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Number 13 of the Asian European Music Research Open Access Journal continues with a fine selection of rare topics on music practices along the exchange routes of Asia and Europe. This time, the focus is on Central Asia's cultures (Kyrgyz, Kazakh, and Tatar) in this regard. It starts off with a controversial contribution on urban questions in Inner Mongolia, and the challenges of putting global issues into tertiary education of a European university. The current number also pays tribute to the consideration of elderly and their specific needs in practicing music. Then the issue continues to evolve around the use of musical instruments and patterns of reading history.

All together this issue of 9 articles and 2 review-essays is dedicated to the ambitious undertaking of collecting proofs and descriptions on various music practices in everyday life and the strong wish of performing music to diverse communities.

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.

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MEMORY OF THE GRASSLAND: HOW TO KEEP SINGING MONGOLIAN GÜR SONGS IN MODERN ORDOS CITY, CHINA

Wu Ruiping [武瑞平] and Chow Ow Wei [曹爾威]¹

Abstract

Ordos is a prefecture-level city of the Inner Mongolia Autonomous Region. Besides the famous Genghis Khan's Remembrance Place² as its significant feature of the past, it also features some gür songs of the Mongolian grassland. Although little known to the world, gür songs have long served in Mongolian rulers' circles from ancient times. Through reconstruction, revitalization, and re-textualization over three millennia, gür songs are regarded to represent the local Mongolian culture, as they are deeply rooted in Hangin (a special district of the city) of Ordos. Crises of a heritage solely built on a single inheritor are emerging: Will the cultural memory of the community decay after the demise of the 'inheritor'? Will there be a memory gap? Does the orally transmitted ritual music preserve the cultural memory of the Mongolian community in the process? How does the century-old music tradition find its connection to Ordos, a city with an urbanization history of less than 20 years? This discussion queries the reconstitution of memory through an ethnography of this Mongolian heritage example in Ordos, expecting it to be a critical inspection for the persistence of the cultural memory of the community.

Keywords

Mongolian traditional music, gür songs, city feeling, cultural memory, urbanization

INTRODUCTION AND APPLIED RESEARCH METHODS

Situated within the northern confines of China and enveloped by the Yellow River, the city of Ordos is a crucial nexus of historical narratives. This geopolitical entity contributes prominently to the overarching cultural and historical tapestry of the region. Its radiance symbolizes not merely its aesthetic value but also its historiographical significance. Ordos is surrounded by the Yellow River on three sides and bordered by the Great Wall to the south. With a history of 70,000 years, Ordos is now considered one of the cradles of human civilization and the provenance of the Yellow River Culture and various northern clans throughout eras. This area is the final resting place of Genghis Khan, the first Khagan of the Mongol Empire in the 13th century. It has a harmonious blend of traditional musical styles, such as the long song, called *urtyn duu*, and a unique vocal performance known as overtone singing or *khöömei*, apart from being home to other items, including yurts, loess soils, Yellow River, and generally grassland cultures.

Gür songs, one of the remarkable achievements of the Mongolian Grassland, marked a significant status in the ancient Mongolian palaces as a vital music heritage in the Mongolian culture. Gür songs are deeply embedded in the Mongolian culture, with a rich history of over three millennia. Throughout the river of time, these songs have been evolved, reconstructed, revitalized, and recontextualized to adapt to changing times and maintain their cultural significance. The evolution of gür songs can be traced back to the nomadic lifestyle of the Mongolian people, which is integral to the vibrant songs and dances. Through generations of oral transmission, they have melodies and lyrics adapted to the changing social and political landscape of times. In 2008, they were listed as a National Intangible Cultural Heritage, one of China's strategies

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² Often referred to as tomb, but in reality, it is not exactly known where his tomb is.

to preserve and pass on this unique cultural treasure. To ensure its sustainability, this cultural heritage's 'national inheritor' is always appointed officially.

This article aims to exhaustively explore the memory capability of gür songs by examining its historical and contemporary cultural bearers. Within the framework of ethnography, this paper also considers the foreseeable crises of gür-song-production from the personal viewpoints of the authors, such as decline, alteration, misrepresentation, or destruction as the worst case, and illustrates how Ordos City is connected with gür songs as the mediator of preservation and sustainability of this cultural legacy.


In Hangin Banner³, a region situated within the administrative boundaries of Ordos City, despite encountering inevitable limitations, extensive fieldwork fulfilled data collection utilizing rigorous ethnographic research methods such as auto-ethnographical elements and data interpretation from personal views. This scholarly treatise adheres to a bilingual orthographic standard and incorporates both Mongolian and Chinese scripts. Considering Mongolian scripts being affected by ongoing reforms, Mongolian names were transliterated into English with extraordinary care; nevertheless, a glossary is there to inform about transliterations.

HISTORICAL BACKGROUND OF GÜR SONGS

The term 'gür songs', alternatively known as 'gür duu' or 'guri dao' in Chinese, is derived from Mongolian language. The connotations of the polysemous lexeme 'gür' vary with linguistic paradigms. The word signifies 'nation' or 'state affairs' in Mongolian language (Liu Yanyu [刘彦宇], 2020: 1); in the Sanskrit lexicon, it is equated with 'ancestors' (Chu Gaowa [楚高娃], 2018: 67); in Tibetan, it is interpreted as 'dào qíng' in Chinese pinyin, implying a sense of moral or ethical admonition, which is usually expressed through religious lyrics that are amenable to poetic rendition (Chu Gaowa [楚高娃] 2018: 66). The term 'dao' is another transliteration from Mongolian. In the context of the Chinese linguistic milieu, it denotes 'songs'.⁴

gür songs encapsulate localized musical themes and predominantly circulate in the northern regions of Hangin Banner in Inner Mongolia's Ordos City and specific areas in Mongolia, such as Bayankhongor Province's Garutu [Баянхонгор аймгийн Гаруту] Sum and Saynshand in the East Gobi province. In 2007, gür songs from Hangin Banner in Ordos were inscribed on the list of Intangible Cultural Heritage of Inner Mongolia Autonomous Region and, a year later, of China. Most Mongolian scholars engaged in extensive research on gür songs concentrate on literature and musicology, generally characterizing gür songs as religious or spiritual music in the Buddhist tradition. A prominent Mongolian scholar Le Khürelbaatar elucidated that gür songs served as pedagogical material for esoteric yoga practices. They may belong to Buddhist ritual chants, which symbiotically integrate music and Tantrism. These chants originated in India and disseminated into Tibetan regions through religious figures, such as Jetsun Milarepa and the Sixth Dalai Lama Tsangyang Gyatso (Le Khürelbaatar, 1998; Chu Gaowa [楚高娃], 2018). The scholar Bayindorj (1997) posited that gür songs were designated by the Mongolian populace of Ordos as songs performed during grand courtly ceremonies, rituals, and matrimonial celebrations. Subsequent scholars hold identical views. This manuscript principally focuses on the analysis and investigation of gür songs manifested within the socio-cultural landscape of Ordos City (Bayindorj, 1997; Chu Gaowa [楚高娃], 2018).

The necessity for reestablishing and reanimating gür songs arose, according to the knowledge gained during fieldwork and analysis, as certain facets of this traditional art form suffered dissolution or fragmentation over time. Academics and musicians have collaboratively engaged in the investigation, documentation, and resurrection of these antiquated songs, ensuring that their intrinsic cultural identity can be preserved while accommodating contemporary scenarios. The

³ Hangin Banner is known as  in Mongolian or 杭锦旗 in Chinese. It is the name for a wider region.

⁴ This term has been transliterated as 'gidi' from Sanskrit, 'gur' from Tibetan, and 'duulal' from Mongolian (Le Khürelbaatar 1998; Chu Gaowa [楚高娃], 2018).

recontextualization of *gür* songs enables them to flourish from local celebrations to international performances. With the aid of their versatile nature, these songs appeal to a wider audience while being associated with their distinctive Mongolian features in the ears of the listeners.

The Hangin Banner of Ordos, where the Mausoleum of Genghis Khan is located, plays a pivotal role in the development and preservation of *gür* songs. In 1633, Ligden Khutugtu Khan (Lindan Han) was defeated by the Jurchen (former Jin) people. Then, he led 100,000 people of the Chakhar clan to retreat to Qinghai. During the journey, they passed through the Hangin Banner of Ordos. The Khagan left behind approximately 1000 Chakhar households to settle down in this region. These Chakhar people were responsible for not only guarding the Khan's mausoleum but also carrying on the tradition of performing *gür* songs during annual and regular ceremonies. Consequently, the Hangin Banner of Ordos is regarded as the 'home' of *gür* songs, where this ancient art form took root and thrived (Shi Yongqing [史永清], 2017: 77).

The decline of *gür* songs partly resulted from the repressive policies enforced on the Mongolian populace during the Qing Dynasty. Due to the Mongolian people's perceivable strength, their growth and development were curtailed by the Qing government through multiple measures, including prohibiting the Mongolians from learning Han Chinese culture and etiquette, utilizing Han Chinese characters and names, and the intermarriage between the two ethnic groups. These restrictions enormously impeded the progress and preservation of Mongolian culture and aggravated its stagnation. Additionally, the regime of the Qing Dynasty mandated that families with five sons should send two or three boys to officially constructed lamaseries to become Buddhist monks. It controlled and hindered the growth of the Mongolian population, thus facilitating the Qing Dynasty's domination over the Mongolians. These policies constrained the Mongolian people's economic and cultural progress and accelerated the decline of *gür* songs accordingly. To sum up, as far as the authors are aware of the long-lasting tendencies, the restrictive policies imposed by the Qing Dynasty on Mongolians constituted a vital factor in the decline of *gür* songs.

The decline of *gür* songs can also be attributed to the Cultural Revolution in China from 1966 to 1976, a tumultuous era that significantly impacted every aspect of life. During this decade, various cultural practices, particularly among ethnic minorities like the Mongolians, were restricted. For example, traditional Mongolian wedding ceremonies were required to comply with the Han Chinese customs and were notably simplified. Moreover, the use of Mongolian scripts and literature in households was curtailed (compare the terms of use in the Annex), leading to the suppression of *gür* songs. This period exerts a profound effect not just on diminishing the prominence of *gür* songs but also degrading the traditional high culture in the country.

türleg →	main song 1 →	türleg →	main song 2 →	türleg →	main song 3
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aya han sai wai dun sai
 aya han sai a sida a mur jir ga ya bida

Figure 1: The form and an example of *türleg* in a *gür* song. Notation transcribed by Liu Yanyu [刘彦宇] (2019). The lyrics *aya han sai, wai dun sai* generally mean 'may you always be in peace and happiness'.

Gür songs are unaccompanied choral music. At the beginning of a feast, male singers perform the *türleg* first, a type of prelude. 'Türleg' in Mongolian has three meanings: 'insertion' or 'intrusion'; 'derivation'; and 'transition' (Su Nihan [苏尼罕], 2019: 24). Therefore, *türleg* connects one song to the next song as a bridge. It has a derivative structure of the preceding song while laying a foundation for the following. In comparison to the main songs, the *türleg* is subordinate, serving as a temporary insert between the songs. After

the türleg, three main songs will be performed: ‘Chaozheng Dasha’ (praising the court’s policies), ‘Tianma Ju’ (celebrating fine horses), and ‘Gao Gao de Jimiliang’ (expressing gratitude to parents). The türleg in gür songs is fixed, necessitating a chorus by male singers. The following first main song is sung in unison by all participants. This illustrates the format of gür Song performance, representing its unique and highly structured nature. Different regions perform türlegs diversely. For instance, in the Xilingol area, türleg is performed after each main song. However, in gür Songs, türleg has a fixed structure and most of the time is sung by a single male or the male choir before the first main song is performed in chorus. The format of an example involving türleg is shown in Figure 1. For more information, the study of He Yu’s writings is recommended (He Yu [贺宇], 2015a, 2015b, 2018, 2019).

CHALLENGES IN GÜR SONG SURVIVAL

Situated in the heart of China, Ordos’s urbanization steamrolls forward at an unprecedented pace. As the vibrant cultural phenomenon in Ordos, gür songs have extended their niche from the grassroots as local ethnic minority folklores on stages to a definitive emblem of the region’s cultural identity. Subsequently, the city’s swift urban growth and socioeconomic transformation has brought gür songs to undergo a dramatic transformation. However, this journey of transition is far from seamless. The accelerated evolution that bolsters the prominence of gür songs in the public consciousness also precipitates a myriad of challenges that threaten the preservation and continuation of this cherished art form.

Intangible cultural heritage should be handed down from generation to generation and centers on people, which is possibly a crucial link in the chain of cultural sustainability. Since 2008 in China, the process of ‘inheritance’ bears endorsement of the government either in the provincial or on the state level⁵. In this ‘inheritance’ system for a listed item of intangible cultural heritage, an ‘inheritor’ whose job is to educate younger generations with the designated tradition is therefore appointed and engaged officially (Zhang Boyu [张伯瑜], Yao Hui [姚慧] & Huib Schippers, 2015). Succession necessitates careful selection of individuals who comprehend the essence and purpose of intangible cultures. The paramount role of ‘inheritors’ should be underlined in this process. However, the absence of willing and able ‘inheritors’ endangers cultural traditions, putting the tradition at risk of extinction. Moreover, the preservation of gür songs faces challenges due to traces of not appropriate transmission methods and a scarcity of skilled successors. First, the chosen method of transmission significantly impacts the effectiveness of cultural preservation. Only with appropriate methods can the ‘inheritance’ process yield optimal results. Conversely, an ill-suited method can lead to numerous obstacles and endanger the survival. gür songs, as an acknowledged form of court music of the Mongolians, have historical limitations. The traditional transmission of master–apprentice by oral instruction and imitation lacks diversity and innovation, contributing to the decline in following successors.

Second, from the perspective of ‘inheritors’, the development of intangible cultural heritages is a complex task that demands a breakthrough in artistic barriers to align closely with contemporary life other than passive transmission. However, many ‘inheritors’ of gür songs are typically preoccupied with learning the form, features, and inner meaning of the cultural heritage to remain somewhat conservative without creating a link to modernity. Some ‘inheritors’ may solely pass on the ‘techniques’ without comprehending and conveying the underlying ‘spirit’. Limited by their recognition, they usually fail to adapt to the aesthetic demands of contemporary audiences in immediate surroundings and struggle to attract wider engagement. In the current era,

⁵ The Regulations for the Identification and Management of National Representative Inheritors of Intangible Cultural Heritage have been approved and implemented since March 1, 2020. The provisional regulations previously issued by the Ministry of Culture on May 14, 2008, are hereby repealed (The State Council of the People’s Republic of China 2019). As of September 6, 2021, the Regulations for the Identification and Management of Regional Representative Inheritors of Intangible Cultural Heritage in the Inner Mongolia Autonomous Region have been approved by the Party Committee of the Office of Culture and Tourism of the Inner Mongolia Autonomous Region on February 22, 2021, and are now implemented (The People’s Government of Kangbashi District in Ordos City, 2023).

especially in the context of globalized economic integration, cultures of otherness are constantly introduced into China. Correspondingly, traditional intangible cultural items without innovative capacity will inevitably be marginalized or even eliminated from the marketplace of cultural commodities. Such culture requires adaptability and relevance to survive and maintain their position on the narratives of history.

The inherent uncertainty in orally transmitted music poses specific challenges to the performance of gür songs. Although these traditional Mongolian folk songs were handed down through generations orally, each song in performance, whether by the same individual or different persons, narrates the same story yet projects a new creative interpretation. The continuous performance of these songs exists and includes a repetitive cycle of creation and re-creation. On one hand, this fosters the dynamism and vitality of gür songs. On the other hand, it can lead to variations during transmission that makes the originating intention diminishing. Striking a delicate balance between the original essence of the current songs and encouraging artistic innovation is crucial for this oral transmission.



Figure 2: Excerpt from the performance of ‘Genghis Khan's Two Colts’ in the 1980s. Notation transcribed by Liu Yanyu [刘彦宇] (2020).

The song *Genghis Khan's Two Colts* was first performed in 1984 by Surifu, Yirenfu, Chagan-qiqige, Wulenmiduge, and Erjehosang. The currently prevalent version is performed by Balaji and Serijhorile. The song vividly portrays the sacred figure of Genghis Khan and his loyal equines.

There are two versions of that song existent through social media impact. They have the same title and first melodic lines. The second line of the melody presents a significant divergence as highlighted in two boxes shown in the lower line. Moreover, the biggest difference lies in the lyrics. The depiction in the 1984 version can be roughly translated as ‘at the top of the Altai mountains, there are divinely gifted colts’, while the currently circulating version portrays ‘the holy lord's two fine horses, how good it would be if the little colts didn't leave’. Comparing similarities in the melody, musical framework, and tonality, one can clearly indicate that the two versions belong to the same song. It is still unknown how long the performing practitioners took to re-create the second version that is newer and currently popularized, but this case exemplifies the dynamic nature of oral tradition and the intriguing modifications that occurred in persistent reinterpretation and transmission.

URBANIZATION OF ORDOS CITY

Ordos City, representing a ‘conglomeration of palaces’ in Mongolian, has a storied history dating back to 221 BCE, when Qin Shi Huang, the first emperor of a unified China, established administrative districts in its present vicinity. Subsequent epochs saw further geographical re-organization.⁶ The current economic boom of the city is largely fueled by its most abundant

⁶ This city was formerly known as Yikezhao League since the Qing Dynasty regime. In 1907, the Qing government established the Dongsheng Hall in the eastern part of Ordos. On December 28, 1949, after the establishment of the People's

natural resources. Although Ordos is renowned for its cashmere garments, the most vital resource of this mineral-rich metropolis is coal, which constitutes a significant portion of its Gross Domestic Product. Coal mines in Ordos are among the most extensive multi-period coal basins in China. Furthermore, the city is endowed with substantial reserves of rare earth elements and natural gas. These four richest resources in Ordos are colloquially known as ‘yang mei tu qi’.⁷

However, Ordos started to capture global attention in 2010 and 2012 when Time Magazine (Brown, 2010; Otede, 2017) and BBC Studies (Day, 2012; BBC Studies, 2016; Cox, 2018) published reports that speculated the Kangbashi district of Ordos as a ‘ghost city’, which is a megacity devoid of inhabitants. In fact, Kangbashi, situated in south-central Ordos, was an ambitious urbanization project with a staggering investment of six billion Chinese yuan by the municipal government. Before its development in 2004, the area was a barren expanse ensconced between the Kubuqi and Maowusu deserts, characterized by an unfertile, sandy terrain. As one of Inner Mongolia’s most impoverished regions, it has a scant population of fewer than 1400 people. In 2004, the local administration undertook the ambitious task of transforming this deserted wasteland (The People’s Government of Kangbashi District in Ordos City [鄂尔多斯市康巴什区人民政府]. 2023). After five years, a relatively ultra-modern cityscape emerged. Architectural marvels imbued the desolate region with a veneer of modernity. Despite these grandiose efforts, the district, originally conceived to accommodate a million inhabitants, still suffered from underpopulation due to geographical and other contingent factors. Most of the buildings constructed with high expectations remained vacant. Essential amenities found no takers. Sparse human activities lent the area an eerie desolation. At night, sporadic lights emphasized its emptiness, making Kangbashi synonymous to a ‘modern ghost city’.

This economic ascendancy in modern Ordos, as reflected in its overdevelopment and underpopulation, leaves an intriguing remark about the discussion of some cultural implications: How can the Mongolian people, that is increasingly overshadowed by the lavish physical development of the megacity planned by the Han Chinese, find its connection to the narrative of the city that was once a ‘ghost city’?

In a conscious effort to reinvigorate this previously indigenous culture, governmental bodies and scholars have embarked on the meticulous rediscovery and reorganization of local artistic expressions, encompassing rituals honoring Genghis Khan, traditional Ordos weddings, and a diverse array of performing arts. Moreover, the historical intertwining of gür songs with Ordos can be retraced to Genghis Khan, whose mausoleum resides within the confines of the city. It is said that in 1632, after his defeat at the hands of the later Jin Dynasty [后金], Lindan Khan led a multitude of Chakhar people and retreated to Qinghai. During their westward exodus in 1633, Lindan Khan strategically left a thousand Chakhar households in the Hangin Banner of Ordos. The Chakhars, originally vassals of the Khanate and primarily engaged in nomadic pastoralism, were entrusted with the guardianship of the mausoleum. It is speculated that before vacating Ordos, Lindan Khan reverentially visited Genghis Khan’s remembrance place and acceded to the request from the Darhad⁸ people to fortify their defense by leaving a segment of his populace. These households most probably included individuals proficient in courtly music that contributed to the sustenance of gür songs in Ordos (Shi Yongqing [史永清], 2017: 75).

Although having a historical trace, gür songs are teetering on the brink of extinction. Socio-political movements, particularly the Cultural Revolution, caused their near erasure from historical and cultural archives. In the 1990s, Guru Jibasir⁹ spearheaded efforts to revive this

Republic of China, it was included in the map of the Inner Mongolia Autonomous Region. On April 30, 2001, Yikezhao League was officially renamed as Ordos City with approval from the State Council.

⁷ This is a homophone originating from a Chinese idiom ‘yáng méi tǔ qì 扬眉吐气’, meaning ‘holding one’s head high and feeling the pride’. It is then modified as ‘yáng méi tǔ qì 羊煤土气’ in a Chinese wordplay with four separate signifiers: ‘sheep’, ‘coal’, ‘earth’, and ‘gas’, which denote the four richest resources of Ordos as described above.

⁸ Darhad people were people closely related to today’s Mongolian, living in Inner Mongolia and had a large overview about land and agricultural movements in the region.

⁹ He was a solely appointed ‘inheritor’ by the State Council in 2018.

imperiled tradition, thereby rejuvenating its cultural vitality. Nevertheless, the pervasive force of urbanization poses dilemmas for the preservation of gür songs. Over time, traditional art forms usually find themselves marginalized and outshined by the emergent and mainstream cultural paradigms.

STRATEGIES FOR THE SUSTAINABILITY OF GÜR SONGS

The most formidable challenges for the sustainability of gür songs lie in the construction of collective memory and its perpetual integration with the rapidly evolving urban landscape of Ordos.

Memory serves as a critical underpinning in the epistemological structure of cultural heritage, effectively functioning as a repository for the collective intangible assets embodied by the heritage (Assmann, 2008: 15), such as gür songs in this study. This form of collective memory is not solely an aggregation of individual remembrances but a complex interplay of shared narratives and cultural signifiers. It is molded by, and in turn molds, the sociocultural milieu, often mediated through social institutions, rituals, and communal interactions (Connerton, 1989: 40). Memory is an intricate neural activity containing encoding, storage, and retrieval. Encoding these collective memories is a sociocultural practice impacted by prevailing ideas, systems of authority, and historical narratives. Storage is the long-term preservation of encoded information within the brain circuitry, which is typically aided by synaptic plasticity and consolidation processes. Retrieval takes two forms: recognition and recollection. When previously encoded information is met again, the former recognizes it, and the latter reproduces it in its absence.

As for the preservation method for the gür songs in Ordos, revivalist efforts cannot solely depend on the labor of Guru Jibasir, who is the officially appointed ‘inheritor’ of the tradition (The People’s Government of Kangbashi District in Ordos City [鄂尔多斯市康巴什区人民政府], 2023). Much of extant repertoire of gür songs is a product of recall, inherently prone to inaccuracy regarding similarities of the songs. Therefore, any effort to preserve gür songs must rigorously engage with this nuanced construct of collective memory, which serves as both the reservoir and the conduit for this invaluable knowledge. As such, multi-disciplinary scholarly interventions are crucial for the accurate restoration and sustainable transmission of gür songs.

The Hangin Banner gür songs have thrived and been transmitted within the community as a valuable genre of folk music. Therefore, their development should be closely aligned with the local context of the Hangin Banner. This requires planning around three key aspects: policymaking, the cultivation of ‘inheritors’, and the maintenance of an ‘inheritance’ system.

In terms of policymaking, the authors recommend through their insights that the Hangin Banner government could slightly increase financial inputs, ensuring that funds are effectively channeled to grassroots’ work and the community of ‘inheritors’. The Hangin Banner gür-song Research Association and local enterprises should be encouraged to co-host exhibitions and performances, thereby alleviating funding pressures. For instance, when the cultural history and unique natural landscape of Ordos are gradually leveraged to associate with the promotion of tourism industry, Gür songs can be integrated in various promotional events, such as ‘A Week of Gür songs’ events, special concerts, and experiential museums. This approach can eliminate the lack of diverse platforms for gür song performances as well as the issue of unemployment among some performers of gür songs.

In September 2022, the First Ordos Gür song Festival was held in Hangin Banner and featured a series of cultural activities (Figure 3), including gür song competition, a massive choir performance (Figure 4), an exhibition and merchandising of gür songs-related products, and a music concert. The festival saw over 1200 participants, aged from 6 to 90. Choir members dressed in traditional attire passionately delivered the unique melody of gür songs. As emphasized in the closing speech by Qi Muren, the President of the Hangin Banner Gür songs Association, this first-of-its-kind festival will play an essential role in the ‘inheritance’ of gür songs, as they

will be ‘passed down’ to younger generations, despite making this national intangible cultural heritage be ‘understood’ and ‘loved by more and more audiences’.



Figure 3: Massive choir performance during the 1st Annual Gür songs Festival in 2022. Photograph by Wu Ruiping, 2022.



Figure 4: The poster for the 1st Annual Gür songs Festival in 2022 Source of the poster: Hangin Banner Cultural Centre, fair use.

To ensure a sustainable ‘inheritance’ system, the welfare for the ‘inheritors’ of Hangin Banner gür songs should be improved. It is rather crucial to ensure the wellbeing of elderly ‘inheritors’, as an improved quality of life would allow them to focus on the transmission and dissemination of gür songs. In the opinion of the authors:

1) efforts should be made to record and compile the gür songs sung by elderly ‘inheritors’ and to support activities led by ‘inheritors’ with policies and secured funding (Zhang Boyu [张伯瑜], Yao Hui [姚慧] & Schippers, 2015).

2) the performance styles of elderly ‘inheritors’ and artists native to Hangin Banner should not accentuate erratic individuality, which may lead to inconsistency in the music practice.

To achieve this goal, songs sung by elderly ‘inheritors’ can be recorded in high-definition audio in order to preserve the Sarizhao Gacha gür songs in a ‘static’ format as a reference to the current state of standards. This means to capture the essence of the gür songs’ performance in a preserved medium in order to transform an ever-changing, dynamic music performance of a specific time and space into a static code of digital data archive, therefore enabling the learning of gür songs through repetitive retrievals of music data with deeper technical accuracy. This could lead to better performance outcomes. Besides, and that is also a very useful step in the opinion of the authors, elderly ‘inheritors’ should be invited more often for music teaching to real-time classrooms in order to exchange singing experiences and techniques with the currently younger generations.

Since the beginning of the 21st century, many folk activities in Hangin Banner have been simplified and are no longer conducted in traditional ways. Wedding ceremony procedures have a gradually reduced duration and minimized content of gür songs, stripping off the cultural significance of gür songs in their home ground. The simplification of wedding ceremonies, which functions as a crucial social institution, signifies more than a mere procedural alteration; it embodies the diminishing prevalence of gür songs in their native environment. In some wedding venues in Hangin Banner, the gür songs’ performance exists as an obligatory but rather a shallow program as could be observed personally by the authors. The simplification of wedding ceremonies has directly narrowed the survival space for gür songs and obstructed their transmission. In many cases, these songs have been relegated to obligatory performances in the wedding events. To counteract this decline, it is essential to revitalize the cultural identification with gür songs through the measurements mentioned above. In this context, it is proposed to implement the mentioned steps to fortify the cultural identification in gür songs among cultural bearers of Hangin Banner. Subsequently, there is a need to assimilate these cultural elements into diverse contexts—at personal, educational, and professional levels—to not only preserve but also intensify their cultural memory capacity (Cox, 2018: 82). By adopting this approach, one not only plays a role in safeguarding the tradition but also strengthens the cultural fabric, ensuring the sustainability of gür songs within the shifting sociocultural landscape in Hangin Banner (Zhang Boyu [张伯瑜], Yao Hui [姚慧] & Huib Schippers, 2015).

With the continuous globalization and the exchange of culture and technology inside China, the natives’ living conditions, ideas, and beliefs have changed. The current youth, particularly in Hangin Banner, does not actively acquire a deeper understanding about their regional traditional culture of Hangin Banner, resulting in an indifferent attitude toward the gür songs.

Long-term exposure to Western music and popular music production has led to the youth’s current understanding of traditional music culture, eventually losing their interest in acquiring the knowledge and aesthetics for gür songs. To overcome this ‘disconnection’, gür song-themed lectures, traditional music showcases, and gür songs’ appreciation sessions could be organized with the support of higher education institutions and launched for younger people in all regions to possibly stimulate their enthusiasm in learning gür songs. This is the opinion of the authors. In addition, music practitioners and institutions such as Hangin Banner Gür-song Association should take good advantages of popular internet platforms, like WeChat and Douyin (or TikTok), to frequently spread and promote the music and connect the traditional values of gür songs. It is not contradictory to render internet technology in the promotion of the tradition, especially the music in this case, as it can become a rapid, progressive, and effective means to encourage currently young people to appreciate and respect the tradition of gür songs, despite fostering their conscious commitment in helping the efforts in sustaining their living environment.

CONCLUSION

This study explored the importance of gür songs, which are vital for the grassland identification in Ordos City, China. As stated by the authors, the challenges local Mongolian communities

encountered in maintaining the cultural memory of gür songs include the potential decline of their cultural memory following the demise of an ‘inheritor’, the existence of memory gaps, and the technical accuracy of orally inherited ritual music. Additionally, this study highlights the role of institutions in preserving and promoting gür songs and discusses multiple feasible strategies as seen from the viewpoints of the authors who undertook deep investigations to address these challenges.

To persist the sustainability and cultural memory of gür songs, this study proposed several approaches, including engaging currently young generations through educational programs, introducing innovation and incorporating contemporary elements, and integrating gür songs with other cultural heritages. These strategies are intended to address the concerns of whether the cultural memory of the community will further decline, memory gaps will persist and expand, or the technical accuracy of orally inherited ritual music of the Mongolian community will diminish.

Furthermore, this study emphasized the importance of finding connections to bind this music tradition with Ordos, a modern city with an urbanization history of not more than 20 years. By incorporating gür songs into local events, such as weddings and local tourist performances—solely in the consideration of the quantity of performances that keeps on transmitting the sounds for a memory recall—the cultural memory of the grassland can be preserved and promoted in modern-day Ordos City.

In conclusion, preservation and promotion of gür song is essential in maintaining the cultural memory of the Mongolian community in Ordos City. Implementing multiple efficient strategies, such as engaging currently younger generations, establishing educational programs, and leveraging advanced technologies to document and share this precious cultural heritage, can guarantee the sustainability of gür songs and their cultural memory, ultimately contributing to their ongoing being appreciated and protected.

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ANNEX 1: TABLE OF TERMS IN USE

Romanized Mongolian	Traditional Mongolian	Cyrillic Mongolian	Chinese (Simplified)	Romanized Chinese (Pinyin)	English
Chakhar khümüüts		Чахар хүмүүс	察哈尔人	Chaha'er ren	Chakhar people
Chingis khaany khoyor zagal		Чингис хааны хоёр загал	成吉思汗的两匹骏马	Chenjisihan de liang pi junma	Genghis Khan's Two Colts
*Dör-Giin Dom Aashaar (Shüükhiin bodlogyг magtaj baina)	unknown	Дөр-Гийн Дом Аашаар (Шүүхийн бодлогыг магтаж байна)	朝政大厦	Chaozheng dasha	Praising the Court's Policies
Gür duu		Гүр дуу	古如歌	Guru ge	Gür songs
Kangbashi		Кангбашин	康巴什	Kangbashi	Kangbashi
Khangin khoshuu		Хангин хошуу	杭锦旗	Hanjin qi	Hangin Banner
Khōōmei		Хөөмий	呼麦	Humai	Overtone/ throat singing
*Öndör Jimmi tuyaa (Etseg ekhchüüded talarxhal ilerkhilj baina)	unknown	өндөр Жимми туяа (Эцэг эхчүүдэд талархал илэрхийлж байна)	高高的古米梁	Gao gao de jimiliang	Expressing Gratitude to Parents
Ordos khot		Ордос хот	鄂尔多斯市	E'erduo si	Ordos City
*Tianmajū (Saikhan moridyг bayar)	unknown	Тяньмажу (Сайхан морьдын баяр)	天马驹	Tianma ju	Celebrating Fine Horses
Türleg		Түрлэг	特日格勒	Terigele	Türleg
Urtyг duu		Уртын дуу	长调	Changdiao	Long song

These are approximations. Some expressions are not used by the inhabitants anymore in their traditional Mongolian way of writing. Most relevant items can exist only in a Chinese version, as many people did not learn older Mongolian scripts (Chuluunbaatar, 2008; 2019).

UNEVEN WORLDS, NEW MINORITISATIONS, INTERSECTIONAL PRIVILEGE: QUESTIONING DIFFERENT KINDS OF ‘GLOBAL’ IN MUSICAL TRANSMISSION PROCESSES

Tan Shzr Ee [陈诗怡]¹

Abstract

This essay considers diverse applications of the term ‘global’ in higher education music pedagogies across unevenly calibrated playing fields in different classrooms beyond geo-cultural territories, and different geo-cultural voices within the same classroom. Particularly, I question motivations for self-cultivation and assumptions about cultural canons, as well as musical and educational doxa, from the perspectives of transnational East and Southeast Asian participants. Often, their encounters of an idealised ‘Global North’, ‘Global West’ or even ‘New Global Self’ can lead to surprising articulations and expectations superficially parsed as ‘politically conservative’ – due to both insufficient/uneven decolonisation and the presence of post-critical, post-decolonial pragmatics. In trying to find a common ground for meaningful conversations between parties whose education journeys have been wildly different and unequally made, I push for grounded and co-curated learnings via intersubjective interrogations of how diverse lived experiences, structural privileges and conscious investment in one’s own personal development can lead to the same shared musical moment in the classroom. I look for collective and care-sensitive extrapolations from these shared moments into broader insights on deconstructing systemic difference, commonality and intersectionality in empathetic and community-centred ways.

Keywords

Global music history, global inequalities, music education, uneven decolonisation, inclusion

BEYOND BANDWAGONS: NEW LABELS, OLD DISCIPLINES, CHANGING FIELDS

The term ‘global’ is often deployed as a popular shorthand for ‘total world coverage’ in juxtaposition with concepts such as ‘international’, ‘intercultural’ or ‘transnational’. Often, in general parlance, the latter three terms allow for more particularist observations of politico-cultural exchanges, while the former connotes more breadth. This article considers the challenges of putting into practice different understandings of the term ‘global’ in musical transmission processes across different classrooms around the world (selected as case studies). To a smaller extent, it looks at the shaping of curricula of would-be ‘global’ music histories in different tertiary educational institutions. To a larger extent, it rethinks what ‘global’ means in rapidly diversifying student communities and interactions in unevenly calibrated landscapes. I consider these ‘unevenly global’ communities not only in Anglo-American engagements, but also in musical transmission environments across various parts of the world – particularly, the United Kingdom, Europe and South/East Asia.

In my practice as an admittedly devolving ethnomusicologist, I have tended to shy away from the term ‘global’. Instead, I prefer to adopt lenses of cultural diversity/exchange and site-specific ethnographic/activist-led participation (Nettl, 2010; Diamond & Castelo Branco,

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2021, Tan Sooi Beng, 2021: 131-150) in tandem with broader past and present decolonial approaches (Ngũgĩ Wa Thiong'o, 1992; Yunkaporta, 2009; Shzr Ee Tan, 2021). Still, traditionally ethnomusicological 'area-studies-based' pedagogies (even if they account for glocalisation and hybridity) are also often problematic, especially in the neocolonial pitfalls of musical ghettoization and lack of overarching perspectives (Stobart et al, 2008; Araujo, 2017: 67-79). As we move into new discourses of mediatization and technologisation amidst new waves of political reconfigurations that have re-centred globalities (Chen, 2010; Chua, 2000; Iwabuchi, 2002), the need for variously scaled considerations of what 'global' means today in musical transmission has become ever more important. What can an ethnomusicologist like myself contribute to the emerging 'global music history' phenomenon in music education, which is fast becoming a bandwagon? I could delve into old debates of disciplinary labels and ontologies, arguing over 'who got there first' in would-be ethnomusicological vs. musicological 'takes' on mainstreaming curricular diversity in worldwide, postcolonial or decolonial terms. I could present an extended critique of the development of now much-problematised 'world music' survey courses in old-school ethnomusicology programmes (conducted efficiently in Krüger 2017; Campbell & Lum 2019). Or, I could cast the net much wider in a more philosophically democratic intervention, and consider alternative institutions/pathways/experiences of learning via humanitarian, religious and even anti-methodical scoping. However, I focus instead on current methodological and classroom parsings of 'global musics' and 'global music histories' by recounting some of my own recent knowledge transmission experiences in rapidly – and unevenly – diversifying musical classrooms in the Higher Education sector of the U.K.

Often, here, the hegemonic influence of the Western art music canon remains a huge shadow. In practical terms, this means that in institutionalised education anywhere across the world, the philosophical/ontological differences between the disciplines of global music history, ethnomusicology, decolonising and multicultural/intercultural pedagogies are easily outweighed by their pedagogical similarities. At least, in terms of end-goals and political positionings, both global music pedagogies and ethnomusicological approaches serve to offer the bottom line of diversifying practices and knowledge transmission.

A second reality, of course, is that in all reassessments of multiple narratives, histories today are necessarily encountered as global in their coming into contemporary politico-economic manifestation: indeed, *all* musics are global and glocal in their relative situation of 'place' or geo-cultural position in a post-digital age that has seen intersecting flows of post/de/colonial resource deployment/extraction, migration, conflict and trade. More importantly, music classrooms today are increasingly extrapolated beyond a single geo-cultural presence in 'X space and X time', even as music programmes are mushrooming in universities across all corners of the world.² The question, then, one asks is: from *whose* vantage point in the world are we understanding the word 'global'? How do different kinds of 'global' mesh with newer iterations of relative identities and relative privilege in the classroom? How do these new intersectionalities function alongside messy histories and music-educational transformations – as Hilder (2020) reminds us of – made in the name of progressivity?

CAN WE BE TRULY GLOBAL? WHOSE 'GLOBAL' MUSIC HISTORY?

First things first: I admit that I will never be able to teach a 'fully' or 'ideal' global history, nor a truly 'politically-correct' curriculum with regards to representation by lived experience. Instead, I focus on intersectional concerns here: particularly, how notions of musical 'progressivity' (and some might say musical 'wokeness') intersect with notions of 'global'. These are

² Though some might argue that these bodies have always been around, existing separately from 'Westernised' constructions.

differently parsed across different geo-cultural and age demographics, and in turn determine the conversational frontiers tied to unevenly 'global' teaching methodologies.

First, and specifically, I consider subtly relevelled classrooms where Gen Z communities (born after 2000) from Anglo-American and European backgrounds are primary members and at least one half of a putative classroom demographic. Often, these communities view 'progressive' music programmes that include diverse and 'global' content as par for the course. But whether this demographic sees an in-principle *need for* – as opposed to a *personal desire for/interest in*, or, damningly, *actual presence of* – curricular diversity, are slightly different matters. Often, here, 'progressive' (and by extension globally diverse) musical curricula *is* built into pedagogical rhetoric and folded into the mainstream doxa of tertiary music education, at least in name. This much can be observed in many global North music departments post-1990s, following the advent of (now not so) New Musicology and so-called 'Ethnomusical' turns, pre-global music history.

