University of Malaya Book Series on Research in Musicology is a collection of peer-reviewed papers by local and international scholars. This book aims to disseminate current research to both academicians and tertiary music students. Articles ranging from historical musicology, music technology, performance practice, music education, composition, ethnomusicology, music psychology and so forth grace the pages of our book series. In this series, our contributors are Emily Joy Rothchild, Ian S. Baxter, Agnes Ku Chun Moi, Jinky Jane Simeon, Andrew Poninting, Ahmad Faudzi Musib, Koo Siaw Sing, and Gisa Jähnichen, who are local and international researchers. Five articles featured in this series are in the field of ethnomusicology, music analysis and music technology: 1. “This sounds so exotic!” Teaching about the Representation of the Exotic through South Pacific. 2. An Analysis of Orang Sungai Music at Bukit Garam, Sandakan. 3. Back to Reality Complex Preservation Methods of Sound Production and its Environment in the Digital Era. 4. The History of Chinese Piano Music. 5. How Much “World” is World Music?

Loo Fung Chiat

Guest Editor from Department of Music, Faculty of Human Ecology, Universiti Putra Malaysia, with co-editors Loo Fung Ying and Mohd Nasir Hashim from Department of Music, Cultural Centre, University of Malaya.

Loo Fung Chiat (Ed.)
Loo Fung Ying (Ed.)
Mohd Nasir Hashim (Ed.)

Essays on World Music and its Preservation
UM Book Series on Research in Musicology 5

978-3-659-22301-3
Loo Fung Chiat, Loo Fung Ying, Mohd Nasir Hashim (Eds.)

Essays on World Music and its Preservation
Loo Fung Chiat, Loo Fung Ying, Mohd Nasir Hashim (Eds.)

Essays on World Music and its Preservation
UM Book Series on Research in Musicology 5

LAP LAMBERT Academic Publishing
Impressum / Imprint
Alle in diesem Buch genannten Marken und Produktamen unterliegen warenzeichen-, marken- oder patentrechtlichem Schutz bzw. sind Warenzeichen oder eingetragene Warenzeichen der jeweiligen Inhaber. Die Wiedergabe von Marken, Produktamen, Gebrauchsnamen, Handelsnamen, Warenbezeichnungen u.s.w. in diesem Werk berechtigt auch ohne besondere Kennzeichnung nicht zu der Annahme, dass solche Namen im Sinne der Warenzeichen- und Markenschutzgesetzgebung als frei zu betrachten wären und daher von jedermann benutzt werden dürften.

Bibliographic information published by the Deutsche Nationalbibliothek: The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at http://dnb.d-nb.de.
Any brand names and product names mentioned in this book are subject to trademark, brand or patent protection and are trademarks or registered trademarks of their respective holders. The use of brand names, product names, common names, trade names, product descriptions etc. even without a particular marking in this works is in no way to be construed to mean that such names may be regarded as unrestricted in respect of trademark and brand protection legislation and could thus be used by anyone.

Coverbild / Cover image: www.ingimage.com

Verlag / Publisher:
LAP LAMBERT Academic Publishing
ist ein Imprint der / is a trademark of
AV Akademikerverlag GmbH & Co. KG
Heinrich-Böcking-Str. 6-8, 66121 Saarbrücken, Deutschland / Germany
Email: info@lap-publishing.com

Herstellung: siehe letzte Seite /
Printed at: see last page
ISBN: 978-3-659-22301-3

Copyright © 2012 AV Akademikerverlag GmbH & Co. KG
Alle Rechte vorbehalten. / All rights reserved. Saarbrücken 2012
ESSAYS ON WORLD MUSIC AND ITS PRESERVATION

****** *****

EDITED BY

LOO FUNG CHIAT
University Putra Malaysia

LOO FUNG YING
University of Malaya

MOHD NASIR HASHIM
University of Malaya

UM Book Series on Research in Musicology 5

UNIVERSITI MALAYA
UM BOOK SERIES ON RESEARCH IN MUSICOLOGY 5
## CONTENTS

******* *******

| LIST OF FIGURES AND TABLES          | vi    |
| LIST OF CONTRIBUTORS                | viii  |
| PREFACE                             | xi    |

### CHAPTER

1  “This sounds so exotic!” Teaching about the Representation of the Exotic through South Pacific  
*Emily Joy Rothchild*

2  An Analysis of Orang Sungai Music at Bukit Garam, Sandakan  
*Ian S. Baxter, Agnes Ku Chun Moi, Jinky Jane Simeon and Andrew Poninting*

3  Back to Reality Complex Preservation Methods of Sound Production and its Environment in the Digital Era  
*Ahmad Faudzi Musib*

4  The History of Chinese Piano Music  
*Koo Siaw Sing*

5  How Much “World“ is World Music?  
*Gisa Jähnichen*
# LIST OF FIGURES AND TABLES

******** *******

## Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Caption</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Research design</td>
<td>16</td>
</tr>
<tr>
<td>2.2</td>
<td>Gabang</td>
<td>21</td>
</tr>
<tr>
<td>2.3</td>
<td>Kantung</td>
<td>22</td>
</tr>
<tr>
<td>2.4</td>
<td>Gong Kayu</td>
<td>22</td>
</tr>
<tr>
<td>2.5</td>
<td>Gong Tunggal</td>
<td>23</td>
</tr>
<tr>
<td>2.6</td>
<td>Tambur</td>
<td>23</td>
</tr>
<tr>
<td>2.7</td>
<td>Pemukul</td>
<td>24</td>
</tr>
<tr>
<td>2.8</td>
<td>The actual tuning of the <em>gabang</em> keys</td>
<td>26</td>
</tr>
<tr>
<td>2.9</td>
<td>Melodic motif for <em>titikas</em></td>
<td>27</td>
</tr>
<tr>
<td>2.10</td>
<td>Melodic Typology of <em>titikas</em></td>
<td>30</td>
</tr>
<tr>
<td>2.12</td>
<td>The melodic contour of the <em>kulintangan</em></td>
<td>31</td>
</tr>
<tr>
<td>2.13</td>
<td>Descending melody to the e” note</td>
<td>32</td>
</tr>
<tr>
<td>2.14</td>
<td>Repetitive music cell of the <em>gong kayu</em></td>
<td>33</td>
</tr>
<tr>
<td>2.15</td>
<td>Rhythmic pattern of the <em>tambur</em></td>
<td>33</td>
</tr>
<tr>
<td>2.16</td>
<td>Full Score of <em>Titikas</em></td>
<td>38</td>
</tr>
<tr>
<td>2.17</td>
<td>The Bukit Garam Ensemble team</td>
<td>38</td>
</tr>
<tr>
<td>2.18</td>
<td>The research team trying out the instrument</td>
<td>39</td>
</tr>
<tr>
<td>3.1</td>
<td>‘Creature’ contributing to surrounding sounds</td>
<td>46</td>
</tr>
<tr>
<td>3.2</td>
<td>The large diaphragm condenser microphones hanging above the musicians</td>
<td>47</td>
</tr>
<tr>
<td>3.3</td>
<td>Spectrogram view of 2 Pratoukng of <em>Titiek Nunuok</em> with its side sound</td>
<td>49</td>
</tr>
</tbody>
</table>
3.4 The side sound profiles 51
3.5 Noise reduction scheme 52
3.6 Spectrogram view from 2 Pratoukng of Titiek Nunuok with noise reduction 53

Tables
3.1 Example of a documentation of a recorded audio material data for archiving 54
Emily Joy Rothchild is a third year doctoral student in the Anthropology of Music program at the University of Pennsylvania (Penn). Her research focuses on political integration programs, hip-hop, Islam, and women. Her master’s thesis American Jews and the 1960s: Negotiating Jewishness through Fiddler on the Roof extended her work to Broadway musicals. She teaches World Musics and Cultures, instructs vocal performance, and holds the Benjamin Franklin Fellowship at Penn. She received her Master of Arts degree from Penn and received her Bachelor of Music degree from the University of North Carolina at Chapel Hill.

