ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL

Volume 12
(Winter 2023)

Logos Verlag Berlin

ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL
(AEMR)
Volume 12, (Winter 2023)

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

All articles are protected by copyright under the Creative Commons license CC BY-NC-ND 4.0 (https://creativecommons.org/licenses/by-nc-nd/4.0).

All articles are available for free download at https://www.logos-verlag.de/AEMR

Logos Verlag Berlin GmbH
Georg-Knorr-Str. 4, Geb. 10
D-12681 Berlin, Germany
Tel.: +49 (0)30 42 85 10 90
Fax: +49 (0)30 42 85 10 92
INTERNET: https://www.logos-verlag.de

CONTENTS OF AEMR 12

ISSUE NO. 12

This issue is an offer to be followed along the geographical lines where these comprehensive studies and essays were situated. There are studies reaching to the South (Vietnam, Indonesia, Thailand) and there are studies being dedicated to the Western areas such as Sri Lanka, Pakistan, Egypt, the Ukraine, the UK with extension areas, and Italy. The Number has again 11 contributions, 9 articles and 2 review essays. Each article is worth to be the beginning of deeper investigations, especially the connectivity and the overlapping of researching and teaching, which was provided with one exceptional place. The review essays indicate a specific approach of current research directions.

Responsibilities for statements as well as all the copyright issues are left with the authors. If there is more than one author, the applicable authorship was carefully studied.

After some years of experience, the editors decided to also leave the way how an emphasis is expressed to the authors as they may know best of their subjects' features. This is also to ensure diversity in representation. Along this way of thoughts comes the approved introduction of the authors' names in their local writings if there is a personal wish and a chance. Those local writings are as far as possible considered in the references. Fortunately, there is already an international tendency to make this a rule in future research papers.

Many thanks go to the contributors, their patience and careful control, the publisher, the reviewers, and the editors.

ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL (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.

e-ISSN: 2625-378X
p-ISSN 2701-2689

Editor: Xiao Mei (Prof. Dr, Shanghai Conservatory of Music) e_xiaomei@126.com
Co-Editor: Gisa Jähnichen (Prof. Dr, Shanghai Conservatory of Music) gisajaehnichen@web.de

The official email address of AEMR is **AEMRC@shcmusic.edu.cn**

Reviews Editors:
Chuen-Fung Wong (Dr, Macalester College, USA), wong@macalester.com
Tan Hwee San (Dr, SOAS) ht5@soas.ac.uk

Editorial Board:
Ako Mashino (Dr, Tokyo University of the Arts) akomas@sky.email.ne.jp
Chinthaka P. Meddegoda (Prof. Dr, UVPA, Colombo, Sri Lanka) chinthaka.pm@vpa.ac.lk
Chow Ow Wei (Dr, UPM) chowwei@upm.edu.my
Earl Jimenez (Assoc. Prof. Dr, Philippine Women's University) ecljimenez@pwu.edu.ph
Esbjörn Wettermark (Dr, EFDSS, UK) ewettermark@gmail.com
Fulvia Caruso (Assoc. Prof. Dr, Pavia University, Italy) fulvia.caruso@unipv.it
Helen Rees (Prof. Dr, UCLA) hrees@ucla.edu
Liu Hong (Dr, Shanghai Conservatory of Music) liuhongusa@163.com
Naila Ceribasic (Prof. Dr, Institute of Ethnology and Folklore Research, Croatia) naila@ief.hr
Razia Sultanova (Dr, Cambridge University) rs@cambridgemuslimcollege.ac.uk
Tan Shzr Ee (Dr, Royal Holloway, University of London) shzree.tan@rhul.ac.uk
Xu Xin (Dr, Shanghai Conservatory of Music) iamxuxin@yeah.net

AZERBAIJANI MUGHAM IN THE PUSHKIN HOUSE

Alla Bayramova[1]

Abstract

Often, what you are looking for turns out to be in seemingly the most unexpected places. For example, we found sound recordings of Azerbaijani musical folklore at the Institute of Russian Literature of the Russian Academy of Sciences. Moreover, while the Russian Academy of Sciences itself is located in Moscow, the Institute, known as 'Pushkinsky Dom' (The Pushkin House), is in St. Peterburg. However, knowing the prehistory, it becomes clear how and why the sound recordings of Azerbaijani traditional music ended up there.

As a result of the work carried out at the Pushkin House, we could establish that these materials were collected by folklore expeditions in the third decade of the 20th century in Transcaucasia. Sound recordings of musical folklore were made by Khristofor Kushnarev (leader), Evgeny Hippius, and Zinaida Evald in 1927–1929. Although the destination of their expeditions was identified as the Armenian and Georgian Republics, the recordings include numerous samples of Azerbaijani musical folklore. The Ministry of Culture of the Republic of Azerbaijan acquired the copies of these recordings, which are now stored in the State Museum of Musical Culture of Azerbaijan.

Keywords

Mugham, Azerbaijani musical folklore, Sound recordings, Pushkinsky Dom, Toponym

INTRODUCTION

The Azerbaijani mugham is a traditional musical form, a pearl of Azerbaijani culture, proclaimed by UNESCO as a masterpiece of oral and intangible heritage of humanity in 2003 and inscribed on the Representative List of Intangible Cultural Heritage of Humanity in 2008.

For the Museum of Musical Culture of Azerbaijan, I represent that everything related to mugham (its music and sound recordings, musical instruments, testimonies of mugham performers, studies of mugham, etc.) is of great interest. Of the more than 60,000 items in the museum's collection, the phono archive comprises approximately 3,000 items, of which the earliest audio recordings of mugham from the first decades of the 20th century are an important part. All the witnesses of the mugham's history are valuable to the public.

The first recordings of mugham date back to the first years of the last century, when various companies such as Pathé Records, Sportrecord, Extraphone, and Grammophone recorded Azerbaijani mugham musicians. To be recorded, they travelled to Warsaw or were recorded in their fatherland. Prentice (2000wrote in his article about the Gramophone Company's work in the East, about recordings done and released "prior to the First World War, some in the Caucasus and some in Russian Turkestan (now known as Central Asia), by the Gramophone Company's regional office in Tiflis (now Tbilisi). The company began operations there in 1901, continuing until the war forced their departure in May 1918".

In the Museum of Musical Culture, there are single-sided gramophone discs played from centre to edge, and there are also double-sided discs where each side has only one song or one section of mugham on it. Early mugham recordings have been digitised in a joint project with Musiqi Dünyası (Music World). Each original disc has been recorded on a separate CD with a total of 180 CDs.

The museum is looking for and collecting materials on Azerbaijani music history, both musical folklore and professional composers' music. Often, what you are looking for turns out to be in

[1] Alla Bayramova is Doctor of Sciences in Art History, Director of the State Museum of Musical Culture of Azerbaijan, Associate Professor at Western Caspian University. More information can be obtained via email: **bayramova_alla@mail.ru**.

Bayramova, Alla. 2023. Azerbaijani Mugham in the Pushkin House. *AEMR*, 12: 1–6.
DOI: 10.30819/aemr.12-1

seemingly the most unexpected places. For example, we found sound recordings of Azerbaijani musical folklore, including mugham, at the Institute of Russian Literature of the Russian Academy of Sciences. The institute, known as 'Pushkinsky Dom' (Russian, The Pushkin House), is in St. Peterburg.

Historical Overview

How and why did audio recordings of Azerbaijani traditional music end up in the Institute of Russian Literature of the Russian Academy of Sciences, also known as the Pushkin House? To answer this question, an explanation must be given for an institution such as the Pushkin House.

In 1905, a commission met to approve the regulation of the Pushkin House, a special literary pantheon where relics of 19th-century Russian writers would be collected and preserved. In 1907, Nicholas II approved the 'Statute' of the new academic institution. Its main paragraphs stipulated the following: "The Pushkin House is established in reverent memory of the great Russian poet Alexander Sergeevich Pushkin for the collection of everything that concerns Pushkin as a writer and a man... The Pushkin House constitutes state property and is administered by the Imperial Academy of Sciences" (Krasnoborod'ko, n.d.). Since 1930, Pushkin House became the Academic Institute of Russian Literature. In 1931, the Folklore Section was created as part of the Institute for the Study of Peoples of the USSR under the Academy of Sciences and was then reorganised into the Department of Folklore of the Peoples of the USSR. This was followed by the transfer of the newly formed department to the Institute of Literature, Pushkin House (Gorelov, 2013:7). The Institute received folklore materials and phonographic records of the expeditions organised by the Leningrad State Conservatory, in particular those from the 1920s in Transcaucasia, namely in the then-acting Transcaucasian SSR. Wax cylinders with audio recordings have since been kept in the Phonogram Archive of the Pushkin House, 4 Makarov Embankment Street, St. Peterburg.

The Transcaucasian expedition was undertaken by the Ethnographic Study, created in 1927 with the support of Russian composer Boris Asafiev. The document cited by Red'kova states: "The Leningrad of the Leningrad Conservatoire State Conservatoire … sends a music research expedition to the Transcaucasian SSR to study the peasant song and music in the autonomous Armenian and Georgian republics" (Red'kova, 2019:46). Each wax cylinder was given a registration number, and each number had a duration of approximately 4–6 minutes and could consist of one musical unit (song, dance, or mugham section) to three. There are cases where the mugham begins on one cylinder and continues on another. In this case, a recording lasts up to 11–12 minutes. It is clear that these nuances can be explained by the technical limitations of time. The expedition team included Evgeniy Gippius (1903–1985) and his wife Zinaida Ewald (1894–1942), led by Khristofor Stepanovich Kushnarev (1890–1960). Kushnaryov (Kushnaryan) worked from 1925 at the Leningrad Conservatory, an ethnic Armenian whose knowledge of the Armenian language could not have been more useful to the Armenian expedition and guaranteed the accuracy of the verbal attribution of local place names and titles of folklore samples.

Word as a Means of Identifying the Origin of Music

Names and titles can be important, in particular, in such an issue as the identification of the national origin of musical folklore. British researcher Will Prentice wrote that Armenian and Georgian musicians were willing and able to play Armenian, Georgian, or Azeri music. Azeri musicians, on the other hand, such as the incredible singer Jabbar Kariagdiev, apparently concentrated on Azeri music (Prentice, 2000). Attempts to pass off original Azerbaijani folk songs and dance melodies as Armenian have been known, for example, the very popular song *Sari gyalin (Sarı gəlin,* Azerb*.)*. However, the fact of the existence of this folklore sample under this Azerbaijani title is incontestable proof of the Azerbaijani origin of the song.

As a result of the work conducted at Pushkin House, the following was ascertained. Sound recordings of the expeditions were made from 1927 to 1929. In 1927, apart from Kushnarev, expedition members were Gippius and Ewald, who did not participate in his expeditions of later years. The geography of their expeditions is as follows (here are the names of towns and villages as they appear in the field notes of the expedition):

- Irevan.
- Nor Bayazit district: villages of Zulagach, Gozeldare, Ashagi Arjaman, Elenovka.
- Zangezur district: the villages of Gorusu, Garahunj, Garakil, Bazarchay, Gushbelek, Gerger, Malishki, Karashen and Keshishkend.
- Leninakan district: The villages of Molla Musa and Alla-Lir.
- Shirak district: the villages of Orom, Meinsukh, Molla Goycha, Shulaveren, Arhveli, Girhdeirman, Karavansara.
- Tiflis.

Working in these towns and villages, folklorists have also recorded performers brought from neighbouring settlements such as Shikhlar, Gulakhlar, Mikand villages, and others.

Although, with the exception of Tiflis, the territory covered by the expedition is designated as Armenia, the undoubtedly Azerbaijani toponymy of most of the names of the settlements indicates their Azerbaijani origin. Gozeldere means beautiful gorge, Ashagi Arjaman is Lower Arjaman, Garakilse means ‘black church’, Bazarchay ‘bazaar river’, Gushbelek ‘bird's nest’, Girhdeirman ‘forty mills’, Gulahlar ‘ears’, Molla Mussa ‘mullah Mussa’, Karavansara ‘carcavaserai’, and Shikhlar ‘sheikhs’. The undoubted Azerbaijani origin of these toponyms can be explained by the fact that historically, these lands were probably originally Azerbaijani, or places of joint residence of Azerbaijanis and Armenians, but were ceded to Armenia due to the known policies of the imperial Russian and Soviet authorities.

Since most of the toponyms that existed in the 1920s, as indicated by Kushnarev and the members of his expedition, were subsequently replaced by Armenian ones, let us explain some of them according to the interactive map "Azerbaijani toponyms in Armenia" (RealMap. n.d.).

Garakilse (Garakilsa, Garakilis), 5 km from Leninakan, from 1935 is the Armenian toponym Akhurik.

Gyozeldere has two villages of the same name, one of which has received the Armenian toponym Gehnadzor since 1946, and the other was renamed Geghadir in the same year. Both villages are in the area of Mount Arakats, whose Azeri name was Alagoz. Not surprisingly, several of the numbers recorded by Kushnarev, performed by Armenians, are titled Alagoz (alagöz, Azerb – light-eyed).

Karavansara, Karavansaray has several villages with this name, one with the Armenian toponym Ijevan and the other located on the southern slope of Mount Alagoz (Armenian toponym Arakats). There were also two villages with the same name, both inhabited by Kurds.

Molla Musa is an Azerbaijani village in the rural community Garakilse of Kars Province, known since 1935 under the Armenian toponym Musakan and since 1946 under the Armenian toponym Vashkehask.

Shikhlar (Şixlər, sheikhs), one of the villages with the same name, was located on the left bank of the Araks River and received the Armenian toponym in 1968. The other was in the Sisian region and, since 1946, still bore another Azerbaijani name, Gizil Shafag (qızıl şafaq, Azerb. – golden dawn).

THE PERFORMERS

Armenian folklore was a priority in the work of the expedition, although along with this, the expedition also recorded representatives of other people, such as Georgians, Kurds, Russians (Old Believers), and Persians. The words ‘Azerbaijani’ and ‘Azerbaijani’ as attributes of music do not appear in the expedition inventory. It is known that the ethnonym "Azerbaijanis" was fixed in the languages later. In the late 19th and early 20th centuries, in the Russian and European languages, Azerbaijanis were called differently: Tatars, Persians, and Turks. Therefore, some songs are registered in the expedition documentation as ‘local tatar song’. Though in the accompanying written materials neither the noun nor the adjective ‘Azerbaijani’ appear nowhere, many songs sung by Armenians are in ‘Tatar’, as the Azerbaijani were then known, as indicated in the documents. Many songs are labelled as ‘local Tatar’ in the registers. In a piece #1427 performed by Armenian, it can also be clearly heard praising the singer in Azerbaijani: *'Sağ ol*, (...)! *Sağ ol*!’ (Azerbaijani, ‘’Thank you! Be well!’), in another piece, #1518, also performed by Armenians, clearly heard the repeated "*Qurban olum!*" (Azerbaijani, words expressing the speaker's willingness to sacrifice himself for the person to whom he says it, literally ‘will be your sacrifice’).

Among the registered titles, there are many samples of Azerbaijani mughams (Rast, Chargah, Hijaz, Mahur, Shur, Bayati Shiraz, and Mirza Hussein Seygah), songs, and dances. Many of the mughams, songs, and dances, mostly performed by ethnic Armenians, had titles in Azerbaijani language: Sari Gyalin (lit., fair-haired young married woman), Koroglu (lit., son of a blind man), Khalabaji (lit., aunt-sister – a collective definition of female relatives), Otuzbir (lit., thirty-one), Choban Bayati (lit., shepherd bayati) and others.

Shamilli notes in her works (2018; 2020) the supra-confessional and supranational character of mugham or maqam(at) art in terms of practice. Armenians living near the Azerbaijani territories and people also performed mugham, but usually they did not sing it but took “*part in instrumental music-making*" (Shamili, 2018: 148) only. Shamilli refers to Firidun Shushinski (1985) and Aliverdibeyov (2001), who wrote about Armenian instrumental performers of mugham.

Armenian instrumentalists performing mugham were clearly aware of its non-Armenian origin. This is also confirmed by the notes in the expedition documents, as there are described the phrases ‘fine, but not suitable’ [прекрасная, но не подходящая] or ‘excellent, but not suitable for a collection’ [отличная, но не подходит для сборника].

The performers with Azerbaijani names in the expedition inventories are less than ten. Following are their names and the names of the mughams and songs they performed as recorded in the expedition database:

- №1579 и №1580. "Rast from Arak". Sings "Zargyar [zargər, azerbaijan, – jeweller] Mahmud Abdul Alizadeh Yakubov (Nuhanski [i.e., from Nukha, present Sheki cuty]). Tiflis.
- №1533. "Orovel" and Choban Bayati. Sung by Hasan Huseynov, aged 35, from the village of Shikhlar (renamed Lusarat).
- №№1540-1546, 1549-1551, 1553 и 1554. Maur, Segah, Shur, Shuba Amamsi, Kesh ogli, Kyaram, Rast, Shikyasta, Haytarma, Bayati shiraz, Taslim, Choban bayati, Shikeste fars, tesnif, Bayati kurd. Sings Aghakhanoglu Abdulazim, 50 years old from the village of Gulahlar.
- №1547. Shur, Gezallama. Gulmamedov Ahmed, 25, from the village of Gerger (according to the Interactive Map, the name of the village is preserved).
- №1548. Shur. Ismayilov Huseyn, aged 30, from the village of Gerger.
- №1548. Shah Ismail Abbasov Rustam, aged 16, from the village of Gerger.

THE STATE MUSEUM OF MUSICAL CULTURE OF AZERBAIJAN IN COLLECTING, PRESERVING, AND STUDYING RECORDINGS OF AZERBAIJANI MUGHAM

In passing, it should be noted that a detailed report on the work carried out at the Pushkin House was submitted in due course to the Ministry of Culture and Tourism of the Republic of Azerbaijan. It also contained a proposal and justified the request to purchase copies of all recordings made by Kushnaryov-Gippius-Evald, despite the fact that the sound quality of many items was so poor that sometimes one could not even make out the language being sung over the wheezing. This is understandable, as the wax-rollers deteriorated from listening to them; the more often they were listened to, the more damage was done to them. Also, the cylinders were harmed during the siege of Leningrad, a prolonged military blockade undertaken by the Nazis against the city of Leningrad (present-day Saint Peterburg), when they were stored in the cellars in inappropriate conditions. However, it is hoped that advances in technology may make it possible to clean and restore the recordings in the future. It was also suggested that the records should be purchased without regard to who was recorded on them, as this would have complicated the procedure, taken a long time, and could have left out those numbers that are of current interest to science. The result was that Ministry officials were sent to St. Peterburg to solve the payment issues, delivered copies of the sound recordings of Kushnarev's expeditions and related documentation to Azerbaijan, and handed them over to the Music Museum. A number of recordings are missing from the copies received. Obviously, those that had deteriorated irretrievably were not copied, and there was nothing to copy. We note the assistance of Yury Ivanovich Marchenko, who was then the head of the laboratory of the phonographic archive.

Information on the discovery in the Pushkin House was published in the journal Musiqi Dunyasi (Bayramova, 2010), as were articles about other discoveries of music recordings of mughams and folk songs, written as a result of researching rich museum collections (Bayramova, 2009a, 2009b, 2004). In particular, samples of Azerbaijani folklore were found in the sheet music published at the end of the 19th and beginning of the 20th centuries in St. Peterburg and Moscow. These were, for example, the Восточный альбом [Oriental Album], published by Y.G. Zimmerman's publishing house. And many others.

One of the projects on mugham was a joint undertaking with Musiqi Dünyası regarding the digitalization of the discs of the beginning of the 20th century.

Doubtless, all the abovementioned early examples of music and audio recordings of mugham and other samples of Azerbaijani folklore music should be further investigated by ethnomusicologists and folklorists.

REFERENCES

Əliverdibəyov, A.Ə. [Aliverdibeyov, A.A.]. 2001. *Rəsmli musiqi tarixi* [Illustrated Dictionary of Music.]. A. Bakı: Şuşa.

Баяты, фантазия на кавказские темы для скрипки с фортепиано [Bayati, Fantasy on Caucasian Themes for Violin and Piano]. n.d. beginning of the 20th century. Москва: А. Гутхейль.

Байрамова, А.Г. [Bayramova, A.H.]. 2004a. Дополнения к истории записей азербайджанского музыкального фольклора [Additions to the History of Recordings of Azerbaijani Musical Folklore]. Баку: Сборник Бакинской Музыкальной Академии, 47-52.

Bayramova, A.H. 2004b. The Role of Museums in Collecting, Preserving, Studying and Propagandising Materials of Azerbaijan's Musical History. Байрамова А.Г. Роль музеев в сборе, сохранении, изучении и пропаганде материалов музыкальной истории Азербайджана. Дисс. на соискание…. канд. искусствоведения. Баку; in print.

Bayramova, A.H. 2009a. XX əsrin əvvəlinə aid sənədlərdə muğam tarixindən səhifələr [Pages of Mugham history in Documents of the Early 20th Century.] I Beynəlxalq Muğam Festivalı çərçivəsində "Muğam aləmi" adlı elmi simpoziumunun materialları [Materials of the Scientific Symposium "The World of Music" at the International Music Festival]. Bakı, 90-98.

Bayramova, A.H. 2009b. Azərbaycan musiqişünaslığında mənbəşünaslığın rolunun artması haqqında [On the Increasing Role of Source Studies in Azerbaijani Musicology]. *Musiqi dünyası jurnalı.* 41(3-4): 105-106.

Bayramova, A.H. 2010. Azərbaycan folklorunun səsyazıları Puşkin evində [Recordings of Azerbaijani Folklore in the Pushkin House]. *Musiqi dünyası jurnalı* 45(4): 229-231.

Сборник азербайджанских песен [Collection of Azerbaijani songs]. 1924. Запись Б. Карагичева. [Recorded by B. Karagichev]. Баку: Азербайджанское государственное нотоиздательство.

Горелов, А.А. [Gorelov, A.A.]. 2013. *Из прошлого и настоящего отдела фольклора ИРЛИ // Из истории русской фольклористики* [From the Past and Present of the Folklore Department of the Institute of Russian Literature]. Issue 8. Институт русской литературы (Пушкинский Дом). СПб [St. Peterburg]: Наука [Science].

Краснобородько Т.И. [Krasnoborod'ko, T.I.] n.d. *История Пушкинского Дома* [History of the Pushkinsky dom]. Available at http://pushkinskijdom.ru/istoriya-pushkinskogo-doma, last visited on 28 April, 2023.

Восточный альбом [Oriental Album]. n.d. 25 кавказских, армянских, персидских и турецких мелодий [25 Caucasian, Armenian, Persian and Turkish Melodies]. Сост. И.Деккер-Шенк. Санкт-Петербург / Москвва: Циммерман, начало XX в.

Prentice, W. 2000. The Gramophone Goes East. *Musigi Dunyasi*, 3-4:196-197.

Редькова, Е.С. [Red'kova, E.S.]. 2019. From the History of the First Expeditions of the Ethnographic Cabinet of the Leningrad Conservatoire. Из истории первых экспедиций Этнографического кабинета Ленинградской консерватории // *Opera Musicologica*, 3(41): 43-55.

RealMap. n.d. Интерактивная карта «Азербайджанские топонимы на территории современной Армении». [Interactive map and Azerbaidzhan-toponyms on the territory of the unified Armenia]. Available at https://realmap.az/web/page/azerbaydzhanskie-toponimi-v-armenii, last accessed on 28 April 2023.

Шамилли, Г. [Shamilli, G.]. 2018. Эмоция как процесс или Что после Сафи ад-Дина аль-Урмави? [Emotion as a Process or What after Safi ad-Din al-Urmawi?] Концептуализация музыки в авраамических традициях. Коллективная монография [Conceptualization of Music in Abrahamic Traditions. Collective monograph]. Москва: Государственный институт искусствознания, 146-180.

Шамилли, Г. [Shamilli, G.]. 2020. *Философия музыки. Теория и практика искусства maqam* [Philosophy of Music. Theory and Practice of Maqam Art]. Москва: 000 «Садра». С.25.

Şuşinski, F.M. [Shushinski, F.M.]. 1985. Azərbaycan xalq musiqiçiləri [Azerbaijani Folk Musicians]. Бакы: Јазычы.

REMARKS

All publishing houses are left in their original language for better tracing. Some publishing places have, therefore, different ways of writing. In case of doubt, please consult your search engines.

TENOR TROMBONE EXERCISES FOR UNDERGRADUATES AND THE USE OF THAI VOWELS

Suphaprat Santithammarak [ศุภปรัช สันติธรรมารักษ์][1]

Abstract

In course of researching the teaching of European musical instruments used in the Asian context, we need to remember basic issues. Trombone is an instrument that requires precise command of breath control and oral movement. Various methods of improving these key skills for trombonists have been carefully crafted, such as etudes, method books, and exercises, which greatly benefit trombone students. However, these methods are either difficult to acquire or unavailable in Thailand. Most method books are mainly written in English or foreign languages, creating a language barrier for Thai trombone students who are not well-versed in these foreign languages. Thus, the practice of teaching oral movement to trombone students is still lacking in Thailand. This results in obstacles for Thai trombonists to play certain classic pieces with a wide range, which requires a high level of both breath control and oral movement. This study aims to (a) create exercises to connect all ranges from low to high register in one breath by incorporating the use of Thai vowels to teach breath control and oral movement to music students who major in trombone in their bachelor degree and (b) determine the efficacy of the exercises. The exercises use the selected section of *T-Bone Concerto* by Johan de Meij as a case study for pre- and post-tests. The exercises prove to be efficient in increasing the students' performance. Therefore, the exercises would benefit trombonists of all levels. Furthermore, the Thai vowels concept can also be adapted to be used as exercises for trombone students of all levels of experience and for other brass instruments.

Keywords

Trombone exercise, Breathe control, Oral movement, University student, T-Bone Concerto

INTRODUCTION

No great building is ever built on a weak foundation. In the course of fostering independent teaching and researching on teaching we need to keep this in mind. To prosper, a solid foundation is vital, whether your goal is the physical apex of a high-rise or the culmination of a skill. For trombonists, fundamental knowledge of trombone techniques is essential in developing skills to reach a higher level of expertise. Without these fundamental techniques, various complicated tenor trombone solo pieces and excerpts would be unattainable. Especially for novice trombone students, in-depth knowledge of the full capacity of the trombone, especially on ranges and techniques to achieve those ranges, serves as a vital foundation for developing skills and becoming professional trombonists. At the undergraduate level, tenor trombone students ought to be able to play the range from E2 to Bb4, which is the standard range for tenor trombone. Nevertheless, certain pieces required in undergraduate repertoire require notes higher than Bb4, such as the well-known *Concertino* by Ferdinand David (1994) that contains C5s in every movement, which is considered an important piece for trombonists as it is a repertoire for trombone major students at the undergraduate level and is often used as an audition piece for orchestras worldwide. Consequently, it is vital for trombone students to be able to cover these ranges.

Various methods have been developed to help trombonists achieve fundamental trombone techniques that are crucial for them and mostly developed in the European context. There presently exist numerous etudes, method books, and exercises for tenor trombone students that cover various areas of tenor

[1] Suphaprat Santithammarak is a D.M. candidate in music performance and pedagogy from the College of Music, Mahidol University, Thailand. More information can be obtained via email: **ssuphaprat@gmail.com**.

Suphaprat Santithammarak [ศุภปรัช สันติธรรมารักษ์]. 2023. Tenor Trombone Exercises for Undergraduates and the Use of Thai Vowels for Improvements. *AEMR*, 12: 7–24.
DOI: 10.30819/aemr.12-2

trombone studies, such as the fundamental knowledge of the trombone, technique practices, the study of melodic style, clef study, etc., with some categorised by level of advancement. It is vital to choose exercises correlated to the student's skills and the music pieces' advancement. This research covers the etudes, method books, and exercises used in the Trombone Syllabus of University of Florida School of Music (Robertson, 2018) and Low Brass Curriculum of Eastman School of Music, University of Rochester (Eastman Community Music School, 2020). The research also includes interviews with Sean Scot Reed, a seasoned musician and an associate professor of music at Arkansas Tech University, and Philip Brink, a professional trombonist.

Amongst the practiced etudes, method books, and exercises, the most recommended in this regard ones are (a) *Complete Method for Trombone and Euphonium* by Arban (2010), (b) Bordogni/Rochut's *Melodious Etude for Trombone. Vol. 1* (Rochut, 2011), (c) Kopprasch's *Studies for Trombone with F-attachment* (Kopprasch, 1964), (d) Kopprasch's *Selected Studies for Tuba* (Kopprasch, 1992), (d) Tyrell's *40 Progressive Studies* (Tyrell, n.d.), and (e) Bach's *Cello Suites* (Bach, 2012). Reed (2020) commented that 45% of trombone learning is Rochut's book of typical trombone lessons such as special forms of breathing, melody, melodic figuration, etc., another 45% is articulation-based methods, and the last 10% is techniques such as two-octave modal, rotating pattern scales precisely, triplet three-octave scales, complicated lip slurs, etc. Brink (2020) recommended Kopprasch's and Rochut's as being the central methods of learning trombone, while Schlossberg's *Daily Drills and Technical Studies for Trombone* (Schlossberg, n.d.) focuses on techniques rather than melodic practices. For beginner students who wish to focus on melodic practice, the less technical etude book by Concone, *Legato Etudes for Trombone* (Concone, 1970), is preferable to Bordogni. Ervin's book (Ervin, 2011) on range building provides useful techniques on range extension. Fink's books on *legato* (Fink, 1969), F-attachment, and alto/tenor clefs are efficient tools for students who are beginners in these topics. Kleinhammer's *The Art of Trombone Playing* (Kleinhammer, 1996), along with Yeo's *Mastering the Trombone* (Kleinhammer and Yeo, 2000), also cover the majority of fundamental techniques. Sauer's edition for trombone of Milde's Volume 1 of etudes (Sauer, 2016) is suitable for developing more technical melodic sense and techniques. Reynold's *A Comprehensive Workbook for Bass Trombone and Trombone with F-attachment* is also efficient (Reynolds, 2012).

This research shows exercises, method books, and etudes play vital roles in gradually improving students' skills that may have to serve in the Asian context. However, only a few offer exercises that cover the techniques required for pieces or excerpts, especially those that require the range connection from paddle range to high range in a single breath, which does not go with harmonic series. *Basic Routines for Trombone* by Robert L. Marsteller cover wide ranges but do not include techniques for playing those ranges in one breath (Marsteller, 1974), as does *The Singing Trombone* by Charles G. Vernon (Vernon, 2012). For trombone students in Thailand, these available etudes, method books, and exercises are unavailable, difficult to attain, or attainable but difficult to comprehend due to language barrier with most being written in English or in other foreign languages translated to English, which still pose predicaments for Thai trombone students whose English language skills are not strong. Furthermore, the teaching of trombone studies in Thailand mostly focuses on breath control while overlooking oral movement, which is a key component in delivering precise notes for the tenor trombone. Therefore, undergraduate trombone students in Thailand face difficulties in developing this particular skill to cover a wide range in a single breath, limiting their capability to deliver complicated or higher-level trombone pieces found in various repertoires and auditions, which consequently poses as important obstacle to becoming efficient or professional trombonists.

This issue of oral control among Thai trombone students has never been appropriately addressed or included in curriculums in Thailand. The current trombone lessons lack focus on movement control of the oral cavity and throat, while connecting techniques in high and low ranges are not taught. Consequently, undergraduate trombone students in Thailand whose backgrounds mainly lie in school marching band with the usual range of Bb2–Bb4 for tenor trombone struggle when facing wider ranges in more complexed solo pieces of concertos and sonatas, such as the G1–C5 range in *Concertino* by Ferdinand David, which is commonly used as auditioning pieces for orchestra, or the A1–F5

range in *T-Bone Concerto* by Johan de Meij (Meij, 1997), which is taught at the undergraduate level and the study piece for this research.

To address this issue, this study considers the use of known Thai vowels to train oral control for better range connection in undergraduate tenor trombone students. Several studies suggest the use of language to improve performance on wind instruments, notably the use of vowels. Christine Marie Mounger (2012) found a correlation between muscle movement while speaking languages and playing the trombone in her doctoral essay. Matthias Heyne, Donald Derrick, and Jalal Al-Tamimi (2019) found a similar conclusion and further emphasised the importance of tongue movement in wind instrument performance and its correlation to the musician's native language. Heyne and Derrick (2015) studied vowels and trombone playing in high, medium, and low notes and found the prevalent use of back of the tongue movement when connecting low to medium tones. This particular focus on the back of the tongue, which is also common in Thai language, inspires this study to utilise Thai vowels as part of exercise for tenor trombone students in Thailand, where there has not been any study or practice relating to or utilising language skills to improve trombonists' performance.

The objectives of this study are to (a) create exercises for trombone students at the undergraduate level that would help connect all ranges from low to high register in a single breath and (b) determine whether these exercises prove to be effective or not. The selected piece used as the study piece for practices, pre-tests, and post-tests to determine the efficacy of the exercises is *T-Bone Concerto* by Johan de Meij while using the Thai vowels system, whose oral mechanism is familiar to Thai trombone students, to teach oral movement, a key component in trombone lessons that has never been included before in the trombone curriculum in Thailand. Thus, these exercises would offer an unprecedented method and a solution for trombone students in Thailand to be able to reach a wider range. The success of these exercises would provide beneficial guidelines in range connection for both trombone students in Thailand and worldwide, paving the path for students to become professional trombonists capable of conquering challenging trombone pieces.

Review of *T-Bone Concerto* by Johan de Meij

Background

Johan de Meij is a Dutch composer and a conductor in Voorburg with numerous awards for original compositions, symphonic transcriptions, and film score arrangements, which make him a prominent figure in the world-class repertoire of renowned ensembles (Meij, 1996). His work *T-Bone Concerto* is his first composition for solo instrument and symphonic band commissioned by the Kentucky Music Educator Association (KMEA). The piece contains three movements called "Rare", "Medium", and "Well Done". Arie Kohn Vandewaa (2017) said that the title of the piece was a play on words, with "T-Bone" serving as a double meaning for both the trombone and the steak cut, referring to various stages of the steak being cooked as the song slowly progresses to the end, where the song is "Well Done". The piece is celebrated among trombonists as it is a unique piece composed by a trombonist and a conductor. The piece itself is challenging for its requirement of stamina and various complicated trombone techniques, such as single and multiple tonguing. It expresses both rhythmic and melodic styles. The piece contains an extremely wide range, from extremely low with A1 as its lowest note to extremely high with long F5 as its highest, which have to be connected smoothly, demanding a high level of control.

T-Bone Concerto and Academia

T-Bone Concerto by Johan de Meij is among the music pieces with a wide range used in trombone studies at the current undergraduate level. The piece covers an extremely wide range, as shown in the first movement with A1 as the lowest note and F5 as the highest. The concerto appears in several lists of solo pieces for senior tenor trombone students at the undergraduate level in universities in the United States for its challenging characteristics, which require good fundamental knowledge, techniques, and strength of tenor trombone skills. According to the researcher's studies, only one thesis has been done on the piece entitled *Modern Dutch Composers for the Solo Trombone* by Arie John,

which discusses the approach to *T-Bone Concerto* with method books. John suggests using Arban's method book for the articulation and style chapter for the first and third movements and using Rochut's for the second movement (Vadewaa, 2017).

The Analysis of *T-Bone Concerto* by the Composer

Meij's own analysis of the piece mentioned that, apart from the solo trombone, the chamber music ensemble also plays a vital role in introducing new thematic material and accompanies the soloist, creating a beautiful, transparent accompaniment. Parts I and II are written in the A-B-A form, displaying both technical and lyrical characteristics of the instrument. Part II first starts in Neo-Baroque style with the thematic material for the first and second movements before leading to a triumphant finale and a virtuoso conclusion. There are three versions of the solo that are different in clef. First, it is written in tenor and bass clef; however, most of the notes are written in tenor clef. In the second version, everything is written in bass clef. The last version is written in Bb treble clef.

T-Bone Concerto in Undergraduate Tenor Trombone

T-Bone Concerto appears in some of the lists of solos for tenor trombones at the undergraduate level in universities in the United States and is last but not least, therefore, part of the Asian curriculum. The incorporation of Thai vowels will be helpful in overcoming specific difficulties. Martin G. Moisés Paiewonsky (2016) listed *T-Bone Concerto* in the senior list. Alex van Duuren (2014) listed *T-Bone Concerto* at the undergraduate senior level. Micah Everatt (2020) gives a list of representative literature, divided into levels 0–5. The list covers *T-Bone Concerto*, which appears in level 5 of the list. These aforementioned representative literature lists prove that *T-Bone Concerto* by Johan de Meij is used at the senior undergraduate level. It is one of the most challenging solo pieces for the tenor trombone, which requires good fundamentals, techniques, and strength.

Thai Vowels and Tongue Movement Used for Exercises

Knowledge of oral movement is fundamental for trombone students. The lack of knowledge and control of the oral cavity hinder the player's ability to hit high or low notes. How much to open the mouth or how much wind to use at what speed all play a vital role in creating a precise tone to the ears of a knowing audience. The use of Thai vowels in practices would help the students better understand these conditions, as the vowels emphasise the position of the back of the tongue, which affects wind speed. There are five main vowels in Thai language: อี/ i:/ E, เอ/ ɛ:/ A, อา/ a:/ R, ออ/ ɔ:/ Or, and อู/ u:/.

E sets the back of the tongue high with a narrow oral cavity, resulting in little and fast wind fits for high ranges such as Bb4.

A sets the back of the tongue slightly lower than E, which makes the oral cavity slightly wider, resulting in slower and more wind, perfect for medium to high ranges such as F4, which requires slightly faster wind.

R sets the tongue in the most natural position compared to other vowels fitting for the medium to low range, including Bb2. Students usually struggle when they reach the Bb2 note, whether by making the oral cavity too wide causing wrong note.

Or sets the tongue slightly lower than its natural position with a wider oral cavity causing slow and more wind, which are vital to low ranges such as F2, which requires slow wind.

Au sets the tongue in the lowest position with the widest oral cavity causing the slowest and most wind fits for the trombone's pedal range, which requires very slow wind.

Methodology

The goal of this study is to create exercises that would help improve skills in connecting a wide range of notes from extreme low to extreme high for tenor trombone students at the undergraduate level in the Asian context with focuses on air control and oral movement by incorporating basic Thai vowels

as tools to teach oral movement while playing trombone pieces with a wide range. The study is a mixed-methods research with the qualitative part being the weekly reports on the samples' progress and the quantitative part being the pre-test and the post-test using a rubric score system. The piece selected for this research as a piece for the practice and the tests is *T-Bone Concerto* by the Dutchman Johan de Meij, which contains an extremely wide range from A1 to F5.

The study focuses on bar number 176–183 in the first movement, which contains a wide range and demands great control of both breath and oral movement. Seven tenor trombone students who participated as samples for this study are volunteers who are junior and senior Thai trombone students studying in bachelor degrees at various universities in Thailand with the desire to improve their skills in connecting and controlling all ranges on the tenor trombone. The students have various background experiences in tenor trombone with previous experience in playing Baroque music and concertos but have never played *T-Bone Concerto* by Johan de Meij before. All students would use a tenor trombone with an F-attachment that offers easier control of the notes. There are 14 exercises focusing on four criteria: (a) oral movement using Thai vowels and air speed; (b) middle to low register connection; (c) middle to high register connection; and (d) all registers connection, which are then divided into 5 topics for grading purposes: (1) phrasing, (2) control in low range, (3) control in middle range, (4) control in high range, and (5) connection control in all ranges. The concept of using vowels can be adapted to vowels of different languages for international students.

THE DEVELOPMENT OF THE EXERCISES

The goals of this research development are to create (a) efficient tools for data collection and skill assessments for the pre-test and post-test, (b) exercises, and (c) lesson plans based on the gathered information on range connection for tenor trombone undergraduate students (see Figure 1).

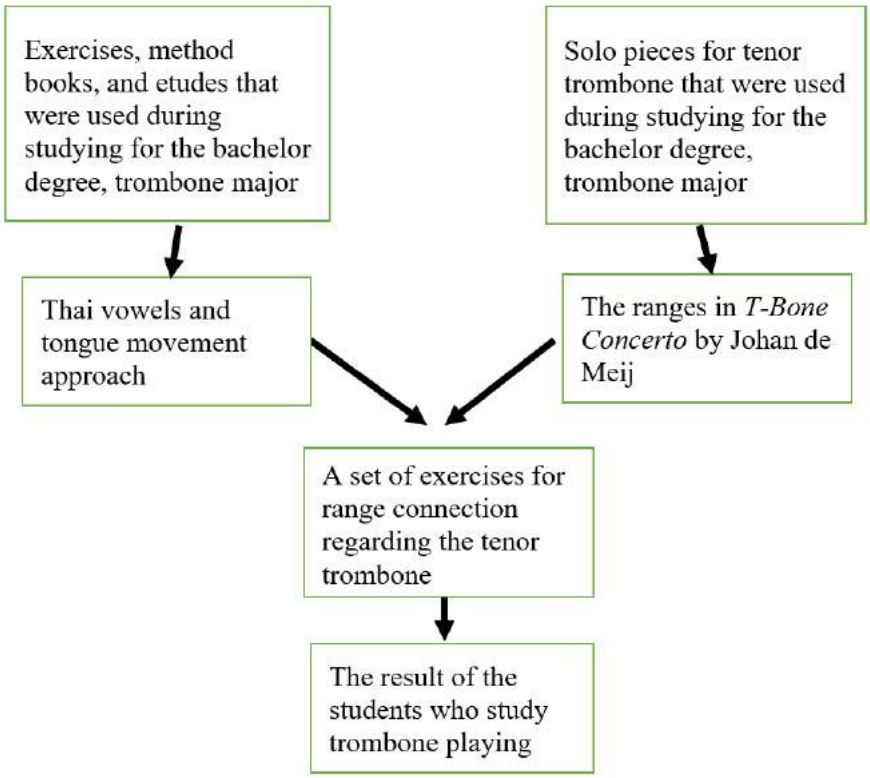


Figure 1: The researcher's conceptual framework of the tenor trombone range connection exercises.

The process of developing the exercises is divided into two phases: creating the range connection exercises and the skill assessment. The first phase of creating the range connection exercises starts with an approach based on Thai language. Thai vowels will be used as the primary key for the exercises and will be translated to English vowels for international practitioners. The first phase consists of four steps as follows:

1. Studying etudes, method books, and etudes to analyse the need for range connection on the tenor trombone.
2. Analysing the selected section in *T-Bone Concerto* by Johan de Meij, which is used as the pre-test and post-test for the range connection.
3. Creating the range connection exercises by defining the structure of the range connection exercises and the need for range connection on the tenor trombone.
4. Checking the quality of the exercises created with the advisors. Using feedback from advisors to correct and improve the exercises.

The second phase of this development is skill assessment to determine an instrument for assessing samples' progress. This phase consists of three steps, as follows:

1. Studying skill assessment methods from related research and documents that can be used to measure skills, control, and improve the samples.
2. Submitting the developed skill assessment to advisors for feedback and further improvements.
3. Applying the skill assessment to the pre-test and post-test.

THE SAMPLES

The samples and the target group for these exercises are university students at the undergraduate level. The seven samples are selected from volunteer participants from three universities in Thailand who fit the following criteria:

1. Junior or senior undergraduate students with a major in trombone are studying at a university in Thailand.
2. Able to play the notes ranging from A1 to B4 on the tenor trombone.
3. Using the tenor trombone with F-attachment in Bb/F.
4. Volunteers who wish to improve skills in connecting and controlling all ranges on the tenor trombone.
5. Have previous experience playing Baroque music and concertos.
6. Have no previous experience playing *T-Bone Concerto* by Johan de Meij.

There are seven samples as follows:

Sample 1 is a male, aged 20 years, and was born and raised in Bangkok, Thailand. The sample had played Tuba for 5 years before changing to tenor trombone. Sample 1 has been playing tenor trombone for 4 years and has been studying in a music college for 2½ years. Now, the sample is studying in junior at a music college.

Sample 2 is a male, aged 21 years, and was born in Bangkok, Thailand. The sample has been playing tenor trombone for 5 years and has been studying in a music college for 2½ years. The sample is currently studying in junior at a music college.

Sample 3 is a male, aged 21 years, and was born in the northeast of Thailand before moving to Bangkok to study music. The sample has been playing the tenor trombone for 4 years. The sample has been studying the tenor trombone seriously for 2½ years. Now, the sample is studying in junior at a music college.

Sample 4 is a male, aged 21 years, and was born in Bangkok, Thailand. At the beginning, the sample had played euphonium for 1½ year by self-study. The sample got accepted into a music high school programme as a euphonium player. The sample had changed to play a tenor trombone at the suggestion of a teacher. The sample has played the tenor trombone for 6½ years. Now, the sample is studying in junior at a music college.

Sample 5 is a male, aged 20 years, and was born in the southern part of Thailand. The sample has been playing the tenor trombone for 5 years and has been studying at a music college for 2½ years. Now, the sample is studying in junior at a music college.

Sample 6 is a female, aged 20 years, and was born in Bangkok, Thailand. The sample has been playing the tenor trombone for 9 years. At the beginning, the sample played in a school marching band for a year. Then, the sample started to have a private lesson for 4 years. In the fifth year of the sample's playing, the sample started to play in a youth orchestra. Afterwards, the sample decided to study music at a music college. Now, the sample is studying in junior at a music college.

Sample 7 is a male, aged 22 years, and was born in southern Thailand. The sample has been playing the tenor trombone for 10 years and has been studying the tenor trombone seriously for 3½ years. Now, the sample is studying in senior at a music college.

Prior to this study's practice, these samples lacked knowledge of fundamental oral movement control in trombone playing, which rendered them unable to connect between high and low registers, resulting in cracked notes, wind sounds, or playing incorrect tones in a harmonic series.

The Research Instruments

The instruments used in this research are (a) the exercises that cover air and oral movement, middle range to paddle range connection, middle range to high range connection, and all ranges connection; (b) bar 176-183 in the first movement of *T-Bone Concerto* by Johan de Meij to be used as pre- and post-tests; (c) skill assessment developed specifically for the pre- and post-tests; and (d) the reports on the samples' progress.

Data Collection

The exercises will be applied to the samples over a period of 4 weeks. In the first week, there would be a pre-test before implementing the exercises. The following 3 weeks will consist of a pre-test before the lesson and a post-test after the lesson. The tests will be recorded individually via video recording. The committee reviewing the tests comprises three parties: (a) the researcher, (b) a trombone instructor, and (c) a brass instructor. There are four processes for data collection as follows:

1. Before implementing the exercises, the researcher will do a pre-test on the samples. Allow samples to study the music piece for 10 minutes without playing. Afterwards, do the pre-test by using the skill assessment.
2. Implementing the exercises created by the researcher for 4 weeks.
3. The researcher will do the post-tests weekly, which are the same as the pre-test. The post-tests will be divided into two post-tests: the post-test taken after the lesson after giving time to the samples to practice the exercises (four times), and the post-test taken before the lesson serves to evaluate the efficacy of the exercises after using the exercises for 1 week (four times) in order to compare the scores of the pre- and post-tests, as well as the weekly post-tests to evaluate the progress of the sample.
4. Weekly reports by samples on progress and the frequency of practices between lessons.

Data Analysis

1. Analysis of the data collection, the pre-test, and the score came from the average scores of three committees. The scores obtained by students were analysed individually.
2. The post-tests, whose content is the same as the pre-test, were taken eight times once a week. The scores came from the average scores of three committees. The scores were analysed individually.
3. Analysis of the individual interviews comparing results after using the exercise for 10 minutes and for 1 week.
4. Analysis of the weekly reports recorded by the samples.
5. Analyse and compare progress during and after using the exercises for the samples individually using scores and reports from the samples.

RESULTS

This session of the article would discuss the overall results of this research, which include (a) the exercises created by the researcher to improve range connection by incorporating Thai vowels using bar 176-183 in the first movement of *T-Bone Concerto* by Johan de Meij as the study piece; (b) the skill assessment of the samples' improvement after implementing the exercises; and (c) the results of the samples' progress as measured by the assessment along with observations from the samples and the researcher.