But a paradox persists: what exactly remains 'new' – or 'diverse' – as opposed to 'minoritized', here? Critically, pedagogical moves today towards 'global' curricular and music disciplinary revisions become all-too-quickly ensconced within the unrealised legacies of earlier, late 20th-century musical provocations – whether or not one sees these as still bearing teeth. Often, their scope for challenging narratives is limned quickly as having happened in the 'past', and are seen as *simply that* by younger generations: that figures such as McClary (2007) and Nettle et al. (2010) had already made their mark four decades ago; that their 'old battles' are valued as somewhat nostalgic skirmishes – if also as 'historic' wars. And yet – the reality is that gender inequality (amidst other kinds of inequality) is still very much operating in music practice, education and research. Indeed, the world at large is nowhere near evenly recalibrated in opportunity and access; the battles, even if 'old', have never really been over. Global music is dead, long live global music.

As far as my article is intended, this is exactly where the 'other half' of an unevenly globalized higher education classroom comes in at critical play. For many pre-university music students receiving early music education outside of the global North, the so-called progressive discourses offered by new musicology and ethnomusicology of the 1990s (and now, global music history) have never really been bedded into curricular development or knowledge transmission – for reasons of neocoloniality *as well as* postcoloniality. Some might even argue that the class-exacerbated neocolonial practices in the global South constitute part of the problematic reification of ongoing gender, race and class inequalities, which global North-bred Gen Z demographics dismiss as 'old concerns'. And yet, somehow, Gen Z communities of the global South or the general postcolonial world will still have to find their own voices and grounded experiences, when they may one day be thrust as an 'overseas student' into changing fields of what may appear as a 'suddenly woke' classroom in the global North. Or they are asked to stake their positions in the geo-culturally ambiguous space of a Zoom meeting.

I have seen, for example, how many university-level music students hailing from South or East Asia – whether in the same classroom with Anglo-American-raised students – paradoxically choose not to embrace or accept 'progressive' trends in musico-curricular cultural diversification for reasons of erroneously presumed globalised irrelevance passed off as 'intergenerational knowledge gaps'. Sometimes, this is deliberately presented as a turning of tables of power, on concepts and musical practices of 'the West'. This can be limned in how 'the West' is now the object being commodified and romanticized rather than 'learnt from'. 'The West' is conscientiously and conspicuously consumed (like one might watch a cosy Edwardian English period TV drama), neatly packaged in a cultural time warp of a self-contained and decontextualised 'academic experience product' in a neoliberal market.

One might also argue that even outside of the Anglo-American and European world, despite the efforts of new pedagogies of diversification, the Western art music canon continues to

hold hegemonic sway as a kind of cultural luxury brand/genre. Bach, Mozart and Beethoven are still, often, understood – and fetishized in specific glocal ways – as ‘the only’ varieties of ‘real’ classical or universal music across many parts of the globe, not least in postcolonial states and aspirationally cosmopolitan territories. Thanks to vestigial neo-imperialist sympathies held among postcolonial communities, global music studies is paradoxically now also often wilfully misunderstood, and relegated to the problematic and (self)exoticized lower-status category of ‘non-Western music’. Too often, outside of the global North, progressive or diversity-led curricular developments are bemusedly parsed as a strange pet project of ‘woke white people’/‘the West’/‘liberals’.

To be sure, such tensions in geo-cultural musical transmission dynamics eventually come to intercontinental and intercultural flash points. A diasporic member of the so-called East who may have, for example, intergenerationally migrated to and established themselves in the ‘West’ might feel head-on ambivalence and confusion: 25 years ago, such was my own trajectory in de-programming my own musical neocoloniality upon coming to live in non-inclusive and often discriminatory musical environments upon seeking further education in the UK in the late 1990s.

Fast forward till today, then, where the neocolonialities still persist but in slightly shifted intergenerational guises: what happens when such differently scaled global intersubjectivities come to discord in a single classroom two decades later? Putative answers can first be found in considering *where* these classrooms are in the first place, and how they are unevenly global in membership and provision of opportunity. Here, I draw from my own experiences addressing students in different languages and spaces over the past 15 years. I use inductive and ethnographic methods, focusing on qualitative analysis of case studies, recollections of conversations and other phenomena. I describe my experiences in a socially progressive music department within the U.K., and also in classrooms of rising student recruitment grounds in South/East Asia. The sites of my teachings/learnings range from closed workshops ‘for all undergraduate years’ in a prestigious conservatory in China, to plenary lectures to a 300-strong university crowd of non-music majors in a second-tier Chinese city. I also include presentations to aspirationally cosmopolitan performance diploma students in Southeast Asia, communications with a classroom of 90% young women in a small town in East Asia, and, finally, conversations with eager postgraduate fellow learners in my current place of employ of a large(ish) music department just outside London.

Each of these experiences – reflecting interactions with different generations across more than a decade of sociopolitical change and cultural trends, and with necessarily varied attending cultural doxa – have led me to push for, at some level, co-curatorial pedagogies around teaching different kinds of global musics, and deploying various pedagogical styles to different groups. It also goes without saying that constant self-care and group-care (Hilder, 2020) must be exercised when addressing mixed cohorts and when facilitating tricky, translated conversations in unlevelled playing fields within a single space that is contextually always extrapolated – as I hope to show below.

THE MASTERS OF MUSIC CLASSROOM IN THE UNITED KINGDOM

One of the greatest pleasures of my current practice within the UK, in a mid-sized college, can be found in my work with Master’s students on an English-language mediated Music program with a longstanding reputation for research. Until recent years, a good proportion of students in these settings have come from white middle-class backgrounds, and have trained within the same institution or have been schooled in a similar stream. This also often means that they tend to be as sociopolitically engaged, as they are intellectually and articulately invested in their personal(ized) postgraduate studies. Relatively cosy class sizes of 20 per yearly

cohort and even smaller seminar groups of –five to seven individuals per tutorial allow for deep work and freestyle mutual learning. Care-centred critical evaluations of music practices are par for the course in our class discussions, as are conversations about the relevance of music practices to ongoing cultural war debates.

Grand, self-aware questions around what a truly ‘global’ music discourse (if not always named as such) should constitute are a part of regular discussions. Debates are held on the *de rigueur* theme of decolonisation, and posed in a compulsory introductory module in what I hope are safe spaces afforded by the small group sizes. In such settings, these discussions are almost always intersectional in nature. Geo-cultural diversity in the musical classroom is often looked at in tandem with issues of class, gender – and more recently, intergenerational precarity and climate change. In such classroom scenarios, topics that we have co-curated with a focus on impact include: What should a music curriculum look like – as opposed to professional manifestations of music-making in societies around the world, in each student’s personal experience? Are all our experiences similar, and why/not? Do people and grade-school teachers mean Western art music when they refer to ‘music’, or ‘classical music’, and why? What are the different kinds of classical musics around the world, and why are they called as such? Can we explore musics that do not fit under the ‘Western art’ category without resorting to default-negative definitions?

GLOBAL MUSIC HISTORY AS A ‘WESTERN’ DISCOURSE

Such discipline-reflexive existential questions are likely the staple of many graduate programs in the U.K. and the U.S. that think of themselves as progressive. Certainly, in the U.K., discussions start from a comfortable ‘mid-left-of-centre’ baseline. But bring these discussions into a different playing field in, for example, East or Southeast Asia, and one receives a different set of responses. My attempts to introduce coverage or discussion of global music histories, decolonisation and modules outside the Western art canon with music major students enrolled in China and Singapore are sometimes met with pitying stares. Putting myself in the shoes of these students who have been societally and neocolonialistically schooled for the Western art canon, I see them thinking of me as a naïve and over-‘woke’ Chinese woman who has refused to understand that the romantic fantasy of Western art music remained, for some of them, best contained and unproblematised as a neat little bag of beautiful aesthetics and unpoliticised life-journey-making – and for a good reason, too. Indeed, from a practical perspective, one should also realise that Western art music, still, realistically offers many people outside of Europe, the U.K. and U.S. huge opportunities for class leverage in the game of chasing social mobility, in ways that vernacular genres are still not yet able to.

On the surface, such seeming reluctance to deal with ‘more important questions’ of musical multiculturalism and progressivity by undoubtedly conscientious, hardworking (and sometimes cynical) students in South/East Asia remind me of the Korean American author Cathy Park Hong’s experience with model minority-type East Asian women in some of her U.S. college classes (Hong 2020). Controversially, Hong describes them as sitting there ‘meekly like mice with nice hair’ as she desperately pushes them to speak up, or ‘they’ll [white people will] walk all over you!’

I have not reached Hong’s point of frustration, but realise that my perceived lack of critical responses observed in some students may come from a time-space where cultural regimes are both insufficiently decolonised and post-decolonised. To be sure, much can be said about different classroom response/interaction styles geo-culturally speaking, and how self-essentialised rising to stereotypes of ‘model minority’ can often play into the behavioural tropes. These are complicated by parallel issues of language confidence affecting public-speaking inclinations where unaired thoughts around clinging to a beloved canon are actually, often, rich, sophisticated – and as much anxiety- and anger-fuelled as they are also hope-fuelled.

However, I also suspect that other kinds of nuanced sociopolitics are at play. To start with, the category of ‘international student’ in the Global North (which some see as shorthand for ‘East Asian’ and especially ‘Chinese student’) is not a monolithic one. Many South/East Asian music students – especially those with Chinese/class privilege, growing up Asian in Asian-dominant environments – are often not always placed in the position of being a cultural minority in their immediate study environment, unlike with transnationals such as myself today, operating across two continents in double consciousness (Gilroy 1993) – and, more recently thanks to the non-spaces of Zoom and MS Teams – triple consciousness. These ‘global’ students – learning music both in the territories of their birth and beyond, and often, in ‘overseas student’ settings in the U.K., Europe and the U.S., have come to make up a rising, resilient and economically advantaged sector of a particular kind of postcolonial global majority. They have also come to the table with vastly different, individually valid trajectories and personal journeys of musical growth, self-cultivation, family/gender expectations and hopes/fears/desires – including specific and differentiated constructions of ‘the West’ as a culture to be actively devoured, in addition to simply ‘appreciated’.

‘WESTERN ART MUSIC’ CONSUMED OUTSIDE ‘THE WEST’

Elaborating on a previous point: due to colonial legacies retained in education systems in territories like Anglophone Africa, South Asia and Southeast Asia, and the sprawling reach of institutions offering graded ‘set-work’ certification of performance exams such as the Associated Board of the Royal Schools of Music (ABRSM) in China, Singapore and Malaysia, it is not surprising that Western art music has retained a hegemonic status ventriloquising for all musics. As Mina Yang (2014) writes, Western art music is often projected falsely as ‘universal’, as a form of cultural doxa.

However, this structuration is complexified by the fact many music students in economically thriving East/Southeast Asian territories have also been brought up with enough local socio-political capital to parse Western art music with an intersectionally and unintentionally decolonial sensibility. Taking a leaf from Shelby Chan’s book on constructions of ‘Western theatre’ in Southern Chinese Hong Kong (Chan 2015), I argue that Western art music in, for example, economically prosperous South/East Asian states functions less as an ‘other’ culture, than as something ‘formerly foreign’, which has now been inoculated, neutralised and adapted into the fabric of everyday life. For many music practitioners/students in this category (notably in the territories of Singapore, Malaysia and urban China), Western art music has become a genre which everyone – as aspirationally cosmopolitan citizens of the world (Tan 2019) – can partake of... *if they wanted* to. It has not only become a ‘globally-available’ vehicle of communication which *all* aspirational cosmopolitans could aesthetically appreciate, to various points of sophistication if they so desired, but it has also become a vehicle for artistic expression and production *by* aspirational communities in South/East Asia. Often, this appreciation is completed to the goals of poignant personal pleasures, status-making and cultural diplomacy. (This much is so in the case, for example, of Chloe Chua from Singapore, or TwoSet Violin and Yuja Wang in the wider Sinophone world).

To use an analogy: in the same way that different French, Italian and Spanish cuisines, prepared by Asian-born chefs, have come to be offered as gastronomic *options* alongside other Asian cuisines in Asian cities such as Singapore, urban China, Western art music is offered as a cultural *option* alongside everything and anything from Anglo-American rock to Mando/Cantopop, Game Music and not-so-classical *guzheng*. The relative placement of its cultural capital lies in what unique selling point ‘Western Art Music’, in its different imaginations and constructions, may offer in spite (or because) of its complicated relationship to postcolonial/decolonial/neocolonial politics.

First, the Bourdieuan framework in which cultural capital is accrued as a signifier of taste, and by extension, class, can be understood here in global amplifications of how Western art

music is exceptionally often deployed as soft power for emerging nation-states hoping to achieve a seat at the big, ‘international’ table. But there is also a post/decolonial twist at work. I recall conversations with some arts educators in Singapore and Malaysia, for example, who choose to bypass ‘the whole decolonization debate’ and see post-canonical and diversification initiatives in Southeast Asia as irrelevant to local contexts for reasons of first principles. One tutor based in Asia, who preferred to be anonymous, put it: ‘Ultimately, people will still end up reinforcing the concept of ‘colonization’ in repeating this very word, even if they disclaim it with a little prefix... so why bother using it at all? Just let us teach the canon our own way without all your overseas person’s guilt.’³

To be sure, different domestic habits in which music is often consumed as strategically decoupled from (race) politics (such as in socially engineered Singapore, and parts of Japan and China) may also point towards other historical underpinnings alongside colonisation.⁴ Separate historical trajectories in Japan, Singapore, China, Indonesia and Malaysia – and for that matter cities in across different parts of the Global South – yield separate relationships to colonisation as well as decolonisation. More critically, they offer different relationships to different courses of national resilience, economic development, cultural/regional re-imaginings and self-positionings on the global stage. This is why perhaps asking questions about decolonising music education in, for example, Malaysia, is missing some of the point. In the same way, bringing in the concept of ‘global music studies’ may unintendedly detract from the much-needed focus on underfunded local musical cultures; from a Malaysian perspective, the category of ‘global’ would easily still incorporate Western art music as a dominant representation. As ethnomusicologist Tan Sooi Beng speaks, practices deigned ‘decolonial’ (by Anglo-American eyes) are ‘normal’ challenges of everyday music teaching: ‘We’ve been struggling to decolonize and reclaim our local histories and traditions through education ever since the British colonialists left Malaya. We have not used the term ‘decolonization’ as the process has become part of our daily lives.’⁵

Indeed, in the Global East, and Global South, a pedagogical decrying of the ‘Western’ canon and calling for decolonial efforts might lead to unexpected responses in musicians and scholars. Within China, for example, I refer to how students in the territory, operating under closely inspected or carefully socially engineered contexts, might argue that there is no need to ‘contaminate’ their imagined, ‘pure world’ of aesthetics in music with ‘difficult’ or even ‘tedious politics’, given that there is enough of both in the other carefully regulated parts of their lives. More importantly, from a standpoint within China, ‘global’ might well equate with ‘international’, ‘overseas’ and, no less, ‘Western’ – and would this be any wrong, too?

THE WORLD IN A CLASSROOM: HOLDING SPACE, DEEP DIVES

If, then, it is clear enough that student desires are differently politicised and enculturated according to geo-cultural location and class intersectionalities, what of the variation which lies within the playing field of a single classroom? How do we cope with everyone’s different learnings needs and desires?

I speak of emerging classrooms in the U.S. and the U.K. where widening participation from local students of different socioeconomic/ethnic backgrounds are complemented by earnest recruitment from the aforementioned territories of South/East Asia (particularly, China).⁶

3 Interview, August 2021.

4 The Cultural Revolution in China, for example, engendered nationalisations of different kinds of ‘people’s music’, folk musics, ‘feudal’ music; not least separate (anti)fetishizations of Western art music.

5 Personal communication, 11 September 2021.

6 ‘Cash Cow, Scapegoat and Model Minority: Chinese Students in the UK’. Forum co-organised by the Centre for Contemporary East Asian Cultural Studies, the University of Nottingham, Royal Holloway and City University of London. 17 July 2021. Events Team of the City University London. 2021. Panel Discussion: Cash

Here, the playing field is extremely unlevelled in intersectional ways, and not only because of the varying affordances of communicating in English as a first, second or third language. In pandemic-impacted work-from-home situations, other factors destabilising the playing field include unequal access to instruments, expensive software and private practice studios. Classroom inclusion dynamics become trickier to manage where different marginalities collide across unique experiences of local students of colour versus the experience of international students (often, also of colour), versus white working class/middle-class students. More recently, in the wake of a global pandemic and rising concerns about precarity and climate change, students are entering the playing field with carefully documented, and also undocumented mental health issues. How is it possible to build inclusive spaces for everyone in the same room, when we approach progressive politics on vastly different terms and have different expectations of a global music education as well as lives/careers afterwards?

Here, I return to my crucible zone of small-group MMus settings in the U.K. The picture of progressive discursing I had painted in Case Study 1 above needs to be tempered by the fact that learning curves for thoughtful entry into conversations take place across staggered timelines and perspectives for different members of an increasingly international (and increasingly South/East Asian) classroom. What *does* make for helpful facilitation, though, are the relatively cosy tutorial sizes which allow for co-learned content and deep dives into the very intersectional perspectives of the classroom itself. Here, students are given the time and space to extemporise on their musical positionalities and intersubjectivities.

A co-reflection exercise styled as a Learning Contract that I set at the start of each postgraduate year (see Appendix), for example, involves asking participants to brainstorm motivations behind their decision to pursue an extra year of study in the subject of Music. How have they come to invest in their musical learnings this particular stage of specialisation, beyond the standard middle-class pursuit of a basic first degree? Are they responding to a ‘calling’ in – music research, or teaching? Or is this a placeholder for a comfort zone to defer decisions about career paths ‘in the real world’? For students in the workplace returning to higher education, is the degree a sabbatical from work? Or is this a CV ‘upgrade’ exercise in gaining the musical equivalent of an MBA? For international students, what are their expectations of a year-long course in the U.K.? Could this be an extended ‘Eat Pray Love’-style time-out with ‘piano practice + concerts at the Barbican’ with the option to also tour the musical capitals of Paris and Vienna in the summer (and what would be wrong with that too)? Or – was this a chance to taste ‘authentic European culture’ – and by extension gain lived experience so as to contextualise their hermeneutic experiences of Western art music as global music? Was this a much-needed opportunity to discover a new self in a different political climate, or refine an already-existing identity, or build new communities together with rare, yet-to-be-discovered kindred spirits?

Where would a ‘global’ music education fit in here – whether in terms of a South/East Asian student encountering Europe for the first time, or their British and European classmates encountering South/East Asian discourses about music? What would be their different interpretations of a musical canon, and not just of the ‘Western art’ variety?

Probing the whys and wherefores of individual journeys in music education via autoethnographic accounts in these extremely diverse classrooms, and encouraging students to share differently invested stakes in pursuing music education in the Learning Contract allows for the cross-examining of different musical learning histories. It then paves the way for honest and care-centred exchanges where deeply personal reasons for music learning can be recalibrated and shown to be not-so-personal after all but the result of political and historical extrapolations: indeed, these decisions are almost always rooted in societal, political – and eventually, global – structurations.

Cow, Available at: city.ac.uk/news-and-events/events/2021/06/cash-cow-scapegoat-and-model-minority-chinese-students-in-the-uk, last accessed 15 July 2022.

Deploying probing questions of ‘How I got here’ (see Appendix), conversations can be steered towards the co-building of knowledge to discuss different entry-points to music learning and resulting/changing musical preferences. Questions can be extrapolated backwards into understandings of each student’s specific circumstances – for example of family upbringing, thus inviting explorations of class and ethnic backgrounds in relation to musical opportunities. Or, they can be explained as the random stroke of luck of simply being born in a particular city at a particular time. Or – we can trace histories of one’s specific musical schooling in different systems allowing for different levels of affordance: via ABRSM instrumental exams, via ‘Great Composer’ canons taught in schools, or exposure to local choirs, etc. Or – we could examine gendered experiences and positionalities. At the end of the MMus course, we also review together the initial Learning Contract so as to re-examine perspectives gained and goals achieved or altered.

SELF-NARRATIONS/CO-CURATION AND MUSICAL/GLOBAL INTERSUBJECTIVITIES

I should also add that in this same exercise as a facilitator I often tell my own story. This is carried out in tandem with recent thinking in music education around issues of heutagogy (‘learning how to learn’; self-directed learning) and peeragogy (peer-based learning, teaching one another) that examine the need for levelling playing fields. Through lived experience, and intersubjective experiences, educators are repositioned as lifelong and reflexive learners themselves (Blaschke 2012; Rheingold 2014). In my spiel to students, I mention that identifying as a post/decolonial, twice diasporic Singaporean woman with Chinese privilege who first came to the U.K. in the late 1990s with delusions of grandeur. I had once hoped to become a concert pianist. I share that I eventually ‘defected to’ the discipline of ethnomusicology upon being forced to check my personal beliefs and musical goals following racialised experiences in the U.K. classrooms and rehearsal studios.

I discuss my own story of early guilt over not knowing enough about ‘my own culture’ when asked about it, in global and geoculturally located readings of the term. But whatever did ‘your musical culture/my musical culture’ mean? I encourage my students to pose this question to themselves and each other. I share that I began to question notions of cultural parity in the deconstruction of my own perceived Otherness in the 1990s, and looked for multiple and discrete musical experiences of what people have now come to call the Global majority. I attempt to create ground for exchanges on topics such as cultural ownership, global doxa and perspectival takes on musical familiarity. If ‘my music’ as a transnational Chinese Singaporean was often, for example, assumed to be the *erhu* – and certainly a few ‘overseas’ students from China in my current place of employment have also retraced similar journeys to pick up this instrument *only* in the course of their U.K. studies – would that make Morris dancing the equivalent for English students (as opposed to Bach or Berio)?

As a postgraduate community, we run through debates on lived postcolonial/global experiences of highly mediated, hybridised and transculturated music, alongside wildly different lived experiences of race, class and gender in music-making and learning. We ponder musical responses to #BlackLivesMatter and #MeToo while deliberately invoking concepts of white fragility alongside notions of Chinese privilege/the new ‘Yellow Peril’ (Kawabata & Tan 2019). These are brought in not so much as abstract and ‘controversial-talking point-only’ debates of identity politics, than as real happenings in our very own communities. Further questions we raise together include what was the justification for higher fees paid by overseas students in a music department? Why is Mozart taught in Brazil – or China, or Malaysia? Who in the class uses Tencent Music or Bilibili as opposed to Spotify and Youtube, and why/not?

We share stories about our listening habits/biases and access to different musical opportunities, and understand these in terms of our family socialisations, our support networks and our relations with institutions of different states and governments. We examine our varying linguistic, technological and creative privileges, and our vastly different motivations, hopes and desires. How many of us actually *want* or have the ability to become a ‘world class’ concert violinist – and whatever does this mean? Who of us would be able to play First Flute – in an orchestra in London, or Malaysia? Which one of us would start a folk-fusion band? Or do a Ph.D.? Or become an entertainment lawyer? Or teach music in a primary school? We invite participants to muse on intergenerational and intersectional standpoints. We consider newer marginalities of Zoomer economic precarity, mental health matters and global climate crises impacting on music discourses. We understand global music histories not only in terms of ‘diverse/regional musical content’, but also in terms of education and cultural histories, family and societal expectations, tastes and pleasures, prejudices and biases, and hopes and fears.⁷

Often, due to the polemical nature of these discussions, and in commitment to a rarefied form of slow and small-group academic discoursing, curricular content in such sessions tends to activate first on the establishment of political rhetoric, before focused analyses of musical text and practice can proceed. However, the constant grounding of these discussions in the lived journeys of individuals-as-musicians within an increasingly globalised classroom, and the use of co-curated content, allows for the holding of intersubjective experiences and varied, mutually directed accumulations of musical knowledge.

LOOKING AHEAD: NEW GLOBAL MARGINALITIES AND KNOWLEDGE TRANSMISSION?

The crucial question, then, becomes one of what ‘global music knowledge transmission’ might mean in classrooms that may well be more ‘global’ in composition, but are unevenly so. So far, my discussion has centred on geocultural variance between the constructions of ‘East’ and ‘West’, as opposed to politico-economic realities of the Global North versus the imagined Global South.

Will the future global streams of music learning be inclusive or comprehensive? As political power maps reconfigure with East Asian – but still Global North – territories taking centre stage, where will this leave the Global South and music learnings for, and of, these communities? Returning to my earlier discussions on uneven and diverse processes of globalisation and decolonisation, I wonder how vastly different members of the Black and Global Majority directly contribute to – via their lived experience – the making of conversations on Global music histories in the classrooms. Will these new constituents, who may wholeheartedly play the role of discerning consumer and take up the offers of education marketed as experience-industry products? Will they end up making uneasy or unevenly hierarchised alliances among themselves, and with other local marginalised groups?

Thinking and scoping through the broad and sub-themes of this essay again – from the consideration of different vantage points of what a non-universally desired music education would constitute across large and different tracts of the globe, to the particularities of individuals in a single, cosy classroom of delightfully diverse global individuals, the challenge then becomes not one of whether/how to bring in global conversations about music in response to Eurocentric or Anglocentric mainstream. Rather, it is about how to make space for new kinds of global marginalities as we think about different kinds of new global majorities in music learning.

⁷ For reasons of confidentiality, I do not provide discrete information on anecdotes that will identify students.

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APPENDIX 1

LEARNING CONTRACT

1. Why you are on this course? (consider individual motivations)
2. How did you get onto this course? How did you get *here* – the Music Department at Royal Holloway? Consider actual circumstances in personal histories: ‘hoops’ you jumped through; migration. Consider also structural enablements related to the circumstances of your birth, family background and education.
3. What three things do you hope to achieve in your year with us?
4. Why is this important work/why are these important goals for yourself, for people you care about and for society at large? Why music?
5. How are you committed to make this happen? What challenges do you foresee?
6. What about timeplans and interim goals? What three actions will you take next week in relation to your longer-term goals? What actions will you take in the next 3–6 months?
7. What were the biggest surprises and challenges encountered (musically speaking, or not) in the last 5–10 years of your life?
8. What do you think will happen if you do not meet your goals at the end of this year? Do you have a backup plan? What are your alternative options?
9. How/will you build in flexibility of progress in your goal-setting?
10. How do you envisage life after MMus graduation? Where do you see yourself in 1, 3 and 5 years?
11. What are your thoughts on community, mutual support, accountability and resilience apropos of your hopes and desires for a music education/career?

DESIGN AND DEVELOPMENT OF MUSICAL INSTRUMENTS FROM RECYCLED MATERIALS FOR THE ELDERLY IN PHITSANULOK PROVINCE IN THE NORTHERN PART OF THAILAND

Vich Boonrod [วิชญ์ บุญรอด]¹

Abstract

This research project explores the creative potential and sustainable innovation of designing and developing musical instruments using recycled materials, specifically focusing on involving the elderly community. In an era where environmental sustainability is paramount, and the elderly population is often overlooked in creative endeavors, this study aims to bridge these two aspects, offering a unique and inclusive approach to music and recycling. The primary objective of this research is to investigate the feasibility of using recycled materials to construct functional and aesthetically pleasing musical instruments while actively engaging the elderly, music experts, geriatric specialists, product design experts, and technicians in the design and development process. By leveraging their accumulated knowledge, wisdom, and artistic sensibilities, this project seeks to empower and enrich the lives of the elderly while contributing to reducing waste and environmental conservation. Results indicate that the elderly participants derive numerous physical, cognitive, and emotional benefits from their involvement in the project, including enhanced motor skills, cognitive stimulation, and a sense of accomplishment. Additionally, the musical instruments produced demonstrate impressive innovation, sound quality, and aesthetics, underlining the viability of using recycled materials in the design of musical instruments.

Keywords

creativity, innovation, musical instruments, recycled materials, the elderly

INTRODUCTION

The creative process regarding this subject is a high level of thinking on diversity, an intellectual ability to use many directions and forms without boundaries set through social norms. Humans have been able to create new things for use in daily life and can develop things that are complementary and beneficial to other humans. Humans also use their ability to establish themselves, their society, and the world in a manner most suitable for their human life. The process of developing human creativity will result in a change, which can create benefits for any society. Therefore, creativity has a relatively broad meaning and can be applied to production, creating novelties and processing them (Laoakka, 2019).

Thailand faces pollution problems in many aspects. The lack of knowledge on proper disposal and management of waste leads to many problems, such as waste pollution, which refers to an unfavorable environment caused by human activities such as littering in public places or in water streams. The putrid smell of the garbage affects people's livelihoods and health. These problems can be reduced by eliminating and managing waste (Sorach, 2019). One of the exciting ways that can also commercially add value to destruction is by re-using, reducing, and recycling. It is an adjustment to make resources worthwhile and get a maximum benefit by using the art of designing waste materials by adding value to create new products such as musical instruments. Recycling is reducing the amount of waste that solves environmental problems and creates value and additional income from existing items that have no value (Manipharak,

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2020); using recycled materials to develop value-added products requires selecting materials to test and experiment. The selection of recycled material and design involves step-by-step design thinking and thinking outside the box. The origin of recycled materials may be emphasized or focus on the appearance with an eye-catching design, exotic or beautiful shape. However, the uniqueness of the community products made from recycled materials must be usable, attractive, engaging, and tested for quality, which can create additional value for the product (Wongphanit, 2003).

The skill development for the elderly can improve their quality of life so that they can be sustainably self-reliant and live happily in the society. There was a plan, called the National Elderly Development Plan No. 2 (2002-2021), which aims to create awareness among people in the society of the elderly and the importance of preparing to become a quality senior citizen according to the strategy for promoting the elderly (Ministry of Social Development and Human Security, 2010). Therefore, the government, private sector, and educational institutions should support and push for innovation development, activities, or benefits to help promote older people's skill development. Niratsai (2018) supports that the Thai elderly in the 21st century should enhance their 3R x 7C skills so that older people can live happily in the society and be knowledgeable about the world. This is a critical skill in the 21st century, but it may not be necessary to have all aspects because the context of the elderly group is different. Creative and innovative skills are the other skills that can be promoted to the elderly group. This can be completed by incorporating various activities, including creating inventions, music activities, folk songs, etc. The practice of these skills, along with meditation skills, can strengthen the thinking process. The elders can use the brain's working process to think backward to restore memory. This will also cause a feeling of pride and appreciation of one's worth (Boonrod, 2022).

Ideas for creating works and innovations that serve social needs are concrete, tangible, and can be used to benefit the group of elders in the previous research. It has inspired researchers to continue and develop this research. The researcher emphasized the importance of the use of natural materials and local wisdom of the elderly group to be able to express opinions that come from experiences or clarity from their own lives and local society. Therefore, the musical instruments will come from association and integration until they become the wisdom that originates from the experiences of the elderly. The design guidelines of design experts and professional designers will brainstorm ideas for creating musical instruments from recycled materials to create an alternative musical instrument for daily use in societies and communities. Further, it also strengthens creativity and innovation skills to increase the capabilities of the elderly group, including adding value to the community products that can truly meet the needs of users, preserving, inheriting local wisdom, and developing it into community products or souvenirs from the materials or leftovers from production with things that are abundant in nature and do not cause damage to the environment for further benefit.

RESEARCH OBJECTIVES AND QUESTIONS

Research objectives are to brainstorm ideas for designing and drafting musical instruments from recycled materials together with a group of elderly people and to create and experiment with musical instruments from recycled materials with a group of elderly people.

The following questions are crucial and serve as a point of departure:

- What should be considered in designing musical instruments for the elderly?
- What should musical instruments look like when designing them for the elderly? (such as size, weight, and colors).
- And how should they be designed when using recycled materials to develop musical instruments for the elderly in order to have a good sound quality and attractiveness comparable to musical instruments that use regular materials?

LITERATURE REVIEWED

Literature reviewed here was mainly written in Thai language. The researcher is aware of an urgently needed embedding of the outcomes into an international framework that goes beyond this self-positioned limitation. The situation of environmental problems and pollution in Thailand is considered a severe problem that is affected by the large amount of plastic waste. This waste inevitably comes from everyday consumption, such as drinking water, which creates a waste of plastic bottles and cups. A survey in 2016 found that there were 27 million tons of solid waste, which is plastic waste that cannot be disposed of, amounting to 1.52 million tons, accounting for 13 percent of solid waste that cannot be disposed of (Sangrajrang et al., 2013). Therefore, the waste problem is another crucial difficulty of the government sector. Recycled materials are continuously used, and experimenting with materials in designing and developing musical instruments benefits society and reduces environmental problems that affect the quality of life. The analytical thinking process of the design process will lead to the creation of products that are relevant to life, with product design principles considering utility, suitability, convenience, and safety.

Local wisdom from the group of elders in each area is considered a source of local people's traditional knowledge, abilities, and skills passed down from their ancestors. Local wisdom is, therefore, the knowledge of local philosophers passed down and has made community members have strong bonds with each other. Wisdom is essential and valuable to be remembered for conservation and distribution to future generations of communities. There is a lot of practical local wisdom in various fields such as medicine, science, and multiple other appliances. At present, it is found that in Thailand, local insight is used to create products for sale, develop careers, and generate income for families and communities in various ways (Phontharaphong & Siripithakul, 2022). In the era of technological and economic competition, a product or service must be special and unique to survive and be sustainably popular. The idea of creating musical instruments from natural materials is to reduce product costs and economic development in the unavoidable era of competition. There is an increase in waste materials from various human uses and activities, and some materials are abundant in the local area that can be processed into appliances and further developed as community goods. It shows that using leftover materials can benefit and create a career to generate income for the family.

A great deal of research supports the effectiveness of musical instruments as powerful stimulants in humans that can create positive feelings and be used to regulate one's emotions. In various musical activities, musical instruments are an essential tool in driving the activity to an individual perfection, resulting in the activity being effective with the group of participants in a positive way. Group dancing or music activities can enhance social interaction and create unity. It is a tool for fostering conversations within the family, building good relationships, and creating lasting strength for the family (Boonrod, 2022; Wesseldijk, 2019). According to the experience of researchers who have developed innovative musical instruments and received support from the experimenting results, it can meet the user's needs. It can also enhance happiness, reduce loneliness and stress, strengthen interpersonal communication, and raise the user's sense of value. Bradt et al. (2016), who studied the use of music with humans, found that having the person perform a real musical instrument can create positive and more effective results than just listening in which music enhances the interactivity of the people in society, increases self-worth, lessen loneliness (Boonrod, 2022), and also give, those who perform it, the ability to have musical skills, feel proud of themselves, and have a good quality of life. Some researchers show the benefits of using music for humans by using music therapy as another option for rehabilitating the human mind, body, and emotions (Sixsmith & Gibson, 2007); Lesta and Petoicz (2006) found the research results that playing music and movement has positive effects on the physical and emotional aspects, building self-confidence in people and making them feel that they are valuable and able to live happily with their families, communities, and the entire society.

Design thinking is a process based on anthropological understanding that emphasizes analyzing problems by listening, empathizing, and using the expectations of users and stakeholders as the center, leading to designing products and services as desired, called User Experience (UX). This process plays a crucial part in formulating businesses, products, and services that directly respond to user's current needs. It may be something that cannot be anticipated in advance or has never existed in design theory or history. The IDEO design and innovation agency has set the steps for the innovation design process. It can also be extended to create additional marketing value with these five steps: empathy, definition of needs, ideating the outcome, prototype production, and testing by members of the target group (Lewrick et al., 2018).

The study of the relationship between groups for music activities with the elderly using Quality of Life Theory (QoL), which covers physical, mental, and a general social well-being, can provide valuable insights into how music affects the lives of the elderly. Musical activities involving the quality-of-life-theory promote collaboration, strengthen the elderly organization, and encourage the role of the community and quality of life for the elderly by having appropriate social activities. Kalyanamitra (2022) is consistent with Poolsirikul (2019), who introduced the concept of economic sufficiency as an essential part of determining guidelines for promoting the quality of life of the elderly. Quality of life of the elderly in the current decade, 2018-2027, consists of a good emotional state, interpersonal relations, good living conditions, self-development, good physical conditions, and non-stressful social gatherings. As humans age, they face various limitations when gathering to do multiple activities, that is, they cannot sit, stand, or move for long periods. These are limitations on the elderly's lives even if there is an exciting event, but the elderly must always consider the consequences on their aging bodies. Besides physical hurdles, memory and how quickly they can move the body also affect their ability to participate in activities they are interested in. Therefore, initiating activities to enhance the life quality of the elderly in playing music can sustainably improve the elderly's quality of life in terms of well-being and physical health by participating in musical activities, whether it is singing, dancing, or playing musical instruments (Pantasri, 2021); this will have a positive effect on the body and can help maintain or help in the agility of the systems in the body so that they can continue to develop. In addition, music therapy has also been used to reduce pain and disease, that is, dementia. Pangjak (2022) states that group gatherings can build relationships among the elderly in society, and they can also spend their free time productively participating in social activities. There is a process of using techniques to allow this group of elderly people to play each musical instrument into a song. They can also bring this ability out to the public for performing on various social occasions to avoid the risk of having the elderly at home alone by using music to find activities for themselves and social participation. Nowadays, many types of musical instruments, both international and Thai music, have different styles and methods of playing. The elderly society in Thailand is interested in music activities. Still, it has some limitations when playing, that is, reading and remembering tones, which requires both the brain to recognize the tones described through the tones of the instrument and the eyes to play, knock, or hit at the right beat. The quality of the sound of musical instruments when playing may inevitably affect the elderly, and the weight of the musical instrument hinders moving and storing.

If recycled materials are used to develop musical instruments that have similar characteristics, are safe, easy to play, commonly found in the home, and can be made by themselves with a design suitable for their use, that is, the sound produced from the musical instruments will not affect the auditory system when playing for a long time, solving the problem of having too many tones as experienced in regular musical instruments that can be played together in a band. This will help to promote sleep quality of the elderly (Wichian et al., 2018).

According to U-khong and Wongwattanaphong (2019), who conducted a study on the elderly in Phitsanulok province, it was found that the Phitsanulok province is entering an aging society, which has seen the effects of not being prepared in terms of environment, finances, and mental and physical health. There is a suggestion that such aspects should be promoted to create

knowledge and understanding of people in society to enter the elderly community, especially in choosing the right colors to paint musical instruments and patterns. This is in line with the inspiration of the researcher, who got the idea from the identity of Phitsanulok province, an area in Thailand's lower northern region. There was an opportunity for the group of elderly to brainstorm ideas for designing musical instruments from recycled materials in this research. The researcher has chosen to use a combination of color tones from local fabric patterns to match the design and decoration of musical instruments. It has red and gold colors, coming from a Buddha image located at the temple, Wat Phra Si Rattana Mahathat Woramahawihan in Phitsanulok province; blue and purple are the unique colors of Phitsanulok's woven fabric. This is not only a display of cultural heritage (Hintow, 2021), but it is also a presentation of the identity of Phitsanulok province that reflects its culture through the design and development of new musical instruments.

METHODS

This research applies a research and development model, which divides the study into three phases. Phase 1 studies the context and needs of the target group in the dimension of the problem and suitability by brainstorming the opinions of the elderly, music experts, geriatric specialists, product design experts, technicians, and musical instrument producers.

In phase 2, the researcher analyzed the data from the brainstorming group of the elderly, music experts, geriatric specialists, product design experts, technicians, and musical instrument producers. Later, the producers sketched a draft of a musical instrument and created a prototype from recycled materials according to the sketch.

In phase 3, the researcher tests the musical instrument made from recycled materials with the group of users to get feedback, which will be helpful for improvement and developing innovation to become a standard that gives positive benefits to the actual users.

PHASE 1

Conducting a study of the context and needs of the target group, the researcher has brainstormed the opinions of stakeholders regarding the design and development of musical instruments made from recycled materials by organizing group discussions such as interviews with a group of elderly people in Wat Yang En Elderly Community, Tha Pho sub-district, Mueang district, Phitsanulok province. The discussion aims to investigate the need for musical instruments that can be developed from recycled materials. Further, there were interviews with music experts on the quality of sounds and instruments, components for musical instruments and materials that will be used, ideas for creating musical instruments from recycled materials, and the suitability of musical instruments for the elderly.

PHASE 2

After determining the needs for this research, a group consisting of the elderly, music experts, geriatric specialists, product design experts, and technicians was formed to brainstorm ideas to cover the quality standards and needs of the target group that the researcher will use for experimenting. The design of musical instruments and the selection of materials to create innovations from recycled materials consider the safety of the materials and practicality. The design of the musical instrument is simple; both the playing method and the musical tones do not require a lot of memorization. The musical instrument was created to be lightweight and can be moved and stored quickly and conveniently.