Ian Stephen Baxter has been a practicing musician for 35 years and has performed in the many of the hotels and entertainment outlets as a pianist around Kota Kinabalu City. He is involved with session work in Kuala Lumpur, US and Australia and has worked on numerous recording projects locally and also nationally with various artistes. Baxter also had the privileged to performed as a session player for international artiste such as Francis Yip and Maria Codero (Hong Kong), Rex Hamal (Australia), Dixie Cups (USA), Supreme Forever (USA), The Platters (USA) and Buddy Loren UK). He is currently lecturing at Universiti Malaysia Sabah and focusing on subjects such as arranging, conducting, and jazz piano. Baxter produced and recorded many arrangement for local Sabah artiste from 1990-1998 under the Baxter & James Music Co. label. During his employment with the university, he involved with many projects for the School of Arts and also the University. Baxter was appointed as the Head of the Music Program from 2006-2009. From 2008 – 2010, he led the research project on the music of orang sungai from the Kinabatangan river basin under the Ministry of Higher Education grant (FRGS) and also presented paper on the music analysis of orang sungai music from Kinabatangan area locally and overseas.
Ahmad Faudzi Musib is senior lecturer at the UPM Music Department since 2009. Born in 1966, he studied Music Synthesis at Berklee College of Music, Boston Massachusetts, USA, and completed his Master of Music (Electronic /Computer Music Emphasis) at University of Miami, Coral Gables, Florida, USA. He was teaching in different functions at the Ocean Institute of Audio Technology, Universiti Teknologi MARA (Faculty of Music, Faculty of Performing Arts / Arts Management and Dept. of Screen) Universiti Multimedia Cyberjaya, and ASWARA focusing on Audio Engineering. He also has comprehensive experiences as a musician (guitarist) and sound designer.

Koo Siaw Sing is Assistant Professor at the Yong Siew Toh Conservatory of Music, National University of Singapore. His performances were highly acclaimed across the United States and Asia. He has performed in major cities in the United States and appeared as a concerto soloist with the NUS Chinese Orchestra, Augustana Symphony, the University of Oregon Symphony Orchestra, and the Northern Illinois Philharmonic. In Asia, he has performed in Hong Kong, Malaysia, Singapore, Taiwan, and major cities in China. Dr. Koo has established himself as an outstanding performer, winning a first prize in the Wanda K. Eastwood Music Competition and the Mu Phi Epsilon State Competition. He was recognized as the “Outstanding Performer in Keyboard” from the University of Oregon. Dr. Koo studied piano with the world renowned pianists such as Dean Kramer, Thomas Hecht, Donald Walker, Vitya-Vronsky Babin, Anne Epperson, Vivian Weilerstein, and members of the Vermeer Quartet. He also received coaching from international concert artists such as John Browning, Stephen Hough, Karl Ulrich Schnable, and Claude Frank. He was a visiting artist at the Shanghai Conservatory of Music, Guangzhou Conservatory of Music, University College Sedaya International, Youngstown State University, and was an exchange faculty scholar with Central China Normal University. He had presented his research at major conferences such as Singapore International Piano Pedagogy Symposium, World Piano Pedagogy Conference, Music Teachers National Association (MTNA) Conference, Australasia Piano Pedagogy Conference, and Music Teachers’ Association of California Convention.
Gisa Jähnichen is Professor at the Universiti Putra Malaysia. Born in Halle (Saale), Germany, currently working on musicology, anthropology, and audiovisual archiving, was doing research over more than 25 years in South East Asia. She obtained her Magister (Bachelor & Master) in Musicology and Regional Studies on South East Asia from Charles University Prague (Czech Republic), PhD in Musicology/ Ethnomusicology from Humboldt University Berlin (Germany); University lecturer thesis (Habilitation) in Comparative Musicology from University Vienna (Austria). Extensive field researches lead her to Southeast Asia, East Africa, Southwest and Southeast Europe. In co-operation with the Berlin Phonogrammm-Archiv, she built up the Media Section of the National Library in Laos. She was teaching at various universities in Europe and Asia before coming to Universiti Putra Malaysia. Additionally, she is regularly teaching at Humboldt University, Research Centre for Popular Music. Being author and editor of many internationally discussed publications, she is an active member of the International Council for Traditional Music (ICTM) and its Study Groups on “Maqam”, “Folk Musical Instruments”, “Music and Minorities” and “Performing Arts of South East Asia”; International Association of Sound and Audiovisual Archives (IASA); Society for Ethnomusicology (SEM); and European Foundation for Chinese Music Research (CHIME).
PREFACE

University of Malaya Book Series on Research in Musicology is a collection of peer-reviewed papers by local and international scholars. This book aims to disseminate current research to both academicians and tertiary music students. Articles ranging from historical musicology, music technology, performance practice, music education, composition, ethnomusicology, music psychology and so forth grace the pages of our book series.

In this series, our contributors are Emily Joy Rothchild, Ian S. Baxter, Agnes Ku Chun Moi, Jinky Jane Simeon, Andrew Poninting, Ahmad Faudzi Musib, Koo Siaw Sing, and Gisa Jähnichen, who are local and international researchers. Five articles featured in this series are in the field of ethnomusicology, education, music analysis and music technology:

1  “This sounds so exotic!” Teaching about the Representation of the Exotic through South Pacific
2  An Analysis of Orang Sungai Music at Bukit Garam, Sandakan
3  Back to Reality Complex Preservation Methods of Sound Production and its Environment in the Digital Era
4  The History of Chinese Piano Music
5  How Much “World” is World Music?

Loo Fung Chiat
Loo Fung Ying
Mohd Nasir Hashim

Editors
September 2012
Chapter 1

********

“This sounds so exotic!”

Teaching about the Representation of the Exotic through South Pacific

Emily Joy Rothchild

Abstract
As travellers on a sonic journey, many undergraduate students in World Music courses hope to discover the unheard, encounter the unknown, and engage the “exotic.” When teaching World Music, one must address student perceptions of the term exotic. Seemingly too Orientalist a label to employ today, the exotic still brings to mind aural connotations, conjuring specific melodic tropes, rhythmic patterns, and minor modalities. To discuss how composers have used musical markers to signal and represent exotic characters, I analyse sound, dance, and imagery from the 1949 Richard Rodgers and Oscar Hammerstein II Broadway musical South Pacific. Intended to
make Americans feel uneasy about racial prejudice, *South Pacific* features two racialized romantic narratives—one between Lieutenant Cable and Liat and another between Nellie Forbush and Emile de Beque—which provide grounds for analysis of how Rodgers and Hammerstein envisioned and scored the exotic. In particular, stark contrasts appear musically and visually between the *femme fatale* Bloody Mary and the *femme fragile* Liat; though both act as exotic characters, their contrasting musical and visual treatment illustrates how the exotic can appear diversely in musical works. Overall, I articulate how one can approach teaching about exotic representation through popular cultural icons like Broadway musicals, using *South Pacific* to exemplify the melodic and rhythmic characteristics prevalent in mid-century representations of the exotic while advocating for enhanced attention to how we describe and engage with sounds today.

**Introduction**

For centuries, composers have signalled the exotic through musical stereotypes. Though audience reception of exotic tropes has varied depending on the full context of a given work, repeated composer use of musical markers, such as non-Western modalities, chromaticism, repeated rhythmic and melodic patterns, and large leaps has created aural expectations of and associations with the exotic. Many undergraduate students entering world music classes in the United States arrive with these sonic expectations— inherited from classical music and perpetuated today through popular music, world music collaborations, and Broadway musicals. However, how often does recognition of the exotic inhibit full identification with performers in the world music industry or in the case of opera or musical theatre, with the characters being associated with the sound?

In my *World Musics and Cultures* classroom, I use mid-century American Broadway musicals, such as *Fiddler on the Roof* or *West Side Story*, to demonstrate how composers historically have used stereotypical ‘exotic’ markers to portray Non-Western characters and particularly women. In doing so, I point out the
complications that arise from less nuanced musical labelling practices and encourage students to develop more enhanced listening practices.

Herein, I use the 1949 musical *South Pacific* as my example to demonstrate how through an examination of the musical’s goals, music, and visual imagery, world music instructors can use a popular culture icon like a Broadway musical to address musical representation of the exotic while advocating for a greater awareness of the places and performers from which sounds come.

**The Story Begins: Historical Background and Plot Summary**

To begin, I provide students with a historical background and plot summary of *South Pacific* to place the show in its full context. A product of the dynamic duo of composer Richard Rodgers and lyricist Oscar Hammerstein II, *South Pacific* made an unprecedented mark on American theatre, winning the Pulitzer Prize for Drama in 1950. Its impact has been long-lasting due to the popularity of the Original Cast LP recording, the successful 1958 film version, mass-consumed sheet music, and most recently, the 2008 Broadway revival in New York City’s Lincoln Center. Based on James A. Michener’s Pulitzer Prize-winning 1947 collection of short stories titled *Tales of the South Pacific*, the musical crafts together several of Michener’s vignettes into a plot revolving around romance and race, depicting a pair of relationships emerging on two South Pacific islands during the Second World War.