THE EXERCISES FOR RANGE CONNECTION FOR TENOR TROMBONE BASED ON *T-BONE CONCERTO* BY JOHAN DE MEIJI

The key components in connecting ranges for the tenor trombone are air control and oral movement. The oral movement changes the shape and size of the oral cavity, which affects the quantity and character of the air. For example, playing low register requires big-sized oral cavity while playing high register requires a smaller size. The size of the oral cavity can be divided into five sizes that fit with five Thai vowels of long monophthongs: (a) อี/ i:/ E, (b) เอ/ ɛ:/ A, (c) อา/ a:/ R, (d) ออ/ ɔ:/ Or, and (e) อู/ u:/ Au. E is for high register. A is in between high and middle registers. R is for middle register. Or is in between middle to low register. Au is for low register. There are 14 exercises in total, which are divided into three parts for low, middle, and high registers. It is important to pay attention to slurs and tempo marks and to read the notes carefully.

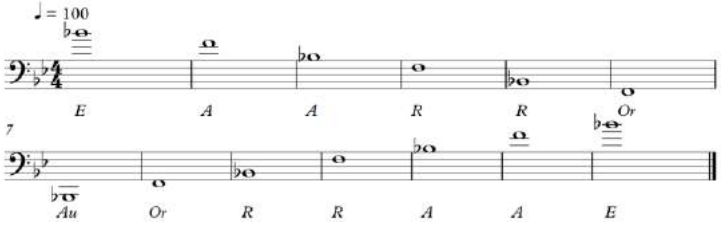


Figure 2: Exercise 1. This is an exercise to show how the oral cavity should move.

Exercise 1 is to support movement of the oral cavity (Figure 2). Exercise 2 uses the glissando to feel the change. It slightly changes from note to note, transforming from one vowel to another. It contains room changing in between notes. Additionally, buzzing the mouthpiece with glissando from Bb 4 to F 2 is required and optional for lower notes. These two exercises set the concept of how to use vowels in high, middle, and low registers (Figure 3).

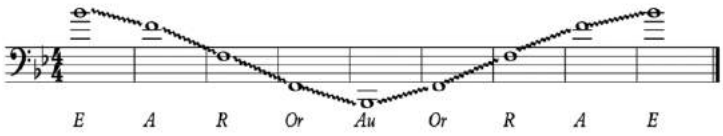


Figure 3: Exercise 2. To moving to connect all ranges.

The air speed is another key to connecting the ranges on the tenor trombone. From exercises 1 and 2, when the oral cavity changes, it also affects the air speed; however, it would be more efficient if the performer clearly knew how to change the air speed.

CONNECTING FROM MIDDLE TO LOW REGISTER

For connecting the middle to the low register, there are a few things that we need to consider how to use the air and the correct embouchure. From using the air speed from the middle to the low register, the first thing that needs to be considered is how to use the air. For using air speed in low register, the key is to use slow speed but with a lot of air. Imagine watching the tsunami from a bird's eye view. It moves slowly yet powerfully. That is the idea of how to use the air for the low register. The vowels for middle to low register are A, R, Or, and Au.

The second thing is the correct embouchure. Incorrect embouchure causes the sound at the beginning to have a slight adjustment. To make it clear, the slide up or down of the sound at the beginning of playing can be heard. This part of the exercises aims to check the embouchure and connect the middle to the low register.

For exercise 3, play while listening very carefully to the slide-up or slide-down sound. If that problem can be heard, the way to fix it is to adjust the setting before playing by making sure that it is locked in the correct setting before playing. Do not open too much or too little. The requirement for this exercise is for the first bar to be bar number 28; other than that is the extra part. At first, play as long as you can, and once you are comfortable with the duration, make it slightly shorter step by step. This will help increase precision. In bar 24, there is an optional B1. This is because the tenor trombone has no B1. The way to play this one note is to bend down the note to B1 in the seventh position with the valve or to tune the valve in E instead of F. This exercise is for checking and working on the precise embouchure so the B1 can be optional (see Figure 4).

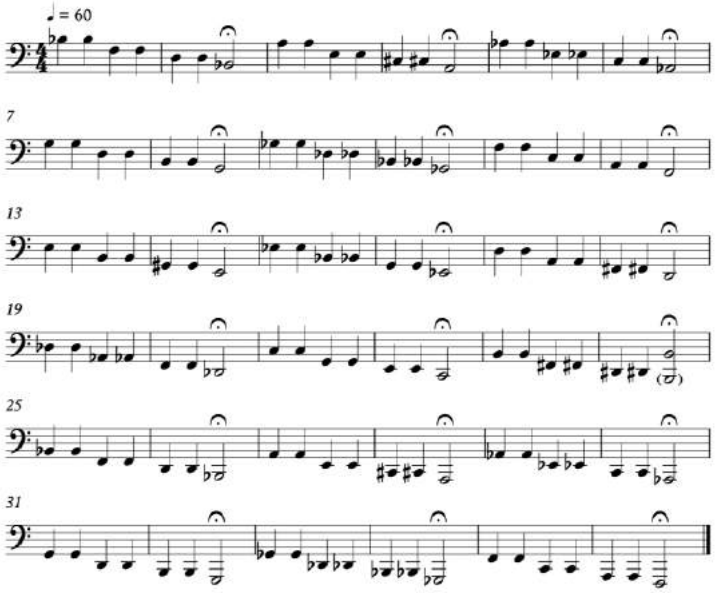


Figure 4: Exercise 3. To check and help reach the correct embouchure.

The next step for connecting middle to low range is the air speed. Make sure to start slowly and listen carefully to avoid the slide-up or slide-down sound. The player should start with a slow tempo, a quarter note equal to 60 beats per minute to feel the air and do not forget that the key to playing low is the air speed, moving slowly with energy. When the player gets used to the air moving, speed the exercise up step by step until a half note equals 100 beats per minute. When playing fast, make sure it is slurred. For exercise 4, this will help the player feel the air from the middle to the low register. It is from faster air to slower air. Those exercises will help connect the middle to low registers on the tenor trombone. It helps with precision in the starting of playing and also feel the air from the middle to the low register. This is the requirement for the first bar to be bar 28. The rest of the bars are optional (Figure 5). Nevertheless, everyone should learn the reverse as well, which means connecting from the low range to the middle range. The next exercise is starting a note in low register. Make sure to use the Thai vowels from exercise 1 to help start the note in low register. Make sure it starts on time with no slide-up or slide-down sound.

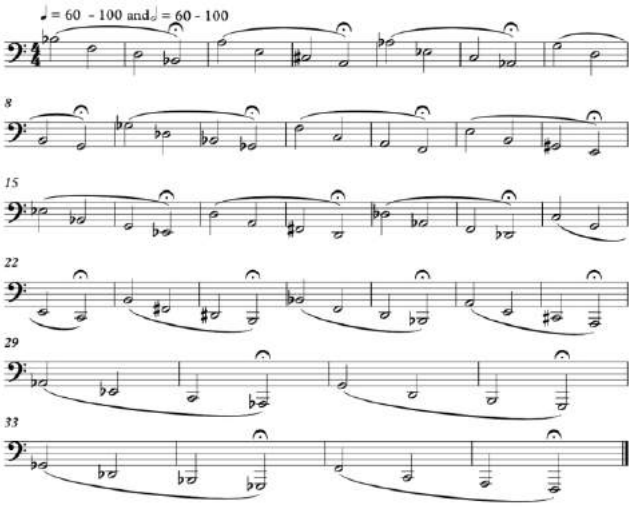


Figure 5: Exercise 4. Connecting the middle to low register.

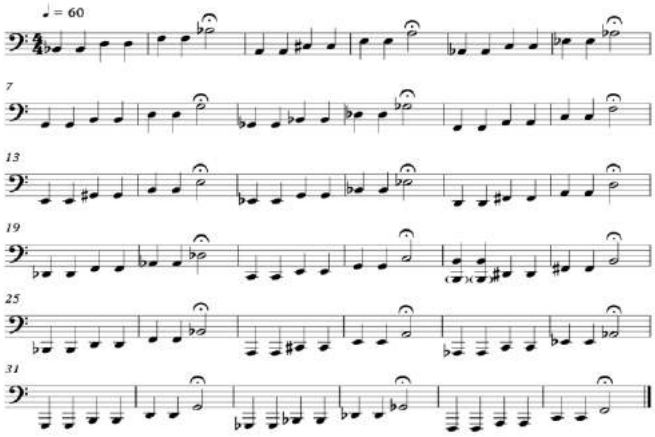


Figure 6: Exercise 5. Starting low notes.

An important reminder for exercise 5 is to make sure to start playing on time, including playing on time with no slide-up or slide-down sound when it starts or changing the notes. Use the Thai vowels from exercise 1 to help start the note in low register. This is the requirement for the first bar to be bar 28. The rest of the bar is optional. At first, play as long as you can and make it slightly shorter step by step when feeling comfortable with this exercise. To play shorter, it will be more difficult because it requires more precision (Figure 6).

The next exercise is the reverse. It is connecting from the low to the middle register. This exercise teaches how to use the air speed from slower to faster. It may seem simple, but it is actually tricky to accomplish.

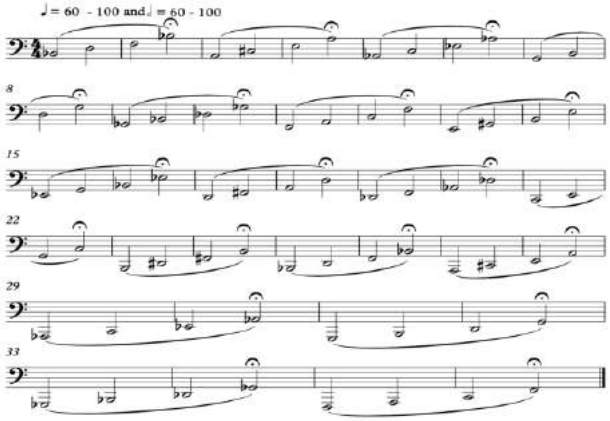


Figure 7: Exercise 6. Connecting the low to middle register.

Exercise 6 is connecting from low to middle register. The beginning is the most important spot that the samples must be aware of when practicing this exercise. The requirement is for the first bar to be bar 28. The rest of the bars are optional. This exercise is a study of how to use the air from a slower to a faster speed. Make sure it starts on time and practice slowly. Using the Thai vowels idea from exercise 1 will help with starting the first note of the phase and with the playing (Figure 7).

Exercises 3 to 6 are the studies of connecting ranges from middle to low register and reverse. It may seem simple, but it is not the same. So, make sure to listen carefully while playing. The idea of these exercises is to play the notes precisely without slide-up or slide-down sound, including knowing how to use the air speed and connecting between the middle and low registers.

Connecting from Middle to High Register

For connecting from the middle to the high register, there are several things that we need to consider. The key to playing high register is the air speed. So, from the middle to the high register, change the air speed from slower to faster, including changing the embouchure from wider to smaller. The vowels for middle to high are R, A, and E. Those vowels change the oral cavity. A smaller oral cavity helps the air move faster and more easily.

The key to these exercises for connecting the middle to the high register is that the air changing and embouchure changing must harmonise; otherwise, it will be cracked.

Figure 8: Exercise 7. To correct embouchure and air speed.

When playing this exercise, if you find out that you have any cracked note, then replay and fix it. When jumping the last interval of each group, it is the widest interval that reaches the highest note of each group. You may need to consider using the air speed more than you think in this part (Figure 8).

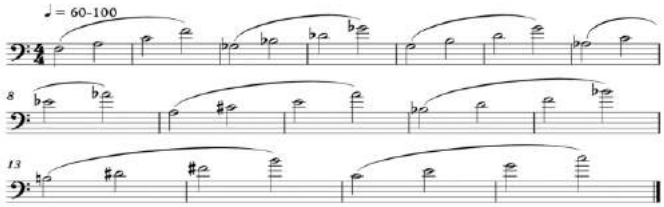


Figure 9. Exercise 8. Connecting the middle to high register.

Exercise 8 is connecting from the middle to the high register. To practice this exercise, play slowly at first and feel the preparing slightly before changing to another note. To feel the preparing means to feel how to play the next note, including the embouchure and the air speed before changing to the next note. Do not forget to use the air speed more than you think you need to in the last interval of each group (see Figure 9).

For connecting the middle to the high register, it is important to learn in reverse as well. It seems to be the same, but it is not. For example, starting the note in high register is not simple. It needs to be precise with the correct embouchure and air speed; otherwise, it will be cracked.

The next exercise covers how to start the notes in the high register. Make sure to use the vowel E when you start playing these groups.

Figure 10: Exercise 9. Starting with high notes.

For exercise 9, if you have difficulty starting the note, try to play it until you get the sound, and before starting again, imagine that you are playing the note exactly how you would really play it and start to play it. Repeat until you get used to it. This idea can be used for people who have cracks when starting to play as well. Additionally, you may need to think more about playing with faster air than you actually do at the beginning to play in high register. When you play the first interval, which is the widest interval, the air speed needs to be reduced a little bit, but not so much. When you are able to play this exercise, make sure to work on relaxation as well. The way to make it relaxing is to use the air more than the embouchure while playing. Do not forget that the key to playing high note is the air speed (Figure 10).

The next exercise is connecting the high to the middle register. There are two things you need to be very careful of. First, when you play in the first interval, which is the widest interval, the air speed needs to be reduced slightly, but not too much. Second, make sure the air speed supports all the notes when you play from high to middle register. For this exercise, the air speed will slow down and give more air volume (Figure 11).

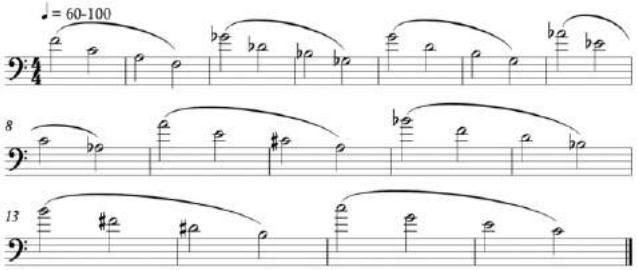


Figure 11: Exercise 10. Connecting high to middle register.

To work on exercise 10, play slowly at first and feel the preparing slightly before changing the note to another note. Also, feel the air speed.

CONNECTING ALL REGISTERS

This section is a mix of all ranges in the tenor trombone, which includes low, middle, and high registers, while presenting a bigger challenge with changing the air and the oral cavity using Thai vowels. This section covers connecting all ranges from low to high and back to low register, as well as from high to low and back to high register. It also covers changing more movement on a wider interval by playing the root and fifth of the selected arpeggios.

Exercise 1 in this section starts with the low to high and back to low register. All the Thai vowels must be used: Au, Or, R, A, and E, and also in reverse with E, A, R, Or, and Au for going back to low register.

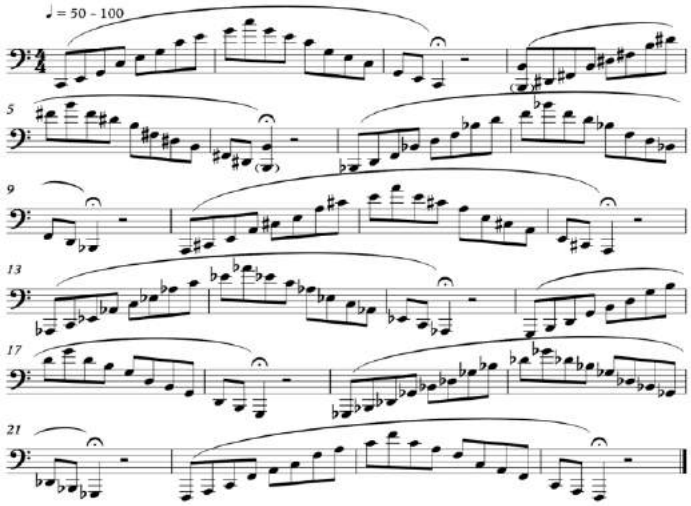


Figure 12: Exercise 11. Connecting the range from low to high and back to low register.

For exercise 11, make sure all the notes are centred and there is no sliding sound when playing in the low register. For high range, make sure there is no cracked note and play each phase in one breath. If you cannot play in one breath, take a breath and repeat the note before taking another breath. Do not break the exercise in octave by breathing. This requirement is for bars 1 to 15. The rest of the bar is optional (Figure 12).

The next exercise covers connecting all ranges from high to low and back to high register. All the Thai vowels are used, starting with E, A, R, Or, and Au. It also requires the reverse, which means Au, Or, R, A, and E on the way back up to high register.

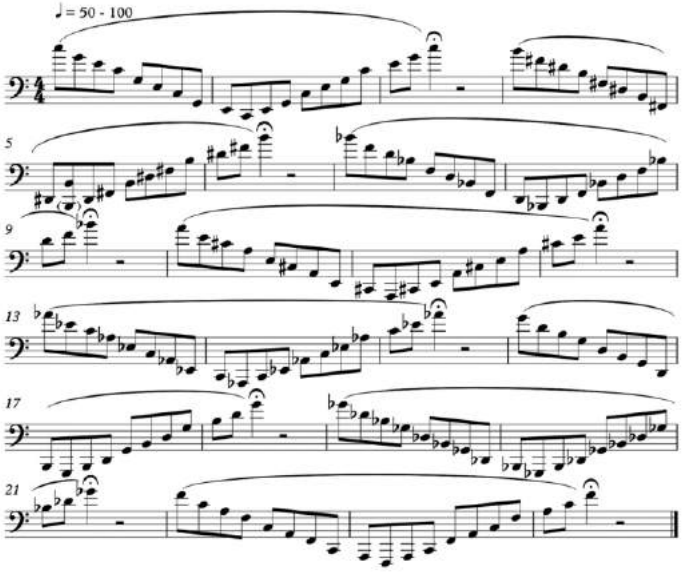


Figure 13: Exercise 12. Connecting the range from high to low and back to high register.

From exercise 12, make sure there is no crack when starting a note or playing in the high register and no sliding sound in the low register, including playing every note in the centre. Play each phase in one breath. If you cannot play in one breath, take a breath and repeat the note before. Do not break the exercise in octave by breathing (see Figure 13).

The last two exercises are created for wider intervals and play only the root and fifth of the selected arpeggios. It requires a bigger change, starting from high to low and back to high, and then from low to high and back to low.

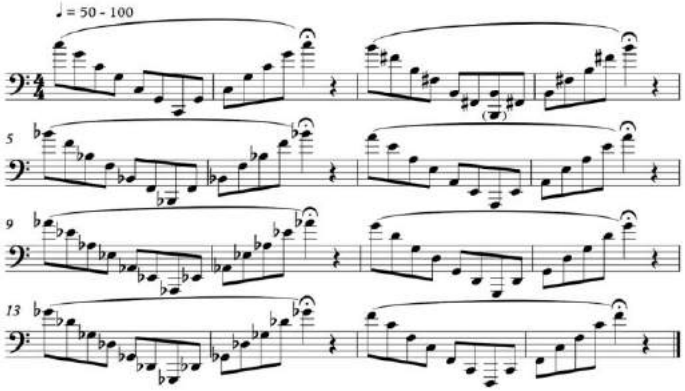


Figure 14: Exercise 13. Connecting the range from high to low and back to high register for only the root and fifth.

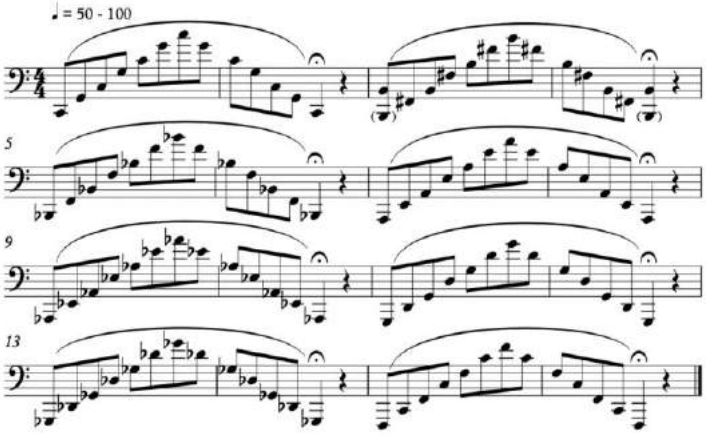


Figure 15: Exercise 14. Connecting the range from low to high and back to low register for only the root and fifth.

For exercises 13 and 14, the requirements are the same, for bars 1 to 10. The rest of the bar is optional. Make sure there is no cracked note when starting or playing high register and no sliding sound in low register. Play every note in the centre. If you cannot play the phase in one breath, you can take a breath and repeat the note before. Do not break the exercise in octave by breathing. For exercises 11–14, make sure to use all the key concepts from previous exercises as well (see Figures 14 and 15).

SKILL ASSESSMENT

The skill assessment is divided into six categories: (a) phrasing, (b) control in low range, (c) control in middle range, (d) control in high range, (e) control in range connection, and (f) improvement with scores ranging from five to one for each category. The skill assessment, as shown in Table 1, is used for both pre- and post-tests of samples using the rubric score system.

Phrasing	5 Play the whole phrase nicely and smoothly in every phrase	4 Play the phrase smoothly with one mistake	3 Play the phrase with small troubles with two mistakes	2 Play the phrase with some troubles (not playing smoothly/unable to reach some phrases in one breath/able to reach with three mistakes)	1 Unable to reach and play any of the phrases in one breath
Control in low range (all notes below Bb2)	5 Good sound. Precise. No sliding from the embouchure	4 Good sound with one to two mistakes	3 Three to four mistakes	2 Five to six mistakes	1 Seven or more mistakes
Control in middle range (from Bb2 to E4)	5 Good sound No mistake	4 One to three mistakes	3 Four to six mistakes	2 Seven to nine mistakes	1 Ten mistakes or more
Control in high range (all notes above E4)	5 Good sound No crack	4 one to two mistakes	3 Three to four mistakes	2 Five to six mistakes	1 Seven mistakes or more
Control in range connection	5 Change ranges well	4 One to two mistakes with correct process	3 Three to four mistakes with adequate process	2 Five to six mistakes with bad process	1 Seven mistakes or more with wrong process
Improvement	5 Obvious and rapid	4 Good with good pace	3 Fairly noticeable	2 Barely noticeable	1 None

Figure 16: The skill assessment criteria.

The exercises consist of five topics: (a) phrasing that uses oral movement and air speed; (b) control in low range; (c) control in middle range; (d) control in high range; and (e) control and connecting all ranges. The samples are seven Thai undergraduate trombone students from three universities in Bangkok, Thailand. Tests are used to measure samples' improvement and determine the samples' progress along with observation. The pre-test was taken once in the first week. Afterwards, the researcher gave each sample online private lessons via Zoom application for 1 hour per week for 4 weeks. The post-tests were taken eight times in total, twice each week, before the lesson to measure improvements in the samples' practice in-between and after the lesson. The tests use a metronome and a quarter note – 63 without ornament notes except for the final test. The researcher required the samples to be able to perform rubato, rallentando molto, and ornament notes at the end of the experiment. The tests were then given to the committee for grading.

The comparison between the pre-test in the first week and the final post-test in the last week shows that all samples have improved in all topics concerning range connection and control (see Table 2). Table 3 shows comparisons between total scores from the pre-test and from the last post-test (see Table 3). The full score is 25 with score differences ranging from 3 to 16 points. This shows that the results of all samples improve after using the range connection exercise. Although samples are from different levels of background experience in trombone, all have improved. The exercises prove to be helpful to every sample at all levels. The use of Thai vowels in the exercises helps samples understand trombone techniques better, resulting in improvement.

Topic	Pre-test score obtained by individual student							Post-test score obtained by individual student						
	S1	S2	S3	S4	S5	S6	S7	S1	S2	S3	S4	S5	S6	S7
Phrasing	4	3	2	5	2	3	1	5	5	5	5	5	5	5
Control in low range	3	2	3	4	5	4	1	5	5	5	5	5	5	4
Control in middle range	4	2	1	4	4	4	1	5	5	4	4	4	4	4
Control in high range	2	3	2	4	2	3	2	5	4	5	5	5	5	4
Control and connecting all ranges	3	2	3	4	3	3	1	5	5	5	5	5	4	5

Figure 17: Comparison between pre-test and final post-test scores of all samples.

Sample	Pre-test	Post-test	Score differences
Sample 1	16	25	9
Sample 2	12	24	12
Sample 3	11	24	13
Sample 4	21	24	3
Sample 5	16	24	8
Sample 6	17	23	6
Sample 7	6	22	16

Figure 18: Total scores of each sample's pre-test and final post-test scores comparison.

Sample 1 improved in connecting all ranges with more centred sound, less crack, and less tension. Exercises 1 and 2 helped the sample learn and better understand the changes in the oral cavity and air speed by using Thai vowels. The sample needed some time to remember the vowels used in those ranges, but once it succeeded, the sample improved greatly at a good pace each week.

For sample 2, the exercises helped the sample improve in connecting all ranges, making the playing easier using Thai vowels and the air speed to find the sound centre easier. The exercises helped the sample connect all ranges and improve the sound quality as well. Prior to the exercises, the sample had difficulties playing the high range, but now the sample is able to play with more ease with a clear understanding of the use of air speed.

For sample 3, exercises 3–6 helped the sample to better control the low range. Since post-test 2.2, the sample got a full score of controlling in low range, while the connecting middle to low range exercise also helped the sample play in high register with more ease. The air speed and vowels help the sample improve in all ranges. Overall, the improvement of the sample was at a good pace.

For sample 4, the sample is talented with its own playing style and a high pre-test score. The sample needed time to adjust the style of playing. Once the sample got used to the Thai vowels, which allowed the player to better understand range connections, the scores continued to improve.

For sample 5, the exercises improved tone quality, flexibility, and air connection and helped the sample play with more ease. The sample achieved better air flow, allowing it to play more slur with more ease and a more controlled dynamic. In the fourth week, the sample had the opportunity to play Schumann's *Symphony No. 3*, which requires much flexibility and flow. The sample felt that the exercises helped the sample to play with more ease.

For sample 6, Thai vowels and air speed direction in exercises 1 and 2 help the sample to correct the playing faster when mistakes are made. The Thai vowels and the air speed direction in exercises 1 and 2 helped the sample to get back on track quickly when lost. The sample improved in flexibility, flow, and precision in all ranges.

Sample 7 improved greatly at a slow and steady pace. The sample first found Thai vowels confusing, but after weeks of daily practice, the sample was able to play with more ease, with improved sound, especially in middle

range, and with more quality in the low range, in which the sample used to struggle. The sample noted that the exercises provided fundamental practices, which greatly improved the player's skill. The sample intends to practice these fundamentals prior to practicing pieces in the future.

In summary, the exercises appear to help with both range connection and tone quality of the tenor trombone when combined with the Thai vowel use. Exercises 11–14 seem to improve the samples' flexibility, greatly allowing the samples to play more smoothly with fewer cracked notes. The performance in high and low registers becomes stronger and easier. The samples gained a better understanding of the use of air speed for each range, allowing them to play with better flow and with less tension. The use of *arpeggio* in the exercises also helped the samples to play more in tune. Although the concept of using Thai vowels in trombone studies was foreign to the samples at first and required a certain amount of time to get used to the idea, the range connection exercises with Thai vowels have proven to be efficient and truly improve the sample's ability in range control and connection significantly.

Limitations and Suggestions

With the COVID-19 pandemic, this experiment comes with its own limitations in terms of the accessibility of samples and the restriction of online lessons. For the issue of accessibility, some universities in Thailand have no trombone students, and some of those who do have no tenor trombone with F-attachment, which is a vital component since it renders the player, especially an inexperienced one, to achieve a wider range. This results in a few available samples for this study. Additionally, the pandemic limited the lessons to online platforms where Internet connection affected the lessons and the samples' performances. Though the online lessons offered flexibility in terms of time and location, an unstable Internet connection might disrupt the lessons. This is solved by having the samples submit a record of their performances to avoid any disruption. Despite these limitations, the success of the experiment proves that these exercises are effective in improving range control and connection skills. For further study, it is recommended to increase the number of samples and expand data collection to samples from other countries in order to gain more diverse results.

Applications

The exercises have proven to be effective for trombone students at the undergraduate level and, with additional modification, are applicable to trombone students of all background and levels of advancement. For the professional level, the tempo in exercises 11–14 may be increased to create more challenges and allow players more flexibility. The middle- to low-range exercises can also be used as warming-down. For the undergraduate level, the exercises can be used as is to help improve precision. For high school level, exercises 11–14 may need to be modified to have less difficulty. The exercises would help the players with range connection and intonation for ear training with *arpeggio*. For beginners, Thai vowels will allow the player to get the correct note faster with correct oral movement.

Conclusion

The set of exercises created consists of 14 exercises that focus on oral movement and connection between all three registers, low, medium, and high, to enable the players to connect all registers in one breath. This research shows that the use of Thai vowels as a tool to teach air speed control and oral movement to improve skills in range control and connection in tenor trombone students at the undergraduate level proves to be efficient and successful. Furthermore, it opens possibilities for further study with different factors, such as a larger number of samples, different pieces of music, and the use of vowels of different languages, which may lead to different results. The level of difficulty in each exercise can also be modified to suit trombone students and trombonists of different levels. Furthermore, this concept of Thai vowels can also be adapted to different brass instruments that use the same system of playing. In conclusion, the range connection exercises developed for tenor trombone are useful not only for undergraduate trombone students but also for all levels of trombonists, including beginners, high school students, and professionals.

REFERENCES

Arban, J. B. 2010. *Complete Method for Trombone and Euphonium*. N.p.: Charles Dumont & Sons.

Bach, J. S. 2012. *The Cello Suites*. N.p.: Masterson Press. BWV 1007-1012.

Brink, P. and Suphaprat Santithammarak. 2020. Personal Interview on 29 April.

Concone, G. 1970. *Legato Etudes for Trombone.* New York: Carl Fischer.

David, F. 1944. Concertino (Sheet music). New York: Carl Fischer.

Duuren, A. 2014. *Trombone Studio* [Syllabus]. Retrieved 20 March 2020 from https://music.utk.edu/trombone/UTK%20Trombone%20Studio.pdf

Everatt, M. 2020. *Trombone Studio* (Syllabus). Mississippi: University of Mississippi. Available at https://olemiss.edu/lowbrass/studio/lowbrasssyllabusf20.pdf, last accessed 22 March 2020.

Ervin, T. 2011. *Rangebuilding on the Trombone*. Vancouver: Cherry Classic Music.

Fink, R. H. 1969. *Studies in Legato from the Work of Cocone, Marchesi, and Panofka for Trombone*. New York: Carl Fischer.

Heyne, M. and D. Derrick. 2015. *Trombone players seem to use different tongue positions while playing sustained notes, depending on their native languages* (Paper presentation). The Ninth Triennial Conference of the European Society for the Cognitive Sciences of Music August 2015, Manchester. Unpubl. ms.

Heyne, M., Derrick, D., and J. Al-Tamimi. 2019. Native Language Influence on Brass Instrument Performance: An Application of Feneralized Additice Mixed Models (GAMMs) to Midsagittal Ultrasound Images of the Tongue. *Frontier in Psychology, 10:*1-26. DOI: 10.3389/fpsyg.2019.02597

Kleinhammer, E. and D. Yeo. 2000. *Mastering the Trombone*. N.p.: EMKO.

Kleinhammer, E. 1996. *The Art of Trombone Playing*. Los Angeles: Alfred Music.

Kopprasch, G. 1992. *Selected Studies for Tuba*. N.p.: Alphonse Leduc.

Kopprasch, G. 1964. *Studies for Trombone with F-attachment*. N.p.: Kendor Music.

Eastman Community Music School. 2020. Low Brass Curriculum (Trombone, Bass Trombone, Baritone, Tuba). Available at https://www.esm.rochester.edu/community/faq/student-curriculum/low-brass-curriculum-trombone-bass-trombone-baritone-tuba/, last accessed on 25 April 2020.

Marsteller, R. 1974. *Basic Routine*. San Antonio: Sounthern Music Company.

Meij, J. 1996. The Music of Johan de Meij. Available at http://www.johandemeij.com/biography, last accessed on 3 March 2020.

Meji, J. 1997. T-*Bone Concerto* [Sheet music]. Amsterdam: Amstel Music.

Mounger, C. A. 2012. *An Exploration of the effects of language on the orchestral trombone sound in France, Germany, and the United States* (Doctoral Essay, University of Miami). Available at https://scholarship.miami.edu/discovery/delivery/o1UOML_INST:ResearchRepository/12355241150002976?1#13355497670002976, last accessed 25 March 2020.

Paiewonsky, M. 2016. *Trombone Studio* [Syllabus]. Tucson, AZ: The University of Arizona. Available at http://trombone.music.arizona.edu/handbook.html, last accessed on 23 March 2020.

Reed, S. and Suphaprat Santithammarak. 2020. Personal Interview on 28 April.

Reynolds, J. 2012. *A Comprehensive Workbook for Bass Trombone and Trombone with F-attachment*. Vancouver: Cherry Classic Music.

Robertson, J. 2018. *Trombone Studio* (Syllabus). Florida: School of Music, University of Florida. Available at https://arts.ufl.edu/site/assets/files/154631/trombone_studio_syllabus_uf_fall_2018.pdf, last accessed on 23 March 2020.

Rochut, J. 2011. *Melodious Etude for Trombone* (Book 1: Nos. 1-60) *Selected from the Vocalises of Maro Bordogi*. New York: Carl Fischer.

Sauer, R. 2016. *Concert Studies for Trombone, Vol. 1*. Vancouver: Cherry Classic Music.

Schlossberg, M. N.d. *Daily Drills and Technical Studies for Trombone.* N.p.: M. Baron Company.

Tyrell, H. W. N.d. *40 Progressive Studies for Trombone (in Bass Clef)*. London: Boosey & Hawkes.

Vandewaa, A. 2017. *Modern Dutch Composers for the Solo Trombone*. Doctor of Musical Arts Thesis. University of Alabama. Unpubl. ms.

Vernon, C. G. 2012. *The Singing Trombone*. Atlanta: Atlanta Brass Society Press.

COLONIALISM AND NATIONALISM IN TRADITIONAL JAVANESE GAMELAN MUSIC AND SOME CHANGING MUSICAL AESTHETICS

Aris Setiawan[1]

Abstract

Colonialization by the Dutch in Java (Indonesia) brought a dream for the natives so that gamelan – traditional music – could be positioned on a par with European classical music. The natives (colonized) view Western classical music as having the highest peak of aesthetic achievement because it is written, formal, successfully formulated, calculated (metronomic), and relies on logic. Meanwhile, gamelan music, on the other hand, develops informally, unwritten, and undefined and depends on the deepest feelings of the musicians. Efforts to equate gamelan with Western music are full of political interests so that Indonesia is not colonized through its culture. The culmination was establishing a formal gamelan school (imitating a similar style of music school in Europe). However, this brought another problem, and the gamelan school resulted in gamelan music having to be written, formulated, calculated, and formalized. This has changed the aesthetics and character of European-style gamelan music, from the felt piece (felt time) to the logical piece (clock time). As a result, in gamelan music, 'academic art' was born with a neat, complex impression and supposedly modern characteristics. This study uses a historical approach to read past events as data that are woven and interpreted in the present. This historical approach is combined with an ethnomusicological approach to see how music is contextualized with cultural polemics, political intrigue, and means of resistance to colonialism. The result is that critical notes regarding the efforts to Europeanize gamelan music have left many problems until now.

Keywords

Gamelan, Colonialism, Academic Arts, Felt Time/Clock Time, Formal/informal.

INTRODUCTION

Eran Guter and Innbal Guter, through their article titled *Susanne Langer on Music and Time* (Guter & Guter, 2021), try to criticize Langer's work *Feeling and Form: A Theory of Art* (1953) view regarding the main appearance of music, which involves a dichotomy between two kinds of temporality: felt time and clock time. Langer's proposition about the 'strong suspension thesis' is that, in fact, through music, there is an attempt to swallow 'clock time' into 'felt time'. The thesis of a strong suspension for Eran and Innbal Guter is too exaggerated and misguided, considering that enjoying music is not always focused on the perceived issue of time. Still, materials and other elements are often the focus of attention. This research does not attempt to continue the polemic. Still, based on Langer's views and the critical notes provided by Eran Guter and Innbal Guter, it motivates researchers to conduct further investigations of the phenomenon of music in Indonesia, especially gamelan, which in its history of development has significantly been influenced by European style, thus changing its character from 'felt time to clock time'.

Langer's strong suspension thesis explains that music is virtual time, in which there is a change from actual reality (or clock time) to feeling reality (felt time). However, in this context, I take the words 'clock time' and 'felt time' out of the general sense used by Langer, Eran and Innbal Guter above. To not widen, I categorize the type of music into two important epicentres. The first is music that bases

[1] Aris Setiawan is a Lecturer at the Ethnomusicology Departement, Indonesia Institute of The Arts, Surakarta-Indonesia. Jl. Ki Hadjar Dewantara, 19, Kentingan-Jebres, Surakarta Indonesia. Email: arissetiawan@isi-ska.ac.id. Orcid: 0000-0003-2866-7061.

Setiawan, Aris. 2023. Colonialism and Nationalism in Traditional Javanese Gamelan Music and some Changing Musical Aesthetics. *AEMR*, *12*: 25–42.
DOI: 10.30819/aemr.12-3

its musical aesthetic achievement on a ‘clock time’, like Western Classical music, through its notation and performance formality. In that context, I use the word ‘clock time’, or metronomic music, where the aesthetic measures have been successfully formulated, written down, or read. Second, music that bases its musical aesthetic achievement on "perceived time," namely music that initially did not recognize the notation system. The way of playing it relied on musical communication and interaction, linked to the deepest feelings of the musicians. The pinnacle of the beauty of this type of music is presented within the framework of the informality of the performance. In this case, I use the word "felt time," music that relies on the "inner melody" of the musicians (Sumarsam, 1975), so that musical aesthetics are often undefined and cannot be truly measured.

I took a case study of gamelan (or karawitan) music in Java, Indonesia. Gamelan works (called ‘gending’) in Java initially became a type of ‘felt time’ music. However, due to the influence of European culture, especially the Netherlands through colonialism, gamelan music began to recognize the notation system and the establishment of a formal school of gamelan music. This affects the effort to make: ‘the unscientific becomes scientific,’ ‘the unwritten becomes formulated,’ ‘the untheorized becomes theorized,’ and ‘the unwritten becomes written.’ Moreover, this effort was based on vital political interests to show the Dutch, who colonized Indonesia at that time, that traditional music in Java could also stand on par with European classical music. By notating and building a musical school, an aesthetic shift occured, giving rise to a new variant style, namely ‘academic art,’ which is neat, measured, and calculative. As a result, gamelan works change from ‘felt time’ to a time that is determined, formulated, and measured (‘clock time’).

METHODS

Because it is related to the past, this research uses a historical approach (Grassby, 2005) by reading in depth the various existing references. The references are compiled and analysed, then searched for their connection in one whole mind. In addition, critical reading is carried out by conducting strict verification so that existing references are not accepted as absolute truths but still allow the opening of new discourses and even criticism (Klecun & Cornford, 2005). An ethnomusicological approach is also used to determine how musical events are used, interpreted, and lived by the community that owns them. It is based on the view that music is a bridge to seeing more complex cultural events, including politics (Titon, 2015).

Intense observations were made (Ciesielska, Boström, & Öhlander, 2018) to see how musical tendencies (in this context, gamelan) developed and, more importantly, were institutionalized in the shape of formal art schools. To strengthen the data obtained, interviews were conducted with people considered competent. Observations and interviews are an essential part of efforts to check and balance so that the information obtained is balanced and can be accounted for (Baker, 2006). The result is a critical note made by the researcher. The critical note is a form of evaluation, recommendation, benchmark, and correction of a series of historical events in building the milestones of musical science (gamelan) in Indonesia, and Java in particular, so that it looks equal to Western classical music.

RESULTS AND DISCUSSION

COLONIALISM AND EUROPEANIZATION OF GAMELAN MUSIC

In 1913, Soewardi Soerjaningrat, later known as Ki Hadjar Dewantara, a Javanese intellectual (who later became the first education minister after Indonesia's independence), wrote an article titled *Als ik een Nederlander was* (translation: if I was a Dutchman) in ‘De Express’ newspaper, July 13, 1913 (Ferary, 2021). The article contained criticism of the Dutch government, which colonized Indonesia, regarding the necessity that the colonized country should participate in celebrating the centenary of Dutch independence. Ki Hadjar questioned how it was possible to celebrate independence while they (the Netherlands) were still colonizing other countries (Notosudirdjo, 2014: 133). Ironically, the celebrations and parties had to be financed by the money from colonizing Indonesia. Ki Hadjar considered it inappropriate and a disgraceful insult. Ki Hadjar asked the Netherlands to liberate their country

from colonialism. However, according to that article, Ki Hadjar was also considered a dangerous figure by the Dutch. The article was a form of open political challenge and attack, threatening the existence of the Dutch in Indonesia (Radcliffe, 1971).

As a result of the article, Ki Hadjar received a sentence from the invaders in the same year. He was exiled to the Netherlands (Kelch, 2014: 16). He was 24 years old at the time. From his exile, Ki Hadjar realized that the struggle against colonialism was too difficult to carry out through direct politics. This was due to the significant influence and power of the Dutch. He also switched from a practical political movement to fighting through culture, especially music (Notosudirdjo, 2014: 134). In exile, in 1916, Ki Hadjar created a musical work titled *Kinanthi Sandoong* (Nurhayati 2019). This work is quite interesting, not only in the context of sound alone but also in the discourse and polemics behind it. The name *Kinanthi* itself is a song (singing) in gamelan that Pakubuwana created (King of Islamic Mataram in Java) (Wangsa, Suyanto & Sulistyo, 2019). Ki Hadjar created the musical work with a definite political purpose. Ki Hadjar believes that to fight Dutch colonialism, especially in the context of culture, one must show that indigenous culture (music) is equivalent to Dutch and European culture in general (Irwin, 2021). From the start, indigenous intellectuals believed that the Dutch, who were part of Europe, had an advanced degree of culture and modernity, which was achieved through classical music (Hatch, 1980: 39).

Western classical music is considered the highest peak of musical culture because it is performed with formality and can be explained comprehensively, especially with an established notation (Strayer 2013). So that indigenous culture, especially Javanese, can be seen as similar to European classical music, Ki Hadjar tried to make a musical transformation through the work of *Kinanthi Sandoong*, originating from traditional gamelan music (Sutton, 1987), into a newer, unique, creative & more importantly, modern. The piece was made for soprano and piano. Uniquely, the piano patterns are based on the playing of Javanese gamelan instruments, namely gender (metallophone instruments, how to play them using two hands holding sticks wrapped in cloth), with pentatonic tones (Nuzul & Mitrayana, 2017). Gender belongs to the category of instruments with a high level of difficulty (Mustika & Purwanto, 2021); on the one hand, it is obedient to the main melody; on the other hand, it is full of improvisation. In presenting the work, Ki Hadjar also uses a specific notation and the concept of harmony with musical rules in the style of European music (Notosudirdjo, 2003). Meanwhile, the vocalist – in traditional gamelan music called sindhen (Susilo, Sumarsam & Becker 1987) – still adheres to the concept of Javanese musical tradition.

Kinanthi Sandoong became the trigger for resistance to colonialism through music. This work combines Western and indigenous images in harmony, directly intending to reveal that traditional Javanese music can compete at a global level, has a modern character, and is not inferior to the music of the colonial nation. *Kinanthi* Sandoong's piece is not without notes. In Wederopbouw magazine (1920), an anonymous writer criticized *Kinanthi Sandoong* as a piece that was too strongly influenced by European music (especially the use of the piano), thus destroying the original character of Javanese music. It was also mentioned that Ki Hadjar had taken political issues in his musical works too far. The impression that emerged was an attempt to Europeanize traditional Javanese music, considered very concerning. *Kinanthi Sandoong* has become a hot topic of discussion, and even 'Nederlandsch Indië oud en Nieuw' specifically published the sheet music or notation (R. F. S. Notosudirdjo, 2014: 134). The incredible response to *Kinanthi Sandoong* (both criticism and praise) encouraged Ki Hadjar to make a similar move after returning from exile in 1919.

In Indonesia, specifically in Yogyakarya, Ki Hadjar built a formal school called Taman Siswa on July 3, 1922 (Towaf 2017). Taman Siswa is a school devoted to indigenous people and makes Javanese music lessons (gamelan) an essential part of the curriculum (Dewantara 1967b). Taman Siswa combines European and Javanese educational styles. In such a context, there is an effort to make gamelan dialogue with the academic world, thus enabling movements to study gamelan music scientifically (Irwin, 2021). Upon his return from exile in the Netherlands, the spirit of fighting for traditional Javanese music to be on par with European music became more intense. Ki Hadjar wrote a lot of his ideas about the importance of making gamelan the national music of Indonesia. In one of his books titled *Wewaton Kawruh Gendhing Jawi* (1936b), Ki Hadjar explained the equivalence or similarity of playing gamelan with church music in Europe; together, they form a high spiritual power.

Lindsay (1991: 25–26) notes Ki Hadjar's movement to elevate the level of gamelan music as a form of his respect for established European-style education. Especially in the world of the Javanese palace, the gamelan was treated with respect, and appreciation also emerged from the Dutch colonialists, who considered gamelan (works in the palace environment) to be beautiful and '*adi luhung*' (noble/honourable) music (Pranoto, 2013). The view that places gamelan as "noble music" is the basis used by Ki Hadjar to show that music is as high and beautiful as European music (Becker, 1980: 27). Furthermore, there is an attempt to theorize gamelan. Ironically, Ki Hadjar uses the concept and perspective of Western music (e.g., in determining the fundamental tone of gamelan works that are equated with the concept of tonic in European music). This fact drew criticism from many indigenous musical intellectuals, some of whom were Purbacaraka, Najawirangka, and nationalists such as Armijn Pane and Tan Malaka (Sumarsam, 2003: 169–170). They thought that Ki Hadjar did not have adequate knowledge of gamelan, so it seemed that he was forcing gamelan to look like European music. Such political ambitions are seen as too far-fetched.

These criticisms did not decrease Ki Hadjar's enthusiasm for "Europeanizing" gamelan music. By using the rules of Western music in reading gamelan, Ki Hadjar believes that the Indonesian people will not be inferior in the arena of musical culture in the world because they use the same musical system. Ki Hadjar emphasized that gamelan music could be a great "nation's dress" (Dewantara, 1936a: 42). Ki Hadjar's steps trigger similar events in other Javanese traditional arts such as dance and wayang kulit (shadow puppet). The discourse of gamelan music as a noble art has been going on for a long time, especially in the life of the Javanese court; gamelan works are believed to be music that can give rise to beautiful, refined, elitist feelings so that they deserve to be presented at important formal events (Kartomi, 1990). The cult of the dignified gamelan is a symbol of the Javanese in positioning himself as the owner of a noble and high culture (Florida, 1987: 3). Ki Hadjar only tried to continue the symbolization of gamelan works to be more open with the discourses and polemics he created.

Because of his position as an essential person in the political arena in Indonesia, Ki Hadjar Dewantara's views are always heard and debated (Dyangga Pradeta, 2018). One that is quite phenomenal is his idea that 'kebudayaan nasional bangsa Indonesia adalah berasal dari puncak-puncak kebudayaan daerah' (the national culture of the Indonesian nation is derived from the peaks of regional culture) (Vickers & Fisher 1999), and of course, what has been considered the pinnacle of regional culture is Java with its gamelan music works (Dewantara, 1967a). Ki Hadjar made a conflicting proposal for gamelan music to be used as Indonesian nationalist music, accompanying the state anthem (Dungga & Manik, 1952: 32, 87). Of course, this proposal drew a lot of criticism from other indigenous intellectuals because they considered Ki Hadjar too ethnocentric to Java without considering hundreds or even thousands of different musical cultures in Indonesia.

Although there were many oppositions, Ki Hadjar's views also received a positive response from other musical intellectuals and thinkers. Some of them are G.J. Resink (1941), Brandts Buys-van Zijp (1941), and Dajoh (1948). They unanimously state that gamelan is the most respected music in Indonesia, listened to by most Indonesians, and has the same quality as Western music. Therefore, it is natural for gamelan to be called the collective music of the Indonesian people. Despite the discontinuance of gamelan music as Indonesian national music, the discourse to raise the level of gamelan to compete with European music has already surfaced and received the attention of many indigenous intellectuals. This triggered the effort to establish a particular school for learning gamelan music, which later gave birth to the 'Konservatori Karawitan Indonesia' (KOKAR) (Indonesian Karawitan Conservatory) in Surakarta in 1950. The school was at the high school level; the teachers were gamelan maestros (musicians) brought in from the Surakarta Kasunanan Palace. The movement to establish a gamelan school in Solo also occurred in several areas in Indonesia, such as Surabaya, Makassar, Denpasar, and Yogyakarta.