PHASE 3

From brainstorming and discussing with the group of elderly, music experts, geriatric specialists, product design experts, and technicians, they have successfully designed a musical instrument. The design process for the musical instrument is based on the user's needs, which the researcher got from the interviews about what should be considered in terms of design that considers the user as the main focus and the physical aspect that must be designed appropriately with the physiology of older people. The three musical instruments made from recycled materials were produced according to the pattern created, including a percussion instrument made from a tin container, a percussion instrument made from tiles (the tone bars attached to the base), and a percussion made from tiles (the tone bars can be disassembled). The next step is to test the musical instruments with older people and find ways to improve, promote, and develop innovation to become a standard.

SAMPLE GROUP (EXPERIMENTING WITH MUSICAL INSTRUMENTS)

The sample group used in this research included five elderly people whose names were listed in the register of Tha Pho sub-district, Mueang district, Phitsanulok province, by selecting a purposive sample according to the specified criteria. In this research, the sample subjects will be represented by the word 'volunteers' to protect and maintain the confidentiality of the research participants according to the ethical principles of human research.

INCLUSION CRITERIA

The inclusion criteria were chosen according to the given task as the following:

1. Older people between the ages of 60 and 75 years.
2. The name must be listed in the register of Tha Pho sub-district, Mueang district, Phitsanulok province.
3. Be able to help themselves and perform musical activities.
4. Have the ability to read and write.

RESEARCH TOOLS

The tools used in this research consisted of an interview form to brainstorm opinions from elderly people, music experts, geriatric specialists, product design experts, technicians, and musical instrument producers. It allows volunteers to express their views on designing and developing musical instruments from recycled materials with the participation of the elderly group. The interview will include questions about the methods and design of musical instruments from recycled materials for older people to interview a group of elderly people, music experts, geriatric specialists, product design experts, technicians, and musical instrument producers. Further, it has passed the quality examination of interview questions by experts to consider the appropriateness of the interview questions.

DATA ANALYSIS

This study used quantitative analysis. The sample group participated in the brainstorming of ideas. It consisted of eight people from a team of researchers, designers, community philosophers, and gerontology, music, and materials science experts. Moreover, in-depth interviews were also conducted from the group of five older people in the community who talked and exchanged opinions. Comprehensive experience in the subject matter to be studied by analyzing data using concepts and theories about quality of life, physical relationship to musical

instruments, and psychological well-being, including documents related explicitly to older people. The researcher transcribed the interview to answer the research questions, and the results obtained from the data analysis are presented, along with a summary and descriptive discussion.



FINDINGS

From brainstorming ideas for designing and drafting musical instruments from recycled materials with a group of older people, music experts, geriatric specialists, product design experts, and technicians believe that creating musical instruments from recycled materials for older people is beneficial. The design aspect should consider the user as the main focus, emphasizing usability, touch, and lightweight. The material used is a large size suitable for the eyesight of older people, is also beautiful, and does not have sharp corners. In the physical aspect, the team pays attention to the anatomy of older people. It should be a floor-standing instrument, preventing the elder from lifting or carrying it too long. If it is a chair, it must be the right height, have a backrest and armrest, and be lightweight to promote the user's health. The materials selected to make the musical instrument correspond to the type of instrument. It should be a material that is available, safe, or at risk of injury when playing it. The characteristics must be similar to the materials used to build usual musical instruments, that is, shells, straws, bamboo, cans, pipes, pot lids, etc. The colors of the musical instruments should be bright and colorful to attract attention, as well as lightweight, strong, and portable. The sound should be comparable to the original musical instruments, using a sound equalizer or application to set the sound so that the sound level meets international standards. There should be a variety of musical instrument creations involving instruments that are the main melody, harmonies, and instruments used to accompany the rhythm so that they can be played as a group. There is an expectation that the user will get a musical instrument that is beautiful, usable, erases the image of recycled materials, is easy to play, and has a clear sound. It helps people to interact with others, and they can take turns playing. Some suggestions consider usage and safety as the primary focus, easy to use, and not too many tones.

CREATING MUSICAL INSTRUMENTS FROM RECYCLED MATERIALS AND TESTING THEM WITH AN ELDERLY GROUP

The results of creating and developing musical instruments from recycled materials with the elderly group found three musical instruments obtained from recycled materials: Tang Thong, Nuan Thong, and Nuan La Or. The instrument's characteristics are based on the results of brainstorming ideas from the group of elderly, music experts, geriatric specialists, product design experts, technicians, and musical instrument producers. The size of three musical instruments is suitable for the eyesight of older people, easy to use, and portable, and the materials used are from commonly found recycled materials. Tang Thong has developed from one-sided and two-sided drums (Klong Khaek and Rehana); one Tang Thong can be used to replace the sound of two two-sided drums. The other two musical instruments, Nuan Thong and Nuan La Or, were developed from steel alto xylophone using the C major scale, consisting of seven tones of the major scale used in Western style, which is strongly established among all people in the given area, although not reflecting traditional uses anymore. Through the choice of colours, the researcher was giving some personal inspiration and ideas to present the identity of Phitsanulok province in the Northern part of Thailand, especially red, blue, purple, and gold, which will reflect an emblematic traditionality through the design and development of musical instruments.

The three musical instruments that the researcher has designed and developed comprise materials and equipment, construction processes, and principles of using musical instruments are presented as follows:

Musical instrument (with illustrations)	Materials and equipment used	The process of creat- ing musical instru- ments	Principles of use
<p>TANG THONG</p> 	<ol style="list-style-type: none"> 1. Square tin container 2. Five sheets of plywood (8 mm) 3. Nut 4. Two inner tubes (60 cm x 1.5 cm) 5. Stickers (for coating) 6. Electric drill and drill bits 7. Angle grinder 8. Hammer 9. Screwdriver 10. Sandpaper no. 100, 80, 0 11. Jigsaw 12. Fret saw 13. Ruler/meter stick 	<ol style="list-style-type: none"> 1. Cut the plywood into squares the size of a square tin container 2. Cut four round pieces of plywood (Ø 9 cm), and drill holes inside the circles 2 cm from the edge 3. Coat the square tin container with a sticker 4. Spray paint 5. Take two inner tubes and wrap them around the top of the tin container (the area where the round plywood is) so that the inner tube is directly across the center of the circle of the lid; stretch the inner tube and tie it tightly 	<ol style="list-style-type: none"> 1. Strumming the rubber stripe to get the ting sound of the male drum. 2. Tap/hit the side of Tang Thong to get the tham/thang sound of the female drum 3. Tap on other parts of the Tang Thong; it will represent the sound of joh/jah 4. Tang Thong can be placed on the lap or the floor, which gives a louder sound
<p>NUAN THONG</p> 	<ol style="list-style-type: none"> 1. Tile 2. Nuts and bolts (2 inches: 16 pieces, 1 inch: 12 pieces) 3. Rubber hose (36 cm) 4. 2 large bamboo tubes (40 cm) soak in the water for several months to prevent insects 5. Plywood 6. Electric drill and drill bits 7. Angle grinder 8. Hammer 9. Screwdriver 10. Sandpaper no. 100, 80, 0 11. Jigsaw 12. Fret saw 13. Ruler/meter stick <p>For making a bat</p> <ol style="list-style-type: none"> 1. Bamboo 2. Calico 3. Rope 	<ol style="list-style-type: none"> 1. Cut tiles using an angle grinder and grind them into eight different tone bars with the same width but the extra length 2. Drill holes in the tone bars, both top and bottom, and pair the new sound 3. Make a base using a bamboo stick cut in half and turned upside down. Then, attach the rubber hose cover to the base. 4. Try placing tone bars on the rubber hose. Then, secure it with nuts and bolts. 5. Make a bat using bamboo sharpened into a handle and wrapped with a calico alternating with 5-6 layers of rope. The last round uses colorful fabric. 	<ol style="list-style-type: none"> 1. Take a bat and hit it on the tile bars 2. Nuan La Or can be placed on the floor or lap


Musical instrument (with illustrations)	Materials and equipment used	The process of creat- ing musical instru- ments	Principles of use
<p>NUAN LA OR</p> 	<ol style="list-style-type: none"> 1. Plywood 2. Tile 3. Paint bucket used as a base and sound amplifier (Ø 25 cm) 4. Rubber hose (43 cm) 5. Color paints 6. Latex glue 7. Electric drill and drill bits 8. Angle grinder 9. Hammer 10. Screwdriver 11. Sandpaper no. 100, 80, 0 12. Jigsaw 13. Fret saw 14. Ruler/meter stick <p>For making a bat</p> <ol style="list-style-type: none"> 1. Bamboo 2. Calico 3. Rope 	<ol style="list-style-type: none"> 1. Cut tiles using an angle grinder and grind them into eight different tone bars with the same width but extra length 2. Apply glue to the lid of the paint bucket, then drill a hole in the center. 3. Cut the bottom of the bucket and cover with plywood so the tank has a height of 24 cm. 4. Cut the plywood into a trapezoidal box (30 cm wide, left side is 28 cm wide, length: 36 cm, height: 4 cm) and attach it to the lid of the bucket 5. Attach the rubber hose to the plywood around the plywood at the lid of the bucket 6. Place the tone bars in a plywood box at the lid of the bucket and arrange sizes from large to small 7. Make a bat using bamboo sharpened into a handle and wrapped with a calico alternating with five to six layers of rope. The last round uses colorful fabric. 	<ol style="list-style-type: none"> 1. Take a bat and hit it on the tile bars 2. Nuan Thong can be placed on a flat surface or table to prevent tone bars from falling from the base

Figure 1: Table of material studies, construction process, and principles of use as musical instruments from recycled materials compiled by the author of this study, 2023.

TANG THONG

It might be not surprising that most of the newly created musical instruments are to be played in a percussive way, as co-ordination is still functioning well in elderly people for a very long time and also needs some experience with overview-thinking that is generally given in those interested in music at this age.

A percussion instrument that has a rectangular shape with no corners is seen as ideal. The top base is consisting of rounded pieces of plywood. The musical instrument is made from a rectangular tin container. The top is covered with overlapping plywood pieces cut to the same size as the top container and drilled into overlapping circles to form a border. A motorcycle's inner tube is stretched tight around the top for flipping to get a sound that can replace male and female drums. Tapping or hitting the side of the Tang Thong will represent the sound of the tham/thang of the female drum, or strumming the rubber stripe to get the ting sound of the male drum. If

tapped on other parts of the Tang Thong, it will represent the sound of joh/jah. Tang Thong can be placed on the lap or the floor, which gives a louder sound. The colors of the instruments are red, blue, purple, and gold.



Figure 2 (left): Materials and equipment used in the process of creating a percussion instrument, called *TANG THONG* from recycled materials for the elderly. **Figure 3 (right):** The *TANG THONG* percussion instrument is made for the elderly from recycled materials. Photographs by the author, 2023.

NUAN THONG

Another striking musical instrument is this one (Figures 4 and 5). This musical instrument is made from tone bars attached to a base of tubes. The bar tiles are arranged in a row with eight sounds from low to high using the major scale as in Western music and the higher octave of the first bar. In case that a traditional tune is produced, the metallophon is possibly only using the basic tone and the fifth. It is attached to a bamboo base using nuts and bolts, supported with a rubber hose. The stick is made from five to six layers of fabric and yarn intertwined. Nuan Thong can be placed on the floor or a lap, using the stick to hit the tile bars. The colors of the instruments are red, blue, purple, and gold.



Figure 4 (left): The process of creating a percussion instrument, called *NUAN THONG*, for the elderly from recycled materials. **Figure 5 (right):** The base can be made of bamboo tubes or of plastic tubes, mainly it is for the elderly from recycled materials. Photographs by the author, 2023.

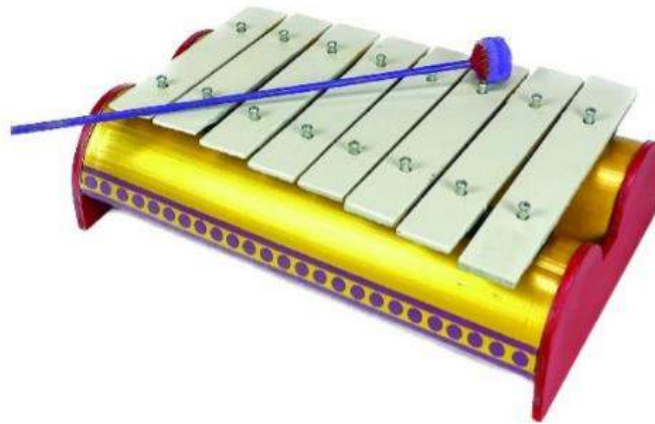


Figure 6: The ‘Nuan Thong’ percussion instrument is made from recycled materials for the elderly. Photograph by the author, 2023.

NUAN LA OR

The characteristics of these musical instruments are that they are made from tile or Nuan La Or, in which each bar of tiles is arranged in a row with eight sounds, from low to high. The tiles can be disassembled, stored, moved, and changed. The tiles are placed on plywood rails supported by a rubber hose. The base is made from a paint bucket. The bat is made from five to six layers of fabric and yarn intertwined. Nuan La Or can be placed on a flat surface and use the bat to hit the tile bars. A thin strip of rubber hose can be wrapped around the tile to prevent friction on the adjacent platter. The colors of the instruments are red, blue, purple, and gold.



Figure 7: The process of creating the percussion instrument Nuan La Or, from recycled materials for the elderly. Photograph by the author, 2023.



Figure 8: The ‘Nuan La Or’ percussion instrument is made from recycled materials for the elderly. Photograph by the author, 2023.

According to the experiment, the researcher used three musical instruments from recycled materials with a group of elderly to try out in practice, including a ‘Tang Thong’ made from a tin container, a ‘Nuan Thong’ made from tiles that cannot be disassembled, and ‘Nuan La Or’ made from tiles that be disassembled when it is not in use. These three musical instruments were used for group experiments and played with traditional Thai instruments in the classic Thai song ‘Toey Khong’. This song uses a group of five main sounds (Pentatonic Scale), which is a song with a simple, uncomplicated melody (Kanchanapradit, 2013).

After trying out the instrument, the researcher received additional comments from the elderly group as follows: First, the musical instrument was to be played from a tin container or Tang Thong, which is colorful, beautiful, lightweight, suitable for the body of older people, and the sound is not too loud. Second, a musical instrument made from tiles (the tone bars attached to the base), or Nuan Thong, received additional comments from the elderly group that it was beautiful and strong, and its sound was beautiful. The loudness level of the musical instrument is appropriate for older people, who can hear clearly and not too loud. However, a symbol should indicate the tone on each tile bar. Third, for musical instruments made from tile (the tone bars can be disassembled) or Nuan La Or, the elders believe it is an excellent way to put paint buckets to good use, and beautiful as well as the sound.



Figure 9: Toey Khong sheet music. Transcription by the author, 2023.

Nonetheless, there are suggestions, as well as the Nuan Thong, that there should be a symbol indicating the tone on the tile and that the size of the paint bucket should be adjusted to fit the body of older people. The tone bars should be fixed in place or a groove on the rubber hose to fit into the groove and not move when playing. Overall, all three musical instruments have simple techniques of use and beautiful appearance, presenting that recycled materials can be developed into musical instruments. It is also melodious and can be played in a group with other types of musical instruments and helps to strengthen the interaction of the group of players.

DISCUSSION

From brainstorming concepts for designing and outlining musical instruments from recycled materials with the elderly group, it was found that the elderly group music experts, geriatric specialists, product design experts, and technicians have opinions on designing musical instruments from recycled materials for the elderly. The ease of use should be considered a primary focus; it is lightweight and has no sharp corners that cause danger or risk of injury. The musical instrument should be beautiful, and the size should be large enough to suit the eyesight of older people. Moreover, the physical aspect that the creator should pay attention to is the physiology of the elderly. It should include many types of musical instruments to play as a group. Applications are used to set the sound to meet international standards by selecting recycled materials for making musical instruments, such as tin containers, paint buckets, bamboo, shells, etc. There is also the expectation that recycled materials can be transformed into interesting musical instruments. Further, there is an expectation that recycled materials can be transformed into interesting musical instruments, give a clear voice, and help with the state of mind. The other suggestion is that there are not too many tones and a way of playing that is not complicated, consistent with the innovative design thinking concept of Lewrick et al. (2018) that emphasizes analyzing problems by listening and trying to understand expectations and those involved for designing musical instruments elderly. It led to product design that directly meets the needs of users. Reprocessing recycled materials to make them useful helps the environment, economy, and society (Phontharaphong & Siripithakul, 2022; Sangrajrang et al, 2013).

The results of creating and developing musical instruments from recycled materials with the elderly group found three musical instruments obtained from recycled materials: Tang Thong, Nuan Thong, and Nuan La Or. The instruments' characteristics are based on the results of brainstorming ideas from the group of elderly, music experts, geriatric specialists, product design experts, technicians, and musical instrument producers. The size of three musical instruments is suitable for the eyesight of older people, easy to use, and portable, and the materials used are from commonly found recycled materials. Tang Thong has developed from one-sided and two-sided drums (Klong Khaek and Rebana); one Tang Thong can be used to replace the sound of 2 two-side drums by tapping or hitting the glass side, which will represent the tham/thang sound of the female two-sided drum. The player can also strum the rubber stripe at the top of Tang Thong to represent the ting sound of the male two-sided drum. If tapped on other parts of the Tang Thong, it will represent the sound of joh/jah. Moreover, the other two musical instruments, Nuan Thong and Nuan La Or, were developed from steel alto xylophone using the C major scale, consisting of seven tones mostly used and strongly established among the people of this region, although not anymore traditional. These three musical instruments made from recycled materials that the researcher has designed and developed are consistent with the work of Wongphanit (2003), using recycled materials to create value-added products by selecting types of recycled materials, planning and designing each step outside the box to create the uniqueness that practical and represent the community.

From the experiment of using musical instruments from recycled materials with the elderly group, it was found that the researcher brought three musical instruments from recycled materials, namely, Tang Thong, Nuan Thong, and Nuan La Or, for older people to play and experience together as a group. They played the original Thai song 'Toey Khong' with a simple melody. The researcher received additional comments from the elderly group about the first musical instrument, 'Tang Thong', which is colorful, beautiful, lightweight, suitable for the body of older people, and the sound is not too loud. Second, a musical instrument made from tiles (the tone bars attached to the base), or 'Nuan Thong', received additional comments from the elderly group that it was beautiful and strong, and the instrument's sound was beautiful. The loudness level of the musical instrument is appropriate for older people because they can hear clearly and not too loud. However, a symbol should indicate the tone on each tile bar. Third, in musical

instruments made from tile (the tone bars can be dissembled) or ‘Nuan La Or’, elderly people believe that it is an excellent way to put paint buckets to good use, and beautiful as well as the sound. Nonetheless, there are suggestions, as well as the Nuan Thong, that there should be a symbol indicating the tone on the tile bar and that the size of the paint bucket should be adjusted to fit the body of older people. The tone bars should be fixed in place or a groove on the rubber hose to fit into the groove and not move when playing. Overall, all three musical instruments have simple techniques of use and beautiful appearance, presenting that recycled materials can be developed into musical instruments. It is also melodious and can be played in a group with other types of musical instruments and helps to strengthen the interaction of the group of players. This is in line with Manipharak (2020); The method for adding value to recycling is the 3Rs, which consists of Reuse, Reduce, and Recycle, using recycled materials to make the most benefit using the art of design. Sorach (2019) also supports that this practice is a part of reducing the number of recycled materials from the household.

CONCLUSION AND SUGGESTIONS

The study of musical instruments from recycled materials and the experiment was conducted with a group of five selected elderly. It was found that the musical instruments had different shapes, forms, and colors that made the elderly want to try and play these instruments. The musical instruments are easy to play and not complicated; not only will the people with experience playing a musical instrument be able to play it very well, but also, if you have a primary interest in playing them, you can practice and learn quickly from there. The musical instrument that was introduced to the experimenters considered that the sound must be suitable for the elderly, not too soft and not too loud when playing each time. Nonetheless, the sound must be similar to the sound of the original instrument. The creation of innovative musical instruments from recycled materials that are novel and created through considering opinions of senior citizens and groups of experts in various fields.

From the research results, the researcher has suggested the following:

If people are interested in using musical instruments from recycled materials for study or further development, it will be crucial to make them more convenient. A symbol should indicate the used tone on the ‘Nuan Thong’ tiles and on the ‘Nuan La Or’.

The creator should select materials that are suitable in terms of the size of the instrument and do not require excessive trimming or modification because some materials are at risk of breaking, that is, plastic buckets, tiles, and other less often used items.

The person should make a groove on the Nuan La Or’s rubber hose so that when the tone bars are placed, they will fit into the track, or a rubber stripe may be used to separate the tone bars. If the producer does not make a groove or secure the tone bars, they will move while playing and risk being broken soon.

Making musical instruments from recyclable materials for the elderly is a worthy effort to entertain those people in a useful way and to give them a place in society. This is the result and it is a result of great value.

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MUSICAL CULTURE OF THE KYRGYZ PEOPLE

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Abstract

The musical culture of the Kyrgyz people is a valuable heritage that reflects its traditions, history, and spiritual values. This study is relevant because in the modern pedagogical process, the emphasis on the integration of national cultural features, including music, is becoming increasingly important. It promotes multicultural education and the development of students' national identity. The purpose of this study was to develop ways to integrate the musical culture of the Kyrgyz people into modern pedagogical education and recommendations for their optimisation. The following methods were used in the study: analytical, specifically, historical analysis; comparative; method of synthesis; as well as methods of generalisation and systematisation. The most revealing was the historical analysis, through which the historical context of the development of Kyrgyz musical culture and its influence on education in different periods of history was studied. The results of the study suggested that the inclusion of elements of musical culture of the Kyrgyz people in the pedagogical process can serve as an effective tool for the development of students' cultural self-awareness, as well as the development of their emotional and social competence. However, to achieve the best results, clearly formulated methods are needed that consider the specifics of Kyrgyz musical culture and the features of the modern pedagogical process. Among such techniques, the following were identified: cultural immersion, integrated lessons, project-oriented method, organisation of creative working groups, case method, creation of interactive music laboratories, differentiated approach, and application of the method of critical analysis in lessons. The findings of this study can be useful for teachers, students at pedagogical universities, researchers in the field of pedagogy and ethnomusicology, as well as educational authorities.

Keywords

traditional music, pedagogical practice, folk art, instrumental music, students' self-identification

INTRODUCTION

Ancient chronicles and research of scientists testify to the deep respect of the Kyrgyz for musical art. Important life events such as weddings, funerals, and holidays have always been accompanied by music to help express joy, sorrow, and other emotions. Kyrgyz music reflects elements of nature, their way of life, traditions, and landscapes of their native land. The study of folk music contributes to the preservation of the rich creative heritage of this nation. The information collected can be used to document and preserve traditions that might otherwise be forgotten, and further research into traditional music will help to strengthen national identity and community self-consciousness. Therefore, it appears important to include its study in the pedagogical process of universities of all directions, not only specialised music universities. Enriching music education will help students to understand and appreciate national traditions, and thus preserve them by passing them on to the next generations.

J.Š. Begić and A. Begić (2022) believe that in modern pedagogy Kyrgyz folk music can be used as a tool for teaching language, history, and culture. It can also help develop children's musical skills, memory, and socialisation. Musical activities based on national traditions can strengthen a community by bringing different generations and social groups together. Moreover, in the era of globalisation and cultural integration, the preservation and promotion of folk music becomes a key factor in preserving the cultural identity of a people. This is particularly important in today's world, where globalisation can threaten the loss of cultural identities. Therewith,

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according to scientists, to effectively include elements of folklore music in the pedagogical process, it is necessary to consider the specific features of the modern educational process and create educational programmes focused on the study of the basics of folklore music, its history and significance in the cultural context of the Kyrgyz people.

According to a study by Babizhan et al. (2021), for many centuries, religious and ritual compositions have been heard in many aspects of Kyrgyz people's lives, often involving shamans and other spiritual leaders. In the history of the Kyrgyz people, music has been a part of various social events, rituals, and celebrations. It brought communities, families, and generations together in solidarity and understanding. By the beginning of the 16th century, Kyrgyz musical culture had acquired established features, including epic works and folk lyrics. For instance, compared to the culture of other peoples, the Kyrgyz give special significance in it to "sanat" and "nasyat" – didactic poetry, proverbs, aphorisms, puzzles, magic stories, myths, and legends. Hence, the need to find out what aspects the concept of musical culture encompasses.

Erkan (2023) believes that musical culture encompasses moral and aesthetic beliefs, musical preferences, knowledge, skills, and needs that are necessary to master the art of music, including perception and performance. Sabirova et al. (2020) note that musical culture is a multilevel system that combines a variety of types and genres of musical art. In this system, folk music plays a particularly significant role. As a musical and poetic creation of the people, folk music, or folklore, is an integral part of the national creativity, usually transmitted orally from generation to generation. Scholars use the term "folklore" to encompass both the creative aspects of national culture, such as legends, dance, music, and other expressions of folk art, and the material aspects, including housing, everyday objects, and clothing. Thus, the term "folklore" encompasses a wide range of cultural elements and expressions that are transmitted from generation to generation and represent a valuable national heritage.

Jacquesson (2021) notes that folklore among the Kyrgyz existed exclusively in the form of oral inheritance. Musical compositions and works were passed on by word of mouth, and pupils learnt them by listening and repeating them by ear. This way of transmitting music from generation to generation has shaped a particular mindset and free style of musical expression among the people. The author emphasises that if music is not passed on to the next generations, there is a risk of losing its crucial elements or disappearing altogether.

Based on the facts described above, the purpose of this study was to develop a comprehensive approach to the integration of folklore music in the pedagogical process to develop students' cultural awareness and strengthen their connection with the national traditions of the Kyrgyz people.

MATERIALS AND METHODS

The methodology of this study was based on the understanding of the value of the musical culture of the Kyrgyz people in general and for teacher education in particular. To ensure completeness and reliability of the information given in the article, the following methods were applied: analytical, namely, historical analysis; comparative; method of synthesis; as well as methods of generalisation and systematisation.

The use of the analytical method helped to investigate the evolution of the musical culture of the Kyrgyz people, its roots, and influence on public consciousness. The stages of folklore music development were investigated: from simple folk chants to complex musical compositions reflecting historical and socio-cultural changes in society. Data on ancient musical instruments, styles, and traditions that then formed the basis of national culture were also analysed. The historical analysis helped to identify both old and modern traditions, as well as their reflection and application in the pedagogical process. The specifics of how music has been passed on from generation to generation, the methods and approaches used, have been explored. The study

showed how old pedagogical methods were adapted to modern conditions, integrating into the educational system of the Kyrgyz Republic.

The comparative method allowed a more profound understanding of the unique features of Kyrgyz musical culture by comparing it with the cultures of other nations. For instance, Kyrgyz folk songs dedicated to nature can be compared with similar songs of Kazakhs and Azerbaijanis. Hence, it became possible to find out what common motifs and features are common to nature songs in different cultures. Musical forms and structures were also compared, namely, how Kyrgyz folk song is organised and what are its distinctive features compared to European folk song. Another aspect of comparison is how musical skill is transmitted in Kyrgyz culture compared to others: through oral mentoring or formalised instruction in schools.

The application of the synthesis method helped to combine various aspects of music culture to form a holistic view of its importance and role in teacher education. Information from folk songs, literary works, historical documents, and contemporary pedagogical research was combined to create a complete picture of musical culture. Synthesis also consisted in the integration of different fields of knowledge. For instance, an understanding of musical theory can be combined with psychological aspects of learning to understand how certain musical traditions affect students' cognitive and emotional development. In addition, the method of synthesis helped to connect the historical development of musical culture with its current state, revealing how ancient traditions are reflected in contemporary pedagogical practices. This was necessary to create more effective pedagogical strategies for integrating elements of folk music.

After collecting information on various aspects of the musical culture of the Kyrgyz people – from the use of certain instruments to specific educational practices – a generalisation method was applied to identify the main trends and key concepts. A systematisation method was then used to classify this data and conclude on the importance of musical culture in the pedagogical process.

RESULTS: HISTORICAL CONTEXT, SPECIFIC FEATURES, AND SCIENTIFIC COMPREHENSION OF THE MUSICAL CULTURE OF THE KYRGYZ PEOPLE

Music has historically occupied a principal place in the cultural life of the Kyrgyz people. The nomadic way of life of the ancient Kyrgyz had a considerable impact on the formation of the folk musical culture of this people. Furthermore, at various levels of domestic, social, and artistic creativity, their strong ancestral ties were manifested, uniquely refracted in national folklore.

The term “folklore” can have different interpretations in different countries. It can include all aspects of folk art or be narrowly interpreted as “oral literature” or “oral poetic creativity”. Thus, there is no single definition of the term. In a general sense, folklore includes a variety of artistic expressions created by the people and transmitted orally, such as poetry (legends, songs, ditties, anecdotes, fairy tales, epics), music (songs, instrumental works), theatre (dramas, satirical plays, puppet theatre), and dance. One of the key features of folklore in comparison to literature and book culture is its oral tradition and its focus on oral inheritance. Usually, rural people, peasants, were the bearers of popular culture.

In this context, folk music of the Kyrgyz people reflects the spiritual life, history, and traditions of the people. It is the root of modern musical culture, preserving ancient melodies, rhythms, and lyrics that have been passed down from generation to generation. This music was born in a folk environment and expresses the feelings, experiences, and outlook of the people. Consequently, the link between general culture and folk music is manifested in the fact that folk music is a repository of cultural, historical, and national values that are preserved and transmitted through musical culture. The folklore music of the ancient Kyrgyz reflects the nomadic way of

life of their ancestors, their attitude towards nature, family, and clan ties, as well as heroic legends and myths. Many instruments and songs are related to the daily life of the Kyrgyz, such as herding processes, wedding ceremonies, or religious practices. By listening to and passing on these songs and stories, young Kyrgyz learnt life lessons, internalised socio-cultural norms, and shaped their identity. That is why it is so important to pass on these values to future generations and to incorporate elements of them into modern education.

The Kyrgyz folk music was based on their unique musical instruments. According to the results of the study by Yu.B. Aliev (2000), among numerous musical instruments, the three-stringed komuz is the most ancient and widespread among the Kyrgyz. According to legend, the hunter Kambarkan invented the komuz inspired by the musical sounds he heard in the wind. He liked the tune so much that he created an instrument to recreate the sounds that fascinated him. Travelling musicians were popular for singing and playing the komuz. The komuz is made of wood, most often either uvula or juniper. Up until the 20th century, ram's intestines were used for the strings of the komuz.

Apart from the komuz, traditional Kyrgyz musical instruments include the kyl kyyak, sybyzgy, side flute, chopo-choor (pipe), and temir ooz komuz, which in some countries is known as the vargan. Kyl Kyyak is also an important symbol of Kyrgyz identity. The above-mentioned instruments: komuz, kyl kyjak (bowed instrument), sibyzgi, chopo-choor (pipe) and temir ooz komuz, Žygač ooz komuz, dobulbas (type of timpani), surnai, kernej (type of oboe) are only a limited list of traditional folk instruments made of affordable materials and convenient for use in conditions of frequent nomadic movements (Vrbanić, 2015). The almost forgotten temir ooz komuz and zhygach ooz komuz have been revived, thanks to the endeavours of professional musicians. Temir ooz komuz is one of the oldest musical instruments, and similar instruments can be found in the musical traditions of many peoples of the world. One of the oldest musical instruments in the world can be considered the longitudinal flute, of which the choor is a variety. According to scientists, such flutes existed as far back as the Neolithic era. Choor is repeatedly mentioned in the famous Kyrgyz epic “Manas”. The first European to describe the choor was August Eichhorn, a military kapellmeister from Tashkent. He is also the owner of the first sheet music recordings of tunes for this instrument, made in the 1870s. The traveller N. Severtsov in the second half of the 19th century noted that parade outings were usually accompanied by music, flutes (Aliev, 2000). Choor was also used in conjunction with singing. The instrument called sybyzgy is made of materials such as apricot wood, barberry wood, reed, or copper. “The surnay, or kernei, is a trumpet-shaped musical instrument with a double cane”. It sounds harsh with a nasal tinge. Great thinkers of the Middle Ages – Ibn Sina and Al Farabi in their works consider also wind instruments – longitudinal flute and surnai. The kerney is a purely signalling, piercing timbre musical instrument. All these features of the instruments can be considered a reflection of the free spirit of the ancient nomadic Kyrgyz.

In ancient times, the carriers of traditions among the Kyrgyz were akyns and manaschi (narrators of the Manas epic, performers of the epic). According to A.A. Aliev (1971), in pre-revolutionary times, alternate performances of akyns, singers, and musicians were popular in the form of a competition. Akyns are folk singers with deep roots in Asian culture. The word “akyn” is probably derived from Asian terms such as “akhun” meaning “wise”, “teacher”, or “thinker”. The akyns possessed many talents, including poetic prowess, the ability to compose, and the ability to play musical instruments. However, their key characteristic is their unique gift for limitless improvisation, notes Z.J. Przerembski (2022). Akyns not only studied and processed folklore material, but also actively took part in life, noticing both positive and negative aspects of reality. These observations often became the basis for their songs, which could be joyous, triumphant, satirical, or critical. This gave the akyns unquestionable authority, diverse repertoire, and creative individuality. Often akyns accompanied their singing by playing komuzes or kyl-kiyak and performed in the form of improvised dialogues-disputes called “alym sabak” or “to continue the line”. In this process, one performer sets the theme and the other develops and complements it by combining rhyme, vocal, and rhythmic elements with their own creative

interpretation. The result is the creation of an extended interaction where talented akyns can improvise on a variety of topics, whether it be philosophical questions, or the joy derived from a sip of cool water on a hot day.

One of the main sources of Kyrgyz folklore is the aforementioned Manas epic. It is considered the most voluminous epic in the world. It has been passed down orally from generation to generation by Manaschi storytellers. It is a trilogy that narrates the exploits of Manas, Semetey, and Seitek. Manaschi brought many dramatic elements to their performances, which gave a special intensity and liveliness to their performance. They told the epic while sitting without musical accompaniment, observing a special melodious tune. This chant varied depending on the content and meaning of the text. Manaschi created variants of retellings or could perform learnt texts, embodying the characters' images by various intonations, facial expressions, and gestures. They emotionally and vividly conveyed images of riding a horse, drawing a bow, striking a sword, invocations, blessings, and curses. Manaschi travelled, sharing their art with different audiences. They have made an invaluable contribution not only to the preservation of folk traditions, but also to the spiritual life of the people of the Kyrgyz Republic.

From analysing the features of the main types of folk art, it is clear that its development is rooted in the depth of folklore. Scenic elements are closely related to a variety of ancient Kyrgyz rituals, including labour and household songs. An example is the song "Op Maida" sung by horse drivers during threshing, going round and threshing the grain with their hooves to bring good luck and a bountiful harvest. In addition, among the ancient songs, the female "Bekbekei" is known, which was sung by herd guards and included a variety of signalling shouts. It was performed at night while the herd was camping to ensure their safety. Shepherds in Kyrgyz culture created a particularly rich musical milieu; their speeches and performances were charged with satire and comedy. Listeners memorised the content of these akyns, comedians, and manaschi and then passed on their works and ideas to the people (Savage et al., 2022). In tribal society song, dance, and mime play were closely interrelated; their separation came much later. The connection between epic, song, and dance has been maintained in folk art for centuries until today (Lam, 2023). The national roots of Kyrgyz folklore, going back to ancient traditions, served as a foundation on which professional playwrights, artists, and composers of Soviet Kyrgyzstan built classic examples of the republic's stage art.

Scientific comprehension of Kyrgyz folklore, started only at the end of the 19th–20th centuries, played a key role in the development of musical art. With the historical development of the Kyrgyz people, their musical culture has also evolved. Since the middle of the 19th century, studies and publications introducing the creativity and material culture of the peoples of Central Asia to European society began. During this period, the interaction and mutual influence of musical cultures of the peoples of Central Asia began. Consequently, during the historical development of Kyrgyz culture, it interacted with the musical art of other peoples of the region, influencing them, while preserving its unique features. Throughout the 18th century and the first half of the 19th century, Kyrgyz folk music continued to develop, being influenced by the musical art of other peoples of Central Asia and Kazakhstan, while both accepting the influence and preserving its national peculiarities. Thus, the Kazakh musical tradition includes ancient epic stories about batyrs performed on the dombra. Original instruments, such as the mentioned dombra and kobyz, play a vital role in the national musical tradition. The dombra is a stringed plucked instrument that has become a symbol of Kazakh national identity. The dombra is used to accompany songs and stories. Its melodious sound can convey a wide range of feelings, from joy to sorrow, and masterful performance on the dombra is considered the highest art. The kobyz is an ancient Kazakh stringed instrument believed to have shamanistic roots due to its mystical and mesmerising sound. Kazakh music has similarities with Kyrgyz music due to the nomadic lifestyle of both peoples. As nomadic herders, the Kazakhs have created a unique musical culture that reflects their unique way of life connected to nature and the vast steppes. Both Kazakhs and Kyrgyz have musical instruments that not only create melodies, but also tell stories

of heroes, love, wars, and journeys. Thus, the Kyrgyz national instrument – komuz, as well as the dombra in Kazakhs, serves to accompany folk songs and stories (Dyushaliev, 2019).

Azerbaijani music is known for its mugham, a complex and expressive form of musical improvisation. Mugham is performed by a soloist with musical accompaniment on national instruments such as tar, kemancha, and dolbuka. Unlike Kyrgyz music, mugham tends more towards melody and harmony. This may be due to the influence of Persian musical tradition, as Azerbaijan has close cultural and historical ties with Iran. While Kyrgyz music, being folk and associated with a Traditionally nomadic lifestyle, often focuses on rhythm and repetitive motifs, Azerbaijani music is characterised by its versatility and depth of sound. The complex melodic lines and harmonies of mugham reflect the complexity of human feelings and emotions (Zokhrabova, 2020). Turkish music has deep roots in the history of the Ottoman Empire. It represents a synthesis of different cultures, including Arabic, Persian, and Byzantine music. The main genre is makam. It is a Turkish classical music system that is based on a set of specific melodic sequences. Makam uses certain tonal intervals and melodic characteristics, which gives it a special expressiveness. It is an art that requires profound knowledge and skill from the performers. Turkish music differs from Kyrgyz music in its structure and use of musical instruments such as saz. The saz is a traditional Turkish stringed instrument that plays a vital role in folk music. There are other instruments such as kanun (cymbals), ney (flute), and davul (drum) that are also central to the Turkish musical tradition. Instruments such as the saz in Turkey and the komuz in the Kyrgyz Republic, although similar, have different playing techniques and sounds that reflect the cultural characteristics of the two people (Bulut et al., 2022).

When compared to the musical art of the Kyrgyz Republic, each of the mentioned traditions has its own unique features. However, they are all united by common themes such as heroism, nature, love, and religion. Kyrgyz music, like other Central Asian musical traditions, is influenced by the nomadic way of life, which is reflected in its melodies, rhythms, and instrumentation. The interconnection and mutual influence of these musical cultures in different historical periods have enriched them, bringing new elements to each of them, while preserving national characteristics.

SIGNIFICANCE AND METHODS OF INTEGRATING KYRGYZ NATIONAL MUSICAL CULTURE INTO THE PEDAGOGICAL PROCESS

In the context of global processes leading to the intensification of cultural interaction and, consequently, the possible blurring of ethnic and cultural identities, the task of preserving and transmitting national cultural values comes to the fore. In an era of multicultural integration, educational institutions are faced with the need to prepare students for life in a globalised world while preserving the uniqueness of national cultural codes. Musical art occupies a special place in the cultural heritage of any nation. The etymology and semantics of Kyrgyz musical culture represent a unique combination of spiritual practices, traditional values, and specifics of the national mentality. It is concluded that within the framework of pedagogical science and practice, the integration of elements of national musical culture plays a strategic role. Its main goal is to build students' cultural competence, develop their sense of national belonging, and equip them with multicultural interaction skills. Notably, the involvement of musical culture in the development of national identity contributes to the strengthening of socio-cultural ties and allows students to feel more deeply their belonging to a certain culture, to realise the historical and cultural value of national musical traditions.