United States military forces have occupied the first island and this tropical paradise features the “approved” love story between French plantation owner Emile de Beque and Little Rock, Arkansas, naval officer and nurse Nellie Forbush. Due to the pair’s common European heritage, this relationship progresses smoothly until the discovery of Emile’s biracial children borne by his deceased Polynesian wife. The second island, Bali Ha’i, a refuge for the area’s native population and a
This Sounds so Exotic!

playground for military officers, offers the setting of the show’s second relationship. Bloody Mary, a local Tonkinese tradesperson, orchestrates the love between her daughter Liat and Philadelphia Main Liner Lieutenant Cable. On both islands, however, racial prejudice complicates romance and Americans Cable and Nellie must overcome their beliefs if they want their love to last.  

These two romantic narratives resonated complicatedly with many Americans in the 1940s and the 1950s. Due to the musical’s arrival in post-World War II American society—one revelling in its wartime successes against racism and hatred while still plagued by racial inequality on its home soil, Rodgers and Hammerstein wanted the musical to make Americans uneasy. Though they received counsel to tamper the racial narrative of the show, which Cable explicitly states in “You’ve Got to be Carefully Taught,” the duo resisted pressure to remove the work—insisting the song must remain in the play even if it caused the play’s failure. Provoking racial tensions in the American South, the song asserts that one must be taught to hate others on the grounds of racial difference. The tune received the opprobrium of Georgia State Representative David C. Jones, who claimed that a song justifying interracial marriage threatened the American way of life (Most, 2000:307). Nevertheless, despite Rodgers and Hammerstein’s courage in creating a musical that confronted racism, *South Pacific* addresses the topic while employing exotic tropes—in particular reifying racial stereotypes of the exoticized, feminine other.

**Bloody Mary: the Femme Fatale as Siren to Bali Ha’i and Herald of Happy Talk**  
To begin an analysis of the representation of the exotic, I offer students the character Bloody Mary as my first example. Characterized as the World War II stereotyped Chinese “grinning peasant,” Bloody Mary acts as a motherly, asexual
character—a woman who can wrestle with the boys and get their money too (Most 2000, p. 313). Her musical representation differs drastically between her signature song “Bali H’ai,” a chromatic tune sung to Lieutenant Cable to lure him to the island, and her later piece “Happy Talk,” intended to convince Lieutenant Cable to marry Liat.

Rodgers envisioned Bali Ha’i as evoking the “exotic, mystical powers” of a South Seas island, desiring the melody “to possess an Oriental, languorous quality” (Lovensheimer, 2010:152). In this piece, Bloody Mary takes on the historically cast operatic figure of femme fatale, a “dark” mezzo soprano who seduces men through “fine-spun grace,” in her case through intricately executed chromaticism, with a melody containing tritones, long-held, suspense-ridden leading tones, and passages exploiting movement by half step. Additionally, the song features minor sixths and octave leaps. Jim Lovensheimer(2010:151) posits that the use of chromaticism embodies desire, suggesting a female sexuality, with the uncertain direction of Bloody Mary’s slippery melodic passages evoking a maddening quality, hooking and manipulating desire.

In contrast to other femme fatales, such as Carmen in Bizet’s eponymous opera, the sexuality Bloody Mary musically sells is not hers but that of her daughter Liat. During the performance of Bali H’ai, Liat is still unknown; Bloody Mary intends to change this and through her singing, invokes an exotic, female aura waiting on Bali H’ai. At this point, Cable does not know what specific exotic female form his desire will take but yearns to encounter it. The song’s words beckon Cable further, constructing the island itself as the woman. Lyrics sound, “Here am I/Your special island!/Come to me, come to me!” (Rodgers and Hammerstein, 1949: 40), with Bali H’ai acting as the repository of white men’s fantasies about the exotic South Pacific (Most, 2000:313). Overall, Bali H’ai
This Sounds so Exotic!

starkly contrasts other solo pieces in the show through its chromaticism and works through its musical evocation of otherness to signal the exotic.

Bloody Mary’s second solo piece Happy Talk contrasts Bali H’ai markedly. A melodically simple tune, this song utilizes different exotic musical markers—particularly in its representation of Liat. The song contains a sixteen measure verse, and for a Rodgers’ score, an unusually short chorus of eighteen measures—signalling a child or folk song (Lovensheimer, 2010:173). For Bloody Mary, the tune operates as a folksy air—her language as in Bali Ha’i is a form of pidgin’ English and she strives to keep her message short and consistent, suggesting, “If you don’ talk happy/An you never have a dream/Den you’ll never have a dream come true” (Rodgers and Hammerstein, 1949: 122).  

Happy Talk also veers from Bali Ha’i in its melodic movement. Whereas Bali H’ai is chromatic and melodically unpredictable, Happy Talk utilizes recurring melodic intervals of fourths and fifths and also whole-stepwise melodic motion.

In Happy Talk, Bloody Mary sings not for herself but as the voice of her innocent, ingénue of a daughter. Here the object of Cable’s sexual desire, Liat is rendered voiceless as she is throughout the majority of the musical. At this moment, Liat and Cable have consummated their relationship. Bloody Mary sits with Liat and Cable in water and attempts to cajole Cable into marrying Liat, promising an uncomplicated life filled with “happy talk” of the moon, stars, and love. Though Happy Talk’s diatonic melody is more straightforward than Bali Ha’i’s chromatic one and signals Liat’s childlike demeanour, a two measure rhythmic ostinato in the accompaniment complicates Bloody Mary’s tune. While her declamatory melody sounds in 4/4, the accompaniment divides two measures of 4/4, a total of eight beats, into two consecutive sets of three beats and one of two beats, or 3-3-2, with accents on beats one and four of the first measure and beat three of the second measure. Bloody Mary thus sings her verse’s melody over this
syncopated accompaniment; the rhythmic conflict between the melody and the accompaniment adds to the playful nature of the song, while signalling that though Bloody Mary’s tune is simple, she is not simple (Lovensheimer, 2010:173).

Liat, the Femme Fragile, Enters Happy Talk sans Sound

In Happy Talk, the other key exotic player is voiceless Liat. Portrayed as just seventeen, Liat is the epitome of the operatic femme fragile, a fragile, soft, Oriental woman who becomes the object of the white man’s desire but in the end falls victim to him. Acting as Bloody Mary’s “marionette victim,” Liat plays the part of a puppet, mimicking Bloody Mary’s words with what the script describes as “traditional gestures” (Rodgers and Hammerstein, 1949:120) that forma “gentle” and “childish” dance (Lovensheimer, 2010:173).

Director and co-writer Josh Logan transformed the dance into the iconic mimicry it is today, appearing as a series of finger gestures. Andrea Most (2000:315) posits that the effect is a literal dumb show. The fragile woman who needs “saving” by the male, Western hero, Liat is infantilized in this scene—not able to speak for herself—and when spoken for, Bloody Mary’s melody and language for Liat is simplistic. Therefore, in Happy Talk, representation of the exotic sounds through the music, in the simple yet underlying complicated tune of Bloody Mary, and echoes through the silence and childlike gestures of Liat.

Dual Appearances of the Exotic

In presenting these two examples of the musical exoticization of female bodies, through the femme fatale of Bloody Mary and the femme fragile of Liat with the musical evidence of Bali Ha’i and Happy Talk, I aim to show students that composers can score the exotic quite diversely but in both these cases, in ways that signal the other. Both Bali Ha’i and Happy Talk exhibit musical characteristics that
belong to Locke (2009)’s Exotic Musical Paradigm: intense chromaticism, non-Western modalities, repeated melodic or rhythmic patterns, simplicity, bare textures, and local linguistic variants. However, the combinations each song employs are different in a manner that presents two alternative images of the exotic female.

The first, the *femme fatale* Bloody Mary, acts as a siren in *Bali Ha’i*—beckoning Cable to her daughter. This introduction eventually leads to Cable’s destruction, when at a point of frustration with his racial prejudice, he undertakes a dangerous operation and dies. The second, the *femme fragile* Liat, a “delicate Oriental girl-woman, betrayed by the Westerner she loves...as sad as she is exquisite” (Lovensheimer, 2010:171), appears as a receiver of actions and less as an agent of destruction. Still, she contributes to Cable’s demise but she is destroyed in the process too. Left alone, Liat is doomed to marry Jacques Barrere, an older wealthy French plantation owner who drinks. In both scenarios, interaction with the exotic female other produces negative consequences.