What happened then becomes interesting to review; with a formal school specifically for gamelan, there is an effort to make gamelan work as "science." As a result, there is an attempt to theorize it, write it down, and make it scientific. The nature of the world of education is that everything must be measurable, calculated, and accounted for (Gödek, 2004). In such a context, there has been a transfer of the vehicle for gamelan music from the unwritten to the written, from the annotated to the notated, from the undefined to the formulated, and from the unmeasured to the measurable. This study

emphasizes that European music – although not all – moves according to clock time, that is, a determined time (metronomic, calculated). Meanwhile, gamelan music is the opposite; it is 'felt time', or the time that is felt. Western music relies on its metronymic character (Bonus, 2010), in which tempo and rhythm are the primary references; going out of bounds is considered wrong. Meanwhile, in gamelan music, both loudly and slowly, it becomes very personal, entirely relying on the musician's feelings, depending on the extent to which the musician (called 'pengrawit') can process it. Between one musician and another, it can be very different, based on the ability and depth of the musical side they have (Animawan & Koentjoro, 2021). That is, if Western music strives to become a true/right work (both in terms of playing, technique, musicality, and tempo calculation), then gamelan music is more towards beauty, where right and wrong are relative.

In the terminology of Western music, of course, this is considered wrong. Because it is not following the rules of what is written and read. But that calculative truth becomes "grey" in gamelan works. The written musical notation cannot describe the event with precision or accuracy. For example, the length and the shortness of the beat of the gong cannot be mathematically calculated (calculated by the concept of a metronome), all of which come back again, relying entirely on the musician's deepest musical feelings. It must be acknowledged that the formulas and theorizations in playing gamelan work play a role in bringing the events of the felt time to clock time. Today, many young people play gamelan based entirely on what they read, namely the notation in front of them, not on the musical sense built between players (Rusdiyantoro, 2018). When gamelan is institutionalized in the form of formal schools, finally playing gamelan must have defined parameters (in other words, standardized-mathematical). It is essential to judge the extent to which students can play gamelan works; the assessment measure is about right and wrong. The more they make mistakes in playing the gamelan instrument, the lower the score they get; they might even fail. The mistakes are calculated and then added up (clock time). Whether the unity of the piece brings out the beauty (felt time) is another matter.

The Influence of the Dutch Javanologists on the Documentation of Javanese Gamelan Music

Before establishing formal gamelan educational institutions, the Javanese court had already initiated a way of learning gamelan using notation, which had never happened before. The use of notation has not been as massive as when the musical institution was established. The Dutch colonization of Indonesia, and Java in particular, did not always proceed in an antagonistic manner. Through a long history, especially in the context of the change of king's power through rebellion and war, the Netherlands has a role in stabilizing power within the palace walls (Sudardi & Istadiyantha, 2020). As a result of this role, the Netherlands had a harmonious relationship with the king and the inhabitants of the Javanese palace for a certain period. This harmonious relationship placed several Dutch people who paid more attention to Javanese culture. They were referred to as Dutch Javanologists, generally maintaining compatible relations with indigenous intellectuals to conduct seminars, research, publishing, and holding traditional performances, one of which is gamelan or karawitan (Kraemer, 1932).

The Dutch Javanologist was also actively involved in intellectual associations focused on Javanese culture, namely the 'Java Institute' and 'Cultuur-Wijsgeerigen Studikring'. This unique relationship by Furnivall (1939) is part of the European community's efforts to expand their interest in cultures outside of themselves. Furthermore, there was a movement by the Dutch government so that its officials in Java would be able to communicate using the Javanese language and learn more about Javanese culture (Sumarsam, 2003: 49). This is important as part of a policy-making strategy not to create rejection from the natives they colonized. As a result of this suggestion, they tried to build close relations with indigenous intellectuals who had adequate knowledge of Java. The trigger point began with the birth of the 'Het Instituut voor de Javaansch Tall te Soerakarta' (a kind of institute or Javanese language school in Surakarta). At that school, the prospective Dutch officials did learn not only Javanese but also various other aspects of culture, such as art, and gamelan was one of the essential materials. Several officials (scholars) graduated from the school, namely J.F. Gerick, T. Roorda, Cornets de Groot, F.W. Winter, and J.A. Wilken.

Through the Javanologist, an attempt was made to document or record gamelan works. The activity was spearheaded by C.F. Winter (son of F.W. Winter), who documented Javanese songs (called 'tembang') using Western beam notation. He also edited a book by his father, titled *Tembang Jawa Nganggo Musik: Kanggon ing Pamulangan* (Winter 1883). Beam notation is used because the ideal note formulation for gamelan music has not yet been found (Perlman 1991). However, the documentation of gamelan music triggers a prejudice that musical works from high cultural castes should be recorded and written down, even though most of the gamelan plays (especially outside the palace walls) are performed orally, without notation. Sumarsam (2003: 151) explains that the mid-19th century to the early 20th century was a period of rapid development of colonial cultural power and the introduction of aspects of European life, such as European-style education, modern scholarship, research, documentation, and so on.

The introduction of writing, including gamelan music notation, is needed as an essential part of efforts to take care of gamelan works not to be lost. The Netherlands taught its scholars not only to do documentation but also to know more about the intricacies of the concept and workings of gamelan musical works, which later led to the birth of theories about gamelan works such as determining the *pathet* (modus, or strongest tone), *balungan gendhing* (tones that are the main reference), and so on. Beam notation is seen as incapable of 'taking a picture' of gamelan works. Therefore, there have been attempts to produce new types of notation, which in this case required a long time and process. Rusdiyantoro (2018) calculates at least eight notation systems found for recording gamelan works. The notations are 'kadipaten', andha, soerya poetran, jayadipuran, sariswara, rante, sulardi's figure notation, and kepatihan'. In this context, it will not be explained how chronologically the notations were found, considering that it will require a long description. However, the important point to be conveyed is that the emergence of these notations was influenced by the then already called Western style of education, which places notation as an essential aspect of musical works. In addition, once again, the view that emerged from indigenous intellectuals about the existence of gamelan notation is to legitimize the status of gamelan as 'high art,' which is equivalent to European music.

Of all the notations above, the one that still survives and is used today is 'kepatihan'. The emergence of the notation was triggered by an attempt to identify the 'main song' (the primary tones, called 'balungan gendhing') to be recorded and played (Supanggah, 1990). This event occurred at the beginning of the 20th century when Javanese cultural life reached its culmination, marked by research on gamelan, wayang, dance, and various things related to Java (especially within the palace walls). The 'kepatihan' notation is in the form of numbers, namely 1,2,3,4,5,6,7. Each number indicates a tone; the lower the number, the lower the tone, and vice versa. Gamelan consists of two barrels, namely pelog and slendro (Widodo, 2015). For pelog, the tones used are 1,2,3,4,5,6,7; while for *slendro*, it is 1,2,3,5,6,i (initially, the i tone is written as 7, but because it is an octave with a low 1 note, the 1 with the top dot is used, and at the same time distinguishes it from the 7 in the *pelog* barrel). In this context, the notation's musical material (tone of voice, timbre, and difference in tuning) will not be reviewed. The kepatihan notation shows that efforts to make gamelan works can be read and written can be said to be successful. This aligns with the mission that was launched so that gamelan can be interpreted as having a position like Western music.

Although the kepatihan notation was born in the palace, it soon spread to the community massively. Sindusawarno (1960: 61) states that kepatihan notation was invented in 1890, with a writing style similar to the number notation in Western music (one of which emphasizes the heavy tone pattern on the first beat). Gradually, the kepatihan notation was perfected with the division of song sentences (called gatra). However, the solfege system in Western musical notation is still used, such as using a dot above a note that indicates a high note (one octave of the same tone that is lower) and a dot below a that indicates a low tone. There is a dot between tones (or like the letter o) that indicates the pause between tones. On the one hand, the use of kepatihan notation is considered very helpful in learning gamelan, playing gamelan works, doing documentation, and preserving gamelan works. On the other hand, since the use of the notation, there has been a significant change in the perception of the latest gamelan works. The shift from spoken to written means has consequences for gamelan works, which are initially presented by relying on musical communication and interaction between players or promoting feelings (I call felt time, musical time that is felt), then become wholly logical and measurable (I call clock time, specified time).

ACADEMIC ARTS AND A CHANGING MUSICAL AESTHETICS

The establishment of the Konservatori Karawitan Indonesia (KOKAR) in 1950, followed by the Akademi Seni Karawitan Indonesia or ASKI (Indonesian Karawitan Art Academy) in 1964 in Surakarta, showed a serious effort by indigenous intellectuals to make gamelan institutionalized, taught, and "looking for" the content of musical concepts and theories in it. Conservatory comes from the word "concert," which is an effort to make gamelan-like Western music, able to perform independently or in concert, which has never been found before in the history of gamelan. Thus, one of the essential points is to form a curriculum for learning gamelan in a European style. In academia, any way of learning must be accounted for and measured. Therefore, learning to play the gamelan with oral tradition (commonly called *kupingan*, or *getok tular*) cannot be done. Learning without text or writing allows for different perceptions from one musician to another. Thus, to learn gamelan, one must use notation that can be read, and understood equally, and minimizes misinterpretations of gamelan works.

Not only through the notation that is considered ideal in learning gamelan, but the technical construction of playing gamelan is also changed. Rahayu Supanggah (2002) says that pengrawit (gamelan musicians) are prohibited from placing gamelan instruments on the floor but must be on the stage. The position of the gamelan player is then equal (or equal in height) to that of the guests and spectators sitting on chairs. If it is a dance performance, the position of the gamelan cannot be lower than the stage for dancers. Ki Hadjar even suggested that the gamelan be played in the style of European classical music, made higher. The players no longer sit cross-legged but use chairs like Western classical music, complete with a music stand book (a place to put scores). Unmitigated, the costumes or clothes of gamelan players that have been identical to beskap and blangkon (traditional costumes) must be replaced with suits, ties, combed hair, and shiny shoes (Setiawan, 2021: 6). Everything is done to elevate the level of gamelan to become its ‘adi luhung’ character (translation of the word classic, Western).

The name ‘karawitan’ does not explicitly mention gamelan, but dance, even the art of wayang kulit (shadow puppet). Likewise, when the ASKI was born in the same city (Surakarta), a graduate majoring in dance and puppetry was awarded the title "S.Kar," which means ‘Sarjana Karawitan’ (Bachelor of Karawitan). The use of the name ‘karawitan’ was relatively new, although some old references sometimes mention it. Tondhakusuma, for example, through his writing titled *Serat Gulang Rarya* (1870), has used the term karawitan. Likewise Sumanagara in his book *Serat Karawitan* (1935) and Wirawiyaga in *Serat Lagu Jawi* (1935). The name ‘karawitan’ already exists, but it does not get much attention. There is a strong indication that the name ‘karawitan’ tends to be identified with gamelan because it is inseparable from some European political ideas to raise the image of gamelan to be more ‘modern.’

Sumarsam (2003: 180) explains that to achieve classical-noble gamelan music, the KOKAR academics try to eliminate traditional terms that are considered old-fashioned and replace them with new terms. The words ‘niyaga’ (musician), ‘pesindhen’ (female vocalist), and ‘penggerong’ (male vocalist) are deemed to carry the imagination of low status. The term ‘pangrawit’ was proposed to replace ‘niyaga’, ‘swara wati’ to replace pesindhen, and ‘wira swara’ to replace penggerong. ‘Pangrawit’ means people who play (music) ‘karawitan’ (gamelan). The call is more authoritative than ‘niyaga’, a word that is often slurred into ‘niyeg-niyeg gawa sega’ (stumbling around carrying rice). In Sumarsam's view, this cannot be separated from the imagination of a village musician who brought rice as a gift from the stakeholders after the performance. The disegani anecdote was also born, namely performances that only received rice as wages (‘sega’), i.e., they were not paid properly.

The terms ‘pangrawit’ and ‘karawitan’ are becoming more popular because they are considered more modern. Uniquely, the word ‘karawitan’ is also used as the department's name at KOKAR or music schools outside Java born next, for example, in Makassar and Padang Panjang. Although the music taught is not gamelan, the use of the name karawitan is still maintained today. There is an assumption that the name ‘karawitan’ is a form of glorification of Javanese culture/music (Setiawan 2021c). Playing gamelan works is then followed by rules that demand formality. Gamelan schools play a significant role in efforts to bring gamelan works from ‘public property’ to ‘college property.’ This creates

a wide gap between the work produced by gamelan school graduates and that of the general public. The works produced by gamelan schools are commonly referred to as 'academic art.' In contrast, those produced by the public are generally referred to as 'folk art.' More about folk art can be read in the article by Haratyk and Czerwińska-Górz (2017). There is a change in aesthetics when gamelan works are presented by scholars, with the tendency for musical works to be more structured, serious, formal, and, of course, stiff and monotonous.

The establishment of gamelan schools is in the dualism of the opposite position. First, the desire to glorify the legacy of the past as part of the present seems forced, marked by the unprepared conceptual tools that place gamelan as classical music or high culture. The presence of a gamelan school is more political than an actual attempt to elevate the level of gamelan as classical music. Second, the discourses that arise always contextualize gamelan as an image of national culture compared to research on gamelan music materials. In other words, the birth of musical concepts and theories by gamelan is far behind compared to the political discourse created. This can be seen, for example, in Soekanto's writing titled "Konservatori Karawitan dan Kebudayaan Nasional" (1953). Soekanto dreamed that many musical experiments would be carried out through the gamelan school so that what he called 'national music culture' could be found. Likewise, Soerjoatmadja (1957: 211) hoped that gamelan school graduates could spread to various regions in Indonesia and then teach about local arts in that area. This wishful thinking is problematic, considering that gamelan school graduates only get knowledge about gamelan. At the same time, outside of that, the musical culture in Indonesia is very diverse and far different from the musical presentation of gamelan.

Back to the problem of teaching gamelan in formal schools. The use of notation causes massive transfers of rides. Due to inheriting the perspective of gamelan as a noble, classical, and high cultural heritage, there are efforts (through notation) to freeze gamelan works into uniforms or the same. Noriko Ishida (2008) created a gamelan game aesthetic category, namely pre-notation and after the notation. Pre-notation means learning and playing gamelan through oral culture. This triggers the emergence of new unique works, even for the same category of works ('gending'). The uniqueness depends on the ability of the musician as well as the strength of the locality of the area where the gending lives and develops. In pre-notational times, the concepts and theories of gamelan musicals had not been discoursed. On the other hand, the era of notation allowed the emergence of analyses of gamelan musical theory. Notation is very helpful in research activities to find musical formulations forming gamelan works, such as the concept of pathet, balungan gending, melodic textures, garap (musical elaboration and ornamentation), tone range, musical depth (inner melody), and so on.

However, it must be admitted that notation plays a significant role in making the diversity and differences of gamelan works disappear; aesthetics are distorted because they all look the same. Charles Seeger (1977: 66) warns that European-style learning styles in gamelan music impair a specific musical system in other music. Sumarsam (2003: 189) also notes that, while the study of cross-culture music theory is still in its infancy, the application of one system of music analysis to another must continually be reviewed. By theorizing music, there is an attempt to shift the communication system from one communication system to another, namely from music as tone to music as writing. This implies that playing a piece of music must be based on what is written, while what is written does not always succeed in summarizing the whole piece of music. In the context of gamelan works, this happens. Playing a gamelan work will be considered wrong if it does not match the read's notation. In contrast, the notation cannot accurately summarize the integrity of the gamelan work. Ironically, this notation is used to break down 'gamelan music' into a series of numbers, which often excludes other factors such as the musician's level of creativity, improvisational power, and musical experience.

From Felt Time to Clock Time

In a story about a maestro who plays gamelan music, the narrative is quite interesting to listen to. In Javanese karawitan, gamelan maestros (musicians) gather to play gending. The gending begins with a musical introduction made by one of the *garap* instruments (a gamelan instrument that has a high level of difficulty is located at the front and is tasked with elaborating the melody on the gending, the instruments being gender, rebab [fiddle], kendang [drums], and bonang). If the musical introduction is performed by a rebab, it is called 'buka rebab', and if the instrument is gender, it is called buka

gender, kendang with buka kendang, bonang with buka bonang. The type of gending that will be performed depends on who is holding the introduction, to begin with. There are thousands of gendings in Java, and a musician's expertise is determined by how much they can memorize or play them without any notation (Ishida 2008).

Interestingly, in the presentation of the gamelan, they do not have an agreement as to what gending will be played. It all depends on the player doing the musical introduction. The musicians also did not ask each other what kind of music should be performed. A player who does the introduction believes that he will bring a song that has a high level of difficulty and hopes that other musicians do not know the form and type of the gending. And sure enough, when the introduction was made, marked by the sound of a gong, all musicians had to play the unknown gending. The only way for the gending to be presented is to hear as well as possible the contours and grooves of the melody from the musicians who memorized it (of course, he was the musician who did the introduction earlier). Gending in Java is a cycle, the beginning and end of which are marked by the sound of a gong, continuously turning and repeating. When the song stops, slows down, or speeds up is entirely up to the musicians. Therefore, communication and musical interaction become essential. In the case of the masters above, for three cycles of round (gong), they still 'stumbled' in bringing the gending. As a result, there are many mistakes in sounding the song, sometimes falling on the wrong tone, using inappropriate cengkok (playing patterns), and improvising too often. The word that best fits the event is 'musical chaos.'

After three cycles of rounds, they begin to know the structure, shape, and type of gending. As a result, the music playing becomes more organized and structured, and there are no more musical mistakes made. Until it was finished, the gending was successfully sounded with a more established structure than the one at the beginning. The incident was recorded, and the tape was played to other maestros, who did not participate in presenting the gending. There is a simple but interesting question: where is the peak of the musical aesthetic in the gending? Ideally, the answer appears after the third cycle because the song's form, structure, and type are already known, so there are no mistakes in playing the piece. But the answer from the maestro was unexpected; almost all answered that the highest aesthetic peak in work was in the first three cycles.

Aren't there many musical mistakes in the first three cycles of the gending? Aren't the musicians' first three cycles still not know the series of tones they play? Wasn't at that moment the musicians were busy listening and trying to build musical communication and interaction with each other, even though in the same nuance they were looking for 'musical truth'? In this context, the strength of gamelan works is not about how the musical accuracy is played but how the beauty is formed. In Western music, what happened in the first three cycles of the gending is undoubtedly considered a fatal mistake because they played music that was not following what was 'written-recorded' or agreed upon. But in gamelan, mistakes and truth become 'grey' because what is sought is not perfection but musical beauty wrapped in strong feelings to hear and understand the musical structure of other musicians (Setiawan, 2021a: 1). There is a well-known adage that gamelan music is 40 percent of the truth, and 60 percent of it is unexpected. Thus, at the same gending, it will be different when played at other times and places (Rusdiyantoro, 2018).

Informality is the real strength of playing gamelan works. Western classical music performances are held in all specialities and deliberately enjoyed by a segmented audience. In other words, Western classical music concerts are presented formally, requiring the performers to prepare materials presented explicitly to the audience (Loo Fung Chiat, 2009). But gamelan music is not like that; before the existence of art schools, gamelan concerts, in particular, did not exist. Gamelan works are presented to interact with other events, such as welcoming guests who come to the king's birthday party, accompanying wayang kulit and dance performances, and attending the procession of sacred events in Java such as weddings, kithanan, and so on. In essence, the presentation of gamelan concerts that were especially presented to be enjoyed like Western classical music had never happened before.

In such a context, the purpose of playing gamelan works is not to be enjoyed as a whole and focused. Pemberton (1987) even explained that the presence of gending at a cultural event, such as a wedding in Java, was intended to 'tame' guests who came so as not to get bored following the hour-long ritual. Gamelan works are sounded; at certain moments, there are traditional songs that specifically sound

like a condition for the ceremony to run smoothly (e.g., the momentum of the meeting between the groom and the bride), but the sound is not explicitly heard. The audience or guests who were present were busy observing the ritual events that could be seen before them. Gamelan's works become a soundscape, played but not listened to explicitly. Even though they are 'not listened to,' the sound that is issued can 'control' the guests' behaviour within the limits of formality, sitting for hours without resistance. It is like the sound of music in a bookstore, which is played not specifically to be enjoyed but can create a sense of comfort for visitors while reading books (Hutomo, 2011). This means that almost all gamelan works are presented informally.

The informal atmosphere causes the quality of musical presentations to foster massive communication and interaction, both between musicians and musicians with the audience. At one point, the audience or guests can ask the musicians for certain music; even if the audience can play the gamelan, he will often be asked to go on stage to join other musicians. Based on written sources from the 19th and early 20th centuries, such as *Serat Centhini* and *Titi Asri*, it is explained that the spiritual quality and beauty of gamelan works can only be achieved if the performance is held in an informal and intimate atmosphere (Sumarsam, 2003: 186). The meaning of a gamelan concert or performance (called 'klenengan') is also different. In comparison, Western music concerts emphasize the focus of enjoyment on a piece of music that is presented, while klenengan is interpreted as an informal meeting between musicians and listeners. This intimate atmosphere has led to the creation of 'communicative and interactive' gamelan works, not only in a literal context (such as joking with joking words) but also in a musical context where one musician often gives feedback and musical responses to each other. In other words, musically, gamelan works do not have measurable standards; gamelan works will continue to be new when presented in different contexts because of the unexpected and robust improvisation aspects.

This becomes a problem when informal events must then be formalized through education in gamelan schools (karawitan). There are efforts to bring gamelan works from felt-time events (which rely entirely on feelings) to clock-time events (determined, measured, and written). In this context, Langer's (1953: 152) concept of time and music becomes quite interesting to link. It has been explained above how gamelan works are presented in an informal atmosphere that entirely relies on the strength of the musicians' musical feelings, while the nature of the world of education is the opposite, minimizing 'feel' but prioritizing 'logic.' The existence of karawitan arts schools such as KOKAR and ASKI is faced with a series of problems. The works that developed in the community were then 'dissected' (another word analysed) in the 'music education laboratory' to find out musical tendencies, concepts, and ideas. Gamelan works that are actually 'moving' and constantly changing must be 'frozen' temporarily for the sake of the 'surgery/analysis' action.

As a result, musical formulas for how to play a gamelan were born. These formulas were written down, patented, used as teaching materials and guidebooks, and gradually became a 'dictionary' that was referred to and considered correct. As with the initial enthusiasm for the Europeanization of gamelan works, writings about gamelan works have sprung up, either in the context of documentation alone or accompanied by musical analyses. The music education institution then also set a new standard by evaluating the works that developed in the community. The evaluation results are similar to judgments – not about the good or bad, but wrong and right. Once again, this is following the rules of the world of education, which carry out mathematically measured assessments, with the result being 'wrong and right.'

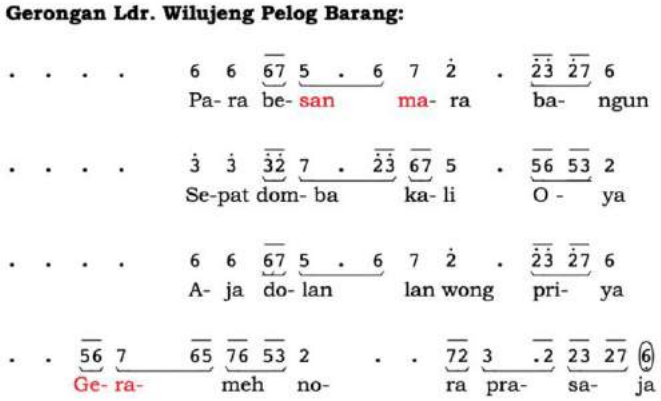


Figure 1: Vocal lyrics ('gerongan') in gamelan works that are mostly used by musicians.

This case, for example, can be seen from the efforts to evaluate vocals in gamelan works (called gerong and tembang) that developed in the community. In the Karawitan Department, Indonesian Institute of the Art (Institut Seni Indonesia [ISI]) Surakarta – formerly ASKI Surakarta – there is a course called *Sastra Gending* (literature of vocal lyrics), which contains an analysis of the vocal lyrics sung in gamelan works. The *Sastra Gending* class removes 'music lyrics' to be read as 'literary works.' Previously, it should be noted that the vocal lyrics in gamelan works are in the form of classical Javanese literature, with a level of language that is complicated and difficult to understand (Pamuji, Nugroho, and Supriyadi 2020). The *Sastra Gending* class seeks to translate and give meaning to the lyrics. The result is that many vocal lyrics are wrong when read in the context of literary and linguistic works. However, it is practised by most musicians. For example, here are the lyrics.

The tones in the lyrics above are written in kepatihan notation with a musical concept similar to Western music (the division of bars, the top and bottom points on the tone). In the Sastra Gending class, the lyrics were analysed, and the results showed that there were some wrong words. In the transcription above, the lyrics that are considered wrong are marked in red. The lyrics that are considered correct are as follows:

Parabe Sang Smara bangun
Sepat domba kali Oya
Aja dolan lan wong priya
Geng remeh nora prasaja

The recommendation from the Sastra Gending class is to demand that students sing the correct version of the lyrics, not the wrong version. The problem seems to be solved, but it must be recognized that there is a fundamental difference between literary works such as music lyrics and literary works themselves. Langer (1953: 152) explains that when words come together in a song, the music swallows the words. Not only literal terms and sentences but even the structure of the literary work itself. Langer further emphasized that a song is not a form of compromising space between literature and music, although texts taken from music by themselves become great literary works. That explanation means that the lyrics of the song are music. In such a context, Benamou (2018: 5) emphasizes the separation between the lyrical text as a language that is communicated to the audience or integrated with the music itself. The meaning and significance of the lyrical text are not considered necessary.

In the case of gerongan vocals (Figure 1) above, it is based on the views of Lenger and Benamou that literary works are no longer "literary works" when they are combined with music. Literary works are a part of music, so what is essential is no longer the linguistic aspect but the strength of the contours and melodic grooves. Especially in the *gerongan* vowel, it is not known precisely what the meaning of the words strung together is, even by the singer himself (called the 'sinden' and 'penggerong'). How can they possibly sing the correct lyrics when they do not know the literal meaning of the lyrics? Listeners often do not care about whether the lyrics are right or wrong, but they care about the lyrics' melodic contours (series of tones). The simple description is that we often enjoy music that uses foreign language lyrics; we do not know the meaning or language, but we enjoy the music.

In other words, the meaning of the lyrics is not considered important. The Sastra Gending class becomes quite problematic when it asks students to voice-sing a text that is deemed to be correct.

Because it is true in language and literature, it is not necessarily true as song lyrics. ‘sastra gending’ class refers to the truth that can be measured and assessed (clock time), while in reality, the vocals are sung to feel the essence and musical unity (felt time). It should also be noted that the attempt to Europeanize gamelan music is quite problematic when it comes to comparing gamelan with Western musical instruments. Gamelan's music relies on musical unity and is not enjoyed partially or separately. In Western music, the audience can enjoy playing the piano alone, or the violin, the saxophone, or other instruments in a concert. Therefore, there are no solo or solo concert instruments in the gamelan because one instrument will be linked to another.

Genderan Cengkok Dualolo

Academic art style

right hand	56..	5653	6563	656i
left hand	..61	2.2.	653.	6261

Musicians in general

right hand	5652	5653	5.5.	5.6i
left hand	..61	6561	612.	321.

Figure 2: Differences in the pattern of academic gender and that of musicians in general.

A vocalist in gamelan is not a singer like in Western music. The vocalist in a gamelan work is ‘a musical instrument that is played with a vocal sound.’ Its position is equal to that of other gamelan instruments, which are not considered the most important, or vice versa. Even if the vocalist is not there, it does not matter because the listener is not focused on enjoying the vocal strains but on the wholeness or unanimity of the sound of all existing instruments. Benamou (2018: 4) gives a limitation: the vocalist in the gamelan ‘voices the music lyrics,’ while the singer, in general, ‘delivers the music lyrics.’ Voicing is making the lyrics sound like part of the music while delivering is an attempt to get the message from the lyrics to reach the audience or listener. Next, after the formal karawitan educational institution was established, it gave birth to a variant type of artwork called ‘academic art.’ As has been briefly mentioned above, academic art is measured, written, and standardized. Meanwhile, art outside the academic walls is full of variety and spontaneity and is constantly undergoing updates. For example, here are the differences in *genderan* patterns (gender instruments) academically and by the general public.

The patterns performed by musicians mostly change depending on the context (such as who is presenting), while the academic patterns tend to be the same because the patterns are written, read, and made as a reference. Standardization, formulation, measurement, and writing are forms of effort that have been made since the beginning so that the art of karawitan or gamelan works is more dignified, has its position as music from high culture, and is a political effort to fight the dominance of classical Western music. In academic classes, as in Western-style education, there are complex divisions regarding what can be included as part of karawitan or gamelan works and what cannot. The art of dance and shadow puppets was initially referred to as the ‘art of karawitan,’ but in the academic area, they are separated. Karawitan is only concerned with the issue of sound, while dance is about gestures, and shadow puppetry is a puppet performance. In the early days of the establishment of KOKAR and ASKI, musical students also received special lessons in dancing and playing puppets. This is important because (as mentioned above) musical art cannot stand alone but is always linked to other artistic events.

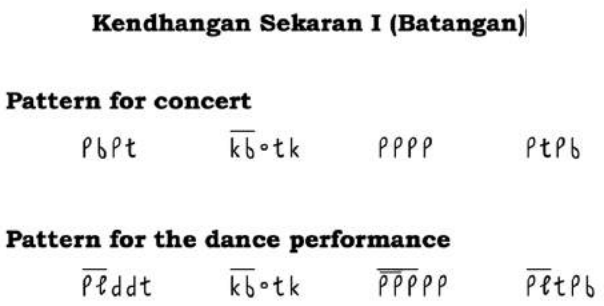


Figure 3: Patterns of playing drums for concerts and dance performances. Sound description; p: tung, b: dhe, k: ket, o: tong, l: lung, d: dhang, t: tak.

Gradually, because the academic arts strive for 'independent concerts' (as the name of the school is conservatory), there are efforts to narrow down that karawitan only focuses on issues of music or sound. It completely imitates the concept of concerts in Western music. As a result, there is a fairly wide gap between karawitan in ancient times and the era after the art school. This difference can be seen; for example, most musical musicians could dance and perform; now, musicians can only play gamelan. Another difference is the standardization of musical patterns, which ones are for concerts and which ones are for accompanying dance or puppets. More specifically, the following is the standardization of the pattern on the kendang (drum) instrument.

Apart from dance performances, there are also standardizations of musical patterns for other versions, namely shadow puppets. These musical patterns are specifically collected, written down based on each category, and then become a study guidebook for students. If a student presents a musical pattern outside of what is recorded, it is likely to be considered incorrect, affecting his grades. The scoring mechanism for gamelan class exams conducted in concert often refers to what is written to bring the flow of gamelan work from informal to formal. It will be challenging to find communication and musical interaction like the maestro above, where right and wrong are not the game's primary goal but rather a space for feeling, listening, and responding to all musical symptoms. Langer (1953: 27) emphasizes that music stores various forms of growth and weakening of human feelings, including conflict and, at the same time, its resolution. Feelings and music are logical forms, which Langer calls the 'emotive life.' By standardizing, we lose all that.

ELEMENTARY WEAKNESSES

Although the formulations, especially in the musical context, were carried out and initiated by gamelan music educational institutions, these efforts were not entirely successful in the 'record' of the actual and complete performance events. For example, the kepatihan notation is used as a means of recording. Still, it cannot be used as a reference in presenting gamelan works, especially in tradition-based works. Kepatihan notation cannot describe the tempo (fast and slow) of the presentation of musical works. In the production of karawitan works, the fast and slow tempo entirely depends on the musical feeling (especially for a drum instrument player). It is sometimes suddenly slowed down at one particular moment because it allows other instruments to play their improvisational musical orchestra. Meanwhile, at different times, it can accelerate immediately when a gamelan work is about to be completed or enters a new pattern.

Prasetya, Haryono & Simatupang (2011) view the aesthetic event of the musician as a 'ngeng.' Ngeng is the musical taste of a gamelan musician. The musical taste is formed through long experience, by knowing the musical character of each gamelan work. How to write ngeng in notation or translate it into a descriptive sentence in the form of a guidebook on how to play gamelan works? Until this research was conducted, these two things did not exist. Ngeng is constantly in touch with his musicians' inner melody (Benamou, 2010). One musician has a different ngeng from another, so the gamelan works presented also have other aesthetic qualities. A musician who has a long experience in playing gamelan, for example, will appear to have a more established gang than a musician who is just learning. The kepatihan notation can only display the pattern of playing elementary tones and is not fully capable of being a reference. This is contrary to the concept of notation in Western music

because it can explain and describe all musical phenomena that appear in a musical performance – the more precise, the better (Strayer, 2013).

Efforts to explain everything related to musical phenomena have grown quite rapidly since the early 20th century until now. Uniquely, the disclosure of the musical phenomenon uses kepatihan notation. On the one hand, the kepatihan notation is considered the most representative in describing the musical phenomenon of gamelan music. On the other hand, the notation of kepatihan at the same time shows its elementary weaknesses. Therefore, many musical phenomena are deemed to have failed to be expressed, such as the discussion about pathet and balungan gending, which has never been completed until now. The kepatihan notation is only able to describe the musical symptoms but is unable to reveal things related to 'taste' or (in Hangar's perspective) 'ngeng.' In other words, musical musicians are not robots who play according to the manual books. A musical musician has complete power over the musical playing he does. They are unbound by the notation.

Another quite exciting example is the pattern of playing the gong instrument called nggandul and the kenong instrument called 'mleset'. 'Nggandul' is a way of playing a gong instrument that is not following the beat or is later than the beat. The gong instrument is a marker of the cycle of gamelan work. The gong indicates that the gamelan has entered the final tones and returns to the initial tones. In such a context, musicians play a nggandul pattern. The question is, how long does the nggandul tolerance take? For example, if it is too slow or far from the beat it should be, it is considered wrong because it will risk colliding with the first tones in the early cycle. However, if nggandul is precise with the tone of the beat or even too close to the beat, then it does not feel right. Then how ideal is it for a musician to make a nggandul pattern? The answer is that there is no standard size; it all comes back to the highest musical feeling of the musician. However, in the context of notation writing, the gong's beat pattern is written right on the beat, even though this is not the case in reality.

Likewise, with the kenong mleset, the pattern of playing the kenong instrument sounds a tone outside the written provisions (Prasetya & Susanto, 2010). Why is that? Because musicians perceive that tones, other than those written [noted], have beautiful musical consequences. Such a view can only be raised by a musician who understands the character of gamelan works. Meanwhile, ordinary musicians, or art school graduates, often sound the tones written in kepatihan notation. Once again, in this case, the ngeng problem becomes the primary reference. Meanwhile, in gamelan classes at art schools, teachers often verbally tell their students what to do with phenomena not contained in the notation. In other words, notation is only a tool for playing gamelan works but cannot be used as a complete source reference. The problem becomes more complex when the world of education always demands clarity and measurability, and everything must be calculated. How to formulate and write down feelings? How to measure something that cannot be measured?

If so, how do gamelan teachers evaluate their students who play gamelan works? Darno and Kamso (personal communication, August 24, 2021), gamelan teachers at ISI Surakarta, explained that sometimes every teacher has different considerations in understanding the aesthetics of gamelan works, which also brings differences in making assessments. One teacher believes the quality of the gamelan work is good, while the other is not. That happens because the evaluation relies on each other's feelings (ngeng). To minimize misunderstandings between one teacher and another, the assessment often refers to what is written or read. For example, every gamelan instrument is written in kepatihan notation; if the student plays according to that notation, it is considered successful. On the other hand, it is considered wrong if a student plays outside of what is written. The more often they make mistakes, the lower the score. Even though, based on the story about the maestros above, they play gamelan by making mistakes. First, these mistakes may stimulate the formation of characters and ngeng in gamelan works. The feeling-based ngeng (felt time) is the highest aesthetic peak in playing gamelan works, not logic-based notation (clock time).

The influence of Europeanization on gamelan music and the increasingly massive use of notation today are also contributing to the growth of gamelan music concert performances that are not tied to other performances (e.g., dance and puppets). Many gamelan festivals are held. The concert was not born in a pendopo (a traditional Javanese house where gamelan is played) but through majestic stages like pop-rock music, with colourful lighting and lots of loudspeakers. I once wrote a critique of this phenomenon in the *Kompas* newspaper (Setiawan, 2016: 12), where the treatment of gamelan today

is similar to how Western musicians treat classical music. Presented on a majestic stage, all the musicians face the notation arranged on the music book stand. There is a conductor who leads the concert. Almost all musicians graduated from gamelan schools such as KOKAR and ASKI (now ISI Surakarta). They must play gamelan works based on what has been written by the composer; they are not allowed to do musical elaboration and improvisation based on the *ngeng* they have. If so, the events of gamelan performances have moved from, once again, what is felt (felt time) to what is read (clock time).

Conclusion

The polemic for the Europeanization of gamelan music began with efforts to fight the domination of Western music, and it took place massively. Resistance to colonialism by the Dutch colonialists in Indonesia was not only carried out with war but also with music. This was pioneered by the movement of the indigenous movement, especially Ki Hajdar Dewantara, who considered that gamelan works were parallel to Western classical music. Gamelan is a product of high culture, so it deserves the title 'adi luhung' (classical). Since then, the discourse of gamelan to be used as national music representing the Indonesian nation's image has been sparked. Even though there was opposition from other music academics, the incident had already drawn attention. The culmination was the establishment of formal schools for learning gamelan, such as the Conservatory Karawitan (KOKAR) in 1950 and the ASKI in 1964.

The establishment of the formal institution was in response to the same school in Europe (the music conservatory). However, the establishment of the gamelan educational institution later had a significant impact, such as the massive use of notation, recording and transcribing gamelan works, and formulating musical phenomena. In other words, the educational institution must write about musical events that were previously unwritten, formulate something that is not defined, and measure something that was previously unmeasured. As a result, a new style of musical art emerged, which is referred to as 'academic art,' with the phenomenon of neat, recorded, complex, written, measured, and formal works of art. Academic art is quite far from the described musical art, which relies more on informal, unrecorded, and spontaneous aspects. This academic art is the result of efforts to promote gamelan music. In Langer's view, there is a reasonably systematic movement from musical events that are felt or internalized (felt time) to musical events that refer entirely to logic (clock time).

References

Animawan, Afriza, and Koentjoro Koentjoro. 2021. Ngemong Raos: Aesthetic Leadership Role of Panjak Juru Kendhang in Javanese Gamelan. *Malaysian Journal of Music* 10(2):1–12. DOI: 10.37134/mjm.vol10.2.1.2021

Anonymous. 1920. Toonkunst in de Toekomst. *Wederopbouw 3(4)*. n.p.

Baker, Lynda. 2006. Observation: A Complex Research Method. *Library Trends 55*(1):171–189. DOI: 10.1353/lib.2006.0045.

Becker, Judith. 1980. *Traditional Music in Modern Java*. Honolulu: University Press of Hawaii.

Benamou, Marc. 2010. *Rasa: Affect and Intuition in Javanese Musical Aesthetics*. New York: Oxford University Press.

Benamou, Marc. 2018. *Apakah Ada 'Tentangnya'? Renungan-Renungan Bab Cakepan Karawitan Jawa*. Surakarta: Paper for International Conference Gamelan Culture: Roots, Expression, and Worldview. 11 August.

Bonus, Alexander Evan. 2010. T*he Metronomic Performance Practice: A History of Rhythm, Metronomes, and the Mechanization of Musicality*. Ohio: Case Western Reserve University. Unpubl. ms.

Loo, Fung Chiat. 2009. A Case Study of the Audience at Three Art Music Concerts in Malaysia. *Pertanika Journal of Social Science and Humanities* 17(2):79–92.

Ciesielska, Malgorzata, Katarzyna W. Boström, and Magnus Öhlander. 2018. *Observation Methods in*

Qualitative Methodologies in Organization Studies. Cham: Springer International Publishing, 33–52.

Dajoh, M. R. 1948. Lagu Nasional: Krontjong Atau Gamelan. *Poedjangga Baroe* 10(1/2):26–29.

Dewantara, Ki Hadjar. 1936. *Wewaton Kawruh Gendhing Jawi*. Yogyakarta: Wasita.

Dewantara, Ki Hadjar. 1967a. *Kebudajaan*. Yogyakarta: Taman Siswa.

Dewantara, Ki Hadjar. 1967b. Some Aspects of National Education and the Taman Siswa Institute of Jogjakarta. *Indonesia 4*:150–68. DOI: 10.2307/3350909

Dungga, J. A., and L. Manik. 1952. *Musik Di Indonesia.* 1st ed. Djakarta: Balai Pustaka.

Dyangga Pradeta, Fandu. 2018. Thinking Concept of Ki Hajar Dewantara 'Among System' As A Karater Education Climate Development Efforts Based on Local Functional Value. *JOSAR (Journal of Students Academic Research)* 3(2):114–127. DOI: 10.35457/josar.v1i02.612.

Ferary, Dorothy. 2021. On Ki Hadjar Dewantara's Philosophy of Education. *Nordic Journal of Comparative and International Education (NJCIE) 5*(2):65–78. DOI: 10.7577/njcie.4156.

Florida, Nancy K. 1987. Reading the Unread in Traditional Javanese Literature. *Indonesia 44*:1–15. DOI: 10.2307/3351218.

Furnivall, J. S. 1939. *Netherlands India: A Study of Plural Economy*. London: Cambridge University Press.

Gödek, Yasemin. 2004. The Development of Science Education in Developing Countries. *Journal of Kirsehir Education Faculty 5*(1):1–10.

Grassby, Richard. 2005. Material Culture and Cultural History. *The Journal of Interdisciplinary History 35*(4):591–603.

Guter, Eran, and Inbal Guter. 2021. Susanne Langer on Music and Time. *Estetika: The European Journal of Aesthetics LVIII/XIV*(1):35–56. DOI: 10.33134/eeja.195.

Haratyk, Anna, and Bożena Czerwińska-Górz. 2017. Folk Art and Culture in the Historical and Educational Context. *Czech-Polish Historical and Pedagogical Journal 9*(2):31–45. DOI: 10.5817/cphpj-2017-0011.

Hatch, Martin Fellows. 1980. *Lagu, Laras, Layang : Rethinking Melody in Javanese Music.* Cornell: Cornell University.

Hutomo, Setyo Budi. 2011. *Fungsi Musik Di Toko Buku Gramedia Pandanaran Semarang. Universitas Negeri Semarang*. Unpubl. ms.

Irwin, Gillian. 2021. Decolonization in 'Wild Schools': Local Music Pedagogies in Indonesia's Taman Siswa School System. *Intersections 39*(1):93–104. DOI: 10.7202/1075344ar.

Ishida, Noriko. 2008. The Textures of Central Javanese Gamelan Music: Pre-Notation and Its Discontents. J*ournal of the Humanities and Social Sciences of Southeast Asia 164*(4):475–499. DOI: 10.1163/22134379-90003652.

Kartomi, Margaret J. 1990. Music in Nineteenth Century Java: A Precursor to the Twentieth Century. *Journal of Southeast Asian Studies 21*(1):1–34.

Kelch, Kristina. 2014. *Becoming History. Taman Siswa and Its Influence on the Indonesian National Education*. Leiden University. Unpubl. ms.

Klecun, Ela, and Tony Cornford. 2005. A Critical Approach to Evaluation. *European Journal of Information Systems 14*(3):229–43. DOI: 10.1057/palgrave.ejis.3000540.

Kraemer, H. 1932. Het Instituut Voor Javaansche Taal Te Soerakarta. *Djawa 12*(6):261–275.

Langer, Susanne. 1953. *Feeling and Form: A Theory of Art*. New York: Charles Scribner's Sons.

Lindsay, J. 1991. *Klasik, Kitsch, Kontemporer: Sebuah Studi Tentang Seni Pertunjukan Jawa*. Yogyakarta: Gadjah Mada University Press.

Mustika, Ema Mega, and Djoko Purwanto. 2021. Garap Gembyang Dan Kempyung Dalam Gendèran

Gendhing Gaya Surakarta. *Keteg: Jurnal Pengetahuan, Pemikiran Dan Kajian Tentang Bunyi 20*(2):106–119. DOI: 10.33153/keteg.v20i2.3545.

Notosudirdjo, Franki S. 2003. Kyai Kanjeng: Islam and the Search for National Music in Indonesia. *The World of Music 45*(2):39–52.

Notosudirdjo, R. Franki S. 2014. Musical Modernism in the Twentieth Century. *Recollecting Resonances: Indonesian-Dutch Musical Encounters.* Edited by B. Barendregt and E. Bogaerts. Leiden: Brill, 129–150.

Nurhayati, Diah Uswatun. 2019. Gagasan Ki Hajar Dewantara Tentang Kesenian Dan Pendidikan Musik Di Tamansiswa Yogyakarta. *PROMUSIKA 7*(1):11–19. DOI: 10.24821/promusika.v7i1.3165.

Nuzul, Santi Nurmalia, and Mitrayana Mitrayana. 2017. Pengukuran Frekuensi Gender Barung Laras Slendro Menggunakan Perangkat Lunak SpectraPlus. *Jurnal Fisika Indonesia 20*(1):14–18. DOI: 10.22146/jfi.28359.

Pamuji, Iska Aditya, Sugeng Nugroho, and Slamet Supriyadi. 2020. The Rule of Macapat Songs in Karawitan. *Proceedings of the 4th International Conference on Arts Language and Culture (ICALC 2019). Paris, France*. Paris: Atlantis Press, 42–47.

Pemberton, John. 1987. Musical Politics in Central Java (Or How Not to Listen to a Javanese Gamelan). *Indonesia 44*:16–29. DOI: 10.2307/3351219.

Perlman, Marc. 1991. Asal-Usul Notasi Gendhing Jawa di Surakarta: Suatu Rumusan Sejarah Nut Ranté. *Seni Pertunjukan Indonesia. Jurnal Masyarakat Musikologi Indonesia II*(2):36–68.

Pranoto, Henry Susanto. 2013. Sacrilegious Aspect of Javanese Gamelan: Past and Future." *Harmonia: Journal of Arts Research and Education 13*(1):55–68.

Prasetya, Hanggar Budi, Timbul Haryono, and Lono L. Simatupang. 2011. Habitus, Ngêng, Dan Estetika Bunyi Mlèsèt Dan Nggandhul Pada Karawitan. *Paradigma, Jurnal Kajian Budaya 1*(2):152–67. DOI: 10.17510/paradigma.v1i2.11.

Prasetya, Hanggar Budi, and Adhi Susanto. 2010. Mleset Dalam Karawitan: Kasus Pada Gending Pangkur. *Gelar: Jurnal Seni Budaya 8*(2):168–178. DOI: 10.33153/glr.v8i2.1327.

Radcliffe, David. 1971. Ki Hadjar Dewantara and the Taman Siswa Schools; Notes on an Extra-Colonial Theory of Education. *Comparative Education Review 15*(2):219–226.

Resink, G. J. 1941. Indonesische Teokomstmuziek. *Kritiek En Opbouw 4*(5):74–77.

Rusdiyantoro. 2018. Kebertahanan Notasi Kepatihan Sebagai Sistem Notasi Karawitan Jawa. *Keteg: Jurnal Pengetahuan, Pemikiran Dan Kajian Tentang Bunyi 18*(2):136–147. DOI: 10.33153/keteg.v18i2.2402.

Seeger, Charles. 1977. On the Moods of a Music Logic. *Studies in Musicology 1935-1975*. Berkeley: University of California Press, 64–101.

Setiawan, Aris. 2016. Konser Gamelan Tanpa Gamelan. *Koran Kompas, July 16*, 11.

Setiawan, Aris. 2021a. Gamelan: Kesayuan Gending, Ruang Kosong, Dan Kebebasan Imajinasi. *Nusantara Institute, August 11*, 1.

Setiawan, Aris. 2021b. Gamelan Dan Upaya Meneorikannya. *Jawa Pos, December 25*, 5.

Setiawan, Aris. 2021c. Karawitan Dan Polemik Nama Musik Tradisi Indonesia. *Koran Kompas*, *September 1*, 7.

Sindusawarno. 1960. Radyapustaka Dan Noot-Angka. *Nawasindu Radyapustaka*. Surakarta: Paheman Radyapustaka.

Soekanto. 1953. Konservatori Karawitan Dan Kebudajaan Nasional. *Sana Budaja 2*:21–25.

Soerjoatmadja. 1957. Konservatori Karawitan Indonesia. *Sana Budaja 1*(5):207–15.

Strayer, Hope. 2013. From Neumes to Notes: The Evolution of Music Notation. *Musical Offerings 4*(1):1–14. DOI: 10.15385/jmo.2013.4.1.1.