Throughout history, the integration of musical culture into the educational process of the Kyrgyz Republic has passed through stages that were conditioned by both internal cultural and socio-political processes and external influences. The key stages of this integration are presented in the table below (Figure 1).

Period	Description
Pre-revolutionary period	Before the territory of the modern Kyrgyz Republic became part of the Russian Empire, education, including music education, was mainly traditional. Musical knowledge was passed down from generation to generation, most often within a family or clan.
Soviet period (1924-1991)	After the formation of the Kyrgyz Autonomous Socialist Soviet Republic, the modernisation of education began. At this time, a formal education system was established, and music became one of the compulsory subjects in schools. On the one hand, the Soviet government stimulated the study and preservation of national musical culture; on the other hand, elements of Russian and Soviet musical tradition were integrated into the educational system.
Post-Soviet period (since 1991)	After independence, the Kyrgyz Republic began to actively develop its national identity, and in this context, music education became one of the tools for preserving and developing Kyrgyz culture. The educational system has increased its focus on the study and promotion of national musical traditions, instruments, and genres.

Figure 1: Stages of incorporating elements of Kyrgyz musical culture into the educational process compiled by the authors of this study.

In modern pedagogical practice in the Kyrgyz Republic, music education should combine both traditional and modern approaches, be flexible and adapted to the needs and cultural context of the country. Methods are suggested to make the introduction of elements of music culture as effective as possible.

Cultural immersion is a method that involves organising the pedagogical process in such a way that students can immerse themselves in the musical culture of the Kyrgyz people through practical experience and direct involvement in cultural events and activities. The simplest but most effective example is attending concerts where Kyrgyz music, including folk songs, is performed. This will allow students to enter the atmosphere of live music and experience its emotional impact. It is also possible to organise master classes where students can learn to play national instruments, perform folk songs and dances. Meetings with national musicians to pass on knowledge and experience to students can be effective. This can include their performances, talks with pupils and even music-making together. Such experience makes the learning process more interesting and memorable, contributing to better learning of the material and development of students' musical culture.

Integrated lessons are a method in which the study of music is combined with the study of other subjects such as history, literature, or geography. In this case, the emphasis will be on the integration of music and history, which contributes to a more comprehensive understanding of the role of musical culture in the development of national identity. Integrating history into music lessons allows, first, the study of historical context. Students can learn about historical events, cultural movements, and social changes that have influenced the development of Kyrgyz musical culture. This will help them to understand how the music sector has responded to and reflected changes in society. Second, to study the composers and musical movements that emerged during certain historical periods to understand how music reflected the moods of society. Third, to connect music to historical events. Pupils can study musical compositions and

songs written at times of major events and revolutions and analyse how they influenced public consciousness and led to the current state of culture.

The project-oriented method is a teaching method that emphasises the creation and development of projects related to national musical culture. This method can be used to have students try out elements of musical culture on their own. Within the method, they can work on projects aimed at preserving and promoting Kyrgyz musical culture. For instance, creating educational materials or organising musical events to highlight cultural heritage. They can also conduct research analysing what elements of Kyrgyz music (e.g., melodies, rhythms, instruments) can be found in contemporary musical genres. Organising creative working groups can be used as a stand-alone method or as part of a previous method. The idea is that students come together in groups to work together on musical projects, discussing and analysing musical works. This method stimulates students to a deeper understanding of the importance of research and practical applicability of elements of Kyrgyz musical culture and their role in the modern world.

The case method is used to analyse case studies from the history or contemporary practice of musical culture in the Kyrgyz Republic. The method asks students to consider a particular case and analyse it. This could be, for instance, a historical case study: students are given the task of analysing the role and significance of certain musical events or periods in the history of the Kyrgyz Republic. For example, they might consider the impact of the Soviet Union on Kyrgyz musical culture and identity. A case study on national instruments might include an exploration of traditional musical instruments of the Kyrgyz Republic, such as the komuz or sybyzgy, the history and technique of playing these instruments, and their use in contemporary music. The case study on pedagogical practice involves studying the experience of teachers who successfully integrate Kyrgyz musical culture into their teaching process. Students can interview such educators and identify the methods, techniques, and materials they use.

Creating interactive music labs are hands-on activities where students can experiment with musical instruments, sounds and styles while exploring Kyrgyz music traditions. These labs should be equipped with a variety of musical instruments, modern recording equipment, computers with music equipment, and other facilities that allow students to experiment with music and sound. Thanks to them, students can study the history and traditions of Kyrgyz musical culture, familiarise themselves with traditional instruments, genres, and styles of music. They can also learn to play virtual traditional instruments, such as komuz, dzhylyma, or sybyzgy, or learn the basics of Kyrgyz musical notation, based on which they can create their own musical works using elements of Kyrgyz musical culture.

The differentiated approach is a method that is designed to pay attention to the unique characteristics of each student in the learning process. This method involves adapting the teaching material, methods, and assignments in such a way that they correspond to the level of training, interests, and abilities of each student. In the context of integrating Kyrgyz musical culture, this may include providing a variety of levels of material about music, ranging from the basics to more complex aspects of musical theory and history. Furthermore, students have different interests and abilities, and therefore, a differentiated approach may include providing a variety of assignments. That is, students can choose the tasks that best suit their interests: analysing musical works, researching the history of folk instruments, creating their own compositions or even taking part in musical performances. This approach allows for maximum diversity of students, maximising each student's passion for the context of Kyrgyz musical culture.

The critical analysis method is an approach to the study of music that is designed to develop students' critical thinking skills and profound understanding of musical works. It involves, for instance, the structural analysis of musical works and their elements such as melody, rhythm, harmony, and form. This helps them to identify the specific features of Kyrgyz musical culture and express their opinions about the features of the works. Students can also carry out stylistic analyses, learning about traditional genres, how assorted styles within national music relate to each other, and what features are inherent in each style. The method allows students to enter

more deeply into the world of music, identify important moments, and form their own opinions, which is an important aspect in integrating this culture into the pedagogical process.

When using these methods, it is important to pay attention to adapting the techniques to the specific age groups of students, their needs, and specificities. Furthermore, the psychological characteristics of the students must be considered, as children and adolescents may have diverse levels of perception and interest in music.

DISCUSSION

The issue of preserving and promoting the national musical culture of the Kyrgyz Republic in the context of modern education has been investigated by many researchers. Thus, the article by M. Cheng et al. (2022) explores various aspects of the integration of folk instrumental music traditions into contemporary musical works. The authors draw attention to the methods by which elements of traditional music can be incorporated into modern compositions and works to preserve and convey the richness of the Kyrgyz Republic's musical heritage. The article helps to broaden the understanding of how traditional Kyrgyz music can adapt to modern musical trends and thus stay relevant and interesting for the younger generation. According to the researchers, the integration of folk instrumental traditions into modern compositions contributes to the preservation of cultural heritage and the ability of the Kyrgyz Republic's music to adapt to the modern educational context. This study was the main source of information in developing methods for integrating Kyrgyz national musical culture into the educational process. In the conducted study, these techniques were described in detail and adapted to the specific features of the modern pedagogical process, while the authors provided important general theoretical data.

The study by Liu Weijia and Shapii (2022) discusses aesthetic teaching methods in the context of teaching ethnic music. The authors note that aesthetic teaching methods involve paying attention not only to the technical skills and theoretical aspects of music, but also to its artistic and cultural value. This approach allows students not only to study music as a sound art, but also to understand its historical and cultural context. This study has practical implications for educational institutions where ethnic music is taught. It, like the aforementioned study by M. Cheng et al. (2022), raises issues of aesthetic teaching methodology and techniques that can contribute to a more effective integration of ethnic music into the classroom and the development of a deep understanding of and respect for cultural diversity.

Apart from these two sources, the article by Soysal (2020) presents an analysis of the artistic aspects of folk music. According to the authors, analysing the melodic and harmonic characteristics of songs and musical works helps to understand which musical elements are used to create certain emotional and artistic effects. The artistic meaning of song lyrics is important, as they can carry moral, philosophical, or cultural messages. Analysing the texts helps to understand what stories, values, and symbols are reflected in the music. The study of these aspects of folk music has helped to understand its aesthetic value and the unique features that distinguish it from the music of other nations. Furthermore, the research has provided a basis for formulating practical methods for the preservation and popularisation of ethnic music. Through it, conclusions have been drawn on how to help students and teachers better understand the artistic dimension of music when integrating it into curricula and pedagogical practice.

The article by Carugno (2018) raises the issue of the defence of traditional folk music. Specifically, the scholar reflects on issues related to copyright and the legal aspects of copyright enforcement. Analyses contemporary copyright law and how it can be applied to traditional forms of musical art. Challenges and problems that arise in this area are also discussed. Knowledge of the legal aspects of exclusive rights to traditional musical works can have an impact on pedagogical practice, especially when integrating traditional music into the educational process. Teaching programmes should consider legal restrictions and opportunities when using such

music for educational purposes. This is important to maintain and promote cultural elements in education.

Utegalieva (2016) conducts a computer study of national musical instruments of Kazakhstan, such as “dombra” and “kylkobyz”. Comparing Kazakh musical instruments with Kyrgyz musical instruments can help to understand commonalities and differences in sound, structure, and tuning. This is useful for enriching the educational programme, including comparative aspects of musical cultures. The study also pays attention to methods of computer analysis of musical instruments, which may be of interest for the development of modern educational technologies and laboratory classes in the field of music. In doing so, the article concentrates on the technical aspect of musical instruments. It does not go into the deep cultural context of the use of these instruments in Kazakh musical culture. For educational purposes, in addition to technical data, it would be useful to include historical, socio-cultural, and ethnological aspects in the programme of study so that students can gain a deeper and more comprehensive understanding of the significance of these instruments in Kazakh musical culture. The author’s findings agree with the results of the study conducted.

The article by Bannerman (2023) presents a study of the role of music education in uniting distinct cultures, in this case in the context of American countries. This source provides valuable insights into how music education can help unite diverse cultural groups and nationalities. The study also emphasises the importance of exploring cultural aspects through music. The author believes that this allows students to better understand and respect the differences and similarities between distinct cultures. It also offers valuable practical approaches to incorporating a variety of musical traditions into the curriculum; for instance, creating curricula that incorporate both local and world music; project-based lessons – giving students the opportunity to create their own musical works inspired by distinct cultures. In the context of this study, students can write and perform compositions that combine elements of Kyrgyz music with musical traditions from other countries. This information provided the basis for formulating several methods of integrating music into pedagogy at once in this study.

Studies by Utegalieva (2016) and J.K. Bannerman (2023) are different in research emphasis, but they can complement each other, enriching the understanding of the role of music and music education in the cultural context. The study by S. Utegalieva (2016) can serve as a theoretical basis for the development of modern educational technologies and laboratory classes, allowing students to learn technical aspects of musical instruments, while J.K. Bannerman (2023) provides practical approaches to integrating diverse musical traditions into curricula. Both studies may be useful for educators and educational institutions seeking to diversify their educational practices.

Vrbanić (2015) addresses the issue of folklore as a component of cultural identity. This study emphasises the importance of folklore in preserving and transmitting cultural traditions and values. The author draws attention to how folklore elements such as traditional songs, myths, and rituals can serve as key elements of cultural heritage. In the context of an article on Kyrgyz musical culture, this study may be useful in discussing how national music contributes to the formation and transmission of cultural values and identity. It raises the issues of preserving and promoting Kyrgyz musical traditions as an important aspect of cultural identity.

In comparison with other studies such as M. Cheng et al. (2022) and also Liu Weijia and Shapii (2022), the article by Vrbanić (2015) raises broader questions about folklore and its role in cultural identity. This study is not so much about methods of integration in education, but about the value and preservation of folklore in general. In the context of an article on Kyrgyz music, it can complement the discussion of the role of music in cultural identity and emphasise how national music contributes to the preservation of cultural traditions. Furthermore, this study can also be related to the study by Soysal (2020), who analyses the artistic aspects of folk music. Both studies address how music and song lyrics can carry cultural meanings and identities.

Together, they can support the importance of exploring musical traditions in the context of cultural heritage and education.

CONCLUSIONS

This study found that Kyrgyz musical culture has deep roots and special significance for the Kyrgyz ethnos. This culture includes diverse types of musical art, including folk music, and is closely linked to the spiritual life, history, and traditions of the Kyrgyz people. The folk music of the Kyrgyz Republic is of special importance, as it conveys the values, life lessons, socio-cultural norms, and identity of the Kyrgyz ethnos. This folklore forms an integral part of cultural heritage and should be preserved and passed on to future generations. A number of actually working examples could be given through an initial research.

A key element of the musical culture of the Kyrgyz Republic is the unique national musical instruments. The three-stringed komuz is considered one of the most ancient and widely used instruments among the Kyrgyz, and it is a symbol of national musical identity. Kyrgyz folk music also includes other instruments such as kyl kyyak, sybyzgy, chopo-choor, temir ooz komuz, and many others. Kyrgyz music and instruments reflect the nomadic lifestyle and emphasise rhythm and repetitive motifs. The analysis of sources has shown that the study of the musical culture of the Kyrgyz people and methods of its integration into modern pedagogical education is an important task for the preservation and promotion of national cultural elements. Incorporating folk music into modern teacher education has many benefits such as developing musical skills, teaching language, history, and culture, as well as contributing to children's socialisation. The preservation and promotion of folk music is becoming a key factor in preserving the cultural identity of the Kyrgyz people in the era of globalisation.

Based on the results of the study, it should be concluded that to achieve optimal results, it is necessary to develop well-defined methods that consider the unique features of Kyrgyz musical culture and modern requirements of the pedagogical process. Among such techniques, the following approaches can be highlighted: cultural immersion, integrated lessons, project-oriented method, organisation of creative working groups, case method, creation of interactive music laboratories, use of differentiated approach, and introduction of the method of critical analysis in lessons. When applying these approaches, special attention should be paid to how these techniques can be adapted to particular age groups of students, considering their individual needs and characteristics. An integrated approach to the inclusion of folklore music in the pedagogical process will contribute to the development of students' cultural awareness and strengthen their connection with the national traditions of the Kyrgyz people.

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THE SOUND AND FUNCTION OF DIFFERENT LANGUAGE PARTICLES IN ZHUANG SONGS OF SOME WESTERN AREAS IN GUANGXI

Lin Zhi [林芝] and Ahmad Faudzi Musib¹

Abstract

The often as ‘ornamental’ syllables named language elements refer to song-text particles, sometimes also named ‘vocables’, or appellations interspersed among the lyrics during the actual singing process of the singer. It appears to some extent in the Zhuang singer’s singing of songs in various regions. Unfortunately, these syllables are often overlooked in textual records because most of them cannot be interpreted in terms of their actual lexical meaning when they are independent of the wording of the phrase. The specific expressions of the singers play an essential role and are an inseparable part of Zhuang songs. If the core text of the lyrics is like the beam of the house, then the vocables are the bricks of the wall. The combination of the two can build a house of Zhuang songs. Based on the audio data of Zhuang songs collected at the border and junction areas of some western areas in Guangxi, this study compares the difference between the song-book texts written by the singers that need a memory tool and the actual singing syllables used. For that, the authors interviewed the singers, analysing the changes produced in sound by the different language particles or short sentences in the singing process and summarizing their laws and functions within the singing events.

Keywords

Zhuang songs, language, Guangxi, selected areas, text functions

INTRODUCTION

In the current singing practice of Zhuang songs, the singers often use a lot of so-called ‘ornamental’ syllables, including single syllables or phrases or clauses at the beginning or in the middle of a sentence. These single syllables, possibly called “vocables” (Widman, 2019: xiv)² or “auxilliary syllables” (Jähnichen, 2014: 184), such as interjection or onomatopoeia, are not written in the text of the lyrics. In addition, these phrases or clauses, both content words and function words, appear at the beginning and can be called “stock phrase”³ (Widman, 2019: 90). In general, these vocables are rarely written in most songbooks. This doesn’t mean that they have no meaning.

The language particles are a special component of the lyrics in which the expressive meaning of music overrides the expressive literal meaning of words. It was already a very long time ago that ethnomusicologists, for example Feld (1984: 13), complained about the text obsession in songs and in their own writings. Charles Seeger (1977: 7) emphasized a long time ago that he felt that speech about music ultimately valued event over process, ..., and static over dynamic understanding. There are important and flexible text words and particles that are absent from poems or formal lyrics in most song collections. These elements are not yet well studied, although there is a need for it. Zhu Tengjiao [朱腾蛟] (2020: 52) divides these language elements

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² The song lyrics were actually produced by the singer during the performance, interspersed before and after the text lyrics. The term ‘vocalable’ is used in this dissertation of Widman.

³ Widman’s dissertation seems to be the most relevant literature in this study. The term ‘vocalable’ often accompanies pivotal lyrics (also named stock phrase) made up of two lexical words and two additional language elements.

into the following categories: exclamations with non-lexical meanings, with appellation, with onomatopoeia, and in stock phrases with specific meanings. He states that the language elements and singing tunes in Zhuang songs can only reveal their significance in duet singing. Singers must master the local cultural rules for using liner notes and cadences to accurately understand the meaning of the sung words in the process of duet singing.

Zhu Zhanmei and Pan Linzi [朱展玫 & 潘林紫] (2023: 92-93) take the Zhuang folk songs in “The Guangxi Section of the Collection of Chinese Folk Songs” as their research object and classify the elements appearing in these folk songs into the three major categories of single vocable, multiple vocables, and whole-paragraph vocables. Singers use vocables according to their emotional expression and the songs’ needs. The singer adds language particles to supplement the deficiencies of the text lyrics in the actual singing process (Xu Ran [徐冉], 2018: 30).

In a less old study of Feld and Fox (1994: 25) was again stated that the relationship between musical and linguistic (Trask, 2007) approaches to culture would be crucial to a future of more rigorously contextualized ethnographic descriptions of musical behaviour. Both scholars referred to Norma McLeod (1974) who spoke about this problem already 20 years earlier at the time their publication was issued.

Language elements, in my opinion, unlike the lyrics, are limited in their independent expressive meaning if without the song. It must be combined within a musical expression in order to fully develop their meaning. I want to show that the language elements appear in relatively fixed positions through the recordings. However, different singers have their ideas about the design of the language elements in their singing practice, like adding or subtracting a syllable. In addition, as the language elements have their own phonological rules during the singing process, this tends to result in actual variants that differ slightly in their acoustic effect. The role played by the diction of language elements, both lexical syllables and language elements, also differs. Based on the collected audio recordings and lyrics, this paper analyses the structure, sound variation and role of language elements or stock phrases in Zhuang songs.

PHILOSOPHICAL THEORY

The two main theoretical views that provide the intellectual groundwork for this investigation are phenomenology and hermeneutics. Hans-Georg Gadamer (1983) elaborates on hermeneutics. It is a fundamental resource for comprehending and interpreting cultural phenomena, especially in language contexts. Gadamer’s hermeneutic theory promotes a deep investigation of the process of interpretation, enabling a thorough analysis of the layers of meaning concealed in linguistics. The main objective is to expose the complex meaning of these components and their essential place in Zhuang song traditions.

In addition to hermeneutics, the research incorporates elements of phenomenology. The philosophical perspective by Husserl (1986, this is the latest edition) highlights the study approach by exploring people’s daily experiences and consciousness, an essential aspect of Zhuang singers. The inclusion allows researchers to learn more about how vocalists perceive and understand language elements subjectively when singing. A similar approach was executed earlier by Wachterhauser (1986).

METHODS

This method is applied to examine Zhuang songs’ language elements thoroughly. During the actual singing process, Zhuang singers frequently create these syllables, which ultimately form

in their lyrics. While often omitted from typical text transcripts, words, as they lack independent meaning, should be regarded as an entire lyric component of a Zhuang song. Based on the audio data of Zhuang songs collected in the border and junction areas of the western region of Guangxi as a method approach, a comparison is made between the text of the songbook written by the singer. The text of the song used is considered a memory guide for the actual singing syllables used by the singer.

To carry this out, the researchers interviewed Zhuang singers to gain essential insights into their viewpoints and approaches. The analysis explores the auditory variations resulting from addition of brief sentences or language elements to the singing process.

By contrasting songbook text and the actual singing syllables as the primary subject, this study aims to clarify the guiding principles behind language elements and their purposes within the larger framework of singing events. Through understanding the importance of this linguistic component, language elements that at first glance seem redundant become contributing factors to the overall structure and meaning of Zhuang songs.

THE STRUCTURE OF THE LANGUAGE PARTICLES

The word structure of Zhuang songs exists in a rather solid way, with “hot (spelled in Standard Zhuang, pronounced as [ho:t⁹] in Northern Zhuang and [k^ho:t⁹] in Southern Zhuang)”⁴ being the basic unit of a complete verse of the lyrics, and each hot consists of at least two lines, with as few as one or as many as a hundred. In addition, to satisfy the rhyming rules of the Zhuang dialect of the region, the singers also embed language elements or clauses within the fixed text structure in their singing practice. Taken as a whole, there are both mainly fixed language elements in which the combination of initials and compound vowels are intact, and the language elements that sound different in specific speech streams, but currently only the initials are changed and the vowel in the syllable remains largely fixed as it seems.

STRUCTURAL LANGUAGE PARTICLES

In the sentence structure of Zhuang songs, language elements have a relatively fixed position. I can take Zhuang songs with improvised lyrics from different regions as examples. Firstly, the Zhuang song ‘There is only you in my eyes’, which belongs to the *sei naz/sei ya gya*⁵, from Jiuzhou town in Jingxi city (a county-level city) in Baise Prefecture (Zhang Guiying and Zhong Xiuyan [张桂英, 钟秀艳], 2021).

Hot [ho:t ⁷]	Zhuang words ⁶	IPA	Translation ⁷
1	byag boh byag meh zaengz gyaenx heiq,	pja:k ⁸ po ⁶ pja:k ⁸ me ⁶ tsaŋ ² kjaŋ ⁴ hei ⁵ ,	I’ve never been so upset about leaving my parents

⁴ Note that in Southern Zhuang (or Central Tai), this term is with an aspirated stop initial consonant [k^h] instead of [h]. In both Northern Zhuang and Southern Zhuang, the high register tone category of a checked syllable with a long vowel is generally tone 9 instead of tone 7 in the conventional tone marking style, even though tones 7 and 9 are merged into the same tone value in some dialects.

⁵ *sei na* means poems (songs) of the paddy field region. *sei ya gya* is what singer Zhang Guiying calls.

⁶ The Zhuang lyrics were transcribed by Liu Jingliu, a scholar of the Zhuang languages on 11 December 2022.

⁷ All English translations have been done by the author.

	byag zwngz byag eiq naemx ta lae.	pja:k ⁸ tsə:ŋ ² pja:k ⁸ ʔei ⁵ nam ⁴ tha ¹ lai ¹ .	But leaving my lover brings tears to my eyes.
2	byag bae daengz naemx ta lae langq,	pja:k ⁸ pai ¹ taŋ ² nam ⁴ tha ¹ lai ¹ la:ŋ ⁵ ,	My eyes were full of tears after I left you.
	bak gwnz zaengz dangj daej niq gwnz.	pa:k ⁷ kən ² tsəŋ ² ta:ŋ ³ tai ³ ni ⁶ kən ² .	Even if I were given a hundred men, they couldn't replace you.

Figure 1: Two hot of the Jingxi sei naz *There is only you in my eyes*. Translation and compilation by the authors.

Combining the lyrics of the two hot above with the audio recording of the song, the language particles appear in the following positions:

hot [k^ho:t⁹] 1:

(ei) byag boh (ei) byag meh (a) zaengz gyanx heiq,
(ei) byag zwngz byag eiq (w) naemx ta (a) lae.

hot [k^ho:t⁹] 2:

(ei) byag bae (ei) daengz naemx (a) ta lae langj,
(ei) byag bae zaengz dangj (w) deij niq (a) gwnz.

According to the whole lyrics, the placement of the language elements is identical in both hot. However, the final use of the language elements *-a* in the first hot, which rhymes with the same as the preceding content words ‘ta’, is more like a singer’s return to rhyme for the content words that precede it when singing.

Another Zhuang song ‘Yingke ge’, which belongs to the type sei (sei loiz [hi¹ lo:i²]), from Daxin County, Chongzuo City (Xu Xiuzhen and Zhao Hongjuan [许秀珍, 赵宏娟], 2021) is shown here:

Hot [ho:t ⁷]	Zhuang words	IPA	Translation
1	haemh vaz caengz nonz pi ta tiuq,	ham ⁶ va ² ɕaŋ ² non ² phi ¹ tha ¹ thiu ⁵ ,	Last night when I went to bed I felt my eyelids fluttering,
	vaenz naex miz hek maz laeuz liuh,	wan ² nai ⁴ mi ² khe:k ⁷ ma ² lau ² li:u ⁶ ,	We had guests over today,
	saem doengz hoij ciuz lai loq swz.	lam ¹ toŋ ² ho:i ³ ɕi:u ² la:i ¹ lo ⁵ lə ² .	The emotions were like a tidal wave.
2	lwenz lwenz dou kae bak du naj,	lu:n ² lu:n ² tou ¹ khai ¹ pa:k ⁷ tu ¹ na ³ ,	Everyone opens the doors of their homes,
	yeh cingh ziuq	je ⁶ ɕiŋ ⁶ tɕiu ¹ ta:i ⁶ ma ²	The host offers tea

	daih maz gingq caz,	kiŋ ⁵ ea ² ,	to the guest,
	gwnz gwnz naj ho lai loq swz.	kun ² kun ² na ³ ho ¹ la:i ¹ lo ⁵ lə ² .	Everyone welcomes guests with a smile.

Figure 2: Two hot in the song of sei loiz *Yingke ge*.

Combining the lyrics and the recording of the singing practice, the language elements appear in the following positions:

hot [ho:t⁷] 1:

(ei) haemh vaz (la) caengz (a) nonz (e) piq ta (a) tiuq (la),
vaenz naej (la) miz (a) kek (ei) maz laeuz (a) liuh (la),
saem doengz (la) hoih ciuz lai loq swh (oi oi).

hot [ho:t⁷] 2:

(ei) lwenz lwenz (la) dou (a) kae (e) bak du (a) naj (la),
yeh cingh (la) ziuq (va) daih (ei) maz gingq (nga) caz (la),
gwnz gwnz (la) naj ho lai loq swh (oi oi).

The above two songs were recorded in different localities, but they both belong to the genre *sei*, which is characterized by a fixed hot structure, with three lines forming a hot, in which with forming the first two lines both contain seven syllables, and the third line consists of five syllables of lyrics plus two syllables of structural language elements (*loq swz*, which must be read even in lyrics reciting). The last syllable of each hot (i.e. the last syllable of the third line of each hot) must rhyme with the last syllable of another hot, in keeping with the metrical characteristics of *sei*. In addition, there are Hot-internal rhymes, being the first two lines rhyming each other at the last syllables, and these two syllables rhyming to the non-final syllables of the third line, as in *tuiq – liuh – ciuz* in hot 1 and *naj – caz – naj* in hot 2. Such rhyming style is called ‘foot-waist’ rhyme (脚腰韵) in the Zhuang song research circles in the Chinese literature (Liao Hanbo and Tai Chung-pui [廖汉波 & 戴忠沛], 2019: 54). The ‘foot-waist’ rhyme is the most common in Zhuang folk songs, most Zhuang songs have a flexible rhyming scheme, and singers have more freedom to create lyrics within a certain metrical framework (Zhu Tengjiao [朱腾蛟], 2022: 43).

THE STATIONARITY OF BASIC LANGUAGE PARTICLES

Among the types of Zhuang songs collected during 2021 and sometime earlier in the western region of Guangxi, some fixed language elements do not change, most of which are either lexical syllables or a combination of lexical syllables and language elements of the primary text, which is called “basic language elements”. In summarizing the language elements of *fwen naz haij*, Zhu Tengjiao [朱腾蛟] (2020: 56) pointed out that they all appear in the critical positions at the beginning and end of the sentence and have a structure that provides a relatively stable performance framework for the singer’s singing.

These basic language elements often have an impact on the melody in which they are found, and are most directly reflected in the beginning and at the end of phrases of the different types of Zhuang songs. For example, the Zhuang song ‘eir yor yiux eir yiux [ei⁰ yo⁰ jiu⁰ ei⁰ jiu⁰]’ and ‘dien loz dien loz naz [te:n⁰ lo⁰ te:n⁰ lo⁰ na⁰]’, which is in the Longlin County, Baise Prefecture; ‘lwenz Yang [lwen⁴ ja:n¹]’ in Napo County, Baise Prefecture; ‘fwen Noengz [fu:n¹ noŋ²]’ in Tianlin County, Baise Prefecture; ‘fwen sw goh [fu:n³³ lu:33 ko³¹]’, ‘fwen naz haij [fu:n¹ na² ha:i³]’, ‘fwen dinj [fu:n¹ tin³]’, ‘fwen raez [fu:n¹ .ai²]’ in Pingguo County, Baise Prefecture;

‘sei loiz’ in Daxin County, Chongzuo Prefecture. These different types of Zhuang songs from different regions have their own fixed lyric language elements, which appear regularly in the singing practice of the Zhuang, and have formed a fixed pattern with the text lyrics and song melodies.

In addition to the beginning or end, there are also some basic language elements interspersed in the lyrics. For example, in the ‘Iwenx Yang [luen⁴ ja:ŋ¹]’, the male singer will always have nangz [na:ŋ²] ‘young lady’ or nuengx [no:ŋ⁴] ‘young girl’ (literally ‘younger sister/brother’) in the language elements, and the female singer will always use langz [la:ŋ²] ‘young gentleman’ or beix [pi⁶] ‘senior fellow’ (literally ‘elder brother/sister’).

This study argues that these agreed-upon language elements are related to the expressions that the singers want to convey and are the result of a long history of accumulation, facilitating the singing, teaching and interaction of the singers within the singing system of the region, and have become one of the essential components of the musical and aesthetic ecology of the Zhuang people in their area. This study will analyse the role in the following section.

THE POSITIONAL INSTABILITY OF SOME LANGUAGE PARTICLES

Some language elements are not required on any specific syllable and occur at the discretion of the singer (Widman, 2019: 89). In improvisation, the singer not only has to follow the format and rhythm of the lyrics, but also has to make up and sing a response or reminder to the partner singer in a very short time, including forgetting the words or one of them has to match the partner and give timely balance when the partner hesitates, which tests the singer’s singing level and clinical performance to the extreme. In the *yaej* [ʔjai⁴], which is one branch of the Zhuang, singers are free to use the language elements in the middle of the song according to the specific situation in addition to the language element at the beginning and the end of the song, it enables the singer to show more singing skills and also to get time for the singers to recall the lyrics, thus ensuring the overall coherence of the song (Zhu Tengjiao [朱腾蛟], 2020: 54). So, the structural position remains relatively fixed in the same or similar Zhuang songs, and the number of language elements appearing in the same position increase or decrease to some extent.

Hot [ho:t ⁷]	Zhuang words	IPA	Translation
2	moek iek ndwn byaek soemj miq roengz,	Mɔk ⁷ a ⁰ ʔja:k ⁹ le ⁰ ʔdɔn ³ phjak ⁷ le ⁰ θam ³ mɔ ⁰ ei ⁰ mi ⁵ ja ⁰ lɔŋ ² ,	I feel hungry but I can't even swallow pickled mustard greens,
	nien cingz ndwn noh roengz nyaengz genx.	Le ⁰ ni:n ¹ tsɪŋ ² a ⁰ ʔdɔn ³ nɔ ⁴ lei ⁰ lɔŋ ² ŋaŋ ² le ⁰ ke:n ⁴ ne ⁰ ei ⁰ no:ŋ ⁴ a ⁰ no ⁰ .	I miss you so much that I felt like choking my stomach even after I ate the meat.
3	roeg gut siengj hwnj dat gem lingz,	nɔ:k ⁸ kwat ⁷ θu:ŋ ³ khɔn ³ ta:t ⁹ ke:m ¹ liŋ ² ,	The golden pheas- ant wants to climb up the cliff after the monkey,

	gaem saz mbouj miz rengz gangj vangx.	kam ¹ θa ² ʔbo ⁵ mi ² re:ŋ ² ka:ŋ ³ wa:ŋ ⁴ .	Unfortunately, I don't even have the strength to carry a basket.
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Figure 3: Table comparing Zhuang words used in the song *Tanqing ge*. Translation and compilation by the authors.

Taking an example of a Zhuang antiphonal song (excerpts from the second and third hot of the male vocal part) “Tanqing ge” belonging to ‘lwenx [luən⁴]’, recorded in Napo County, Baise Prefecture (Liang Youqiag & Nong Feiqion, 2017).

Language elements appear in the following positions.

Excerpts from the hot 2 and 3 of the male vocal part:

(ne no o hui lo nga le no) moek (a) iek (le) ndwn byaek (le) soemj (mo ei) miq (ya) roengz,
(le) nien cingz (nga) ndwn noh (lei) lungz nyaengz (le) genx (lei nuengx nga no).
(m no o hui nuengx nga le no) roeg (nga) gut (lei) siengj hwnj (de) dat (lei) gem (ma) lingz,
(le) gaem (ndo) saz (le) mbouj miz (lei) rengz gangj (le) vangx (no ui yi nuengx nga no).

These two hots have basically the same structure. One can find that the language elements used and the number of language elements used in the line at the beginning and the end of the hot differ. The author found that the line at the beginning is not only affected by the change of the articulation part, which leads to an increase or a decrease in the number of articulations, but also by the random addition of interjections and onomatopoeia when the singer sings. According to the audio recording, the end of hot 3, the male singer has three movements in the articulatory dynamics, which gives the impression of ‘no ui yi’. The singer also adds ‘nuengx’, a stock phrase commonly used in *lwenx Yang* [luen⁴ ja:ŋ¹]. Then, the first text lyrics in the second sentence of hot 3 are followed by an additional syllable than in hot 2 at the same position. The change in the number of the language elements affects the length and development of the melody, which can continue.

CHANGES IN THE SOUND OF LANGUAGE PARTICLES

Based on an examination of the range of living music, and not just an analysis of static musical texts, combined with audio, the author finds that the phenomenon of phonetic assimilation occurs extensively in the singing practice of the Zhuang, both in language elements and primary text lyrics, in almost each Zhuang song. A phonetic assimilation is a syncretic plane of phoneme change that occurs in a dynamic, concrete discourse. Because phonemes are always in an uninterrupted flow in discourse, in the singing practice, they form chains of sounds to express certain meanings, so that several phonemes in close proximity to each other tend to interact and adapt to each other, so that various prosodic changes occur (Lin, Tao and Wang Lijia [林焘, 王理嘉], 2013: 149). In the Central Taic language Yang-Nong (Dejing vernacular), if the interjections have no initial consonant, they must be pronounced in conjunction with the preceding syllable’s coda, whether consonant or vowel, such as the interrogative particle [a⁴⁵] becoming [na⁴⁵] if its preceding syllable is [ŋan³¹] ‘money’ which has the coda [-n](Liao, Hanbo [廖汉波] 2010: 103-104). This is why the singer, consciously or unconsciously, makes two phonemes that are different, not close to each other, but adjacent to each other, change and become identical or similar, mainly at the connection of two syllables, mostly consonants as Dai Qingxia [戴庆夏] (2006: 73) mentioned.

I use the examples of the song (excerpt) “Langhua ge (*lwenx Yang* [luen⁴ ja:ŋ¹])” (Luo Jingchao and Pan Xiucui [罗景超 & 潘秀彩], 2017) from Napo County and “Where friends come

from (*eir yor yiux eir yiux*)” (excerpt) from Longlin County to elaboration.

Excerpt of ‘Langhua ge’:

Zhuang: (le) ngvaih (li) go (le) ndok (nga le) daih (li) haj (lo langz nga nw wi no) IPA:
(le⁰) ŋwa:i⁶ (li⁰) ko¹ (le⁰) ʔdo:k⁹ (ŋa⁰ le⁰) ta:i⁶ (li⁰) ha³ (lɔ⁰ la:ŋ² ŋa⁰ nə⁰ əi⁰ nɔ⁰)

Translation: Swinging the fifth flower.

The coda of *ndok* ‘flower’ is a velar plosive -k [k], n causing the following language element -a[a] to produce an initial consonant [k], but this [k] has been strengthened in singing to become a nasal stop [ŋ], which is with the same POA (place of articulation) with [k]. This causes the language element -a [a] to become phonetically -nga [ŋa], although phonologically it should be a simple -a [a] without an onset.

Furthermore, the coda of the word *langz* ‘young gentleman’ is a velar nasal stop -ng [ŋ], cause the following language element -a [a] to become phonetically -nga [ŋa], by producing an initial consonant, which is directly assimilated by the coda of the preceding syllable, -ng [ŋ].

Excerpt of “Where friends come from”:

Zhuang: scwz nix cingj mwngz gwn laeuj gonq (nar)
IPA: ɕw² ni⁴ eiŋ³ muŋ² kun¹ lau³ ko:n⁵ (na⁰)

Translation: Have a drink, please.

Similarly, the nucleus of the language element ‘nar’ is actually the single vowel -a [a], the initial consonant n- in ‘nar’ being derived from the coda -n of the preceding syllable gonq [ko:n⁵] ‘first’. This is a phenomenon of phonetic assimilation. Actually, the mechanism of such liaison is exactly the same as that described by Liao Hanbo [廖汉波] (2010: 103-104) for those utterance particles without initial consonants in Debao Zhuang.

The existence of language is dynamic and much more variable than that of words (Trask, 2007). There are numerous examples of phonetic assimilation in Zhuang songs, where such occurrences of sound changes in specific speech activities happen in order to regulate the harmony between syllables, making speech smoother and more convenient. By the same token, in the specific case of singing activities, it also occurs in order to avoid the poor flow and to make the singing to proceed smoothly. Therefore, phonological assimilation is both a variation of language in speech activity and also an integral part of the aesthetic mechanism of music in singing. It is also clear from this fact that the initial consonants of language elements are not absolutely fixed, except for some of the basic language elements, which means that the most central part of a syllable is the compound vowel, not the initial consonant.

THE ROLE OF LANGUAGE PARTICLES

The analysis of the structure and sound changes of the language elements shows that they are an integral part of the singing practice of Zhuang songs, and that the different ways in which they are currently used shape a relatively stable structure, building a fixed structure for different Zhuang songs.

The content words and function words appear to vary in degrees in the structure of each different type of Zhuang song, and the specific position and format of their use are relatively fixed. Lexical syllables are less frequent and more formulaic in their use. The function words core of

the syllables they use are vowels, the number of which is relatively limited. The content words and function words also play different roles.

Represented by appellations, the content words are often seen in the beginning of Zhuang songs in many areas, such as ‘nuengx’ [no:ŋ⁴] ‘young girl’, ‘langz’ [la:ŋ²] ‘young gentleman’, ‘beix’ [pi⁶] ‘senior fellow’, which often appear in the beginning of ‘lwenx Yang’ [luen⁴ ja:ŋ¹]); ‘hoc jis’ [ho³ tɛi⁵] ‘buddy’ which is found in ‘eir yor yiux eir yiux’ [ei⁰ yo⁰ jiu⁰ ei⁰ jiu⁰] ‘hello, my fellow’. In my observation, combining with previous studies such as ‘youx’ [ju⁴] ‘friend’, such appellations play the following roles:

- They directly mark the start of the singing activity. It can be seen as a reminder to the partner and an announcement of the start of the question-answer singing.
- It’s a friendly and polite greeting to the partner, an expression of the specific affection of the singers. The choice of the language elements can also reflect the degree of affection between the singers. These appellations reflect the change in the relationship between men and women in the antiphonal singing (Zhu Tengjiao [朱腾蛟], 2020: 52). For example, the words *nax* ‘uncle and *go* ‘fellow’ (literally ‘elder brother’) appear in the ornamental phrase at the beginning of a song.
- It is an introduction by the singer to their partner of the opposing side in antiphonal singing.
- It indicates the meaning of a transition, as in the case of a change of scene or a change of partner during the practice of the question-answer singing, to sing some fixed transitional stock phrase.
- It is also to mark the end of the song.