To return students to the plotline and to show how the exotic characters fare in comparison to the Westerners, I recount Cable’s death, Liat’s disappointment, and then describe the romantic narrative that prevails, which belongs to Nellie and Emile. Though Nellie at first is unwilling to accept Emile after discovering his previous marriage to a Polynesian woman, Nellie learns to love Emile’s children and overcomes her prejudice to marry him. The deceased nature of the exotic woman in this case renders her as not harmful. Musically, Nellie and Emile’s interactions occur through bright, energetic show tunes or through operatic ballads not darkened by exoticism, such as Emile’s “Some Enchanted Evening”—a piece critic Brooks Atkinson of the *Times* suggested “ought to become reasonably immortal” (Suskin, 1990:640). Hence, the winning romantic narrative of the show is a white one both musically and visually. In the post-war context, Rodgers
and Hammerstein attempted to advocate for non-racism but their eventual winners are white and within their constructions of non-white characters, they resort to generalized stereotypes and do not escape the exotic tropes that have bound previous works.

**Application to World Music Courses**

As an example for a World Music course, *South Pacific* then offers multiple grounds for discussion. I intend students to question, how have composers represented people from locales other than their own? How does composer representation of the exotic affect our listening practices today? How do we describe the music we hear without resorting to simplistic labels—labels that as we see signal many different sounds? Being cognisant of composer representation of the exotic creates an awareness of the depiction of the exotic, whether in the music of Western popular musicians, in the marketing materials of a “world” musician, or in a world musician’s self-representation in concert. Most importantly, by using a Western popular cultural product like a Broadway musical, students can enter the realm of critical thinking through familiar bounds and then become more sensitive to representations of the exotic in the world music marketplace. 19By offering this examination of exotic representation, I hope students will feel compelled to seek full, rounded pictures of the musicians we study and the places from which performers come. For if they do not, they become perpetuators of the narrative of “exotic” difference, a narrative yearning for more.

**Acknowledgements**

I would like to thank the University of Pennsylvania Graduate and Professional Student Assembly for granting me the President’s Award, the School of Arts and Sciences Government for awarding me a travel grant, and the School of Arts and Sciences for providing me with the Dean’s Travel Subvention. All these awards allowed for my participation in the University of Malaya 2nd International Music Conference
This Sounds so Exotic!

and consequently for this publication. I also would like to thank the conference attendees for their responses to my conference paper, Diana Gergel for her helpful comments, and Carol Muller for her guidance.

Notes

1 Composers have used exotic musical markers to portray Turkish, Gypsy, Jewish, and Oriental characters and settings. In her discussion of American Indian representation in film music, Gorbman (2000:236) provides an overview of melodic and rhythmic qualities used to signal the “other” in orchestral and film music.

2 For an explanation of the exotic musical paradigm, see Locke (2009) p. 51-54.

3 World music collaborations refer to joint recordings of Western and non-Western artists, such as Sting and Cheb Mami’s “Desert Rose.”

4 For an explanation of the Full Context Paradigm of musical exoticism, see Locke 2009.

5 South Pacific opened on Broadway at the Majestic Theater in New York City on April 7, 1949 (Suskin, 1990:639) and was only the second musical to win the Pulitzer Prize for Drama. It followed Of Thee I Sing (1931) (ibid.:642).

6 South Pacific had the first original-cast LP record to sell over one million copies. Additionally, fans bought millions of copies of the songs’ sheet music versions (Patinkin, 2008:288). The Lincoln Center production received seven Tony awards, including the award for Best Musical Revival.

7 The musical largely draws from three Michener tales: “Our Heroine,” “Fo’ Dolla,” and “A Boar’s Tooth” though characters like Nellie Forbush appear in other stories, such as “An Officer and a Gentleman.” See Michener (1974) for the complete tales.

8 While the musical does not specify island names, based on Michener’s tales, Maslon (2008:49) identifies the first island as Epirtu Santo, today called Vanuata, which contained a United States military major rear guard and supply base until early 1945. The island of Bali Ha’i is based on Aoba, a volcanic island. Bali Ha’i was also a name of a Melanesian village in the South Pacific that Michener encountered during his time in the military (ibid.:76).

9 Access to Bali Ha’i is available only to officers who may charter a boat to witness “native” ceremonies featuring topless dancers in grass skirts.
Class difference also problematizes the relationship between Liat and Cable.

For a discussion of *femme fatale* versus *femme fragile* representation in opera, see Locke (2009) p. 182.


In the 1958 film version, Bloody Mary’s exotic, othered quality is enhanced by red, yellow, and purple colour filters—an oft-criticized filming decision, which signals the viewer is entering a different realm.

Most (2010:313)suggests that Asian characters in Rodgers and Hammerstein shows commonly speak in pidgin’ and that in “Bali Ha’i”, the dialect is distinctly from the American South. She argues that this mask of character, one presented in a binary of black/white language expression, undermines the elimination racial prejudice that the show is attempting to promote. Instead, the characters are figured in the United States racial categories of black versus white.

The syncopated pattern of the accompaniment also occurs regularly under the chorus.

Locke (2009) uses this term to describe Lakmé in the eponymous opera (p. 185).

(See Locke, 2009:51-54). In describing musical markers composers use to signal the exotic, Locke (2009:51) refers to modes that are considered “non-normative” either in the overall musical work—whether opera or Broadway show—or non-normative during the era or in the region from which the work came.

In fact, several show reviews raved about Mary Martin and Ezio Pinza, who played Nellie and Emile (Suskin, 1990:639-643).

Ian Bradley (2005:1-2) posits that the Broadway musical is “the most ubiquitous and dominant cultural icon of our age” considered to be America’s “distinctive contribution to culture.”
References

Chapter 2

An Analysis of Orang Sungai Music

at Bukit Garam, Sandakan

Ian Stephen Baxter
Agnes Ku Chun Moi
Jinky Jane Simeon
Andrew Poninting

Abstract
Preserving the musical heritage of the Orang Sungai (river people) in Kinabatangan is important as the demand for development threatens the survival of this cultural heritage. However, the understanding of the Orang Sungai music is equally important as it represent the cultural heritage of the people. Studies on the Orang Sungai of Sabah, Malaysia have focused mainly on demographics, the culture in general, occupations and belief systems. Very little research has been carried out on their music and in particular on its musical structure, melodic contours,
An Analysis of Orang Sungai Music

forms, rhythmic patterns and its musical scales. This research focuses on the music structure of the Orang Sungai through western musical method of analysis. The ensembles chosen usually involves elderly musician whose musical knowledge or inheritance are less influence by present day music. This music is then recorded, analyzed, studied and documented with all the common rhythmic patterns, harmonic intervals, and its melodic contours notated. This article aim to present various parameter of the musical expression such as time, melody, ensemble, tonality, texture, dynamics and acoustical so that it can provide some insight and also act as a basis for understanding ‘what’ is being communicated and ‘how.’ From the interviews with the informants and the music analyzation, a clearer understanding of the music of Orang Sungai is obtained. The music recording and transcription provided the team with valuable information to fully appreciate the musical culture that has been passed down orally, from one generation to the next. This study was selected due to the lack of research been carried out in the past on this particular indigenous group, especially the musical structure. There are a lot to understand about the music, especially the significant and what it represents to the Orang Sungai in Sabah.

Introduction

The Sungai Kinabatangan or Kinabatangan River is the longest river in the Malaysian state of Sabah. The major settlements found along the Kinabatangan river are Abai, Sukau (formerly Melapi), Bilit, Gomantong Jaya, Batu Putih, Mengaris, Perpaduan Datuk Mohd Ugi, Bukit Garam (formerly Lamag), Kuala Sungai Lokan, Buang Sayang and Sentosa (Vaz, 1993:42). The Orang Sungai or “People of the River” comprises of various ethnic groups such as Sinabu, Kalabuan, Makiang, Tombonuo, Pingas, Buludupih, Sukang to name a few. Majority of the Orang Sungai especially those living on the Lower Kinabatangan river are Muslim, while the Middle and Upper Kinabatangan are either pagans or from the Christian faith.