Sudardi, Bani, and Istadiyantha Istadiyantha. 2020. The Javanese War: Prince Diponegoro and the Legendary Rebellion Movement against the Dutch Colonial Regime. Budapest International Research and Critics Institute. *Humanities and Social Sciences 3*(4):3170–78. DOI: 10.33258/birci.v3i4.1350.

Sumanagara. 1935. *Serat Karawitan*. Sragen: n.p.

Sumarsam. 1975. Inner Melody in Javanese Gamelan Music. *Asian Music 7*(1):3–13. DOI: 10.2307/833922.

Sumarsam. 2003. *Gamelan: Interaksi Budaya Dan Perkembangan Musikal Di Jawa*. Yogyakarta: Pustaka Pelajar.

Supanggah, R. 2002. *Bothekan Karawitan I*. Surakarta: Masyarakat Seni Pertunjukan Indonesia.

Supanggah, Rahayu. 1990. Balungan. *Jurnal Masyarakat Musikologi Indonesia*. n.p.

Susilo, Hardja, Sumarsam, and A. L. Becker. 1987. *Karawitan Source Readings in Javanese Gamelan and Vocal Music*. Edited by J. Becker. Michigan: Center for South and Southeast Asian Studies at the University of Michigan.

Sutton, R. Anderson. 1987. Variation and Composition in Java. *Yearbook for Traditional Music 19:* 65-95. DOI: 10.2307/767878.

Titon, Jeff Todd. 2015. Ethnomusicology as the Study of People Making Music. *Musicological Annual 51*(2):175–85. DOI: 10.4312/mz.51.2.175-185.

Tondhakusuma, Raden Mas Harya. 1870. Serat Gulang Yarya. Surakarta: MS., SMP MN 80/3.

Towaf, Siti Malikhah. 2017. The National Heritage of Ki Hadjar Dewantara. Taman Siswa About Culture-Based Education And Learning. *KnE Social Sciences 1*(3):455–71. DOI: 10.18502/kss.v1i3.768.

Vickers, Adrian, and Lyn Fisher. 1999. Asian Values in Indonesia? National and Regional Identities. S*ojourn: Journal of Social Issues in Southeast Asia 14*(2):382–401.

Wangsa, Bremara Sekar, Suyanto, and Edy Tri Sulistyo. 2019. A Study on Noble Values of Tembang Macapat Kinanthi in Serat Wulangreh by Pakubuwono IV. *Proceedings of the Third International Conference of Arts, Language and Culture (ICALC 2018). Paris, France.* Paris: Atlantis Press.

Widodo. 2015. Laras in Gamelan Music's Plurality. *Harmonia: Journal of Arts Research and Education 15*(1):34–45. DOI: 10.15294/harmonia.v15i1.3695.

Winter, F. W. 1883. T*embang Jawa Nganggo Musik: Kanggo Ing Pamulangan*. Edited by F. L. Winter. Batavia: Landsdruk-kerij.

Wirawiyaga, Mas Ngabehi. 1935. *Serat Lagu Jawi*. Surakarta: N.V Sie Dhiam Ho.

Zijp, Anna Brandts Buys-Van. 1941. De Eenheidmuziek. *Poedjangga Baroe 9*(5):137–39.

COMPOSITIONAL TECHNIQUES OF *MEDIASI UKIRAN – TENUNAN VIII* FOR STRING QUARTET: A STUDY OF *ARABESQUE IV*

Tazul Izan Tajuddin[1] and Md Jais Ismail[2]

Abstract

This study focuses on a contemporary art work called *Mediasi Ukiran – Tenunan VIII* for String Quartet composed by Tazul Izan Tajuddin. The researcher highlights the concept of Islamic art, technique in the content, technique in the form, and the meaning of an 'arabesque'. Compositional techniques were discussed in terms of: (1) pattern-based technique; (2) weaving as the concept of combining pitch and rhythm; and (3) a non-pitch-based concept of sound. The discussion includes the concept of geometrical design, which is reflected in the compositional structure. The weaving concept used in the music piece regards pitch and rhythm, and the concept of sound integrates pitches and non-pitches in the work. There are two main sources of contemporary art music in this study, which are Indo-Malay in ethnic essence and Islamic architectural and geometrical art. *Mediasi Ukiran – Tenunan VIII* is written for classical instruments specifically for a string quartet. The work highlights the beauty of sound, composition, organization of musical elements, and the uniqueness of the music structure. Notation are arranged from combinations of Eastern and Western ideas jointly creating a rather rarely appearing effect.

Keywords

Compositional techniques, Contemporary music, String quartet, Arabesque, Islamic art

INTRODUCTION

The most basic and complex fundamental principle and concept of Islamic art is the artistic expression of 'tawhid' (Hassan & Tohid, 2017). According to Al-Faruqi (1992), tawhid (an Arabic word) is derived from the word for 'one', 'unique', or 'peerless' (wahid); it is a concept implying oneness and utter transcendence of God.

This artistic expression emerged together with the birth of Islam. The concept is important because this is where the concept of abstraction in Islamic art was probably born (Shalem, 2012). Al-Faruqi (2013) mentioned that tawhid precludes any confusion or absorption of the divine in non-divine. She continues by saying Islam rejects the representation of the divine with figures from nature and the creation of any form of religious image. For the Muslim artist, the beauty and significance of art is not an aesthetic portrayal of humanity or human attributes, or that of the truth of nature, but the transcendence sought through the creation of the beautiful to stimulate in the viewer or listener an intuition of, or an insight into, the nature of God (Allah) and of man's relation to Him. In the simplest terms, it means that the creation of art in Islamic art must reflect God in the concept of abstraction.

According to Al-Faruqi (1985), the Islamic message of tawhid permeated both 'content' and the 'form' of Islamic art. First, regarding content, it can be demonstrated that any Islamic art is primarily an abstract art. She continues by saying that since Allah is 'outside or the 'other' of the natural world, no creature (anything represented) from nature could stand for Him. In the visual arts (for example), there is a disregard for and even an avoidance of the representation of humans, animals, or objects of nature (Cox, 2011; Dissanayake, 2015). Instead, the artist concentrates on geometric design and

---

[1] Tazul Tajuddin is a Malaysian composer, a Fulbright Visiting Scholar at Harvard University and King's College London UK, currently Professor in Composition at the Conservatory of Music, UiTM. More information can be obtained via email: tazulizan@uitm.edu.my.

[2] Md Jais bin Ismail is the corresponding author for this article. He is leading the Music Education and Music Business Department of the Conservatory of Music, College of Creative Arts, Universiti Teknologi MARA (UiTM) in Shah Alam, Selangor, Malaysia. More information can be obtained via email: mdjais@uitm.edu.my.

Tazul Izan Tajuddin and Md Jais Ismail. 2023. Compositional Techniques of Mediasi Ukiran – Tenunan Viii for String Quartet: A Study Of Arabesque IV. *AEMR*, 12: 43-56.
DOI: 10.30819/aemr.12-4

elaborates calligraphy as heavily stylized and denaturalized figures from the plant world. When the Muslim artist makes use of motifs from the animal world, they are constrained and re-formed by him in such a way that even they express the dominant idea of Islamic civilization: that God is infinite, totally transcendent, and inexpressible in natural terms.

Those are ideas for which no presentation is possible. Therefore, they impart no knowledge about reality (experience); they also prevent the free union of the faculties, which gives rise to the beautiful; and they prevent the formation and stabilization of taste.

Technique in the Content of Islamic Art

In the content of Islamic art, the transformation of this concept was achieved using three artistic devices (Al-Faruqi, 1975):

1) Stylization (which turns an identifiable figure into a denaturalized, or non-representational, figure).
2) Non-individuation (it is about colour; in musical terms, this means that no specific individual note or pitch must be stressed. All series of notes, for example, are used in the pieces as a contribution towards the total sound rather than as individual notes. Also, the usage of clusters, changing the sound by using techniques such as harmonics, breathy tone or whistle tone, changing dynamics, density, and so on to change the colour).
3) Repetitions of units and items in design, emphasized using geometry and symmetry.

Al-Faruqi argued that Islamic artists were unconcerned with the problems of depth, perspective, and space that concerned their contemporaries in the Western world. The Islamic artist had little interest in depicting or expressing nature. There are two levels of content in Islamic art: one with a small initial 'c' that is involved with the obvious, surface *content*, and another with a capital letter 'C' that, through its representation of the ostensible motifs, figures, characters, or events, seeks to reveal a deeper message or *content*. The existence of this concept is a characteristic of Islamic art. This is what we call background and foreground *content* (Lamya, 1998).

Technique in the Form of Islamic Art

There are two techniques in the form of Islamic art, according to Al-Faruqi:

1) Non-developmental: the works of art are not evolved one after another in a seemingly inexorable and unbreakable chain, which leads to a climactic moment and a decisive conclusion. For example, in paintings, there is no focal point to which all minor elements of the picture point and subordinate themselves. In other words, the result of the work most of the time *flows* and *floats* in its effects, visually or aurally. The other character of this technique is flashes and sparks of moments in the work of art. For example, according to Al-Faruqi, the Qur'an (that archetype of Islamic literary excellence that is the only miracle produced by God for His Prophet Muhammad (SAAS) also gains its reputation from its flashes of brilliance rather than from its logically evolving presentation of materials. For this reason, it is possible to start to read at any place in the Qur'an or, for that matter, in any other truly Islamic literary creation. One may read as many or as few *ayahs* (sentences in the Qur'an) or *surahs* (passages) as desired, for each unit in the series is an independent item without an irrevocable, individuated position in the whole. The beauty of the creation lies not in its logically progressive thought but in the sparks of genius that flash for a moment in each successive partition. This non-developmental element in Islamic art is expressed through repetition and symmetry. These help to establish the integration, evolution, and the feeling of never-ending patterns, expressing the infinite.
2) Conjunct and disjunct arabesque structures. The structural characteristics of Islamic art are not confined to a rejection of development but also involve the elaboration of a new structural entity, which is called 'arabesque'.

The Meaning of Arabesque

Arabesque is a French word, meaning a stylized and intertwined motif developed from the spiralling vines with leaves and tendrils (Tajuddin, 2002). The literal translation would be 'Arabic ornamentation'. It has been known since Hellenistic art and, in classical times, was used to decorate pilasters and friezes. It was once again used on a larger scale during the Italian Early Renaissance, thus gaining entrance to later periods in Western art. Another meaning of Arabesque in Islamic art, which is closest to my principle and concept, is arabesque as the elaboration of a new structural entity; it is called *tawriq* (foliation) in Arabic. It is also usually described as a complicated organization of geometric figures, calligraphy, and/or stylized elements from the plant and, less often, animal worlds.

Here, Lamya Al-Faruqi also argues that most definitions in encyclopaedias and dictionaries do not get beyond these facts to determine for the reader what the essence of this aesthetic contribution of Islamic culture is. She continues that putting their attention on the motifs used instead of the structure to which those elements conform seems to be a basic and common mistake. In Islamic art, Arabesque has two types (according to Al-Faruqi):

1) Conjunct ('muttasil' from 'wasala' meaning 'to connect')
2) Disjunct ('munfasil' from 'fasala' meaning 'to divide into sections')

A conjunct arabesque resembles a continuum (Nor, 2003; Loumer, 2014). It occurs in an unlimited, never-ending succession that expresses artistically those religious and philosophical ideas that are implanted in the typical artist who grows under the influence of Islamic culture. Al-Faruqi (1985: 25) confirmed that the artist was thus establishing the impression of an 'infinite pattern', an aesthetic expression of the Islamic notion of 'tawhid'. Or better, the artist further emphasizes this impression of infinity as he provides to the perceptive viewer (or listener) a microcosmic intuition of the macrocosm found and fully known only in the Transcendent.

The disjunct arabesque is a series of self-contained units, each complete in itself. Each component is loosely interwoven with those other units around it in such a way as to produce a larger pattern in which each small unit is but a single element. According to Al-Faruqi, "These units and their repetition conform to the culture's rejection of development as a mode of organization. With their countless visual, aural, and thought centres – any of which may provide the starting or ending point for the spectator – they aesthetically give expression to that infiniteness, that limitlessness, which characterizes the Islamic view of transcendence."

The arabesque of Islamic infinite patterns is not simply a series of conjunct or disjunct units; it is in addition a more or less intricate, multi-levelled organization of the various divisions within the design into what might be called 'successive combination'. The abstract or stylized motifs, for example, are combined, on the first level, to produce a composite unit or 'Module'. This module, in turn, is combined with the repetitions of itself or other modules into a still larger pattern. An extensive or very complicated design could encompass many more complex, successive combinations. This infinite pattern has two other characteristics: small, intricate movement; and a periodic 'launch' at the end of an arabesque unit.

These patterns move the eye, the ear, and the mind with a proliferation of minute details. These minuscule movements attract the trained viewer or listener at any one of their many centres or points of aesthetic departure and draw him/her persistently to new areas. Up or down, in or out, to right or to left, or perhaps in several directions at once, the eye, the ear, and the mind are caught up in the aesthetic movement. As each arabesque pattern is grasped and understood, the spectator feels a launch of his spirit with this success and moves to the next pattern. This launch or 'dafqah' (outpouring), as it is called in poetic terminology, comes at the end of each section or pattern of arabesque.

In the words of Al-Faruqi (1985: 30):

> "Movement seems to increase as the spectator is caught up in the aesthetic activity and he encounters the many bifurcations in unfolding of the arabesques. This increased momentum is produced in part by technical means. For example, the artist can increase the proximity, the complexity, the interrelation, as well as actual numbers of his arabesque components. Equally, the movement is increased within the spectator himself. He grasps, with the eye or ear or touch or mind, the first pattern. Then he makes the jump to another similar or a larger, more inclusive pattern. Each time he progresses to a new point in the visual, architectural or literary arabesque, he grasps with greater certainty the special character, the unique quality of that design and is therefore enabled to progress in his investigation with ever-increasing speed. This movement continues from figure to figure, from panel to panel, from verse to verse, from musical phrase to musical phrase, until the edge of the plate or the last note of a musical performance catapults his imagination off in yet another dafqah of aesthetic resolution […] the artist painted one pattern, then another and still another. He was stopped at the extremities of his work of art by external limitations, and not because he had finished his expression of infinity […]."

Finally, she added:

> Islamic art took motifs and new materials for its efforts from whatever sources that were available […] then molded them to conform with the unique categories of consciousness, and the underlying spirit.

In the next section, the application of the concept of Islamic ('*arabesque*') technique in structure and sound organization is discussed.

THE STUDY OF *ARABESQUE IV*

The technique in Islamic art mentioned above has been an inspiration to all Muslim artists around the world. It has been used from generation to generation with some variations of cultural and geographical inflexion. Without exception, my works are also inspired and influenced by this technique. It suits the expression of religio-philosophical views in the Muslim world. I am not attempting to explain the whole process of composition or making an attempt to explain the meaning or sound exhaustively. In the discussion, I will place the concept of 'sound' in the context of the compositional structure and sound organization.

There are two sound categories: (i) external abstract sound (explainable) – composed and organized sounds and (ii) internal abstract sound (mysterious/unexplainable) – as in the pre-compositional state in the context of spirituality and as hearing the sound as the final result (the act of listening). What is being discussed next is the first category, which is the structure and sound organization of the composition as representative of the compositional process. In this chapter, the composer explains how some of the ideals discussed are integrated in the piece *Mediasi Ukiran – Tenunan VIII* for string quartet, structurally, technically, and in the sound organization.

The title *Mediasi Ukiran – Tenunan VIII* is in Malay, reflecting the influence of my cultural background. It means Mediation of Ornament, after a book by Oleg Grabar (a scholar in Islamic art). The subtitle, Tenunan, is a Malay word meaning weave. It is the 8th piece in my Tenunan cycle and an extension of the Arabesque cycle exploring visual patterns in Islamic art as well as batik and textile patterns, particularly from Malaysia and Indonesia (Tajuddin et al. 2021).

The concept of the piece is basically using the idea of tiling in Islamic art and batik patterns in the structuring of the work by creating a lot of small sections. These small sections are placed next to one another to create tiling, like in Islamic art, as we can see in the example here [example 1, Islamic architecture picture (Figure 1) Friday Mosque in Berat, Afghanistan, the blocks of patterns placed next to each other]. The concept of tiling is also in this batik design from Indonesia, for example, in this illustration here [Figure 2, batik pattern from Indonesia, the small patterns placed next to each other]. This pattern is the basic concept in the structure of this work. These visual images have become an inspiration. In order to make this idea work, I used a compositional technique that I call 'pattern-based structure'. One example of another composer who used patterns in his works is Morton Feldman. Another composer who used architecture as a part of compositional technique is Iannis Xenakis.

Figure 1: Islamic architecture picture Friday Mosque in Berat, Afghanistan.

Figure 2: Batik pattern from Indonesia.

MATERIAL (TECHNIQUE I)

Mediasi Ukiran – Tenunan VIII for string quartet is one of the pieces in a cycle of study pieces related to the visual aspects of abstract patterns, both regular and irregular. The piece is conceived around the concept and principles of Islamic art. The design, patterns, calligraphy, and structure are related to the geometry of Islamic art, and the relationships between these visual aspects are translated into 'external abstract sound'. Metaphorically, the piece is conceived as a 'landscape of sound', changing constantly within the structural grid of bars or time signatures.

The idea of abstract sound here has more complex inflexion and is more related to sonority, meaning that the sound is not associated with any traditional (especially Western) concept of harmony. As Lewis Rowell said, "(in the West) we respond to the sounds and structures we call 'music' because of what thought to be our natural affinity for certain specified shapes, numbers, and ratios – not, as in the Indian (as well as old Hindu-Javanese Malay) worldview, by receiving the direct flow of sound and emotion in the form of immaterial, vital substance". He continues, "(in the West), like that of the Ancient Greeks, (sound) was held together by a harmonic principle, passion for numbers and precise standards of measurement for sound; passion that is notably absent from the Indian (old Hindu-Malay) literature of musical acoustics". Xenakis (1992: 1–55) wrote: "Lack of understanding of ancient music […] is doubtless caused by the blindness resulting from the growth of polyphony […]". Thus, the effort to feel a 'harmonic' language that is much more refined and complex than that of the diatonic scales in octaves is perhaps beyond the usual ability of a Western music, even though the music in our own day (20th/21st century) may have been able to liberate it partly from the overwhelming dominance of diatonic thinking. The only exceptions are the music of the Far East, which has always remained in close contact with musical practices and dealing with living music and has been able to look for a harmony other than the tonal harmony with twelve semitones.

In Islamic art, the idea of non-individuation in the artistic and technical devices is more related to colour (in the pattern design as sound organization, intensity, and register) than character. Even if there were characters, they would be secondary (as *content* not *Content*). It is more about the blocks of sounds and note clusters moving high or low according to the limits of registers. One block of sounds and clusters is integrated, *woven*, and connected to another block of sound to create density and intensity. Sometimes the attack (sfz), dynamics, playing techniques, and organization of patterns create the colour and add to the sound effects. Scelsi said, "Sound lives and moves: it oscillates in space, it vibrates and quivers like plasma, it is filled with depth and breadth. This inner vibration of sound is made audible by clusters, trills, tremolos, glissandos, by various articulations, by contrasts in the 'grain' such as rough or smooth, but above all by that rapid and broad vibrato widening the pitch's trail from linear ray into a large beam" (Abram, 2021). As Xenakis (1992) proposes, "A world of sound masses, vast groups of sound events, clouds and galaxies governed by new characteristics

such as density, degree of order, and rate of change […]". It is similar to the sound of computer music or 'musique concrète'. Nowadays, computer music software and new technology could make any sound unrecognizable from its original source, transforming it and making it 'abstract'.

In this study, rather than using the computer, the composer used traditional instruments to produce *new* sounds (as abstract sounds). This results in conventional (traditional) instruments producing unconventional sounds. Where the concept of sound is a total phenomenon, as in gamelan music, the structure and sound organization are subordinate to the whole sound. The sound itself (either creating or listening) is subordinate to the concept of a transcendental, infinite.

The materials in the piece are derived from the sources of the Islamic geometrical patterns and cultural influences, such as textile patterns derived from Malaysian and Indonesian *batik*. *Tenunan* is a Malay word meaning weave. Even though technically batik is not woven, the weaving happens in the notation, in the process of composing and sound organization of one sound to another (one note to another).

Metaphorically, in the piece, the feeling of floating is like being in a state of constant flux, either static, or chaotic. The flux, fluctuation, or floating is an unstable state. What comes next is unpredictable. It is towards spiritual transcendentalism, spiritual dimensions. Flying sensations are a state of floating. The piece starts with an aggressive vertical attack (chord with a short attack and mainly pizzicato on strings). This resembles the word 'kebyar' as in 'Balinese Gamelan Gong Kebyar', which means to flare up suddenly or to burst open. 'Byar' is actually a tutti sforzando of the bronze-keyed metallophones, spanning the complete register of a typical gamelan. In the piece, the multiple motifs resemble the concept of many motifs in batik patterns. A lot of intricate elements coexist and weave together to create and form harmonious relations.

In pieces such as *Tenunan* and *Tenunan II*, they started with a lot of small motifs of sound gradually changing in time within the bar or time signature grids. This construction is also used in the *Mediasi Ukiran – Tenunan VIII*. This is the basic material for the piece. The nature of the chosen material is not as important as how the material is put together. As Al-Faruqi (1985: 26) said, "The uniqueness of the Muslim artist then is revealed not so much in what motifs he chooses, but in the way he alters those motifs and, even crucially, in the way he joins them in his design. It is here that essential character of the arabesque is therefore primarily a matter of the structure of art".

All *Tenunan* pieces from *I* to *VIII* are organized using a series of seven tone clusters derived from the word 'tenunan' itself (Figure 3).

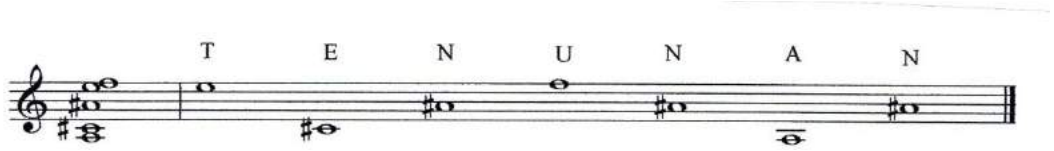


Figure 3: Series of tone clusters.

The series of note clusters is distributed throughout each unit of bar/time signature grids (Figure 4).

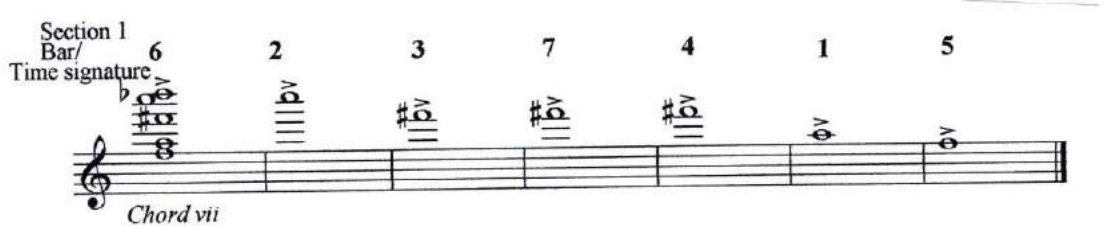


Figure 4: Chord and tone distribution in Section 1.

In ***Tenunan*** piece, there are seven chord iterations from section I to VII and seven chord iterations from section VIII to XIV (Figure 5).

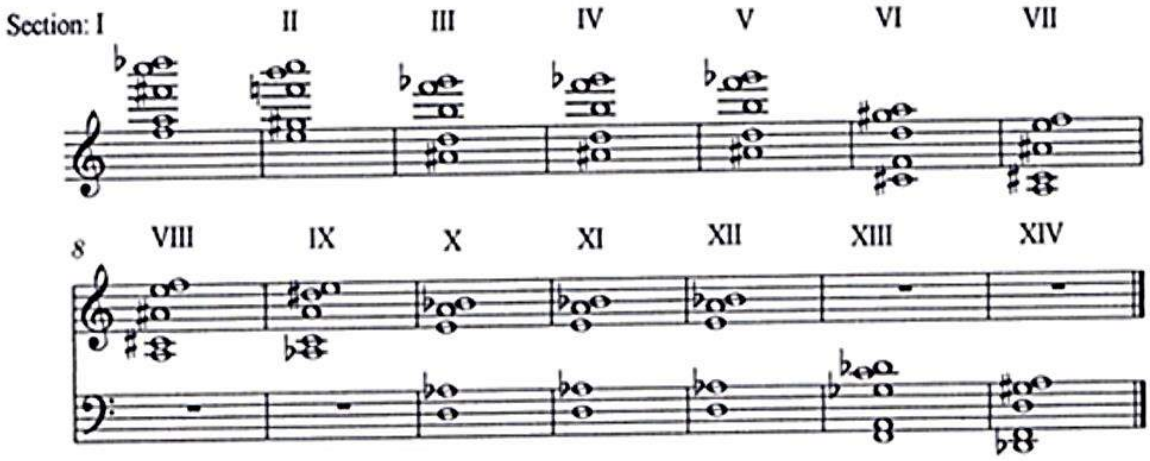


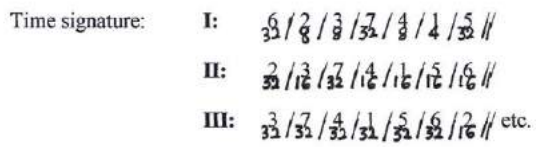
Figure 5: Chord iteration.

STRUCTURE (TECHNIQUE II)

After constructing the basic material, a sketch of the pre-determined structure is created. It is like preparing a canvas or the skeleton of the piece. The purpose of this is (a) to get a spatiotemporal perspective, (b) to 'visualize' the sound, (c) to feel vaguely how the piece would go, and (d) to express and project the *internal sound images* within the structural grid. Then, from the beginning of the compositional process to the end, the structure eventually becomes the background and the sound becomes the foreground. The structure becomes secondary when the sound becomes primary (*content* subordinate to the *Content*). Within the process of composition, sound is created within the structural grid by selecting and shaping the materials.
The structure is divided into small units. These small units are connected (conjunct) to each other to create a continuum in an unlimited, never-ending succession that expresses artistically those religio-philosophical ideas in Islamic art.

PATTERN-BASED TECHNIQUE USING TIME SIGNATURE

In *Tenunan*, there are 14 small sections. There are a certain number of bars/time signatures assigned to each section. These number of bars/time signatures are disjunct, a series of self-contained units, each complete in itself. Each component is interwoven with those other units to create larger patterns. The 14 small sections and the bar/time signature grid sequences are organized like this:



Pattern:

I: 6, 2, 3, 7, 4, 1, **5**,

II: 2, 3, 7, 4, 1, **5**, 6,

III: 3, 7, 4, 1, **5**, 6, 2,

IV: 7, 4, 1, **5**, 6, 2, 3,

V: 4, 1, **5**, 6, 2, 3, 7,

VI: 1, **5**, 6, 2, 3, 7, 4,

VII: **5**, 6, 2, 3, 7, 4, 1,

Symmetry

VIII: 6, 2, 3, 7, 4, 1, **5**,

IX: 2, 3, 7, 4, 1, **5**, 6,

X: 3, 7, 4, 1, **5**, 6, 2,

XI: 7, 4, 1, **5**, 6, 2, 3,

XII: 4, 1, **5**, 6, 2, 3, 7,

XIII: 1, **5**, 6, 2, 3, 7, 4,

XIV: **5**, 6, 2, 3, 7, 4, 1,

In *Tenunan II*, the patterns are retrograded:

Time signature: **I:** 1/4 /7/4 /3/4 /2/4 /6/4 /5/4 //

II: 4 /7 /3 /2 /6 /5 /1 //

III: 7 /3 /2 /6 /5 /1 /4 // etc.

Pattern: **I:** 1, 4, 7, 3, 2, 6, **5**,

II: 4, 7, 3, 2, 6, **5**, 1,

III: 7, 3, 2, 6, **5**, 1, 4,

The technique above has become a structural characteristic of all *Tenunan* works since 1999 and is also used in *Mediasi Ukiran – Tenunan VIII* (Tajuddin et al. 2021). It is used for structuring the work by creating a lot of small sections, like patterns in Islamic art and Indonesian or Malaysian batik and textile designs.

In *Mediasi Ukiran – Tenunan VIII*, the pattern-based technique starts by using a series of numbers from 1 to 7 and a set of notes as a starting point.

1. The set of numbers is used:

- To create small sections (or patterns, Figure 6) and bars. Using the numbers 1 to 7, a note value is added to them. For example, in this work, the choice is to use crotchet. This note value (crotchet) is assigned to the set of numbers. So, bars of different lengths are created. This group of bars will be the first section. The next section is created by using the same bars explained above by re-ordering the sequence of the bar; for example, in this work, the bar with one crotchet note will move to the back of the sequence. [diagram no. 3, the number sequence: 1,4,7,3,2,6,5 becomes 4,7,3,2,6,5,1].

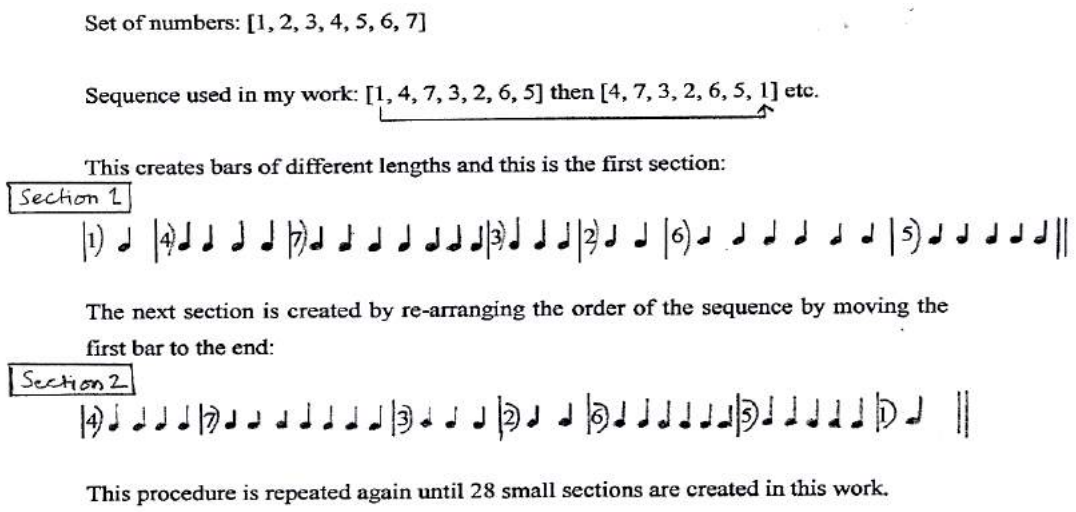


Figure 6: Pattern-based technique.

- This procedure is repeated again and again until, in this work, there are 28 of these small sections created. This provided a basic template to create and shape the sound. The sections could be extended indefinitely or generated further by repeating the procedure again and again (and this reflects the traditional Islamic pattern of repeating towards infinity).

2. The set of notes:

- The notes are also used as compositional material by organizing them within the template created above. The choice of notes, rhythm, and distribution is up to the composer. In this work, a septuplet is chosen in bar 1. The choice of notes and distribution are as in this example (bar 1 in Figure 7).

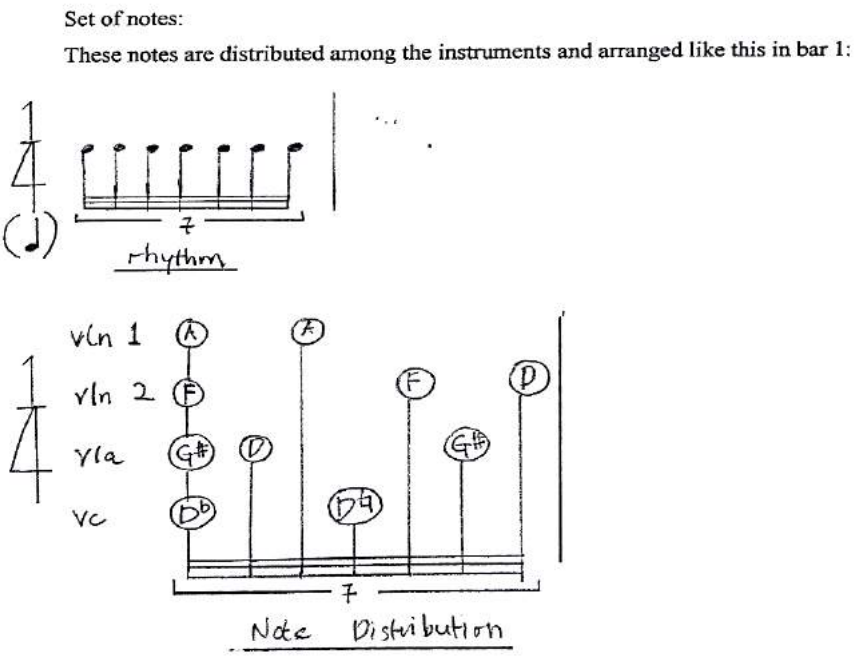


Figure 7: Note/tone distribution.

- [Figure 7, example bar 1]. These are basic procedures of pattern-based technique composer used in this work.

The result using this technique in the structuring of the work is summarized here [Figure 8, overall structure: show the 28 small sections].

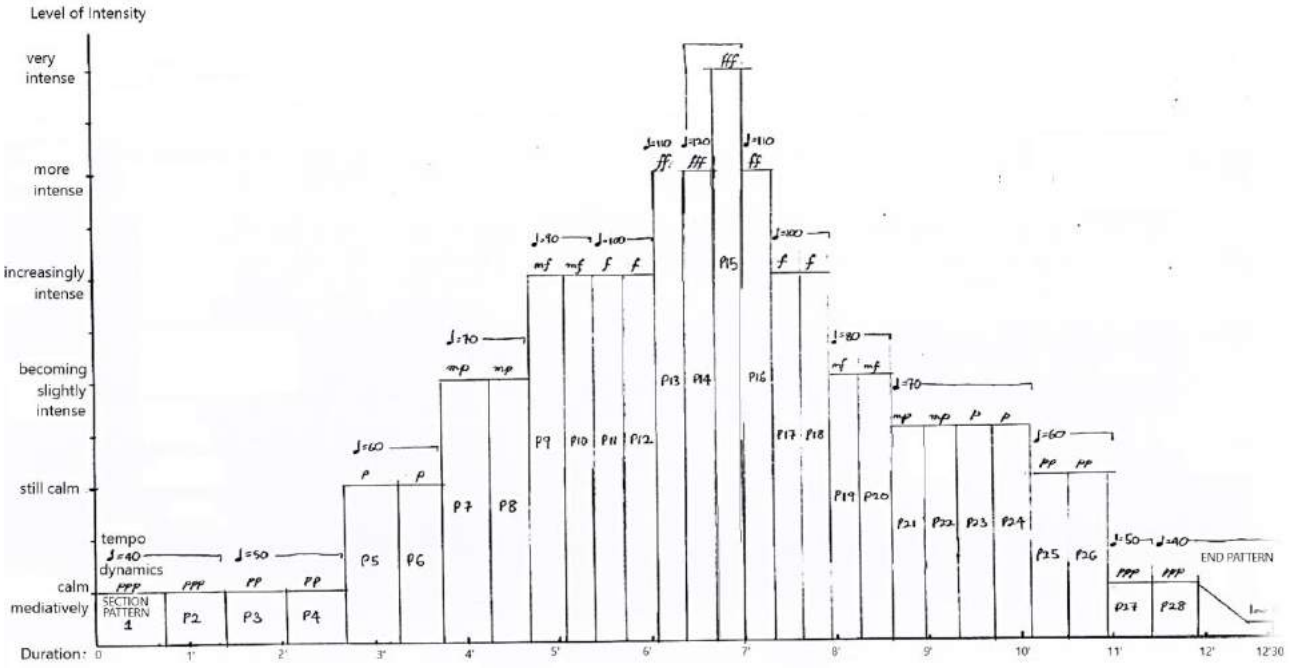


Figure 8: Summary of overall structure.

REPETITION/TIME PROPORTION/PULSE

Repetition does not mean that some passages are repeated again and again. What is constantly repeated is only the structure (repetition/iteration of bars/time signatures), which is hidden behind the changing sound patterns.

The proportional time comes from the division of time signature. As every single unit of time signature has its own time, the time is divided according to its value and proportion. This creates an unexpected, irregular pulse/beat. Each piece has its own pulse. In *Tenunan* and *Tenunan II*, the pulse occurs almost on the first beat of every unit of bar/time signature grid. Each section contains seven units of bar/time signature grid. A chord vertical attack occurs on every first bar/time signature of each section. On each of the other bar/time signature grids (the other six bars in the section), a note vertical attack occurs (see Figures 9 and 10).

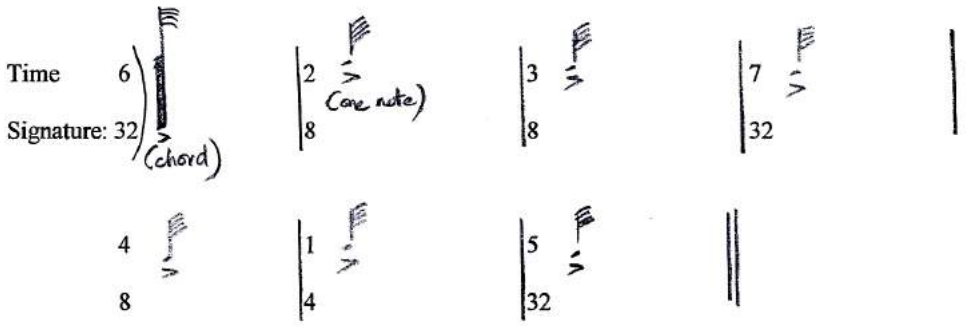


Figure 9: Chord vertical attack in *Tenunan* piece.

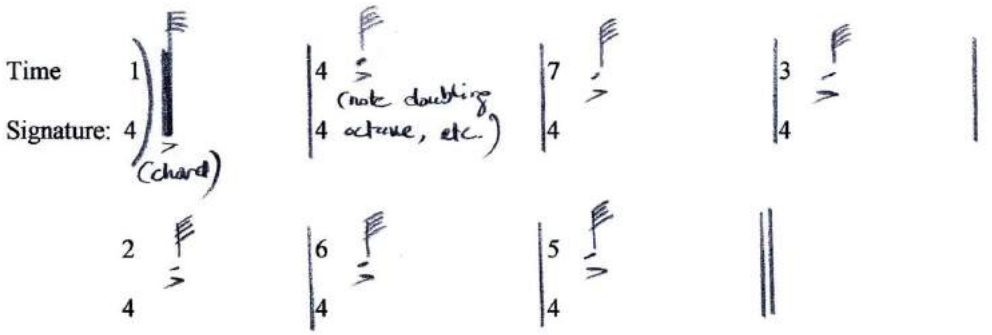


Figure 10: Chord vertical attack in *Tenunan II* piece.

Tempo is normally expressed in quaver units. This is to get better control of the pattern and design of the sound and also to get different proportions and subdivisions of note values in each bar/time signature. It is also to provide a multi-layered subdivision in organizing the pattern/sound. This follows what Al-Faruqi (1985: 28) said:

> "…it is in additional more or less intricate, multi-levelled organization of the various divisions within the design…."

They also occur in *Mediasi Ukiran – Tenunan VIII.*

SOUND (TECHNIQUE III)

THE CONCEPT OF SOUND/STYLE

The design, patterns, calligraphy, and architecture of the Alhambra (Figure 3) are related to the geometry of Islamic art, and the relationships between these visual aspects are translated into (external) abstract sound. These abstraction, as in Western abstract art, is exemplified by the random patterns in Jackson Pollock's painting 'Number 13A, Arabesque' (1948) as an example. The striking metallic sonorities of the gamelan and the woven and printed patterns of textiles (specifically 'corak' (pattern) batik in Southeast Asia, 'corak' is pattern in Malay) create further inflexion towards *localized* inspirations. These cultural and geographical inflexions would be denaturalized, and it would follow what Al-Faruqi said (1985:26), "Actually the artist imbibed with the Islamic worldview will find compatibility with a great variety of motifs from the world around him. He needs only to denaturalize them to make them fit his purpose". It can also be called *localization*.

PATTERN/SOUND ORGANIZATION

The sound should be perceived as one, not as individual lines. In this work, each bar is intricately woven using pitches and rhythm distributed between the instruments. It is like tiles being placed next to each other but the sound is played continuously and should be perceived as one, as one sees the whole woven pattern in batik designs or Islamic architecture [Figure 2, batik pattern].

This concept is also the way we perceive gamelan music (all instruments playing intricate lines together). Another example could be Baroque music, such as Bach. There is a question of sound related to tuning that is non-equal. In this work, the solution is that the focus is not on the exact pitch, interval, or melodic frame but on the sound, textures, and sonority with the combination of 'accidental' micro-interval effects produced from string extended techniques. This is where the composers used the second compositional technique, which we call 'non-pitch-based composition'. Some contemporary composers that have explored this include Helmut Lachenmann and Salvatore Sciarrino (Kaltenecker, 2001; Giacco, 2001).

Throughout the entire work, there is no pitch or note played normally, except for the last note of the work (the open C on the cello at the end of the work). We could hear some 'blurred' and 'decorated' pitches at times, but they are not played normally. The piece is constructed around seven series of

note clusters, which are distributed throughout the 28 small sections (patterns) of the piece. These small patterns are connected to each other like broken, fragmented tiles being placed together (as in the *disjunct* and *conjunct* arabesque structures). Metaphorically, as Ciro G. Scotto said about Roger Reynolds' music, "A particularly interesting feature of such patterns is their fragmentation. Although fragmented, the terrain as a whole is still unified, since bits and pieces of differing patterns form larger mosaics […] to pursue such fragmented and dislocated terrain as the guiding image for a musical landscape […] formal and structural features were inspired by an extra-musical source […] the topological patterns dramatically reflect the deep ecological forces that continually reshape the earth's surface". The sound pattern is organized within the bar or time signature grid. From one unit bar or time signature grid to another, there are connecting note/s (around note F).

The techniques above created textural or weaving (tenunan) work; therefore, the title *Tenunan*: all elements composed, from the notes, playing techniques, dynamics, tempo, and overall balance, are interwoven to make a piece of woven sonority or 'Sound Fabric'. Mediating these compositional materials using ornamentations in the playing technique in this string quartet explains the title, The Mediation of Ornament.

NON-PITCH-BASED TECHNIQUE (SOUND)

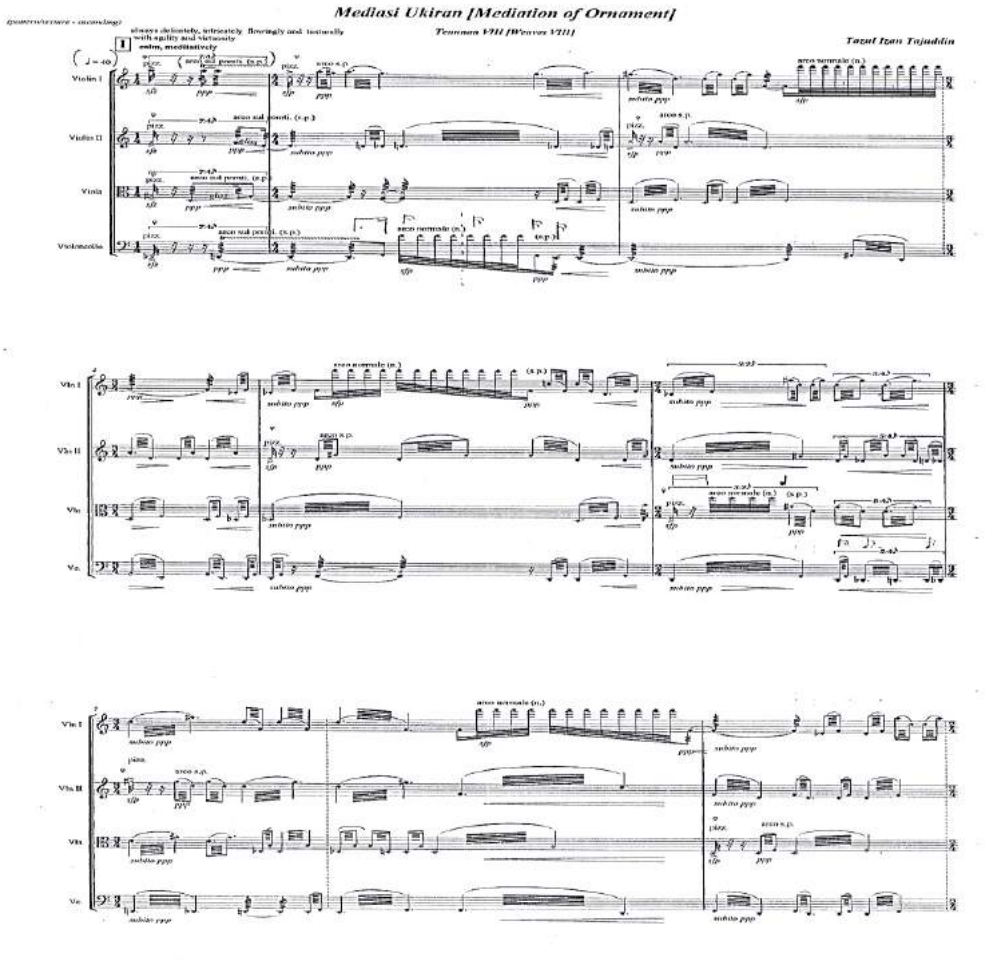


Figure 11: Score example.

Non-pitch-based technique is to resolve the question of tuning, the piece focuses not on the exact pitch, interval, or melodic frame but instead on the sound, textures, and sonority. This has become a sound characteristic of the piece in the *Tenunan* cycle. The technique is to change the character of each note by playing each note with extended techniques and ornamentation to change the sound. The actual pitch has become secondary. After the procedures above, then:

Each note is given a string playing technique: the overall sound in this work is based on harmonics, where the notes are 'blurred' and played in a non-normal way, for example, artificial harmonics and touching lightly on the string as if to play a harmonic, creating a 'dirty' sound in between noise and harmonic sounds. The other characteristic of the sound is the pizzicati percussive gestures. The result of the sound is as in this music example [music example 1 (track 1) (score example in Figure 11).

CONCLUSION

There are two main sources of inspiration for the work in general: one is the Indo-Malay culture, and the other is Islamic architectural and geometrical art. *Mediasi Ukiran – Tenunan VIII* are written for Western classical instruments, though the concepts of sound, composition (organization of materials), and notation are made from combinations of Eastern and Western ideas, therefore creating an unconventional effect.

As a conclusion, the ideas proposed in this study are:

- Using numbers as a basis for composition
- Using non-exact pitches
- Using extended techniques
- Be inspired to write music with cross-cultural references, or music that links contemporary language and techniques to their own background.

Therefore, no matter what background one has, the composer could use these elements to create his or her own voice, mediating from one culture to another, and in my case, from the East to the West and vice versa; composing without borders.

REFERENCES

Abram, O. 2021. Timbre-based composition, multiple perspectives and ambiguity in Rebecca Saunders' compositional style. *Tempo*, *75*(297): 20-34.

Al Faruqi, L. I. 1975. Muwashshaḥ: a Vocal Form in Islamic Culture. *Ethnomusicology*: 1-29.

Al-Faruqi, Lois Lamya'. 1985. *Islam and Art*. Islamabad: National Hijra Council.

Al-Faruqi, I. R. 1992. *Al Tawhid: its Implications on Thought and Life* (No. 4). Herndon: International Institute of Islamic Thought.

Al-Faruqi, I. R. 2013. *The Arts of Islamic Civilization*. *Vol. 24*. Herndon: International Institute of Islamic Thought.

Cox, C. 2011. Beyond representation and signification: Toward a sonic materialism. *Journal of visual culture*, *10*(2): 145-161.

Dissanayake, E. 2015. *What is Art for?* Seattle: University of Washington Press.

Giacco, G. 2001. *La notion de "figure" chez Salvatore Sciarrino*. Paris: Editions L'Harmattan.

Hassan, N. A., Amin, P., & Tohid, S. 2017. The concept of Tawhid in visual artworks. *International Conference on Studies in Arts, Humanities and Social Sciences, Bali, January 31–February 1*. Unpubl. ms.

Kaltenecker, M. 2001. *Avec Helmut Lachenmann*. Paris: Van Dieren.

