute>, approximately 10,400,000 items are shown. The first 5 pages can be analysed by counting which flute type or what flute types are mentioned in the shown link. The result gives a quite applicable overview on the raised question; rough overview on how much of each flute type appears in public musical life. Western flute playing dominates 95 per cent of the results, while Indian flutes overtake three percent, other flutes two per cent. Given that, the term the 'Chinese Dizi' might be more widely used, thus, <Kuala Lumpur> <events> <music> <Chinese> <Dizi> were tested. However, the results did not turn out better, with only a small increase. Later on, <Kuala Lumpur> <events> <music> <Indian> <Bansuri> were entered, a higher increase was observed, compared to the previous test.

The results give an overview that 'flute' is usually associated with western flute in Malaysia. While the Chinese Dizi and the Indian Bansuri are not entitled and well known as a 'flute' although flute is also representing vertical flute of other origins.

FINAL THOUGHTS

Malaysians show a higher music preference for western classical music. This suggests that the post-colonial approach has a strong impact on Malaysians in choosing music unintentionally or based on some superficial reasoning. The same or a worse situation can be seen with regard to the Chinese and Indian traditional music as well as other kinds of music that are not discussed here. However, an improvement of the general educational system does not seem to improve the situation mentioned above at the moment as this is a long-term effort to be undertaken. Thus, an improvement of the general situation and the cultural conditions cannot help to sustain a diversity of flute cultures in the near future. Therefore, another possible way to facilitate an improvement is to help the three types of flutes being taught, performed and publicly presented more independently and in mutual understanding of their diverse roles. Flute music of any kind, may lead the audience to get a clearer picture of music as a whole.

It will always be necessary to explore the way of approaching western flute, dizi and bansuri, their cultural context, performance practice, and transmission methods. Investigating transmission methods has to mainly focus on teaching materials used, class structures in terms of participants and sequence of teaching units. This is to understand the different social and cultural contexts of performance practice as well as the transmission methods of the three types of flutes and their mutual perpetuation as part of a multi-layered culture.

Based on the research, western flute stands out as the most popular instruments compared to the Chinese dizi and the Indian bansuri mainly, because it is more appreciated and widely accepted in any form of performance such as solo recitals, chamber music, orchestra concerts,

wedding and hotel gigs. Besides, Malaysians have a tendency to learn Western classical instruments comparably to Chinese and Indian traditional instruments based on the frequency of Western classical concerts and the number of candidates taking music examinations. Hence, there are always a growing number of successors in playing western flute, which is rather a problem with other types of flutes.

The details portrayed in the so far made discussion will hopefully lead to further studies across the region and to some kind of collaboration in supporting each other's cultural efforts.

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DEVELOPING A SENSE OF PLACE THROUGH MINORITIES' TRADITIONAL MUSIC IN CONTEMPORARY CHINA

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Abstract

Looking back over the past nearly 70 years since the People's Republic of China was established, it seems that the meaning of 'place' has varied and changed, especially since the turn of the millennium. 'Place' usually refers to a specific geographical area, but it can also reference an imagined space – that is, a sense of place is assembled through experience, feeling, perception and identification. To date, Chinese scholars have paid more attention to the close relationship between traditional music and its locale, or the place in which its original owners resided, but there has been little research that moves beyond a geographical conceptualization. However, the dimensions of place in China are more complex when we consider ethnic minorities rather than the majority Han Chinese: minority musicians represent themselves through their music, while the central government emphasizes the integration of diverse cultures within the Chinese nation. Representations of place, and how these relate to music, therefore differ. This chapter examines, using Feld's and Basso's (1996) term, what the 'sense of place' is for minority musicians, and how within contemporary China musicians and the state have developed different 'senses of place'.

Keywords: Minorities, Traditional music, Sense of place, Contemporary China

FROM 'PLACE' TO A 'SENSE OF PLACE'

The definition of Sense of place (Feld & Basso, 1996: 8) was well known when it firstly proposed by Steven Feld and Keith H. Basso. In their ethnographic work *Sense of Place* (1996), based on cultural geography, it was said that "We seek to move beyond facile generalizations about places being culturally constructed by describing specific ways in which places naturalize different worlds of sense...we take seriously the challenge to ground these ethnographies closely in the dialogue with local voices that animated them in the first place—that is, we take seriously the challenge to register a full range of discursive and non-discursive modes of expression through which every day and poetically heightened senses of place are locally articulated." Additionally, the authors of this work "locate the intricate strengths and fragilities that connect places to social imagination and practice, to memory and desire, to dwelling and movement." This concept enlightened me on rethinking the changes and situation of China's ethnic minorities' music.¹

In China, the concept of 'minority', shaoshu minzu, mainly refers to ethnic minorities; 56 ethnic groups have since 1953 been officially identified (Fei Xiaotong, 2005), consisting of the majority Han Chinese and 55 ethnic minorities. There are also some groups, such as the

¹ The author started working on this topic earlier in the context of a conference held at SOAS in 2017, which was dedicated to the "Presence Through Sound: Place and Contemporary Music in and from East Asia". The event was widely supported by The SOAS Centre for Korean Studies. Many thanks go to Keith Howard and Catherine Ingram for their continuous support while improving this study.

Mosuo and Qingmu peoples of Yunnan respectively, who have not yet been, fully recognized as having unique cultures, but are widely regarded as minorities. The ethnic minorities have their own histories and cultural traditions. They are considered to be politically, equal to the Han and are regarded as important within the national fabric under The Pattern of Diversity in Unity in the Chinese Nation (Zhonghua Minzude Duoyuanyiti Geju)². In the past century, many minorities generally lived in relative isolation,³ dwelling in hometowns where their ancestors had lived. They speak their own languages, live and behave in their own ways, singing and dancing in locally characteristic but distinct manners. In the past, when considering minority arts and music, place simply meant where the people of a given minority lived. This gradually changed from the 1950s, especially following the nationwide social and historical investigations of minorities and their cultural forms carried out from 1956 to 1964 (Xia and Chen 2012: 7). These investigations allowed minorities to either willingly or unwillingly, reveal themselves and their cultural forms to others, even though the others, mainly, were scholars, musicians and governors.

When musicologists undertook fieldwork⁴ to collect the music of ethnic minorities in association with these ethnic identification projects of the 1950s and 1960s, they recorded and transcribed the collected music, wrote introductions to it, and identified what they regarded as the representative genres of each minority. Their efforts helped the public and the academic world to discover more about minority culture. When composers obtained transcriptions of minority music, they analyzed its scalar, rhythmic and melodic characteristics, and used these features as the basis for minority-style compositions such as songs, choral and instrumental works. Generally, the audiences for their works, which were largely Han, were unfamiliar with the places where a given minority lived, and thought that the ethnic minorities were simply far away from them, living toward distant frontiers. Minority-style pieces played a role in developing an imagined profile of China's border territories. So composers took a part in constructing the sense of ethnic minorities living in geographical spaces in a manner that matched how national ideology set up the frontiers of the Chinese state.

The Cultural Revolution (1966–1976) is generally considered a dark period when the performance of traditional music was severely curtailed. However, elements of traditional music continued to exist in a constructed genre, namely, in *Yangbanxi* Revolutionary opera and some other related forms like *Yuluge*⁵ and *Zhongziwu*⁶, and in this form, all Chinese could sing it. '*Hongdeng ji*/Red Lantern' was the most famous of the eight model works⁷ allowed during this period, and it was adapted to fit forms associated with minorities. One of the most

² Fei Xiaotong proposed the definition of Zhonghua Minzude Duoyuanyiti Geju. He used this term as the title. In this work, Fei considered Zhonghua Minzu as a whole, which was not equal to altogether 56 groups but was perceived as a higher level above them (Fei Xiaotong wenji [费孝通文集], 1999).

³ Minorities immigrated historically from other places to the central part of China, especially during times of the Yan and Qing dynasties. When Mongolians build up their country, the Manchu people were mainly placed in the Mongolian grassland and the northeastern part of the country.

⁴ Before the term 'fieldwork' was implemented in China by some Chinese anthropologists around the 1920s, the central government also had a method of collecting data called Caifeng. It started during the times of the Zhou dynasty and is still used nowadays. However, during the broad collecting activities in the 1950s and 1960s, musicologists worked together with anthropologist and scholars from other areas changing to the term 'fieldwork' which the author is going to use here.

⁵ *Yuluge* is a kind of song invented during the Cultural Revolution. *Yulu* means quotations from Chairman Mao, and *ge* means song. Some melodies of *Yuluge* derived from common folk songs.

⁶ *Zhongziwu* is a kind of dance with the shape of Zhong character that was used during the Cultural Revolution. *Zhongzi* is a Chinese character meaning loyalty, and *wu* means dance. Some melodies of *Zhongziwu* derived from common folk music.

⁷ The eight *Yanbanxi* works were established in 1968. They include the modern revolutionary operas called *Hongdeng ji*, *Shajiabang*, *Zhiqiu Weihushan*, *Qixi Baihutuan*, *Haigang*, *Longjiangsong* and ballet drama *Baimaoni*, *Hongse Niangzijun*.

popular adaptations was the Uyghur version first performed in 1975, which although based on ‘*Hongdeng ji*’ story, employed material from Uyghur *maqam*, and was sung in the Uyghur language. Adanm Yusaiyin⁸, who took an important role in this adaptation, recalled in a 2013 interview how:

“Three parts of the twelve *maqam* were used in the composition, and excellent composers from Xinjiang used rhythms close to those of *Jingju* (Peking opera). After continuously exploring, they successfully created this opera.”⁹

Revolutionary operas were understood as a symbol of the national ideology, and the Uyghur adaptation served the same political function. Thus, minority music was used in a modified, re-composed way to develop the sense of nation, so that ‘place’ came to mean the whole of China rather than the locality of an ethnic minority.

After the end of the Cultural Revolution, the meaning of place moved further beyond its geographical conception, embracing the more complex reality that since the 1980s has emerged, because of the influences of globalization and modernity on China’s ethnic minorities as well as on its Han majority. As communications and the expansion of the mass media brought all of China closer together and thereby increased the awareness of a world beyond the geographical locale that once constituted ‘place’ for ethnic minorities. All Chinese people have had to learn the Han Chinese language – if, within ethnic minorities, they did not already use it – to better communicate and to interface with the wider world. Minority peoples have also made changes to their lifestyles and their use of traditional culture in order to participate in contemporary life. As the eastern seaboard and urban centres have grown and created economic and educational opportunities, more and more young people, including many from China’s minority communities, have chosen to leave their home regions and participate in urban life. Some seek better job prospects, some try to provide their children with better education, and others seek fame.¹⁰ Such developments have had an impact on traditional music among China’s ethnic minorities. Some minority musicians have remained in their home regions and continue transmitting their music in traditional ways, but the flow of modern information and pop music through radio, television, the internet and through visiting tourists increasingly impacts minority communities. It is easy to find videos about minority ceremonies that new cultural elements from other places has emerged and even performed by them. For example, square dancing, which is usually performed on squares mostly with pop music and popular in each city, can be part of the Miao traditional ceremonies.¹¹ Traditional rituals and external cultures were performed in one field. It indicated the influences of globalization and modernity on minorities’ life and their music. The displacement of youth from rural hometown to cities, and the agencies adapting themselves to new situation and lifestyle in rural communities directly contribute to changing musical concepts and styles.¹² Alongside these phenomena, the beginning of the new

⁸ Adanm Yusaiyin performed a male leading role Li Yuhe in 1975 Uyghur *Hong Dengji*.