Language elements that have no lexical meaning, such as interjections and onomatopoeia, also play an important role in the following ways:

- Zhuang singers use a number of vocables associating with text lyrics to allow the development of the musical phrase to a specific length. In the *fwen leu* of Pingguo County, the singers often use vocables with cohesive functions to make the phrase structure more complete (Xu Ran [徐冉], 2018: 31).
- It may increase the melodic rhythmic types. The pronunciation of the function words being derived from the lyrics is indirectly leading to the formation of different rhythmic types such as soothing and long, cheerful and bouncy. The vocables in Zhuang songs of Bama County and Nandan County in northwest Guangxi also have this function (Zhu Tengjiao [朱腾蛟], 2020: 55).

The Zhuang languages generally have eight to ten tones, including six tones on smooth syllables (ending on a non-stop coda) and two to four tones on checked syllables (ending on a stop coda, either -p, -t, or -k) (Wei & Qin, 2008: 11). Checked syllable tones are on a syllable with airflow being completely stopped in the mouth, and if the last syllable is a checked syllable, the melody would be short, such as ‘nok’ ‘bird’. In such a situation, a language element is usually given to end the melodic phrase.

Language particles play a bridging role within the phrase, as the use of those language elements can weaken the stop endings of the preceding lyrics ending in a checked syllable due to the impact of sound progressions, making the singing process smoother and more harmonious.

They may play a role as an inhaling possibility when the singers sing, giving the singers space to change their breath.

In addition, the language particles play a major role in naming the song. Zhuang singers will currently use the most commonly used language particles as the name of a song in that area, making it a name or alias for that type of Zhuang song; thus, this naming method has become an important source of song names. One example of this is the ‘eir yor yiux eir yiux’ mentioned above.

CONCLUSION

This study takes the language particles of Zhuang songs as the research object, selected some Zhuang songs of the categories sei and lwenx in the border and junction areas of some western regions of Guangxi to explain the rules, sound changes, and functions of language particles in the singers’ actual singing. The format of Zhuang song-texts is strictly regular, and the relationship between lyrical structure and language particles is highly controlled. The language particles build up a complete Zhuang song with the text lyrics in actual singing. The position and syllables of the language particles are currently fixed. Changes are caused by the singer’s effort to fit the given situation, rather than by the choice of the song as songs are already chosen to fit the situation. Those additional syllables that represent the different language particles are essential, which is an organic element of the living practice in the singing process. If not, it will possibly stay a simple poem that cannot be conveyed due to its detachment from the context. This last insight is crucial for further implementations of an improved understanding for musical purposes.

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TRADITIONAL MUSIC OF KAZAKHSTAN IN THE SECOND HALF OF THE 20TH CENTURY USING THE EXAMPLE OF FOLK SONG ART IN THE NORTHERN REGION OF KAZAKHSTAN

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Abstract

The historical development of folk music lays the foundations for modern compositions; the study of previous experience can help to qualitatively develop the modern musical sphere, emphasizing the uniqueness of traditional art. The main purpose of this study is to identify and analyse the characteristic features of the music of Kazakhstan, as well as to generalize the available knowledge. In the presented work, archive materials of several ethnographic expeditions of the folklore laboratory Kurmangazy Kazakh National Conservatory in the Torgai-Kostanay region, made from 1975 to 1989, are considered. It is taken into account that many widespread traditional musical cultures, representing a single integral, within themselves will have several ramifications. In this regard, Kazakh traditional music is not an isolated case, as it is currently divided into the following folk-professional schools: Sary-Arka, Jetysu, Kyzylorda, and Western Kazakhstan. The name of each listed tradition is associated with territorial identification. For several years in the Kazakhstani musicology, up to the present day, many researchers have been engaged in the study of the above-mentioned regional traditions. The works of the second half of the 20th century were analysed, as well as the main differences and aspects of music writing. The paper identifies the influence of the main factors that contributed to the creation of the works, as well as a generalized analysis of the composers' stylization. The study will provide a better understanding of the features and aspects of musical folklore, which helps to popularize and raise awareness of the subject.

Keywords

Stages of development, ethnography, Turkology, cultural heritage, composition structure

INTRODUCTION

The musical culture of each ethos of our planet is characterized by the presence of peculiar and original features that emerged and gradually developed through long historical development. The presence of a number of such differences helps differentiate the belonging of a certain musical culture to this or that ethnic community. In this article, the research is conducted exactly about the stages of formation of Kazakh folk-song art. It is important to understand, before turning to this type, that it, like many traditional musical cultures known to the world, will have several ramifications. And in fact, it is currently divided into the following professional schools: Sary-Arka, Jetysu, Kyzylorda and Western Kazakhstan. The name of each listed tradition is associated with territorial identification, so, for example, the 'Sary-Arka' song school refers to the central and northern parts of Kazakhstan, 'Jetysu' – to the eastern, 'Kyzylorda' – to the southern and, finally, the West-Kazakhstan school to the western regions of the country (Bukuneva, 2010). All schools, having passed the long-term stage of formation and formation,

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have characteristic style features. To date, these are the largest professional schools, which in Kazakhstani musicology for several years were actively researched by the scholars.

Of interest is the fact that each of the listed song traditions in turn is divided within itself into separate local performing features, which are of scientific interest. In this regard, this paper will consider the Torgai-Kostanay region of the Sary-Arka song tradition. The appeal to the chosen topic is also conditioned by the fact that the song tradition of this region is poorly studied in the Kazakhstani musicology, so the need to analyse the music of this part is relevant today. The objective of the work is to understand the song tradition of the Torgai region in order to identify:

- stylistic features;
- intonationally, metrorhythmic basis of songs;
- issues of form formation.

The subject of the work is songs from the musical and ethnographic collection “200 Kazakh songs” of Bekhozhina (1972). For a better understanding of all aspects and stylization of the works, it is necessary to study this issue in more detail, because a detailed analysis and popularization of knowledge among the population helps to define in more detail the peculiarities of the culture of Kazakhstan. Historical patterns of music development in the second half of the 20th century in Kazakhstan lay the foundations of works for today, so the need to study and analyse the music of the last century is one of the main necessary and important needs.

The collection and study of musical folklore has always been of interest to scientists, ethnographers and musicologists. From archival and historical sources, it is known that numerous musical and ethnographic expeditions were made throughout the country in order to search, preserve and accumulate the treasures of national culture. Thus, in Kazakhstan, one of the first who turned to this activity was Zataevich (1963). Later, due to objective situations, ethnographic research was interrupted. And only in the second half of the 20th century, the work on collecting folklore samples was resumed again. The art of Kazakh culture was studied by Bukuneva (2010). In her works, the author defined the main differences between professional and traditional style of musical works. The scientist pointed out the influence of urban views on the culture of the country, as well as the gradual introduction of European traditions, and investigated the interaction of traditional music and new forms of works. However, she paid little attention to the stages of development and historical aspects influencing the structural features of compositions.

A separate type of traditional music was studied by Berdibay et al. (2020). The authors analysed wedding ritual songs in different regions, and they also noted that these are the works that are currently relevant during the wedding ceremony. Researchers focused more on ritual songs. Analyses of musical culture configurations were carried out by Khazbulatov et al (2017). The authors identified the main patterns of music development over the centuries, also analysed the works and identified the main aspects indicating the involvement of a particular region. The scholars took more into account historical aspects, but less investigated the nuances of composition. Omarova and Kaztuganova defined the main aspects of modernization of traditional works of Kazakhstan of the 20th century and the use of fragments of folk art in modern music. Having analysed the works of Zataevich (1963), the scientists identified the peculiarities of writing musical works of the author, as well as the influence of his work on present situation. The researchers focused on the work of only one cultural figure.

Determining the main aspects of the composers’ work of professional creativity and folk songs allows systematizing and analysing the structure of the works. Understanding the stylization of the works and the place of origin in a particular region of the country will provide a more detailed understanding of performance dependence. It should be remembered that the influence of urbanization was an important factor in the development of music in the second half of the 20th century, for it was at this time that new works were appearing that could influence traditional music. However, it should be noted that ritual songs have undergone less change, because

during traditional rituals, the use of these songs is the main component. Analysing the authors' research, it is important to take into account that traditional music, as well as folklore songs, had weighty differences from professional music at that time.

The main aspects of the research problems of the works of folk creativity included many components; over time, some underwent changes and modernization, but did not lose the elements of traditional characteristics of the people's creativity. Defining the main issues of the study of the authors' research, it should be noted that till date, for the correct analysis of traditional music, the need to study ethnographic collections of works is an important part. Depending on the region, musical compositions have in themselves some differences; it is this that helps to determine the belonging and place of popularity of performances. At the same time, the need for a detailed study of works from ethnographic compilations helps in revealing the mindset of the performers. The study determined that it is the music of the second half of the 20th century that has been influenced by many factors, but variants of the original are still relevant today.

The main purpose of the study is to examine the main aspects of composition and stages of development of Kazakh music, as well as to analyse works of traditional character that most accurately reflect the specificity and uniqueness of the composers' work.

MATERIALS AND METHODS

In order to determine the main characteristics and general structure, as well as the development of music in the second half of the 20th century, it is necessary to take into account all aspects of the available sources and collections. In the course of the study, the works were analysed using a systematic method, which involves the application of various research approaches: historical, analytical, comparative, genre and style. The main sources are the complex use of all available materials: a significant number of musicological, philological, historical, ethnographic collections, including published works on Kazakh traditional songs. Of particular value among them are the materials of several folklore-ethnographic expeditions of Kurmangazy Kazakh National Conservatory, carried out from 1975 to 1989 in Torgai and Kostanay regions; folklore samples collected and published by the scientist Bekhozhina in "200 Kazakh songs".

By means of comparison, the collections were analysed and the main differences and similarities in the works were revealed, which gave an understanding of the main principles of the stages of music development. Historical research methods were taken into account to identify all the factors influencing the structure and diversity of the authors' directions. Through analysis, collections of works and the results of expeditions were considered, based on which, the data obtained were systematized and the main aspects of culture that influenced the development of musical art were identified. Analysis of sheet music copies was carried out and the most common elements indicating belonging to a special region were summarized, which helps to study the structure and prevalence of works of traditional music of Kazakhstan in more detail. Carrying out a comparative characteristic of compositions of different stylization, the available research results have been analysed and the main principles by which music of different years can be differentiated have been identified. It should be noted that traditional works differ in their rhythmicity and depend on the place of performance, so using the method of analysis, the stylizations of music performance were determined. The analysis of sources from the collection "200 Kazakh songs" (Bekhozhina, 1972) allowed studying the peculiarities of songs of Torgai region.

Studying folklore and cultural features of Kazakhstan in the second half of the 20th century, using the method of analysis, a generalization of knowledge, the influence of urbanization and new technologies was carried out. In the course of the study, the method of historical analysis was used, which helped to trace all the stages of development of the musical culture of Kazakhstan and to identify the factors that influenced the changes in the structure of sheet music collections. Depending on the method of performance, rhythmic and emotional elements, it is

possible to determine where works of a particular character are more popular, and where they are generally unknown or practically not used. Using various methods to determine the main elements of the structure of the compositions, it can be noted that through systematization, the results obtained were analysed. By applying comparison as one of the main methods to determine the differences between the compositions, the main aspects of the writing of the pieces have been explored. Therefore, the use of analysis and comparison helps to better understand the nuances of composing performance.

RESULTS AND DISCUSSION

After a thorough study of the presented material, including historical facts about musical and ethnographic expeditions, samples of musical folklore and classification by genre, archival data and information about performers, the chronology and ideas about musical culture in the territory under consideration were analysed. The main stages of cultural heritage development were identified and works of the second half of the 20th century were analysed. In the middle of the 20th century in Kazakhstan, the work on collection of folklore samples was organized. Numerous musical and ethnographic expeditions were created throughout the republic. Their main goal was to preserve the cultural heritage of the country. Such practice was widespread in Europe, and at the end of the 19th century, many Russian and foreign scientists-ethnographers turned their attention to the Kazakh musical folklore. The peculiarities of the performance of compositions made it possible to understand the belonging of the works to a certain region (Sipos, 2006). In the context of the formation of musical and ethnographic science in Kazakhstan, A.V. Zataevich (1963), who is its creator, had a significant impact. The author continued the studies of Russian and foreign researchers-ethnographers. As mentioned earlier, A.V. Zataevich's first work with Kazakh musical folklore will start with Kostanay and Torgai regions.

Sometime after resuming and continuing the traditions of its predecessors, Kurmangazy Kazakh National Conservatory joined the process of collecting folklore samples. In the mid-1930s, the first folklore laboratory was opened here, and similar projects began to be created in other countries. Academician A.K. Zhubanov became the first scientific director of the folklore laboratory at the Kurmangazy Kazakh National Conservatory, whose tasks were to search, collect, preserve and study the heritage of national culture. The laboratory conducted a detailed collection of compositions and description of the main characteristic data for the preservation of the country's folklore heritage, as well as systematization of available works and comparative analysis of the results. Determining the basic principles of music composition gave a clear understanding of the chronological order of development. The first folklore expedition of the laboratory was made to the Taldykorgan region in 1958, and then trips were made to other regions of Kazakhstan.

In parallel with the Conservatory, the Auezov Institute of Literature and Art was also engaged in research activities in this direction and organized a number of folklore expeditions to some regions, including Kostanay region. On the basis of the material collected during the expeditions, in 1972, a musical and ethnographic collection "200 Kazakh songs", made by T. Bekhozina, was published. A few years later, about five folklore field studies were carried out in the region under consideration with the participation of students and teachers of the Kurmangazy Kazakh National Conservatory, formed by the folklore laboratory of the Conservatory for the purpose of collecting material and students' practice in the field:

1. To Kostanay region (1975) under the direction of Kydyrshina.
2. To Torgai region (1976) under the direction of Serikbaeva.
3. To Torgai region (1980) under the leadership of Rsaldina.
4. To Kostanay region (1987) under the leadership of Akhmetbekova.
5. To Torgai region (1989) under the leadership of Karakulov.

The first expedition of the Kurmangazy Kazakh National Conservatory folklore laboratory to Kostanay region took place in 1975. The first expedition of the folklore laboratory of Kurmangazy Kazakh National Conservatory to Kostanay region took place in 1975: Khaltaeva, Baltaeva, Biryukova. In her report on field practice, N. Kydirshina notes that in Kostanay region, “before us none of folklorists worked and samples of musical folklore are not available in the fund of the laboratory cabinet” (Sipos, 2006: n.p.). The group of researchers travelled through several settlements, including Semiozerny and Naurzum districts, and collected 87 works of folklore. These included two pieces from the folk akyn Gabbas Turalin, four songs from local melodist Tortaev Kasym, four lyrical songs from Zhazykbaev Eskendir and recordings of songs by Mukhametzhan Otelbaev performed by his son Baikonys Mukhametzhanov. This research allowed adding to the archival recordings works that had not been previously recorded, but had been passed down from generation to generation. It is important to note that traditional compositions are often changed, so they are not always preserved in their original form. Therefore, recording works from an older generation or direct descendants is particularly important in order to preserve the most accurate version of the performance.

The results of the expedition trip were fruitful. They were mostly songs of various genres and on various themes. In the report, Kydirshina also writes that “the song material was recorded from older and middle-aged people”. Representatives of the younger generation mainly performed works of modern composers at that time: Hasangaliev, Espaev, Beiseuov and Kaldayakov. “Our expedition recorded a significant number of compositions of musical folklore (of the most diverse genres) from various performers”, – is reported in the report (Sipos, 2006: n.p.). It is important to understand that the influence of factors of the historical process on the development of music at that time gave its results. In the same way, today, younger people are adding and adjusting pieces to suit the modern audiences. Therefore, it is important to pay attention precisely to the originality of the performance from older and middle-aged people. Historians note that it is the influence of changes in the stages of development in society that has a greater impact on the musical and cultural heritage of a country.

The same folklore-ethnographic trip a little later, now already, to Torgai region was made in 1976. It was led by a teacher of Kurmangazy Kazakh National Conservatory: Serikbaeva. Students of the third year: Avilova, Daldenbaev, Grishina, Bozjigitova, Senchenko and Pichkova took part in the field practice from 1 July to 1 August 1976. In her report on the expedition, Serikbaeva points out that no expeditions of the folklore cabinet had been to Torgai region before and, in this connection, such a factor as ‘national composition of the population’ was taken into account when drawing up the route. The group of researchers conducted an expedition in the Torgai region; they visited four districts, taking into account the national composition of the population. It is important to note that the technique of the pieces and their characteristic features differed from region to region, and the impact of urbanization had a great influence on the largest cities but not much on the sparsely populated regions. The expedition resulted in the collection of 87 pieces of folklore, including recordings from the older generation and direct descendants, thus preserving the most accurate version of the performance.

The trip was a success, but one of the advantages of the expedition over others was that the participants met with Zataevich’s (1963) correspondents. After visiting the Amangeldy district, the researchers travelled to the Dzhangeldin district, to the village of Torgai. It was here that they collected some of the most valuable compositions. The participants turned to Iskhakov Sabitbek, who reproduced four songs. They were later recorded and analysed, which gave a full understanding of all aspects of the compositions’ creation. The next to whom the researchers turned was Kapanov Hamitbek, who recreated three songs no less valuable for the scientific expedition; while ending their meeting, the performer played a kuy of the author’s character. Researchers, turning into composers and authors of older age, got more original reproduction of songs and compositions, because the works transmitted during a certain time often undergo changes. Thus, the folklore expedition made it possible to analyse compositions of traditional character, different in style and philosophical meaning.

The researchers analysed works in the Torgai-Kostanay region, where they met many talented figures who presented previously unanalysed and unexplored materials on technical aspects of writing and philosophical meaning. During their expedition, the researchers met one of the prominent figures, Abykaev Akhmetkhan, who presented the song '12 Uirek', which is quite popular in this region, and it has many variations. However, the researchers managed to record the original version of the work, which allows them to draw more accurate conclusions about the writing of traditional works. While collecting materials, the participants also approached one of the most talented performers, Kulyanda Bukesheva. The uniqueness of this meeting was that she presented works of modern and old music, which provides a clear example for understanding the development of traditional music in this region. Bukesheva performed 10 songs, which were later analysed and recorded. The specificity of the performer was in her low timbre of voice and selected accompaniment on dombra, bayan and mandolin. The researchers also managed to communicate with Seyit Kenzheakhmetov, a public figure who was interested in traditional works and later published an article about the expedition trip of the folklore laboratory in a local newspaper. Analysing the works that were collected during the expedition, it is worth noting that one of the main auxiliary factors in the performance of compositions is their musical accompaniment, which should be well selected and reproduce all technical aspects of the work instrumentally.

The researchers were also able to communicate with one of the talented artists, Abenov, which made it possible to enrich the expedition materials with more valuable works. The author lives in the village of Novy Poselok, not far from the city of Arkalyk. After that, the scientists managed to record six more compositions. K. Abenov is a well-known and favourite performer; his distinctive feature is his skilful kyl-kobyz and rich repertoire. Another distinctive feature of the kyl-kobyz performer was an extraordinary gift – bakhshy; besides, he received blessing from the most respected shaman – Baubek-bakhshy. The performer prefers to reproduce folk songs, which gives more opportunities to the expedition participants for recording and subsequent analyses. Also, it should be noted that the performer reproduces songs of one of the outstanding composers of Baubek. K. Abenov performed three pieces of Baubek: 'Akku', 'Konyrzhay' and 'Baubek baksynynyn anyzy' – 'The Tale of the Shaman Baubek'. One of the most interesting and impressive moments during the meeting with the composer was the moment of kamlanie, because then one could clearly trace all the features of reproduction of the elements of shamanic art. The author reproduced four kyu and one of his own compositions. When performing works, it is important to pay attention not only to the musical accompaniment and clear reproduction of all elements of the work, but also to the mimicry of the performer, which also conveys the feelings and emotional character of the song. It is important to accurately reproduce all technical aspects of the song in order to perform clearly and correctly as close to the original as possible. Thanks to the mimicry and emotional elements, the listener catches the mood of the song and better perceives the philosophical meaning, lyrics and character of the work.

The expedition conducted a rather large collection of material, which helped to analyse and preserve the compositions, as well as to determine the main aspects of writing traditional works of four districts of Torgai region. During the study, 121 compositions of different character and themes were recorded. The main pattern of the musical works of these regions was the ending with a characteristic cadence in Phrygian II degree. It is also worth noting that they have similar technical elements in their execution, which makes it possible to realize that the work belongs to a particular region and shares common features of writing with works of a contemporary character. Having familiarized ourselves with the archival audio recordings of the two expeditions discussed above, it was found that most of them are well represented in the musical and ethnographic collection of T. Bekhozhina '200 Kazakh songs' (1972), a talented scientist, whose many years of rich expedition practice throughout the territory of Kazakhstan and its border areas (Uzbekistan, Turkmenistan) allowed the famous ethnomusicologist of the older generation to collect rare and valuable materials. The characteristic data of the works, as well

as the peculiarities of presentation and performance, may indicate a certain region in which the performance is special and specifically modified or preserved.

Our attention was attracted by the works recorded by the traditional singer Baikonyys Mukhametzhano, who is the son of Mukhametzhano Otelbaev, a well-known akyn in the district. Let's consider the songs: No. 63 'Batzhano kyz', No. 64 'Mukhametzhanoyn 'Nazkonyry' and No. 65 'Mukhametzhanoyn 'Hilauy' (Bekhozhina, 1972). Their choice is conditioned by the fact that they can be categorized as folk-professional songs in terms of their harmony, structure, form and content. When studying the historical aspects of the works, it was determined that the song No. 63 'Batzhano qyz' has a prehistory of writing. Mukhametzhano Otelbaev, a rather famous and talented singer, learnt that a poetess named Batzhano lives in the Karabalyk district. The author decided to compete with the poetess in poetic talents, but the girl was not going to compete with the outstanding singer, but on the contrary, was very grateful for the arrival and the opportunity to communicate with him, after which the singer gave a gift to the akyn. The work itself is one of the brightest representatives of the works of oral and professional composers, because there are elements in the work that indicate the nature of writing in this particular field:

- chorus-chorus form;
- the presence of AMF (the term of musicologist Yelemanova [Елеманова] (2015);
- asynchrony of verse and chant.

'Batzhano qyz' (A-dur) is a lyrical song, which is characterized by its melody, its melody and wide range. The presence of repeated quartal passages in the melody gives it enthusiasm and enthusiasm. The author's use of quartal intervals is not accidental, as the content of the poetic text is imbued with romantic mood and soulful emotions, which in combination was a beautiful and harmonious combination of text and melody. The maximum, competently selected style of performance and musical instrument helps the attentive listener to get the emotions that the performer feels. Most of all, it is felt in works with mimic emotional colouring, because the peculiarities of performance allow defining and clearly hearing the main patterns of works. The form of the song is a chorus-chorus form, where the chorus includes two repeated half-strophes of four 11-complex lines, with 'twofold repetition of the same melostrophe on a different poetic text', the chorus consists of refrain words. This form, as provided by the researchers Berdibay et al. (2020) who notes that this is the simplest chorus-chorus structure. From the very first measure in the vocal melody, the AMF, formed by a quartal leap from the V lower step to I upper step of the harmony, is vividly represented. The AMF is supported by a long chanting of the upper tonic (Figure 1).

63. БӘТЖАН ҚЫЗ
Девушка Батжан

маңғардана нәзік сезіммен. Величаво, нежно. ♩ = 88

ау ау Ха-ла-ла-ры, лиль-лай, ах

Figure 1: *Batzhano qyz*. According to the depiction in Bekhozhina, 1972.

The further development of the melody is based on a gradual movement from I to VI step, forming a sound order in the volume of sexta, which Professor. Yelemanova [Елеманова] (2015; 2020) refers to as a ‘ritual complex’, often found in the lyrical songs of oral-professional composers. This ‘intonational basis’ is more often ascending and ‘colours the melody in tender-romantic tones’, which is what is observed in the work under consideration. The concluding thought of the chorus, the sextet descending stroke at the end of the meloline, gives the sound of questioning intonations. Between the first and second poetic lines in the meloline, there is an asynchrony of verse and chant. In general, the rhythm of the song is even, which helps to emphasize the uplifting and positive nature of the song. The chorus sounds similar to the response, and its intonation is more assertive and decisive (Figure 2).

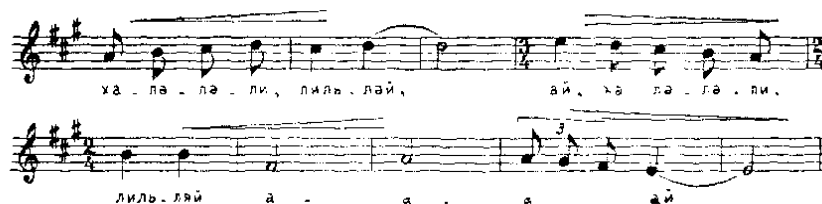


Figure 2. *Batzhan qyz* According to Berdibay et al., (2020).

Otelbaev’s song ‘Batzhan qyz’ is pleasant for perception, easy to listen to and filled with memorable repeated intonations. The author of the work under consideration managed to convey emotional colours through an individual approach to the choice of compositional techniques. It is the use of emotionally coloured parts of the work that gives the maximum feeling of all the structural components that give the composition a traditional touch. The next song No. 64 *Mukhametzhanyyn Nazkonyry* is a work of philosophical character, a reflection on the theme ‘zhyirma bes’, often used in everyday songs of the genre ‘kara olen’ and in the works of oral-professional composers. It is known that initially, this theme was formed in the songs of kara olen, where certain poetic clichés describing motifs about the transience of time, sadness about the gone young years were formed. In time, such ‘poetic formulae-sentences’, as Tansug (2017) notes, will be more frequent. Tansug will be more frequent ‘in the folk-professional lyrics of the 19th century’. And what is remarkable in this context is that ‘folk professionalism develops this theme’ and brings it to the level of independent ‘in the songs of the genre group ‘zhyirma bes’’. If paying attention to the title of the song itself, it also shows a close connection with philosophical reflections. The point is that the word ‘konyr’ in Kazakh culture has a rather pithy notion. Thus, for example, the article by S.K. Maigaziev and A.S. Sabirova (2018) gives the following definition: ‘The Kazakh sound ideal is reflected in the definition ‘konyr kazdyn dauysyndai’’ (a brown goose’s voice).

It is important to note that the word ‘konyr’ in the traditional music of Kazakhstan has several meanings. Firstly, the word reflects the shade of sounds when characterizing a low voice. The term is also related to the register, and the timbre of the voice. Also, the word can characterize the mood of a person (Tansug, 2009). The term allows understanding the meaning of the song *Mukhametzhanyyn Nazkonyry*, through which the composer conveys to the listener all his feelings. The song is filled with philosophical elements that are worth analysing after listening to it. The poetic aspects of the piece reflect the mood of the performer and the emotional nature of the song. It is important to realize that the traditional songs carry certain thematic subjects in the text or have specific elements in the performance technique, which makes them unique and often difficult to perform (Milanovic et al, 2020).

Therefore, today, it is possible to find many songs that were created on the basis of old works, but technically changed, but the conceptual aspects remained the same; this was mentioned in her work by A. Raimkulova (2020). Therefore, it is important to pay attention to the poetry and

meaning of the song, because it is one of the main factors of influence on culture; it is also worth noting that the traditional songs are quite pronounced and emotional in character, which gives them greater importance, and this is written by K. Ichikawa et al. (2005). In the work under consideration, the chorus-chorus form is a recitative presentation. The couplet consists of four 11-syllable lines. In the melody, there are frequently rehearsed repetitive sounds that emphasize recitative and descending sextet leaps (Figure 3).

64. МҰХАМЕТЖАННЫҢ „НАЗҚОҢЫРЫ“
 „Назқоңыр“ Мұхамеджана

Шабьт пен көтеріңкі. Вдохновенно, возвышенно. ♩ = 96

Ах! Ах!

Уа, жі-гіт тің, дәл жир-ма бес
 Уа, жі-гіт бол жі-гіт боа-сың

жа-сы дей-міз, а-қыл мен ой-ға зи-рек ба-сы дей-міз,
 тал жі-бек тей, қат ты-лық жа-рас ғай-ды ті-ке нек-тей,

Са-быр-лық мі-нез бі-лім ұ-ят, ә-деп, та-был-сын
 А-қы-лық Ал-ла-тон дай бөл-саң да-ғы, бол-май-ды
 игриво

бір жі-гіт-тен о-сы(ы)ау дей-міз, ей, ей, ей, ей, ей, ей, а
 өз хал-ды-ңа қыз-мет ет-пей.

ғи-гің, ғи-гің, ғи-гің а, ғи-гің, ғи-гің а, ғи-гің, ғи-гің а,

ғи-гің, ғи-гің, ай, ай, а, ғи-гің, ғи-гің ай-ай а.

Figure 3: *Mukhametzhany Nazkonury* according to the depiction in Bekhozhina, 1972.

The quartal transition from step I to IV, located at the very beginning of the song, is a typical ‘akyn beginning’ that attracts the audience’s attention. In general, the volume of the melody covers an octave; the accent tones for it are the III and V steps, between which sextet transitions are repeatedly sounded, giving a special emotional colouring and enthusiastic mood (Waskiel, 2019). The refrain does not contain a poetic text; it is built on the refrain words, which are sung with repeated, sequential descending intonations in the volume of an octave from the upper V to the lower V step, thus covering the upper and middle registers. ‘Mukhametzhany ‘Nazkonury’ is a recitative, declamatory work of an elevated mood. In it, the akyn reveals himself as an artist-philosopher who was able to eloquently and figuratively convey his inner state. Works of traditional folklore often have fewer words in the choruses, but more emotions and musical nuances, which gives them unusual and peculiarities, by which it is possible to recognize the music of this genre, A. Raimkulova (2020). No. 65 ‘Mukhametzhany ‘Hilau’ is a song of lyrical character and minor key. It is interesting because the refrain in it is more developed than the chorus. The refrain consists of two repeated half-strophes: four poetic 11-complex lines. The quartal initial starter, characteristic of the songs of the Sary-Arka tradition, precedes the main content. Moments of emotional colouring of music for better transmission of philosophical thought of the performer are one of the main factors influencing the listener, and it was also pointed out by H. Onat (2021). Therefore, it is the works of traditional character that are

quite pronounced and have their own peculiarities. The melody of the chorus is built on two intonation turns covering the upper and middle register, which sound like a question (Figure 4).



Figure 4: Mukhametzhannyn ‘Khilau’ according to the depiction in Bekhozhina, 1972.

Source: Bekhozhina, 1972.

The content of the chorus does not contain poetic text, and it is replaced by chorus words; however, the main semantic load and culmination are expressed in the chorus and achieved using expressive means (Figure 5).



Figure 5. ‘Mukhametzhannyn ‘Khilau’ according to the depiction in Dossanova et al, 2018.

The chorus melody, which is more assertive, enters contrastingly from a broad interval leap. These colours are given to it by the three-fold repetitive, ascending, gradual passage to the upper V step. Its long-sustained sounding will be the climax of the whole musical material; R. Martinelli (2019) wrote about it. Having considered the songs of Mukhametzhannyn Otelbaev, the following generalization is reached:

1. The songs are written in the traditional chorus-chorus form.
2. At the beginning of the works, there is an alexic beginning, adopted from the Akyn tradition, it was mentioned by J. McCollum (2011).

3. The poetic text contains 11-complicated lines.
4. The author uses means of expressiveness characteristic of songs of the Sary-Arka tradition ('intonation blocks of AMF and ritual complex').
5. Presence of asynchrony in the correlation of verse and chant, which is applied: 1) in the refrain between the first two lines and 2) between the refrain and the chorus.
6. A rhythmic pattern that is mostly dotted and irregular.
7. Frequent variability of metres occurs.
8. The theme of songs is lyrical to a greater extent.

Analysing the works of traditional character, it should be noted that they are quite emotional and do not have a clear structure, which makes them special and unique. Carrying out chronological systematization of compositions, it was determined that musical culture in the period of the second half of the 20th century was versatile, so the variability of works is greater; this was mentioned by S.M. Lee and Y.M. Kim (2022). The philosophical views and moods are very clear in the compositions of the performers. Therefore, it is important to note that it is intonation, performance, emotion and structure of the piece that constitute the main characteristic features of musical compositions (Toktagan, 2019). The listed features of the considered musical material allow determining its kinship with the songs of the Sary-Arka tradition. At the same time, there are also distinctive features contained in the rhythmic framework, in the intonationally and compositional structure of the songs.

CONCLUSIONS

Thus, on the basis of this study, the conclusion was reached that the Kazakh musical folklore, being a part of musical culture, is filled with different elements, artistic merits and emotional parts. Besides, it has regional differences and local peculiarities, which were found out in the course of the study. While studying chronological systematization of the cultural heritage of Kazakhstan in the period of the second half of the 20th century, it was determined that traditional works have special characteristics, which determine their originality.

Analysing the expeditions that were conducted earlier, and the results obtained, it is possible to say that each composition has its own special structure and musical nuances, which allows determining the regional homeland of the song. The way of performance is one of the main factors influencing the listener, so the emotional aspects and musical accompaniment successfully complement each other, which ensures the transmission of the author's feelings. Studying and analysing sheet music editions of works, it can be noted that the works of traditional character have many nuances in their performance, which gives them greater emotionality and peculiarities. The technique of singing itself, intonation and a properly selected musical instrument create a special sound, and with the help of these data better convey all the main parts of the work, which indicate the genus of compositions. It should also be remembered that the philosophical thoughts of the author and the meaning of the song itself determine its relevance even for today. However, the need for a detailed study to actualize the works is necessary and important nowadays.

After all, the study of cultural heritage allows accurately establishing the chronology of music development. It should be noted that future studies should be conducted in areas where there were none before, because the originality of the performance and musical notes will help to restore lost or even forgotten compositions. In order to preserve the cultural heritage of the country, it is important to conduct expeditions to remote areas where certain songs that have not yet been recorded and exist only as an oral creation are more popular. Musical compositions of traditional character are special in their presentation and way of performance, so they are inherently poetic and emotional, giving the works uniqueness and originality. It should be noted that a detailed description of the works helps to increase the chances of preservation and actualization among the population, which is very important for historical development.

For future research, it is recommended that the works be analysed separately for each theme in order to better identify patterns of song writing and performance. Attention should also be paid to the content and explanation of the author's opinions, because the correct explanation of all musical elements and words helps to better understand the meaning of the song. Studying in detail the chronology of the history of music development, it is possible to determine the factors of influence, so in the future, attention should be paid specifically to the periods of musical prosperity, as well as to analyse the cultural heritage of times earlier than the second half of the 20th century and make a comparative description with the music of the present, namely, the modern performance of traditional songs. To indicate the main differences and changes in the structure of the works, as well as similarities, the importance of studying historical aspects of music development is one of the most relevant issues for the future study of the country's folklore.

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SYNCRETIC ETHEREAL MAGNITUDES OF TATAR CULTURE AND ITS REFLECTION IN ‘OZYN KƏY’

Ayman Kole and Taliya Khafizova¹

Abstract

In a consistently advancing world, the practice of ‘ozyn kəy’ has become subject to different changes in the deduction of Tatar music. Beginning, as implied in this article, in Tengri ethereal aspect, ‘ozyn kəy’ may have been then impacted by the Islamic custom of Koran recitations, its melismatic designs, along with parts of the munajat type (which itself experienced different changes). As a result, it is essential to acknowledge that the current version of ‘ozyn kəy’ carries the marks of both the extensive shamanic culture of the Tengri people and the undeniably flourishing Islamic tradition. The rich practice contains plenty of different impacts and multicultural examples, yet antiquated custom structures its very center. Subsequently, it very well may be acknowledged that, compelling stylistics, figurative symbolism, topical substance of affection and high virtues, and, surprisingly, a few parts of the melismatic singing might start from the old Bulgar (Volga) legacy of Tatar culture, as opposed to being totally acquired from the Islamic and Arabo-Persian culture.

Keywords

Tatar music, cultural ideas, ethnomusicology, shaman, ozyn kəy

INTRODUCTION

...The fortress cities and settlements of the ancient Bulgar were destroyed - not a single trace of them remained. But these folk poems - our priceless heritage - were neither smashed by cannons, nor pierced by arrows. To this day, safe and sound, having escaped all disasters and austerities, they live in the memory of the people, they sound and prosper. (Tukay, 2011:171)

As Nettl suggested, one may define the field of ethnomusicology as the “science of music history” supposing that its “value and contribution” are “essentially and very broadly historical” (quoted in Rice, 2014:96). Therefore, the study of a folksong, which can be best described as “a condensed expression of various facets of human spiritual life” (Minnulin, 2001:67), thus showcases ethnomusicology’s central bonds with music history research and incorporeality.

Moreover, Niegmetzyanov, in the preface of his book “Tatar Folk Music’ (2003), highlights the importance of studying musical folklore in a multifaceted manner. Apart from researching the structure of the songs such as the use of the rhyme and the content of the texts, it is crucial to view historical landscape, ideology, organology, language dialects, ethnography, and connections with other ethnic groups in the light of the recent ethnomusicological achievements. Accordingly, Saydasheva (2008) affirms that Tatar vocal tradition encapsulates folk memory, reflects their religious and cultural context, incorporeality, and life perception. This research aims to explore the influence of Tengrism as one of the most significant belief systems in Tatar history and its influence on the formation, development, and specifics of the ‘ozyn kəy’ genre.

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Indeed, this vocal art demonstrates a strong bond with the history of the nation itself, ever reflecting the intertwining of multiple religious traditions and cultures, which in turn gave rise to this particular genre headlining heritage and distinction.

Equally important, Salimova (1997:9) calls to attention that in Volga Bulgaria, the first government settlement of the Tatars (at that time called under the ethnonym of the Bulgars), music played an essential role as a part of the ritual, accompanying religious pagan rites in the form of special vocalizations that exclusively appraised the forces of nature. Unfortunately, Salimova does not reveal the nature of those “pagan rites” further, neglecting the significance of that period in her historical overview. Although, for instance, Salimova mentions that “sensitivity to the novelty, to the achievements of other cultures and at the same time a careful approach and loyalty to traditions remained the distinctive features of Tatar folk art” (1997:8), she does not specify the Bulgar-era traditions that still constitute the basis of Tatar culture at present. Yet, Salimova hurriedly proceeds to the Islamic period of Tatar culture, choosing to concentrate on its influences instead. However, Salimova’s approach is not one of a kind and similarities can be observed in studies by a prominent Tatar ethnomusicologist, Saydasheva (2007).

Furthermore, in her chapter on the “Musical Culture of Medieval Volga Bulgaria,” Saydasheva provides a general overview of this centralized state formed in the 9th-10th century: a period when different systems of spiritual culture were consolidated, “On the one hand, the pagan beliefs...that are still present today, on the other, the Muslim faith that started to disseminate very quickly” (2008:48-49).

Thus, based on their studies, both Salimova and Saydasheva clearly favor the viewpoint of Islamic tradition heavily influencing Tatar music, particularly in the ‘ozyn key’ genre. However, it would be unfair to suppose that Tatar culture of the earlier Kazan Khanate and Volga Bulgaria periods were bereft of any heritage that were able to ignite new musical achievements that would, in turn, both nurture and echo in the following art forms through spans of time. Unfortunately, this unwillingness to research the richness of Tatar ancient heritage and its system of beliefs from the pre-Islamic times is quite noticeable. Surely, the reasons for such a serious gap existing in Tatar ethnomusicological study warrant a separate channel of scientific query.

Therefore, this study aims to critically analyze such a straightforward and widely disseminated view on the one-way origins of ‘ozyn key’ that has been linked with predominantly Islamic tradition. It also aims to reconsider the historical legacies associated with “ozyn key.”