Kearney, R. 1996. *The continental philosophy reader*. Hove: Psychology Press.

Loumer, S. H. 2014. Quranic themes and reflections in Islamic art and architecture. *Trends in Life Sciences*, *3*: 471-481.

Nor, M. A. M. 2003. Arabesques and Curvilinear Perimeters in the Aesthetics of Maritime-Malay Dances. *Yearbook for Traditional Music*, *35*: 179-182.

Shalem, A. 2012. What do we mean when we say Islamic Art? An urgent plea for a critical re-writing of the history of the arts of the Islam. *Journal of Art Historiography*, *6*.

Tajuddin, T. I. 2002. *Music compositions with commentary: a study of Arabesque*. Doctoral dissertation, University of Sussex. Unpubl. ms.

Tajuddin, T. I., Naili, R., & Ismail, M. J. 2021. Tracing art music compositions and composers in Malaysia. *International Journal of Innovation, Creativity and Change, 15*(10): 542-560.

Xenakis, I. 1992. *Formalized Music: Thought and Mathematics in Music*. Revised edition. Stuvesant: Pendragon Press.

MUSICAL INSTRUMENTS IN THE CULTURAL LIFE OF THE XƠ ĐĂNG IN QUẢNG NGÃI

Nguyễn Thế Truyền[1]

Abstract

In this paper on musical instruments in the cultural life of the Xơ Đăng people in Quảng Ngãi province, Vietnam, the author conducts an in-depth study of musical instruments in the social life of the Cadong people, a sub-ethnic group of the Xơ Đăng, who have long settled in the eastern foothills of the Trường Sơn mountain range in the northwest of Quảng Ngãi province, Vietnam.

The paper will systematically present issues related to the Xơ Đăng's chordophones, including classification, material, structure, and crafting methods; playing techniques; performance environments and instrument features; and the system of compositions of the Xơ Đăng's chordophones as well (V'roac, Goong, Kaní, and Rauốt).

This study was conducted some time ago based on the results of the author's survey and fieldwork in the following Xơ Đăng villages: Sơn Bua, Sơn Tân, Sơn Mùa, Sơn Dung (in Sơn Tây district), Trà Kem, and Trà Xinh (in Tây Trà district) of the Quảng Ngãi province.

Keywords

Vietnam, Xơ Đăng instruments, Cadong music, Xơ Đăng goongs, Cadong chordophones.

INTRODUCTION

The Xơ Đăng people comprise five communities, namely Xơ Teng, Tơ đrá, Mơ Nâm, Hà Lăng, and Cadong. The Cadong community mainly resides in the northwestern part of the Central Highlands, eastwards of the Trường Sơn mountain range, including the districts of Sơn Tây, Tây Trà, and Sơn Hà in the northwestern region of Quảng Ngãi province, Central Vietnam, with a population of 19,773 people as of December 31, 2015, according to the population census conducted by the Statistics Bureau of Quảng Ngãi province (Statistics Bureau of Quảng Ngãi province, 2015).

In addition, they also reside in settlements in the districts of Đắk Hà, Đắk Tô, Kon Plong in Kon Tum province, and Nam Trà My district in Quảng Nam province. The Xơ Đăng language belongs to the Mon-Khmer language family, a branch of the Austroasiatic language family. They mainly make a living through farming, gardening, livestock raising, hunting, gathering, and cultivating various crops such as corn, cassava, vegetables, pumpkins, cinnamon, betel nuts, jackfruit, bananas, and livestock raising, such as cows, pigs, chickens, ducks, etc. The majority of the population lives in difficult conditions, with only a very small proportion being wealthy.

They choose spacious areas on hillsides with low slopes, close to rivers and streams, to settle in villages (p'lây). Each village has many households and is usually named after the head of the village. The village is a basic social unit, with a production area, a cemetery, a residential area, and a boundary with other villages, which may be a stream, a river, a pass, or a slope.

The houses of the Xơ Đăng people are built on stilts (Figures 1-3), with materials made from wood, bamboo, thatch, and many pillars. They also build shelters to store rice and other crops in the forest, on the hillsides. In the past (some decades ago), each house usually accommodated multiple generations, with many families having 60 to 80 members living together. The Xơ Đăng people have

[1] Assoc. Prof. Dr. Nguyễn Thế Truyền is working with the Faculty of Culture and Tourism, Saigon University (SGU), Vietnam at 273 An Duong Vuong, Ward 3, District 5, Ho Chi Minh City. More information can be obtained via email: thetruyenvhnt@gmail.com.

Nguyễn Thế Truyền. 2023. Musical Instruments in the Cultural Life of the Xơ Đăng in Quảng Ngãi.
AEMR, 12: 57–70.
DOI: 10.30819/aemr.12-5

traditional handicrafts, such as weaving, knitting, and forging. With their skilled hands and some tools such as hoes, axes, and knives, they build sturdy houses, baskets for women and men, and daily necessities. In the past, Xơ Đăng women also spun and wove fabrics to make costumes for themselves.

Figure 1: Xơ Đăng stilt house.[2]

Figure 2: Xơ Đăng stilt house and rice storage.

Figure 3: Daily work.

The Xơ Đăng people have religious beliefs in 'All things have Spirits'. They worship various Deities, such as the moon God, sun God, land and mountain Deities, tree Spirits, water Spirits, human Spirits, and rice Spirits. Therefore, they often hold ceremonies to worship the Deities when establishing a village, during epidemics or illnesses, when farming, harvesting rice, or offering water to the village, as well as holding life cycle ceremonies, festivals, and holidays.

Within the village, there is a shaman (called p'dâu) who performs ceremonies, communicates with spirits, and is knowledgeable about the various worship rituals. They are highly respected by the villagers.

In addition to customs, beliefs, and festivals, the Xơ Đăng people have many arts activities that are distinct and unique. These include singing, dancing, and playing musical instruments during festivals and holidays. They sing 'calêu' songs praising love between couples, perform 'ranghế' dances, play 'goongs' and 'flute' instruments, and various chordophones.

Music plays a particularly important and organic role in social life. It is the music of creative workers, transmitted, enjoyed, and preserved. It is not a professional and highly cultivated commercial

[2] All photographs, transcriptions and tables are made by the author.

culture where specific tasks are assigned between the creative, performing, and enjoying people. As a common characteristic of their culture, music is the music of life and exists within life, with specific social functions. It is not music designed for performances on stage.

Traditional musical instruments and their sounds have the ability to reflect the emotions, feelings, and aspirations of people in a certain social condition. The reflection contains profound human values and carries the imprint of a particular people and culture.

Like the musical instruments of other people living in Quảng Ngãi, the musical instruments of the Xơ Đăng people are worth to be investigated. The musical instruments here have not developed into becoming professional or academic musical instruments like that of the Kinh people. However, it is precise because they have not 'developed', that the musical instruments of the Xơ Đăng people have not been distorted by many factors and are always organically connected to social life and each member of the community throughout history.

Perhaps all Xơ Đăng musical instruments are important so there are no clear criteria for size in crafting. They are crafted by hand using locally available materials, mostly made by artisans themselves. Therefore, the dimensions mentioned in this study are the average size derived from the measurements of many instruments of the same type, or they are selected from one instrument that artisans consider to have the best sound and the most beautiful design.

Regarding the names of musical instruments, each people may have their own name. Therefore, each instrument can be present in many communities and many different regions, and the names can also be different. Therefore, when presenting each instrument, we will make comparisons. Transcribing music pieces using staff notation is not a simple task because their sounds are not in the diatonic musical scale system. In addition, there are many different versions, which are an essential feature of music and performing arts in general. To solve these problems, we collected many pieces, interviewed many artisans, and approached various types of Xơ Đăng musical instruments to filter and provide the best possible transcriptions. However, these transcriptions are certainly not perfect but only relatively accurate.

CLASSIFICATION OF XƠ ĐĂNG MUSICAL INSTRUMENTS

Traditional musical instruments have been classified according to their timbre or the materials used to make them. It was said that due to the use of different materials, musical instruments have their own unique timbres, contributing to the richness and diversity of music. This classification system has been used since ancient times and is consistent with the cosmic view and the eight-trigram model of 'four directions' and 'eight orientations' as having been accessed through the study of uncounted Chinese theories.

However, nowadays, few researchers use this classification system because a musical instrument can be made up of many different materials. For example: The goong instrument is made of bamboo tubes, a resonance box made of calabash, a string tensioner made of wood, and strings made of metal. Therefore, the goong instrument is composed of four materials in the eight-tone system: bamboo, calabash, wood, and metal. So, which category does this instrument belong to?

The kaní instrument has a tube made of bamboo, and the strings and mouthpiece are made of metal. Should kaní be classified as bamboo or metal in the so called 'eight-tone system'?

We also want to present our perspective on the classification of Xơ Đăng musical instruments. In studying musical instruments, our primary concern is issues related to instrumentation, such as shape, size, structure, function, and repertoire. However, when it comes to specific research issues, we have encountered many difficulties in deciphering them, partly because very few artisans understand or remember these issues, and sometimes their knowledge is not consistent with each other.

Here, we use the principles of musical instrument classification proposed by von Hornbostel and Sachs (1914). The value of this scientific method lies in its consistent criteria, which can be applied to the classification of musical instruments by all communities. Because of these advantages, it has been recognized by the International Council for Traditions in Music and Dance (ICTMD) under

UNESCO and is regularly reviewed and updated (Jähnichen, 2019). This method is based on two principles, as follows:

The source of material motion is what generates sound. From this source, musical instruments are divided into four major categories: string instruments based on string vibration; wind instruments based on the vibration of the air contained in an object; membrane instruments based on the vibration of a stretched membrane; and resonating body instruments based on the vibration of the entire musical instrument.

Here the method of sound production and the playing techniques are used to divide a category into subcategories. According to this classification method, Xơ Đăng's string instruments are divided into two subcategories: plucked string instruments, such as v'roac and goong; and bowed string instruments, such as kaní and rauốt.

Chordophones are commonly used by the Xơ Đăng people. It is characterized by the production of sound when its strings are struck or plucked in various ways. The Xơ Đăng people categorize chordophones into two types: those that are played by bowing and those that are played by plucking, which is consistent with the investigation.

Aerophones, on the other hand, are musical instruments that rely on the motion of air molecules contained within the instrument. Among the Xơ Đăng, aerophones are represented by instruments such as the tàlía flute, the amam flute, the ponpút zither, and the rangói zither. Xơ Đăng aerophones are further categorized into three subtypes: those that are played by blowing across a bird's feather, those that are played by blowing through a reed, and those that are played by striking.

Membranophone instrument is represented by the Hơgưr drum in Xơ Đăng music. It is a percussion instrument that produces sound by vibrating a membrane.

Idiophone is a class of musical instruments that produce sound when their entire body vibrates. The Xơ Đăng people have a vast and diverse collection of idiophones, including the ching năng and ching h'lênh sets. These instruments produce sound when struck or shaken, and their unique sounds are an integral part of Xơ Đăng musical culture.

Overall, the Xơ Đăng people have a musical heritage that is reflected in their diverse collection of musical instruments. The categorization of their instruments into various classes based on their sound production methods highlights the Xơ Đăng's deep understanding and appreciation of music. Their musical culture serves as a testament to the importance of music in human society, and it is an essential component of their identity and cultural heritage.

The summary of the classification of musical instruments among the Xơ Đăng people in Quảng Ngãi can be presented in Figure 4.

Chordophones		**Aerophones**			**Idiophones**			**Membrano-phones**
Plucked strings	Bowed strings	Bird feath-er-blown	Reed	Percussion	Struck	Vibrate	Tapped	hand percussion
V'roac Goong	Kaní rauốt	Amam Rangói	Tàlía	Ponpút/K'long pút	Ching goong	Grenneng	Tơrưng	Hơgưr

Figure 4: Table showing Xơ Đăng musical instrument classification.

There are three techniques of playing ching, which are using tools to strike, using a clenched fist to slam, and using knuckles to tap.

MATERIALS FOR MAKING MUSICAL INSTRUMENTS

The Xơ Đăng people use materials available in nature to make their various musical instruments. Some musical instruments are made from only one material, while others are made from different

materials. The main materials used to make musical instruments are bamboo, leaves, rattan, animal hides, wood, calabash shells, and metal. For example:

Bamboo is used to make keys and bamboo strings. Leaves are used to make leaf trumpets. Rattan is widely used to make many different types of musical instruments because of its straightness, slimness (which creates vibration and resonance for sound), and stiffness (for old rattan). Musical instruments made from rattan include ponpút, tàlía, v'roac, đàn goong, rauốt, and more. Animal hides, such as deer hides, mongoose hides, wild boar hides, and cow and goat hides, are often used to make drums because they create a louder and more resonant sound than other types of hides. Wood (loong) is mainly used to make the neck of the instrument, the drumsticks, and pegs.

Calabash shells (đaah) are also an important material used to make Xơ Đăng musical instruments, such as V'roac, goong, and others.

Metal (mam) is used to make ching, a musical instrument that is considered the Xơ Đăng people's main instrument, which is made from bronze. Unlike other musical instruments, the craftsman who makes ching is also the person who makes the instrument. Until now, the Xơ Đăng people have not been able to produce ching themselves, and they have to buy or trade with Vietnamese people from Phuoc Kieu village, Dien Phuong commune, Dien Ban district, Quang Nam province, or from other regions, sometimes even from Myanmar, to obtain precious ching sets. Regarding the chordophones, in ancient times, the Xơ Đăng people used animal tendons to make strings. However, recently, they have learned to use metal strings, such as guitar or mandolin strings, and even used bicycle brake cables or telephone wires.

Other materials: In addition to the materials mentioned above, there are other materials such as forest bee wax used to connect the parts of musical instruments and some types of forest ropes used to make strings for instruments, such as k'jăh strings used for kaní or rauốt instruments.

Regarding the materials used to make Xơ Đăng musical instruments, they are summarized in Figure 5.

No	Crafting material	Usage	Instrument name	Note
1	Bambuseae	Body of instrument	chinh k'la	
		nail tack for drumhead	hơgưr	
2	Leaves	Body of instrument,	leaf flute	
3	Rattan	Body, tubes, and neck of instruments	v'roac, goong zither, rauốt, tàlía, tơrưng	
4	Animal skin	Drumheads	hơgưr	Drum
5	Wood	The neck of instrument, drum frame, Goong mallet	v'roac, kaní, hơgưr	
6	Bambusa balcooa	Body (neck) of instrument	goong zither, kaní, v'roac, vàpút	
7	Calabash	Soundbox	goong zither, v'roac, goong	
8	Brass		rattles, ching	
9	Iron	Strings	v'roac, goong zither, kaní	
10	Animal tendon	Strings	v'roac, goong zither, kaní	

11	Rope	Strings	kaní, rauốt	A type of forest rope
12	Beeswax	Attaching keys to neck	v'roac, kaní, rauốt	
13	Hemp rope	Tightening the strings of the musical instrument with the tuning rod	v'roac, goong zither	

Figure 5: Table showing Xơ Đăng musical instruments crafting materials.

The materials used to make musical instruments in this region exhibit a national and regional similarity, as it is located in a tropical monsoon climate zone with abundant sunlight and rainfall, which is suitable for the ecological system of plants and animals. Music researchers suggest that the music of Southeast Asian communities is made from bamboo, leaves, and rattan. Although the shape, size, function, and type of musical instruments used by the Xơ Đăng people may differ from those used by neighbouring communities, the issue of the materials used to make musical instruments contributes to the creation of a musical space and culture that is a constant cultural condition.

Figure 6: The Loong Đậu tree used to make the Ching dùi (tànố).

The materials used to make each musical instrument are closely related to the tone and colour of the music produced by each instrument. The tone colour, combined with elements of music such as melody, pitch range, and harmony, as well as the performance environment, will create values that are characteristic of their music, as well as the musical identity of each community, region, and locality.

STRING INSTRUMENTS OF THE XƠ ĐĂNG PEOPLE

No	**Xơ Đăng instruments**		**Equivalent instruments**	
1	Plucked	V'roac	Name	Communities
			B'ro	Communities in the Central Highlands
			B'rô	
			B'rôh	
2		Goong	K'râu	H'rê
			Tinh ninh (teng neng)	Ba Na

			Goong	Rơ Ngao (Ba Na), Giẻ Triêng, Ba Na
			Goong đe	Gia Rai, Giẻ Triêng, Rơ Ngao (Ba Na)
			Puôi brol	Giẻ Triêng (Đăk Glei – Kon Tum)
3	Bowed	Kaní	K'ny (kani)	Rơ Ngao (a sub-ethnic of Ba Na), Gia Rai, Ba Na
		Rauốt	K'đoh	Cor
			Cò	Kinh (Quảng Ngãi)

Figure 7: Table showing string instruments of the Xơ Đăng people according to von Hornbostel and Sachs' classification.

V'ROAC

The v'roac is a popular type of musical instrument in the musical and communal lives of the Xơ Đăng people. It is also widely used in the music of some communities in the Central Highlands, such as the Ba Na, Gia Rai, and Giẻ Triêng. The ethnic minorities in Quảng Ngãi, such as the Cor and H'rê, also have v'roac instruments. The main difference between the v'roac and the goong is the playing position of the two instruments; the v'roac is placed horizontally while the goong is mostly played standing up. The name v'roac is pronounced differently, such as b'ro, b'rô, and b'rôh. The Xơ Đăng people in Quảng Ngãi have three types of v'roac: v'roac triêng (two strings), v'roac tru (three strings), and v'roac rênh (five strings).

V'ROAC WITH TWO STRINGS (V'ROAC TRIÊNG)

The structure and manufacturing process of the v'roac include two main parts: the body of the instrument (called đaah) and the neck. The string of the instrument is usually hung on a rack in front of the house or the farm. The craftsmen carefully select round calabashes of the right size to make the instrument. The body of the instrument is a hollowed calabash, with both ends cut off and dried thoroughly.

The height of the calabash when cut is 18 cm, and the diameter is 20 cm. The neck of the instrument is tied horizontally through the stem of the calabash with a thin and sturdy forest string, usually made of rattan. The calabash becomes the resonating chamber, creating a unique and aesthetically pleasing appearance.

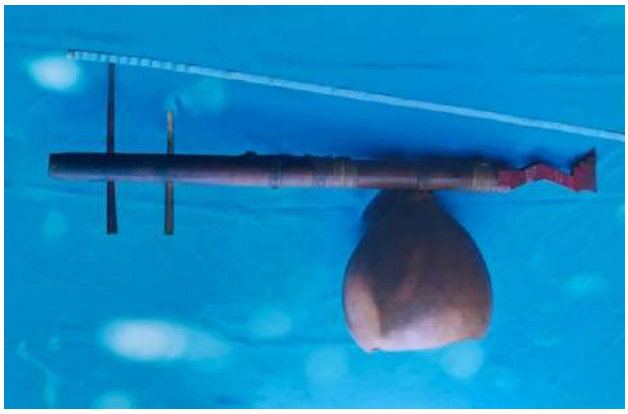


Figure 8: The Xơ Đăng people's two-stringed V'roac.

Recently, some artisans in the Sơn Hà region have replaced the calabash with a small aluminium basin (often used to hold water) for the v'roac body. This produces a more resonant sound but lacks the warm and sentimental tone of using a calabash.

The neck of the v'roac is made from a piece of bamboo (called h'đjaah) or a type of wood called lồ ô, with a length of approximately 47–62 cm and a diameter of about 2.7–3.7 cm. The neck is a crucial part of the v'roac instrument. The craftsman must select mature bamboo or wood that is straight to create the best and most durable v'roac instruments. The neck has a hole for the insertion of the xê

v'roac and a handle for holding the strings. There are five small wooden frets on the neck, made of gạo wood, which are glued onto the neck using beeswax.

The v'roac has two metal strings, usually made from guitar strings (the first or second string) or mandolin strings. Sometimes, even telephone wires or bicycle brake cables are used because there are no specific v'roac strings available on the market. The two strings are set close to each other, with one string close to the neck and the other string about 4 cm away. The string that is set closer to the frets is called the ‘wife’ string, while the other is called the ‘husband’ string.

In terms of playing technique, the v'roac musician uses their right hand to pluck the strings to create sound. Specifically, the index and middle fingers are used to pluck the ‘wife’ string, which is responsible for the melody, while the thumb is used to pluck the "husband" string, which provides a bass accompaniment. The "husband" string is also used to create rhythmic patterns.

The left hand presses down on the frets to create different notes and uses various finger techniques, such as vibrato and slides, to achieve different effects. The left hand is also responsible for muting or damping the strings when necessary.

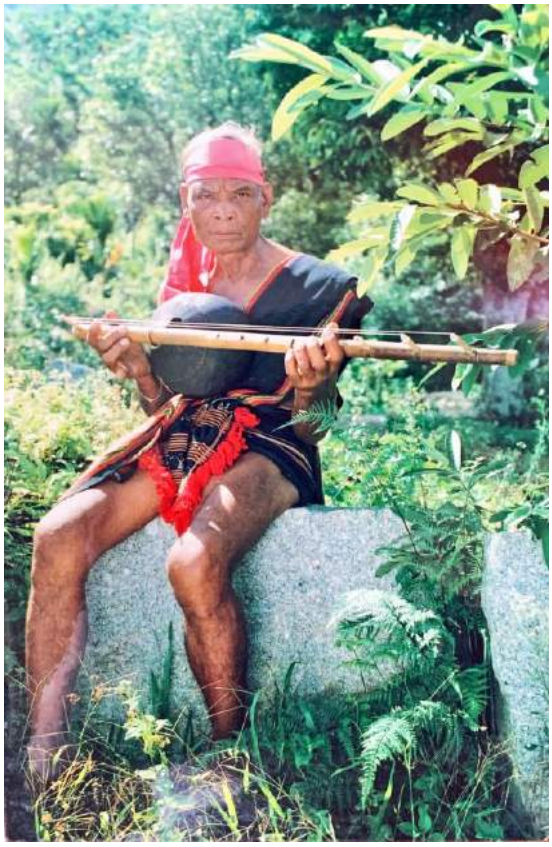


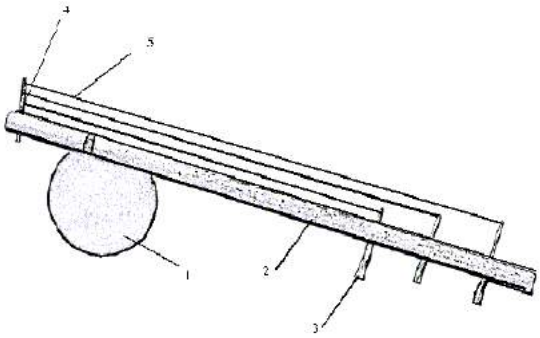
Figure 9: Đinh Văn Đó in Huy Em hamlet, Sơn Mùa commune, Sơn Tây.

The v'roac is used for solo performances of personal melodies and to simulate the sounds of traditional community ching songs.

The v'roac is used in a variety of performance environments, such as festivals and community gatherings in traditional longhouses, especially during cool moonlit nights when young men often play romantic music to express their love. Additionally, the v'roac can be used to play gentle and warm melodies for lullabies to soothe babies and children. The sound of the two strings of the v'roac is typically tuned to a perfect fourth or fifth.

In the Xơ Đăng tale ‘The Legend of the Rice Plant and the Calabash’, it is said that the calabash was brought back by a bird after a devastating flood from across the sea. The calabash longed for its homeland and remembered the perilous journey across the sea, which was heard in the beautiful and unique sound of the v'roac (Đinh Xăng Hiền, Nguyễn Thanh Mừng, 1988: 7).

V'ROAC WITH THREE STRINGS (V'ROAC TRU)



(Note: 1. Soundbox, 2. Body, 3. Tuning peg,
4. Bridge, 5. Strings)

Figure 10a: The Xơ Đăng people's three-stringed V'roac. Figure 10b: The three-stringed V'roac made by artisan Vá Kam in Sơn Mùa commune, In Sơn Tây district.

The repertoire of the v'roac is quite diverse, encompassing a wide range of everyday life themes. In addition, the instrument can also simulate the sounds of traditional ching ensembles.

The *Ching Dơh Ching Ngây* song, performed by artisan Va Kam (from Huy Em village, Sơn Mùa commune, Sơn Tây district), has a lively and rhythmic melody. The melody of this ching song is played within a range of a perfect eighth. The range of the instrument is very narrow, but it still captivates the people, perhaps due to its familiarity and close connection. However, in recent years, due to the increasing cultural exchange and blending of music, the v'roac tru three-string instrument is less commonly used by the younger generation.

Ching Dơh Ching Ngây is a piece of music that is noted down as it was usually played by Vá Kam in the unit Huy Em of the village Sơn Mùa in the district Sơn Tây.

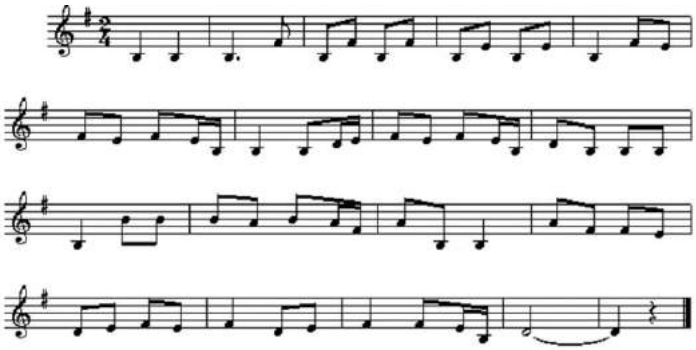


Figure 11: *Ching Dơh Ching Ngây* is a piece of music that is noted down as it was usually played by Vá Kam in the unit Huy Em of the village Sơn Mùa in the district Sơn Tây.

The Cor and H'rê people in Quảng Ngãi province rarely use the v'rooc tru three-string instrument like the Xơ Đăng people. They may be more accustomed to using the two-stringed instrument (with one string responsible for melody and one string for harmony). Compared to the b'ro of the Cor people and the b'rooc of the H'rê people, the sound of the v'rooc tru three-string instrument of the Xơ Đăng people is reflecting a wider range of musical content.

V'ROAC WITH FIVE STRINGS (V'ROAC RÊNH)

The v'roac five-string instrument (v'roac rênh) has five strings tuned from low to high as follows:c1 - d1 - e1 - f1 - g1.

Figure 12: The Xơ Đăng people's five-stringed V'roac.

GOONG ZITHER

The goong zither is also known as v'roac k'râu in some Cadong areas of Sơn Dung and Sơn Mùa. Communities in the North Central Highlands have different names for this instrument, such as goong and goong-de (Gia Rai, Rơ Ngao, Giẻ Triêng). The Ba Na people in An Khê district (Gia Lai province) call it the tinh ninh instrument (or teng neng); the Giẻ Triêng people in Dak Glei (Kon Tum province) call it the puoi brol instrument; and the H'rê people in Quảng Ngãi province call it the k'râu instrument. During our survey of rural areas, we did not see the Cor people in Quảng Ngãi using this instrument.

The goong instrument has a similar shape to the v'roac, but it does not have frets. It is larger than the v'roac and has 5 to 15 strings.

The structure of the goong instrument consists of two main parts: the soundbox (đaah) and the neck (xey). The soundbox is made from the shell of an old calabash, cut off at both ends. The height of the soundbox is 17–23 cm, and the diameter is 22–27 cm. The soundbox is attached to the neck.

The neck is usually made from bamboo or rattan. People often choose straight and sturdy bamboo or rattan (old and dried) that has been sun-dried or heated to ensure stability in sound. If the neck is made from fresh bamboo or rattan, it will shrink, making it difficult to tune the strings and arrange the bridge later. The neck is about 47–62 cm long and 4–5.5 cm in diameter.

Typically, 11 strings are tied to the neck without frets. At the top of the neck, small red-hot iron rods are inserted into the neck to create small holes for tuning the instrument. The tuning pegs are made from hardwood or old bamboo. At the other end is the bridge, where the strings are fixed onto a small piece of hardwood. Nowadays, some artisans even use broken metal umbrella frames to tie the strings to the instrument for extra stability. For many years, metal or nylon strings have replaced the traditional animal tendon or jute strings in this instrument of the Xơ Đăng people.

Figure 13: (left) The Xơ Đăng people's nine-stringed Goong in Sơn Mùa commune, Sơn Tây district. Figure 14: (right) A Goong performance posture of the Xơ Đăng people.

The sound of the goong instrument is entirely produced by the plucked strings, creating a smooth and melodious sound. The playing technique of the goong instrument does not involve fretting or sliding fingers on the strings, but its advantage lies in the harmonization and the excellent coordination of multiple strings played by the performer's fingers.

The goong instrument is a type of instrument used by both men and women and is often played for traditional songs such as calêu, ranghế, dêôdê, and more. Its sound can simulate all of the ching melodies of the Xơ Đăng people. The sound of the goong zither instrument is produced entirely by the plucked strings, creating a smooth and melodious sound.

The goong zither instrument of the Xơ Đăng people usually has 5–15 strings, but the most common type has 7 or 9 strings.

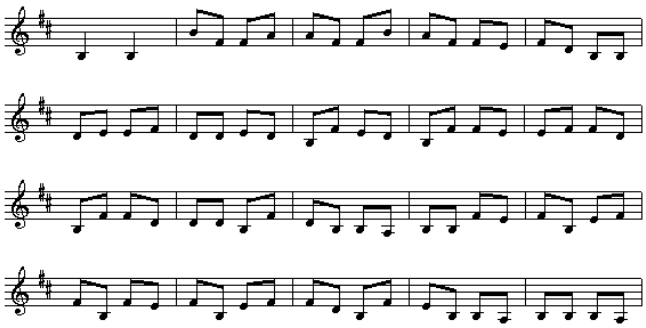


Figure 15: Another example is *Xóm Đăk Tu*, here shown as an excerpt.

Regarding the repertoire, in addition to traditional songs such as calêu, ranghế, dêôdê, the strength of goong performance lies in simulating the sound of ching instrments, such as the Đăk Tu melody. The music piece Đăk Tu, performed solo by Đinh Túc on a nine-stringed v'rooc k'râu, is seemingly a masterpiece.

Xom Đăk Tu (also known as P'lây Đăk Tu) of the Xơ Đăng people is a beautiful rural area that is reflected in many songs and music pieces, such as the song *Calêu Đăk Tu* (in the melody of dêôdê), the Đăk Tu ching, and more.

The music piece consists of two parts: the first part (lively and cheerful) has 56 measures in a 2/4 time signature, and the second part (gradually faster) has 24 measures (including the pick-up measure). Therefore, the total music piece here has 80 measures in a 2/4 time signature, which in reality may be more or less following the 'open mechanism' rule in the performance of culture.

It can be said that through the consecutive single-hook melody with a 2/4 time signature, the Đăk Tu music piece has created a feeling of joy and brought people closer to the wild nature with the sound of birds, wind, and flowing water. The consecutive single-hook melody with a 2/4 time signature here has been very effective in terms of musical techniques.

KANÍ

Figure 16: (left) The Xơ Đăng people's Kaní. Figure 17: Kaní performance posture.

The musical instruments belonging to the Xơ Đăng people's chordophone instruments in Quảng Ngãi include two types: the kaní and the rauốt. Other North Central Highlands communities, such as the Rơ Ngao (Ba Na) and Gia Rai, also have this type of instrument. The Xơ Đăng and H'rê people in Quảng Ngãi also call this instrument rơđoang. The Xơ Đăng people may call this musical instrument by the name used by the H'rê people (a neighbouring community). Particularly, the Xơ Đăng and H'rê people have many similarities in the making and use of this musical instrument. According to our investigation, the Xơ Đăng people in Sơn Tây region have this type of instrument, but the Xơ Đăng people in the Tây Trà region (Trà Xinh district) do not have this type of instrument.

In terms of the form of the instrument and the sitting position for playing, the kaní is similar to the cò instrument of the Kinh people. The instrument has one string made of animal tendons, silk thread, pineapple fibre, or nylon. Recently, people have started making it with metal strings. The instrument neck is a 60-cm-long bamboo tube, and the bow is a small bamboo stick. On the instrument body, artisans use beeswax to attach 4 to 5 frets called vú mói, vú páy, vú pí, and vú pun. Under the string, there is a thread tied to a piece of metal (a thin aluminium piece or a piece cut from a beer can). Interestingly, the structure of the kaní instrument does not have a resonant box; instead, it has the performer's mouth cavity as the resonant chamber.

In the performance, the artist sits and uses the left foot to hold the wooden head of the instrument. The right hand pulls the bow onto the string to create sound. The mouth holds a metal piece with a thread tied to the string. At this point, the artist's mouth cavity becomes an excellent resonant chamber. The sound volume and melody colour always directly depend on the flexible and agile changes of the mouth cavity when opening and closing.

The kaní is a musical instrument played mainly by the Xơ Đăng people during the spring or after the harvest season. It is also used for socializing and matchmaking purposes. The instrument produces sounds that are close to human voices, allowing the players to convey their messages effectively.

Unlike other string instruments like the v'roac and goong, the kaní is mostly used by older men. In the past, it was only played in the forest as it was believed to produce the sounds of spiritual beings. However, this taboo has been mostly forgotten nowadays. The sound of the kaní is similar to singing and has a mystical and captivating quality.

The kaní has four frets, producing the notes c2, d2, fis2, g2, and a2. However, the pitch of these notes may not be entirely accurate due to the half-string, half-vocal technique used to produce the sound. The sound is transmitted from the strings to the metallic piece inside the mouthpiece, producing a non-standard frequency range.

The kaní has a limited repertoire, including songs such as Tự sự, Trai gái tự tình, and Mẹ ru con ngủ. The melodies are smooth, cheerful, and playful, with a 2/4 time signature and interwoven rhythms.

Although the sound of the kaní is unique, it has a limited volume. Some communities in the Northwest Highlands of Vietnam have added a dried gourd shell (b'rooc) to the instrument to increase its volume without affecting its playing technique or repertoire. However, this modification should be carefully considered as the kaní is primarily used for personal expression, lullabies, and socializing purposes.

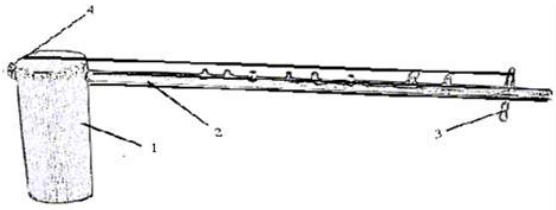
Changes in volume may also affect the quality of the sound and the social function of the instrument. Therefore, it is important to preserve the traditional playing techniques and understand the cultural significance of the kaní in the Xơ Đăng community.

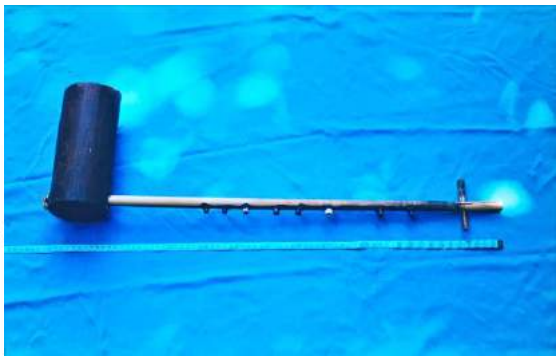
RAUỐT

The rauốt (a traditional Vietnamese musical instrument) has a structure similar to the cò instrument (a two-stringed instrument) of the Kinh people, but the rauốt has frets while the cò instrument does not.

The rauốt has four main parts: the resonator box, the body, the neck, and the bridge. The resonator box, body, neck, and bridge are usually made of high-quality wood. The resonator box is typically

made from a bamboo or rattan stem, while the body is made from a straight and sturdy piece of wood, like a half piece of wood. The neck and bridge are also made from high-quality wood.





Note: 1. Soundbox, 2. Body, 3. Tuning peg, 4. Bridge.

Figure 18: (left) The Xơ Đăng people's Rauốt in Quảng Ngãi. Figure 19: (right) The Xơ Đăng people's Rauốt.

The playing technique and sound production of the rauốt are equivalent to the đàn cò of the Kinh people. The player of the rauốt usually sits on the ground with their big toe holding onto the resonator box, one hand holding the neck of the instrument, and the other hand using a thin bamboo stick placed close to the strings and pulled.

Performance environment: The rauốt is a musical instrument for men only (women do not use this instrument) widely used in the activities of the Xơ Đăng community.

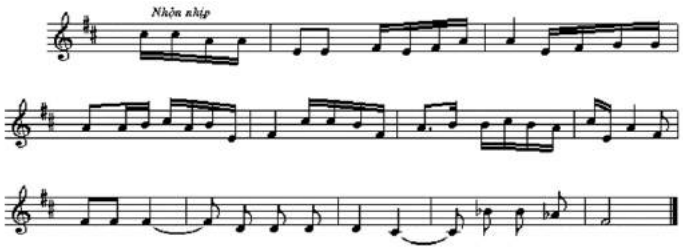


Figure 20: (left) Rauốt performance. Figure 21: (right) Using the hand to pluck and the bow! This is the implication of this piece of music.

The solo performance of the rauốt playing *Ranghế Lempui* (a joyful tune) by the artist Vá Y Vê (from Sơn Mùa commune, Sơn Tây) is a very unique piece of music. Here, Vá Y Vê performed the rauốt using two different skills, which are using the hand to pluck and using the bow.

This demonstrates the Xơ Đăng people's love for the Ranghế tune, a common melody in Xơ Đăng music. In fact, in the distant history of music, songs came first, and then, with a creative mind, humans invented sound-producing tools and musical instruments to serve their spiritual life.

CONCLUSION

The music of the Xơ Đăng people has rich expressive content, unique playing techniques, and characteristics. The people have a particular love for music and a talent for this type of art. Therefore, music and musical instruments have been an integral part of their social life and have been maintained until today.

In the case of some pieces of Xơ Đăng music that mimic the sounds of goongs, we believe that, fundamentally, they existed before goongs were introduced from other regions. We hear and feel the fusion of basic sounds of goongs in today's social life, still preserved in bamboo and nứa musical instruments, such as the three-stringed v'rooc instrument (songs like *ching dơh ching ngây*, …).

Music in the social life of the Xơ Đăng people is performed in an open mechanism, which is characteristic of their music as well as performance art in general.

The music of the Xơ Đăng people is an invaluable cultural heritage, not only for themselves but also for containing the cultural values of music in the Southeast Asian region. Historical origins and cultural values of musical instruments in the social life of the Xơ Đăng people need further in-depth research in future projects.

In conclusion, the study of Xơ Đăng musical instruments is a vital aspect of preserving and promoting their cultural heritage. Further research is necessary to fully understand the history, cultural significance, and value of Xơ Đăng music and musical instruments. This research can help preserve and promote the cultural heritage of the Xơ Đăng people and contribute to the larger field of musicology.

REFERENCES

Đinh Xăng Hiền, Nguyễn Thanh Mừng. 1988. *Kadong folklore (collected and compiled)*, Nghia Binh Department of Culture and Information, 12.

Trần Văn Khê. 1983. "Music of Southeast Asian Countries", in Southeast Asian Arts (Edited by Cao Xuân Phổ), Southeast Asian Institute, Hanoi, 183-256.

Institute of Culture and Arts in HCMC. 1993. Modal scales in traditional music of some ethnic groups in South Vietnam. HCMC, 226, 236-239.

Jähnichen, Gisa. 2019. “Musical Instruments: Classification of”. The *SAGE Encyclopedia of Music and Culture*. Edited by Janet Sturman. London: SAGE Publishing, 1519-1524.

Nguyễn Thế Truyền. 2019. Changes in Music Practices of the H’rê People in Quảng Ngãi Province. *AEMR-EJ, 4*: 49-58.

Nguyễn Thế Truyền. 2020. Review about the Current Situation of H’rê People’s Music at Different Locations in Quảng Ngãi Province. Vietnam. *AEMR-EJ, 5*: 99-108.

Tạ Hiền Minh et al. 2001. *Cultural Life of Ethnic Minorities in Quảng Ngãi Province*. Quảng Ngãi: Quảng Ngãi Department of Culture and Information.

Statistics Bureau of Quảng Ngãi province. 2015. *Population census*. Not accessible original.

Von Hornbostel, Erich and Curt Sachs (1961 [1914]). Classification of Musical Instruments. Translated by Anthony Baynes and Klaus P. Wachsmann. *Galpin Society Journal 14*, 3-29.

The Musical Representation of Sri Lankan Kaffirs

Geethika Abeysekara [ගීතිකා අබේසේකර] and
Chinthaka Prageeth Meddegoda [චින්තක ප්‍රගීත් මැද්දෙගොඩ] [1]

Abstract

This study presents a very small community within the Sinhalese context of Sri Lanka in light of academic interest: the Kaffirs. Their communal history reaches far back into colonial times, and they did not distinguish clearly from which territories in Africa these Kaffirs, an expression introduced by Portuguese rulers for slaves and servants brought to Sri Lanka from African shores, came and how they identify.

Currently, Kaffirs are seen through the gaze of public writings and common biases. They are believed to have their performance styles and their strong association with the drum, dance, and vocal genres integrated into the canon of Sinhalese traditions.

One specific vocal expression is the singing of manja songs, which are introduced and roughly analysed in this short paper. Manja songs are not so widely known to all people living in Sri Lanka. A specific study of these songs has not yet taken place.

The main methods used are micro-analysis, literature studies, and open interviews with those who are connected to Kaffirs, either as members of the group or as people related to their studies and performing arts. Beyond presenting the exciting text repertoire, it is to connect the musical skills that come with this way of singing with related arts such as dancing and drumming.

The Kaffirs' performance potentials are widely underestimated. Many Kaffirs were integrated, through marriage and social subordination, into the current society. Yet, it is important to focus on the snippets in the history of specific performance skills and their relatedness to another continent in order to help understand global issues and their future.

Keywords

Sri Lanka, Kaffirs, Manja songs, African diaspora, Micro-analysis

Introduction

This study presents a rather small community within the Sinhalese context of Sri Lanka in light of academic interest. The African descendants in Sri Lanka, known as Kaffirs, are a declining minority group whose grandparents were brought to colonized Sri Lanka since 1505 until the British left the country in 1948. Their communal history (Nicolini & Jayasuriya, 2017) did not distinguish clearly from which territories in Africa these Kaffirs, which is an expression introduced by Portuguese rulers for slaves and servants brought to Sri Lanka from African shores, came and how they identified. Shihan De Silva Jayasuriya wrote a number of articles and books and produced a few documentaries about Africans in Asia, and among them, the majority of her academic works speak about Sri Lankan Kaffirs (Jayasuriya, 2005, 2010, 2020). However, the lack of inquiries into the content of Kaffirs'

[1] This article evolved from a panel presentation, in which Chinthaka P. Meddegoda participated remotely. The manuscript was largely extended and developed by Geethika Abeysekara, who is the corresponding author of this study. More details via email: geethiabey@gmail.com. Geethika Abeysekara is working as a temporary lecturer in music at the University of Sri Jayawardenepura's Faculty of Humanities and Social Sciences. She is also a visiting lecturer in music at the University of Sri Jayawardenepura's External Degrees and Extension Course's Unit from 2021 to 2023. Currently, she is pursuing a Ph.D. in Music at the University of Sri Jayewardenepura. She obtained her Master of Performing Arts degree with a specialization in Vocal Music from Banaras Hindu University in Varanasi, India. Prior to that, she completed her Bachelor of Music in Vocal Music from the same university. Prof. Dr. Chinthaka Prageeth Meddegoda is teaching and researching at the University of the Visual and Performing Arts in Colombo, Sri Lanka. Currently, he is the director of the Quality Assurance Center at this university.

Abeysekara, Geethika and Chinthaka Prageeth Meddegoda. 2023. The Musical Representation of Sri Lankan Kaffirs. *AEMR, 12*: 71–80.
DOI: 10.30819/aemr.12-6

music and how Kaffirs have been ethnically identified and labelled by other local ethnicities is a remaining question and has yet to be studied. Previous studies, interviews, and public views encountered in internet sources may serve as the initial material to be explored. This research will be further continued by using methods such as microanalysis, literature studies, and open interviews with those who are connected to the so-called Kaffirs (Dahanayake & Meddegoda, 2023), either as members of the group or as people related to their studies and performing arts. Beyond presenting the exciting text repertoire, it is to connect the musical skills that come with this way of singing with related arts such as dancing and drumming.

Kaffir Community in Sri Lanka

Recent History

The Africans were brought to Sri Lanka by European colonizers, starting with the Portuguese in 1505 and continuing the practice by the Dutch and British until the British left the country in 1948. In 1817, Kaffirs were brought from Mozambique by the British. It is hard to exactly say what are the ultimate places that Kaffirs were picked from in Mozambique. The majority of soldiers were Kaffirs in the Third Lanka Regime during the period of British rule. Some soldiers worked in the Puttalama area, and they stayed there even after ending the regime that brought them to that area. The Afro-Sri Lankans were employed as mercenaries, musicians, road builders, railway line constructors, watchers in salt pans, bricklayers, palanquin carriers, domestic servants, divers in pearl fisheries, nannies, nurses, village officials, and bodyguards.

Three types of Kaffir lineages are dominant: Portuguese Creole, Tamil mixed, and Sinhala mixed. Birth certificates of Kaffirs indicate that they are Kaffirs and that their religion is Roman Catholic. Kaffirs are capable of writing and speaking Sinhalese and Tamil, depending on the territory of living and spoken languages of their parents. Their grandparents have mostly spoken Indo-Portuguese languages with missing scripts as they were not attending a Portuguese school.

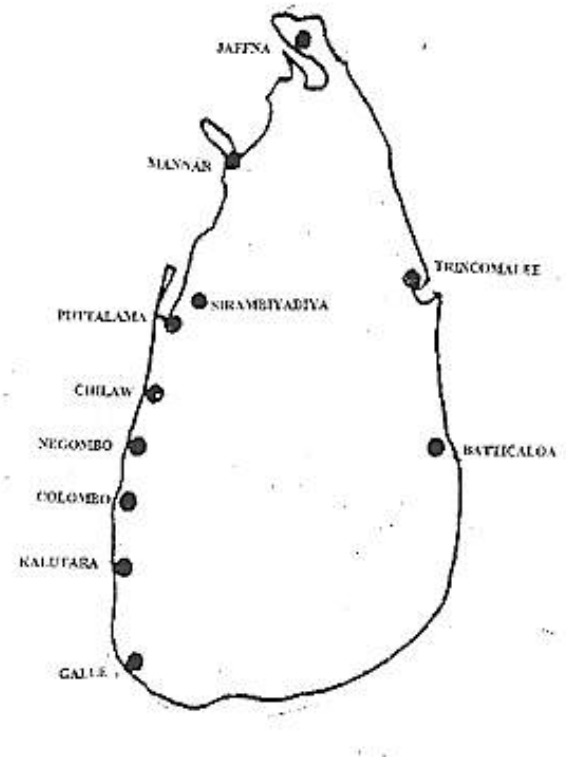


Figure 1: The locations of Kaffirs' residences (illustrated by Jayasuriya, 2005, reprinted with permission).

In an interview, Shihan De Silva Jayasuriya (Jayasuriya and Meddegoda, 2023) said that Kaffirs were brought by colonizers basically for slavery and as soldiers who were loyal and capable. Similar patterns can be found in India (Pescatello, 1977). Usually, she says, Kaffirs do not marry Muslims in Sri Lanka, though they are married to Hindus, Buddhists, and people who follow other religions. I found that the Kaffirs usually hide their identity as Kaffirs in public. The Creole language consists of 90% Portuguese and is the lingua franca of the Kaffirs living in the Eastern province. The self-created language they do use today is not understandable by Portuguese-speaking people. Meaning the added 10% might be crucial to the understanding, which calls for further studies.

Place	**Number of people**	**Year**	**Source**
Senakudiirippuwa	3–4 families	1985	Ariyarathna, 1985
Sellakkandal Sirambiadiya	2–3 families	1985	Ariyarathna, 1985
Sellakkandal Sirambiadiya	50 families	2001	Jayasuriya, 2001
Lurdu Mother Church, near Kalaoya	1 family	1985	Ariyarathna, 1985
Thambowa	Not mentioned	1985	Ariyarathna, 1985
Puliyankulama	Not mentioned	1985	Ariyarathna, 1985
Mihinthale	Not mentioned	1985	Ariyarathna, 1985
Trincomalee	Not mentioned	1985	Ariyarathna, 1985
Rajagiriya	Not mentioned	1985	Ariyarathna, 1985
Entire Puttalama District	38 families	1952	Ariyarathna, 1985

Figure 2: Table of demography found in literature up to the 21st century (scheme by Chinthaka P. Meddegoda).