⁹ http://www.guancha.cn/video/2013_07_30_162086.shtml, last accessed 25 July 2017.

¹⁰ In this paper, the author discussed a general situation. Of course, there were also some specific cases for China’s minority music. For example, young people still stay in their home place and keep performing and transmitting their traditional music using the support provided by the Chinese government, NGOs, and individual scholars. *Yuanshengfang* is an NGO in Yunnan province.

¹¹ Fieldwork outcomes uploaded on the internet are one of the effective methods applied in this study. The author took a look at many videos that were shoot by scholars, travelers and insiders. They all proved what had happened and what was happening in minorities’ living places. The Miao’s ceremony consisting of a specific dance is one valid evidence.

¹² Except for those who still stay in their hometowns, transmit, and foster the changes of the traditions, young people who migrate to cities still practice traditions in their own ways. Some of these young people still return to their hometowns and perform on important days and ceremonies. They even can sing together via Wechat, another event review in this journal issue can prove this (Xiong Manyu, 2020).

millennium brought with it a rise in concern for intangible cultural heritage, introducing attempts to preserve and sustain traditional culture. This has implemented policies, established inheritor system, carried out communicating activities, and the government applied more funding on academic studies and musical creations.

The result of all this is that, in contemporary China, minority people who wish to retain or maintain their musical traditions face many challenges. The way in which minority musicians present themselves and realize their identification through music remains crucial. What, then, is the ‘place’ of minority peoples’ ‘sense of place’ in the new millennium? Here, I present three case studies that indicate some general trends: the first concerns the Chinese Korean *p’ansori* (epic storytelling through song), as presented on nationally televised competitions for young singers. The second explores Chinese Mongolian bands and their use of commodified ‘world music’,¹³ while the third considers the section for minority performance in CCTV’s famous *Chunwan* (Spring Festival Gala) show.

CASE 1: *P’ANSORI* AND THE YOUNG SINGERS’ NATIONAL TELEVISED COMPETITION

P’ansori is a genre of Korean story-singing that is often glossed as ‘epic storytelling through song’, which originated in Chŏlla province in the south of the Korean peninsula. It was carried to northeastern China probably with migrant workers in the 1930s, and is still transmitted in China’s Yanbian Korean autonomous prefecture (Ning Ying, 2017)¹⁴. However, it was for most of the twentieth century virtually unknown by ethnic Chinese – and was little known among those who may have belonged to the Korean-Chinese. This situation changed following the national Youth Song Competition (Quanguo Qinnian Geshou Dajiangsai) in 2006, when *p’ansori* singer Bian Yinghua won the second prize. Subsequently, *p’ansori* began to attract more attention due to its unique singing method and performance style. It has gradually been considered as a typical musical form among the Korean-Chinese.

The 2006 competition brought attention to previously little-known musical genres. It was the first time that a live competition organized and directed by a national television station – China Central Television, or CCTV – showed singing styles of ethnic minority groups. The competition had been organized since the 1980s, and had previously included a number of singing divisions such as bel canto and the conservatoire-style of national folksong singing, whereby each division was judged separately. By 2006, the influence of intangible cultural heritage protection policies brought a new division when the singing style known as *yuanshengtai changfa* (original ecology folk singing style)¹⁵ was added (Rees, 2012: 34–35). This concept was used to represent the close link between musical traditions and the environment where they were generated. It referenced traditional music, and, as a result,

¹³ Here, I use the term ‘world music’ to denote the commodified recordings that proliferated since the 1980s (for further discussion, see Howard 2010).

¹⁴ Scholars pay more attention to the *P’ansori* in South Korea than in China. Except for Korean-Chinese scholars researching in the US scholars from UK such as Rowan Pease is focussing on *P’ansori* studies in Yanban China. One chapter of her doctoral research is referring to singing in Yanji (the capital of Yanbian) and included *P’ansori* through the lense of gender and discusses about transitions among three generations of female *P’ansori* singers well known in the area of Asian or Korean studies. This thesis is not accessible yet known to the author, who did herself studies on the Yanbian *P’ansori* since 2006. Except for having found a similar result as Rowan Pease, the author tried for more comparative studies between the *P’ansori* in South Korea and in mainland China. She found the transition root of the Yanbian *P’ansori* music and reveals its own features in her doctoral dissertation that is based on fieldworks in both countries.

¹⁵ *Yuanshengtai changfa* was firstly translated to *original ecology folk singing style* by Helen Rees. In Chinese context, *yuanshengtai* means cultures emerged in their original ecology, and different ecologies cause diversities of different cultures. Helen Rees’s translation is a specific and accurate description of *yuanshengtai*. Therefore, it is applied here. (Helen Rees, 2012: 23-54).

p'ansori and other common forms were included within it. The competition features multiple rounds, and singers from each province can apply to participate, first performing at provincial level, then those considered sufficiently good competing on behalf of the province in the national round. One result of this is that singers from the same ethnic group but from different provinces can theoretically become competitors at national level.

The competition not only provided a new platform for traditional styles but also changed singers' destinies. Every singer wants to win and get fame, but how can one triumph in the competition? How can one attract attention? None of this was easy for folk singers, since not only were they expected to sing as well as possible, but they were also required to answer questions about music and about general knowledge. The total points awarded were the result of adding together their marks for all three aspects. While the questions might seem simple to many urban participants with a relatively high level of education, most original ecology folksong singers are farmers living far from cities, and many had never attended school. How can they know what a musical staff is, what rhythm is or who Beethoven or Mozart are? How can they know where America is and what its flag looks like? Yet, singers enjoy participating and are willing to adapt to succeed. Most importantly, audiences love the competition.

Bian Yinghua's success provides a good example for the standards used to evaluate different singing methods as well as how a vocalist can score in the competition. Firstly, she was successful thanks to good vocal training and her ability to learn a new mixed style. She is a third-generation Yanbian *p'ansori* singer who studied with Kang Chǒngja, a second-generation singer at the Yanbian Art Institute. When *p'ansori* was first performed on Chinese soil, the first generation of immigrant singers sang it in the way they had learned back in Korea, namely by using the vocal style that is still today employed in South Korea. Nevertheless, during the Cultural Revolution (1966–1976) *p'ansori* singing was prohibited, and the second-generation Kang learnt bel canto. In the 1980s, she returned to teach *p'ansori* and folksongs at the Yanbian Art Institute. However, she had changed her vocal style, mixing elements of bel canto and traditional *p'ansori*, which created a new singing tradition that was passed down to her students, including to Bian Yinghua (b. 1983). Meanwhile, the systematic training that Bian received in the institute differed from the oral/aural training methods of traditional *p'ansori* teachers, who taught students one phrase at a time. In Yanbian, Western methods were introduced to singers, which mean that the entire generation of Bian is familiar with Western vocal training and techniques (Ning Ying, 2017).

Secondly, Bian was successful thanks to her good looks and grace as well as her high and light tessitura, her good 'musical sense', and her suitable choices of music set to brisk rhythms. Both the audience and the competition's judges admired all these qualities. Because the listening habits of most Chinese have been shaped through Western classical music which was firstly learned from some Western countries and Japan by musicians residing in China or traveling since the 1920s, people have become accustomed to high and bright vocal styles. Nevertheless, Bian's mixed style was still felt unique and special for keeping the distinct musical features of the Korean ethnic group. Therefore, it not only catered to peoples' imagination about the Korean-Chinese people, but also matched their listening preference. Qiao Jianzhong (quoted in Han Kuo-Huang, 1989) commented that Bian Yinghua sings very well; I have not met any singers who sing as well as she does (Qiao Jianzhong & Ning Ying, 2015).

Thirdly, Bian was successful thanks to her educational background. The Korean Chinese community attaches considerable importance to education, and, unlike other ethnic groups, Korean traditional music is taught, along with Chinese and Western music, in Yanbian's schools and university. In the competition, singers with a better formal education are capable

of answering the most questions, although, when Bian was asked to answer a question about the date of a Chinese historical event and to distinguish a piece of music from the Beatles, she still could not give the right answer.

The fame Bian gained through the competition helped her obtain a permanent position as a soloist in the Central Minzu Song and Dance Troupe (*Zhongyang minzu gewutuan*) in Beijing.¹⁶ Over the next ten years, her singing style kept changing. She stopped singing the long *p'ansori* episodes, but instead sang short easy-listening songs to cater for the troupe's audiences across China. She only sang *p'ansori* when she went back to Yanbian to perform for her teacher and other *p'ansori* singers. She told me in 2013:

“I must make changes to cater to my audience while simultaneously keeping my Yanbian Korean features. My style is not only different from the South Korean *p'ansori* singing style, but also differs from the vocal styles of Korean singers in other places across China.”

In this case, place – for Bian and her audiences – refers to a specific ethnic group who lives in a specific locality. In the competition, singers like Bian constructed a sense of their group and the place where they lived through a specific mixed singing style.



Figure 1: Chinese-Korean singer Bian Yinghua is referred to as ‘the Queen of Korean Folk Song’ on the cover of the magazine *Guangbo gexuan* [Broadcast songs], March 2010 (open source material).

¹⁶ *Minzu* can be translated as ‘ethnic group’ or ‘nationality’. It is a Chinese socio-political construct (Howard & Ingram, 2020). While ‘*minzu*’ in the name of this performance troupe considers all 56 recognised ethnic groups, in this context it does not allude to the Han but to the 55 minorities.

CASE 2: MONGOLIAN BANDS AND THE WORLD MUSIC SCENE

Many Chinese people have always imagined that ethnic minorities are ‘good at singing and dancing’. Mongolian music is well-known, because Mongolia is an important part of China’s history. Mongolia is particularly linked with China, which was ruled by Mongolians during the time of the Yuan Dynasty (1271–1368). Indeed, the Mongolian-Chinese population is larger than that of most other minority groups¹⁷. Various Mongolian traditional musics have been used as the style-foundation for many Mongolian works composed and performed by both Mongolian and non-Mongolian musicians – including, for example, Dedema, Tengge’er, Sanbao and Hu Songhua. The popularity of Mongolian music is mostly attributable to two events. The first was the fifteenth anniversary of the establishment of the People’s Republic of China in 1964. During the celebration, a revolutionary music and dance film, *Dongfang hong* (The East is Red), was produced by 3500 artists. It is regarded as a remarkable work in Chinese contemporary history (Zhang Wenhe, 2014). The film included a Mongolian styled song called ‘Zange/Song of Praise’, which became extremely popular. This was an adaptation of a Mongolian folksong, and its melodious long song (*urtiin duu*) style attracted Chinese audiences. The second event was the story of a heroic deed performed by two Mongolian girls. This story is also believed to have occurred in 1964. It formed the basis for a cartoon, *Caoyuan yingxiaong xiao jiemei* (Heroic little sisters of the grassland), and a *pipa* concerto composed by Liu Dehai, Wang Yanqiao and Wu Zuqiang, *Caoyuan xiao jiemei* (Little sisters of the grassland), both produced in 1965.¹⁸

Consequently, many Chinese people associate Mongolia with the grassland, with the *morin khuur* (horse-head fiddle), and various vocal genres such as *xhoomei* (multiphonic singing), as well as with long songs and with drinking songs. To some extent this perception ignores differences among local styles, but it forms a profile of a style that to the Chinese represents the entire Mongolia. Thus, the sense of place for Mongolian music extends to an idea of ‘the great Mongolian’. In recent years, some young Mongolian-Chinese musicians have established bands showcasing a new style of Mongolian pop music. Examples include the Anda Union (Union of Sworn Brothers) established in 2003¹⁹, Hanggai in 2004,²⁰ and the Haya Band in 2006²¹. Most of these work with management companies to ensure successful commercial careers. Unlike solo singers who often use only one local style, bands feature members from different areas in China but they are all Mongolian, and even from the Republic of Mongolia, performing music that draws on a range of local styles, and using instruments from different places. Besides showing the features of Mongolian-Chinese music, they project an image of a ‘great Mongolia’ that mixes traditional music with pop.