In 1905, the Kinabatangan district was established and the first administration centre was at Kampung Lamag. In the early 1970s, the administration centre was moved to Bukit Garam due to the constant flooding at
Kampung Lamag and finally, in 1980 the administrative centre was moved to Kota Kinabatangan, about 13.1Km from Bukit Garam. Bukit Garam is a village situated in the Kota Kinabatangan district, within the Sandakan division. It is located at the lower part of Kinabatangan River and by road it is about 87km from Sandakan town and about 333km from Kota Kinabalu city. The *Orang Sungai* who stays at the lower part of Kinabatangan such as Batu Putih, Perpaduan Village, Bukit Garam, Bilit Village follows the Islamic faith and they are mostly a mixture of Paitanic and Dusunic speaking groups. The local inhabitant here are from the the Makiang, Sukang and Ida’an descendants who had migrated in the mid-80s after new roads, schools and hospital were built. Many of the families living at Lower Kinabatangan area started migrating to more developed places such as Bukit Garam and Sandakan town to seek better livelihood. According to our informant at Bukit Garam, Cikgu Arip (2009), the main activities at Bukit Garam are farming, oil palm plantation and also Government employees stationed at district office, hospitals, forestry office and the police department.

The research aims to examine the music of *Orang Sungai*, focusing on the music structure, scales, rhythm, and tuning system of the instruments. Secondly, to preserve the musical heritage from disappearing by recording the music, interviewing the informants who are well verse in the *Orang Sungai* music and its culture and thirdly, to study the music systematically and document the findings to provide comprehensive collections of the *Orang Sungai* music for further research.

**Methodology**

**Fieldwork**

The fieldwork was carried out by a research team comprising of lecturers from the School of Arts, Universiti Malaysia Sabah. The location, where the music recording took place, is in a house owned by Cikgu Arip Amrin. He and the rest of
his ensemble members became our informants who provided us with information regarding their music.

Figure 2.1 Research design
Recording and Music Transcription

Before moving to the research site at Bukit Garam, the team arranged with Cikgu Arip, to provide the team with some information about the Orang Sungai music from the area. About five different pieces of music were recorded and a number of face to face interview with informants were taken. The music was recorded with the Zoom Portable Digital Recorder, while the face to face interview was recorded with the Sony IC Recorder. Both these recorded materials were transcribed and analyzed.

The research team also recorded most of the performances using a Camcorder to support the data collection. The visual images of the performance greatly help the researcher especially during the transcription process of the music. The playing technique of the individual instruments can be better understood if the sound and visual images can be perceived at the same time. In this article the team has included a piece of music from Bukit Garam that has been transcribed and analyzed to show the musical structure with its stylistic composition. The detail transcription includes the instrument individual rhythmic and melodic pattern.

Music Ensemble of Orang Sungai at Bukit Garam

Arip Bin Amirin, a music teacher who had been staying in Bukit Garam since he was young stated that the music that was inherited from their parents has very strong influenced from the Suluk, living along the east coast Sabah. The ensemble at Bukit Garam performed few instrumental pieces during the recording session, using a combination of the gabang instrument and a gandang tambur. The gabang (wooden xylophone) ensemble is used during most of their performances. Arip believed that the gabang instrument is strongly link to the Orang Sungai community.
The ensemble group at Bukit Garam is well known in the area as the Milian Mangalai group which is led by Arip Bin Amirin. They are often invited to perform for some important social events such as harvest festival, wedding ceremonies and welcoming music for important guests. Some of these pieces are also played to accompany dances such as Monompos, Sapu Tangan, and Lumambai during harvest festival. Titikas and Dondang Sayang are performed during wedding ceremonies.

According to Cikgu Arip (2009), the music ensemble for each ethnic group has its own characteristic and instrumentation. The most unique part of the music ensembles at Bukit Garam is that the whole set of the traditional music instruments is made of wood. During the field study to Bukit Garam on 18th October 2009, five samples of the Orang Sungai music were recorded.

**Traditional Oral Transmission**

Majority of the traditional music found in Sabah was passed down orally because there is no written culture, therefore all the performances are played through memory.

According to Tanpogoj Bte Asim (Hajijah) she stated;

I teach the students to play a bit or a short phrase, repeat several times, hold the students hands, let them feel the movement and melodic phrase.

Then the students repeat it, learning the music by listening to the sounds and memorize it, phrase by phrase (Interview, Bukit Garam, 2009).

**Bukit Garam Musical Instruments**

The Orang Sungai music ensembles at Bukit Garam are different from other parts of the lower Kinabatangan as all their musical instruments are made of wood.
According to Cikgu Arip (interview, Bukit Garam, 2009), the trainer of the traditional music in Bukit Garam stated that most of the musical instruments are being modified by him. The ensemble consists of the following traditional instruments: gabang kayu (kulintangan kayu), kantung, gong kayu, gong tunggal and gandang tambur. Among all these instruments, the gabang kayu is the main leading instrument. These are percussion instruments made of wood and animal material (tambur skin) which are free to vibrate by themselves once struck, and the decay of their vibration are short.

**Gabang Kayu**

The gabang kayu has twelve flat wooden plates, horizontally-laid upon a frame arranged in order of pitch from the lowest to the highest, hence from largest to smallest, with the lowest plate found on the players’ left. The wooden plates (dila or lidah) weigh approximately 400-500 grams and have individual lengths from 30 cm to 40 cm. According to the performers most of them do not have any decorated artistic designs but ordinary wood that has been carved out into a slight depression to determine a recognizable frequency (pitch). The wooden frames (papagan), where the wooden plates are laid on, are plain with no visible creative design on them. The gabang kayu (wooden xylophone) is an instrument created as a substitute to the kulintangan (a set of small brass kettle gongs or pot gongs).

According to Arip (ibid.), in the old days, family who could not afford a kulintangan set, built a similar form of instrument using wood that is found in abundance along the Kinabatangan river. This instrument (the gabang) is mainly played as a solo instrument, commonly performed by women as a form of entertainment while the men are out working. It is therefore very common to see the women playing the kulintangan or the gabang during a performance.
Kantung

*Kantung* are slit-gongs made from wood or (rarely) bamboo with a cut out in the middle. The length is about 60cm and 10cm in diameter. The main function of a *kantung* is to provide a consistent rhythmic pulse while the other instruments play a counter rhythmic pattern. When combined together it creates a stratified, interlocking texture in the music.

Gong Kayu

The *gong kayu* is similar to the *gabang*, except it has only four wooden plates. The thickness of the plate is larger compare to the *gabang kayu* plates and it gives a lower frequency (pitch). This instrument is created as a substitute to the hanging brass gong ensemble that is normally used to accompany the *kulintangan*.

Gong Tunggal

The Bukit Garam ensemble version of the *gong tunggal* is a rhythm pattern that is played on one of the wooden plate. These instruments (*gong kayu* and *gong tunggal*) are actually substitutes for the actual brass or bronze hanging gongs. The rhythmic pattern played on the *gong tunggal* is a one single stroke downbeat on a piece of wooden plate. The player used the third plate from his left side to play the rhythm (see Fig. 2.5).

Gandang Tambur/Tambul

The *gandang tambur* instrument is part of a membranophone family. This drum is made of a hallowed cut out log about 50cm in length and 28cm in diameter and is single-headed. This gandang is a modern adaptation of the traditional *gandang* instrument. The membrane is made of either goatskin or cowhide, which is affixed to the body of the drum by a rounded cap nail at the outer perimeter of the log, and
it is tightly stretched. Tuning is fixed as there is no visible tuning peg around it to tighten or loosen the skin (see Fig. 2.6).

The *gandang Tambur* is played in combination with other instruments and is particularly important in the *gong kayu* and *gabang kayu* ensembles. As expected, their function is to accentuate the main rhythm, often providing the beat for dancers. The drum-beater starts only after the *gabang* player plays a melody as an introduction then followed with an opening rhythm which is taken up by the *gong kayu* beaters.

**The Pemukul (Beater)**

The *pemukul* (beaters /mallets) are made up of two PVC pipes (modern adaptation) that has been cut to about 30cm in length, 3cm in diameter and covered with rubber strips at one end of it. Some of these mallet head, found among the ethnic groups in Sabah are made from beeswax (*sopinit*); usually used for the hanging brass gongs and mallets that are made from softwood is used for the *kulintangan*.

![Figure 2.2 Gabang](image)
An Analysis of Orang Sungai Music

Figure 2.3 Kantung

Figure 2.4 Gong Kayu
Figure 2.5 *Gong Tunggal*

Figure 2.6 *Tambur*
The Music

Before the music analysis can be understood by the readers, it is important to understand the system of notation that is being used. The research team has adopted the western notation system as a device to decode and analyze the music samples taken from the music ensembles at Kampung Bukit Garam.