Currently, Kaffirs are seen through the gaze of public writings and common biases. Sri Lankans are not much familiar with the word ‘Kaffir’, and instead the words Kaperi or African are used to identify them. Usually, the term Kaffir is used in academic works and newspaper articles. Being Sinhalese myself, I can remember how I was influenced by others in my perception of Kaperi. I was told by my surrounding people some features of African people in general, such as having black skin, curly hair, which is also known as afro-textured hair, wider and fat lips, aboriginal dances with the upper part of the body naked, wearing small tree branches with leaves as skirts, singing particular songs that are well blended with drumming sound, hanging big rings on the ears and nose, and so on. My impression of them was somewhat exotic, and I was rather curious to observe them from a distance. When I was 8 years old, I got an English text book from the school for English learning, and this happened when I was in grade 4 at the school. It is not only me, but all the grade 4 students who study in all Sri Lankan government schools get it for free. The private schools also might have used the same book since mostly all have to adhere to the syllabuses issued by the Ministry of Education. However, my conception of African people changed after I learned the lesson about different races in the world as given in that particular English text book (Figure 2). ‘I am Muru. I am from Nigeria.’ The picture of Muru is largely different from my perception of the look of African people. However, features such as a complexion, wider lips, and afro-textured hair are somewhat visible in the picture. Unfortunately, the education of identifying ethnic differences through the outer appearance of the people might still be a practice in some places in the world.

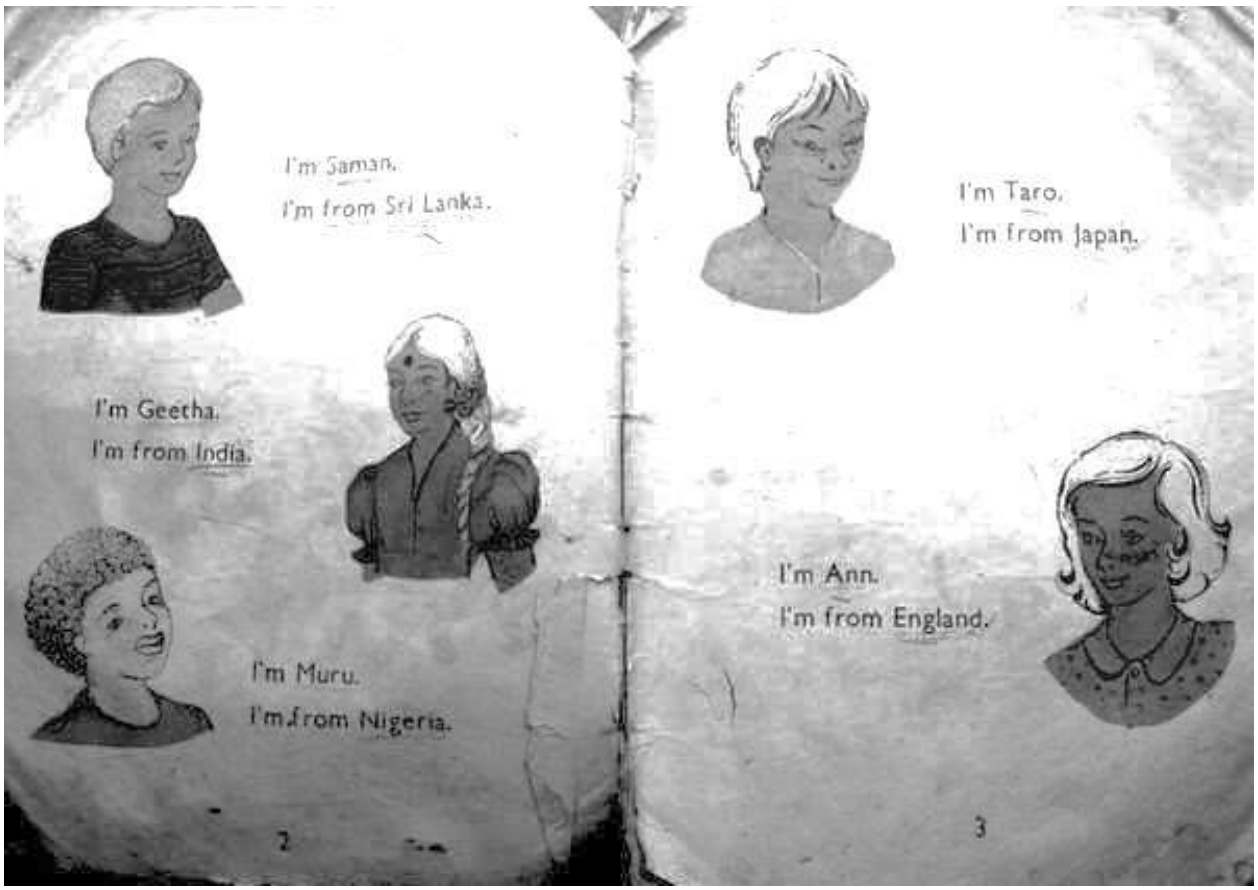


Figure 3: Two pages of English text book taught in grade 4 in schools of Sri Lanka around the 1980s (reprinted with permission).

Piyal Abeysekara (with Meddegoda, 2023) remembers his mother used to tell him about Kaperi from British times that the Kaperi people were tied and their mouths were locked with padlocks, and they were transported in a well-closed vehicle like a bus in the Kandy area by the British people. He was told that they are human flesh eaters, and therefore the local people did not dare to reach closer to them when Kaperis were around or transported nearby.

I interviewed Ashoka Herath, who is nearly 71 years old, and can remember what she heard from her mother about Kaperi people. As she was asked what you remember, she started singing two lines of a Sri Lankan popular song that contains words from an unknown foreign language.

> Aji tapara lahila
>
> Peeji tapara lahila …

She could not explain why she was reminded of that song. However, its sonic texture is rather African-like to me as well. Herath (with Meddegoda, 2023) described the Kaperis' outer appearance as big and strong people with shiny black skin.

Later, I could reach more Sinhala people who are above 60 years old and can remember what they heard about Kaperis from their grandparents, and I heard similar responses about the first impression of the term Kaperi.

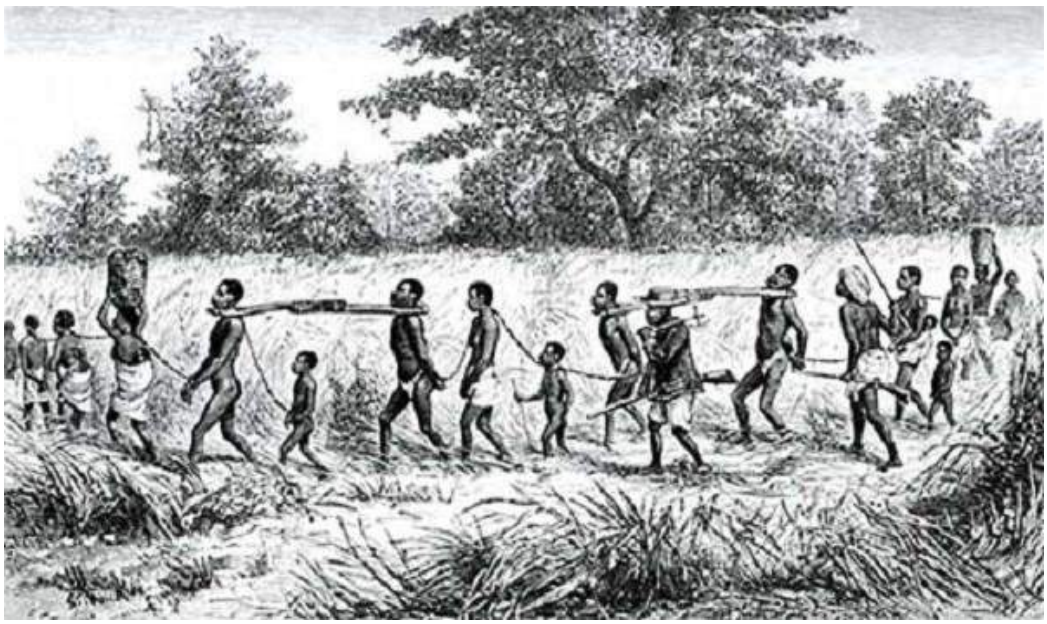


Figure 4: African slaves: http://www.namathumalayagam.com/2018/03/blog-post_50.html (re-printed with permission).

Kaperi Music

There are a few songs and genres associated with Kaperis of Sri Lanka. Among them, Baila Kaffirinya and manja songs are relatively often practiced. Some lines in Baila Kafirinya songs are in Portuguese language or Creole language. The manja songs are completely in Portuguese or Creole language.

Baila Kaffirinya

Figure 5: Kaffirinya Carnival to tribute the respective early legends by living artistes of Kaffirinya songs. (Advertisement material re-printed with permission).

Dias (2014) confirms that the term 'Baila' that is referred to as 'dance' denotes a particular vocal genre in today's Sri Lanka. The terms Baila and Kaffirinya are synonymously used to denote a song style along with an ensemble that has been developed with the involvement of local people, Portuguese, and Mozambiquans. The terms Baila and Kaffirinya denote the same genre (Ariyarathne, 1999). There is a wider repertoire of Kaffirinyas in Portuguese and Creole languages sung by Kaperis and Sinhala singers today. However, the most popular are the versions of Sinhala kaffirinya-styled songs sung by Sinhala singers. The reason could be that the majority of the population, also among the so-called Kaffirs, understands Sinhala language, and therefore the Sinhala version is more attractive.

The kaffirinya ensemble in the 17th century consisted of specific musical instruments, namely the violin, mandolin, rabana, and guitar (Ariyarathne, 1999). Today, the ensemble has been expanded with additions of congas, tambourine, maracas, shaker, accordion, banjo, banjolin, and bass guitar. Jayasuriya (with Meddegoda, 2023, Jayasuriya, 2010: Jayasuriya 2020) believes that Kaffirinya is an amalgamation of cultures from three continents: Africa, Europe, and Asia. The term Baila, or dance associated with Portuguese and Spanish dances, was probably added to Kaffirinya later during the Portuguese power (Dias, 2014). Kaffirinya is another term synonymously used with the term Baila.

MANJA SONGS

Manja songs are not so widely known to all people living in Sri Lanka. A specific study of these songs has not yet taken place. The performances can be widely found uploaded to YouTube by many visitors to the Sirambiyadiya village. Among them are foreign tourists, ethnographers, local visitors, and a few agents of television channels. Kaperis in Sirambiyadiya have entertained the visitors by performing their lyrically limited repertoire of dances and a few songs. They are all somehow dancers and musicians, as they can do at least one of these roles during the singing and within the instrumental ensemble. Seemingly, most of the villagers are economically poor. They receive rewards from the visitors, and, therefore, they are happy to perform.

The ensemble of musical instruments used to accompany manja songs includes dhol, metal coins, spoons, coconut shells, beating or stamping on a wooden plank, and a rabana.

The lyrics of manja songs are in a strange Portuguese language. Many of the main song lyrics are about nature, such as one that describes a child flying a kite in the sky, love, the sea, animals, birds, and devotional songs. The manja songs are completely in Portuguese or in any Creole language, without exception. The Portuguese spoken seems ancient to modern Portuguese speakers though.

The Kaperi's performance potentials are widely underestimated. Many so-called Kaffirs were integrated through marriage and social subordination into the current society. Yet, it is important to focus on the few snippets in the history of performance skills and their relatedness to another continent in order to help understand global issues and their future.

One manja song should be more detailed. The theme of the song that is most often performed during visits by strangers in the named village is 'teasing a beloved one'.

The basic line is made of a drum beat interlocked with hand clapping. This rhythm seems to be contagious, and all visitors join the off-beat hand clapping to support the performance. Drummers are seated on plastic chairs, and singers are standing around them. One dancer/singer goes in a circle during the stanza, and then it is repeated on the spot with more musical intensity. Other stanzas may see other performers. So, they switch places. The first singer is female in a flowery midi dress that reaches the lower legs.

Here is a scheme as it may be constructed during the performance of one line in the stanza:

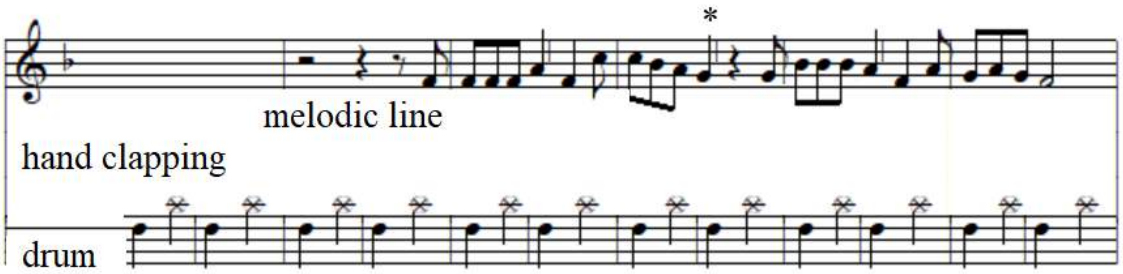


Figure 6: Basic scheme of the manja song's main song line. Writing by the author Chinthaka P. Meddegoda. The time signature was omitted on purpose to show the musical idea instead of a basic reproduction in staff notation.

The melodic pattern, here only roughly drafted in thinking patterns and not in simple transcription, is up-and-down directed and does not exceed the major five-tone scale. The final tones of each line land on a kind of dominant (marked with *), implying the openness of further creation. Only the last line finishes in the basic tone. The text is often repeated, possibly because it is hard to understand or for better emphasis on the plot.

In appropriate representations of this group, for example, in YouTube recordings such as https://www.youtube.com/watch?v=mOb84yONUxw, the melodic line is varied and echoed. But the underlying fast rhythm of drum and hand clapping (one quarter tone is 150–200 speeding up during the performance) can be replaced by a wood block or a pattern given by a keyboard.

An Analysis of Available Audiovisual Material

This particular manja song that has been played in an audiovisual document starts very slowly. Scattering flowers, one woman begins to dance with gentle steps, which may indicate that the village people are welcoming the visitors around them. Everyone pays attention to her, claps, and sings. After singing a few lines of the verse, the musicians and singers increase the speed of the song a little. Where the speed of sound is increased, one sustains the tone loudly as a sign of tempo change.

In this way, the whole song uninterruptedly gets gradually faster and speeds up. In between, more dancers join the performance. The dance is started by one person and continues as a group until the end of the song. The song starts very slow.

The musical structure is that the entire song consists of three or four lines. The first and second lines remain in the same octave. The third line onwards extends to some higher ranges.

The song uses minimal lyrics. At the climax of each stanza, which is mostly at the end, the melody and some redundant syllables or sound effects are used. After a while, the song is repeated. The songs sung in these groups seem to be mostly sung by women, accompanied on drums and other percussive elements by men. Here is a substantial transcription of the four lines in a writing style often used in Sri Lankan teaching of songs (Abeysekara, 2023).

When singing these songs in groups, only one melody is used in various shapes depending on space and time of appearance. These dependencies are not yet well investigated.

The accompaniment of the song is depicted in the transcription (Figure 7). The melody of the song follows a 6/8 rhythm. The accompaniment patterns have a predominantly regular structure, except for the drum named the dholak. The rhythmic structure is characterized by lowercase x and uppercase X. The lowercase x represents the beats produced by the right hand or both hands, while the uppercase X represents the beats created by the left hand.

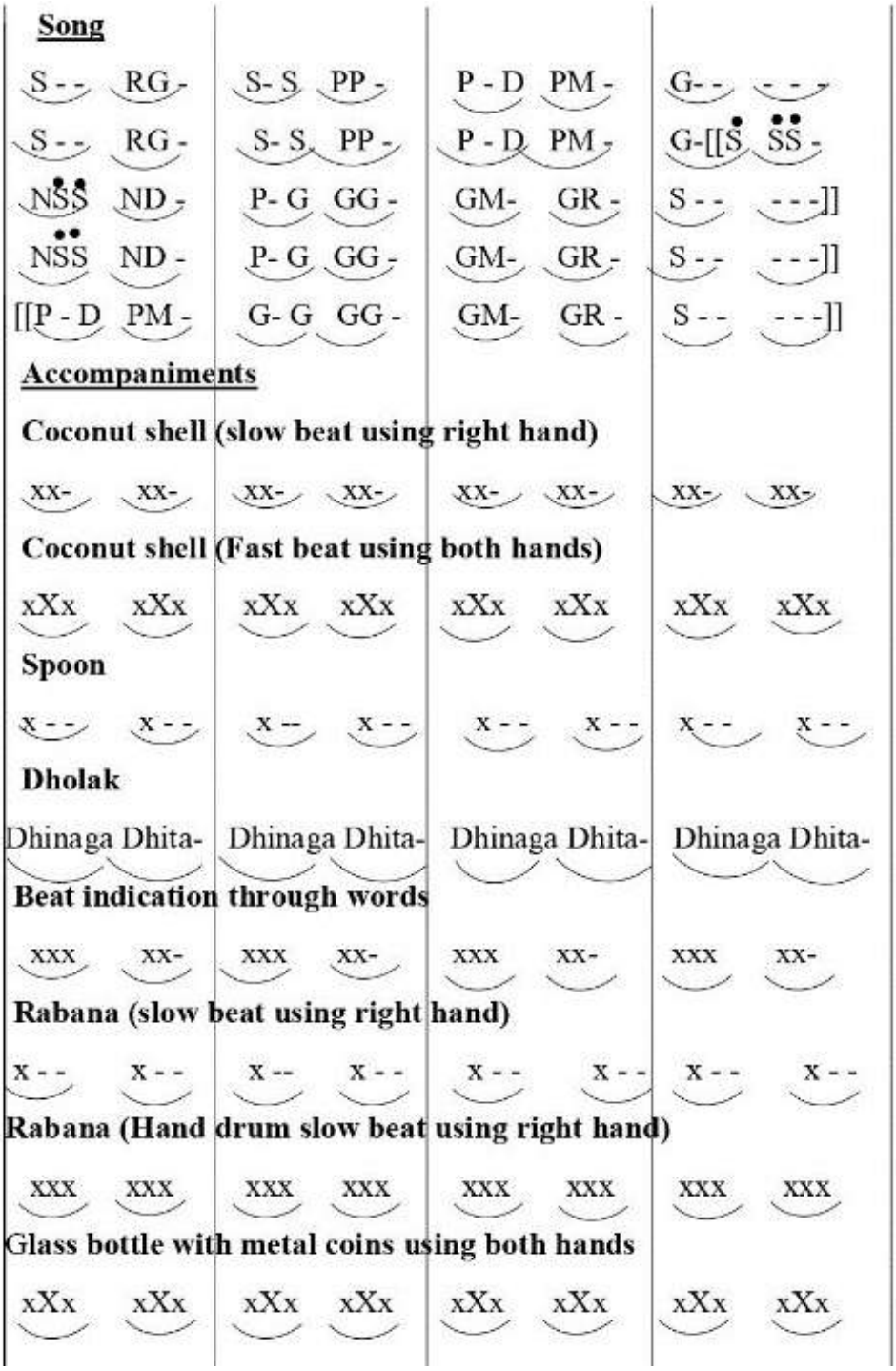


Figure 7: One stanza seen in the audiovisual example (transcription by Geethika Abeysekara) in a 6/8 rhythm using a common notation system applied in Sri Lanka.

Kaperi people keep using their accompanying instruments as their grandparents have previously used them (Arunasalam, 2010, Figure 7). Dhol (big drum), a traditional rabana, beating or stamping on a wooden plank, as well as clappers, are used for an accelerating accompaniment. The beating with metal coins on a glass bottle and tapping on another wooden platform seem to indicate the simplicity of life. Kaperi might have been used manja songs for entertainment or leisure time music. This cannot be said through a simple recording without having closer connections to the villagers.

The man playing dhol uses aural sound effects, while women also started to use aural sound. The performance experiences a more lively appearance. But this can be changed over time. A simple melody, which has no complicated pitch-related effects, is used for these songs. However, the melodic outline can be used in different shapes.

Conclusion

The so-called Kaffirs seem to be fully integrated into Sinhalese social conditions. They live a poor life, similarly to their Sinhala neighbours. They are peasants and family people in the same way, and they are always ready to culturally go beyond their limitations with changing reasoning in order to survive economically.

It is time to not separate them from the entire society by reducing any people down to their suggested rooted behaviour. Also, it is not appropriate anymore to call their skin or hair structure poor as they are darker in complexion and have curly hair. These signs are also seen as less beautiful among Sinhalese and among a number of people living in Asia. In some places, new laws were enforced that forbid advertising beauty idols with fair skin and brighter, straight hair. It is also time to correct the perception of outer appearances together with habits of clothing or cooking as ethnic marks in ethnography. Ethnographers from all over the world may indulge in buying so-called ethnic clothing without being aware of the economic and social consequences. Staging performances also means forcing people to stay old-fashioned. Girls in jeans and T-shirts are not very welcome. The presented tradition seems to have become a matter for old people. One interesting point was the observation that having played back the available recordings to modern native Portuguese speakers did not result in understanding. The conserved language use in songs and the capability to refer to a group language are yet to be investigated in detail.

A simple manja song can teach humbleness and true decolonizing of expressions that were long time seen as an asset to be sold and not allowed to be imitated by others. Yet, we know that first ships and later social media transported those songs over long distances and the songs and dances are not owned by only one group of people, although performances are held at all times and visitors to some villages are expected. This kind of exploitation may have to stop soon without taking the latest achievements away. For these reasons, archives and researchers have to work harder and with more ethical awareness.

References

Abeysekara, Geethika. 2023. The Position of Kabir Bhajans in North Indian Music. *JRM, 2*:35–44.

Abeysekara, Piyal and Chinthaka P. Meddegoda. 2023. Talk about Kaffirs' reputation on 3rd March.

Abeysekara Arunasalam Kannan. 2010. 'Kaffir Culture' in Sri Lanka by Kannan Arunasalam, YouTube [video] production: https://www.youtube.com/watch?v=BXvLYV9MZLI, last accessed 29th June 2023.

Ariyarathne, Sunil. 1999. *Baila Kaffinja*. Colombo: Godage Brothers.

Dahanayake, Gayanath and Chinthaka P. Meddegoda. 2023. Talk on rhythmic patterns of dholak. July. Colombo.

Dias, R.R. 2014. Idiosyncratic and Mutual Features of Violin Playing in Malaysian Joget and Sri Lankan Kaffirinha. *Proceedings of the 3rd Symposium of the ICTM Study Group on the Performing Arts of Southeast Asia*. Edited by Mohd Anis Md. Nor. Denpasar/Kuala Lumpur: ICTM Study Group on Performing Arts of Southeast Asia. 212-217.

Herath, Ashoka and Chinthaka P. Meddegoda. 2023. Interview on 6th of January. Colombo/Kandy.

Jayasuriya, Shihan de Silva. 2005. The Portuguese Identity of the Afro-Sri Lankans, *Paru dans Lusotopie, XII* (1-2). Available via http://journals.openedition.org/lusotopie/1164, last accessed 22nd June 2023.

Jayasuriya, Shihan de Silva. 2010. *African Identity in Asia: Cultural Effects of Forced Migration*. Princeton, New Jersey: Markus Wiener Publishers. pp. 164.

Jayasuriya, Shihan de Silva. 2010. *The African Diaspora in Asian Trade Routes and Cultural Memories*. UK: Edwin Mellen Press.

Jayasuriya, Shihan de Silva. 2020. Africa in South Asia: hybridity in Sri Lankan Kaffrinha, *South Asian History and Culture*, 11:4, 390-406, DOI: 10.1080/19472498.2020.1827595.

Jayasuriya, Shihan de Silva and Chinthaka P. Meddegoda. 2023. Interview on 31st May. Colombo.

Nicolini, Beatrice and Jayasuriya, S. de S. 2017. *Land and Maritime Empires in the Western Indian Ocean*. Milan: Educatt.

Pescatello, A. M. 1977. The African Presence in Portuguese India. *Journal of Asian History*, 11(1), 26–48.

METHODICAL ASPECTS OF STYLISTIC ATTRIBUTION ARRANGEMENT OF POP-VOCAL COMPOSITION

Stepan Giga [Степан Гіга] and Larysa Oparyk [Лариса Опарик][1]

Abstract

The purpose of the research is to theoretically develop methods of characterisation and attribution of the style of arranging a pop-vocal composition. Based on the task of identifying active means of music expression, the most suitable methods for determining the characteristic features of style were used; the specific features of form, textural, temporithmic, timbre, melodic-thematic, and ladoharmonic organisation of the musical material of arrangement were analysed. As a result, the algorithm of analytical actions in the process of hearing expertise on the specific features of the musical language of arrangement is aimed at identifying the genesis of the stylistic profile of pop-vocal composition, which usually has features of genre-style synthesis of different areas of popular, jazz, folk, or academic music. During the comparative hearing analysis of the sound recordings of the famous Ukrainian song «I will go to distant mountains» in the original author's performance of Volodymyr Ivasyuk and its cover version performed by Kvitka Cisyk and arranged by Jack Cortner, the method of comparative stylistic characteristics of arrangements was carried out on the principle of contrasting comparisons or comparisons on the similarity of creative methods of instrumentation, formation, tempo-rithmic, melodic-thematic, and ladotonal organisation of musical material of instrumental accompaniments.

Keywords

Arrangement, Pop-vocal composition, Cover version, Style, Sound image

INTRODUCTION

Modern pop-vocal culture is a creative sphere of the search for progressive forms of aesthetic communication with the public by constantly updating musical and expressive means of artistic influence on listeners. In the production of a new musical product, which is ultimately the result of the collective work of a composer, performer, sound engineer, recording engineer, and many other specialists, one of the leading roles belongs to the arranger as the creator of the original musical and instrumental design of a pop-vocal composition at various stages of its preparation.

The art of arranging pop-vocal compositions involves a wide range of professional and technical functions of the musician, which includes experience working with acoustic and electronic instruments, as well as a variety of modern equipment using computer technologies and advanced software to perform creative tasks, such as structuring, orchestration, harmonisation, timbre design, tempo-rhythmic and spatial-dynamic organisation of musical, material and its stylisation considering the features of the composer's style, the individual performing style of the singer, and current musical trends of his time. The main purpose of the arranger is to give the pop-vocal work the most favourable and best form of display, sometimes qualitatively surpassing its compositional version. This, in turn,

[1] Stepan Giga [Степан Гіга], Postgraduate Student, Department of Musical Ukrainianistics and Folk-Instrumental Art, Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk, Ukraine. E-mail: stepan.giga23@outlook.com.

Larysa Oparyk [Лариса Опарик], PhD, Associate Professor, Department of Musical Ukrainianistics and Folk-Instrumental Art, Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk, Ukraine. E-mail: larysa.oparyk@ukr.net.

Stepan Giga and Larysa Oparyk. 2023. Methodical Aspects of Stylistic Attribution Arrangement of Pop-Vocal Composition. AEMR, 12: 81–92
DOI: 10.30819/aemr.12-7

explains the considerable increase in the professional status of the arranger's speciality in the qualified environment of the modern music community.

The creative potential of the arrangement is especially clearly manifested in modern reinterpretations (cover versions) of well-known songs, as well as when creating a detailed instrumental accompaniment of vocal parts, which carries the features of synthesising various styles, trends, and genres of both popular and academic music (Upton, 2010). The range of stylistic transformations in the original author's text largely determines the criteria for evaluating the degree of the artistic and creative component in the work of the arranger in the process of creating a new musical product, which, as a result of processing, can be a fundamentally different musical sample from the original, which has the significance and value of an independent artistic phenomenon for a modern audience. Therefore, mainly in the style evaluation plane, arguments are searched for resolving controversial issues and legal conflicts over copyright and related rights to an arranged musical composition.

Such an argument requires a proper scientific basis, which provides for the terminological concretisation of the concept of "arrangement" with appropriate stylistic attribution of the structural components of this type of musical creativity and, in general, the development of the theory of pop-vocal arrangement as an independent type of modern musical and professional activity. This determines the relevance of the development of a number of system approaches to solving such a problem in this paper since the specific features of the creative process of arrangement and samples of pop-vocal genre in particular does not have sufficient theoretical substantiation nowadays and is considered in modern scientific literature mainly in practical and educational aspects.

Materials and Methods

The range of scientific publications on methodical content demonstrates a wide range of applications of arrangement skills in various areas of modern musical creativity. In particular, G.A. Garanyan in the textbook ‘Fundamentals of pop and jazz arrangement’ systematises the techniques of arrangement developed by practice, considering the specific features of conventional electronic instruments and the digital switching system MIDI (Garanyan, 2010). In the publication "Arrangements for an instrumental group of folk collectives", Kuchenov highlights the main algorithm when working on creating an electronic version of the score of a composition based on a folklore primary source (Kuchenov, 2019). The scientific publication by I.A. Gaidenko, "Experience of orchestration in the Steinberg Dorico software package", systematised the latest methods of creating and improving orchestral texture using computer tools and considered the practice of instrumentation of the clavier for voice and piano in the Steinberg Dorico software package (Gaidenko, 2018). The scientific publication "Creating music in Cakewalk SONAR Platinum" by V.Y. Kozlin and V.I. Grishchenko is devoted to the coverage of new tools and methods of using computer technology in modern music practice (Kozlin and Grishchenko, 2018). The expansion of the scientific and methodological base and knowledge about technological capabilities in the work of modern arrangers, composers, and sound engineers presented by these studies underlines the need to develop stylistic problems in this scientific field, which are virtually absent in the modern musicological discourse of pop arrangements. The purpose of the paper is to theoretically develop methods for characterising and attributing the style of arrangement of a pop-vocal composition.

Results and Discussion

Analysis of the stylistic parameters of the instrumental components of an arranged work in the pop-vocal genre involves clarifying the concept of "arrangement" as a specific form of modification of the original musical sample presented in the form of the author's text. The material result of the arranger's creative activity is a special type of musical composition, recorded in the form of a musical

text (score) or sound recording. The existing scientific definitions of the concept of "arrangement", which vary slightly in musical encyclopaedias and modern explanatory dictionaries, establish the etymology of the word "arrangement (from German arrangieren, French arranger, literally – to organize, arrange)" (Keldysh, 1973) and outline the content field of this concept, covering various types of creative activity of the musician, namely: "1. Transforming a piece of music to be performed by a different set of instruments (voices). 2. Processing a melody for performing on a musical instrument or for a voice with accompaniment. 3. Lightweight presentation of a piece of music to be performed on the same instrument. 4. In pop music – harmonisation and instrumentation of a new or well-known melody. 5. In jazz, it is a way of consolidating the overall idea of ensemble and orchestral interpretation and the main carrier of stylistic qualities" (Busel, 2005). In the Musical encyclopaedia, there is a more detailed description of the jazz arrangement as "various kinds of changes (harmonic, textured) made during the performance and related to the improvisational style of playing. They are especially widely used in bi-bop and so-called Modern Jazz, in small compositions" (Keldysh, 1973). The position on the improvisational style of jazz music-making is also relevant for pop and vocal creativity, in which the priority is not the accuracy of the author's text reproduction but direct communication with the public through a song, which makes its adjustments to the interaction of vocal and instrumental improvisation and a fixed arranged composition in a live performance.

The given interpretations of the term ‘arrangement’ demonstrate the universal nature of this type of musical activity, which is realised at various levels of transformation of the initial musical material – from the instrumental arrangement, processing, and harmonisation of melody in pop music to spontaneous performing interpretation in the process of jazz improvisation. Comparing the translation, processing, and arrangement as hierarchical levels of the general principle of the technical approach to the modification of musical text in the field of academic art, Shitikova and Yun (2017), guided by the criteria of style, recognise the arrangement as a more creative and considerable way of transforming musical material: "the arrangement transforms the original musical material in style, form, with a deep artistic reinterpretation, and, consequently, in internal content since the style changes and so the content side". Therewith, according to the authors of the paper, the arrangement in pop culture is a purely technical act. The categorical nature of this statement raises doubts when correlating the structural components of the arrangement of a pop-vocal composition with the attribute parameters of a musical style.

From an extremely wide range of modern musicological interpretations of style as a multi-level and multi-faceted phenomenon, the authors choose two approaches to determining the style of arrangement in the field of pop-vocal creativity: (a) from the standpoint of the involvement of style factors in the creative thinking of a musician and (b) from the standpoint of evaluating the musical and style phenomenon.

Stylistic attribution of a musical phenomenon involves, first of all, the identification of such properties or qualities of musical matter – voiced, recorded in notes or sound recordings, or reproduced in the imagination – which provides the effect of stylistic certainty of the phenomenon being evaluated. An essential, central criterion for style quality is that E. Nazaykinsky considers a genetic link to a source that generates a unique style of work or its performance: "Style is the quality that allows hearing, guessing, determining who creates or reproduces it in music, that is, the quality is excellent, which allows judging the genesis" (Nazaykinsky, 2003). In addition to the musical requirement, that is, one that is captured directly by ear, the expression of the style and the indication of its genesis must determine the totality of "all the properties of perceived music, without exception, united in an integral system around a complex of distinctive characteristics" (Nazaykinsky, 2003).

The latter requirement is no longer derived from the genetic but from the logical essence of the musical style, that is, from the systematic organisation of internally connected and interacting elements of the musical language. In this guise, "musical style is a psychologically determined specificity of musical thinking, which is expressed by the appropriate systematic organisation of musical speech resources in the process of creating, interpreting, and performing a musical work" (Moskalenko,

1998). This understanding of the musical style gives grounds to relate various components of the creative activity of an arrangement to this category that combines compositional and performing functions in the process of reinterpretation, that is, interpretation of the original musical material.

Based on this, it can also be stated that the art of arrangement in the music of a non-academic (as well as academic) tradition represents a special type of interpretive style (a term by B. Medushevsky), in which one can feel the orientation to a different style or its overcoming by innovative reinterpretation and artistic modification of the product of primary artistic creativity.

Features of the process of arranging a given musical material, which unfolds at the intersection of genetic and logical style factors, determine the nature of the direction of the arranger's creative attitude towards the implementation of certain aspects of the musical style – composer, performer, listener – as well as a certain or synthesised style of popular, folk, or academic music. The priority of audience orientations in the field of pop-vocal creativity, aimed at interactive communication with the public and therefore largely dependent on their tastes and requirements of the fleeting musical fashion of their time, affects the specific features of the genre, in which the factor of novelty of artistic utterance becomes decisive. Therewith, the creation of an arrangement with pronounced features of stylistic novelty is likened to the process of literary translation, which, unlike simple translation (from an instrument to another instrument), becomes a kind of phenomenon of the author's creativity and involves quite considerable changes in the original musical material.

The concept of ‘artistic translation in music’ was introduced into the musicological circulation of Zharkov and is interpreted by him as "a new version of the work, in which this work becomes a certain intonation-semantic model, and its components, losing their primary value, are re-intoned to varying degrees and in a new incarnation receive a new integrity, which is created by the choice, selection of material, methods and techniques of re-intonation, new development, artistic goals and objectives of the creator of the new version" (Zharkov, 1994). Therefore, the principles of figurative novelty, artistic integrity, and selectivity of musical and expressive means, which are mandatory attributes of an individual style in music, are signs of the author's type of arrangement, which goes beyond purely technical functions, becoming an original style concept with characteristic elements of the composer's creativity.

Focusing on the high level of creative tasks that the arranger faces when creating instrumental accompaniment for a pop-vocal composition requires him to master the basics of compositional techniques. First of all, he needs a good knowledge of the design features of all musical instruments that are part of an ensemble or orchestra, their technical and expressive capabilities, and the specific colour of the sound of each of them. When preparing a song for a particular artist or ensemble (group), "an arrangement must take into account the song itself (melody, rhythm, harmony), the abilities of the singer or group (style, voice quality, range, etc.), and also the way in which the music is to be heard (unamplified, amplified, recorded, on a television broadcast)" (Ammer, 2004). Based on this, the arranger determines the instrumental composition and chooses the texture of the presentation of musical accompaniment, which should correspond to the style, genre features, nature, and content of the literary text of the song and contribute to the disclosure of its figurative idea. Important points in the preparation of instrumental accompaniment for a vocal part are the choice of a key that would, in terms of tessitura, contribute to the real capabilities of singers and the creation of so-called free zones and the most favourable conditions for the sound of the voice by diluting the instrumental texture, phrasing, and articulation, as well as predicting the optimal dynamic ratio between the accompaniment and the vocal part throughout their overall sound.

At the level of forming the instrumental component of a song composition, stylistic means of compositional technique in the work of an arranger can cover a wide range of creative tasks: in the design or creation of instrumental introductions, interludes (connections) between vocal performances, episodes based on instrumental processing of vocal material, and the completion of instrumental constructions. One of the techniques used in arrangements of vocal and instrumental compositions is

"creating a second-plan form, when while maintaining the verse form, it is possible to design it at a higher level in a three-part, rondo, variational <...> Stylistic transformations of the song are also possible, when only key aspects of the work remain, while harmony can break the pre-established logic of development, bringing the work closer to the Jazz sound" (Kuchenov, 2019).

Harmonisation of instrumental texture remains for the arranger one of the freest areas of creative search and stylistic experimentation with moody functions of consonance, modulation logic, alternating keys, and sudden changes in harmonic movement, which act as triggers for the deployment of variational constructions or improvisational inserts. Therewith, the global trend in the development of popular music indicates a gradual loss of the artistically valuable diversity and emotional meaning of melody and harmony, which are inferior in the hierarchy of modern musical and expressive means to the priorities of metro- and tempo-rhythm with their motor and body symbols. This leads to the fact that "the activity of the melody and harmony instruments – including the vocals – became progressively more focused on rhythm and meter, the guitar took on more of the timekeeping role and timbral characteristics of a percussion instrument, and the bass and drums became much more prominent in the arrangements" (Hughes, 2003: n.p.).

Tempo-rhythm as a representative criterion for the basic differentiation of dance and lyric-song genres of popular music carries information about the genesis of a particular style or its branches, which are the basis of a particular vocal and instrumental composition. To a greater extent than the vocal part, the tempo- and metrorhythmic features of the instrumental accompaniment allow establishing the belonging of a song that sounds to a certain style group or area of popular music, which from the standpoint of musicological analysis presents certain difficulties due to the extreme blurring of stylistic boundaries in this area of creativity, prone to constant updating of the musical language and its adaptation to the fashion trends of its time by mixing elements of different styles of popular music, as well as their synthesis with elements of jazz, music of national folklore, and a huge number of dance and song genres of European and world origin. In addition, the features of the metrorhythmic organisation of musical and expressive means of the instrumental component of works of pop-vocal genre also allow identifying the level of artistic claims of the evaluated composition, for example, through the analysis of the interaction of the bass line and counterpoint voices, metre and rhythm, the flexibility and movement of which characterise, in particular, the degree of emancipation of musical expression from the mechanistic setting of metric formulas.

Rhythmic freedom, far from capricious arbitrariness and chaos, as the prerogative of the first performing layer of a song composition, can manifest itself exclusively in the conditions of a sound space structured through an arrangement within which such performing means of expression as the nature of vocal and instrumental sound extraction, timbre, agogics, articulation, phrasing, dynamics, etc. are realised. These performing tools, especially in song and lyrical genres, take over the functions of stylistic individualisation of musical expression to a greater extent than tempo, which remains a primary factor for stylistic recognition in the field of popular dance music. To determine which of these means are the most vivid representatives of the style of pop-vocal composition, it is necessary to consider them in the context of its musical and artistic whole, one of the models of which is the sound image of the composition.

Modelling of the sound image in the process of creating an arrangement of a vocal and instrumental work occurs at all levels of the structural and semantic organisation of a musical composition (according to E. Nazaykinsky) – phonetic (texture), intonation (syntax), and compositional (plot). The implementation of the sound idea by the arranger is specified in the original techniques of organising the instrumental and sound space – texture – through the disclosure of new timbre qualities of phonism, which, according to M. Mikhailov, is one of the main attributes of the musical style. "Phonism, as a stylistic feature, is characterised by a complex integrating character: its features are largely determined by the performing means used in a particular era... <...> In this case, this refers to a certain sound quality (a certain general colour of sound) of music formed by the interaction of a number of elements. Not just timbre, register and dynamic properties. A well-known role is played

by the lado-harmonic structure, as well as the features of shaping, which determine what can be called the dynamic curve of the process of unfolding musical material"(Mikhailov 1990: n.p.).

At the syntactic level of building the sound image of the instrumental component of pop-vocal composition, the timbre role of various instruments (acoustic and electronic) comes to the fore as a stylistic colour of sound as well as a factor of formation, which is manifested in the coordination of changes in timbres and sections of the composition, the ratio of dynamic tension of musical development with timbre, and the ladogarmonic and metrhythmic elements of musical speech. The compositional level of the arrangement of a vocal-instrumental work demonstrates not only the design features of its form, melodic-thematic, and event plans for its construction but also the drama and logic of the development of the sound image, which can become an expression of the musician's conceptual thinking because "semantic re-accentuation in the conceptual space of the musical work and awareness of the principles of sound-like thinking limitations of the past determine the transformation of the sound ideal, which is reflected in the artistic concept of sound" (Mikhailov 1990: n.p.).

From this standpoint, the phenomenon of the sound image has become the subject of theoretical research in the scientific field of modern sound engineering, where it is proposed to distinguish between two fundamental types of sound images that currently exist in the field of sound recording. Based on the study of such parameters of the sound image as spatial impression, acoustic, dynamic, and musical balances, characteristics of the sound source or sources (timbre), transparency of sound, etc., the author of the study identifies traditional (classical) and non-traditional (dramatic) types of sound images of a musical phonogram, reflecting different principles of creative thinking of the sound engineer. Comparing the traditional and non-traditional principles of building a sound image in the process of working as a sound engineer, V.A. Shlykov points out the creative limitations of the first principle due to its strict binding to the genre and specific conditions of music performance. However, in the definition of an untraditional (dramatic) type of sound image, the researcher laid down a system of criteria for "such a sound image, all (or some) parameters of which serve to disclose the drama of the work (author's idea) and subject only the dramatic logic of this work" (Shlykov, 2010: n.p.).

The idea of typological differentiation of the sound image of musical phonograms seems favourable in the sense of its projection on the specific features of the creative activity of the arranger and the inclusion of a typological approach in the methodological apparatus of stylistic attribution of samples of arrangements of pop-vocal compositions. Based on the fact that the concepts of traditional and non-traditional types of the sound image seem to be too general characteristics of musical phenomena in the field of popular genres and therefore not effective enough to perform the tasks of practical analysis of these phenomena, the authors propose to distinguish between constant and aconstant types of the sound image by analogy with the specific features of visual perception in the art of painting, where the psychological concept of aconstant perception characterises a change in artistic vision depending on changes in the lighting conditions of the image object.

Accordingly, constant is a type of arrangement sound image, the construction of which is based on the principle of repetition of elements of a musical language and the cyclical development of a sound idea, and aconstant is a type of arrangement sound image, the construction of which is based on the principle of transformation of elements of a musical language and the end-to-end dramatic development of a sound idea in the transmission of the meaningful content of a work of a song genre.

Differentiation of types of the sound image of an arrangement of a pop-vocal composition can be considered one of the components of the style analysis method, which, according to the definition of E. Nazaykinsky, "includes a description of the language (artistic means of music) and the artistic method, as well as a comparison of the studied phenomena with others, without which it is impossible to identify style specifics" (Nazaykinsky,2003: n.p.). Raising the issue of the methodology of stylistic attribution of musical works, E. Nazaykinsky emphasises the need to comply with research priorities during this procedure, aimed at identifying active stylistic means that are unique properties of music since "rare artistic means have a stronger and brighter effect on the listener".(Nazaykinsky,2003: n.p.)

This does not negate the feasibility of simply describing, listing, and statistically reviewing the means of musical language as a preliminary stage in the study of style. However, the study of the phenomena of musical style requires a comprehensive approach, so it should be remembered that "comparing the concepts of style and language, it can be said that style is the identification of music in relation to the style background, to the style environment, and language is a system of internal means that make up the whole" (Nazaykinsky,2003: n.p.).

Guided by this, the authors will try to carry out the procedure of stylistic attribution of arrangements of pop-vocal compositions based on a comparative auditory analysis of sound recordings of two versions of the same song – the original and its cover version. The original is an author's performance of the song "I will go to distant mountains" based on the words and music of the outstanding Ukrainian composer, multi-instrumentalist, songwriter, and author of many hits that are considered classics of Ukrainian pop music, Volodymyr Ivasyuk. Among the numerous reinterpretations of this song, the authors chose for comparison one of its most interesting cover versions performed by the singer of Ukrainian origin, Kvitka Cisyk.

The song "I will go to distant mountains" was created by V. Ivasyuk in 1968 (Kuzik, 2008) and, at the same time, performed by him in one of the popular TV shows. The sound recording of those years records the author's performance of the song (vocals) accompanied by an instrumental ensemble consisting of two electric guitars, a bass guitar, a drum kit, and an electric piano. The poetic lyrics of the song convey the sincere monologue of the lyrical character, addressed to the elements of wind and the forces of nature, which are designed to connect him with his beloved. The refrain of the song is the character's appeal to his beloved, her beautiful image, integral to the beauty of the nature of the Carpathian Mountains.

The composition of a song is a type of verse-chorus form, consisting of an introduction, two stanzas with choruses, an instrumental interlude between them, and a coda. The letter scheme of the composition looks like this: i_1–A–B–A_1–i_2–B-C..., where i_1 and i_2 are instrumental themes of introduction and interlude, A and B are themes of verse and chorus, and C is theme codas. Thematic changes in A_1 only apply to the word text and do not apply to the musical material of the vocal part and accompaniment.

A short instrumental introduction (eight bars) based on the repetition of the standard rhythmic formula of Big Beat with an emphasis on the bass line in unison holding two guitars and drums in tempo ♩=150 clearly determines whether the song's music belongs to the dance genre. On the last four bars, the electric piano part is connected, creating a parallel quint along with the bass line. The moves of empty quints in a combination of bass and high register, timbrally close to the sound of a pipe, give the theme of the introduction a touch of folk archaic.

The verse form is a square period of two sentences (8+8) of repeated structure with an exposition type of presentation of the topic, represented in the vocal part by an ascending melody that modulates into a dominant key (a-moll – E-dur) and contains alternating jumps on a quart and a sexta up with a descending smooth filling of intervals and chanting of tertz and quintal tones. The chorus also consists of two sentences (8+8) of repeated and unique structure with the middle type of presentation and sequential development of motifs in the second sentence, which modulates the dominant key in the same way as in the verse. Thus, the thematic development of the characteristic motifs of the verse and chorus is based on the principles of repetition and comparison.

Instrumental accompaniment is mainly assigned an accompanying role, which at the same time provides a form-developing function of the metric framework, the nodal points of which connect the contours of a rhythmic pattern close to the samba rhythm in the bass guitar part. Before the second chorus, the lead guitar performs a 16-stroke improvisational interlude (8+8), thematically unrelated to the musical material of the previous parts of the composition and based on the motivational development and tonal comparison of short episodes that convey the general nature of the movement characteristic of folk dance music. Melodic neutral interlude sets off the last bright performance of the

chorus, which, in turn, is the transition to the culminating part of the entire composition – coda. The beginning of the climax is marked by the appearance of a new theme in parallel major (a-moll – C-dur) with a quart-up movement characteristic of the solemn music of the anthem and breadth of melodic breathing. Held twice in the vocal part, the final theme gradually dissolves into silence.

The composition creates a holistic sense of the end-to-end development of musical thought, which is achieved through the tonal opening of parts of the song form, where each period plays the role of a prediction that requires its functional solution in the subsequent musical construction. Therewith, the instrumental arrangement, with its functions of ladotonal organisation of musical material, fills the song composition with internal dynamics, accumulating the rhythm along with the energy of harmonious movement and overcoming the constancy of the sound image of the accompaniment, set by the limited resources of the instrumental composition and the stylistic framework of Big Beat. In addition, the static of the metric scheme is opposed by the dynamics of the lively movement of the melody, saturated with the energy of the musical intonations of Hutsul folklore.

Thus, the style profile of the author's version of the song "I will go to distant mountains" and, accordingly, its original arrangement determine the organic combination of musical vocabulary and rhythm of Big Beat with a bright melody and musical thematicism of local and national origin.