Anda Union can be considered as one of the most successful from the perspective of adaptation. The nine members (two women and seven men) were at the time of writing this article around 30 years of age. Most hail from different places in Inner Mongolia and were previously singers or instrumentalists with the Inner Mongolia Song and Dance Theatre (*Nei Menggu Minzu Gewutuan*). Qiqigema, the female soloist, is a Buryat from the borders of

¹⁷ According to the census data in 2010, the Mongolian population inside Mongolia Autonomous Region is 4.226.093.

¹⁸ According to the story, two Mongolian girls risked their lives in the snowstorm, spending more than 20 hours preventing a flock of sheep from getting away and— an important because sheep was considered one of the most important living goods for Mongolian. They were highly praised by the Chinese government in the People’s Daily and hailed as the heroic little sisters on the grassland for their brave and noble behavior (source inaccessible).

¹⁹ <https://weibo.com/andaunion>, last accessed 8 November, 2020.

²⁰ <https://weibo.com/hanggaiband>, last accessed 8 November, 2020.

²¹ <https://weibo.com/hayamusic>, last accessed 8 November, 2020.

China, Russia (the Buryat Republic) and the People’s Republic of Mongolia. He is considered an expert performer of Buryat folksongs. Others can play more than one Mongolian instrument – such as the *khel khuur* (jew’s harp), *morin huur*, and *khucheer* (four-stringed fiddle). Some have learnt great *xhoomei* from the master, Baterr Audosurong (in China written 巴特尔·敖都苏荣) from the Republic of Mongolia. When they perform, they integrate these various strands into a single piece. Like Bian, they also became prominent through the 2006 young singers’ competition, winning a first prize in the group category of original ecology songs. Several years later, the group members left their theatre, signed with a management company and began touring. In a 2015 response to the question as to why they left the theatre, their group leader Narisu (2017) stated: “It’s not important where we work. Most important is what we’re doing. We are making Mongolian music! We hope we can transmit this kind of music to the whole world.”



Figure 2: Poster advertising Anda Union’s performance in Beijing on 25 June 2017, in a concert entitled *Guxiang* [Homeland] (open source material).

My research indicates that Narisu’s views are shared by the members of other Mongolian bands. In 2011, the first *Beijing Anda yinyue jie* (Beijing Anda music festival) was held in Beijing, a location which previously had no direct connection with the Anda Union. It was the first festival to take the name of a minority music group. Sixteen Mongolian bands performed across two days in the Maque washe performance space. The festival continued to be held annually until Maque washe closed in 2015.

Bands such as Anda Union contribute to the development of a sense of the great Mongolia by shaping global audience imaginations. Yet, these bands are categorized within the music industry as world music, leading to two dimensions of placelessness. One occurs through a reduction in difference among local Mongolian ways of singing, despite the members of the bands believe that those differences still exist in their music. The second is invoked through the global commodification of their music, and its subsequent co-existence with other similarly displaced ‘world musics’. Anda Union shows that place can refer to an ethnic group in a multi-local and glocalised context, where minority agency and identity are represented by musicians through both local and globalized aspects. Today, bands formed by other Chinese minorities with relatively large populations, a range of musical styles and a long history of

institutionalized music transmission such as among the Yi, Korean and Tibetan ethnicities feature in national and international arenas. These bands not only adapt common folk songs, but also compose new songs based on traditional music elements and rules. Although songs are from different places and different groups, and although musical styles differ, the groups all share the aim of presenting a unique ethnic culture within and beyond China.

CASE 3: MINORITY PERFORMANCE SECTION IN *CHUNWAN* (SPRING FESTIVAL GALA)

Every lunar New Year eve, Chinese across the world watch the *Zhongguo Zhongyang dianshitai chunjie lianwanhui* (China Central Television Spring Festival Gala) – usually abbreviated as *Chunwan*. This massive live show is co-hosted by all levels of Chinese government and has been broadcast by the national television station, China Central Television (CCTV) since 1983. It usually runs from 20.00 to around 00.30. Unlike my previous two case studies, *Chunwan* is pure entertainment, including performances by the best singers from across China, and has a clear political orientation. It not only serves as a review for what happened in the past year, but it exhibits the strong developing nation, and it also gives attention to the present and the future. And, because its aim is to welcome the coming year, almost all the performances are high-spirited and hopeful.

Every *Chunwan* features an important section displaying minority singing and dancing. Performers from different ethnic groups and regions typically perform one after another and then together. To date, the performers who are invited onto the *Chunwan* stage have come only from the better-known ethnic groups with relatively large populations such as the Mongolians, Koreans, Yi, Tibetans, Uyghurs and Zhuang – a suggestion, possibly, that *Chunwan* does not offer equal opportunity for all. In contrast, programs were elected in the province for they could refer to all the ethnic groups.



Figure 3: Song and Dance Performance from the Miao Ethnic Group at *Chunwan*, 2011. The singer in the centre is Song Zuying, one of the most famous singers in China. Photo by Wu Mingshi (open source material).

The minority section of the program has two levels of extraordinary significance for the Chinese people. In Chinese, the home country is ‘Guojia’ [国家], meaning ‘nation’[国] and ‘family’ [家]. The origin of this term is old, but it has a contemporary meaning, particularly in *Chunwan*, where bringing together the music of representative ethnic groups indicates the harmony of China’s 56 ethnic groups living together and also gives a sense of the entire nation, that is presenting the central administration of the Chinese Communist Party through musical choices. At the same time, each ethnic group is implicitly portrayed as an essential member of a single, big, Chinese family. Thus, *Chunwan* serves to develop a sense of the nation, China, and of a family, the Chinese nation. An important feature typical of the minority-style music broadcast is that it is adapted from, or composed on the foundation of, traditional music elements. The arrangements definitely incorporate Western techniques. The justification for using a composed repertoire is to cater to the aesthetic tastes of China’s mainstream audience. However, it may as well reflect an approach that has become common to employ traditional material in the service of ideological purposes. For example, since the 1920s, following the slogan of ‘learning from the West’ (Xiang Xifang Xuexi), scholars began collecting local or foreign common song melodies to add new lyrics. These were used for students to sing at school, and were known as *xuetang yuege* (school songs). From the 1930s to the 1940s, under the policy of ‘learning from the folks’ (Xiang Minjian Xuexi), musicians collected traditional music to compose new pieces with the intention of inspiring nationalistic pride. During the construction of Communist China in the 1950s and 1960s, traditional music not only became important in the process of recognizing ethnic groups, but it was also used in compositions from songs to symphonies. This was designed to shape the wider imagination about minorities and their existence in China’s borderlands. Contemporary musical activities, such as the performances in *Chunwan*, are no different in substance. Some argue that the phenomenon of integrating minority groups together to develop the sense of a single Chinese nation, started as a result of the Communist Party’s leadership. Yet this process is not unique to the twentieth century China – for instance, China’s Tang Dynasty also presented a strong nation through gathering different musics in the court while creating new musical works based on traditional sources. The phenomenon was not reliant on leadership, but came about because of communication across cultures living together in places referred to by names. All these names denote the Chinese nation – not an unchanging geographical country, but, to paraphrase Benedict Anderson (1983), an ‘imagined community’.

CONCLUSION

This chapter has explored what ‘place’ is within ‘the sense of place’ in contemporary China, and how minority musicians present themselves and realize their identification through music. While the meaning of place can vary and keeps shifting, both musicians and government authorities (including state-run broadcasters) work to develop a sense of place through minority music. The three cases I have examined are just indicative of what I argue are three distinct ways of developing a sense of place in relation to the cultures of ethnic minorities in contemporary China. Yanbian *p’ansori* singers have developed a sense of being a Korean ethnic group by shaping a new singing tradition distinct from older or contemporary South Korean practice. Mongolian bands and their management companies have developed a sense of ‘Mongolian-ness’ that can be disseminated across the world, reshaping audiences’ imaginations of the ethnic group through ‘world music’ with traditional elements. And, *Chunwan* has supported the development of a sense of a multi-ethnic state, a single family within one nation, by juxtaposing music of different ethnic groups on the same stage with contemporary musical tools. The factors operating in all three examples cannot only be

attributed to the effects of globalization and modernization, but reveal the impact and deliberate incorporation of political ideology across time.

Globalization and modernization are features of today's China. These features were emphatically stated in President Xi Jinping's 2013 proposal to build a 'Silk Road economic belt' and a 'Maritime Silk Road in the twenty-first century'. In the same year, President Xi outlined a strategy to construct a powerful cultural nation (*wenhua qianguo*). His proposals attracted attention among Chinese academics as well as the international community, and during the few years since they were announced, scholars and musicians alike have worked on a sense of Silk Road through aligning traditional music from different ethnic groups, both those who resided along the ancient Silk Road and those minority groups living in China. As a result, the meaning of 'place' has been further extended, to refer to a geographical and cultural space in history that is simultaneously perceived in relation to the moment in which we live. How to interpret the sense of Silk Road is or will be a big and complicated issue for scholars not only in China but also all over the world.

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THE ROLE OF MUSIC AND ALLIED ARTS IN PUBLIC WRITINGS ON CULTURAL DIVERSITY: “PEOPLE OF SRI LANKA”

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Abstract

The Sri Lankan Ministry of National Coexistence, Dialogue, and Official Languages published the work “People of Sri Lanka” in 2017. In this comprehensive publication, 21 invited Sri Lankan scholars introduced 19 different people’s groups to public readers in English, mainly targeted at a growing number of foreign visitors in need of understanding the cultural diversity Sri Lanka has to offer.

This paper will observe the presentation of these different groups of people, the role music and allied arts play in this context. Considering the non-scholarly design of the publication, a discussion of the role of music and allied arts has to be supplemented through additional analyses based on sources mentioned by the 21 participating scholars and their fragmented application of available knowledge.

In result, this paper might help improve the way facts about groups of people, the way of grouping people, and the way of presenting these groupings are displayed to the world beyond South Asia. This fieldwork and literature guided investigation should also lead to suggestions for ethical principles in teaching and presenting of culturally different music practices within Sri Lanka, thus adding an example for other case studies.