The research team recorded five examples of instrumental music performed with the *gabang* instruments (wooden xylophone). The music produced by this ensemble is colotomic in nature and consisted of several musical parts that are arranged in a linear fashion. Most of these pieces are performed during wedding ceremony, Pesta Sungai (River Festival), harvest festival and also as a welcoming music for visiting guests. For the purpose of this research, the researchers have
selected one instrumental piece that is commonly performed during wedding ceremony and it reflects the music of *Orang Sungai* of Bukit Garam.

A transcription was taken from the recorded music of the *Orang Sungai* ensemble at Bukit Garam, our researchers are able to identify the musical structure, the melodic contours, rhythmic patterns, the intensity, pitch, tone quality, the timbre and the nuances that identifies the music characteristic of this community. The study also includes how the music is played and the ability of the performers to manipulate the melody and its rhythm.

Each piece is performed differently according to the *gabang* performer with the rest of the ensemble, as he determines the length and speed of the pieces. One of the important characteristics of the music is the way the music enters at different time interval (staggered time). The transcription of the music piece provided useful information about the musical form, and other musical features that is identifiable to the Bukit Garam community who are a mixture of different ethnic groups such as the Ida’an, Sungai Abai, Sukang and the Makiangs community.

The instrumental pieces, played with the *gabang kayu* are music that can be defined as an established sequence of melodic segments or fragments, which in performance is manipulated or improvised by the performer.

**Pitch and Tone Quality**

The tuning system of the *gabang* has very similar pitch intervals that are closely related to the pentatonic scale. The members of the ensemble felt that the tuning or pitch sequence of the individual *gabang* wooden plates (*dila or lidah*) are adjusted by mapping the pitch intervals from one plate to the next. The starting pitch is usually chosen according to the person who is tuning it and is always tune by ear. The tone quality of the wooden plates varies in pitch depending on the area of the plate that is strike.
The *gabang* at Kampung Bukit Garam has twelve different pitches. Most *gabang* instruments would have about 8 or 9 wooden/bamboo plates sitting on a frame (*papagan*). The lowest pitch found on the *gabang* instrument sounds approximately at the e’ note (329.6Hz) while the highest pitch sounds e’’’ note (1318.5 Hz), which is two octaves higher from the lowest e’ (see Fig. 2.8).

**Instrumental Music: Titikas**

*Titikas* is an instrumental music that is commonly performed to accompany the bride as she enters to the ceremonial stage (*palamin*) during a wedding ceremony and it is very common among the *Orang Sungai* community at Bukit Garam. This piece of music is commonly performed using the *gabang* ensemble or a *kulintangan* with a gong ensemble. The music starts off with the *gabang* instrument playing a simple motif on the first bar and develops it as the performance progresses (see Fig 2.9). The notes are played using combination of eighth note (♩) and quarter note (♩♩) to create motifs and phrases in the composition.

In the introduction, the pitch g”” is introduced at the very beginning to give the listeners a sense of a base tonality. As the melody progresses, it weaves itself in and out of this base tonality to create different melodic wave and establish some
excitement for the listeners. Beside wedding ceremony, this piece is also performed to accompany dancers at festivals and also used to welcome the arrival of important guest.

Figure 2.9 Melodic motif for titikas

Musical Structure

The music structure of titikas, takes a theme and variation form and the rudimentary of this piece is much more developed and has a finer musical form compare to some of the pieces found among the other Orang Sungai group in the Kinabatangan river. The structure can be clearly described with the following diagram (see Fig 2.10).

The rhythmic pulse of the music can be determined from the strong downbeat and the repetition of the melodic phrase. The best indication of this is when the tambur / tambul (drum) enters into the music giving a strong accented pulse that drives the music forward especially on the first and third beat starting on bar 5 (see Fig. 2.11).
### An Analysis of Orang Sungai Music

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reiteration</td>
<td>Consecutive recurrence of identical motif or phrase</td>
<td>Examples: bar 3-4, 5-6, 9-10, 30-31, 32-33</td>
</tr>
<tr>
<td></td>
<td><em>gabang</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>gabang kayu</em></td>
<td></td>
</tr>
<tr>
<td>Recapitulation</td>
<td>Recurrence of motif or phrase after different intervening material such as motif variation. <em>(gabang kayu 1)</em></td>
<td>Example: bar 12-13 intervening material</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bar 14-28</td>
</tr>
<tr>
<td>Sequence</td>
<td>Reiteration of rhythm and relative pitch profile at different absolute</td>
<td>Example: bar 4</td>
</tr>
</tbody>
</table>
Baxter et al.

<table>
<thead>
<tr>
<th>Inversion</th>
<th>Repeating rhythm profile but substituting up for down and vice versa in pitch profile</th>
<th>Example: bar 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anaphora</td>
<td>Repeating the same element at the start of successive</td>
<td>Example: bar 4-6 and</td>
</tr>
<tr>
<td>Epistrophe</td>
<td>Repeating the same element at the end of successive phrases</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>---------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Example: bar 1-10, 21-25, 28-33, 34-37, 38-39, 40-44</td>
<td></td>
</tr>
</tbody>
</table>

Figure 2.10 Melodic Typology of *titikas*
Melodic Motion and Contours

Understanding the melodic curves provides the listeners with three perspectives: firstly, an insight into the pattern of the melody; secondly, to understand the basic structure of the melodies that they are listening to and, thirdly, the melodic curve serves as a framework to help musicians and composers in their composition or performance.

The simplest melodic motion is the repetition of a single note or a group of notes shown on Figure 2.12. The gabang performer plays two ‘bars’ melody to introduce the motif. The melodic contour of this piece takes on various different shapes as it progresses. At the beginning of the melody, it starts to take a wave curve shape. The melody consist of small leaps or intervals of thirds found at bar 2, bar 3 and then a wide leap down of a six at the end of bar 2. To make the performance interesting, the kulintangan kayu performer will add extensions,
insertions and suspensions to the playing. This will generate excitement and interesting melodic and rhythmic variations to the piece.

At section A, the melodic contour continues with a wave like shape that gradually descended to the e” note at bar 27 (see Fig. 2.13). This gradual falling wave will give the listeners a sense of vectorisation as the sound travels from a higher pitch to a lower pitch.

Rhythmic Patterns
The rhythmic patterns produced from the percussive instruments such as the gandang tambur, the gong kayu and the kantung provide a strong rhythm accompaniment for the solo instrument, the gabang. These instruments play various rhythmic patterns that interlock with one another creating a rhythmic superimposition. The gandang tambur instrument plays a fairly simple repeating rhythmic pattern, basically to give a strong accented downbeat and upbeats for the other accompanist. The rest of the accompanist will counter this rhythm with a
different set of rhythms from their instruments. *The gong kayu* plays a quaver note melodic pattern to produce a consistent flow of repetitive melodic cell (see Fig. 2.14).

![Figure 2.14 Repetitive music cell of the gong kayu](image)

### Intensity

Most of the instrumental ensembles found among the *Orang Sungai* along the Kinabatangan River do not have many variants in the intensity of their music. It is basically loud in nature and is played at the same level of intensity throughout the performance. But, at times if the performance is up tempo music it has an intensifying kind of action, thrilling, progressing and exciting and it usually used to accompany a dance.

As in the case of the *Titikas* piece, it lacks any dynamics variations except loud and moderately loud. The *gandang tambur* (drum) is the loudest instrument in the ensemble because its function is to accentuate the rhythm and create excitement and energy to the performance.

![Figure 2.15 Rhythmic pattern of the tambur](image)

### Timbre and Nuances

The music arrangement from Bukit Garam is mostly done aurally among the players using the *gabang kayu, Gong Kayu, Tambur, Kantung and the gabang*. The timbre produced from these instruments varies on the size of the wooden strips or
An Analysis of Orang Sungai Music

plates (Lidah). The type of wood used for the frame (papagan) or the wooden plates (dila or lidah) are commonly found along the Kinabatangan River. The most common type of wood used for making these instruments is pogil or mangkapun. The sound produced from this wooden plates xylophone is unique. If the pitch can be notated then, it can be reproduced and performed by other musician who are interested in the music.

Conclusion
The wooden xylophone or gabang instrument is very popular among the Orang Sungai living along the Kinabatangan River. This is because of the abundance of this type of wood that they used to make it. The most common type of wood used is the pogil and mangkapun. According to the performers the resonance from this wood is much better as compared to the other species found growing in that area.