Accordingly, instead of following the general assertion of the craft’s straightforward origins from Islamic tradition, this research advocates a syncretic nature of ‘ozyn key’ songs by providing a historical overview of Tatar culture and discussing the possible predecessors to “ozyn key,” thereby suggesting that the syncretic nature of Tatar music was not only formed by Islamic tradition but also shaped by older practices aligned with ancient Shamanic², or Tengri heritage.

Although it is exceedingly difficult to attribute intangible musical tradition to an exact historical period, there are methodologies that aid researchers in their quest to unravel the aforementioned problems; as ethnomusicological discussions reach “deeply into the culture’s cosmology and...social life” (Rice, 2014:66). Consequently, this study applies several methods to better understand the origins of the ‘ozyn key’ genre.

² Here, the term ‘shamanism’ appears in its definition of “a technique, the man’s practice of interaction with the Universe.” Shamanism, thus, does not appear as a standalone system of beliefs, but a part of a larger spiritual worldview. As stated by Zhernosenko and Mamyev (2013, n.p.): “All the ancient Vedic systems, of which Tengrism is also part of, knew these technologies” and used the shamanic practices within their spiritual communities. “These are not the different stages of the development of the religious consciousness, but two sides of one process. The process of intuitive revelation of the Being through the mystical experience of interaction with the Highest reality in all its manifestations: on spiritual as well as material levels” (Zhernosenko and Mamyev, 2013, n.p.), Researchers’ translation).

LINGUO-CULTURAL METHOD: ANALYSIS OF THE SONGS' LYRICS AND THEIR MEANING

The historical analysis comes with an aim to reveal a genealogy of 'ozyn køy' in connection with Tengri tradition and the Islamic tradition, with its genre of 'munajats.'

As suggested hereby, mixed origins of 'ozyn køy' reflect the syncretic devotional aspect of Tatar culture. As such, modern research complements perceptions of Tatar culture's origins in ancient Bulgar, Tengri, and Islamic traditions (Halitov).

TENGRISM AND ITS REFLECTION IN 'OZYN KÖY'

Without a doubt, the ancient belief system of Tengrism is still strongly evident in certain beliefs, customs, celebrations, and various aspects of Tatar culture today. "In Tatar religious worldview's structure an important place belongs to the spiritual values and traditions of Tengrism – religion professed by the ancestors of the modern Tatars before the adoption of Islam. The ancient beliefs associated with personification and sacralization of nature, with the possibility to influence current events by thaumaturgic means, experiencing specific transmutations survived till now with the unique elements distinguishing the Tatars from other nations in spiritual regard" (Mirkhaev & Gumerov, 2016:42).

Khusainov in his work titled "The History of the Development of Tatars' Ecological Culture" (2014) mentions about Tengrism as the main spiritual system of values, beliefs, and customs regarding the ancient past of Tatar people. Although Tatar sentimentalism was undoubtedly subject to significant influences of Islam, it also sustains an imprint of Tengrism, the ancient Turkic religion practiced by the Tatars before the introduction of the Muslim faith in the 10th century. In particular, Niegmetzyanov, while examining concepts of "ozyn køy"'s Islamic origins, also emphasizes that Tatar peasantry preserved their pagan traditions during the introduction and expansion of the Muslim faith, "an important fact to bear in mind when researching folk music, and the development of its various genres" (Niegmetzyanov, 2003:38).

The deification of nature and the appraisal of ancestral spirits have been Tengrism's main characteristic traits with the heavenly God, Tengri³, as a central figure of veneration (Bezertinov, 2000; Mirkhaev & Gumerov, 2016).

However, Tengrism is neither strictly monotheistic, nor a pagan faith. It is believed that various spirits of nature, gods, and goddesses coexist in the Tengri spiritual universe alongside the God of the Skies: Tengri himself. As the case may be, the monotheistic aspects of appraising Tengri as the main God, in all likelihood, endorsed the devotees of this faith to organically embrace Islam. Hence, a new spiritual dimension emerged in the Tatar culture that could be determined as syncretic in its nature, combining the Arabo-Persian influences of monotheistic religion with Turkic roots of Tengrism and its shamanic rituals. In this process, the figures of Tengri and Allah became unified. As mentioned by Gumerov and Mirkhaev (2016), the Tatars still use both words, Tengri and Allah, as synonymous in their meaning in contemporary language.

Similarly, Galiullina (2009) reveals how the anthroponomic worldview of the Tatars echoes in the semantic national code and reflects the centrality of Tengri in ancient spiritual culture: "The cult of Tengri occupied a central place..., being the highest god in all the Turkic nations before the acceptance of Islam." Indeed, until Islam's penetration into Volga Bulgaria, Tengrism had been the ancestral religion for the Turkic Tatars, however, "even after accepting the Muslim religion, the national consciousness kept this tradition alive" (Galiullina, 2009:19)⁴, thus,

³ Тәңре

⁴ "В древних верованиях тюрко-татар центральное место занимал культ Тенгри, являвшегося верховным божеством у всех тюркских народов до принятия ислама. вплоть до проникновения ислама в Волжскую Булгарию тенгрианство было основной религией предков тюрко-татар. Даже после принятия мусульманства народное сознание сохранило эту традицию имя-наращения. народная традиция,

integrating the root component ‘Tengri’ in many names⁴. “A national tradition, based on religious and mythological worldview, continued its existence after the adaptation of Islam” (Galiullina, 2009:19): not only in anthroponomic dimension of the language, one may add, but also in music. As pinpointed by Monelle in his semiotic essays on ‘The Sense of Music’: “The setting of words in a song can prove a useful clue to musical semantics. But musical meaning is independent of words, and is of a different kind from linguistic meaning” (Monelle, 2000:9). In the case with ‘ozyn key’ songs – including the most prominent examples such as ‘Su Buylap’ and ‘Kara Urman’ – the lyrics that literally mention nature direct listeners to the personification of its forces, deification, and animistic ideology. In ‘Kara Urman,’ for instance, the ‘black forest’ plays a central role in the lyrical imagery of the song, acting as a metaphor of life. The semantic weight of these songs – their meaning and imagery – echo the ancient Tatar beliefs and the Tengri ideology, where the spirits of nature occupied a central place in the teleological query of Tatar people. Moreover, this complements Urmansheev’s statement that “the images of natural phenomena...are widely used in Tatar song poetry. They...ascend to the folklore heritage of tribal society with its pagan cults” (Urmansheev quoted in Minnulin, 2001:43).

Therefore, the imagery of Tatar song poetry consists of various components such as “the pictures of flora, fauna, and natural occurrences.” Likewise, “they express national characteristics of Tatar people and reflect the process of developing the art of the word throughout several centuries” (Minnulin, 2001:68).

In addition, one more prominent example of ‘ozyn key’ genre, a song titled ‘Su Buylap,’ features diverse metaphors associated with nature. The song itself is a call for ‘the River Idel’ to carry away all the sorrows, relayed from the standpoint of a protagonist who expresses his lyrical and emotional state.⁵ Importantly, the song’s protagonist does not preach to God, Allah, as it would appear in ‘munajats.’ Instead, he asks for the ‘murmuring waters’ of the river to alleviate the problems: “Coming to the high banks of the Great River, / I’ll tell the Volga River: / - Take my deep sorrow with you, carry it to the sea.” Throughout the text, the protagonist addresses various natural or abstract forces, such as the “blowing winds” that “make his heart tremble” and the “waves of destiny” that may connect the lovers again. Again, nowhere in the text⁵ is a call for proximity with the monotheistic belief of the Muslim origin, which would, first and foremost, acclaim Allah in his power to change the direction of life. On the other hand, the semantic load of ‘munajats,’ originating from Islamic and Sufi prayers, is distinct in Abdulvapov’s study of this genre in the Crimean Tatar community (2018). Indeed, his study mentions a common use of ‘redif’ in munajats that ‘addresses God and accentuates the recipient of the prayer – «İlâhî» («God»).' By the same token, this ‘redif’ also appears in munajats as a common trope laden with emotional meaning, representing one of the God’s titles.⁶ In this spiritual context, it is exclusively used in conveying the highest love to God, “the most passionate and sincerest feelings.” What is more, the vocabulary of munajats consists of the active use of “various names and titles of God, epithets and characteristics of a praying person” (2018: 63-64). Alas, it should be noted that the feeling of love exhibited in songs like ‘Su Buylap’ is

основанная на религиозно- мифологических представлениях, продолжала свое существование и после принятия ислама” (Galiullina, 2009:19).

⁵ The Volga river is great, because it is deep; It is deep, it is wide.
The night is dark, the day is overcast. We broke up with you, on a day like this.
The Volga river is Great because it is full of water, It carries its waters to the sea.
The murmuring waters, the blowing winds,
My heart still trembles, the blowing wings make it pulsate.
Coming to the high banks of the Great River, I’ll tell the Volga River:
Take my deep sorrow with you, carry it to the sea.
The shores were deserted, the waters were sad, When we left each other.
Oh, Waves of Destiny...
Maybe they will connect us again.
And my sorrows will be carried by the sea...

⁶ “A term of the poetics of the Middle Eastern literature. One word (a short redif) or several words (a broad redif) that are repeated at the end of the poetic verse, after the rhyme.” (Contemporary Encyclopedia, 2000)

far from the Sufi concept of love, which transpositions romantic longing as a devotion to God – for in munajats, there are actually two “semantic centers” (Abdulvapov, 2018:64), of God and a devotee, constituting the main axis of relationship. While in most ‘ozyn key’ songs this axis is represented by multiple semantic centers, including a protagonist, other individuals, and diverse forces of nature that instigate feelings of romantic intimacy or spiritual character. Reputably, the poetic message of ‘Su Buylap,’ as classical example of ‘ozone key,’ centers around the theme of secular love. Hence, the song’s metaphors are related with a human being and his natural habitat rather than with the spiritual concepts of Islam. As a matter of fact, that this song is considered emblematic of the ‘ozyn key’ genre and Tatar musical culture, much reveals about the historical legacies associated with this vocal tradition and Tatar musical heritage.

Likewise, it is not by mere coincidence that ‘ozyn key’ songs passionately appraise ‘the shining stars,’ ‘the Idel river,’ ‘black forest,’ or ‘murmuring waters’ and ‘blowing winds,’ while the same tropes are evident in the Tengri mythology, as “Figures of the spirit-host of the forest (Urman Iyase) and of the water (Su Iyase) are present in all the ethnic sub-groups of Tatar nation” (Mirkhaev & Gumerov, 2016:41). At the same time, it would be irrelevant to attribute such metaphors that are strongly linked with the pagan worldview and its deification of natural forces, to Islamic faith and Allah.

Although many researchers suggest that the genre of munajat is the main precursor to ‘ozyn key’ songs, the linguistic analysis of these songs demonstrate an alternative trajectory of its genesis. While munajats appraise Allah, feature texts with potent allusions to Koran, and reflect foundational Muslim values, ‘ozyn key’ songs incorporate none of these aspects. Although lyrical in their meaning, ‘ozyn key’ songs are less didactic than munajats, encapsulate abstract concepts, personify natural objects, and appraise multiple spirits rather than one single God. Besides, ‘ozyn key’ songs also feature extended vocalizations, signifying “long plangent songs” in their literal meaning, whereas munajats recount a monologue or speech-like recitation.

It can be said that Tengrism does not only encapsulate the animistic worldview but also a cult of ancestors. Even though family values present in Islam may have prompted the organic appropriation of this religion by the Tatars, one must acknowledge, however, that such values existed in Tatar consciousness even at the earlier stages of their history. Thus, the cult of ancestral spirits elucidates common lyrical themes in Tatar musical culture, especially in ‘ozyn key’ songs promoting deep spiritual ties with the Motherland and its nature, the native language, and the longing for the reconnection with family and the native land when being abroad, constitute the thematic universe of ‘ozyn key.’ These themes run profoundly throughout many songs of this genre such as ‘We’ve been so far,’⁷ ‘The willow tree,’⁸ ‘The Winds,’⁹ ‘Aellyuky.’¹⁰

Indeed, the multifaceted spiritual dimension of Tatar history proves to be deeply-rooted in national consciousness, and its common tropes are evident in musical tradition’s language despite the foreign Arabo-Persian influences of Islam. Although the latter have been appropriated in the process of acculturation, evidently, the Tatars have been preserving their initial belief system in ‘ozyn key’ songs, which include these archaic forms of communal theoretical framework of Boris Asafyev’s ‘Intonational Vocabulary of a worldview in their lyrics, echoing aspects of ancient Tengri cosmology.’ Moreover, according to the Epoque, certain metaphors consolidate in national consciousness and thus reflect a specific context (1976). Therefore, vocabulary used in ozyn key songs correlates with discursive tropes and metaphors used in Tengri tradition, thus indicating alternative historical origins of this vocal genre.

⁷ Бик еракта идек без (Bik yerakta idek bez) lyrics + Russian translation (lyricstranslate.com)

⁸ Бодрэ таллар, слова песни (webkind.ru)

⁹ Искэн жиллэр перевод, слова песни, видео, клип (teksti-pesenok.ru)

¹⁰ Илһам Шакиров - Эллики перевод, слова песни, видео, клип (teksti-pesenok.ru)

SHAPED BUT NOT ORIGINATED: DEVELOPMENT OF 'OZYN KØY' IN ISLAMIC CONTEXT

By the 10th century, Islamic culture came to Volga Bulgaria and further influenced its rich culture. In the opinion of the most eminent Tatar researchers, this influence caused the emergence of the *munajat* genre: originating from the Islamic and Sufistic spiritual dimension of the Volga Tatars and acting as a predecessor to 'ozyn køy' (Niegmetzyanov, Saydasheva, Salimova).

However, the role of music, specifically singing, is more apparent in Tengrism with its shamanic practices rather than in Islam. Therefore, *munajats* appeared when musical performances were reframed in the context of strict Muslim rites such as the readings from the Koran (Saydasheva, 2008), representing a type of religious practice. Here, music is excluded from rituals and instead "special vocal forms" are used "such as recitation and incantation" (Clayton, 2008: 51). As a genre of recitation, it featured texts of spiritual connotation that were oftentimes presented in poetic form.

Interestingly, one may consider a song performance as a ritual in itself in terms of the liminoid experience (Turner, 1969). To illustrate, the rationale of a liminoid ritual is valid in relation with shamanic practices in the Tengri context, and the performance of "ozyn køy," as both elevate the sense of togetherness; the communal feeling through the practice associated with music. In shamanic practices that featured songs, participants experienced "a temporary subversion of the existing social structure and the experiencing of a state of 'communitas' – Turner's word for a sense of shared experience and communal feeling, in which we do not lose our sense of individuality so much as feel ourselves in complete accord with our surrounding community" (Clayton, 2008: 52).

However, the emergence of the "communitas" feeling is less apparent in the genre of *munajat*, with its strict hierarchy between the sender and the receiver, as it is a monodic tradition presupposing transmission of the message, usually of a didactic nature. Of course, this genre communicates an intimate conversation with God, a prayer: "the recitation of the Koran, of theological texts was intended for listening and non-participatory perception predisposing to the distinction of functions: performer and listener" (Saydasheva, 2007: 59).

Although 'ozyn køy' genre is monodic, too, and has never been performed in groups (Kalimulina, 2021), it invokes the view by Zuckerkandl (2008:116) in relation to the lyrical folksong by the following statement: "the individual in so far as his relation to the others is not one of 'facing them' but one of togetherness." Again, if one is to see Islamic religion and its musical culture acting as a predecessor to 'ozyn køy,' its meaning, and aesthetics, then it is important to reflect upon how and why the drastic change in the performance hierarchy and other aspects occurred. In addition, the aforementioned comparative analysis of 'munajat' and 'ozyn køy' genres spurs to seriously question Saydasheva's opinion that *munajats* act as "examples of an early lyrical song" (2007:82).

Yet, in terms of its beginnings, the *munajat* genre itself authenticates its other than Islamic origins, questioning the much-favored stance on 'ozyn køy' even further. If Saydasheva's point that *munajats*, as examples of an early lyrical song, "...provided a foundation for...ozyn køy" (Ibid.) still appears to be correct, then one should think about the origins of this Islamic genre itself, the origins that have been pinpointed by one of the Tatar ethnomusicologists and historians, Urmanshe (2002). It is quite regretting that Saydasheva does not refer to his seminal works that would otherwise reframe the genesis of the 'ozyn køy' genre. Indeed, Urmanshe closely analyzes the spread of the *munajat* genre among the Tatars, during the 10 up to the 11th centuries "when Islam becomes the sole government religion in Volga Bulgaria" (2002: n.p.). Again,

as Urmanshe further highlights, “the origins of this genre relate to an earlier historical epoqe and are associated with shamanism” (Urmanshe, 2002: n.p.).

Additionally, Urmanshe sheds more light on the subject with striking and concrete linguistic evidence in the following: “Thus, in Tajik language the shamanic exhortations (pleas) have been called with the same term: *munojot*.¹¹”

For example, Urmanshe, in his thorough historical analysis of this genre, verifies that those ancient shamanic “*munojots*” would commence with the shaman’s pleas to different spirits, elements, the Sun, the Moon, the Stars, and others. In later periods, however, these objects, central to the shaman’s plea, would be interchanged with Koranic expressions constituting the Muslim prayer. Therefore, these certainties allow for the contradiction of Salimova’s claims that the genre of *munajats* appeared to the Tatars exclusively after intersecting with the “rich and developed culture of the medieval Arab world.” Accordingly, it also requestions Saydasheva’s vision of ‘*ozyn key*’ belonging to the Muslim spiritual dimension and *stemming* entirely from Islamic vocal art. Consequently, Urmanshe’s study provides the groundwork to better understand that “the origins and the formation of the ‘*munajats*’ as a genre of the folk art relates to the pre-Islamic epoqe” (Urmanshe, 2002).

Furthermore, Fatih Urmanshe (2002) underlines that “these references to natural forces and different spirits have not been preserved in Tatar *munajats*.” Perhaps, what needs to be added to his statement is the likelihood of these tropes being transferred to the present in the genre of “*ozyn key*.” Since the shamanic lifeworld¹² of ancient Tatar people became mediated through the genre of the lyrical song, it is therefore in ‘*ozyn key*’ that the encapsulation of sacred meanings echoes from the *munajats* as they were at the dawn of their existence. Hence, Saydasheva’s statement that ‘*ozyn key*’ may have originated from the *munajats* can therefore be interpreted as correct only if reframed in the light of Urmanshe’s findings. This does not only shed light on the genesis of musical genres such as ‘*munajats*’ and ‘*ozyn key*’, but also tells us more about the origins of Islam as a religion. The study of these genres with an approach of comparative history “would contribute a lot to the revelation of the specificities linked with their origins and formation as well as to the study of the ancient sources of Islam’s mythology” (Urmanshe, 2002: n.p.).

MUSIC, MELISMAS, AND TATAR “MOŃ” RESOUNDING IN A SPIRITUAL DIMENSION OF ‘OZYN KEY’

While the semantic load of ‘*ozyn key*’ genre bears a strong imprint of its Tengri past, the aesthetics of its performance, especially the melismatic technique, can be attributed to the genre’s connection with the Islamic tradition of Koran recitations and the singing of ‘*azan*’ (Kalimulina, 2021; Saydasheva, 2007; Salimova, 2003), or to the parallel development of a “flowery” style in the architecture and art of the Kazan Khanate period during the 15th-16th centuries (Iskhakova-Vamba, 1997).

However, even this aspect of ‘*ozyn key*’ allows for debate and questioning of its historical and spiritual sources. Undoubtedly, melismatic singing in Tatar vocal art – its origins and specifics – requires further substantial research outside this study. However, one can clearly notice

¹¹ ...происхождение...жанра относится к более ранней исторической эпохе и связано с шаманизмом. Об этом можно судить на основе некоторых конкретных данных. Так, в таджикском языке шаманские призывания называются тем же термином *муночот*.»

Они...обычно начинаются с обращения шамана к различным духам, стихиям, Солнцу, Луне, Звездам и другим. Но в более поздние эпохи эти обращения заменяются соответствующими кораническими оборотами, связанными с началом мусульманской молитвы. Все это дает возможность предположить что происхождение и формирование мунажатов как жанра народного творчества относится к доисламской эпохе. Правда, в татарских мунажатах не сохранились образцы обращений к силам природы, к различным духам.» (Urmanshe, 2002: n.p.)

¹² A term coined by Husserl (1970).

that melismatic technique highlights particular words in the text: some of them are ornamented with more weight, others are not, or with a lesser accent. As a matter of fact, in Tatar songs, the singer adorns the concepts that are mostly associated with the aforementioned tropes of national mythology; these tropes are the key signifiers reflecting the Tatar lifeworld comprised of multiple spiritual dimensions. Accordingly, melismas act as intensifiers of the signifiers' semantic and ontological meaning. To demonstrate, 'The willow tree' song, as performed by Saida Muhammajan, conveys the feelings of 'saginu'/'longing' for the Motherland, as patriotic sentiment is conveyed through the appraisal of nature.

Thus, melismatic enrichment occurs with increased volume and vocal power on the key signifiers: 'willow tree,' 'nightingale,' 'dawn,' 'native land,' 'foreign country.'¹³

Moreover, in 'ozyn key' songs, "the worded nature of vocal music may affect the musical surface, but in an unworded way" (Monelle, 2000:9). Consisting of the syllables that are subject to melismatic singing, the words in "ozyn key" songs affect its musical dimension in this "unworded way" of improvisatory vocal ornamentation. However, this improvisation intensifies the meaning of "the worded nature" in songs by means of intonation as well as technique.

Thus, one employs melismatic singing to not only add beauty to the song, but also to accentuate particular words and highlight their meaning. Yet, "much more interesting than a straightforward observation of the reflection of text in music is a discovery of the replacement of text with a denser plane of musical meaning, where a vocal style is taken over by instruments" (Monelle, 2000:9).

In 'ozyn key' songs, the melismatic technique appears as an instrumental layer of reality¹⁴ that intensifies the text imbuing it with that "denser plane of musical meaning." It can be said that ornamenting particular words with melismas, the singer does not fully replace the text but reinforces the significance of specific lyrics. This also complies with Charles S. Myers's (1913) view on both music and speech, and henceforth singing, originating from a mechanism that allows to express the meaning vocally.

In truth, the ways in which words are performed with melismas in 'ozyn key' folksongs reflect an intricate decision-making process happening in the singer's mind. It shows which concepts and meanings are of special importance for the national consciousness of Tatar people. Since a folk song, including 'ozyn key,' is, to quote Zuckerkandl (2008:114) "primarily a poem, that is, a verbal structure." As a result, "it tells a story, evokes a situation, expresses feelings. There can be no doubt that the words of the song are all-important; the tune takes second place. The title of the song refers to what the words say, not to the melody" (Zuckerkandl, 2008:114). Here, the technique primarily acts as a vehicle that serves to carry the meaning forward in the most effective way. In the case with the 'ozyn key' genre, contrary to the munajat in its latest stages of development as envisioned by Saydasheva and her proponents, this meaning does not have an Islamic ideology at its very core, but the older system of worship that appraises the forces of the nature. This system, as evident from the historical development of the Tatars and the linguistic analysis of 'ozyn key,' correlates with the Tengri worldview.

Perhaps, because of the centrality of the melismatic singing technique in Tatar musical culture, many researchers favored Islamic origins of this genre, and in doing so, neglected other aspects. However, the lexical and semantic facets of 'ozyn key' act as a gateway to its spiritual dimension, shedding light upon alternative sources of this genre. Moreover, some performance

¹³ Muhammajan, Saida. 2021. Su Buylap. Available at: <https://youtu.be/CBfY28xgcbk>, last accessed 10 May, 2024.

aesthetics details, such as the ways in which melismas adorn particular words, certainly underlie an alternative vision of ‘ozyn key’’s development.

In all probability, Islam brought the very technique of melismatic singing to the Tatars at the verge of the 10th century.¹⁴

However, the Tatars perceived this technique through their own lens, merging it with their spiritual dimension formed over many centuries, or perhaps several millennia. Additionally, they may have incorporated this technique into their folksongs with the aim to better communicate ancestral memories, concepts, and mythologies. One may assume that, in this syncretic nature, the exquisiteness of ‘ozyn key’ materializes and that here could well lie the reasons why the Tatars feel such a profound connection with this genre as the roots of ‘ozyn key,’ spanning many centuries, from the dawn of Tatar culture till the era of its enrichment with foreign influences.

To conclude, when following the logic expressed in works by Salimova (1997), Iskhakova-Vamba (1997), Niegmetzyanov (2003), and Saydasheva (2007), there is a strong link between melismatic singing and the discursive trope of ‘moñ,’ which researchers believe to be the essence of melismatic singing.

This, again, would require a separate research output, but the authors of this study find it worthy to acknowledge that the concept of ‘moñ’ existed in ancient Turkic consciousness long before Islamic invasions and the possible introduction of melismatic technique. Indeed, Galym (1989: 396-397) provides direct quotes from ancient Turkic epic texts that mention the concept of sorrowness associated with music and death¹⁵. Furthermore, he also states that ancient Turkic people called their instrumental folk music, or key, “the whisper of Tengri.” As can be seen, even the genealogy of one of the most emblematic concepts of Tatar lifeworld and ‘ozyn key,’ alludes to the Tengri past, sadly, a fact that has not been clearly acknowledged by most Tatar ethnomusicologists at the time of this study.

CONCLUSION

The sources of Tengrism and Islam are not exclusive of one another in the history of ‘ozyn key,’ rather, they are coexistent. In this, the genesis of ‘ozyn key’ provides a testament to the statement that the “nations are not primarily ‘culture-bearing’ entities, but rather habits of categorization, since the same musical forms can, through discursive mediation, come to generate distinct communities of national belonging” (Barth 1969; Brubaker 2004 quoted in Adriaanz, 2018:709).

Yet, instead of ‘nations,’ one may also consider spiritual systems that bear strong influence on musical traditions as well. The mediation of Tatar musical tradition through several spiritual dimensions, including Tengrism and Islam, allowed its production of ‘ozyn key’ to reflect these multiple influences.

Alas, in an ever-evolving world, the tradition of ‘ozyn key’ has become subject to diverse changes in the derivation of Tatar music. Originating, as purported in this article, in Tengri spiritual dimension, ‘ozyn key’ may have been then influenced by the Islamic tradition of Koran recitations, its melismatic patterns, together with aspects of the *munajat* genre (which itself experienced various fluctuations). Therefore, it is crucial to acknowledge that ‘ozyn key,’ as it

¹⁴ Instrumental aspects of Tatar melismatic singing have been mentioned by Saydasheva (2007). The interweaving of instrumental and vocal aspects formed a synthesis for a new genre, where the instrumental thinking gave way to plastic vocal improvisations. The ‘melismatic runs’ in Tatar tradition, however, do not feature broad instrumental intonational leaps.

¹⁵ ‘MYH

appears today, bears the imprints of both the rich shamanic Tengri culture and the indisputably florid Islamic tradition.

Undoubtedly, as Salimova (1997:6) mentions, “poetical imagery coming through the époques is present in contemporary Tatar music: whether distinctly or somewhere only in a distant hint.” However, Saltiova’s statement that the most ancient examples of *ozyn key* originated in the Kazan Khanate period (1500-1600) can generate a dispute as well as Niegmetzyanov’s assertion that this very period gave rise to “the main expression tools and lyrical imagery” of Tatar music. Consequently, ‘*ozyn key*’ songs, acting as the mirror of nation’s soul, reflect Tatar history, including the pagan rites that existed until the 10th century. Accordingly, Salimova’s opinion that the ancient references to the powerful natural forces are not present in the folk art anymore, except in some children games¹⁶, can generate a debate through historical and linguistic analyses. In this, we cannot but agree with Niegmetzyanov’s statement that ‘*ozyn key*’ reflect “historical fates of the nation, its challenging past, as well as the most sacred thoughts, feelings, and dreams,” “the character of the national vision, the folk perception of the world,” “an artistic expression of its psychology” (Niegmetzyanov, 2003:30). However, we should do acknowledge the ancient Tengri traditions that inevitably echo through those aspects – something that, surprisingly, Niegmetzyanov, Saydasheva, and Salimova have disregarded in their seminal ethnomusicological works.

Once again, undoubtedly, ‘*ozyn key*’ is a syncretic genre as any other, including *munajats*. It contains the plethora of various influences and multicultural patterns, but ancient tradition forms its core. Therefore, it can be accepted that, plangent stylistics, metaphoric imagery, thematic content of love and high moral values, and even some aspects of the melismatic singing may originate from the ancient Bulgar heritage of Tatar culture, rather than being completely inherited from the Islamic, Arabo-Persian culture.

Zemtsovsky is right by saying that “...different genres did not come from different sides in the unity known to us but rather came somewhat from a unified source” (1971: n.p.).

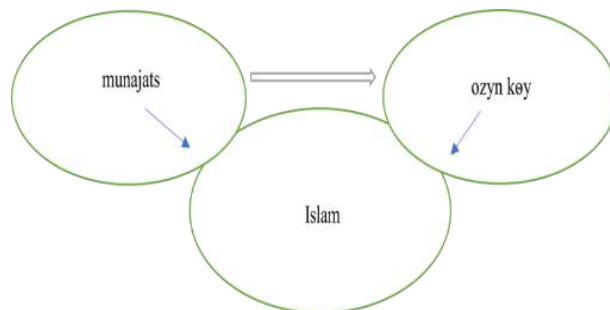


Figure 1: Common Idea of Genres’ Linear Genesis. Drawing by the author.

Genealogical axis of ‘*munajats*’ and ‘*ozyn key*’ should thus comprise a unifying source of Tengri ‘life-world’ acting as a precursor to both genres. In addition, rather than representing a linear trajectory with one genre preceding another, it should locate two genres in their parallel and syncretic relationship with Tengrism at the origins and Islamic traditions as shaping them further, to a greater or lesser extent (Figures 1, 2). Through the critical analysis of a pre-existing research in Tatar ethnomusicology with historical and linguistic approaches, this study reveals

¹⁶ “поклонения многочисленным древним божествам... сохранились вплоть до сегодняшнего дня. Но уже не как обращение к могущественным силам природы или сопровождение религиозных действий, а как детские народные игры, «считалки»”. (Salimova, 1997:22)

the necessity to reconsider historical legacies associated with Islam and the aforementioned genres further.

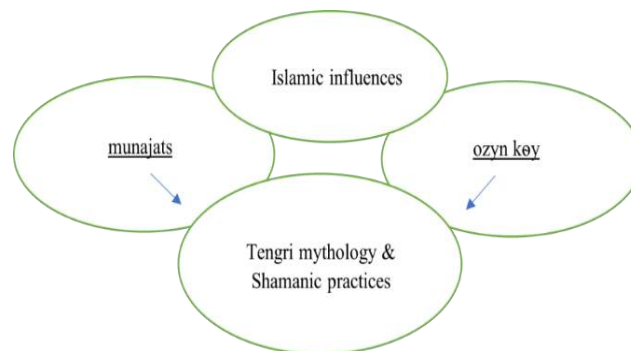


Figure 2: Alternative Idea of Genres Syncretic Genesis. Drawing by the author.

As stated by Clayton (2008: 6), “a group of people can express their communal voice through song.” “Conversely, a vocal or musical style can be taken to stand for the identity of a group, whether that group is defined geographically, in terms of gender, race or ethnicity, or in other ways” (Ibid.). The genre of ‘ozyn key,’ as this research demonstrates, stands for the multifaceted identity of the Tatars, as well as their syncretic and reverential magnitude.

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RESEARCH ON GUQIN COMPOSITION IN MAINLAND CHINA IN THE 1950s AND 1960s: SOME WORKS OF YU SHAOZE [喻绍泽]

Zeng He [曾河] and Loo Fung Chiat [卢芳洁]¹

Abstract

After the establishment of the People's Republic of China in 1949, a group of guqin players from the folk were integrated into official music research and educational institutions. Under the guidance of the cultural policies advocated by the new regime, they created a considerable number of new guqin compositions that reflected the characteristics of the times. This paper primarily focuses on the historical and morphological study of nine guqin pieces composed by Yu Shaoze [喻绍泽] (1903–1988), the earliest professional guqin music teacher in the west China, between 1956 and 1966. In the historical research section, the article examines the historical context of these works from two perspectives: the personal circumstances of the guqin player and the socio-political atmosphere in China. In the musicological research section, the article studies these works within the “author-work” relationship to investigate how the guqin player's performance experience shaped the forms of these compositions. Simultaneously, it explores how the author responded to the political demands and tastes of the Chinese authorities regarding music compositions during the 1950s and 1960s in his creative process.

Keywords

guqin; guqin composition; modern guqin history, Yu Shaoze [喻绍泽]

INTRODUCTION

This paper is the research on guqin compositions created by the officially recognized guqin player Yu Shaoze (喻绍泽, 1903-1988) between 1956 and 1966. After the establishment of the People's Republic of China in 1949, the new regime systematically increased the status of guqin. In the 1950s, a group of folk guqin players were incorporated into official research and education institutions, becoming the pioneers of modern professional guqin education in mainland China. Simultaneously, the policy of ‘culture and art serving the workers, farmers, and soldiers’ (文化艺术为工农兵服务) proposed by the authorities in the 1950s and 1960s consistently influenced the works created by these guqin players, reflecting communist ideological themes. In 1956, Yu Shaoze [喻绍泽] was recruited by the Southwest Music School (the predecessor of today's Sichuan Conservatory of Music) and became the school's earliest guqin professional teacher. Over the next decade, he created a total of nine original guqin compositions, the most among his contemporaries.

However, current research on 20th-century guqin history (Xu [许健], 2009; Lin [林晨], 2011; Wang Yong [王咏], 2009; Shi [施咏], 2011; Feng [冯光钰], 1999) and musicology studies (Yu & Zhu [喻文燕、朱铮], 2001) has not given sufficient attention to this kind of works. In 1966, ‘New Sounds of Guqin’, which was published by an official institution included guqin compositions from this period. In the preface, it was stated that:

‘The purpose of creating these works was an attempt to change the previous predominantly feudal

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and capitalist orientation and take a commendable first step towards serving socialism, workers, farmers, and soldiers' (New Sounds of Guqin, 1966: i).

While this official explanation provides a unified narrative on the genesis of these works, China, as a country with vast land and population, often witnesses varying individual experiences among those situated at the center or periphery of political movements. Additionally, the perspectives of central and local authorities regarding the same events or historical periods may differ. Therefore, it is necessary to conduct a more in-depth historical investigation into Yu Shaoze [喻绍泽]'s personal experiences to clarify the context behind the creation of these works.

Furthermore, what are the morphological characteristics and causes of these works? As a folk guqin player, what connections do Yu Shaoze [喻绍泽]'s works exhibit with his long-term musical habits? As works born in a specific era, how did he respond to political requirements and artistic tastes? These questions lead this study, in the music analysis section, not only to analyze the morphometric but also to identify the manifestations of Yu Shaoze [喻绍泽]'s musical experience and prevailing artistic tastes of that time in these works. In addition, this paper also attempts to place them within the context of music production to explore their unique significance in 20th-century guqin history.

YU SHAOZE [喻绍泽] IN THE 1950s: HISTORICAL CONTEXT

A series of documentation indicates that the initiation of Yu Shaoze [喻绍泽]'s composition is directly linked to his circumstances and the social and political environment in China in the late 1950s. Firstly, shortly after the Communist Party regime took control of Chengdu in 1950, as he was born from a landlord family, he faced repercussions from the Party and was deprived of the majority of his property. Between 1950 and 1956, Yu went through a tough period, relying on odd jobs and the support of friends for survival. Therefore, teaching the guqin at a public music academy was, for him, primarily a stable source of income to ensure survival.

From a societal perspective, during a period when the state controlled everything, having an occupation in a public institution meant a certain status. In terms of political identity, it meant having a position in the new state. As one of the few "elderly new teachers" from the folk without any professional music background, Yu Shaoze [喻绍泽] transformed the guqin from entertainment into a means of offsetting the disadvantages of his social background. It served as a way to prove the legitimacy and value of his existence. Although the new state initially took from him before giving back, his subsequent actions showed a strong sense of gratitude toward this job. The gratitude gave rise to the consolidation of this new identity, leading to creative endeavors as a means of reinforcing this newfound sense of self.

Meanwhile, a series of political movements formed another crucial role. In 1956, witnessing the outbreak of the 'Hungarian Revolution', Mao Zedong (毛泽东 1893-1976), out of concern for the stability of the regime, in the spring of 1957, called non-party intellectuals to provide suggestions and help with the Party's rectification campaign. However, a large influx of intense criticisms led Mao to perceive a challenge to the Communist Party's leadership, eventually evolving into the 'Anti-Rightist Campaign' (反右运动) in 1957. And this movement had two chain reactions.

Firstly, it led to the initiation of the 'Great Leap Forward' [大跃进], a movement that attempted to achieve unprecedented results in industry and agriculture by relying on the enthusiasm of the masses. However, the movement disrupted the country's economy and people's lives over the next few years. However, before the destruction became evident in early 1958, the concept of *leap forward*, initially appearing in industrial and agricultural production, was also applied to the humanities. On 10th of March, 1958, Central Politburo member Chen Boda (陈伯达 1904-1989) stated that philosophy and social sciences also needed to leap forward through the method of 'prioritizing the recent, disregarding the past and learning by doing' (厚古薄今, 边干边学). Simultaneously, due to the deepening alienation of intellectuals caused by the 'Anti-Rightist

Campaign’, Mao fostered the idea of cultivating a cadre of intellectuals among workers, farmers, and soldiers. Then, as an expression of this idea, a large-scale movement for the creation and collection of ‘folk songs’ was launched. These were poems created by the workers, farmers, and soldiers. This extensive ‘literary experiment’ was referred to as the ‘New Folk Song Movement’ (新民歌运动).

In the fall of 1957, the school where Yu worked was accused of being a place dominated by the bourgeoisie (Jiang & Zhu 江平、朱萸 1987), lacking emphasis on traditional folk music, which was considered dangerous at the time. Therefore, by the summer of 1958, when the movement was in full swing, the school keenly participated in this. In September, Yu Shaoze [喻绍泽], dispatched by the school, led students to a remote town in northeastern Sichuan. They worked alongside local farmers and steel factory workers, engaging in labor and documenting their poetry creation. During this time, Yu Shaoze [喻绍泽] began to compose melodies for the collected peasants’ poems, marking the starting point of his composition experience. Some of the melodic materials in his works can be traced back to drafts at this time. From the initiation of the *Anti-Rightist Campaign* in 1957 to the ‘Great Leap Forward’ and then the ‘New Folk Song Movement’, the top-level political life was transmitted down to individuals. The following is a speech given by Yu Shaoze [喻绍泽] in a meeting after his return to the school in 1959, demonstrating the profound influence of the prevalent political discourse on him:

‘I want to talk about the issue of prioritizing the recent and disregarding the past, which is most serious in the context of guqin. In guqin pieces, ancient works are prevalent, while new compositions and those reflecting reality are almost nonexistent, even if there are, only one or two. This is extremely inappropriate because when ancient pieces are played, the masses do not understand them. If there are new pieces reflecting reality, the masses will enjoy listening. Art and literature are meant to serve politics, to serve the workers, farmers, and soldiers. However, guqin has precisely fallen into this trap, with too many ancient pieces and too few new ones. In the future, I will place new and reality-reflecting elements prominently on the guqin. I will take matters into my own hands and boldly compose. In terms of the ratio between ancient and modern pieces, modern ones should account for two-thirds, and ancient ones should account for one-third’ (Yu Shaoze [喻绍泽], 1958).

Therefore, regarding the historical context, the emergence of these new works is a result of Yu Shaoze [喻绍泽] being entrusted with the task of constructing a ‘socialist’ guqin education. As an elite art, guqin conflicted with the Communist Party’s advocacy of a populist artistic view in terms of aesthetics. Therefore, as the responsible person for education in public institutions, he urgently needed a repertoire that exudes a new temperament. This mindset profoundly shaped the tone of his composition and explained why his output surpassed his peers. From a personal perspective, gaining recognition in the new nation as a “professional teacher” was crucial for an intellectual who grew up in the old era. This endorsement of legitimacy was beneficial for self-preservation in the uncertain political environment.