Keywords: Sri Lanka, Ethnography, Music, Arts, Academic description

INTRODUCTION

Compilations of texts in order to convey political and cultural messages may be addressed to visitors yet being always important to the population within a community (Hewins-Maroney & Williams, 2018; Rollins & Grooms, 2019; Starke, Heckler & Mackey, 2018; Heckler, 2019). ‘Public writing’ refers in this context to the production of an administratively ordered and distributed collection of texts about a given topic of seemingly public interest.¹ The Introduction to the book written by the Pathmanathan and Malani Endagama states right on page 1 a few interesting things regarding this book which was praised as “the first ever national effort in search of Sri Lankan ethnic groups and their diversity” by the Secretary of the Ministry of National Coexistence, Dialogue and Official Languages, Ranjith Uyangoda. a selected group of scholars worked out the many chapters of the book. They represent the part of knowledge that seems honoured, and proven enough that it may be sufficient to express national belongings and, at the same time, longings of how to be seen by the outer world.

¹ The main reasons behind this book project are still not very clear. Most probably, there was some funding available that had to be spent within a certain time frame. I am not commenting on these circumstances in this article but may take this as an opportunity to show the recklessness of drafting projects in order to comply to often uninformed rules of funding bodies.

When I first mentioned that I am interested in reviewing this work under the aspect of analysing, which role music may play in the description being compiled, I was at times reminded that this is not representative or up to the standard of knowledge about music of different people and that this work is merely to satisfy the unknowing visitors. I have to oppose. This is exactly not the case. It is the knowledge accessible to many people within Sri Lanka, not only the few scholars or administrators, who were invited to write. The mentioning of music, dance or related issues seems to be not be important enough to be described up to the level of knowledge or, which would be even worse, it appears as if that those scholars who wrote would not have been sufficiently informed in order to describe music or music related arts adequately.

Both possibilities might have some truth inside yet it is not my goal to judge administrative proceedings.

I merely want to point out what role music and allied arts play in text compilation of such a politically high rank. The publication starts with messages from the former President and the Prime Minister. Maithripala Sirisena says:

“A country can reach its true potential, when its masses set themselves to accomplish a collective dream. The reality that some may not comprehend is that a country, where its citizens try remain in division and disregard their neighbours, will itself be an isolated land.” This is part of the message written by the President of the Democratic Socialist Republic of Sri Lanka, on page iii. This very short and expressive text can be, well, analysed in detail, yet again, this is not the goal of this paper.

THE STRUCTURE

People of Sri Lanka can be considered as a compilation of texts that were available at a certain point in history, written by authorities in the field of anthropology, religious studies, cultural studies, or local ethnography, coming with different micro-organisations, which were well-preserved and left rather untouched by any editor. Therefore, they are of different length and in different academic styles of using proving methods such as references to earlier or other writings.

An overview about scholars/writers and their affiliations shows the believe that group identities are subject to biased views, an assumption that is highly questionable in modern academia. In other words, the emphasized academic degree contradicts on the one hand the result and is, on the other hand, a continuation of the book's goal to bring out the distinct contributions of every important group of people in Sri Lanka, such as the contribution to Sri Lankan dentistry by the Chinese community. Degrees awarded outside Sri Lanka follow another interesting ranking scheme that might be subject to further studies. However, the underlying pattern is not so far from this people-collection. Some writers are just shown as competent due to their leadership of or membership in groups. Nevertheless, the title of the chapter and the person together with the mentioned affiliation will stick to all the living people who are possibly just now on the way to develop another view on internal relationships within the country.

The Sinhala Community <u>Prof. Malani Endagama</u> Professor Emeritus in History, University of Sri Jayawardenepura.	<i>Southern University of Sri Lanka and Visiting Research Fellow, International Center for Ethnic Studies, Sri Lanka Colombo.</i>	<i>Senior Member of Bharatha Community.</i>
The Sri Lankan Tamil Community <u>Prof. S. Pathmanathan</u> Professor Emeritus in History, University of Peradeniya, Chancellor – University of Jaffna	The Dutch Burghers of Sri Lanka <u>Mr. Stephen Labrooy</u> President of the Dutch Burgher Union of Ceylon.	The Kafris Of Sri Lanka <u>Dr. Sarath Ananda</u> , Senior Lecturer in Sociology, Sabaragamuwa University of Sri Lanka.
The Muslim Community (Moors) <u>Prof. Dennis B. McGilvray</u> professor emeritus, the Department of Anthropology in University of Colorado at Boulder, USA.	The Portuguese Burgers in Sri Lanka <u>Mr. Earl Barthelot</u> Senior Member of Portuguese Burger Community.	The Dawoodi Bohras of Sri Lanka <u>Mr. Yusuf Mamujee</u> Senior Member of Sri Lankan Dawoodi Bohra Community.
The Tamil Community of Recent Indian Origins <u>Prof. M.S. Mookiah</u> Former Professor of Geography, University of Peradeniya, Peradeniya.	The Chinese Community of Sri Lanka <u>Mr. Thoun Chishu Jemson</u> , Vice President /Chief Coordinator of Chinese Lanka Traditional Dental Technicians Association.	The Vedda Community of Sri Lanka <u>Prof. Yasanjali Devika Jayatileke</u> , Lecturer in Anthropology, University of Sri Jayawardenepura.
The Tamil Community of Recent Indian Origins <u>Prof. M.S. Mookiah</u> Former Professor of Geography, University of Peradeniya, Peradeniya.	The Memos of Sri Lanka <u>Mr. Asiff Hussein & Mr. Hameed H. A. Karim</u> , Senior Members of Memon Community.	The Sindh's in Sri Lanka <u>Mr. Narain Chathulani</u> Past President and Trustee of the Sindh Association of Sri Lanka.
Sri Lankan Malayalam Community <u>Mr. R.G Chanassery</u> , The Assistant Secretary of General Administration of the Sree Narayana Guru Malavalee Society of Sri Lanka.	The Coast Veddas (Verdas) of Sri Lanka <u>Prof. Kalinga Tudor Silva</u> , Director Research, International Center for Ethnic Studies, Professor Emeritus Department of Sociology, University of Peradeniya.	The Sri Lankan Gypsy Community <u>Ms. Ganga Rajinee Dissanayaka</u> , Reading PhD (Mass communication).
The Malays of Sri Lanka <u>Dr B. A. Hussainmiya</u> Visiting Professor,	Bharatha Community of Sri Lanka <u>Mr. J.V.C. Croos</u>	Assisted in Providing information: <u>Mr. Dharmadasange Nimal</u> , The Secretary to the All Island Gypsy's Cultural Association (2015).
		The Parsis of Sri Lanka <u>Prof. Kalinga Tudor Silva</u> , Director Research, International Center for Ethnic Studies, Sri Lanka, Colombo. Professor Emeritus Department of Sociology, University of Peradeniya.

Figure 1: Authors of the different chapters in the book (People of Sri Lanka. 2017).

Prof. S. Pathmanathan <i>Professor Emeritus in History, University of Peradeniya, Chancellor – University of Jaffna</i>	Dr B. A. Hussainmiya <i>Visiting Professor, Southern University of Sri Lanka and Visiting Research Fellow, International Center for Ethnic Studies, Sri Lanka Colombo</i>
Prof. Malani Endagama <i>Professor Emeritus in History, University of Sri Jayawardenepura</i>	Mr. Vajira Narampanawa <i>Secretary (Secretary at the time of compilation of this book) Ministry of National Coexistence, Dialogue and Official Languages</i>
Prof. Kalinga Tudor Silva <i>Director Research, International Center for Ethnic Studies, Sri Lanka, Colombo. Professor Emeritus Department of Sociology, University of Peradeniya.</i>	

Figure 2: The editorial board (People of Sri Lanka. 2017).

This diversity may give a hint about the large editorial tolerance we can find and that each of the scholars has been given a maximum of freedom in using academic tools including the way how they structure the entries. Seen from this perspective, the structural hierarchy may not surprise. The Sinhala community must have been given the largest space with 44 pages, richly illustrated. Next to it are the Sri Lankan Tamils and the Tamil Community of Recent Indian Origins, followed by the Dutch Burghers, the Bharata, and the Vedda communities. Interestingly, the division into different people does not follow an overarching order system with a clear invariable measurement. The people introduced were put in their usual denomination of which the division between Sri Lankan Tamils, the Tamil Community of Recent Indian Origins, and the Bharatha Community may be a single exception. Nevertheless, another number of people may also be regarded as deriving from India. They are not divided in different historically grown groups though there might be cases. Administrative denominations should possibly not guide an academically demanding writer. Other groupings are divided according to geographic settlements such as the Vedda, or divided according to religious practice such as the Moors that come under the Muslim community.

Then, there is a number of Immigrant Communities such as Portuguese, Chinese, Malay, or Sindhi. These immigrated communities are only briefly described. There might be a better description to be found outside Sri Lanka. Nevertheless, the life of these people in Sri Lanka may differ tremendously from other places. In order to find a representative number of people living in Sri Lanka, coming to 19 varieties, there were at least 3 different order criteria applied, which is a first problem in this overview that can cause further misunderstandings.²

THE MENTIONING OF MUSIC AND ALLIED ARTS

Among the 19 groups that were big and politically influential enough to be described, musical activities were mentioned only 9 times. They are missing among the Muslim Community, the Sri Lankan Malayalams, the Chinese, the Memons, the Dawoodi Bohras, the Coast Veddas, the other Veddas, the Sindhis, the Parsis, and the Sri Lanka Bharata Community. The missing of any mention does not mean that there is no specific music to be observed or no tradition to be transmitted. It merely shows the importance of mentioning music or allied arts as an important part of community life at all. It might only be important if there is an attraction attached that can be exploited as a market value, or any obvious behaviour that may serve as an identity marker. Yet, this element of reasoning is not present in the description of the Sinhala majority.

The few words about music and allied arts are reduced to the following:

“Most popular and commonly used are the drums of different styles, like geta beraya, yak beraya, Dawula, Tammattama, Udekkiya, Rabana, Tablawa, flutes or horanewa, cymbals, Often, some of them had been peculiar to certain areas or families or traditions only. Getabere is mainly up-country whereas the yak bere is low-country and Dawula is Sabaragamuwa while the Murdhangaya is associated with the Tamil Hindus.” (on page 33).

Although it is not the topic to point towards shortcomings in terminology, the way how relatively careless spellings and the use of terms deriving from performing arts are handled is telling. The term Geta beraya comes also as Getabere, yak beraya as yak bere, some are capitalized, some not. Attributes to musical instruments are identified as geographical areas as if these instruments have no history, no changes, no specific repertoire, no players, no life. It looks like a plate at the cage of a zoo animal. Only the name (and different spellings) and the area of distribution are given. In recent times, many efforts were undertaken to improve drum constructions (Meddegoda, 2017), to learn in larger groups, to add drumming to educational events. All these specific changes are cut off as if they have no value to any community. If there is anything associated, then it is hardly explained. Also, cross-community events are completely excluded since the emphasis of the book is diversity. Unfortunately, this approach leads to dividing thoughts. Just recently, a fresh publication of Sykes is dedicated to issues arising from this information gap (Sykes, 2019). The following overview shows the headline under which these different people are coming, how many pages their description consumes, whether music is mentioned and generally as what. The shades indicate the quality of references from dark grey (insufficient) to white (traceable). The term ‘not serious’ means sources that are anecdotic or do not provide provable facts.