The gabang instrument from Kampung Bukit Garam is quite similar to some of the gabang found along the Kinabatangan River. This ensemble has been very active performing around the area and is very popular among the locals in Bukit Garam. The ensemble consist of a gabang kulintangan, gong kayu, gong tunggal, kantung and gandang tambur. Normally, the gabang kulintangan is played as a solo instrument but it can also be played with the accompaniment of the metal gongs ensemble. However, the research team found that the gabang kulintangan at Bukit Garam has twelve plates (lidah), three more than the usual number for the gabang kulintangan in Kinabatangan. The gong tunggal consist of four plates (lidah) of different pitches but only one of the plate is used. The performer for this instrument plays a single note that has four beats duration which is very simple compared to the hanging metal gong tunggal performed at other areas.

Titikas piece is taken as a sample because it represents the music of Orang Sungai and it is performed during important festive celebration such as weddings
and the Orang Sungai festivals. The musical structure, melodic content, rhythmic patterns and the tuning varies from other areas even though the piece of music has the same name. This is because every performer is a composer and improviser themselves and the music they play varies according to their abilities.

Bukit Garam ensemble under the guidance of Cikgu Arip has taken step to preserve this musical heritage by training the youth and performing with them during major festivals around the state. The state and the federal government on the other hand, should take bigger steps to give official recognition and support to outstanding indigenous individuals and groups who have made efforts to promote and preserve their cultural heritage.

Notes

1 Cikgu Arip Bin Amrin, a teacher born and raised in Bukit Garam. He leads the ensemble at Bukit Garam called the Milian Magalai.
An Analysis of Orang Sungai Music

Transcribed by: Ian Stephen Baxter

Ensemble Bukit Garas

TITIKAS

A

Tambor

Gambang Kayu 2

Kantung

Gong Kayu

Gambang Kayu 1

B

36
Figure 2.16 Full Score of Titikas

Figure 2.17 The Bukit Garam Ensemble team
Figure 2.18 The research team trying out the instrument
An Analysis of Orang Sungai Music

References

Informants

Arip bin Amirin (personal communication, Bukit Garam, October 18, 2009).
Kasrin bin Kadul (personal communication, Bukit Garam, October 18, 2009).
Tanpogoj bte Asim (personal communication, Bukit Garam, October 18, 2009).

Transcription 1: Titikas from The Milian Magalai Kampung Bukit Garam, Kinabatangan
Back to Reality

Complex Preservation Methods of Sound Production and its Environment in the Digital Era

Ahmad Faudzi Bin Musib

Abstract
The role of the environment as sounding complex was in long-held opinions of media distributors a disturbing fact that had to be eliminated or suppressed. In the best or worst case, side sounds were left unchanged to create “lively atmosphere for the anthropological sound recordings or sound recording for special audience to which the place is of particular interest.” The coughing in a live concert or the dog barking in the background of a village ensemble became then part of the marketed item. In archive, a sound reduction hopefully does not take place. Nevertheless, sound environmental inclusions in certain recordings are considered to be side effects of main recording projects undertaken by collectors of different disciplines who did
not purposely intend to record those noises. Ideally, they were searching for equipments that best avoids it. Unlike this approach, a project that our institution is running tries to purposely include all eventual possible sound environment of primary sound production from various distances and or directions in which the main recorded instruments such as sape or pratoukng in their most practiced situation - as realistic as possible from the viewpoint of the producer as well as from the viewpoint of the participating addressees. The paper will focus on first experiences with applied method and the role of new digital possibilities enables us to process these recordings.

**Introduction**

The focus on implementing a standard system that applies to all working preservation practice has always been one aim of audio archivists. Collected audio materials could be recordings from many sound sources. For example, anthropologists vary in terms of their research demands in what form of materials to collect. The demands of can be specifically of a single sound source but there are also those who just collect all sounds inclusive of the surroundings. From the perspective of a studio recording engineer like me, whose primary concern is to get a total isolation of signals which can be controlled the most, makes it seem like one is right and the other is wrong. Seen from the viewpoint of preservation through collecting, the environment of live sound production can be seen as important as the tools for production itself. For example, a special music instrument is played in its special context, which depends on place, time and sound producer, in this case the musician with his partners and addressees that can be anybody who cares listening to.

In the village, the addressees may interpret the music as part of the environmental sound they live in. They might be those working in the field or others who are doing their daily routine such as preparing food or washing clothes. The sound played reaches their ears unintentionally. Back at the city, the urban
community will have a different perception towards it. They might translate that as “noise”.

**Surrounding sounds or noise**

The perception to surrounding sounds in a studio or during an album production can be classified as unwanted sound or noise. Noise can be classified as a loud, undesired, unexpected, and unpleasant facet of any kind of sound. Sounds of a roaring engine, of a busy street, heavy machinery, airplanes, air condition compressors are considered to be sounds that most of the time, we normally would not want to hear. But it is different when it comes to movie making where sound is treated in a different manner.

The sound designer as well as the Foley effects engineer work hand in hand to construct layers of sounds (White and Louie, 2005; Whittington, 2007). This layering of sounds includes many aspects. Although sound design first began as a term to describe the changing mode of sound production in the 1970s, it was quickly transformed into an approach in which specific sound effects could be constructed. It has since become a means of understanding how sound in film is deployed and evaluated (Whittington, 2007:223). For instance, the sound designer will create sounds that are acoustically achievable in a studio or live environment, or produced electronically via synthesizers. Besides the dialog, other sounds were created in the form of surrounding sounds - footsteps in real time, sound effects library to compliment the moving objects in the scene as it is carefully reconstructed, arranged with the aid of a time code. These experts will work scenes out into details as they could get surrounding sound or side sound. As I have mentioned earlier with sound isolation on a multi-track recorder, it enables the engineers and producer to have a greater control over these sounds. The engineer will increase the channel fader of an audio mixer to increase the level of the dialog.
in a scene, or fade out the sound effect as the movie sound track is gradually increased.

On the other hand, sound preservation in a live recording, this kind of thinking is out of question. The principle of sound integrity, for example in an archive, does not allow for manipulation of any kind. You cannot mix or layer the surrounding sounds, or add more sounds of “insects” as what you could do during the process of the audio post session of a movie. Nothing can be added towards the sounds of nature that you collect for instance. The development of remote areas have somewhat played a role as the “mix down engineer” towards surrounding sounds or “side sounds” that we hear now.

Perhaps we could have noticed that the side sounds of nature: insects and other animals or creatures, are no longer heard in the city. The migration of this side sound to more acceptable condition of the nearby forest is slowly taken place by machinery environmental sounds due to modernization and development of the land.

Even these creatures are confused between a fluorescent light with other creatures of their own kind. Insects communicate through the sound that they produce. Not to mention that apart from the fact that these insects are attracted to light, they are also attracted to the frequencies generated by the mechanism of a fluorescent light. Therein lies the confusion. Not all are attracted though, some does scare them away.

**Album Production**

The average audience would certainly focus on more precise sound that can be used and reused in a production. In an album production (Katz, 2007), sound sources are carefully isolated to get only that particular sound source and nothing else. Several microphones are used to get the most out of the musical instruments.
Figure 3.1 ‘Creature’ contributing to surrounding sounds
Figure 3.2 The large diaphragm condenser microphones hanging above the musicians
A mixture of large diaphragm condenser microphones and small capsule ones with wide frequency response and high output are normally the choice of an audio engineer to compliment the soft sounding instruments. The process does not end there. The frequency spectrum is manipulated using the equalization technique. Equalization is normally applied to emphasize or attenuate the frequencies of any captured signal. Before the equalizer; the signal is sent to a compressor.

An audio compressor is a device that controls the loudest and softest signal in a sound program which is known as the dynamic range. Any overload or overmodulating that creates a distorted signal can be controlled by an audio compressor. The process goes on from audio compressor to an artificial hall known as the reverb unit or the “effect” processor. The sounds were isolated, manipulated, moulded, shaped, and its format finalized and sold on the shelf of a record store and labelled as “the authentic sound of…..” These, from the viewpoint of an archivist irresponsible production methods and marketing strategies have given a wrong picture of an actually authentic sound to average listeners.

The role of the environment as a sound source
The role of the environment as sounding complex was in long-held opinions of media distributors a disturbing fact that had to be eliminated or suppressed. Sound was recorded and processed via digital software devices and tools. Most of the time the side sounds was removed using the noise reduction approach. Noise reduction is the process of removing noise from the signal. The way it was done is through defining the ratio between the stronger sounding sound sources and the side sound. In reality of a live recording nobody can do so.