The song of the dance genre in the interpretation of Kvitka Cisyk is radically transformed, turning into an epic vocal poem, included in the second Ukrainian album of the singer “Two Colors”.[2] The arrangement for the orchestral accompaniment of songs from this album was created by the famous New York-based composer and arranger Jack Courtner, who also conducted the orchestra while recording music in the studio. About forty well-known studio musicians from the United States were involved in the recording, which primarily affected the degree of creative freedom of the arranger in both technical and figurative dimensions. Despite this, Jack Courtner, according to the singer, was extremely responsible for each work and tried to be imbued with its poetic content "so as not to change the authentic original, not to Americanise but to preserve the unique Ukrainian melos"(Hornostay & Tsisyk, 1992: n.p.). The orchestra's instruments include classical and acoustic guitars, acoustic bass guitar, piano, harp, celeste, drums, percussion, and keyboards, as well as groups of stringed instruments: violin (thirteen musicians), viola (four musicians), and cello (three musicians).

In addition to the texture of the instrumental accompaniment of the vocal part, the creators of the cover version reinterpret the sequence of parts of the original composition of the song, which in the new arrangement takes the following form: i_1–A–B–A_1–B_1–C–A_2–A_3–A_4..., where i_1 is an instrumental introduction based on the C-Dur theme of the code in the author's version of the song, A and B are the themes of the verse and chorus, which in all repeated performances appear each time with variable changes in the orchestral presentation, and C and A_4 are vocalisations performed with orchestral accompaniment, based on the themes of the code and verse, which in the last performances of A_3–A_4... performs the function of a reprise.

The first bars of the introduction, unfolded in tempo ♩=82, indicate the transfer of the original musical material with its attraction to the dance genre to the opposite genre space of song lyrics, while almost completely preserving the melodic and rhythmic patterns of the vocal part of the work. The lyrical-epic character of the entire composition is set by the major theme of the introduction in the form of a square period of two sentences (8+8) with an exposition type of presentation of thematic material, representing two phases of the development of one topic on the principle of contrasting its first and second shows. The initial implementation of the theme by unison groups of violins and cellos is a duet of two voices imitating the techniques of heterophony characteristic of Ukrainian folk music-making. The thoughtful and narrative nature of the first presentation of the theme is changed when it

[2] Kvitka Cisyk. *Album “Two Colors” (CD)*. 1989. Retrieved from https://www.youtube.com/watch?v=TSqDpwZRXnA, last accessed 12 December, 2021.

is repeated in a new majestic image in the tutti sound of the orchestra, which enters on the wave of glissando in the piano and harp parts. In the dramatic, narrative-event unfolding of the theme of the introduction, rhapsodic features of the folk epic appear, which discloses the originality of the embodiment of folklore principles in the musical language of the arrangement.

The method of dynamic development of the sound image of the vocal part accompaniment by comparing orchestral textures of different densities is used by Jack Courtner in different parts of the composition. However, this method does not turn into a stamp due to the inventive filling of the orchestral part with various musical events. Thus, the instrumental representative of the initial implementation of the theme in the first verse is the piano, the lone accompaniment of which emphasises the chamber genre of the soloist's lyrical statement, her performing position aimed at trusting communication with the audience. The smooth introduction of orchestral sound in the last bars of both sentences enhances the expressiveness of the final chants of the quintal tone in the melody. These chants bring new colours to the harmonious fabric of the song due to the use of an increased fourth degree (in contrast to the author's version of the melody with a natural sound order), which is one of the main features of the Hutsul system, also known in the English-speaking environment as "Ukrainian minor". This seemingly insignificant detail is actually one of the important points of "style generalisation" (a term by E. Nazaykinsky) musical and linguistic means of the composition, the super-idea of which goes beyond the musical imagery of purely love lyrics and becomes an expression of the general concept of the album "two colours", which the singer herself in the comments to it defined with these words: "this collection of songs is the desire of my Ukrainian heart to weave joyful threads into the life-torn canvas, on which the destiny of our people is embroidered".[3]

Choruses in the performing interpretation of Kvitka Cisyk become the centre of a particularly heartfelt, confessional intonation, the meaningful shades of which are supplemented by means of orchestral accompaniment. It is the orchestral part that gives the listener an idea of the subtext of the vocal utterance, which is rather addressed to the inner world in the pristine silence of the surrounding nature. These associations evoke a variety of onomatopoeic effects in the orchestra's part, which are achieved, in particular, in the first chorus, by the iridescence of warm harp sounds against the background of pianissimo flageolets of violins, conveying the mysterious rustles of the forest. In the second chorus, the rising waves of pizzicato strings that freeze in silence are picked up by the retaliatory replicas of the harp solo. This generally creates a sense of transparent, free-breathing sound space, which gradually expands after the spectacular glissando harp before the start of the second sentence and is dynamically saturated with active violin figurations until the climax of the entire composition.

The climax, unlike the original song, takes place in the conventional "golden ratio point" of the composition and covers sixteen bars of interlude (8+8) in the form of vocalisation with expanded orchestral accompaniment. The C-dur theme of the original code appears here in a new, shining image in the sound of the triumphant tutti orchestra, which enters the wave of the general orchestral crescendo and glissando in the harp part. The next orchestral wave in the second sentence raises the sound image of the theme of the coda to a new level of emotional expression, which gives the sound of the melody a super-individual character of the anthem to the majestic nature of the Carpathians. Thus, the orchestral part has an important function in the meaningful subtext of the entire composition, in which the intimate confession of the lyrical hero of the song takes on a new meaning from the perspective of his pantheistic sense of native nature.

The reprise returns the original narrative character to the musical presentation. The emotional apogees experienced in the interlude echo in the orchestral version of the reprise with more lively improvisational replicas of the piano compared to the beginning of the composition (section A_3), as well as an

[3] Kvitka Cisyk. Album “Two Colors” (CD). 1989. Retrieved from https://www.youtube.com/watch?v=TSqDpwZRXnA, last accessed 12 December, 2021.

actively developed solo of cellos, which, in a duet with a vocal part, complete the musical idea that the distant echo of a beautiful girl's voice dissolves for the last time in silence (section A4...).

Thus, the arrangement of the song "I will go to distant mountains", created by Jack Cortner, contains all the signs of the end-to-end dramatic development of the sound image of pop-vocal composition, which is achieved by applying classical techniques of form development and techniques of compositional writing, comparing orchestral textures of different densities, using the sound and colouristic capabilities of symphonic musical instruments, a considerable expansion in comparison with the original song of the sphere of harmony and its form developing potential, as well as in general a powerful expansion of the spatial localisation of the sound image to open new meaningful facets of the content of song's literary text.

The combination of high professionalism and aesthetics of academic composers' and performers' creativity with the parameters of a popular song genre gives grounds to consider this composition in general and its arrangement in particular as an early example of the classical crossover style that has developed today (Danko, 2013). Thus, the style profile of the cover version of the song "I will go to distant mountains" arranged by Jack Courtner determines the artistic synthesis of the musical vocabulary of classical crossover with elements of Ukrainian folk-song culture.

The result of a deep artistic reinterpretation by the creators of the cover version of the author's text of the song, transformed using solo vocals and subordinate means of arrangement in style, form, musical language, and meaning of the literary text, was the appearance of an original musical phenomenon of the pop-vocal genre with pronounced stylistic features of an individualised concept, unique from the standpoint of aesthetic and axiological criteria of musical art.

Conclusion

The procedure of style attribution of an arrangement of a pop-vocal composition involves identifying such qualities of musical matter – voiced, recorded in notes, or sound recordings – that provide the stylistic certainty of the phenomenon being evaluated. The most suitable stylistic features of the instrumental component of a vocal work are texture, tempo, melodic-thematic, and ladoharmonic organisation of musical material, which are directly related to the characteristic aspects of the sound.

A consistent description of the listed musical and expressive means determines the algorithm of analytical actions in the process of auditory expertise of the specific features of the musical language of the arrangement and the features of the composition formation, based on which its integral sound image is built. Therewith, the procedure for differentiating the constant and aconstant types of the arrangement sound image as operational criteria for the stylistic identification of repeated-cyclical and end-to-end dramatic principles of sound idea development is considered one of the components of the methodology for stylistic analysis of a song genre work.

The inclusion of a typological approach in the methodological apparatus of stylistic attribution of arrangements of pop-vocal compositions, the musical language of which is, as a rule, a carrier of genre synthesis of various musical trends, is aimed at identifying active expressive means of music that help to determine the genesis of the stylistic development of the studied musical phenomenon by comparison. In the sphere of mass genres, such means are, first of all, the characteristic parameters of tempo-rhythm and phonism, which allow identifying the stylistic dominance of a song genre work with a particular area of popular, jazz, folk, or academic music.

When comparing the style characteristics of the original song and its cover version, which is carried out on the principle of contrasting comparisons or comparisons on the similarity of creative methods of instrumentation, formation, tempo-rhythmic, melodic-thematic, and ladotonal organisation of musical material of pop-vocal composition, it is necessary to consider the criteria of musical novelty and aesthetic value of the results of stylistic rethinking by the arranger of the author's text of the song,

which in the new version can appear as a unique individualised concept that has actual artistic importance for the modern audience.

REFERENCES

Ammer Ch. 2004. *The Facts on File Dictionary of Music*. New York: Macmillan.

Busel V. T. 2005. *Large Explanatory Dictionary of the Modern Ukrainian Language (with Additions)*. Irpin: WTF 'Perun'.

Danko L. 2013. *The Musical Direction of Classical Crossover in Modern Audiovisual Culture*. St. Petersburg: St. Petersburg Humanities University of Trade Unions.

Gaidenko I. A. 2018. Experience of Orchestration in the Steinberg Dorico Software Package. *Culture of Ukraine. Series: Art History* 61: 16-23. DOI: 10.31516/2410-5325.061.02

Garanyan G. A. 2010. *Basics of Pop and Jazz Arrangement*. Moscow: Georgy Garanyan Regional Public Fund for the Development of Jazz Art.

Hornostay O. and Kvitka Tsisyk. 1992. *Interview Recorded by I. Yurchuk*. Available at https://www.youtube.com/watch?v=j9ZpMlQwY7Q&t=4s&ab_channel=prosvitakh, last accessed 12 October, 2021.

Hughes T. S. 2003. *Groove and Flow: Six Analytical Essays on the Music of Stevie Wonder*. Washington: University of Washington.

Keldysh Yu V. 1973. *Musical Encyclopedia: In 6 Volumes*. Moscow: Soviet Encyclopaedia.

Kozlin V. Y. and V. I. Grishchenko. 2018. Creating Music in Cakewalk SONAR Platinum. *International Bulletin: Culturology, Philology, Musicology* II, 11: 98-105. DOI: 10.32461/2226-2180.37.2020

Kuchenov D. V. 2019. Arrangement for Instrumental Group of Folk Groups. *Innovative Pedagogy* 13 (2): 19-24. DOI: 10.24919/2308-4863.1/31.213751

Kuzik V. 2008. *Ivasyuk Volodymyr Mykhailovych. Ukrainian Music Encyclopedia.* Kyiv: IMFE named after M. T. Rylsky NASU.

Kvitka Cisyk. *"Two Colors" (CD)*. 1989. Available at https://www.youtube.com/watch?v=TSqDpwZRXnA, last accessed 12 October, 2021.

Mikhailov M. 1990. *Etudes on Style in Music*. Leningrad: Music.

Moskalenko V. G. 1998. Creative Aspect of Musical Style. *Kyiv: Musicology* 1: 87−93.

Nazaykinsky E. 2003. *Style and Genre in Music.* Moscow: VLADOS.

Riabukha H. O. 2015. Sound Image as a Category of Musical Thinking: Ontological and Epistemological Aspects. *International Bulletin: Culturology, Philology, Musicology* II, 5: 181-187.

Shitikova R. G. and L. Yun. 2017. Musical Arrangement: To the Content of the Concept. *Culture and Civilization* 7 (2A): 38-55.

Shlykov V. A. 2010. *Sound Image in Modern Musical Phonograms*. Magnitogorsk: Magnitogorsk M. I. Glinka State Conservatory.

Upton R. 2010. The Cover-Version Spectrum: Reframing the Relationship Between Imitation and Transformation in Pop-Punk Cover-Versions. *Punk and Post-Punk* 10, 3 (202): 373-402. DOI: 10.1386/punk_00110_1

Zharkov A. M. 1994. *Artistic Translation in Music: Problems and Solutions*. Kyiv: Tchaikovsky Kyiv State Conservatory.

Remarks

In this article, some page references marked with n.p. are missing. They obviously cannot be anymore obtained within the country, where the authors live.

K-Pop Fanship and Fandom: Relationship With Self-Esteem and Social Connectedness as Psychosocial Benefits

Azka Bukhari (ازکا بخاری) [1], Maryum Firdous (مریم فردوس) [2] and Kainaat-E-Ali (کائناتِ علی) [3]

Abstract

The enthusiastic and ardent fandom of Korean Pop Music is contagious and at its peak. People all around the world, despite the racial, geographical, and cultural differences, follow the various musical bands, and researchers have recently found fascinating associations between K-Pop Fanship and psychosocial benefits. This quantitative correlational study aims to be topical and intends to explore the relationship of K-Pop Fanship with self-esteem and social connectedness as psychosocial benefits. It was hypothesized that K-Pop Fanship will be positively correlated with self-esteem and social connectedness, and the level of Fanship in 12- to 20-year-old fans will be higher than in 20- to 28+-year-olds. A total of 599 individuals from various continents of the world, through volunteer sampling, participated in and completed a comprehensive online survey that measured the K-Pop Fanship, self-esteem, and social connectedness of each participant. The results indicated weak and insignificant correlations between the variables, and there was no difference found in the level of Fanship among the fans. The negative impact of unrealistic beauty standards, excessive idolization of the artists, and a globally higher ratio of female fans could provide an explanation for the findings. However, a significant positive and moderate association was found between self-esteem and social connectedness. It is plausible that K-pop Fanship served as a moderating variable in the study between the other two variables. Therefore, the interesting inferences of the study stress the need to conduct further studies, both causal and correlational, to unveil other variables that are either caused by or related to K-Pop Fanship. Limitations, suggestions, and implications are also discussed.

Keywords

K-Pop Fanship, Self-esteem, Social connectedness, Psychosocial benefits

Introduction

K-Pop is a broad subgenre of pop music with roots in South Korea and a strong emphasis on the idol side of entertainment. Musical artists and idol groups such as PSY and BTS alone attracted millions of fans across various social media platforms. The most notable contribution still falls in the hands of BTS, which stands for Bangtan Sonyeondan or Bulletproof Boy Scouts, formed in 2013 under the label of BigHit Entertainment. BTS' fame and popularity have garnered the attention of millions of people from all over the world because of the strong and influential personalities of the artists along with their innovative musical styles. Since then, more and more idol groups are coming to the surface and paving the way for K-Pop in the modern world, including EXO, Blackpink, and Seventeen, along with the rising 4th generation bands ATEEZ, TXT, etc. However, the new definition of K-Pop does not restrict itself to "pop" only; it successfully incorporates various forms of musical genres, including jazz, RnB, classical, etc. Moreover, the production of music videos and fan services, including photo books, signed albums, fan calls, and seasonal events, enables its followers to have a memorable experience, consequently causing an astronomical increment in the number of fans existing all over the world at present. K-Pop is therefore known to attract individuals worldwide to interact on a

[1] Azka Bukhari (corresponding author) – Student, BS Psychology Program, Department of Psychology, Mohammad Ali Jinnah University, Karachi, Pakistan | +92 331 2993868 | Azka.b.newton@gmail.com | House no. 707, Street 4A, Mehmoodabad no. 3, Karachi, Pakistan.
[2] Maryum Firdous – Lecturer, Department of Psychology, Mohammad Ali Jinnah University, Karachi, Pakistan | +92 335 0131745 | Maryum.firdous@jinnah.edu |
[3] Kainaat E Ali – Student, BS Psychology Program, Department of Psychology, Mohammad Ali Jinnah University, Karachi, Pakistan | +92 301 2778927 | kainaateali19@gmail.com |

Bukhari Azka, Maryum Firdous and Ali Kainat-E. 2023. K-Pop Fanship and Fandom: Relationship with Self-Esteem and Social Connectedness as Psychosocial Benefits. *AEMR, 12*: 93–100
DOI: 10.30819/aemr.12-8

platform where they can share similar ideas, experiences, and interests, despite geographical differences.

The psychological perspective of K-Pop Fanship suggests that positive psychosocial outcomes are perceived to exist in association with K-Pop fanship such as possessing a strong sense of identity with fellow group members, shifts in self-esteem, social connectedness, happiness, etc. The probable reasoning behind these hypotheses is how K-Pop fanship induces a sense of self in its enthusiasts, due to which they begin to consider themselves to be a part of a huge group that follows the same ideology. Various social media platforms serve as the medium through which millions of fans come together to interact and form bonds with other followers of celebrities. As a result, they begin to develop a sense of belongingness to their fan identity and feel particularly connected to other people in the fandom. This phenomenon aligns with the concept of social connectedness, where individuals experience feelings of care, belongingness, and importance in a social circle of which they are a member. This leads to the development of a close connection with the people around them. The same concept exists as social connectedness, where individuals experience feelings of care, belongingness, and importance in a social circle they are a part of. Moreover, self-esteem can be described as the self-evaluation process. While self-esteem among K-Pop fans can be high due to an increased sense of association with their interests, it can also be considered low because of the high expectations that K-Pop fanship brings along in multiple aspects. These are fluctuating phenomena, implying that the intensity of associations between these variables is expected to differ and evolve as time goes by. Despite the growing popularity of K-Pop, there is a scarcity of research done on the psychological implications of the psychosocial behaviours that K-Pop fans exhibit. Considering this gap, this study will further examine and analyse the incidence of these connections in depth.

The Rationale of this Study

K-Pop fanship is a recently found domain of research in which there is an insubstantial amount of research that stresses the need for further relationships to be brought to light for the benefit of society. Thus, this research is conducted to find unexplored relationships between K-Pop fanship and psychosocial benefits, i.e., self-esteem and social connectedness, and to contribute to providing sufficient evidence to increase the reliability of the previously found relationships between the variables, as the present study intends to complement some aspects of research conducted by Laffan (2020) by further exploring the relationship between self-esteem, social connectedness, and K-Pop fanship. The study is based on three assumptions: first, K-Pop fanship is positively correlated with self-esteem measured by the Reysen fanship scale. Second, K-Pop fanship and social connectedness (assessed by the Social Connectedness Scale-Revised (SCS-R)) would have positive associations as well. Third, K-Pop fanship is higher among fans aged 12–20 years than among those aged 20–28 years and more.

Literature Review

Music is a force that has a significant relationship with positive psychological outcomes (Demirbatir et al., 2013). In the 21st century, a category of music known as K-Pop is rapidly influencing people of all ages, cultures, and social identities (Agatep et al., 2014). The origin of K-Pop began when the musical sensation Seo Taiji released a song with his bandmates in 1992 that touched the roof of success. Following that, the three largest record labels' foundations were laid, i.e., SM Entertainment, JYP Entertainment, and YG Entertainment. These records were the first companies in K-Pop history to establish the idea of an idol group that is widely seen in action to this date. Musical geniuses like PSY, BTS, Blackpink, EXO, and Twice are considered to be one of the reasons for K-Pop's strong international reputation (Sung, 2013). The exact figures that highlight the total number of K-Pop admirers in the world are still unknown. As the number of K-Pop groups and idols debuting is constantly increasing, so are their fans. According to researchers, the number of K-Pop fans in the world is difficult to predict due to their widespread popularity. However, Forbes (2019) estimates the presence of around 90 million fans (ARMY) of the global sensation BTS alone. Hence, a vague idea of the overall figure representing the total number of K-Pop fans in the whole world could be in the hundreds of millions. A huge reason behind the enormous fan following of K-Pop music is the

admiration of the beauty and appearance of the artists. According to Zhao (2021), K-Pop's immense popularity is attributed to several factors, including the Asian origin of the K-Pop stars, their captivating performances, appealing personalities, and flourishing careers, which fulfil the self-esteem and aesthetic desires of K-Pop enthusiasts.

K-Pop is no longer known to be just music but rather a brand. It unites its fans and invites them to share their likings towards their favourite idols on a common platform. There are numerous ways in which K-Pop admirers depict their fandom behaviour, which significantly strengthens their positive emotions towards their desired K-Pop group/soloist. Activities such as making dance covers, fan art, video edits, writing fanfiction, etc. are personalized ways for fans to enjoy the content they are provided. Researchers support the claim and have found positive associations between K-Pop fanship and psychosocial traits such as self-esteem, happiness, the feeling of belongingness, and social connectedness (Laffan, 2020; Blas & Erestain, 2020). The feeling of belonging to a group is desired by youth, and yet K-Pop provides it perfectly by forming massive global communities of fans. The boost in self-esteem is then inevitable. Similar interests tend to provide a common ground for the fans that help them form social relationships virtually (Ezani, 2019). Moreover, Lee et al. (2021) inferred that listening to K-Pop music can be beneficial for the nourishment of the mental health and well-being of its listeners. However, some negative associations of K-Pop fanship with other aspects have also been reported by researchers. One of the commonly affected areas is the social functioning of the fans. Teenagers tend to excessively idolize artists by spending colossal amounts of money to purchase concert tickets, albums, etc., and restricting themselves to their digital screens. This ultimately results in an inhibited social life (2021).

The other two variables used in the study are self-esteem and social connectedness. A positive association has been found to exist between the two variables (Lee and Robbins, 1998). These are termed psychosocial benefits due to their positive influences. Preston and Rew (2021) identified a positive correlation between social connectedness, self-esteem, and enhanced psychological well-being. High self-esteem and social connectedness help lower youngsters' psychological distress (Dang, 2014). Over the years, researchers have been emphasizing the importance of participating in social communities as a protective factor against psychological stressors. The variables together tend to also lower the social anxiety of individuals (Fatima et al., 2019). However, this study explores the relationship between K-Pop fanship and self-esteem and social connectedness.

Research Hypotheses

H_1: K-Pop fanship among the fans will be positively associated with self-esteem.
H_2: K-Pop fanship among the fans will be positively associated with social connectedness.
H_3: K-Pop fanship will be higher among individuals aged 12–20 years as compared to those who fall under the age bracket of 20–28+ years.

Method

This study aims to explore the relationship between the rising association with K-Pop and fans' degree of self-esteem and social connectedness.

Sample

Five hundred ninety-nine K-Pop admirers from all over the world (females $n = 532$, males $n = 6$, non-binary $n = 27$, genderfluid $n = 22$, trans-males $n = 4$, and others $n = 8$) participated in the study through volunteer sampling. Most of the participants were citizens of Asia ($n = 221$), America ($n = 181$), and Europe ($n = 168$) among other continents, under the categorized age range of 12–20 and 20–28+ years with ages 16–20 years being the majority ($n = 300$). A huge number of participants ($n = 454$) reported ATEEZ Boys Band to be their favourite K-Pop music band amongst others, while the average duration of fanship reported was 1–3 years.

INSTRUMENTS

Three main scales were used in the study to evaluate K-Pop fanship, self-esteem, and social connectedness:

Reysen Fanship Scale. This scale was developed by Reysen and Branscombe (2010). It is an 11-item self-report scale (1 reverse scoring item) measuring psychological Fanship. Sample items on the Fanship Scale consist of questions such as "I would devote all my time to my interest (my favourite/most-listened-to K-Pop idol) if I could" and related items that are self-assessed on a Likert scale ranging from 1 to 9, where 1 represents "Strongly Disagree" and 9 depicts "Strongly Agree". The scoring of this scale includes summing up the individual scores to determine the overall level of Fanship. The higher the scores, the higher the level of Fanship demonstrated. According to Laffan (2020), the scale is highly reliable, as the McDonald's Omega reliability computation revealed (11 items = 0.88).

Rosenberg self-esteem scale. A self-report questionnaire that assesses an individual's attitudes towards themselves. The scale was developed by Rosenberg in 1965 and consists of 10 items, with 5 items being reverse-scored. The questions are designed to measure both positive and negative attitudes towards oneself, with examples such as "I take 8 as a positive attitude towards myself", or "On the whole, I am satisfied with myself", and related questions that are assessed on a continuum of 1–4, where 1 represents strong disagreement and 4 illustrates strong agreement, as the assessment consists of a four-point Likert scale. Higher scores indicate high self-esteem, and lower scores depict an individual's low self-esteem. The scale's reliability is acceptable, with a McDonald's Omega reliability calculation of 0.79 for the 10 items. (10 items, $\omega = 0.79$).

Social connectedness scale-revised (SCS-R). This scale was developed by Lee et al. (2012) and is a 20-item self-reporting questionnaire (10 reverse score items) that assesses the feelings of belongingness in an individual concerning their social interests. It has negative and positive questions about oneself, such as "I feel disconnected from the world around me", or "I feel comfortable in the presence of strangers", and is related, consisting of a six-point Likert scale ranging from 1 to 6, where 1 represents being strongly disagreed and 6 represents strongly agree. The SCS-R is a reliable scale according to McDonald's Omega reliability computation (20 items, $\omega = 0.72$).[4]

PROCEDURE

An online survey form was developed on Google Forms, where participants were made aware of their consensual rights to participate in the study following the demographic questions: Fanship, self-esteem, and social connectedness. After the online survey was created, online K-Pop fan pages on social media platforms like Instagram and Twitter were approached to distribute the form among the individuals who wished to voluntarily participate in the study. The data collection took place for a week, and after its successful completion, the data were statistically analysed through SPSS (Statistical Software for Social Sciences version 26).

RESULTS

The data that have been examined consisted of 599 respondents who were fans of K-Pop music. The results of the study were found to be contrary to the research hypothesis, as K-Pop Fanship and social connectedness were not correlated, whereas K-Pop Fanship and self-esteem displayed a weak and negative correlation. However, the third hypothesis was accepted as a positive and strong correlation was found to exist between K-Pop fans' self-esteem and social connectedness.

Variable		*n*	%
Gender	Male	6	1.0
	Female	536	89.5
	Other (Non-Binary, Genderfluid)	57	9.5
Age (years)	12–20	447	74.6

[4] Permission to access the scale was provided by the test developer, Richard Lee, on 9 March 2022.

	20–28+	152	25.4
Location	Asia	221	36.9
	America	181	30.2
	Africa	12	2.0
	Australia	9	1.5
	Europe	168	28.0
	Pacific Islands	8	1.3
Duration of Fanship	6 months or less	21	3.5
	6 months–1 year	78	13.0
	1–3 years	233	38.9
	3–6 years	167	27.9
	6 years or more	100	16.7

Figure 1: This table displays the demographic information of the participants. There was a higher ratio of females, 12–20-year-olds, and residents of Asia. Moreover, most of the respondents had been following K-Pop for 1–3 years.

	K-Pop Fanship	Self-Esteem	Social Connectedness
K-Pop Fanship	-	-0.101*	-0.062
Self-Esteem	-	-	0.549**
Social Connectedness	-	-	-

*$p < 0.05$, **$p < 0.01$.

Figure 2: This table shows that K-Pop fanship is negatively associated with self-esteem and social connectedness, with each displaying either a weak or no correlation, respectively. However, self-esteem is significantly and positively associated with social connectedness among fans.

	12–20 (***n*** = 447)		20–28+ (***n*** = 152)					
	M	SD	M	SD	t	*p*	LL	UL
KPF	74.43	12.16	74.03	14.04	0.311	0.756	-2.11	2.911

KPF: K-Pop fanship.

Figure 3: The table displays an insignificant difference between the level of fanship of the two age groups on the K-Pop Fanship scale. Thus, further inferences cannot be drawn. This is an independent t-test to find the mean differences in Fanship between the two age groups ($n = 599$).

Discussion

The study demonstrated the existence of weak and negative relationships between the variables, i.e., K-Pop fanship and self-esteem and K-Pop fanship and social connectedness (see Table 1). The results of the research nullified hypotheses 1 and 2 as positive associations were not found between the variables. Moreover, the mean difference between the age groups of K-Pop fans was also found to be insignificant (see Table 2), rejecting the third hypothesis. It was expected that the increased K-Pop fanship would give rise to healthy psychosocial functioning, i.e., increased self-esteem and social connectedness, but the results indicated otherwise. According to research conducted in the past, K-Pop admiration has negatively influenced its followers by portraying unrealistic beauty standards and sexism through the artists (Lin & Rudolf, 2017; Epstein & Joo, 2012). This could be a potential reason for the negative relationship between the variables, as self-esteem can decline due to excessive self-comparisons with fantasies (Ruggiero et al., 2011). The looks of the Korean performers are given much attention, and hence, they are displayed as the epitomes of perfection, which distorts the self-image of viewers as they start evaluating themselves as per the standards of the artists. As a result, it seems to lower the will to socialize because decreased self-esteem is associated with a person's social interaction abilities and skills. Moreover, Utami (2019) inferred that idolizing K-Pop singers can influence teenagers to form detrimental perceptions about their body image, which indicates that

admiration of K-Pop artists does not always induce positive psychosocial outcomes. All these factors could be the key reasons behind the weak correlations between the variables.

Contrary to this study, researchers have found that K-Pop fanship induces a feeling of belonging within the fan group (Blas & Erestain, 2020). The immense sense of belongingness and the experience of ecstasy in these fans, when exposed to the K-POP media, result in positive psychosocial outcomes. Group solidarity enhances positive emotions and contributes to benefiting individuals (Turner et al., 1979). The minimal literature related to K-Pop fanship suggests that it induces positive feelings in admirers (Laffan, 2020), but some researchers have found negative correlations between K-Pop fanship and psychosocial outcomes, which further stresses the need to research the novel topic to gather sufficient literature for increasing the external validity of the findings altogether.

The statistical analysis rejected the third hypothesis as there was an insignificant difference in the level of K-Pop fanship in the two separate age groups, i.e., 12–20 and 20–28+ years. Although the statistics available through a recent survey (Tizzard, 2021) conclude the average age of K-Pop fans is under 18 years, no such findings were revealed in this study. Apart from the age factor, most of the participants in the study were females, despite collecting responses globally, who stated ATEEZ, a boy band, to be their favourite K-Pop band. Generally, K-Pop admirers are mostly females (Tizzard, 2021) because of the alluring common factor of soft masculinity depicted by K-Pop boy bands. Thus, the high female ratio is justified by the majority of the respondents reporting following boy bands.

The study found some unexpected associations between self-esteem and social connectedness, as a significantly positive and strong relationship was found between the variables. Without the association of K-Pop fanship, social connectedness itself has been previously associated with happiness and other psychosocial benefits (Tian et al., 2021; O'Rourke, 2009; Kim & Kim, 2017). It is possible that K-Pop fanship served as a mediating variable between self-esteem and social connectedness, but as it was not the main study variable in this study, it can be certainly concluded. Therefore, these fascinating findings provide an avenue for future researchers to conduct studies that study the mediating aspect of K-Pop fanship between psychosocial benefits, including but not limited to self-esteem and social connectedness.

Limitations and Suggestions

Past research has found self-esteem and social connectedness to be positively associated with K-Pop fanship (Laffan, 2020), whereas in this research, no association was found between the variables. Most of the participants in the study were females and fell under the age bracket of 16–20 years, which affected the external validity of the research and could be a reason for accepting the null hypothesis. Thus, it is suggested to conduct further research with an approximately equal ratio of all genders and ages to increase the external validity and predictive power of the findings. Furthermore, K-pop fanship should be studied as a mediating variable between any two psychosocial outcomes, such as happiness and self-esteem, to yield beneficial findings for the general population.

Implications

There are potential implications of the findings of the study in the domain of social psychology as it studies the multiple factors impacting fan groups. The results of this study can be used to predict the insignificant association of psychosocial benefits with the global fanship of K-Pop. This will further enlighten the fans on how to manage their time and energy to divert it to something mentally nourishing. Moreover, personality psychologists can also benefit from the study, as the positive relationship between social connectedness and self-esteem can provide a direction for studying factors impacting personality.

Conclusion

The current study sheds light on the associations of K-Pop fans with psychosocial constructs. Although the findings did not yield the expected results, the results are valuable to conclude that K-Pop fanship is not associated with social connectedness and self-esteem, but the insubstantial

literature asserts that conducting further research will strengthen the validity of the findings. Considering the growing fandom of K-Pop worldwide, the associations or causal relationships of K-Pop fanship can help benefit society.

References

Agatep, E. et all. 2014. *DLSU Research Congress 2014, De La Salle University*, 6–8. Unpubl. ms.

Blas, F. A., and C. O. Erestain. 2020. Phenomenographical Colloquies of the Hallyu Wave Among Selected Students of Taytay Senior High School, Philippines. People. *International Journal of Social Sciences. 6*(1): 736–753.

Dang, M. T. 2014. Social Connectedness and Self-Esteem: Predictors of Resilience in Mental Health among Maltreated Homeless Youth. *Issues in Mental Health Nursing*. 35(3): 212–219.

Demirbatir, E., Helvaci, A., Yilmaz, N., Gul, G., Senol, A., and N. Bilgel. 2013. The Psychological Well-Being, Happiness and Life Satisfaction of Music Students. *Psychology. 4*(11): 16–24.

Epstein, S. and R. M. Joo. 2012. Multiple exposures: Korean bodies and the transnational imagination. *The Asia-Pacific Journal, 10*(33): 1–17.

Ezani, N. B. 2019. *Identity Construction of Kpop Fandom on Twitter* [BA (Hons) English]. International Islamic University Malaysia. Unpubl. ms.

Fatima, M., Niazi, S., and S. Ghayas. 2017. Relationship between Self-Esteem and Social Anxiety: Role of Social Connectedness as a Mediator. *Pakistan Journal of Social and Clinical Psychology. 15*(2): 12–17.

Kim, M. S. and H. M. Kim. 2017. The Effect of Online Fan Community Attributes on the Loyalty and Cooperation of Fan Community Members: The Moderating Role of Connect Hours. *Computers in Human Behavior*, *68*: 232–243.

Laffan, D. A. 2020. Positive Psychosocial Outcomes and Fanship in K-Pop Fans: A Social Identity Theory Perspective. *Psychological Reports, 124*(5): 2272–2285.

Lee, R. M., & Robbins, S. B. 1998. The Relationship Between Social Connectedness and Anxiety, Self-Esteem, and Social Identity. *Journal of Counselling Psychology, 45*(3): 338–345.

Lin, X. and R. Rudolf. 2017. Does K-pop Reinforce Gender Inequalities? Empirical Evidence from a New Data Set. *Asian Women, 33*(4): 27–54.

O'Rourke, J. 2010. - Lucky to Be Happy: A Study of Happiness in Australian Primary Students. *Australian Journal of Educational & Developmental Psychology, ERIC*. Online EJ895559.

Preston, A. J., & Rew, L. 2021. Connectedness, Self-Esteem, and Prosocial Behaviors Protect Adolescent Mental Health Following Social Isolation: A Systematic Review. *Issues in Mental Health Nursing*, 43(1), 32–41.

Ruggiero, G. M., Veronese, G., Castiglioni, M., and S. Sassaroli. 2011. Grandiose Fantasies and Low Self-Esteem: An Experimental Study. *Psychological Studies, 56*(4): 368–372.

Sang-Yeon Sung. 2014. K-Pop Reception and Participatory Fan Culture in Austria. *Cross-Currents: East Asian History and Culture Review. 3*(1): 56–71.

Tian, J., Zhang, M., Zhou, H., and J. Wu. 2021. College Satisfaction, Sense of Achievement, Student Happiness and Sense of Belonging of Freshmen in Chinese Private Colleges: Mediation Effect

of Emotion Regulation. *International Journal of Environmental Research and Public Health*, *18*(22): 11736.

Tizzard, D. A. 2021. Who Likes BTS? A Survey of 400,000 Fans Around the World. *Korea Times* News Paper. n.p.

Turner, J. C., Brown, R. J., and H. Tajfel. 1979. Social Comparison and Group Interest in Ingroup Favouritism. *European Journal of Social Psychology, 9*(2): 187–204.

Utami, R. N. 2019. The Relationship Between Celebrity Worship and Body Image Adolescents Who Idolize K-Pop. *JOMSIGN: Journal of Multicultural Studies in Guidance and Counselling, 3*(2): 137–150.

Zhao, no given name. 2021. *Exploring the Relationships between K-pop Fans' Identities and Media Consumption in Web 2.0 Era* [MA Thesis]. The University of Missouri-Columbia. Unpubl. ms.

MULTI-DIMENSIONAL SOUNDSCAPE OF RADIO IN EGYPT

Zeng Diandian [曾典典][1]

Abstract

Egyptian radio broadcasting has always been strictly controlled by the government since the 1920s. Composed of two sections, this essay aims to explore the multi-dimensional radio soundscape in Egypt and how radio and loudspeakers have been used by the government to serve political goals in both religious and secular activities. The first section centres on Umm Kulthum and how she took advantage of the burgeoning radio to spread her fame and reach out to the mass audience in the Arab world. I also examine how the Egyptian government utilized radio to achieve its political goal of pan-Arabism. The second section discusses the usage of radio and loudspeakers for religious activities, including the Qur'anic recitation and the "call to prayer." I analyse how governmental control of radio technology affected daily religious events and people's social identities.

Keywords

Radio; Egypt; Umm Kulthum; Call to prayer; Radio soundscape

INTRODUCTION

As Rugh argues, "Radio and television in the Arab world have for the most part been monopolies under direct government supervision" (Rugh, 2004:181). Within the Arab world, Egypt has developed the most powerful and extensive radio system. This strictly controlled broadcasting system became a political tool to propagate official lines and mobilize the masses (Rugh, 2004). According to Castelo-Branco (1993), the history of Egyptian radio as a music media can be divided into four phases: amateur radio (1923–1934), the Egyptian State Radio Broadcast Station (1934–1947), the "radio era" under Egyptian administration (1947 – ca. 1975), and radio since the advent of sound cassettes (ca. 1975–present). Although Castelo-Branco's emphasis is on radio's use for music recordings and dissemination, this periodization can provide us with a large picture of radio's history in Egypt.

In the 1920s, a private firm started radio broadcasting in Egypt. The new media was mainly used for commercials and personal messages, and the monarchy had not paid much attention to radio for its political use (Rugh, 2004). Due to the inappropriate language, excessive advertising, and personal messages, the government decided to ban all privately owned radio stations and initiated the *Egyptian State Broadcast Station* in 1934 (Castelo-Branco, 1993). Because of the lack of expertise, the *Egyptian State Broadcast Station* contracted the Marconi company of the United Kingdom as its official agent, which should build and operate a non-commercial broadcast facility to be financed by the government. By December 1939, the number of radio sets was estimated at 86,477 (Boyd, 1977:4). Most of the radio sets were placed in public spaces, such as coffee houses and restaurants. After World War II, the Egyptian government decided to terminate the contract with Marconi in 1947 due to the conflict between the Egyptian and British governments, which marked the beginning of the 'radio era.' During the approximately thirty-year 'radio era,' radio became the most influential music media in Egypt. By 1949, the *Egyptian State Broadcast Station* was renamed Egyptian Radio, administered by the Ministry of National Guidance, which was responsible for the revolution's political ideology (Castelo-Branco, 1993). Moreover, during Nasser's time (1954–1970), the broadcasting

[1] Zeng Diandian [曾典典] is an MA/PhD student in Ethnomusicology program at UC Santa Barbara.

DOI: 10.30819/aemr.12-9

media later became Nasser's official voice and the tool for him to promote his political ambitions (Boyd, 1977:6).

Schafer suggests that "[t]he soundscape is any acoustic field of study" (Schafer, 1994:7), which consists of all kinds of sounds heard by people. A music composition, a radio programme, or an acoustic environment could all be considered a soundscape. No matter what the sonic object is, the scholars of soundscape always ask similar questions: "what is the relationship between man and the sounds of his environment and what happens when those sounds change" (Schafer, 1994: 3). Back to the topic of Egyptian radio, under the strict control of mass media, how did it permeate people's radio and loudspeakers daily lives? What kind of soundscape did radio and loudspeakers create in Egypt? In what way did these two related mass media embody and strengthen state power? How did the government utilize radio to enact their state control? This paper investigates the multi-dimensional soundscape created by radio and loudspeakers in Egypt since the 1920s, the time when radio started.

I would like to focus on two aspects to explore how radio and loudspeakers have been used by the government as well as common people to serve for either political goals or religious and secular activities. The first case will centre on Umm Kulthum and how she took advantage of the burgeoning radio to spread her fame and reach out to the mass audience in the Arab world. I will also examine how the Egyptian government utilized radio to achieve its political goal of pan-Arabism. The second part will discuss the usage of radio and loudspeakers for religious activities, including the Qur'anic recitation and the "call to prayer." I will also analyse how it affected daily religious events and people's religious lives and identities.

Umm Kulthum and her Stardom through Radio

Umm Kulthum (1898–1975), dubbed as "the voice of Egypt," is perhaps the most well-known Egyptian singer. She is also considered as a national icon in Egypt and the "lady of Arabic song." She recorded more than 300 songs and released more than 120 cassettes. "Authentic" is the word that people have always associated with Umm Kulthum and her repertory. Her amazing voice, careful selection of poetry, mastery of "tarab," splendid diction of classical Arabic, and careful composition of music contributed to her success and significant place in Arab culture. Her fame spread to the whole Arab world and even areas beyond, including North Africa, Iraq, and the Arabian Peninsula (Marcus, 2007).

In c. 1904, Umm Kulthum was born in a village in the Nile Delta of northern Egypt. Because of her exceptional ability to sing, she started to perform with her family at a young age. In 1922, she moved to Cairo with her family and started her career as a professional singer. As many scholars suggest, the emerging media, including radio, recording, and film industries, played an essential role in disseminating her performances and spreading Umm Kulthum's fame (Danielson, 1997; Lohman, 2013; Marcus, 2007). Among various types of media, how did radio help build her popularity? Why did radio become a crucial way to spread her music? In what way did the government participate in her career on radio? What kind of socio-cultural impact was created by this soundscape created by Umm Kulthum through radio? This section is going to answer these questions.

Umm Kulthum's first Thursday radio concerts are an event that should not be ignored when we discuss how the media promoted her music. On 7 January 1937, Umm Kulthum started to give live concerts on radio at the Opera House, which continued throughout the rest of her life (Marcus 2007:118). Her long concerts were always held on the first Thursday of every month, from November or December to June. The Thursday-night concerts often lasted for five or six hours, from 9:30 p.m. until 2, 3, or even 4 a.m. in the morning. During the concert, she was able to make beautiful improvisations, extending a single song to last over an hour (Danielson, 1996). At that time on Thursday, the streets of Cairo and cities and towns throughout much of the Arab world were empty since people were gathering around radio sets to hear the music. Even people who were not fans of Umm Kulthum

might find themselves listening to her anyway because her voice was always on broadcast, and for people who were fascinated by her, the concerts were paramount.

The live radio broadcasting of Umm Kulthum's music promoted her place in Egyptian culture. The Thursday "Umm Kulthum night" became a regular and major event in Egyptian popular culture for people to gather around the nearest radio set, enjoy the evening music programme and socialize with friends and relatives. As Danielson argues, "Radio and television broadcasts, for example, are not merely to be absorbed, they are to be discussed" (Danielson 1996:5). Audiences not only often listened to her music but also frequently talked about her, which made her name repetitively circulate among people. As Castelo-Branco suggests, the majority of the radio stations featured music in nearly half of the programme, which increased Umm Kulthum's exposure a lot. The strictly state-controlled radio offered not many choices to audiences. Therefore, Umm Kulthum, who seemed anchored on the radio, came to have a seemingly ubiquitous presence on the radio and became a part of Egyptians' daily lives. Moreover, the radio concerts enabled more people to listen to her music without buying a ticket. Overall, due to the public setting and easier accessibility, radio helped this well-established artist reach out to a large number of audiences throughout the country and even the whole Arab world, regardless of gender, class, and religion.

Umm Kulthum's great success and stardom in the Arab world were also attributed to the support of President Gamal Abdel Nasser (Jamal Abd al-Nasir, 1918–1970). Nasser, one of the most charismatic Egyptian leaders, served as the second president of Egypt from 1954 until his death in 1970. In his book, *The Philosophy of the Revolution* (Nasser, 1955), he included an indication of radio broadcasting services in order to serve his political goals (Boyd, 1975). Nasser recognized radio's power of reaching and instructing the mass public and strengthened the broadcasting power of the Egyptian national radio so that he was able to disseminate his calls for national consciousness and Arab unity (Boyd, 1975; Marcus, 2007). Both he and Umm Kulthum came from the lower classes and caught the opportunity of moving upwards; Nasser was an admirer and personal acquaintance of Umm Kulthum. He recognized the potential of Umm Kulthum's voice and persona and established the Umm Kulthum radio station in the 1960s. This all-music station played a tape of a song from one of her concerts at the beginning and end of the broadcast every day. The voice of Umm Kulthum from this radio station formed part of social practice and helped to "characterize the location and the time of day" (Danielson 1997:9). Umm Kulthum herself also acknowledged the importance of radio in Egypt. She once said that,

"We are in the transistor age. Thus, broadcasting has become the weightiest of the arts. No one can stop it, no one can stand in its way. Everyone is able to listen to radio anywhere. Because of that I am a believer in the need for unlimited concern about broadcasting" (Danielson, 1997:183).

The radio audience expanded with the development of Egyptian Radio to reach across the Arab world. As Frishkopf states, a small number of state-owned radio channels dominated by Egypt dominated Pan-Arab music broadcasting during the Nasser era, which contributed to the unification of Arab listeners' media experience and taste (Frishkopf, 2010:13). The great pan-Arab media stars, as representations of Egyptian culture, became the point persons to set a primary affective basis for pan-Arabism. Umm Kulthum was the one who seized the opportunity offered by the burgeoning media and maintained her popularity in later years throughout the Arab world. It is no doubt that she was born with the great talent of singing, but it is also because of her fortuitous birth on the cusp of the media era that enabled her to inherit pre-mediated legitimacy while benefiting from the power of the media era (Ibid.). Without the assistance of the media, she might not achieve her magnificent career and pan-Arab celebrity status.

The power of Egyptian radio broadcasting and the promotion of President Nasser rendered Umm Kulthum her political influence and socio-cultural impacts around the Arab world. But at the same time, we should not ignore that Nasser benefited a lot through "binding" with Umm Kulthum and promoting her stardom. Unintentionally at first, Umm Kulthum was involved in the blueprint of Arab Cultural Unity through radio. She later used her music to support the policies of the revolutionary

government and emphasized the performances' demonstration of cultural unity. Her concerts not only presented a shared cultural product but also embodied shared feelings, values, and experiences (Lohman 2013:49). She said that, "These concerts in the Arab homeland—in its entirety—have the power to display the shared feelings that tie together the Arab people everywhere . . . and confirm that all across the Arab world" (Lohman, 2013:51). Broadcasting furthered her voice, as well as her emphasis on Arab cultural unity, in host countries and neighbouring ones.

The radio soundscape of Umm Kulthum not only told the story of a cultural icon's musical works and popularity but also presented the history of media technology, people's daily events in Egypt, power relations within the Arab world, and the state control of the government. Moreover, in Egypt, listening is participatory rather than fully passive; audiences are allowed to call out subtle compliments or loud encouragement to musicians (Danielson, 1997:9). It is the same when listening to concerts on the radio—people react to and evaluate the music among those listening together (Ibid.). People may call out the compliment or discuss with people nearby her virtuosity and beautiful improvisation. The discourse of Umm Kulthum made every concert unique in various ways for different people. With the audience's participation, the meaning of Umm Kulthum's work becomes more complex. It is a work produced together by performers and listeners. How about the radio soundscape of her music? Similarly, it is a production of Umm Kulthum, the audience, the radio, and the power relations among them.

Radio Soundscape of Islam: Qur'an recitation and the 'Call to Prayer'

While the previous section focuses on Umm Kulthum and Egyptian popular music culture on radio, this section will investigate the radio broadcasting of religious activities of Muslims in Egypt, including Qur'an recitation and the "call to prayer," in order to learn about how radio has transmitted religious information and how media has changed the soundscape of essential religious events.

The public recitation of the Qur'an is an event that is commonly heard and seen in Egyptians' daily lives (Nelson 1985: xiv). As the central religious text of Islam in Arabic, the Qur'an is believed by Muslims to be the revelation from God. It represents the primary source of law, the highest authority for determining legality, and the referent of custom in Islamic society. Sound is at the centre of the transmission of the Qur'an – "the significance of the revelation is carried as much by the sound as by its semantic information" (Nelson, 1985: xiv). In other words, formally learning and transmitting the Qur'an is always oral. Only when people read aloud and hear the text does the Qur'an finally become the Qur'an. Actually, for the majority of Muslims, their only access to the Qur'an is the daily recitation (Nelson, 1985: xiv). Although the Qur'anic recitation incorporates elaborate melodic styles similar to other "religious" music forms, it still distinguishes itself from music. According to Muslims, the melodic recitation of the Qur'an is a unique sonic phenomenon. Moreover, Egypt holds a unique position in the history of Qur'anic recitation, and the Egyptian style is largely considered to be the model in the Islamic world.