² If historical measurements do not play a role in some cases, then it might be ok although the division of Tamils or Moors, or Kaffirs may change. But if it plays a role, then Sinhala people might be also early immigrants, which could influence the way of how ownership of land and resources can be seen.

OVERVIEW AND EXAMPLES

Community	Pages from to	Number of pages	Music is mentioned	as	Referencing/proving facts
1. The Sinhala Community	11- 54	44	x	regional marker	insufficient
2. The Sri Lankan Tamil Community	55-81	27	x	habits	traceable
3. The Muslim Community (Moors)	83-98	16			insufficient
4. The Tamil Community of Recent Indian Origins	99-128	30	x	attraction	insufficient
5. The Colombo Chettis	129-139	11	x	habits	insufficient
6. Sri Lankan Malayalam Community	141-154	14			insufficient
7. The Malays of Sri Lanka	155-172	18	x	habits	traceable
8. The Dutch Burghers of Sri Lanka	173-196	24	x	individual achievements	not serious
9. The Portugeese Burgers of Sri Lanka	197-212	16	x	habits	insufficient
10. The Chinese Community of Sri Lanka	213-224	13			insufficient
11. The Memons of Sri Lanka	225-235	11			insufficient
12. The Coast Veddass (Verdas) of Sri Lanka	237-245	9			traceable
13. Sri Lanka Bharatha Community	247-269	23			insufficient, unserious
14. The Kafiris of Sri Lanka (typo, Kaffirs are meant)	271-282	12	x	entertaining business	traceable, some not serious
15. The Dawoodi Bohras of Sri Lanka	283-300	18			insufficient
16. The Vedda Community of Sri Lanka	301-323	23			traceable
17. The Sindhi Community of Sri Lanka	325-329	5			insufficient
18. The Sri Lankan Gypsy Community	331-355	5	x	entertaining business	traceable, some not serious
19. The Parsis of Sri Lanka	357-364	8			traceable

Figure 3: Overview about selected criteria (The chapters are put as they are named by the editors).

Analysing the language used in this context, despite inconsistencies in spelling and referencing, there are some positive and some negative terms and textual embedding that show the general mood of referring to music and allied arts. To give an example: in the chapter about the Muslim Community that does not mention music or singing (chapter 3) one can find the word “eye-catching” attributed to the Moorish Bawas, street performers, who do self-harm presentations that “attract crowds of eager spectators” (on page 88). The attraction is visible, hence should be explained. Also, another presentation picture is taken from that chapter, proving that music and allied arts play an important role as visual identity markers, although not mentioned in the description and possibly not being aware of its importance. The large kettle drum depicted proves that drumming is not alone a matter of the Sinhalese culture,

although it may have had a connection to it that drums of this size and shape are near to ritual places.

The Sri Lankan Kaffirs, described in a chapter that suffers most from bad referencing, are described as lacking any musical knowledge, but being capable of singing and dancing and owning musical instruments. This is taken as a sign of prospective usefulness. Two pictures of them without any caption show drummers and a singer.

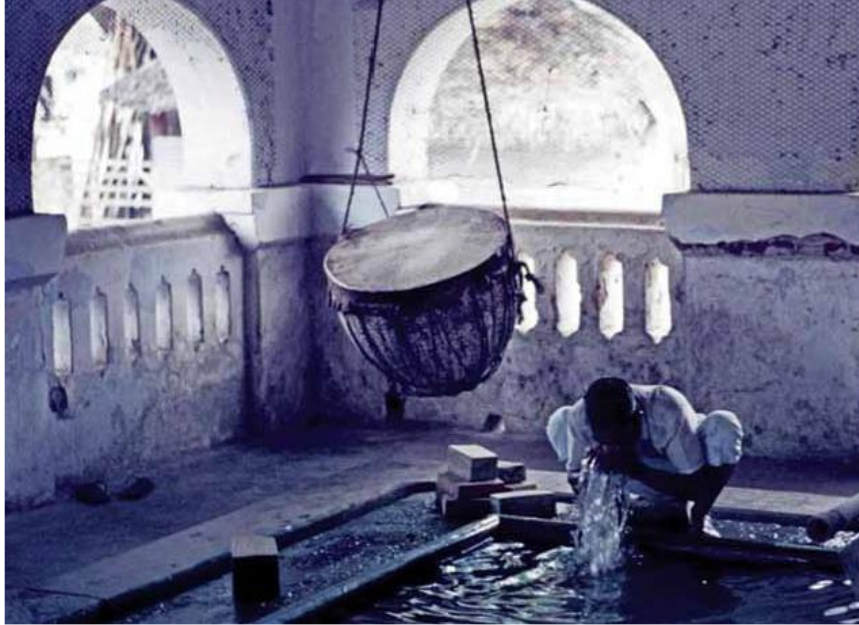


Figure 4: Photo of Akk Sinnapalli drum – 1971 (on page 101, no author mentioned).

Among positive terms those terms that are descriptive and those that are praising towards one's own use are linguistic specifications of polite and impolite denominations of groups of people that can contribute to an understanding of introducing an official status given to each group in order to clarify relationships and rights. Yet, the private use and the role of music and allied arts is still affected by rather negative terms. Another largely Muslim minority is the Sri Lankan Malays. The mention of music in this group is relatively surprising.

In an unusual positive embedding is written the following:

“...cultural past times helped to inject good communal spirit especially in cantonments where the military Malays wanted to escape a life of drudgery. They turned out their own musical instruments such as the Gamelan, violins, drums, etc., to be used in their song, music and dance performances. The sophisticated and artistic women excelled at dancing – ‘Tari Payong’ (Umbrella dance), ‘Tari Chinta Sayang’ (Dance of love), ‘Ronggeng’ (Dance to the lilt of Portuguese Kafringga) ..., which were all performed to the accompaniment of the ‘gamelan’, ‘rabana’, violin and cymbals. In its heyday, the Slave Island suburb became well known for its entertainment potential where members of other communities flocked to see music and dancing festivals conducted by the community on special occasions.” (on page 160).

Again visible is the careless use of spellings, but the entire intonation attributes a civilizing effect of music and allied arts to this community, which is in another place anecdotally described “As Saybahn Samat, a Malay journalist once cynically remarked that the Malays ‘chose tavern or heaven’ indicating that they can be religiously lax or in the opposite adopt highly spiritualistic mode of living” (on page 171). This shows a rather low value of music within the society at large as it is associated with entertainment in taverns.

Nevertheless, it is of interest that musical instruments (the gamelan orchestra, the biola, and the gendang) come in the first place indicating that the author may have had the Javanese

Malays in mind and which underlines the instruments' visual effect as an identity marker for a group that is internally more differentiated than described in this work.

It seems also less surprising that the Sri Lankan Gypsies are enjoying the mentioning of music and dance. A picture shows at least two frame drums named as "equipment used by Gypsy Community" (on page 335). However, they are also referred to as tribe based on "respect to the leadership, unity, a system of law and order, mental bond, a certain extent of division of labour in their livelihoods" (on page 331). On page 333, music is positively mentioned yet also declared as part of their livelihood and everyday activities. It has the same rank as circus acts with snakes and monkeys and is not more suspicious than palm reading, which is only executed by the female group members. These remarks stand as if there were no changes over the centuries and all history is a large romantic movie. The author is going to put music and dance in the first place as a traditional business giving the entire groups a stamp on the forehead of being responsible for this kind of entertainment.

SOME FINAL THOUGHTS

I do not condemn the way of writing although I find a large diversity in academic styles from using the academic plural to the neutral approach in passive voice, well conducted in-text referencing and precise data on historical events but also lax mentions on ancient or past times and revival efforts in present days or the quotation of websites without authors and access dates. What all these diverse approaches show is an unawareness of music and allied arts in their visual significance for their descriptions and, at the same time. They demonstrate the ambivalent dealing with music as an entertainment rather than an omnipresent phenomenon that crosses divisions of people. The strong focus on the naming for groups of people has a dividing strength that is partly supported by literature, although not explicitly said but connected to chants and songs. In this matter, a number of tools appeared that cannot be only addressed to an alien audience. Some descriptions read like definitions and classifications to be taught and remembered among the educated majority within the country since the authors have given the common average thoughts a quasi-academic voice supported by a governmental institution. Being aware of this explosive mixture, insofar, there is hope that the book might not always find a way into local libraries or that reading big books is not fashionable anymore. The last point is already made obsolete through putting the book online. However, the country's recent younger generation, mainly beginners in their field of work, may have to rewrite, compare, and correct many of the views released, which include the given structural schemes. Sykes' (2019) work will barely be read, although it is a good beginning, since purchase price, approach, and context do not fully match local needs.

The writings in "People of Sri Lanka" were, as it is mentioned in the introduction, supervised by the former Secretary of the Ministry of National Coexistence, Dialogue and Official Languages, Vajira Narampanawa. This supervision, of which I am not in doubt about regarding its seriousness, must have been a rather less effective exercise of his office. If there was no more space for the performing arts than for food, no problem. A problem is, nevertheless, that those few mentions will stay as a normative idea and will play a role in the way how musicians, dancers, and all creative people see themselves: enshrined in and labelled with boxes under some names, living in between ancient times and present-day practice and being doomed to serve nostalgia for powerful fantasies (compare the article of Saman Panapitiya here, AEMR, 6: 51-59). It might be the task of actual arts research to open these boxes and observe the many changes and creative potentials coming with allowing for more than a governmental circular about "People of Sri Lanka".

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ECHOING TAGORE'S LOVE FOR THE MONSOONS

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Abstract

In India, Bengal's most celebrated literary figure, Rabindranath Tagore, was specifically sensitive regarding the various seasons occurring in India. The monsoon and its relation with Tagore's songs is the main focus of this paper. The monsoon, when Mother Nature spreads her beauty by unravelling her bounty treasures, is richly expressed by Tagore. In the composition for the *khanika* (poem) 'Asho nai tumi phalgune' [*you did not come in the spring season*] Tagore says: "when I awaited eagerly for your visit in the spring, you didn't come. Please, don't make me wait any longer and do come during the full monsoon". In another of his songs he visualises on a cloudy sunless day, a person's longing to share his or her deepest treasure of feeling for that particular important person 'Emon ghonoghor boroshaye' [in this heavy downpour] (Tagore 2002: 333, song 248). Through these poetic compositions and many more, one may understand the depth in Tagore's understanding of the human's emotional details regarding this specific season. The monsoon may also be disastrous. According to Tagore's a composition 'Bame rakho bhoyonkori' [*keep aside the destructions*] (Tagore 2002: 394, song 58) he describes as well as wishes that the monsoon keeps away the damage or distress from people's lives. His tunes blend with his words and emotions, not to mention the ragas that are believed to be related with rain that is popular to the Indian subcontinent such as Rag Megh or Rag Mian ki Malhar. These have been affluently used by Tagore to create emotional feelings through his words. He expresses being a philosopher with whom people can find a connection, irrespective of their regional background.