Yu’s positive attitude and substantial output bring him positive effects. Coupled with his consistent avoidance of political issues, and maintaining a harmonious and mutually beneficial relationship with the authorities, he remained unaffected by the political movements that occurred during this period until the outbreak of the Cultural Revolution in 1966.

ANALYSIS AND FINDINGS ON YU SHAOZE [喻绍泽]’S WORKS

Currently, apart from studies in the fields of history, aesthetics, and literature (Hu 2021, Jia 2014, Dang 2021), musicological research focuses on structural, modal, and tuning issues (Yang [杨荫浏], 1956; Cheng [成公亮], 1987; Lam, 1993; Liang [梁铭越], 1991; Wang [王震亚], 2002). Additionally, some studies on guqin music have expanded from one-dimensional textual analysis to multidimensional research incorporating performance techniques, auditory perception, and kinesthetic aspects (Yung, 1984; Huang [黄瓊慧], 2007; Du [杜达金], 1995; Hu [胡向阳], 2002). However, since the research objects are primarily ancient pieces, researchers face historical texts

created by obscured authors and continually adapted by later generations. This situation makes it challenging to discuss these works within the framework of the “author-work” relationship.

As modern compositions, Yu Shaoze [喻绍泽]’s nine works bring a new dimension to the discussion by providing insight into the “presence” of Yu Shaoze [喻绍泽]’s musical experience. His extensive collection of transcriptions, recorded performances, and personal descriptions of musical experiences allow us to examine the connection between his musical experience and the formal aspects of his compositions within the context of the “author-work” relationship. Therefore, the design of the analytical methods in this study is based on the assumption that Yu Shaoze [喻绍泽]’s compositional techniques stem from his experience with traditional musical pieces, and these experiences manifest in various forms in his compositions.

In a detailed note from his later years, Yu Shaoze [喻绍泽] listed 12 personal pieces he frequently performed. This listing serves as the basis for statistical analysis and comparison of formal indicators between his repertoire and the nine compositions in this study. The versions of the scores used for the analysis of both sets, except for ‘Leap Forward Song and Cherishing Springtime’, are handwritten versions by Yu Shaoze [喻绍泽], using simplified and abridged notation, derived from his publication ‘Guqin Textbooks.1’ in 1961.

Compositions	Repertories
<i>Leaping Forward Song</i> (跃进歌声)	<i>Peilan</i> (佩兰, Wearing an Orchid)
<i>Singing for the Communist Party</i> (歌唱共产党)	<i>Liushui</i> (流水, The Floating Water)
<i>Remembering Bitterness and Cherishing Sweetness</i> (忆苦思甜)	<i>Xiaoxiangshuiyun</i> (潇湘水云, The Misty Scenery above the Xiao River and Xiang River)
<i>Singing Praises to the Three Red Banners</i> (歌颂三面红旗)	<i>Gusizhongsheng</i> (古寺钟声, The Toll of Bells in Ancient Temples)
<i>Song of Plowing the Fields</i> (耕田之歌)	<i>Pingshaluoyan</i> (平沙落雁, Wild Geese Descending on a Flat Sandy Plain)
<i>Joyful New Year's Eve</i> (欢乐的除夕)	<i>Yangchun</i> (阳春, Springtime)
<i>The joy of the countryside in Spring</i> (春天农村的欢乐)	<i>Wuyewuqiufeng</i> (梧叶舞秋风, The leaves of the Chinese parasol tree dancing in the autumn wind)
<i>Tea-Picking Song</i> (采茶歌)	<i>Meihuasamong</i> (梅花三弄, Three Variations of Plum Blossom)
<i>Cherishing Springtime</i> (流恋春光)	<i>Gaoshan</i> (高山, The High Mountain)
	<i>Chunshantingdujuan</i> (春山听杜鹃, Listening to the Cuckoo's Calls in the Mountains in Spring)
	<i>Qiushui</i> (秋水, The Water in Autumn)
	<i>Zuiyuchangwan</i> (醉渔晚唱, The Drunken Fisherman Singing at Dusk)

Figure 1: Yu Shaoze [喻绍泽]’s compositions and repertories concerned in this paper.

SYSTEMATIC IMPACT OF THE TRADITION

The performance experience of traditional pieces has had a comprehensive impact on the new works. Various elements of traditional pieces constitute the “fundamental code” shaping Yu Shaoze [喻绍泽]’s expression.

All the nine pieces adopt a tuning mode called ‘Zhengdiao’ (正调). Among all the pieces in the repertoire, this tuning is the most prevalent, and, except ‘Chunshantingdujuan’, all of them utilize this tuning. Correspondingly, the melodies of all the works unfold on a pentatonic scale based on the pitches C and F.

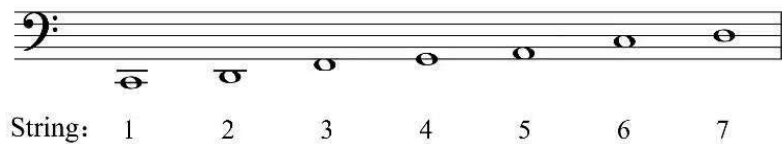


Figure 2: The pitch for each string in Zhengdiao tuning

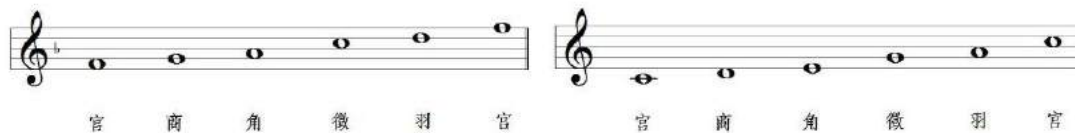




Figure 3: Two main pentatonic modes in Yu Shaoze [喻绍泽]’s work

Regarding the concluding notes of phrases, Yu Shaoze [喻绍泽] tends to conclude phrases on the Gong (宫, I) and Zhi (徵, V). This preference consistently runs through his works. For instance, in the second section of ‘Leaping Forward Song’, all the phrases conclude alternately on the Gong and Zhi. In ‘Tea-Picking Song’, a piece developed from the folk song Mengjiangnu (孟姜女), Yu Shaoze [喻绍泽] presents the original material by ornamenting it in the first section. While the concluding pitches of the four phrases—‘Shang Zhi’, ‘Yu’, ‘Zhi’—are consistent with the original material, in the subsequent development section, the concluding pitches revert to the ‘Gong’ and ‘Zhi’.

The melodic development techniques concerned in these works such as imitation, repetition, and ornamentation can be directly traced in his repertoire. In terms of rhythm, after categorizing the most and second-most frequently occurring rhythmic patterns, as well as the third to fifth most common patterns and others into three groups, it can be found that the most common patterns are  and . These two patterns account for 70% in both sets, while the ratios of the three groups consistently maintained at 7:2:1.

Upon these fundamental codes, fixed fingering-timbre-melodic combinations frequently utilized in ancient pieces have also appeared in new works. Firstly, there is a fixed fingering combination that appears, as the ‘qiyin’ (起音) tends towards its conclusion. In the initial stage of a piece, it is divided into two parts: the Qiyin (起音, sound starts) and the ‘rupai’ (入拍, enter the rhythm). The ‘qiyin’ serves as a prelude, while the ‘rupai’ indicates the beginning of the main melody. The opening section is commonly performed in harmonics, creating a contrast in tone and volume from the main sections. Meihuasannong, however, deviates slightly by starting with an open string and employing a fixed finger technique combination towards the end of the opening (highlighted in red). Such arrangement is also present in the ‘Joy of the Countryside in Spring’ as well as ‘Cherishing Springtime’

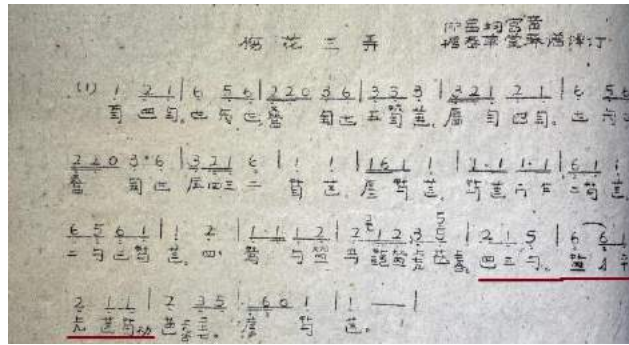


Figure 4: Fixed combination at the end of *Qiyin* in *Meihuasannong*. Reprint by courtesy of Prof. Zeng Chengwei.

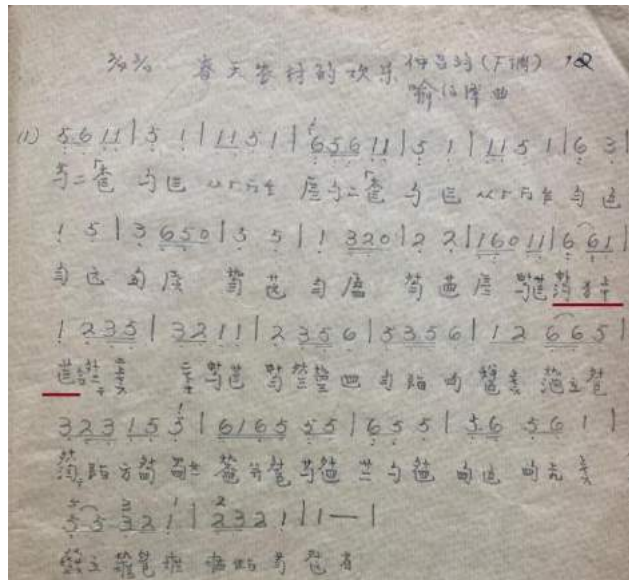


Figure 5: Fixed combination at the end of *Qiyin* in *Joy of Countryside in Spring*. Reprint by courtesy of Prof. Zeng Chengwei.

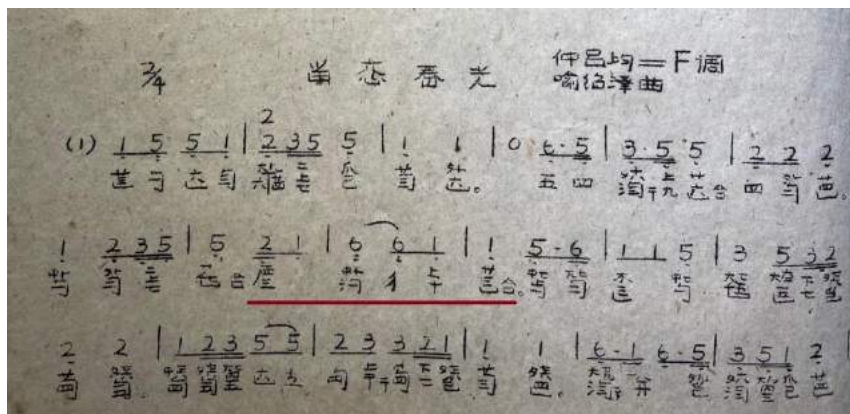


Figure 6: Fixed combination at the end of *Qiyin* in *Cherishing Springtime*. by courtesy of Prof. Zeng Chengwei.

In harmony with ‘qiyin’, at the end of ancient pieces, the fingering combination of 打圆 (Dayuan) often appears at the beginning of the final section, serving as an indication that the piece is approaching its conclusion. For example, in his representative piece, ‘Liushui’ consists of ten sections. ‘Dayuan’ appears at the beginning of the ninth section. In ‘Joyful New Year’s Eve’ (eight sections in total), the timing and performing positions remain similar to the traditional ones. In Yu Shaoze [喻绍泽]’s repertoire, six pieces exhibit this characteristic, accounting for half of them.

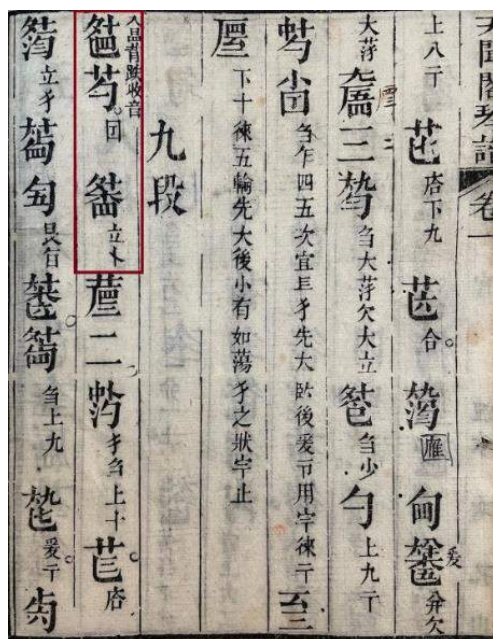


Figure 7: The occurrence of dayuan in Liushui. The performance note beside is: ‘Slow down the tempo and perform with a free rhythm to conclude the piece’. Zhang, H.X., Ye, Z. Y., Tang, S.X. (Eds.). (1876). Tian Wen Ge Collection of Qin Scores. Chengdu: Held and reprint by courtesy of Prof. Zeng Chengwei.

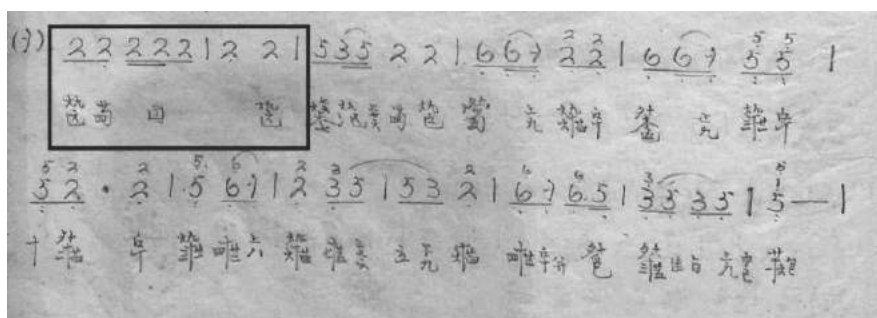


Figure 8: The occurrence of dayuan in Joyful New Year's Eve. Reprint by courtesy of Prof. Zeng Chengwei.




Furthermore, these works continue to use previously established fingering techniques, without inventing or borrowing techniques from other plucked instruments, indicating that the invention of new timbres has not become a part of his considerations.

YU SHAOZE [喻绍泽]'S CONSIDERATIONS AS A COMPOSER

The kinship between these new works and traditional ones is remarkably close. However, I don't consider them to be the same, because they emerged as a composer's explicit endeavor to accomplish a specific overarching task—the creation of “socialist” guqin works. Besides assigning titles with a communist flavor, Yu also needed to respond to the trend of “serving the workers, peasants, and soldiers with cultural art” in terms of content. How he responded can be categorized into the following three types: 1. Reinforcement or compromise; 2. Appropriation; 3. Integration.

REINFORCEMENT AND COMPROMISING

Yu Shaoze [喻绍泽]'s creative process is first reflected in his contemplation on “how to make the Guqin piece more direct, vibrant, and passionate.’ This led to his reinforcement of certain elements in his work.

Regarding the use of rhythmic patterns, among the second to fifth most frequent rhythmic patterns, there is an increased frequency of . This is the densest pattern used in all notations of Yu Shaoze [喻绍泽]'s works and repertoires. In the seven pieces,  appears in the second group. In the 14 traditional repertoires, only three pieces with  entered the second group.

Secondly, to achieve the loud and passionate qualities needed for the new qin piece, Yu Shaoze [喻绍泽] more frequently chose fingerings that could produce greater volume. Yu Shaoze [喻绍泽]'s choice was to use double stops more often, with six qin pieces having a double-sound fingerings usage rate ranging from 25% to 50%. In traditional repertoires, except for *Gusizhongsheng* and *Zuiyuwanchang*, the highest double-sound fingerings usage rate did not exceed 13.67%, with most below 8.84%.

Inspired by Yung's research, I divided the guqin into three performing areas from left to right. After analyzing the movement trends of the two sets of pieces in terms of performing areas per section, I found that over 80% of traditional pieces (except *Liu Shui* and *GaoShan*) presented a similar 'mountain-shaped distribution'—starting with harmonics or open strings, moving from the left low-pitched area to the right high-pitched area, and after stable performing in the high-pitched area for one or two sections, moving back to the low-pitched area and ending with harmonics. The high-pitched area mostly appeared in the middle or later part, with the pitch showing a low-high-low trend. The frequent occurrence of harmonics or entire paragraphs composed of harmonics at the end of qin pieces indicated changes in the volume of the piece. This constituted the characteristic of qin pieces as "gentle — passionate — gentle".

This program derived from Yu Shaoze [喻绍泽]'s bodily habitual memory influenced the layout of performing areas in new works. In 'Joy of Countryside in Spring', 'Singing for the Communist Party', 'Song of Plowing', 'Joyful New Year's Eve', and 'Recalling Bitterness and Appreciating Sweetness', which have no fewer than seven sections, the high-pitched part starts in the fifth, sixth, and seventh sections and is maintained. In 'Cherishing Springtime', 'Singing Praises to the Three Red Banner', and 'Leap Forward Song', shorter pieces, the high-pitched area is compressed into one or more phrases, but still appears in the middle or later parts. However, the degree of manifestation of this program in Yu Shaoze [喻绍泽]'s different works is not consistent. For some qin pieces that require a more intense atmosphere, Yu Shaoze [喻绍泽] chooses to compromise the 'mountain-shaped layout', shortening the process of brewing emotions. In 'Recalling Bitterness and Appreciating Sweetness', after the first harmonic paragraph, Yu Shaoze [喻绍泽] starts performing directly in the middle pitch area. 'Singing for the Communist Party' chooses not to start with harmonics, beginning with the press and open string sound combination in the middle pitch area, but both pieces contain a noticeably lengthy harmonic ending segment to replace the reduced non-harmonic descending paragraphs, serving a 'cooling down' function. This can be seen as a compromise result in the design of the layout of performing areas between Yu Shaoze [喻绍泽]'s 'experiential habit' and 'compose purpose'.

Although the influence of the mountain-shaped layout is significant, there are still works that completely discard that. In *Tea-Picking Song*, Yu directly uses a folk song theme for melodic development, and the overall performance is strictly limited to the middle and low-pitch areas. It is the narrowest performing area among all works and eliminates harmonic phrases. In the 'Leap Forward Song', the high-pitched area is significantly weakened, containing only one phrase. After the first harmonic paragraph, a series of string-brushing sound effects are used to transition into a passionate state, simultaneously concluding with brief harmonic performing. Overall, the qin piece hovers in the middle and low-pitch areas, along with a double-sound usage rate of nearly one-third, making the sound full and creating distance from the mountain-shaped layout. These two can be seen as Yu Shaoze [喻绍泽]'s 'subconscious resistance' against his experiential habits in his performing layout design.

found in Yu Shaoze [喻绍泽]'s compositions, where he adapts it to new themes. In the third section of 'Singing Praises to the Three Red Banners', the same segment appears three times with variations in both the high and low pitch ranges in accordance with the 'three red banners', a term popularized during that time to represent the three political concepts: 'The Masterplan of Socialism', 'The Great Leap Forward' and 'The People's Communes' (社会主义总路线, 大跃进, 人民公社). Although this work differs significantly in aesthetics from ancient pieces that have similar structures, Yu still finds inspiration for composing sections within this traditional concept.

The appropriation of ancient pieces is not an exception in Yu's works, as clearly demonstrated in 'Joy of Countryside in Spring', which prominently displays the influence of 'Meihuasansong'. The music commences with several phrases performing mainly on open strings, extending until the rupai, bearing a close resemblance to the same section of 'Meihuasansong'. In the subsequent fourth and fifth sections, the same harmonic melody is repeated twice in different pitch ranges, aligning with the performance areas of the harmonic sections in 'Meihuasansong'. This piece, being the only one among Yu's works with a specific title for each section, in its fifth and sixth sections, exhibits similarities in both textual titles and performance areas and techniques with the fifth and sixth sections of 'Meihuasansong'. For instance, the image of "flute sound" is mentioned in the subtitles of both pieces, and the highest pitch in the melody of both pieces appears in the sixth section.

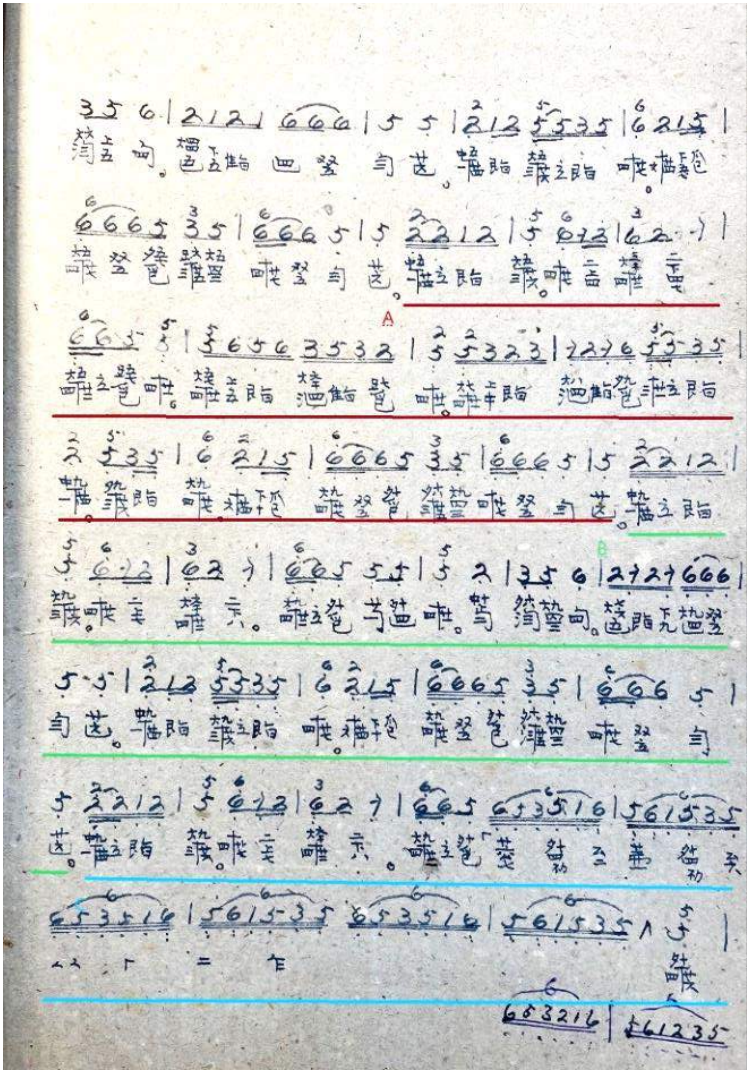


Figure 11: Repetition of the same theme in different areas in *Singing Praises to the Three Red Banners*.
By courtesy of Prof. Zeng Chengwei.

	<i>Meihuasannong</i>	<i>The joy of the countryside in Spring</i>
Title of fifth section	三弄横江，隔江长叹声 In the third variation, the aroma of the plum blossoms extends even beyond the river, prompting admiration from those on the opposite bank	村前村后，燕语莺啼 The calls of swallows and orioles spread throughout the surroundings of the village
Performing area and timbre	The harmonic theme fully repeated in the high-pitch area	The harmonic theme fully repeated in the high-pitch area
Title of the sixth section	玉箫声 The sound of jade flute	短笛声声，响彻云霄 The sound of the bamboo flute echoes through the sky.
Performing area and timbre	Combination of pressed sounds and open string in a high-pitch area	Combination of pressed sounds and open string in a high-pitch area

Figure 12: The comparison of the titles and performance situations between the fifth and sixth sections of the two pieces.

INTEGRATION

To give the work a more pronounced “revolutionary” character, Yu also chose to embed symbolic melodies into the composition. In the second section of ‘Leaping Forward Song,’ the concluding notes of the first three bars are F-A-c, precisely forming a major triad. These three notes represent the overtones that can be produced by a military bugle, coincidentally aligning with the first three notes of the Chinese national anthem, ‘March of the Volunteers’. This infusion imparts a dynamic atmosphere to the melody, consistent with the social sentiments during the ‘Great Leap Forward’. The subsequent melody consistently revolves around the notes F and c, and a significant amount of vertical octave harmonics technique, known as po (泼) in performing, is employed to increase the volume.

中华人民共和国国歌

(义勇军进行曲)

田 汉作词

聂 耳作曲

进行曲速度

起

来! 不 愿 做 奴 隶 的 人 们! 把 我 们 的 血 肉,

筑 成 我 们 新 的 长 城! 中 华 民 族

Figure 13: The introduction of the “March of the Volunteers”, with the fundamental tones G-B-d. Tian,

Therefore, Yu's choice of using 'Lady Meng Jiang' as the original material for this piece was not arbitrary. 'Lady Meng Jiang' represents an oppressed female figure in the original song. By incorporating the melody into the new work, Yu expressed that traditionally oppressed women could also become 'half of the sky' (半边天). A political term introduced by Mao Zedong, this expression emphasizes the equal and significant role of women alongside men in national development, social progress, and political participation with the arrival of a new era. In terms of technique, it was a reasonable choice to replace the original material, which was filled with sorrow, with a vibrant atmosphere by embellishing the melody. This kind of processing of ancient folk music to serve political propaganda was not uncommon at the time. For example, the folk song 'Qibaima' (骑白马) from northern Shaanxi underwent several adaptations to become the song 'Dongfanghong' (东方红), which praised the leaders, completing the transformation from folk to official contexts.

CONCLUSION: BETWEEN TRADITION AND MODERNITY

Yu's compositions that blend tradition and modernity reflect a transformative temperament, mirroring his personal music career and even the historical trajectory of the guqin industry in the 20th century.

While these works originated from the perspective of a professional teacher for professional education needs, they don't conform strictly to a 'so-called academic way'. The choice of string tuning, melodic development, finger techniques, and structure all showcase the composer's reliance on his old experiences and bodily habits during the production process. Meanwhile, Yu's approach to addressing the question of how to give new works a contemporary character is not a passive acceptance of his habits. His method can be summarized as 'shaping new spirit with the old way'. Apart from incorporating popular tones as embellishments, there is an increased use of more dense rhythmic patterns and double-string techniques. This reflects his attempt to transform the refined, intricate, and elegant traditional taste into a bold, straightforward, and enthusiastic endeavor. After titling his works with themes praising the communist party, the new nation, and one of its owners—the peasants' daily life, Yu ultimately made his response to the issue of how to be a socialized intellectual by constructing a new repertoire that belonged to socialism. The influence of both tradition and modernity exhibits flexibility depending on the theme. Works with country life themes share more commonality in form with ancient pieces due to their inherent connection to the natural tradition. On the other hand, works that celebrate contemporary politics show a more obvious attempt to break old paradigms.

Additionally, an interesting phenomenon is that during the 1950s to 1960s, when workers, farmers, and soldiers constituted the mainstream themes of literary and artistic creation, not a single piece among the works created by Yu Shaoze [喻绍泽] and his contemporaries depicted workers and soldiers. This suggests that Yu and his contemporaries, with thick traditional backgrounds, found it challenging to imagine using the guqin to glorify industry and military endeavors. Instead, they chose to transform rural landscapes, perceived as aesthetic scenes by the literati class, into depictions and praises of the lives of peasants. This approach allowed them to present a suitable and safe posture in a society dominated by a political atmosphere.

Stepping out of the works themselves, and observing the mechanism of music production, these pieces also hold unprecedented significance. Traditionally, guqin music has been continuously edited on both the textual and sound levels. As readable guqin scores, their content has been constantly modified, and as music, they are interpreted in performance based on the guqin scores as a 'framework'. For example, an ancient piece *Pingshaluoyan* (平沙落雁) has evolved through 69 versions since its first appearance in 1634, with significant changes in melodies, fingerings, and structures. However, there has been a consensus among generations of guqin players regarding the aesthetic themes. But in the modern perspective of copyright,

various studies argue that individual interpretations by different guqin players cannot take complete copyright.

However, Yu Shaoze [喻绍泽]'s legal relationship with his works is clear. After the end of the Cultural Revolution in 1976, the endless political movements were halted by his successors. China's national mission shifted from class struggle to reintegrating into the world economic system. Against this backdrop, in the late 1970s, Yu Shaoze [喻绍泽] began systematically modifying and reinterpreting the titles and themes of his works. Titles with a revolutionary flair were replaced with vague and mild names, demonstrating his exercise of the modification right within copyright. The shift from 'modifying the content but not the theme' to 'retaining the content but reinterpreting the theme' by Yu Shaoze [喻绍泽] reflects a transformation in the production of guqin music. In other words, in the past, guqin compositions were collaboratively created by guqin players from different eras. However, in Yu Shaoze [喻绍泽]'s hand, they have evolved into the unique creative expressions of specific authors, holding corresponding copyrights. This shift in the music production mechanism also constitutes the modernity of Yu Shaoze [喻绍泽]'s composition.

Original Title	Renamed Title
<i>Leaping Forward Song</i> (跃进歌声)	<i>March</i> (前进曲)
<i>Singing for the Communist Party</i> (歌唱共产党)	<i>Ode to Light</i> (光明颂)
<i>Remembering Bitterness and Cherishing Sweetness</i> (忆苦思甜)	<i>Yearning</i> (思念)
<i>The joy of the Countryside in Spring</i> (春天农村的欢乐)	<i>Springtime</i> (春天)

Figure 17: Yu's renamed works. Compilation by the authors.

Finally, this paper hopes to convey that analyzing the content of musical works as a method for constructing music history is still worth advocating. Although the emergence and subsidence of these compositions may be considered fleeting and minor compared to the extensive history of the guqin spanning over 2000 years, they precisely represent a phenomenon that emerged in the transformation of mainland Chinese guqin music in the 20th century. Wang Jianxin (王建欣, 2002) and Ye Ye Hongpei (叶鸿霏, 2010) both recognized in their research that musical works should occupy a more central position in the study of music history. The current academic deficiency in exploring how the history of Chinese guqin in the 20th century is manifested in the form of works has become a regrettable aspect of guqin historical research. Since the late 1980s, the theme of "rewriting Chinese music history" has garnered widespread attention and lively discussions in the mainland academic community. Among them, Chen (陈聆群, 2002) believes that exploring how Chinese ethnic music culture transitions from ancient towards modernization will be a breakthrough. Therefore, there is still a large number of issues about guqin composition during that period to be investigated in the near future.

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MULTI-CONTEXTUAL REVIVAL, HIDDEN INHERITANCE CYCLE, AND FIELDWORK METHODOLOGY BEHIND THE CASE OF DONGPU BAMBOO HORSE IN GUANGDONG

Yin Xiang [尹翔]¹

Abstract

This paper focuses on a specific type of long-term fieldwork that is closely linked to the inheritance cycle. This study employs a historical and longitudinal approach to investigate the history and two instances of revival that took place in 2016 and 2021 of the ‘Bamboo Horse’ in Dongpu village, situated in the Hailufeng region of Guangdong province, China. The two revivals occurred for distinct purposes: one was to participate in the ceremony in 2016, while the other was for the Intangible Cultural Heritage project in 2021. This study identified and examined the pattern of inheritance and conducted a comparative analysis to identify the variations and similarities across different periods of replay. The significance of this paper lies in its extensive and ongoing fieldwork, which involves continuous observation and contemplation of a specific subject. Over time, this research sheds light on how our perception and comprehension of this particular type of drama evolve. Furthermore, the consistent performance and status of Bamboo Horse are closely intertwined with the intrinsic nature of this ritualistic form of drama, and the change of the function of the drama in different contexts.

Keywords

historical ethnomusicology, longitudinal study; ritual, drama; intangible cultural heritage

INTRODUCTION

The Malinowski (Murdock, 1943) model had a significant influence on the fields of Anthropology and Ethnomusicology. It established a standard for fieldwork that involved thorough observation of the community’s entire life cycle over one year. Due to advancements in transportation and the widespread use of modern media, scholars are increasingly able to establish and maintain long-term connections with the individuals or communities they study and are invested in. Applied Ethnomusicology promotes the idea of researchers refraining from conducting fieldwork without any intention of returning and instead emphasizes the importance of assuming responsibility towards the community, sharing knowledge, and actively participating in community engagement. Anthony Seeger (2008) highlights several benefits of long-term fieldwork, including expanding the researcher’s perspective, exploring solutions to old questions, generating new questions, facilitating collaboration and assistance, and the convenience of conducting long-term investigations. Kemper and Royce (2002) emphasize that returning to the field changes how to see and what we accept, and extended time in the research process facilitates the description and explanation of both change and persistence and makes us more sensitive to ethical issues and personal responsibilities.

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This thesis exemplifies a form of long-term fieldwork closely intertwined with the recurring cycle of the research topic. The uniqueness of this research topic stems from the significant role that long-term fieldwork and perspective play in the research methodology. This thesis examines the epistemology of the ‘Dongpu [东埔] Bamboo Horse’ topic, exploring various scenarios that arise when observing it from both short-term and long-term perspectives. This paper also challenged the prevailing notion of inheritance that scholars commonly accept.

‘BAMBOO HORSE’ AS A RITUAL PERFORMANCE: BASED ON ONE YEAR’S OBSERVATION

Dongpu ‘Bamboo Horse’ is a traditional drama found in Dongpu village in the Hailufeng [海陆丰] region of Guangdong province, China. The drama (Shih Teyu [施德玉], 2017; Zhang Shenghuan [张胜环]. 2013) is named after the bamboo horse, a significant prop utilized by performers during walking around the villages, worship, and the performance of Zhaojun Hefan [昭君和番], a repertoire that consistently features in the first act of Dongpu ‘Bamboo Horse’. This drama features multiple repertoires, each performed by a group of 10-16 children who portray historical and legendary characters. They are accompanied by over ten adults who provide musical support on various instruments. This drama has been in existence for over three centuries in Dongpu village.

The ‘Bamboo Horse’, which serves as the emblematic symbol of Dongpu village, was not carried out between 2009 and 2015. Several reports have requested aid in preserving the Bamboo Horse, which was deemed to be at an imminent risk due to the six-year hiatus. Despite the endeavors of specific scholars to reassemble all the performers and restage the Bamboo Horse, unfortunately, this endeavor did not produce the desired outcome. However, in order to prepare for the grand ritual of Jieshi [碣石] town, in which Dongpu is located, a group of five individuals in Dongpu began rehearsing the ‘Bamboo Horse’ (Zheng Yanhui [郑燕辉]. 2006). This entailed assembling tutors, instrumentalists, and children interested in performing, as well as engaging in fundraising activities.

Throughout the fieldwork done in Dongpu during the years 2016 and 2017, I had the privilege of documenting the complete restoration of the ‘Bamboo Horse’. The process of studying and rehearsing [开馆] commenced on 29th March, 2016. After undergoing almost four months of rehearsal, they actively took part in the worship and performance activities held during the Ghost Festival in the village on 28th July. The ‘开’ ceremony, also known as the consecration of the bamboo horses, and the Dahong [打红] ritual, which entails performing in front of the Buddha at Yuanshan Temple on Xuanwu Mountain [玄武山元山寺] and obtaining the peace talisman, which occurred on 10th October before the performance outside the village. They attended the ‘Regilding’ [重光] ritual of the Buddha at Yuanshan Temple on 1st November and take a detour around the town. They were invited to perform in the friendship villages in November; Performed around the villages in Jieshi town during the Spring Festival [走正] from 31st December, 2016, to 8th January, 2017. Concluding with the prayer [退光] on 12th January, 2017, and expressing gratitude to God [谢神] on 13th January, 2017.

The inner logic of the ‘Bamboo Horse’ revival can be discerned from the procedure. It is widely held that bamboo horses possess spiritual entities. Prior to venturing beyond the village, it is necessary to sanctify the bamboo horses and present them before the Buddha in the town’s largest temple. This ritual is intended to bestow blessings and safeguard the group during their journey, preventing any harm from the deities of neighboring villages. When the group chooses to temporarily halt their performance for an extended duration, bamboo horses must conclude the prayer and express gratitude to God. The bamboo horses will be housed in a dedicated structure until the next restoration, adhering to the identical process and rituals.

Their performance would consistently incorporate the following procedures: Upon reaching the villages where they are scheduled to perform, the initial action involves traversing the village

while offering prayers to the deity of the villages riding bamboo horses. Subsequently, the group will be guided to the venue where the performance will take place. When playing the kong, a specific percussion instrument, performers are required to stand up and sing Luolilian, a traditional vocal style, in unison. Simultaneously, Li Qing [李青], the experienced instructor of the troupe, will scatter the wheat. Once the instrument players finish, the bamboo horses commence their several formations on the ground, followed by a performance of Zhaojun Hefan. The second repertoire is titled 'Play the God' (also known as '扮仙' in Chinese) and is based on the Eight Immortals Blessing. The third story is titled 'Fairy Send Child' (which tells the tale of the seventh fairy sending her child back to the baby's father, a man named Dongyong). When the 'Send Child' plot is performed, the actors will hold the 'child' and follow the host person's instructions to pray to the deity; this has a positive connotation for the village. Occasionally, following the 'Fairy Send Child'-ritual, the group may also enact other stories, such as 'Wuniang Touring the Garden', as per the villages' request. The final act will feature a 'Qianggu Dance', performed by two children gracefully moving on a crimson carpet, while others sing a narrative about the tale of 'Guohua Sale Rouge'.

Based on the performance of 'Bamboo Horse', it can be inferred that this form of drama possesses ritualistic characteristics. As a ceremonial spectacle, it serves to demonstrate the hierarchical order of the deities within and beyond the village through the performance procedure and route: 'Xuan Tian Shangdi' (the supreme deity in Jieshi Town) and 'Chenghuang' (the overseer deity of Jieshi Town). 'Diling Gong', also known as the manager of Dongpu village, is one of the deities worshipped in Dongpu village. Furthermore, it demonstrates the interconnection among various villages through the presence of transportation routes. There are three categories of performance:

- a) performing by invitation from the friendship villages Sanjia village and Qiandui village;
- b) participating in worship ceremonies in Liutao village and Xiatian village after attending the 'Regilding' ceremony of Yuanshan Temple. These two villages, along with Dongpu, are located within the same administrative jurisdiction;
- c) spontaneously performing during the Spring Festival in over ten villages without being formally invited. The interconnection between the villages is passed down through the generations via the 'Bamboo Horse' performance.

Based on the revival procedures and performance routes, it can be inferred that the 'Bamboo Horse' is a ceremonial performance. Many dramas in Southern China, particularly in the Minnan culture, follow the practice of praying to the deity 'Tiangong Yuanshuai' [田宫元帅]. This ritual is performed before and after every learning, rehearsal, and performance, as well as on the 2nd and 16th lunar day of each month in Dongpu village. The theatrical performances consist of meaningful acts, such as the deity bestowing blessings upon the villagers. The props, such as the 'Qianggu', are adorned with the Eight Diagrams and adorned with Fulu. Significantly, the Bamboo Horse has a strong connection with children. Based on the statistics from Luo Di [洛地, 2008], there is a significant prevalence of "Bamboo Horse" activities across 13 provinces and cities in the southern region. The Bamboo Horse activities prominently showcase the association between the "bamboo horse" and children². However, what is the reason behind children being the ones who perform 'Bamboo Horse'? It is believed that the children's performance of the 'Bamboo Horse' is connected to the sacred nature of the "Bamboo Horse" itself. For

² Various "Bamboo Horse" activities are predominantly carried out by children. These include the "Bamboo Horse Drama" in Hailufeng, Guangdong province, the "Bamboo Horse Drama" in Xincun Village, Jinshan Town, Zhangzhou City, Fujian province, the "Bamboo Horse Drama" in Qin County, Shanxi province, the Zhejiang Zhuji Ma Jian Town Xianggong Dian bamboo horse, Hehuang bamboo horse, Jinzhong area "running bamboo horse", Ningbo horse lanterns, Guangxi Yulin "bamboo horse dance", Anhui Langxi and other places of the "small horse lantern", Hebei province "Running Horse Dance", Fujian *Sanming* "Bamboo Horse Dance", Fujian *Longyan* "Bamboo Horse Dance", Fujian *Yongfu* "Bamboo Horse Dance", "Bamboo Horse Lantern" in *Sanming*, Fujian province, "Bamboo Horse Lantern" in *Longyan*, Fujian province, "Bamboo Horse Dance" in *Yongfu*, Fujian province, "Bamboo Horse Dance" in *Pingdu*, Qingdao province, "Candle Bamboo Horse" in *Tianzhuang*, Qingdao, and so on.

example, ‘Bamboo Horse’ in Xianggong Dian village in Zhejiang province are performed by young actors and actresses portraying characters from the Three Kingdoms. The original ‘jumping bamboo horse’ is a revered ceremonial practice that has transformed into bamboo horse drama during the Qing Dynasty, serving as a means of amusement for both deities and individuals. [Guo Shoujing [郭守靖], 2015] Bamboo horse dance in Hehuang in Qinghai province which involves 12-year-old boys dressed as ancient army soldiers or generals symbolizes the idea of ‘horse stamping out the plague’ and expresses prayers for the prosperity and security of the country and its people [Zhao Zongfu and Zhou Weizhi [周巍峙&赵宗福], 2014]. The ‘Eight Horse Lanterns’ performance in Ningbo involves boys and girls around the age of 12 years. This performance symbolizes the desire to eradicate disease and attract good luck. Similarly, in Yonggan City, Sanming City, Fujian province, boys and girls perform with bamboo horse lanterns. Additionally, there is a tradition of burning these lanterns after welcoming them, symbolizing the act of warding off disease and preventing disasters. The local inhabitants hold the belief that the presence of horse lanterns can effectively avert calamities, ensure the safety of both humans and animals, and yield bountiful harvests.