One of the interlocutors of Mariam Shalaby said, "When I was little, all the shops on my street would play Qur'an on the radio. And I would hear it when I was going anywhere. I heard it on the TV, on the radio… and also in school during morning assembly" (2018:59), from which we can learn that radio broadcasting has become an essential and common way to present the recitation of the Qur'an. But how has the Qur'anic recitation been broadcasted on radio? What kind of institution is responsible for it? Who are the reciters? What is the difference between non-mediated Qur'anic recitation and the recitation on radio?

Qur'anic recitation was first broadcasted in 1934, and the *mujawwad* style defined by this became dominant in radio programming (Nelson 1985:142). Later on, due to Egypt's well-developed communication industry, Egyptian reciters were broadcast all over the Middle East. As a religious radio

station, Idha'at al-Qur'an al-Karim (The Holy Qur'an, n.d.), alongside two other stations, broadcasted the noon prayer from different mosques in Egypt every Friday ((Nelson, 1985: xxvi). The reciting of the Qur'an in *mujawwad* style was often heard at the beginning and closing programmes of daily broadcasts on Arabic-language radio stations and before and after the time of prayer. Some stations also featured daily recitation programmes, varying in length from five minutes (*murattal* style) to several hours (*mujawwad* style). Specially prepared programs of recitation were provided during Ramadan and other religious holidays. The time devoted to Qur'anic recitation may significantly increase during Ramadan (Faruqi, 1987). In the beginning, the reciters on radio were generally prominent figures, such as Shaykh Muhammad Rif'at, who provided the model of the best recitation. His recitation can still be heard on Idha'at al-Qur'an al-Karim and al-Sharq al-Awsat (Faruqi, 1987:142). Later, a committee called Lajnat al-Qurra' (the Reciters' Committee) was formed to screen, recruit, train, and evaluate less well-known reciters for broadcasting the Qur'anic recitation, which set the standard of the ideal recitation.

By 1964, a station mainly devoted to the recitation of the Qur'an was founded. The station's programming featured either recordings or live broadcasts. While live broadcast is often associated with a specific occasion, such as Friday prayer, religious or governmental celebrations, commemorations, and inaugurations, acceptable recordings have become a major source of programming in daily life (Nelson, 1985). The station broadcasted the Friday prayer ritual and the preceding recitation in different mosques every week. The stations al-Barnamaj al-'Amm and al-Sharq al-Awsat shared the responsibility of broadcasting Friday's recitation. Depending on the technical feasibility of the broadcast, programme planners assigned the broadcasts to mosque personnel and reciters on a rotating basis.

Nelson claims that "One of the more significant aspects of the media, in terms of our discussion, is the role they play in imposing the standards of the ideal recitation" (Faruqi, 1987:144). Under the support and control of the government, all radio stations were subject to the same policy and standards. Therefore, only the personnel of the Idha'at al-Qur'an al-Karim were in charge of all recitations broadcast on radio and television. It is common to observe that the radio personnel block out the audience's excessive noise and calm down over-enthusiastic listeners in order to create an ideal context for the broadcast. The Reciter's Committee, the institution that was and still is responsible for all recitations, was composed of religious scholars, administrators, and musicians. It served the goal of auditioning prospective reciters, critically evaluating the live recordings of radio reciters, training new reciters, ranking the radio reciters, and discussing general policy (Nelson, 1985). The criterion to evaluate a candidate's recitation included three aspects (Nelson, 1985:72): hifd (memorization), ada' (execution of the rules of tajwid), and sawt (voice quality, general musicality, and melodic technique). Due to the Qur'an's emphasis on voice, reciters' auditions for radio were largely judged on the quality of their voice transmitted through a microphone and loudspeaker. From the above requirements, we can learn that the media, especially radio, contributed to the professional status of the reciters in Egypt's unique tradition of Qur'anic recitation (Nelson, 1985.: xxii). Within the evaluating and ranking system, reciters were encouraged to promote their abilities and skills and therefore moved forward to a more professional and virtuoso stage.

Moreover, "the musical expectations of the listeners are further reinforced by the policies of the National Radio and Television Union" (Nelson, 1982:45). Because of the audience's musical expectations, there is a trend among most professional radio reciters to master the essence of Arabic music, especially the principles of the maqamat[2]. Among the eleven professional reciters that Nelson interviewed, only two did not mention their musical training. All of them acknowledged the melody's importance of Qur'anic recitation. In addition, due to the requirement of a certain level of musical competence, the radio policy not only contributed to the professionalism of reciters but also functioned to shape the taste of the audience that was based on the admiration of musical skill (Nelson, 1982). But it is interesting that most reciters were able to intuitively produce a melodic recitation

[2] Maqamat is the plural form of maqam.

conforming to the principles of Arabic music. Although the reciters might not be able to recognize the particular maqam, they could reach the right pitch easily as if they internalized the pattern of the combination of recitation and melody.

Similar to Qur'anic recitation, the 'call to prayer,' a summons for participants of a particular religion to begin required worship, is a pivotal religious activity in Muslims' daily lives. Marcus suggests that "The call to prayer (azan in colloquial Egyptian Arabic; adhan in modern standard Arabic) is one of the most prominent and pervasive aspects of the Egyptian soundscape" (Marcus, 2007:2). The muezzin, the one who gives the azan, must be a male more than ten years old and be able to memorize the text of the call. But commonly, every Muslim can recite the call. The azan is presented by muezzin at five defined times a day: roughly an hour before sunrise, high noon, half sunset, at sunset, and roughly one hour after sunset (Marcus, 2007:6). Traditionally, the muezzin loudly recites azan from the minaret or the door of the mosque. In places where there are mosques every few blocks, people may hear several calls at the same time. But with the development of media technology, the azan is more commonly heard through loudspeakers or radios. How have loudspeakers and radio mediated the 'call to prayer' and changed its soundscape? What are the influences of the changing soundscape?

More and more mosques have been equipped with loudspeakers to amplify the azan's sound towards neighbouring communities. Big mosques commonly have many loudspeakers. For example, the central mosque in the city of Tanta has twenty-eight loudspeakers on the outer walls that enable the calls of the mosque to be audible throughout the entire city (Marcus, 2007:2). Some mosques' loudspeakers are hung on the outer walls of the building in the neighbouring street. Borrowing Schafer's idea of "acoustic community" (Schafer, 1994:214–217), the acoustic space that the call to prayer is able to cover defines the range of the community. As Lee suggests, "a [Muslim] community [can be] characterized by the acoustic space within which the call to prayer could be heard" (Lee, 1999:91). The use of loudspeakers has expanded the acoustic space of the azan as well as the size of the community. However, too many loudspeakers for the call to prayer might cause 'chaos' since the amplified sound from different mosques will probably mingle together. An article in the Cairo Journal of the *New York Times* on 12 October 2004, called 'God Has 4,000 Loudspeakers' described the cacophony caused by loudspeakers for azans: 'The call to prayer, the [Egyptian] minister declared, is out of control: too loud, too grating, utterly lacking in beauty or uniform timing, and hence in dire need of reform.'

Because of the chaos created by loudspeakers, radio has started to intervene in the process. The azans broadcasted on radio are mostly pre-recorded by famous Qur'anic reciters (Marcus, 2007:11). Shaykh Mohamed Gebril is one of the renowned reciters among them. For example, he was asked to give predawn azan for seven consecutive days in the nearby Egyptian province of Qalyubiyya, since the Cairo style of azan has become the norm in the Islamic world. The Egyptian government has even declared that it would connect all of the mosques in Cairo within a single sound system with only one muezzin broadcasting the azan throughout the city (Marcus, 2007). In 2010, the Egyptian government intended to unify the calls in the region of Cairo by transmitting them to prayers through radio frequencies to all of the capital's mosques. However, this plan was opposed by 730 muezzins in Cairo, who were afraid of losing their jobs and honourable social status (Shavit & Spengler, 2016:449). Some scholars opposed the idea of unifying the calls by stating that it may lead to a future monopolization of Friday sermons; others supported the government's plan, noting that the cacophony on the streets in Cairo caused by the calls from loudspeakers injured the original spirit and purpose of the azan (Shavit & Spengler, 2016).

FINAL THOUGHTS

As Lee contends, "broadcast over radio, the call to prayer has become decentralized; the mosque is no longer the exclusive source from which the call to prayer is recited" (Lee, 1999:94). The adoption of mass media by the azans has changed the way the mosques connect to the communities and the way communities identify their own groups.

The two sections above about radio's use in secular and religious activities have revealed two distinctive aspects of the radio soundscape. In Umm Kulthum's case, radio was an essential stepping stone for her to achieve unprecedented stardom in the Arab world. It also served as a useful tool for the Egyptian government, especially President Nasser, to achieve their blueprint of Arab cultural unity. In the case of Qur'anic recitation and the 'call to prayer' on radio, we have learned that the adoption of radio not only influenced the way that daily religious events are presented but also exerted impacts on people's daily activities. In summary, this paper investigates how Egyptian radio has permeated into people's daily lives and what kind of soundscape has been built by radio. Both sections have shown that radio, as a mass media, has not only changed the way that messages, information, or music has been conveyed but has also provided and built new standards, a new collective memory, new identities, and new ways for people to live their lives.

REFERENCES

Al Faruqi, Lois Ibsen. 1987. The Cantillation of the Qur'an. *Asian Music 19*(1): 1–25. DOI 10.2307/833761.

Boyd, Douglas A. 1975. Development of Egypt's Radio: 'Voice of the Arabs' under Nasser. *Journalism Quarterly* 52(4): 645–53. DOI:10.1177/107769907505200406.

Boyd, Douglas A. 1977. *Egyptian Radio: Tool of Political and National Development*. Minneapolis: Association for Education in Journalism.

Castelo-Branco, Salwa El-Shawan. 1993. Radio and Musical Life in Egypt. *Revista de Musicología,* 16(3): 1229–1239. DOI: 10.2307/20795978.

Danielson, Virginia. 1996. Listening to Umm Kulthūm. *Middle East Studies Association Bulletin,* 30(2): 170–73. DOI: 10.1017/s0026318400033976.

Danielson, Virginia. 1997. *The Voice of Egypt: Umm Kulthūm, Arabic Song, and Egyptian Society in the Twentieth Century*. Chicago: University of Chicago Press.

Frishkopf, Michael Aaron. 2010. *Music and Media in the Arab World*. Cairo: American University in Cairo Press.

Lee, Tong Soon. 1999. Technology and the Production of Islamic Space: The Call to Prayer in Singapore. *Ethnomusicology,* 43(1): 86-94. DOI: 10.2307/852695.

Lohman, Laura. 2013. *Umm Kulthūm: Artistic Agency and the Shaping of an Arab Legend, 1967-2007*. Middletown: Wesleyan University Press.

Marcus, Scott. 2007. *Music in Egypt: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

Marcus, Scott. 2002. The Muslim Call to Prayer. *The Garland Encyclopedia of World Music* VI: The Middle East, VI: The Middle East:153–155.

Nelson, Kristina. 1985. *The Art of Reciting the Qur'an*. Cambridge: Cambridge University Press/

Nelson, Kristina. 1982 Reciter and Listener: Some Factors Shaping the Mujawwad Style of Qur'anic Reciting. *Ethnomusicology 26*(1):41-48.

Nasser, Gamal Abdul. 1955. *The Philosophy of the Revolution*. Washington, D.C.: Public Affairs Press.

Rugh, William A. 2004. *Arab Mass Media: Newpapers, Radio, and Television in Arab Politics.* Westport: Greenwood Press.

Schafer, Raymond Murray. 1994. *The Soundscape: Our Sonic Environment and the Soundscape*. Rochester: Destiny Books.

Shavit, Uriya and Fabian Spengler. 2016. For Whom the Bell Tolls? Contesting the *Adhan*s in Majority Non-Muslim Societies. *Journal of Muslim Minority Affairs,* 36(4): 447–464. DOI: 10.1080/13602004.2016.1257685.

The Holy Qur'an. N.d. Available via QuranOnline.net: https://quranonline.net/the-holy-quran, last accessed 5 December, 2023.

Review Essay of: Irvine, Thomas. 2021. *Listening to China: Sound and the Sino-Western Encounter, 1770-1839* (Chicago: University of Chicago Press)

Samuel Cheney[1]

Abstract

This essay reviews Thomas Irvine's 2021 book "Listening to China: Sound and the Sino-Western Encounter, 1770–1839". The author highlights the central tenets of Irvine's work (published by the University of Chicago Press), and considers its implications for histories of Sino-Western cultural exchange more broadly.

Keywords

Global Music History, Sino-Western, Enlightenment, Soundscape, Thomas Irvine

Thomas Irvine's (2021) *Listening to China: Sound and the Sino-Western Encounter, 1770–1839* innovatively examines the sonic dimensions of Sino-European interaction at the turn of the nineteenth century. By looking at European reports of the Guangzhou soundscape during the 'Canton trade system', and sonic accounts of Britain's 1793 Macartney Embassy to the Qianlong Emperor 乾隆, Irvine seeks to bolster his provocative opening claim that in this period, "through its encounter with China, the West remade itself in sound" (Irvine, 2021:1). To do this, he explains how Enlightenment music theorists – in particular Charles Burney, Johann Nikolaus Forkel, and Adolf Bernhard Marx – used these firsthand reports of China's aural profile to conceptualise general definitions of music. *Listening to China* is not just a novel study that scrutinises "how China *sounded to* Westerners around 1800" (Irvine, 2021:2). It crucially shows the 'impact' of these transcontinental musical exchanges upon European musical identities during the Enlightenment. Overall, Irvine charts when and why Chinese music came to be denigrated in Europe. While early eighteenth-century theories constructed China as the extreme limit of a 'universal' world music culture, by the nineteenth century Chinese music had been 'othered', diminished to a status of primitive barbarity above which Western Art Music was considered preeminent (Irvine, 2021:191).

Irvine is not the first to study Chinese and European identities as interlinked and mutually generating. Indeed, he acknowledges his scholarly debt to literary and intellectual historians such as Zuroski (2013), Kitson (2013), and Porter (2010), who all explore China's function in constructing eighteenth-century English selfhoods. Most informatively, Irvine draws upon Hayot's (2009) *Hypothetical Mandarin* (which claims eighteenth-century European philosophers represented China as the limit point of possible human experience) to claim that in the eighteenth century, China was the "limit and horizon of how Europeans thought about music" (Irvine, 2021:2). However, while such scholarship on 'China in Western minds' is well established, Irvine's sonic approach to the eighteenth-century Sino-Western encounter is innovative. Alongside a small but significant body of scholarship that explores more modern Sino-Western musical exchanges – including Yang and Saffle (2017), Janz and Yang (2019), Utz (2021), Lam (2008), and Jones (2001) – *Listening to China* contributes a crucial pre-modern perspective on this history.

Methodologically, Irvine interprets the eighteenth-century sonic encounter between Europe and China through three key theoretical paradigms: sound studies, postcolonial theory, and global histories of the Enlightenment. Although a musicologist by training, Irvine proclaims his work as a 'sound study' focused on uncovering historical listening practices. The conviction that "listening is a particular kind

[1] Samuel Cheney is a PhD researcher in history at the University of Edinburgh, UK. His research considers musical interactions between Britain and China in the nineteenth and early-twentieth centuries.

DOI: 10.30819/aemr.12-10

of material experience accessible through historical sources" shapes Irvine's "acoustically tuned" reading of multiple textual sources, whereby he understands "the complexity of sound's presence in the written archive" by reading textual references to sound side-by-side (Irvine, 2021:8, 11). Through this sound studies approach, Irvine successfully analyses historical listening practices in an age before sound recording technologies. The approach is used to tackle a central analytical problem in eighteenth-century studies, epitomised by Conrad's influential 2012 article "Enlightenment in Global History", which demands intellectual historians question the assumption that the Enlightenment (a philosophical movement traditionally considered the harbinger of Western liberal modernity) was an exclusively European creation – other works on this 'global' Enlightenment include Carey and Festa (2009), Agnew (2008), and Aravamudan (2012). Irvine takes this global approach to Enlightenment music theory, showing how forces of eighteenth-century globalisation (worldwide maritime trading, imperial rivalry, and Catholic missionary expansion) generated Sino-Western entanglements that shaped contemporary musical thought (Irvine, 2021:4). In so doing, Irvine seeks to 'decolonise' the history of European music theory by showing how European beliefs about the superiority of Western Art Music in the late 1700s were rooted in imperial anxieties generated by the deep imbrication of Western Europe and Qing Dynasty China (Irvine, 2021:13).

This deconstruction of the artificial boundaries drawn between European and non-European music (as widely critiqued by contemporary ethnomusicologists) is also informed by postcolonial studies (Irvine, 2021:21). In particular, Irvine draws upon Pratt's (1992) *Imperial Eyes* (which argues that European colonialism was perpetuated by a mode of visuality that dominated colonised spaces by looking and categorising, often imaginatively removing non-European people from the landscape of conquest) to argue that Europe heard eighteenth-century China with "imperial ears" (Irvine, 2021:6). Much like Pratt, Irvine claims that European imperial ears depopulate the colonial soundscape by hearing:

"A good number of the "scientific" visualisations Pratt discusses are devoid of human agency. Likewise, for many of the earwitnesses in this book, listening to China often meant removing Chinese from their own soundscapes: sounds that people made (such as the ringing of temple bells or the cracking of fireworks) often appear autonomous, separated from the people who made them. They seem timeless, as if they had always already been there" (Irvine, 2021:6).

Irvine also draws on Gaultier's influential arguments in *Aurality* (2014), claiming that Europe's imperial ears positioned Chinese sounds as part of the natural soundscape. He claims that, in most Western ears, Chinese human noises (including music) were rendered "indistinguishable from environmental sounds like those of wind or insects", so that, "depopulated, China [came] across as an aural *terra nullius* waiting to be exploited for Western gain" (Irvine, 2021:7). By complicating these theories of imperial listening with the inevitable exceptions of individual case studies, Irvine asks whether the listening ear is truly free to hear in moments of encounter – can we escape the cultural conditioning that shapes listening practices to participate in a subjective aural encounter?

Listening to China is structured to reflect Irvine's conviction that Sino-Western acoustic encounters in various Chinese 'contact zones' directly impacted the generation of musical knowledge within Europe – from Chinese soundscapes like the imperial palaces of Jehol (*Chengde* 承德) to Western soundscapes in China like the military bands of East India Company ships on the Pearl River (*Zhujiang* 珠江), or even Chinese soundscapes in Europe like Charles Burney's London home where he experimented with a *sheng* 笙 (Irvine, 2021:10). Resultantly, the geographical centre of Irvine's analysis frequently moves between Europe and China, much like the musical knowledge that he studies. Chapter one, "China and the Enlightened Ear", sets the context for the work, examining how four key Enlightenment thinkers (Christian Wolff, Jean-Philippe Rameau, Jean-Jacques Rousseau, and Johann Gottfried Herder) drew upon Jesuit writings about Chinese music to furnish their own musical arguments. The chapter charts a shift in Enlightenment musical thought across the eighteenth century, whereby earlier cosmopolitan theories of a universally consistent human ear were gradually replaced by arguments of Enlightenment "new anthropology" that recognised the cultural diversity of listening practices around the globe (and resultantly detached "Chinese listening from Western listening") (Irvine, 2021:27). Irvine's discussion of the French composer Rameau's long-distance textual exchanges with the China-based Jesuit Jean-Joseph-Marie Amiot encapsulates this shift. Rameau claimed that Chinese music theories about the twelve-tone division of the musical gamut (derived from Amiot's

[1754] translation of a music theory text by the early eighteenth-century literatus Li Guangdi 李光地) paralleled Pythagorean theories of music, therefore proving the existence of a single mode of human listening, the *corps sonore* (Irvine, 2021:34). However, Amiot later disproved the composer's theory when he performed Rameau's keyboard piece *Les sauvages* in Peking to an unreceptive audience of Chinese scholar-officials: "The auditory universalism of Rameau, a key protagonist of musical Enlightenment, was put to the test, and Amiot's interlocutor found it wanting" (Irvine, 2021:39). Amiot thereby developed the belief that "anatomy and culture ('our ears') make musical taste", an argument that was eventually articulated by both Rousseau and Herder and saw Chinese and European listening practices become fundamentally separated (Irvine, 2021:39). As Irvine concludes the chapter: "Universalism, as unsuitable as it may have proved in practice, had enabled Europeans and Chinese to communicate with one another, briefly, about how music worked. Herder's discovery of difference sounded the death knell of this dialogue" (Irvine, 2021:52).

Chapter two, "Soundscapes in the Contact Zone: Listening in Canton, 1770–1839", shifts the geographic focus of analysis, exploring how European modes of listening to China functioned in practice. By exploring the listening experiences of European participants in the Canton trade system (*yikou tongshang* 一口通商, a Qing commercial policy whereby all European trade with China between 1757 and 1842 was restricted to the southern port of Guangzhou), Irvine argues that European imperial ears sought to discipline the Chinese sounds that they heard by either "turning them down" or "drowning them out" (Irvine, 2021:86). In this sense, European regimes of listening to China during the Canton trade system aligned with broader imperial desires to dominate the Sino-centric eighteenth-century world economy (Irvine, 2021:53). The extensive comments on Canton's soundscape recorded in Charles Toogood Downing's (1837) *The Fan-Qui in China* allow Irvine to describe how British ears were invariably awestruck by the vastness and difference of Canton's sound worlds, ranging from commercial noise (including timekeeping gongs and cannon-fire at customs inspections) to the musical "pandemonium" of the Chinese city's religious festivals, street sellers, and beggar musicians (Irvine, 2021:54–85). Irvine also argues that the sounds made by Europeans in Canton (including hymn singing, military brass bands, and even Sunday evening chamber ensemble recitals at the English factory) constituted a form of sonic imperialism that attempted to dominate and discipline Canton's soundscape. However, despite this implication that European imperial ears altered the Chinese soundscape, Irvine also highlights the individual exceptions who engaged with Chinese music more sympathetically – James Lind, who transcribed several *naamyam* 南音 songs that he heard in 1766, and Matthew Raper, who learned to play *erhu* 二胡 to a standard sufficient to play with a local ensemble in the 1770s (Irvine, 2021:74–78).

The documents produced by Lind and Raper form the basis of the transcontinental musical connections analysed in chapter three, "Charles Burney Discovers China". In this chapter, Irvine considers the sources of the music historian's engagement with China in his four-volume *General History of Music* (1776–1789) and 1807 article "Chinese Music" for Abraham Rees's *Cyclopaedia* (Irvine, 2021:87). The chapter shows that while Burney first encountered Chinese music (like most Enlightenment intellectuals) through Catholic missionaries, he soon departed from this to directly solicit information about China from British travellers. While Matthew Raper exchanged letters with Burney answering the latter's specific questions about Chinese musical culture, James Lind supplied anecdotes about the supposed similarity of Scottish and Chinese pentatonic music that enabled Burney to formulate a theory of global musical development from a single source (Irvine, 2021:100, 95–98). Irvine does, however, note the limitations of Burney's research – even though Lind provided Burney with a score in *gongche* 工尺 notation for *dizi* 笛子 (a document that reflected positively on the Enlightenment notion linking musical cultivation and literacy), Burney never integrated this information into his music histories (Irvine, 2021:99). Nonetheless, by highlighting Britain and China's intensified musical entanglements in the late eighteenth century, Irvine shows how Burney acquired "more empirical information than any previous European writer on Chinese music working outside the country" (Irvine, 2021:88). Indeed, Irvine claims that Burney had in fact collected too much information by the time of the *General History*'s completion in 1789. This resultantly prompted him to continue researching Chinese music into the nineteenth century, until he published his 1807 article "Chinese Music" in Rees's *Cyclopaedia* (Irvine, 2021:88).

Chapters four and five explore the musical dimensions of the 1793 Macartney Embassy to China and how this diplomatic mission revivified Burney's interest in Chinese music at the turn of the nineteenth century. In chapter four, "Sound and the Macartney Mission, 1792–1794", Irvine focuses on the Chinese soundscapes heard by Macartney and his entourage across the cities, roads, rivers, and palaces of northern China, imagining the embassy "as a Grand Tour of Listeners", where "the embassy made music in China, and its members listened to Chinese music" (Irvine, 2021:110). The chapter argues that members of the embassy (which was primarily a commercial mission to ease Sino-British trade relations) often listened to China with imperial ears – such as John Barrow's interpretation of the "peyho song" sung by boatmen on the *Haihe* 海河 river as the sound of an exploitable labour resource – and regularly interpreted Chinese music through their own preexisting aural frames of reference – such as Lord Macartney and George Staunton hearing Buddhist monastic chanting respectively as Catholic plainsong and a glass harmonica (Irvine, 2021:116, 132). It also examines the significance of the British music played within this Chinese soundscape. While Burney provided Macartney's five-strong band of musicians with a repertoire that sought to proclaim the grandness of British sovereignty, the embassy also presented this music as an example of "the most advanced and useful British manufacturing technologies" that the country could offer the Qianlong Emperor (Irvine, 2021:110). Overall, as Irvine rightly claims, attending to sound yields new perspectives on Macartney's motives and intentions, showing how "his agenda reached beyond matters of commerce to more abstract issues of sovereignty and its performance", issues where musical interactions with the Chinese soundscape were of paramount importance (Irvine, 2021:138).

Chapter five, "Reading Burney Listening to China", returns to Charles Burney and explores how the music historian's direct connections to the Macartney embassy supplemented his earlier engagements with British participants in the Canton trade and shaped his later writings on Chinese music. It describes how Burney vicariously used the embassy as a fact-finding mission about Chinese musical culture (by providing Macartney with questions to ask upon arrival in China, concerning the Chinese use of harmony and the similarity of this music to the Scottish pentatonic scale), and how the embassy's German member John Christian Hüttner wrote Burney a detailed account of the music he encountered (which praised the *erhu* 二胡 and *yueqin* 月琴 as pleasant, while simultaneously denigrating the "most disgusting noise" of Chinese percussion) (Irvine, 2021:140, 143). In this chapter, Irvine not only illuminates the intellectual networks through which musical knowledge in the global Enlightenment was created but also shows how these contacts contributed to Burney's overall conclusion about the differences between Chinese and British music: while British music "combines entertainment through novelty with musical 'science'", Chinese music "is bound to unchanging rituals and thus 'torpid'" (Irvine, 2021:151). This assessment, Irvine claims, shows that, despite his best efforts to learn, Burney's "ears were closed" to a sympathetic understanding of Chinese music because of the "iron processes of Western imperialism" that came to cloud his interpretations with Eurocentric cultural biases (Irvine, 2021:158).

The final chapter, "Listening to China with Forkel and Marx", offers a comparative perspective to the predominantly Sino-British history of the rest of the work by focusing on the impact of Chinese music on the German music historians Johann Nikolaus Forkel and Adolph Bernhard Marx. In another example of the malleability of ideas about Chinese music in a variety of European intellectual projects, Irvine shows how these two music theorists used China to articulate a new German nationalist musical identity (Irvine, 2021:159). While Forkel argued that ancient Chinese music theory showed non-European people could potentially 'advance' to greater musical cultivation, Marx integrated a negative opinion of Chinese musical culture into a Hegelian outline of music history (whereby China, despite developing an ancient theory of music, did not subsequently undergo the dialectical progress that European music did, thereby leaving it stagnant) (Irvine, 2021:171, 175). The chapter shows how, for these two authors, China became a touchstone for German musical identities, whereby German practices of listening were constructed as fundamentally opposed to Chinese (Irvine, 2021:161). Overall, as Irvine summarises in his concluding chapter, *Listening to China* charts the global process that prompted an intellectual shift in European attitudes towards Chinese music across the eighteenth century. By 1800, unlike half a century earlier, "Chinese sounds, instead of representing an 'absolute limit' to a shared universal sense of the audible, became for some influential listeners something 'other'" (Irvine, 2021:191). As Irvine rightly claims, in order to decolonise Western art music, we

need to open our ears to historical musical exchanges to understand the global impulses through which European music was falsely imagined as preeminent.

By his own admission, Irvine is linguistically restricted from accessing the "unmediated Chinese perspectives" that would illuminate the Chinese dimension of this symbiotic musical exchange, nor does he engage with any Sinophone literature on the subject of China's musical encounter with the West (Irvine, 2021:12) – for example, Tao (2001). *Listening to China* could even be considered a clarion call for future bilateral study of Sino-Western musical exchange. Nonetheless, *Listening to China* is an excellent example of how the admirable ideals of 'global music history' can be applied in practice. Irvine successfully provincialises our understandings of Enlightenment music history by showing the tangible trans-Eurasian connections that enabled three doyens of Enlightenment (Burney, Forkel, and Marx) to formulate theories of world music into which China was integrated. Rather than producing a diffuse and imprecise study, as global histories of long-distance cultural influences are frequently criticised for doing, Irvine successfully shows exactly *how* eighteenth-century global contacts between Europe and China impacted Enlightenment theories of music. Indeed, *Listening to China* shows that China and its musical culture were, and indeed still are, an important touchstone in the construction of European cultural identities.

References

Agnew, Vanessa. 2008. *Enlightenment Orpheus: The Power of Music in Other Worlds.* Oxford; New York: Oxford University Press.

Aravamudan, Srinivas. 2012. *Enlightenment Orientalism: Resisting the Rise of the Novel*. Chicago; London: University of Chicago Press.

Carey, Daniel, and Festa, Daniel, eds. 2009. *The Postcolonial Enlightenment: Eighteenth-Century Colonialisms and Postcolonial Theory*. Oxford: Oxford University Press.

Conrad, Sebastian. 2012. Enlightenment in Global History: A Historiographical Critique. *The American Historical Review,* 117(4): 999–1027.

Gaultier, Ana María Ochoa. 2014. *Aurality: Listening and Knowledge in Nineteenth-Century Colombia*. Durham: Duke University Press.

Hayot, Eric. 2009. *The Hypothetical Mandarin: Sympathy, Modernity, and Chinese Pain*. Oxford; New York: Oxford University Press.

Irvine, Thomas. 2021. *Listening to China: Sound and the Sino-Western Encounter*, *1770 – 1839*. Chicago: University of Chicago Press.

Janz, Tobias, and Yang, Chien-Chang, eds. 2019. *Decentering Musical Modernity: Perspectives on East Asian and European Music History*. Bielefeld: Transcript.

Jones, Andrew. 2001. *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*. Durham: Duke University Press.

Kitson, Peter. 2013. *Forging Romantic China: Sino-British Cultural Exchange, 1760 – 1840*. Cambridge: Cambridge University Press.

Lam, Joseph. 2008. Chinese Music and its Globalized Past and Present. *Macalester International,* 21(9): 29–77.

Porter, David. 2010. Sinicizing Early Modernity: The Imperatives of Historical Cosmopolitanism. *Eighteenth-Century Studies* 43(3): 299–306.

Pratt, Mary Louise. 1992. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge.

Tao, Yabing [陶亚兵]. 2001. Mingqing jian de zhongxi yinyue jiaoliu 明清间的中西音乐交流 [Musical Exchange Between China and the West in the Ming and Qing Dynasties]. Beijing: Dongfang Press.

Yang, Hon-Lun, and Saffle, Michael. eds. 2017. *China and the West: Music, Representation, and Reception*. Ann Arbor: University of Michigan Press.

Utz, Christian. 2021. *Musical Composition in the Context of Globalisation: New Perspectives on Music History in the 20th and 21st Century*. Bielefeld: Transcript.

Zuroski, Eugenia. 2013. *A Taste for China: English Subjectivity and the Prehistory of Orientalism*. New York: Oxford University Press.

THE 2ND SYMPOSIUM OF THE ICTM STUDY GROUP ON 'GLOBAL MUSIC HISTORY' IN PALERMO, SICILY

Giuseppe Sanfratello[1]

Abstract

The second Official Symposium of the ICTM Study Group on Global History of Music was held in Palermo, Sicily, from 7 to 9 June 2023, under the title *'An entire ocean in a drop of water': Island Musics, Performance Identities, and Sound Archives*. More than fifty scholars and researchers from all over the world came together in eleven sessions and three panels to discuss some of the most relevant topics of our time in the field of ethnomusicological studies, such as the function and value of archives, the musical traditions of the diasporas, and the historical dimension of music in prevalent oral tradition and mentality. The three days of the symposium held in Palermo were marked by an in-depth examination of cross-cutting themes, to which scholars from seventeen different countries contributed, including Russia, Italy, Azerbaijan, Canada, Germany, Austria, Portugal, Argentina, Kazakhstan, the Netherlands, Ireland, China, the United States, Albania, Kyrgyzstan, the United Kingdom, and Malaysia. Some participants delivered their papers through online presentations, while most of them gathered to share the results of their latest research.

Keywords

Global History of music; Island musics; Performance identities; Sound archives; Diasporic music.

From 7 to 9 June 2023, the second Official Symposium of the ICTM Study Group on Global History of Music was held in Palermo, Sicily, under the title *'An entire ocean in a drop of water': Island Musics, Performance Identities, and Sound Archives*. The symposium, organised in collaboration with the Italian Committee of the International Council for Traditional Music and the University of Palermo, took place at the 'Antonio Pasqualino' International Puppet Museum in Palermo. The event was made possible thanks to the fruitful synergy between the hard-working and indefatigable Sergio Bonanzinga (Programme Chair of the Symposium, University of Palermo), Razia Sultanova (Chair of the Study Group, University of Cambridge, UK), and the hospitality offered by Rosario Perricone (Director of the International Puppet Museum).

More than fifty scholars and researchers from all over the world on oral tradition gathered in eleven sessions and three panels to discuss some of the most relevant topics of our time in the field of ethnomusicological studies, such as the function and value of archives, the musical traditions of the diasporas, and the historical dimension of oral tradition music. In particular, the topic of the global history of music was discussed from an ethnomusicological perspective, a reflection that takes into account different kinds of sources: figurative, literary, dialogic, sound, and audiovisual ones. In this regard, Razia Sultanova stated, 'we have been privileged to witness exceptional keynote papers presented by Anthony Seeger, Peter Wiegold, and Sergio Bonanzinga, as well as engaging panels organised by Zhiyi Qiaoqiao Cheng, Gisa Jähnichen, and Nico Staiti'.

What was said during the days of the symposium involved an in-depth reflection on the issues related to sound archives, including their nature and functionality, their arrangement and conservation, the legal and technological issues surrounding them, methodological reflections, and new questions on the roles of the observer and the observed as imposed by the contemporary world.

The title of the symposium, *'An entire ocean in a drop of water': Island Musics, Performance Identities, and Sound Archives*, refers precisely to the idea of observing and analysing an island, not only from a geographical point of view but also from a linguistic, political, and cultural sense overall. These analytical approaches make us think of islands within islands, of routes and itineraries connecting complex territories or bridging separate places. In the very title of the Symposium, a concept conveyed by the great Persian Sufi poet Jalāl al-Dīn Muḥammad Rūmī (1207–1273) surfaces, an image that refers to small portions of space that are placed at the intersection of larger parts, thus,

[1] Giuseppe Sanfratello is a postdoctoral fellow at the Department of Humanities (University of Catania); he has earned a PhD in Musicology at the University of Copenhagen, 2017, and a PhD in Ethnomusicology at the University of Catania in 2023.

Sanfratello, Giuseppe. 2023. The 2nd Symposium of the ICTM Study Group On 'Global Music History' In Palermo, Sicily. *AEMR, 12*: 115–116.
DOI: 10.30819/aemr.12-11

roughly speaking, not just ‘a drop in the ocean’, as one might say, but rather ‘the entire ocean in a drop’, as quoted.

Such considerations encouraged and nurtured the contemplation of a more accurate awareness concerning the application of an up-to-date scientific observation of ‘other musics’ and ‘local soundscapes’ within today’s more inclusive multicultural frames. These aspects include, as stated in the Symposium programme, ‘the practices of learning vocal and instrumental techniques of oral transmission, also through institutional training courses within the Conservatories, to project themselves into various forms of musical, theatrical, and cinematic performances characterised by a stratified hybridization of cognitive, executive, and compositional skills.’

The three days of the symposium held in Palermo were marked by an in-depth examination of cross-cutting themes, to which scholars from seventeen different countries contributed, including Russia, Italy, Azerbaijan, Canada, Germany, Austria, Portugal, Argentina, Kazakhstan, the Netherlands, Ireland, China, the United States, Albania, Kyrgyzstan, the United Kingdom, and Malaysia. Some participants delivered their papers through online presentations, while most of them attended in person to share the results of their latest research. The conference sessions made specific reference to three main themes: Archives on the move: from the preservation of intangible memories to their uses and functions in the contemporary world; What are the global paths of music-making? Is difference the ‘third way’?; Island sounds and the echoes of diasporic cultures.

The first main theme was explored by several papers, including (selection): ‘Audiovisual archives and ethnographic recordings in the age of YouTube’ (Anthony Seeger); ‘Archives in transformation. Recent approaches and interpretations’ (Gerda Lechleitner, Susana Sardo, and Miguel A. García); ‘Crossing of time scales and global paths between colonialism and nationalism: three case-studies in the XX century history of Cambodian Music’ (Giovanni Giuriati); ‘Heritages yet to be unlocked: reflections and proposals on the enhancement of archives in ethnomusicology’ (Costantino Vecchi); ‘New media, Moroccan musicians and the changing landscape of spirit possession: an analysis of YouTube videos’ (Silvia Bruni); ‘Musical Heritage in Contemporary. Audiovisual Narratives by Chinese Experience’ (Zhiyi Qiaoqiao Cheng, Xiao Mei, Liu Guiteng, and Yan Dujiukun); and ‘The nature of Ottoman “court music”: identity, context, and practice’ (M. Emin Soydaş). The second main theme was deepened through various papers, among them were: ‘“Between two waves of the sea”: in search of the Third Orchestra’s performance identity’ (Peter Wiegold); ‘Looking for the tides and surfing on the waves in search of historical sources of “gamelan elektronik” on the Island of Bali’ (Nico Mangifesta); ‘Cosmic stones: sounding guanche and speculative indigeneity in the Canary Islands’ (Mark Lomanno); and ‘From banned to the shared memory of one billion Chinese: The example of the Teresa Teng Memorial Hall’ (Kaixuan Niu and Zhian Zhao). The third and concluding main theme was examined thanks to the presentations dealing with (selection): ‘Exiled and re-exiled performance practices from African communities’ (Rastko Jakovljevic, Chinthaka P. Meddegoda, Gisa Jähnichen, and Lin Zhi); ‘Cultural Islands and Musical Identities: People and Cultures Flows Among the Chinese Migrants in Europe Today’ (Francesco Serratore); ‘Negotiating Musical and Cultural Spaces within the Chinese Diaspora: The Toronto Chinese Orchestra as Case Study’ (Yao Cui); ‘The Sicilian sound: overlapping waves in the wide sea of tradition’ (Sergio Bonanzinga); ‘From Tebourba to Naples: Sonic Dwelling and Tunisian Diaspora in Mejri’s “Fanfara Station”’ (Salvatore Morra); ‘Diaspora and islands at home, inland: Changing music repertoires and identity in Portuguese Crypto-Jewish communities’ (Judith Cohen); ‘Non-aligned encounters: musical experiences of African students in Yugoslavia’ (Linda Cimardi); ‘History and ethnography of double clarinets in the Mediterranean area: a shared approach between ethnomusicologists and instruments makers and players’ (Nico Staiti, Rosario Altadonna, Giuseppe Roberto, Danilo Gatto); and ‘Spirits, diasporic sounds, and digital spaces during the Burmese Spring Revolution’ (Lorenzo Chiarofonte).

The rich scientific programme of the symposium also featured an amazing concert titled *Sounds from Sicily, Calabria, and the Cyclades Islands*, with the participation of Rosario Altadonna and Giuseppe Roberto (Sicilian bagpipe a paro, monocalamus and bicalamus cane flutes, accordion, jew’s harp, voice), Danilo Gatto (Calabrian bagpipe menzetta), Nico Staiti (frame drum), Antoniou Yiannis (tsampouna, lyra), and Manos Vasilas (ntoumpaki). Finally, the magnificent venue of the ‘Antonio Pasqualino’ International Puppet Museum provided the stage for a captivating Sicilian Puppets show (*The Siege of Paris*) by the Compagnia Opera di Pupi Brigliadoro.

Call for Submissions

The journal provides a forum to explore the impacts of post-colonial and globalizing movements and processes on these musics, the musicians involved, sound-producing industries, and resulting developments in today's music practices. It adopts an open-minded perspective on diverse musics and musical knowledge cultures.

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. The official email address of the Centre is

AEMRC@shcmusic.edu.cn

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 **only** this email address. The editors will then get in touch with you on an individual basis.

Abstracting and Indexing

Asian-European Music Research Journal is indexed by RILM, the Directory of Open Access Journals (DOAJ) and ERIH PLUS. It has been accepted for inclusion in SCOPUS.

Frequency and Publication

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

Publication Ethics and Malpractice Statement for AEMR

Asian-European Music Research Journal (AEMR) follows the standard for Ethics and Publication Malpractice set by the Committee on Publication Ethics (COPE). It is therefore committed to ensuring ethics in publication and quality of articles. Logos Verlag Berlin as publisher of the AEMR takes its duties of guardianship over all stages of publishing extremely seriously and recognizes its ethical and other responsibilities. We are committed to ensuring that advertising, reprint or other commercial revenue has no impact or influence on editorial decisions.

In addition, Editorial Board will assist in communications with other journals and/or publishers where this is useful to editors. Conformance to standards of ethical behaviour is therefore expected of all parties involved: Authors, Editors, Reviewers, and the Publisher.

Duties of Authors

Reporting standards

Authors of reports of original research should present an accurate account of the work performed as well as an objective discussion of its significance. Underlying data should be represented accurately in the paper. A paper should contain sufficient detail and references to permit others to replicate the work. Fraudulent or knowingly inaccurate statements constitute unethical behaviour and are unacceptable. Review and professional publication articles should also be accurate and objective, and editorial 'opinion' works should be clearly identified as such.

Originality and plagiarism

The authors should ensure that they have written entirely original works, and if the authors have used the work and/or words of others, that this has been appropriately cited or quoted. Plagiarism takes many forms, from 'passing off' another's paper as the author's own paper, to copying or paraphrasing substantial parts of another's paper (without attribution), to claiming results from research conducted by others. Plagiarism in all its forms constitutes unethical publishing behaviour and is unacceptable.

MULTIPLE, REDUNDANT OR CONCURRENT PUBLICATION

An author should not in general publish manuscripts describing essentially the same research in more than one journal or primary publication. Submitting the same manuscript to more than one journal concurrently constitutes unethical publishing behaviour and is unacceptable. In general, an author should not submit for consideration in another journal a previously published paper.

ACKNOWLEDGEMENT OF SOURCES

Proper acknowledgment of the work of others must always be given. Authors should cite publications that have been influential in determining the nature of the reported work. Information obtained privately, as in conversation, correspondence, or discussion with third parties, must not be used or reported without explicit, written permission from the source. Information obtained in the course of confidential services, such as refereeing manuscripts or grant applications, must not be used without the explicit written permission of the author of the work involved in these services.

AUTHORSHIP OF THE ARTICLE

Authorship should be limited to those who have made a significant contribution to the conception, design, execution, or interpretation of the reported study. All those who have made significant contributions should be listed as co-authors. Where there are others who have participated in certain substantive aspects of the research project, they should be acknowledged or listed as contributors. The corresponding author should ensure that all co-authors have seen and approved the final version of the paper and have agreed to its submission for publication.

HAZARDS AND HUMAN OR ANIMAL SUBJECTS

If the work involves chemicals, procedures or equipment that have any unusual hazards inherent in their use, the author must clearly identify these in the manuscript. If the work involves the use of animal or human subjects, the author should ensure that the manuscript contains a statement that all procedures were performed in compliance with relevant laws and institutional guidelines and that the appropriate institutional committee(s) has approved them. Authors should include a statement in the manuscript that informed consent was obtained for experimentation with human subjects. The privacy rights of human subjects must always be observed.

DISCLOSURE AND CONFLICTS OF INTEREST

All authors should disclose in their manuscript any financial or other substantive conflict of interest that might be construed to influence the results or interpretation of their manuscript. All sources of financial support for the project should be disclosed. Examples of potential conflicts of interest which should be disclosed include employment, consultancies, stock ownership, honoraria, paid expert testimony, patent applications/registrations, and grants or other funding. Potential conflicts of interest should be disclosed at the earliest stage possible.

FUNDAMENTAL ERRORS IN PUBLISHED WORKS

When an author discovers a significant error or inaccuracy in his/her own published work, it is the author's obligation to promptly notify the journal editor or publisher and cooperate with the editor to retract or correct the paper. If the editor or the publisher learns from a third party that a published work contains a significant error, it is the obligation of the author to promptly retract or correct the paper or provide evidence to the editor of the correctness of the original paper.

DUTIES OF EDITORS

PUBLICATION DECISIONS

The editor is responsible for deciding which of the articles submitted to the journal should be published. The validation of the work in question and its importance to researchers and readers must always drive such decisions. The editor may be guided by the policies of the journal's editorial board and constrained by such legal requirements as shall then be in force regarding libel, copyright infringement and plagiarism. The editor may confer with other editors or reviewers, or society officers in making this decision.

FAIR PLAY

An editor should evaluate manuscripts for their intellectual content without regard to race, gender, sexual orientation, religious belief, ethnic origin, citizenship, or political philosophy of the authors.

CONFIDENTIALITY

The editor and any editorial staff must not disclose any information about a submitted manuscript to anyone other than the corresponding author, reviewers, potential reviewers, other editorial advisers, and the publisher, as appropriate.

DISCLOSURE AND CONFLICTS OF INTEREST

Unpublished materials disclosed in a submitted manuscript must not be used in an editor's own research without the express written consent of the author. Privileged information or ideas obtained through peer review must be kept confidential and not used for personal advantage. Editors should recuse themselves (i.e. should ask a co- editor, associate editor or other member of the editorial board instead to review and consider) from considering manuscripts in which they have conflicts of interest resulting from competitive, collaborative, or other relationships or connections with any of the authors, companies, or (possibly) institutions connected to the papers. Editors should require all contributors to disclose relevant competing interests and publish corrections if competing interests are revealed after publication. If needed, other appropriate action should be taken, such as the publication of a retraction or expression of concern.

INVOLVEMENT AND COOPERATION IN INVESTIGATIONS

An editor should take reasonably responsive measures when ethical complaints have been presented concerning submitted manuscript or published paper, in conjunction with the publisher or society. Such measures will include contacting the author of the manuscript or paper and giving due consideration of the respective complaint or claims made, but may also include further communications to the relevant institutions and research bodies, and if the complaint is upheld, the publication of a correction, retraction, expression of concern, or other note, as may be relevant. Every reported act of unethical publishing behaviour must be looked into, even if it is discovered years after publication.

DUTIES OF REVIEWERS

CONTRIBUTION TO EDITORIAL DECISIONS

Peer review assists the editor in making editorial decisions and through the editorial communications with the author may also assist the author in improving the paper. Peer review is an essential component of formal scholarly communication, and lies at the heart of the scientific method. Academy Publisher shares the view of many that all scholars who wish to contribute to publications have an obligation to do a fair share of reviewing.

PROMPTNESS

Any selected referee who feels unqualified to review the research reported in a manuscript or knows that its prompt review will be impossible should notify the editor and excuse himself from the review process.

CONFIDENTIALITY

Any manuscripts received for review must be treated as confidential documents. They must not be shown to or discussed with others except as authorized by the editor.

STANDARDS OF OBJECTIVITY

Reviews should be conducted objectively. Personal criticism of the author is inappropriate. Referees should express their views clearly with supporting arguments.

ACKNOWLEDGEMENT OF SOURCES

Reviewers should identify relevant published work that has not been cited by the authors. Any statement that an observation, derivation, or argument had been previously reported should be accompanied by the relevant citation. A reviewer should also call to the editor's attention any substantial similarity or overlap between the manuscript under consideration and any other published paper of which they have personal knowledge.

DISCLOSURE AND CONFLICT OF INTEREST

Unpublished materials disclosed in a submitted manuscript must not be used in a reviewer's own research without the express written consent of the author. Privileged information or ideas obtained through peer review must be kept confidential and not used for personal advantage. Reviewers should not consider manuscripts in which they have conflicts of interest resulting from competitive, collaborative, or other relationships or connections with any of the authors, companies, or institutions connected to the papers.

1 June, 2020.