Keywords: Season, Poetry, Emotion, Composition, Raga

INTRODUCTION

The monsoon's natural features have an impact leading to a kind of lyrical mysticism or an ambiguity ascribed to Tagore as a poet, lyricist, and composer. Here, I will analyze first the distinctiveness of Tagore's songs in relation with the monsoon through filtering various aspects of nature association with a poet's affinity in imagery of the monsoon. Secondly, distinct shapes sung in the Rabindra Sangeet¹, being identical to specific songs of Bengal "Baul"² are discussed, as they may be directly comprehensible through various human responses inseparable from those natural features. Considering these features, the question of which human expression fits them, especially during the monsoon season in its actual coherence, is given due consideration in the examination. In doing so, this review essay may yield some ideas about the contribution of the monsoon as a natural season in the human expression of emotion.

Those people who are either familiar with the historical context or who researched this area indirectly often view Tagore as the lighthouse of literature, songs and art. Natural features had

¹ Songs written and composed by Tagore.

² Type of songs from the Bengal region, comprising Bangladesh and the Indian states of West Bengal, Tripura, and Assam.

probably highly inspired the poet, especially the monsoon season. This is the season when a bountiful nature unfolds her beauty, which is uniquely, captured by Tagore. A sense of limitless elation is felt through his words of poetry about the rainy season, which continues as one can easily relate to Tagore's songs.

The vast landscapes of his family estate and the swirling rivers seemed to foster a sense of liberated creativity in close proximity with natural features of the different seasons. Ragas, for instance, Desh, Megh Malhar and Miyan Ki Malhar, find their way in his songs, gently fitting the wordings. Tagore primarily worked with two subjects: the human being, and second, the natural environment he experienced, in all its myriad forms and colors, and how the relationship between both affects the behavior and the expressions of human beings. According to my point of view, it appears that the harmony of relations one experiences and that with nature are not just for the sake of the named only but one that can transcend a particular pattern of writing poems and later composing them into songs keeping in mind the prime influencer. In this case, Tagore and the monsoons.

Tagore himself wrote that when his poems were first published in his book *Gitabitan*³, the people who wished to compile and preserve his work could not find any particular subject in order to determine a specific series or category. Therefore, future publications of his poems were done keeping in mind this requirement.⁴ There exist several categories of emotions in his songs like devotional (puja porjay), romantic (prem porjay) and seasonal (prokriti porjay). His songs on the monsoon comes under the seasonal category (prokriti porjay).

SOME EXAMPLES

The examples given below mention only the most important data. They do not represent the entire work nor the specific context of performance.

Parjaay/Category: Prakriti/Nature

Upa-parjaay/Sub-category: Borsha /Monsoon

Taal: Kaharwa

Rag: Mishra Bageshree Malhar

Mood: Philosophical

“Saghano gahono ratri”

In the middle of a dark night, it pours.

Bereft of warmth, the night is blind.

Blank, I gaze at this void...

Parjaay/Category: Prakriti/Nature

Upa-parjaay/Sub-category: Borsha /Monsoon

Taal: Dadra

Rag: Mishra Bageshree Malhar

Mood: Happy/Carefree

“Paagla hawar badol dine”

On this wild, windy and cloudy day, my crazy mind awakes.

For no reason at all, it wants to go

Beyond the world of senses, where there are no roads!

³ Book of Tagore's poems published as *Gitabitan* গীতবিতান, রবীন্দ্রনাথের সমুদয় গানের সংকলন from 1932.

⁴ In 2002, Shyamapada Sarkar re-published *Gitabitan* (consisting of poems written by Rabindranath Tagore) where a short note written by Tagore is mentioned on page 3.

Parjaay/Category: Prakriti/Nature

Upa-parjaay/Sub-category: Borsha /Monsoon

Taal: Ektaal

Rag: Mishra Sahana

Mood: Sad

“Megher pare megh jomeche”

Clouds heap upon clouds and it darkens.

Ah, love, why do thou let me wait outside at the door all alone?

Parjaay/Category: Prem/Love

Upa-parjaay/Sub-category: Prem-Boichitra/Separation

Taal: Kaharwa

Rag: Bhairavi

Mood: Melancholic

“Maran re, tuhu mamu shyamsamaan.”

O death...you are a replica of my Krishna!

Hearing to the Rabindra sangeet, which I am mentioning here for the sole purpose of analysis, it seems to me as if it is in his songs that the evolution of Tagore from what he called a state of being into one with nature is best captured.

The poetic dimension of Tagore in his musical compositions was greatly, inspired by the Baul devotional songs of Bengal. Tagore might have realised the importance of relations where society is concerned as reading to his song’s lyrics and listening to the tunes, which he has wound around the semblance of the words, are just a suggestive.

Another couple of examples are as mentioned here:

Parjaay/Category: Pujo/Spiritual

Upa-parjaay/Sub-category: Bondhu/Friend

Taal: Dadra

Mood: Spiritual

“Dekhechi roop shagore moner manush kacha shona”-Traditional Baul song

“Bhenge mor ghorer chabi niye jabi ke amare. O bondhu aamare” [→ Rabindra Sangeet]

Na peye tomar dekha, eka eka din je aamar kaate na re.”

Breaking my locked door who will set me free

O my friend... Without you, my lonely life ceases to flow! ...

Parjaay/Category: Swadesh/My Country

Upa-parjaay/Sub-category: Bondhu/Friend

Taal: Dadra

Mood: Spiritual/Philosophical

“Hari naam diye jogot matale amar ekla nitai”- Traditional Baul song

“Jodi tor daak shune keu na aashe tobe ekla cholo re.” [→ Rabindra Sangeet]

If no one responds to your call, move alone, move alone...

CONCLUSION

The song ‘Shoghono gahono ratri’ [*Dark night*] describes the philosophical mood of a plaintive mind finding a connection to the pouring of the rain with the emotion of the bereft. On the contrary, ‘Paagla hawar badol dine’ [*Crazy windy days*] describes the confluence of happiness of a human mind with the monsoon, whereas Megher pare megh jomeche’ [*Cloud after cloud has gathered*] and ‘Maran re, tuhu mamu shyamsamaan’ [*O death...you are a replica of my Krishna!*] describes the melancholy of the mind finding its equal in continuous downpour during the monsoon.

In “Bhenge mor ghorer chabi”, Tagore’s inclination towards the “Baul” is again evident in his using the same tunes imbibed in his songs describing the “Mānēr Mānus”⁵ or the “concept of One Soul”.

Reading the words of Tagore’s songs mentioned in this article, it looks like the monsoon is not merely an experience; rather it is a symbol of life and nature intermingling together. The verse and melody of the lyrics and tunes of Tagore’s “Gitabitan” bring it through.

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SPECIFIC AUDIOVISUAL MATERIAL

Song title: Megher pare megh jomeche

Artist: Lopamudra Mitra / Album: Surer Doshor

Link: <https://www.youtube.com/watch?v=4T7eSAaw6CM>

Song title: Pagla hawa badol dine

Artist: Lopamudra Mitra / Album: Lopamudra / Ghare Phire / Tagore

Link: <https://www.youtube.com/watch?v=Xn4H6YzEBUo>

Song title: Saghano gahono ratri

Artist: Hemanta Mukherjee / Album: Ki Gabo Ami Ki Shonabo / Hemanta Mukherjee

Link: <https://www.youtube.com/watch?v=K67yPdv8o0>

Song title: Maran Re Tuhu Mam Shyamsaman

Artist: Swagatalakshmi Dasgupta / Album: Maran Re Tuhu Mam Shyamsaman

Link: <https://www.youtube.com/watch?v=pXroPH3JFHW>

Song title: Dekhechi Rup Sagore

Artist: Narayan Dutta / Album: Aasman kala Jamin Kala

Link: <https://www.youtube.com/watch?v=r36e37llnEo>

Song title: Bhenge more

Artist: Babul Supriyo / Album Folk & Baul

Link: <https://www.youtube.com/watch?v=AkuWIHLcgC>

Song title: Hori Nam Diye

Artist: Tulika Gangadhar / Live performance

Link: <https://www.youtube.com/watch?v=lrZSYJR6U68>

Song title: Jodi Tor Dak Shune

Artist: Iman Chakraborty / Album: Tomar Aakash Tomar Batas

Link: <https://www.youtube.com/watch?v=3cVMYmBBR9M>

⁵ In Mānēr Mānus (Tuczynska, 2014).

A FEW WORDS ABOUT THE UPCOMING BOOK “THE ATLAS OF MAKAM MUSIC IN ANATOLIA AND THE NEIGHBOURING GEOGRAPHIES”

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Abstract

This review is to introduce and comment on the work “The Atlas of Makam Music in Anatolia and the Neighbouring Geographies”. The book cannot yet be found online in English language. It is an upcoming publication mainly in Turkish, having papers written in English and German language, too. It seems to be important in the context of music research to point towards this publication in advance.

Keywords: Makam music, Anatolia, Geography, Music research

The book entitled “The Atlas of Makam Music in Anatolia and the Neighbouring Geographies” that is being prepared and will be published by the Atatürk Cultural Center, aims at exploring the “makam music culture” that is one of the main aspects for the musical unification of the Anatolian land with neighboring geographies in details, regarding its basic theory, history, and performance practices.

Makams are the specific structures utilized for the melody organization in Anatolia and the neighboring geographies. Like other traditional music cultures, the traditional music structures of Anatolia including the “makam musics” have been evolved and transmitted based on an oral memory culture and a practice-based education strategy. Briefly, in each period of the history, the practice standing as the core of this transmission chain has lived through and was transferred to later generations step by step. The theory generally has been shaped following the traces of the “practice” and performers opened ways to new theoretical horizons. Therefore, the success of a theoretical approach regarding the traditional music structures around Anatolia is closely related to the strength of its bounds with the musical performance lying beneath the theory. In fact, this is the way that the “makam” structures are engaged with the cultural background and that the written theory can reflect the cultural changes occurred in this geography.

The old music theory manuscripts called ‘edvar (cycles)’ are standing as the main sources that are providing a consistency of basic data and the required clues about the improvement of this theory reflecting the cultural roots of the musical structures in Anatolia and the neighbouring geographies. Such manuscripts can be found very frequently during the Medieval Islamic and Ottoman periods. Although the language preferred for the books had been Arabic and Persian before the XIII. century and between the 13th and 15th century, after the 15th century, Turkish has been preferred in many sources. When the theoretical methodology behind these sources is analysed, it can be easily identified that these traditional music theory narratives are the remains of an even more ancient heritage. This ancient chain of music theory was principally dependent on the music theories of Old Mesopotamia and Egypt, which had later on affected and shaped the Ancient Greece music theory after the 4th century B.C. The theoretical sources of Ancient Greece like *Elementa Harmonica* by Aristoxenus of Tarentum (4th century B.C.), *De Musica* of Aristides Quintillianus (4th century B.C.), *Sectio Canonis* attributed to Euclid (3rd century B.C.),

Enchiridion by Nicamachus of Geresia (2nd century B.C.), Harmonica by Ptolemy (2nd century B.C.) and the methodology of Pythagoras (4th century B.C.) had constituted the main pathway of theory within teaching about that period. These theories, also partly representing the music practice of Anatolia for the same period, were transmitted to Medieval Age through the Orthodox Christian Music Tradition of Byzantine. The transmission had continued later on following the discovery of this heritage by the Islamic culture.