Based on the provided information, it is evident that the performance of ‘Bamboo Horse’ possesses a distinct level of sanctity and ceremonial nature. The selection of children as performers of the ‘Bamboo Horse’ is closely connected to the sacred qualities of the ‘Bamboo Horse’, as children are seen as symbols of innocence and purity. Despite the limited scholarly literature on the topics of ‘the role of children in rituals’ and ‘the purity and sacredness of children’, traditional Chinese philosophy regards children as symbols of untainted vitality and hope, embodying the utmost significance. In traditional Chinese philosophy, however, children represent the freshness of unshaded life, hope, and vitality. And this is recognized. Observing the ceremonial practices in Chinese villages, it becomes apparent that while adult bands, songs, and dances from other villages are occasionally invited by the organizers, the children participating in these ceremonies are primarily the offspring of the local villagers. These children frequently assume the role of ‘pretending to be a God’. The cultural rationale for this widespread occurrence is that children symbolize the perpetuation of the family and the community over time. Utilizing one’s own offspring as a ‘sacrifice’ serves as a means of bestowing optimism upon the deities, surpassing temporal boundaries in order to attain everlasting existence. Although there is a lack of specific theoretical explanations, it is unquestionable in practical situations and in people’s perceptions that children are regarded as symbols of purity and sanctity.

THE INHERITED CYCLE FROM THE HISTORICAL PERSPECTIVE

Despite concerns regarding the potential threat to Dongpu ‘Bamboo Horse’ during its period of inactivity from 2009 to 2015, my analysis of the fieldwork in Dongpu village suggests that the pause can be attributed to a regular and inherited cycle. On my initial trip to Dongpu village in 2016, I noticed that the participants included not only middle-aged and elderly individuals but also children. The ‘Bamboo Horse’ is highly cherished by the villagers, as indicated by the substantial attendance of villagers on every rehearsal night.

The Dongpu ‘Bamboo Horse’ sets itself apart from other dramas by exclusively showcasing theatrical performances featuring children between the ages of ten and sixteen years, instead of utilizing professional actors. This unique tradition is deeply rooted in the cultural legacy of the village and is intricately linked to its previously mentioned ceremonial importance. As the participants age, they will be replaced based on cultural requirements. Consequently, the drama typically remains operational for a period of 2–3 years, after which there will be a hiatus.

By investigating the oral history of Dongpu ‘Bamboo Horse’, which involves over 60 participants and other villagers, we can uncover a concise account of the drama’s revival. The villagers can recall several periods of revival throughout their history, starting around 1900 and continuing in 1922, 1946, 1952–1954, 1962–1963, 1977–1979, 1982–1983, 2006–2009, and 2016–2017. During the investigation, the villagers find it challenging to determine the precise year of

the drama’s revival. However, they can rely on their childhood recollections to ascertain whether there was a performance by the ‘Bamboo Horse’ during that period. The displayed revival time is an estimation derived from the village’s collective memory. Aside from the revivals in 2006 and 2016, which were motivated by the Regilding Ceremony of the Buddha in Yuanshan Temple, the reasons for the ‘Bamboo Horse’ reorganization in other years are not remembered by people. According to the literature, the historical account of the “Regilding Ceremony” indicates that the ‘Bamboo Horse’ participated in the fifth and sixth instances of the event. The chart presented below displays the years of the drama revival and the regilding year.

Start Years of the Revival	‘Regilding Ceremony’ Years
Nearly 1900	1896 (1 st regilding ceremony) 1906 (2 nd regilding ceremony)
Nearly 1922	1926 (4 th regilding ceremony)
Nearly 1936	1936 (5 th regilding ceremony)
Nearly 1946	1946 (6 th regilding ceremony)
1952	The ‘Regilding Ceremony’ was not conducted from 1947 to 1996. However, there were performances organized by the government in 1953, 1963, and 1978.
1962	
1977	
1982	
2006	2006 (110 anniversary regilding ceremony)
2016	2016 (120 anniversary regilding ceremony)

Figure 1: Timetable of the Dongpu Bamboo-Horse Revival and the Regilding Ceremony of the Buddha in Yuanshan Temple

The chart reveals a strong correlation between the resurgence of the ‘Bamboo Horse’ and the prosperous period of Yuanshan Temple. The ‘Regilding Ceremony’ was conducted at Yuanshan Temple, the largest and most renowned temple in Jieshi town. As per the Recording of Xuanwu Mountain, the inaugural ‘Regilding Ceremony’ took place in 1896, and subsequently, it has been held every decade. The ‘Consecration Ceremony’, held in the tempo, and the God Pageant Ceremony, taking place in the town, are the main events of the grandest ceremony in Jieshi town. The drama performances, which consist of Zhengzi Xi, Xiqin Xi, Baizi Xi, Shadow Puppet, Chao Ju, and Waijiang Xi, take place in front of the temple for a duration of five to tendays. The performances in Jieshi town were coordinated by various villages and groups, such as the Bamboo Horse of Dongpu village, the Lion Dance of Yingen village, the Shiyin band of Shishu village, the Fish Light of Wanghailou village, and the Stilts of Shaputou village, among others. The 2016 ‘Regilding Ceremony’ featured a total of 100 performance groups. Following their performance at the Yuanshan temple, they proceed to perform in various locations around Jieshi town for a duration of 3 days. The event in Naore [闹热], known as the celebration of deities and residents, was referred to as a ceremony. The performances exhibited by various villages and groups serve as demonstrations of their affluence and influence, with certain villages allocating over one million yuan to orchestrate their events. The objective of the performances is twofold: to bestow blessings upon the village or group’s well-being and prosperity, as well as to showcase their influence and affluence. Every village aims to showcase a distinctive performance that embodies its unique traditions, such as the Dongpu village’s ‘Bamboo Horse’ and the Shaputou village’s traditional splits.

The ‘Regilding Ceremony’, being the most significant event for the town, is accompanied by various forms of art performances in the villages, such as the Bamboo Horse by Dongpu village, unless there are exceptional circumstances. The regilding ceremony was put on hold after the establishment of the People’s Republic of China in 1949 and resumed in 1996.

During that period, the ‘Bamboo Horse’ in Dongpu village experienced four times of revival. There are three factors contributing to the resurgence. One primary factor is the execution of activities during the Spring Festival. While participating in a town performance can generate income for the organizers and participants, interviewees often reject this as their primary motivation for taking part. The second factor contributing to the resurgence is their concern regarding the ‘Bamboo Horse’. Many individuals are concerned about long inactivation of the ‘Bamboo Horse’. As the village’s drama, its purpose is to assemble individuals and have a positive influence on the village in terms of ceremonial significance. Additionally, this tradition serves as a symbol of the village and instills a sense of pride among its residents. The third reason is briefly mentioned in the accounts of the villagers, who recall government-organized performances in 1953, 1963, and 1978, specifically in Huiyang and Lufeng. However, villagers stressed that these performances were not the primary cause for the revival. Once they revived the ‘Bamboo Horse’, they were able to partake in these types of performances. Another factor I would like to highlight is that the functioning of the drama is heavily dependent on the economic conditions. For instance, in 1996, despite a ‘Regilding Ceremony’ taking place in Yuanshan temple, the Dongpu ‘Bamboo Horse’ was unable to afford rehearsals and attendance at the ceremony due to its poor economic situation.

It can be concluded that the ‘Bamboo Horse’ has an inheritance circle. In contrast to the professional troupe, the performance of ‘Bamboo Horse’ is organized by the villagers. When scholars and reporters consider it to be the enduring performance group, there will be a mistaken comprehension of it. From a historical standpoint, we can ascertain the inheritance circle and the correlation between the ‘Bamboo Horse’ and the ceremony. Numerous concurrent performances are closely linked to the ‘God Pageant Ceremony’, and the frequency of the ceremony has an impact on the traditional cycle.

Through my investigation, I discovered that Dishui village in Jieshi town and Songzhuliao village in Qiaochong town have previously hosted ‘Bamboo Horse’ performances. The most recent rehearsal in Songzhuliao village took place in 1964. The village of Dishui hosted the ‘Bamboo Horse’ performance in the years 1963, 1979, 1988, and 1992. In contrast to Dongpu, Dishui did not participate in any significant town ceremonies. Instead, Dishui primarily performed during the spring festival and generated income from neighboring villages. The event was paused due to a lack of incentives for the organizers, resulting in a lack of interest in taking on the responsibility. The investor mentioned that numerous villagers possess the ability to perform. If someone is interested in organizing an event and has adequate funds, one can also witness the ‘Bamboo Horse’. Through the comparison, it is to be observed that motivation is the paramount factor in the resurgence of ‘Bamboo Horse’. The revival is primarily driven by the villagers’ belief in tradition, as well as their self-awareness and recognition of the profound emotional significance and unifying influence it holds.

NEW MOTIVATION AND CHALLENGES FROM THE INTANGIBLE CULTURAL HERITAGE PROJECT

Although the motivation to attend the ‘Regilding Ceremony’ has been identified as the crucial element for the revival of the ‘Bamboo Horse’, a new challenge emerged from 2021 onwards. Throughout the period from 2017 to 2024, I maintained ongoing interaction with the individuals residing in Dongpu village. The primary objective they expect me to engage in is applying for the Intangible Cultural Heritage (ICH) project and providing videos, photos, and text. The ‘Bamboo Horse’ was officially recognized as an ICH project at the county level in 2019 and the city level in 2021. On 23rd December, 2021, the organizers of the ‘Bamboo Horse’ in the village sent invitation letters to the villagers, particularly those who have the potential to participate in the project. This marked the commencement of the new resurgence. The invitation letter included the details of the successful listing of the ‘Bamboo Horse’ in the third batch of Shanwei's ICH. This achievement was made possible through the support of the Bureau of Culture, Radio,

Television, Tourism, and Sports of Shanwei, as well as the culture departments of Lufeng. The purpose of this listing is to preserve and promote the village's valuable cultural tradition of 'Bamboo Horse'. To revive and advance the 'Bamboo Horse', as well as preserve the tradition, there is a need to encourage villagers to come together and actively engage in this restoration initiative by having their names included on the list of sponsors'.

Following the dissemination of the invitation letters, the instrumentalists assembled and performed in unison. Commencing on 22nd March, 2022 (the 20th day of the lunar February), a group of 15 children was assembled to acquire four mandatory repertoires. On the 28th of lunar July, after the bamboo horses had been consecrated four days prior, they gave a performance at the Ghost Festival in their village. Although the ICH project may act as a substantial catalyst for some individuals to participate in the Bamboo Horse, it cannot serve as a perpetual source of motivation. The Bamboo Horse ceased its regular rehearsals following the Dongpu village performance on the initial day of the lunar month of January 2023. In contrast to previous occasions, they refrained from performing outside the village during the Spring Festival. The primary rationale behind this decision was that the organization's objective was focused on the ICH project. Consequently, they deemed it inappropriate to generate income through performances outside the village. The consideration also took into account the intricacy of organizing and the advancing age of the actors and actresses. Maintaining performance is difficult because of limited financial resources and organizational capabilities.

The Bamboo Horse occasionally rehearsed, particularly on the lunar 2nd and 16th in 2023, due to the consecration of the bamboo horses. On some occasions, only instrument rehearsals took place. Organizers are anticipating the occurrence of certain events in order to rearrange the performers. The ICH Plaque Listing Ceremony took place on the 13th of lunar December in 2023. In preparation for this ceremony, the organizers of Dongpu Village convened the performers in 2022 and 2016 to practice the Bamboo Horse. During the 'ICH Plaque Listing Ceremony', various procedures were carried out, including the introduction of the 'Bamboo Horse', which highlights its 600-year history and the principle of 'one inheritor for each generation' (Zhan Shuanghui [詹双晖], 2009; Zhong Zheping [钟哲平], 2015). However, it should be noted that these elements, although visually appealing, deviated from complete accuracy. Based on my investigation, the 'Bamboo Horse' can be traced back to 1737 in Dongpu village, as reported by Li Qing [李青]. During that period, the tutor hailed from Jiangjuntang [将军塘] village in Neihu [内湖] town. Following the unfortunate demise of the first tutor, A Xun [阿寻], who drowned while performing outside and his boat sank, Dongpu village recruited Chen Qianshen [陈谦慎] from Jiangjuntang village to instruct in the Bamboo Horse. Following his demise, the Jiangjuntang village ceased to stage 'Bamboo Horse'. The fourth instructor, Chen Naiji [陈乃济], who passed away in 1944, imparted his knowledge to Zhan Magui [詹妈桂], Chen Machang [陈妈长], Li Tu [李徒], and Wen Zuo [温座]. The group of individuals was referred to as the fifth-generation tutor. Following them, Li Qing [李青], Liu Bingyan [刘炳炎], and Li Chang [李昌] came next. Although some Dongpu villagers raised concerns about the "one inheritor for each generation" principle, particularly because multiple individuals were taught in the 'Bamboo Horse' in Dongpu, the ICH document supports this perspective.

Following the ceremony, they plan to showcase their tradition beyond the village, as they have been invited to perform at the Lantern Festival organized by the government of *Jieshi* Town. Prior to that, they visited the Yuanshan Temple to conduct the *Dahong* ritual on the 28th day of the lunar month of January in the year 2024, as previously mentioned. Following that, the troupe is able to showcase their performance in various villages or events. The latest installment of the ICH 'Bamboo Horse' has recently commenced.

In contrast to 2016, the new technique participated in the activity. The video captured in 2016 has become one of the instructional techniques. The organizers established a TikTok account called "ICH Jieshi Dongpu" and shared numerous brief videos showcasing various activities such as learning sessions, rehearsals, and significant events like consecrations, worship, and performances. Some videos even included specific details such as the time and name of the

event. The ‘Bamboo Horse’ performance was well-received, with numerous inquiries about the date of the show. The event attracted over 3000 fans and received more than 20,000 likes. Li Bing [李炳], a transverse flute player, made a significant contribution to the ICH application project as a participant in the ‘Bamboo Horse’ in 2016. Playing together was effortless for them, thanks to their extensive decades of experience. Nevertheless, as the players grew older and a few of them deceased, their proficiency in playing specific instruments, notably Xian, a bowed string instrument, declined. Fortunately, there exists a video recording that specifically documents the performance of the bowed string instrument that took place on 31st January, 2017, while I was conducting my fieldwork. This video has acquired significant value as a learning tool.

The acquired range of skills is less than that of 2016 when children were educated in five repertoires. However, from 2021 to 2022, children were only taught four mandatory repertoires. The four mandatory repertoires are ‘Zhaojun Hefan’, ‘Play the God’, ‘Fairy Send Child’, and ‘Qiangu Dance’, as previously mentioned. In the 1950s, in addition to the mandatory four repertoires or four parts, there were over ten repertoires of ‘Bamboo Horse’. Xiwen [戏文], which entails portraying the narrative, is the most crucial aspect of the performance (Xu Yixin [许翼心]. 1963). Unlike the four other parts that possess conventional ritual significance, Xiwen emphasizes narrative performance. However, starting from the 1980s, Dongpu only practiced three repertoires in addition to the four mandatory ones. These three repertoires were Wuniang Touring the Garden, Yichun Left the Umbrella, and Sijiu Ask for the Road. This continued for a period of 30 years. Villagers found it difficult to memorize other repertoires. While the inherited circle played a role in reducing the repertoires, the transformation of transportation and the change in the function of the Bamboo Horse are the primary factors responsible.

During the ‘Bamboo Horse’ performance, the group exclusively presents the ‘Xiwen’ part, including ‘Wuniang Touring the Garden’ and other repertoires, only during their nighttime shows. During the daytime performance, there are four obligatory components. ‘Zhaojun Hefan’ is the sole performance that incorporates the use of bamboo horse props. This segment is also commonly referred to as ‘Bamboo Horse Acting’ by the villagers. Therefore, the bamboo horse is an integral component of the traditional ‘Bamboo Horse’, serving a ceremonial purpose. The phrase “Play the God” symbolizes the concepts of well-being, prosperity, harmony, and abundance. On the other hand, “Fairy Send Child” represents the notions of birth and wealth, drawing inspiration from fairy tales, lyrics, and various items. These two stories are the obligatory theatrical performances in the Zhengzi Xi, Baizi Xi, and Xiqin Xi in Hailufeng area, as well as in the Chao Ju and Yue Ju in Chaoshan culture and Cantonese culture. ‘Qiangu Dance’ is a typical performance of Dongpu, which was also the one the troupe presented during the ‘Regilding Ceremony’ in front of the Buddha. The term ‘Qiangu’ encompasses various elements that symbolize blessings, such as the ‘108 footwork’, the ‘Eight Diagrams’, and the act of successfully throwing and receiving the ‘Qiangu’, which is the highlight of its performance (Compilation Committee of Hailufeng Historical and Cultural Series, 2013).

In the Hailufeng area, there is a customary practice of worshipping the deities during the day and present drama performances at night. During the day, the repertoires are specifically performed for the deities, while the evening performances are intended for both the deities and the people. The Dongpu ‘Bamboo Horse’ troupe only performs four compulsory parts during the day. During nocturnal performances, particularly when invited to other villages or during the Spring Festival, they would incorporate additional repertoires. The villagers have coined a distinctive term, ‘Zuoye’, to refer to this particular type of performance, which signifies performing during the night. Consequently, there has been a decline in the range of performances associated closely with this genre, particularly in terms of the duration of nighttime performances. Prior to the 1970s, the troupe would perform a total of 10 repertoires, which included the mandatory four repertoires, during their all-night performances that lasted until almost midnight. However, as a result of the transportation shift, the troupe is now able to commute by car to other villages and return home every night. Consequently, their performances are no longer

extended into the late hours, which directly contributes to the reduction in the number of repertoires.

The change in repertoires of the Dongpu 'Bamboo Horse' reveals a decrease in its entertainment function, while its ritual function has remained and became the predominant driving force for the drama. Based on the unchanging four compulsory repertoires, we can conclude that the ritual function is the most crucial and fundamental aspect of 'Bamboo Horse'. Between 2016 and 2024, the ritual procedure, which involved worship and circling the village, was also preserved. However, when we examine the 'Bamboo Horse's prosperous period, during which it was performed for longer durations and showcased more repertoires in the night, one cannot deny the inevitable decline of the 'Bamboo Horse' when viewed from a historical perspective. The 'Bamboo Horse' in Xincun village, located in Zhangzhou City, Fujian province, runs similarly to the 'Bamboo Horse' in Dongpu village. It showcases performances during the festive days dedicated to Lord Guan, which occur on the 13th day of lunar January and May. Due to the migration of villagers from Xincun village to the town for employment and educational opportunities, the population of Xincun village significantly declined. Villagers only return and celebrate the festival during the feast days of Lord Guan. Prior to the festive period, they will conduct rehearsals for the Bamboo Horse for approximately one month in a location outside the village. The purpose of these rehearsals is to coordinate the participation of the school-going children from the nearby town. Due to time constraints, the current practice for the 'Bamboo Horse' only focuses on rehearsing the lineup, while all the musical components are pre-recorded. However, the ritual procedures on the feast day are upheld. The ritual involves consecrating the bamboo horses, worshipping the deities, walking around the village and singing blessing songs, refixing and burning the bamboo horses, and showing the gratitude to deities. It is worth noting that the horses in Dongpu are constructed using fabric and bamboo, while the horses in Xincun are made from paper and bamboo. The act of immolating horses at the conclusion of the ceremony symbolizes the eradication of ill fortune for the local inhabitants. Although Dongpu and Xincun both depict the story of 'Zhaojun Hefan', they differ in terms of their music and ceremonial protocols. Through observation, a recurring pattern becomes apparent: the ritual elements remain intact while the repertoires or musical components are diminished.

The incorporation of the 'Bamboo Horse' performance in the ICH project elicited a feeling of pride among the villagers, while also fostering a desire among specific individuals to establish it as a regular and frequent event. Furthermore, they strive to showcase their endeavors in rejuvenating the 'Bamboo Horse' and endeavor to convince the cultural department to allocate funds. However, maintaining a consistent level of performance remains challenging.

CONCLUSION

The 'Bamboo Horse' in Dongpu village would be considered a situation on the verge of disappearing if we observe it in short-term fieldwork, mainly because it was inactive for a period of 6 years from 2009 to 2015. This paper employs extensive fieldwork and adopts a historical perspective to examine the 'Bamboo Horse' and their inherited cycle. From a long-term and historical perspective, the Dongpu 'Bamboo Horse' has an inheritance circle. The establishment of age requirements, rehearsal procedures, and ceremonial rules resulted in the development of the inheritance cyclicity. The Dongpu 'Bamboo Horse' is a ceremonial practice, akin to other 'Bamboo Horse' activities such as 'Bamboo Horse' Dancing or 'Bamboo Horse' Dramas in China and other countries, to ward off malevolent spirits, seek blessings and prosperity, and fertility worship. Every decade, the regilding ceremony takes place in the town, serving as a direct incentive for the rehearsal of the 'Bamboo Horse'. This event showcases the profound faith held by the villagers. The accumulation of the consciousness of the village's indigenous customs was also a significant factor. The villagers in Dongpu possess a strong awareness of

their customs and acknowledge the deep emotional significance and cohesive influence of the 'Bamboo Horse', a cultural tradition that has been inherited for more than three centuries.

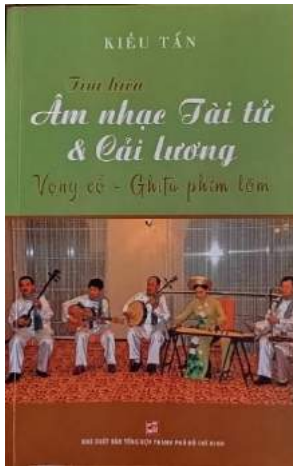
Between 2016 and 2024, the ICH program incentivized certain participants to reorganize the Dongpu 'Bamboo Horse', effectively rejuvenating the 'Bamboo Horse'. Several changes have taken place, such as reducing the repertoires, discontinuing performances outside the village, and abandoning drama as a means of generating income. The videos now have a greater impact than before, and the fieldwork videos and other materials in 2016 are beneficial to their ICH project application and other efforts to promote and facilitate learning. When comparing it to 2016, an analysis of the four mandatory repertoires and rituals of bamboo horse reveals that the ritual function has emerged as the primary function of the 'Bamboo Horse'. The diminishing of alternative repertoires that exclusively perform during the evening and serve as a source of entertainment in the 'Bamboo Horse' indicates a decline in the entertainment aspect. This transformation primarily took place during the 1980s and is strongly associated with alterations in transportation and performance techniques. It was also partly influenced by changes in educational and work paradigms. It also reflects a shift in the function of drama, from being a source of income and entertainment to becoming a ritualistic and representative aspect of the village. However, the primary drive behind the bamboo horse remains the significant event. It continues to exhibit an intermittent state of rehearsal and performance.

The long-term fieldwork conducted in this paper demonstrates its importance. Engaging in ongoing research and comparing it to other relational issues not only yields additional research topics but also facilitates the discovery of new research topics or solutions to existing questions. Additionally, it allows for more accessible fieldwork. However, the most crucial aspect is the continuous observation and thought of the same object. Between 2016 and 2024, while conducting fieldwork in the Dongpu village or Hailufeng area, as well as other locations mentioned above, I engaged in continuous observation and supportive participated in significant events such as the application for ICH. This experience has significantly enhanced my understanding of this type of drama. The historical perspective and longitudinal study are crucial for understanding the 'Bamboo Horse' throughout history, as they allow me to identify both the changes and similarities within its inheritance circle. Engaging in short fieldwork, or solely emphasizing the present moment while disregarding the historical context, can give rise to a sense of tradition in disappearing. Conversely, lengthy fieldwork, particularly when examined through a historical lens, will expose the inherent yet uncondensed patterns of those with insider knowledge. We always ignore the folkloric organizations that arise spontaneously and demonstrate a distinct pattern of periodicity in their activities, and it is uncommon for them to host "annual performances" due to economic and organizational constraints. Therefore, as scholars and cultural authorities, we have failed to acknowledge the true significance of folkloric performances to those who are deeply engaged, as we have solely concentrated on the frequency and liveliness of these traditions. Through extensive and prolonged fieldwork, we will gain a comprehensive understanding of the interconnectedness between drama, ritual, belief, and authentic musical culture.

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REVIEW-ESSAY ON THE BOOK ‘TÌM HIỂU ÂM NHẠC TÀI TỬ & CẢI LƯƠNG BY KIỀU TẤN. 2023. HO CHI MINH CITY: NHÀ XUẤT BẢN TỔNG HỢP THÀNH PHỐ HỒ CHÍ MINH’

Jählichen, Gisa¹

Abstract

This is a short review-essay on the book “Tìm Hiểu Âm Nhạc Tài Tử & Cải Lương” by Kiều Tấn. Ho Chi Minh City: Nhà xuất bản tổng hợp Thành phố Hồ Chí Minh.

Keywords

Vietnam, music traditions, repertoire development, Vọng cổ, ghita phím lõm

Kiều Tấn’s book, which was printed in December 2023 and published in the Vietnamese language, is a collection of insights into the world of some South Vietnamese Musical appearances such as Tài Tử and Cải Lương, including Vọng cổ and ghita phím lõm. Tài Tử is the so-called amateur music that is actually hardly amateurish and follows a strict reglementation (Jählichen, 1993). Cải Lương is the reformed theatre that was established through using Tài Tử pieces, some common songs and some extra for the theatre developed pieces, which followed the Tài Tử reglementations.

His book has three large parts: the first is dedicated to the Tài Tử and Cải Lương practice in history and present times. The second part deals with the piece Vọng cổ and the third investigates the use of the ghita phím lõm, a special guitar with hollowed out spaces between the frets. The second and third part developed an earlier smaller edition of his works (Kiều Tấn, 1997).

The first part (from pages 11 to 121) details many new insights regarding the history of the repertoire and the deep connections of musicians, composers, and lyricists. The most interesting section right at the beginning of this part is a list of pieces and song sources from the Eastern and Western area of Vietnam’s South. One can easily understand the dimension of the appearance, as in later years individual composers played increasingly a role as sources, of which the famous musician and composer Sáu Lầu was a pioneer. He also composed a number of other pieces, not only Dạ cổ hoài lang, the predecessor of the later central piece Vọng cổ. This more than indicates that Tài Tử and Cải Lương were in the core an elitist culture that was followed by many people in order to increase their personal reputation in a specific time period.

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Most welcome are also his explanations about the use of the song lang², which he finds was possibly a wrongly understood song loan (page 25). This instrument had its roots in the cái phệt, simply a pair of slabs, that was used to teach the pieces in its rhythmic consistency. The song lang, as one can experience today, is strictly bound to the teaching function and the authority within an ensemble of musicians. This authority is not only earned through the use of the đàn kim, the long-necked moon lute that is often the teacher's instrument explaining điệu, hơi, and dây (specific modes, moods, and playing patterns), but also through age and some significant ethical features of the teacher or leader in the group.

The author's way of using tables offers many possibilities to gain an overview of used tunings and rhythmic structures. Strikingly, he covers the subject with clear writing and not interrupted through many in-text-references a widely applicable field of various moods and patterns that are used until today.

The next part, which he calls “Từ Hoài Lang đến Vọng cổ” (From Hoài Lang to Vọng cổ), goes from page 122 to page 218. This part introduces rich transcriptions that are unfortunately set into a Western context and did not entirely follow the musical logic of square rows/lines, as suggested earlier by the author (Kiều Tấn, 1997). However, the notations are also enhanced through fascinating score heads showing an easily manageable range of pitches to be used. It seems exact and does not need further explanations. He dedicates some longer passages to the singer Út Trà Ôn, who was exemplarily outstanding and emerged at the time when elitist performances switched to that of industrial mass production of reformed pieces. He was one of the great idols that made the investigated piece becoming a core piece of the repertoire in the South Vietnamese music theatre.

The final part deals with the said guitar. There were already a number of writings about this matter, but here the author goes deep into the history of the guitar and explains this instrument that is overwhelmingly often played in Vietnam. He also plays the instrument himself when required. Not surprisingly, he finds inspiration to the creation of the ghita phím lõm in the cello, the violin, and finally in the mandolin, that first has shown hollowed out spaces between the frets (Kiều Tấn, 1993). He also refers to the use of the guitar with metal strings such as the Hạ uy cầm, the Hawaiian guitar (page 255) as a zither or the tranh (zheng). In great detail, he reports on the historical development of various tuning systems and the increase of used strings. Then, he also explains different dây (starting at page 264), a significant tool to change sound, register, playing methods, and mood. This last part is a long-awaited clarification to be used to teach the following generations. The subtle differences between hơi, điệu, dây đàn (various expressions for a used melodic structure) and the implications for the various musicians become even more transparent.

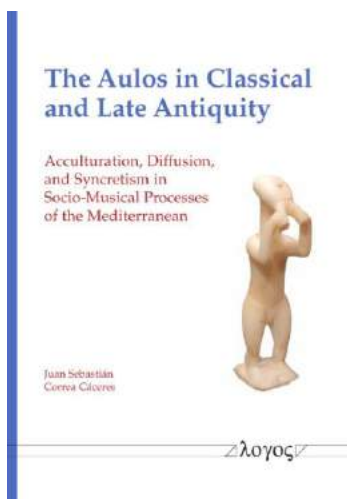
This part also includes many transcriptions and notations (pages 297-365) for that instrument. Regrettably, there is no mention of the original recordings, as simple additions of record labels like ASIA in 1938 (page 258) are not sufficient in order to trace them and the list of references is also partly incomplete. So, it is not fully clear whether these are transcriptions or notations from the memory of the author. However, this writing is a must for all who deal with South Vietnamese music in general and especially with the music produced through Tài Tử and Cải Lương. Vọng cổ became a kind of symbolic piece and should not be missed or in any way ignored. The ghita phím lõm is a prominent example of adaptation through transformation.

² The song lang (or song loan) is a small slit drum in shape of a thick (approximately 2.5 cm) disc to which an elastic holder made of metal or horn is mounted that leads to a wooden ball and this wooden ball is hit against the disc with the foot of the leading musician, who is mostly the moon-lute-player of an ensemble.

Without this instrument, a development of the reformed theatre in the South was not thinkable. It is, therefore, of crucial value to know more about this instrument and the history of it.

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REVIEW ESSAY OF 'CORREA CÁCERES, JUAN SEBASTIÁN. 2023. THE AULOS IN CLASSICAL AND LATE ANTIQUITY. ACCULTURATION, DIFFUSION, AND SYN- CRETISM IN SOCIO-MUSICAL PROCESSES OF THE MEDITERRANEAN. BERLIN: LOGOS '

Xu Xin [徐欣]¹

Abstract

This is a short review essay of “Correa Cáceres, Juan Sebastián. 2023”. The Aulos in Classical and Late Antiquity. Acculturation, Diffusion, and Syncretism in Socio-Musical Processes of the Mediterranean. Edited in Berlin by LOGOS. It takes a detailed look into each chapter of this book.

Keywords

aulos, antiquity, Mediterranean music, acculturation, syncretism

The aulos is widely accepted as the ancestor of modern aerophones, but its deep past still poses ambiguous questions that require reconsideration. This is the reason for conducting research on the book “The Aulos in Classical and Late Antiquity”. The development of musical instruments holds a hidden world history, like a complex organic system. From prehistoric times to the present day, every clue left at each time and space node may be a historical puzzle or an answer. As the author states, “the history of the aulos presents unclear passages such as its origins and past” (page 2).

Following the conventional structure of a theoretical book, the author makes a specific claim on the aims of the research in the introduction, one of which is to explore the origins of the aulos. It appears to be a single question, but in fact a series of related questions have been asked and discussed in the book: who were the first people created aulos? Where and when was it played in pairs? What were the routes of the diffusion of the aulos, and under what social processes did it become diverse in different culture? Does it belong to one culture or several? Finally, the most simple but important question: What is the aulos? To seek for the answers, the author provides a comprehensive overview of the aulos in Eurasia, with a specific focus on the

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ancient civilizations of Greece, Rome, Sardinia, Egypt, Anatolia of the Mediterranean, and Mesopotamia of the Near East or Central Asia. These areas are to be believed the historical arena of aulos under the perspective of the historical process of the instrument's origination, development, and eventual disappearance. The author describes this process as acculturation, diffusion, and syncretism, emphasising the historical exchange between civilisations and implying a fundamental point: the movement between different groups and cultures has created a worldwide distribution of certain types of instruments.

To provide a holistic view of aulos, both synchronically and diachronically, one can choose to organise all issues, evidence, events, or assumptions spatially and inter-spatially, or chronologically. The author has clearly chosen the latter approach, presenting the information as a historical account in chapters 2 and 3. This coincides with the purpose of this study to reconstruct the history of aulos as well as “past cultural patterns” (page 3). Within the time frame covered by this book, namely pre-history, classical antiquity, and late antiquity, it provides historical clues regarding aspects such as the terminology and typology of the aulos in different cultures, its organological parameters, musical features, manufacture, the development of finger holes, as well as the social status, concepts, and spiritual beliefs of the Ancient Greeks and Romans and beyond regarding the instrument. Additionally, it explores the connection with the cult of rituals and public ceremonies, acoustic aesthetics, and gender issues. The book uses historical material, including legends, myths, epic narratives, and stories, as well as evidence from iconography, archaeology, and written sources. While written sources are generally considered authoritative historical records, the author questions their reliability through analysis. According to the researcher Bélis (1986), Aristoxenus notes that the Ancient Greek aulos was a foreign invention, while Athenaeus documents that the aulos was invented by a Libyan-Numidian man called Serites, who sees the origin of the aulos in North Africa. However, the author synthesizes other evidences to refute this view and locates the origin of the aulos in the Aegean area.

As I know about aulos research in general, and also as the author presents it in this book, there were not yet new findings and materials related to aulos historically, either iconographic, archaeological, or written sources. What is the point of bringing these “old” materials together? The author mentioned more than once that much of the literatures about musical instruments is descriptive rather than explanatory, so that this research makes use of historical explanation while focusing on the social and cultural process and also explore that of the impact on the aulos, to make the old materials into new materials.

The author's emphasis on cultural contact goes even further into prehistoric times. According to the deduction by some scholars that the using of hollow bones to make flutes or pipes can be traced back to Neanderthal times, the author made the assumption that they transmitted the knowledge, probably the instrument and the practice, to the Homo sapiens or us, and labelled such process as “acculturation” (page 127). It is worth to reconsider whether it could be explained by acculturation (Skuzza, 2007), a concept that implies a process of transformation after the cultural contact, sometimes can be described as localization, seems not a suitable term in this scene, for there are lacking evidences of such a process so that better to be identified as material exchange or shared material culture in the pre-history period. Nevertheless, acculturation combining with diffusion and syncretism still being an important perspective when looking back to the deep history to understand the process of a musical instrument shared by different cultures. This is a significant point of view the author made that the aulos was not belonging to a single culture but to several, that “the diverse cultures which contributed to the different

aspects of the aulos developed their own instruments, such as the Phrygian aulos and the Roman tibia” (page 130). The author attempts to demonstrate each historical event of cultural contact, marked all the space-time coordinates on the historical appearance of all traits identifying the aerophone especially that of aulos starting from the very beginning, mapping its distributions to establish a border of the aulos' world, comparing the similarities and differentiations over the development and the transformation. The book is a very comprehensive discussion of the historical thesis of aulos.

Yet, for a panoramic study, especially one that combines instrumental and musical archaeological approaches, it is clearly not enough to limit the material and vision to historical questions. Despite the chronological writing strategy, this book cannot simply to be recognized as a “historical book”, which does not adequately summarize the method and nature of its contents. Chapters 4 and 5 can be regarded as an example to show the approach to integrating ethnomusicological fieldwork into historical research. Both Sardinians and Egyptians are still playing multiple-pipe aerophones, launeddas and argahul, while the aulos in Greece and other places is already extinct. If people are willing to do research through the living tradition of one culture and when they try to reach a better understanding of the past of another culture, they are actually looking for the similarities of the instruments themselves, as well as seeking for the connections between the past and present time. To the author, the value of the ethnography is based on the fact that contemporary cultures might hold evidence and crafts comparable to the past (page 297), and the fieldwork could not only create a dialogue between contemporary material and historical sources, but also provides a better understanding of the aulos (page 38). One of the examples is about the materials and manufacturing process between launeddas and aulos, according to the information provided by Pitano Perra, the author interviewed him as a musician and craftsman on Sardinia, that the cane which serves for launeddas making must be cut between December and March when it turns green, possibly during the full moon, for that the launeddas makers believe that the intense moonlight provided during that lunar phase has an effect on the cane which makes it last for a long time. The canes for an aulos, according to Theophrastus (Fortenbaugh et al, eds., 1992) must be cut between the last month of spring and the end of summer. For that the launeddas makers are not going to use the cane until it turns completely dry after normally 6 months. The author deduced that the Ancient Greeks cut the cane when it was neither green nor dry, and the drying process must have taken longer (page 297).

Apart from the physical evidence, Perra also recognizes the performance practice of this vanished instrument through the reconstruction of an aulos, which the author describes as the same path as experimental archaeology tries to do. Through the performance of the reproduction of aulos and its sonic characteristics, the historical and the contemporary are linked in an experiential way, as well as in a spiritual imagination, and in the author's description. Perra becomes the sole spokesperson of the Sardinian launeddas, an authority on the reconstruction of history. According to the author, what people think about music is largely historically constructed (page 273). This also justifies the extensive use of Perra's perspective in the interpretation of history in chapter 4. The problem, however, is that the author's fieldwork on Sardinia was supported by material provided by Perra alone, which, while convincing, is clearly a more comprehensive relationship between fieldwork and history by the voices of more interviewees. In the fifth chapter of the Egyptian fieldwork, the author finds two field speakers who describe the various types of argahul and argue that circular breathing is an ancient technique used both in the ancient

aulos and the contemporary arghul. The author also notes that although the trip to Egypt was intended to research parallels between the ancient aulos and the contemporary arghul, there are also many differences. “Though the aulos, arghul, as well as the launeddas are ancient instruments, with the latter two surviving to this day in this part of the world” (page 334). Readers may find that there are too much details on how the author conducted his fieldwork in Sardinia and Egypt, especially the difficulties getting in contact with the informants in Egypt. It may give us the impression that the arghul is a traditional but marginal instrument in the contemporary society of Egypt, just like the author noted, that the arghul was slowly disappearing from the Egyptian musical scene (page 319). Overall, the use of fieldwork methods can not only shed the light on an ambiguous past, but also made the present and the past comparable and explainable to each other.

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