Especially after the 8th century, the translation of the music theory sources of Ancient Greece had been accelerated and the acquired knowledge created the basis of a rather general Medieval Islamic music theory. Afterwards, the Medieval Period of Islam hosted a ‘specific’ and ‘comprehensive’ theory enriched by the works of the theorists and performers like İshak el-Mavsili, Ahmed İbn’el-Mekki, Yunus’el-Katib, Ali İbn Yahya ve Zalzal (d.720), El-Kindi (d. 874), Farabi (879-950), El-Masudi (d.957), Ebul’-Feracel-Isfahani (d.967), İbn-i Sina (980-1037) and İbn-i Zaila (d.1048). Safiyüddin Urmevi (1217-1294) and Abdülkadir Meragi (1360-1435), who had placed their methodologies as progressive elements of this chain of tradition following the general trends of the previous studies. Those are remarkable in the sense of initiating the so-called Ottoman Period music theory. The early Ottoman music theorists had adapted the intonation system, a fret-interval organization, a kind of melody production of these theorists to their own activities and enriched it with the musical practices of their time and a philosophical background giving way to a mystical musical perception of nature, human, and the God having been theorized within the ‘Theory of Cycles’. The 17th and 18th century Ottoman theorists like Nayi Osman Dede (1652-1729), Kantemiroğlu (1673-1723), Tanburi Küçük Artin (early 18th century), Chalatzoglu (early-mid 18th century), Hızır Ağa (1725-1795) and Abdülbaki Nasır Dede (1765-1821) had built a detailed theory being adjusted to the increasing musical complexity of the multi-cultural music of the Ottomans. After the 19th century with the effect of ‘Westernization and Modernization’ periods during the late Ottoman and early Republic Cultures, the ‘music theory’ and ‘makam perception’ had begun to experience ‘a western music oriented’ expression that had led to many discrepancies between the ‘modernity and the tradition’. During the last decades, a kind of compromise between the ‘old’ and the ‘modern’ theories has been searched to build the music of the future in a way with consistent past requirements.

As a summary, music theory and the “makam” structures as its main component are reflecting the clues of the cultural transformations, interactions and exchanges experienced in Anatolia and the neighbouring geographies for thousands of years. Therefore, a ‘unifying’ study covering these historical interactions and their currents consequences through the current ‘makam concept’ will not only serve as a historical work dealing with the common cultural roots, but also can open ways to new possibilities for cooperation enabling important cultural dialogues.

Therefore, the book entitled “The Atlas of Makam Music in Anatolia and the Neighbouring Geographies” has been prepared in that sense starting with the initial editorial principles by the editors Murat Salim Tokaç and Cenk Güray coinciding with the foundation principles of the Atatürk Cultural Center as the host institute. The book covers a wide range of topics reflecting the historical depth and the geographical prevalence of the aspect like Ancient Greece and the Byzantine Music Theory; Music Theory in Medieval Islam; Music Theory in Seljuks, Ottoman and the Turkish Republic; Main Theoretical Models in the History of Music/Makam Theory; The Interaction between Theory and Practice in Makam Music; The Theoretical Interactions of Anatolia with the neighbouring geographies (Balkan Peninsula, North Africa, Middle East, Near East and Central Asia); Makam and Polyphony; Makam Music in the Folk and Urban Music Traditions in Anatolia; the Mystical and the Philosophical Side of the Makam Theory; the Current/Future Theoretical Perspectives in Makam Researches written by the distinguished international scholars and music performers of the area.

We hope that this work named “The Atlas of Makam in Anatolia and the Neighbouring Geographies” will be opening new horizons in improving the cultural interactions and dialogues between several cultures sharing this geography. The efforts of the authors have been dedicated to exploring some of the oldest cultural signs of the humanity through researching diverse makam musics. We are sure that “makam music” can be a very strong symbol for an all-embracing humankind carrying the remembrances of an intercultural common life over a thousand years and providing the hope for living together peacefully in the future.

REMARK

This book is not yet published. Please, contact the author for updates.

MY FLOWING LIFE [我如水漂泊的一生]: THE SONGS OF THE MIAO CLEANING WOMEN IN THE DEMON CITY [魔都] SHANGHAI

EVENT REVIEW

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Abstract

This review is about the event “My flowing Life: the Songs of the Miao cleaning women in the Demon City Shanghai”, which took place on the afternoon of 29th December 2019, at the ceremonial hall of the Shanghai Aurora Museum. The event was designated as a workshop for practical reasons and is a “heart and sound” interaction among specific urban groups. Miao cleaners, students, scholars and the public interacting in the Demon city. The term Demon city comes from a novel written by Muramatso (1924?). It describes the city character of Shanghai in the beginning of the 20th century and reminds of long-term views of people coming from outside into the city. The cleaners came into town with their cultural habits and expectations long after that time. The event reviewed was to provide an opportunity to express these habits.

Keywords:

Miao, Cleaning women, Songs, Performance, Workshop

INTRODUCTION

Hearing a Miao song in the toilet of the Shanghai Art Industrial Park was the beginning of the acquaintance between a group of the Miao cleaning women and myself, a master student of the Shanghai Conservatory of Music (SHCM) majoring in ethnomusicology.

For more than a year, I have been trying to get close to their daily life, and participating in their small family gatherings in Shanghai. Few months ago, I followed them back to their hometown Guizhou. I found that they always sing their Miao songs with relatives and friends through online WeChat groups.

However, the strenuous job on top of the poor living condition makes it impossible for them to enjoy songs as if they were at home. Subsequently, I had the idea of organizing an event for them to sing together Miao songs in Shanghai. Also, this event should introduce these Miao songs to a public audience.

With the support of my tutor, Xiao Mei [萧梅] and the financial support of the Research Institute of Ritual Music in China (RIRMC) at SHCM, we organized a group consisting of the Miao cleaners. These women performed within the framework of a workshop titled “My Flowing Life: The Song of the Miao cleaning women in the Demon City [魔都] Shanghai” to the public in the afternoon of 29th December, 2019 at the Shanghai Aurora Museum.

Here are the lyrics of the flying song set as Miao *Feige* [苗族飞歌/flying song, traditional lyrics as they were presented on the stage, for the readers’ convenience, the core lyrics were translated into English.

“Flying song”

*Climbing on the mountains of my hometown,
looking at the pleasant scenery,
the scenery of the mountain is charming,
the life in hometown as beautiful as flowers.*

Dressed in costumes with fine Miao embroidery, and wearing heavy silver necklaces brought from their hometown, four Miao cleaning women sang the first song, a Miao *Feige* [飞歌/flying song] “Climbing on the Mountains of My Hometown [爬上高山好地方]”.

It was the first time that they performed their Miao songs on a public stage in Shanghai. These Miao cleaning women haven't been together to sing for a long time. In China of the past three decades, poverty has driven many rural women to leave their villages and become migrant workers in different cities. Three years ago, these ladies came to Shanghai. Some fellow-townsmen of Guizhou introduced them as cleaners at subway stations, shopping malls, and other places. Because of overtime work and excessive workload, they rarely meet each other and almost never ask for leave.

One of the Miao cleaning women who is called Yang Mei [杨梅] told me that she has been in Shanghai for more than three years, and her wish is to have a chance of hanging out and singing with her hometown sisters.

The smooth melodies of Miao songs and the clear voices of the Miao women who presented their skills brought the audience to the Miao villages.

In Guizhou, some people emphasize the proverb “Without song and dance, one is no longer a traditional Miao.” Singing is deeply rooted in their life, dining together, chatting, and singing Jiuge [酒歌/wine songs] and Xiangyuege [相约歌/meeting songs], are the joys of life. On the occasion of a specified ceremony, such as New Year celebrations, the Miao are used to sing antiphonal songs continuously for several days and nights.



Figures 1 and 2: Scenes of the workshop (photos by courtesy of Zhang Shan [张珊]).

SONGS OF LIFE

After the Miao Feige [飞歌/flying song], I asked them to sing the Xiangyuege [相约歌/meeting song] "Land is the host and people are the guests [江山是主人为客]", which I usually listened to when I spent time with them. Middle-aged Miao women prefer to sing Xiangyuege [相约歌/meeting song] to share their feelings about life.

*"Land is the host,
people are the guests.
Like flowers on branches,
Like duckweed in wells."*

(traditional core lyrics as presented in that performance)

Actually, the sequence of songs was only determined about ten minutes before the start of the performance. Whenever we discussed the details of this performance, the ladies would say: "These songs come from my heart." That means most Miao songs are presented ad hoc to express the true feelings and emotions of a person.

After a short discussion, the Miao cleaning women sang a song called "Working in Shanghai", which narrates their own life experiences and flowing memories. Yang Mei interpreted the song based on a traditional tune. The improvised knowledgeable lyrics accompanied by the charming voice instantly surprised the audience.

*"life is rough, we must be tough.
All the way to Shanghai for our children.
Working as a migrant worker,
Money is hard to earn,
Nobody cares about my complaints."*

(Lyrics by Yang Mei)

In fact, the title of the workshop 'My Flowing Life' is a Feige [飞歌/flying song] of which the lyrics were written by another Miao cleaning lady, called Xiao Liang [小梁]. Similar to Yang Mei, Xiao Liang came to Shanghai from her Miao village three years ago. The district in which she works is dotted with expensive condominiums and high-rise office blocks. However, she lives under appalling conditions where five people are crowded in one room. As a cleaner, she is allowed to live and work in Shanghai, but she has to remain registered in their home region. In effect, that means, their labour is desired but their presence is not, and with few exceptions, they have no permanent residency.

It was in the songs such as "Working in Shanghai" and "My Flowing Life" that these cleaning women tell the truth of their life, and this is especially true in large cities like Shanghai, where the "floating" population counts more than 3 million. They live in the city as "floaters".

SONGS AS GIFTS

In order to make the audience become aware of their everyday life in Shanghai, I made a short video of the workshop, which included the performance.

During the film, I put on the Miao dress that they prepared for me. It was the wedding dress of Yang Mei's daughter brought from her home. I sang a song "spring of the Miao village" with them on the stage to express my gratitude. It was the first song they had taught me, which describes the beautiful spring scene of their hometown.

I was deeply touched by a special Jiuge [酒歌/wine song] titled 'Thanks to Xiong' which they prepared for me. They did not tell me anything about it. As known to me, in some Miao villages, writing a song for someone is the greatest honour for a guest, so they made up the lyrics especially for me and sang the song as a gift, which made me burst into tears.



Figure 3 (left): The Miao cleaning women with Xiong Manyu; Figure 4 (right): There are nearly a hundred people in the audience. (photos by courtesy of Zhang Shan [张珊]).

Near the end of the 90-minutes set, Yang Mei hold her sisters' hands and all sang the final song to send off the guests.

Throughout the performance, the Miao cleaning women showed how they integrate their personal living experience into their way to sing Miao folk songs. It was a rare and precious treat for the audience to hear live Miao songs and to experience the hidden ceremony within the songs (Wu Tong [吴桐], 2020).

One discussant from the audience, Chen Jin [陈晋], a sociologist from Tongji University, said that "The song is very simple, but just as Heidegger described Van Gogh's painting a pair of shoes, a distinctive way in which truth comes into being. Art lets truth originate, and I think this is the greatest significance of art."

HOW FAR IS RESEARCHING GOING?

Prior to the performance, we discussed about the format of the program many times. Some important questions were put: why should I organize such an event for the Miao cleaning women? Will the audience just come to seek sensational feelings? Will the event cause them some problems as the performance will be introduced and discussed?

However, on the way home, these Miao women told me: "Today is the happiest day for me since I came to Shanghai. Thank you for inviting us." (Yang Mei, 2019).

I presume the performance of Miao songs during this workshop event was a good attempt. It makes these performing ladies have a sense of home in the city. As long as the Miao songs are sung, any place can be called homeland. Furthermore, as an implicit expression, these songs makes us get close to their lifestyle and thoughts, it provides a platform for us to understand each other.

As an inter-subjective product (Barz & Cooley 2008), the workshop's emphasis on urban groups relationships, it is hoped that the relationship between different groups of people, between different spaces, and different times can be rebuilt.

On the other hand, their singing is influencing me imperceptibly. I often reflect on the question of my fieldwork: how far is researching going?

Thinking about my Miao 'musician' friends, I wonder what I can do for them. In fact, I had already 'observed' them for a long time and proceeded to interview them for writing my master thesis. I asked questions such as what kind of work their families did, when they first learned music, how they sung Miao songs after a hard day's work; and they answered them. I was asking for their oral history and I was interested in obtaining facts of their lives that related to their songs. In short, I was collecting data.

However, I had discovered that my fieldwork thrust me into thinking about relationships: it was not just about surveying and collecting. It also was about my own identity. In the past year, the Miao cleaning women shared with me a lot of stories about their life and their songs. At the same time, I felt their disappointment about their inability to sing together. What I could do is to create an opportunity for them to sing Miao songs in Shanghai without being worried about sacrifices of working time or personal issues.

In this workshop, I pondered about different kinds of knowing. Those Miao songs, created in a ‘real life’ situation, could not just simply be a form of data deliveries. They also served as a means of deeper understanding. For me, my relationship with these Miao ladies added a dimension to my research: I became an ‘involved researcher’ who might be able to offer the ladies’ talented songs to a much wider audience, instead of just a young girl hanging around them and writing something in a notebook. Besides friendship, now, I also had a tacit contract with them.

Finally, I would like to say, maybe all the doubts mentioned disappeared when people heard of the Miao women’s songs. These songs connected the Miao cleaners with me and different groups in the Demon city Shanghai.

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THE MORRICONE PARADOX: A FILM MUSIC GENIUS WHO MISSED WRITING SYMPHONIES

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Abstract

This short essay reviews a specific aspect of Ennio Morricone's work as a film music composer. The review is of personal character and analyses the expectation of the composer as a projection of the social conditions he lived in. The review invites controversial discussions and may show some ideas of the way how purposeful research can turn into culturally contributing subjectivity.

Keywords: Film music, Ennio Morricone, Music education, Compositions, Musicology

With Ennio Morricone, who died on July 6th, 2020, one of the artists who wrote the sound track to my life sadly disappeared. Of course, he made it to a ripe old age and no one can be expected to live forever. I have to be happy he could be active for so long. In my younger years, before turning to musicology, I was for some time active in the popular music business, precisely when Morricone was beginning to work with film director Sergio Leone. I do remember how arrangers and composers active at the time quickly realized he was an emerging force to be reckoned with.

I am familiar with much of his music, and observed over the years how the spectrum of his expressive means so impressively developed. Yet Morricone remains for me somewhat of a mystery. He managed to be quite original although, in looking carefully at his music, we find in it rather simple chord progressions. It is also easy to perceive (as he admitted in countless interviews) how much influence the easy-listening orchestras so popular from the 1950s through the 1980s exerted on him: Mantovani, Ray Conniff, Percy Faith, etc. One good example of that is quite apparent in his tasteful rendition of *Amapola*, an arrangement reminiscent of Mantovani and, at the same time, so very much Morricone.¹ We can see in this scoring a miracle few composers are capable of: to be totally rooted in the styles of their own time, and be original and personal nonetheless.

I am reminded in this connection of Mozart's *Eine kleine Nachtmusik*, which is original only in terms of its quality; otherwise there is nothing in the score that in any way goes beyond the standard compositional techniques of the time. In fact, composers like Morricone, Nino Rota is another example, could show their personal touch, even when using trite clichés. To achieve that is, I believe, more difficult than seeking originality by disrupting the rules of the game and inventing new ones out of scratch, like so many 20th century avantgarde composers wanted to

¹ <https://www.youtube.com/watch?v=NkdDIV1M10c>, last retrieved 8 November, 2020.

do. To put it differently, the importance of knowing how to ingeniously elaborate common place materials cannot be overstated. Listeners recognize the familiar input, and easily gauge how creative is the transformation process.

To me, another intriguing aspect of Morricone's expressive palette is that, although he was for so long active in popular music, he hardly ever used jazz idioms.² Several other contemporary Italian film composers, even those a few years older than he was, on the contrary, frequently did: Armando Trovajoli (1917-2014), Mario Nascimbene (1913-2002), Piero Piccioni (1921-2004), and even Nino Rota (1911-1979); the latter much more of a conservatory "animal" than Morricone was (meaning, alien to jazz by education). Some amount of jazz idioms and, more generally, African-American, are hard to avoid today. In consistently avoiding any jazz tinge Morricone appears fundamentally impermeable to anything that could not be naturally connected to his habitual musical practice. His palette was rich, and yet he was no eclectic composer.

One more aspect I also find intriguing in Morricone is his divided self. Not many people today may remember to what extent, as a young man, he was a strong supporter of the avantgardes of his time. He had also been a student of Goffredo Petrassi (1904-2003), a moderate modernist, for whom music was a religious practice only concerned with the production of "works of art" significant in and of themselves, meant to be appreciated by posterity (an attitude which coincided with most avantgarde poetics). In other words, Petrassi was a true carrier of the "classical music" ideology as it developed in the very late romantic season, and into the early 20th century. He certainly never intended to raise songwriters and film composers.

Unsurprisingly then, Morricone wrote in his younger days a fair amount of concert music. Most people familiar with that part of his output, seem to agree that Morricone was very special indeed in arranging popular songs, and composing for the movies; and considerably less so in other genres. And yet Morricone had profoundly absorbed the late Romantic ideology of art, one which was based, as we know, on the most absolute scorn and contempt for all forms of art contaminated by commercial concerns. It is not surprising then, that Morricone would have liked to be recognized also as a composer of "serious music". In several of his interviews it clearly comes through how much he felt the stigma of being classified as popular composer. Admittedly, at the outset he got into arranging popular songs (for singers as famous in Italy as Mina and Gino Paoli), as well as deliciously frivolous songs (for Edoardo Gubellini), simply because he needed to make a living, which is so hard to do with concert music. One can do so, by working as a conservatory professor, something which is not for everyone.

All of that explains, in my view, why the late Morricone started giving public concerts in "classical format". There he conducted his film music, alas, arranged into symphonic suites, so trying to make it "classical". His idea was (one still cultivated in conservatories) that the best "functional music" is the one you can still appreciate when its function gets ignored or forgotten. That is a spectacular fallacy in my view; it is a fallacy to willingly ignore and, in a way, disrespect the intentions behind the music and the talent it requires to make music that is effectively functional. Only musicians of the first rank are capable of producing, exactly, what is needed under the most diverse circumstances – any time, all the time.

All such symphonic concerts directed by Morricone, easily available in the web, do not portray him at his best. His music, I think, is really great, really is superb, exactly as it was written for the motion pictures. His lovely tunes lose much of their charm when overblown into a pompous symphonic format. I prefer not to forget how great Morricone was in concocting sonic textures that owed nothing at all to the late Romantic symphonic tradition. It gives me considerable

² He has attempted only once some counterparts that are reminiscent of the era of Joplin and Gershwin in his music for Tornatore's *The Legend of 1900* (*La Leggenda Del Pianista Sull'Oceano*).

discomfort to look at him conducting gigantic orchestras, standing on the podium, dressed up with tuxedo and bow tie, with baton in his hands.

I suppose it is not rare for composers to be living contradictions, and to be unable to sense where their real strength really lies. Morricone was a great, great composer, no question about it. I find it therefore just too bad that he was not as happy as he could have been with what he achieved. I wish he had been able to forget how this idea that music deserving highbrow status is only to be found in “classical” domain – an idea which is by now quite overdue for retirement.

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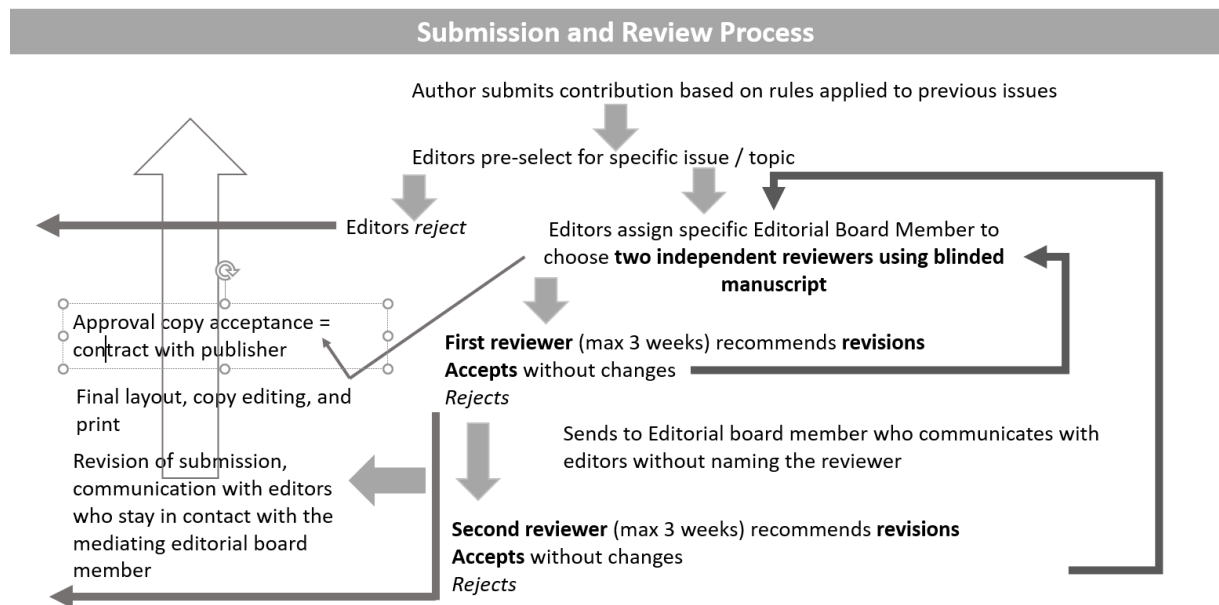
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1 June, 2019.

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ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL
Vol. 6 (Winter 2020)

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ISSN 2625-378X