I quote from Pescatello and Baranovitch who observed that Charles Seeger advised Sidney Robertson “record everything...Don’t select, don’t omit, don’t
concentrate on any single style. We know so little! Record everything” (Pescatello, 1992:141; also Baranovitch, 1999:159).

Figure 3.3 Spectrogram view of two Pratuokng of Titiek Nunuok with its side sound

The following example is an excerpt taken from two pratuokng players accompanying a traditional Bidayuh welcome dance or Ranggi Pinyambut with the piece named Titie Nunuok. Based on the characteristic of a condenser microphone it is sensitive, able to pick up signal that is soft in nature. The sound was recorded using a large diaphragm condenser microphone hanging above the two players. The condenser microphones are the most sensitive microphones and also tend to exhibit a much truer sonic characteristic (Thompson, 2005:17). Omni directional
polar patterns were used on the microphone in order to capture the overall sound event (Alten, 2010).

As shown in figure 3.3 the spectrogram is the sound event along with the side sound which I have label on both L and R channels. The constant sound event occurs at 2kHz on both channels as well as 5kHz to 11kHz on the left channel and 5kHz to 10kHz on the right channels were the side sound. Figure 3.4 is the side sound. This was recorded before any musical event begins. As observed, the side sound can now be seen on both channels.

Note that in figure 3.6, the frequency axis showing the range of 5kHz to 11kHz which is the left channel 5kHz and 10kHz on the right channel as well as the constant side sound of 2 kHz were remove both amplitude and its sonic characteristic, hence modify the actual the contextual sound. With the noise reduction scheme applied shown in figure 3.5, the audio signals within this range are attenuated tremendously. The outcome can be viewed in figure 3.6 where the same signal is used. In best or worst case, side sounds were left unchanged to create a “lively atmosphere for a so called anthropological sound recording or sound recording for a special audience to which the place is of particular interest”. The coughing in a live concert or the dog barking in the background of a village ensemble is in this case part of the marketed item.

We should accept that there must be a difference between archiving and album production – each has its own demands. In a sound archive, a sound reduction hopefully does not take place. It is necessary to preserve sounds in its most real state. Nevertheless in the past, sound environmental inclusions in certain recordings are considered to be the side effects of the main recording project undertaken by collectors of different disciplines who did not purposely intended to record those noises.
Figure 3.4 The side sound profiles
Figure 3.5 Noise reduction scheme
Technical aspect

Despite the advancement of audio devices, gathering audio data in remote areas can be challenging. After years of experience of recording materials in a studio as well as live performances, I have come up with a mixture of techniques which requires validation via experimentation.
### Table 3.1 Example of a documentation of a recorded audio material data for archiving

<table>
<thead>
<tr>
<th>CODE NUMBER</th>
<th>DATE</th>
<th>VENUE /PLACE</th>
<th>LENGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC 123</td>
<td>13 JUNE 2011 8.15pm</td>
<td>ANAH RAIS PEDAWAN, SARAWAK</td>
<td>00.05.13.11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>INFORMANT/ PERFORMER/ INSTRUMENTS</th>
<th>SOURCE / REMARKS</th>
<th>RECORDIST / REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITIEK NUNUOK For Ranggi Pinyambut (Welcome Dance)</td>
<td>A PERFORMANCE BY 2 PRETOKNG PLAYERS ON A ZITHER BAMBOO BY ARTHUR BORMAN 45 (M) ADRWELL 26 (M).</td>
<td>PERFORMANCE WAS RECORDED USING AN AKG C414 LARGE DIAPHRAGM MICROPHONE, ATTACHED TO A TASCAM US122 AUDIO INTERFACE. SIGNAL WAS RECORDED ON A FIGURE OF 8 POLAR PATTERNS, HANGING ABOVE THE PRATOUKNG PERFORMERS.</td>
<td>AHMAD FAUDZI MUSIB</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FORMAT</th>
<th>AUDIO PROCESSING</th>
<th>LINK</th>
</tr>
</thead>
<tbody>
<tr>
<td>.WAVE</td>
<td>NONE</td>
<td></td>
</tr>
</tbody>
</table>

By comparing signal quality, the utilization of large diaphragm condenser microphone with a small diaphragm yield completely different results. The small diaphragm will commonly accentuate mid to high frequencies. Due to the smaller mass of the smaller diaphragm, the frequencies may not be as accurate as in a large diaphragm microphone (Crich, 2010:34). The following is an example of a large diaphragm with close position.
Sound Perception
Ideally, anthropologists of the past were searching for equipment that avoids these side sounds best. A project our institution is running purposely includes all possible sound environments of any primary sound production, from various positions in which the main recorded instruments (for example, *sape* or *pratoukng*) in their most real ambience, as realistically as possible – from the viewpoint of the producer as well as from the viewpoint of the participating addressees. The following is the suggested meta data which will comprise comprehensive information of both technical and source.

Conclusion
The demand from the view point of both performance and technical aspect varies from an album production, archiving and preservation. There is no right or wrong between both. With speeding growth of computations, format, and its possibilities the exploration of future techniques that can work in the two fields of sound production and sound preservation are worth to be taken up up from various perspectives. One is the perspective of realization under still complicated field conditions, another one the perspective of compromising sound aesthetics implemented over the past decades of cleaned up sound productions.

It is, so to say, a way back to reality, if we try to offer sound processing that allows for an individual decision whether a sound is “authentic” or not. Technical requirements to do so are already available and we should make use of them.
Chapter 4

***** *****

The History of Chinese Piano Music

Koo Siaw-Sing

Abstract
Chinese piano music is a great addition to the piano repertoire for pianists. Chinese composers express their rich musical heritage and culture, incorporating folk elements, traditional instrumental styles, Chinese arts and philosophy into the Western musical language. The historical and political events have a direct influence onto the philosophy and the concepts of writing Chinese piano music. This paper highlights several of these great Chinese piano literatures, ranging from traditional writing to modern sounds and techniques.

Introduction
The great piano music from the eighteenth and nineteenth centuries was written by Western European composers. However, starting in the late nineteenth century, we see a tremendous expansion of piano literature beyond Europe. We have Russian
music by Scriabin, Rachmaninov, Tchaikovsky, and Prokofiev. In America, we have Gottschalk, Copland, Barber, and Gershwin. In Latin America, we have Ginastera and Villa Lobos. What about the Chinese composers who have written piano music?

While many in the West are familiar with the Chinese pianists who have been actively concertizing or who have won top prizes in international competitions, pianists such as Fou Tsung, Liu ShihKun, Ying ChenZhong, Li Yundi, Sa Chen, Lang Lang, piano music written by Chinese composers is not yet widely known. Therefore, this research aims to provide an overview of how Chinese piano music has developed over the last century.

Cross Musical Influences

Eastern Influences upon Western Composers

During the eighteenth century, Western composers, such as Haydn, Mozart and Beethoven were influenced by the Middle Eastern music such as the “Turkish” or “Janissary” music. These composers composed marches in the Alla Turka style. A unique feature of this “Turkish” march was the use of percussion instruments such as tambourines, castanets, triangle, cymbals and bass drum, which were soon added to the symphony orchestra. Several excellent examples of this typical style are the final movement of Haydn’s “Military” Symphony No. 100 in G Major; the final movement of Mozart’s Piano Sonata in A Major, K. 331; the “Turkish March” from Beethoven’s incidental music, The Ruins of Athens; and the tenor solo, “Froh, wie Seine Sonnen fliegen” (‘Joyful, as Flies the Sun’), from the final movement of Beethoven’s Symphony No. 9 in D Minor (Janissary, 2011). Also, the popularity of the Turkish style was so great that many fortepianos and harpsichords of the time were provided with a Janissary stop, which produced a percussive accompaniment of indefinite pitch.
In 1889, Debussy attended the World Exposition in Paris where he learned about the Javanese gamelan. We hear the gamelan influence in piano pieces such as The Prelude from *Pour Le Piano* and *Pagodes* from *Estampes*. Kiyoshi Tamagawa (1988) specifically pointed out how each of these elements, such as ostinato techniques, use of non-diatonic scales, layering textures, oriental titles, and the resonating piano timbres, have a direct influenced from the gamelan. We also know that Debussy was fascinated by Japanese art. A painting by Hokusai, The Great Wave of Kanogawa, has inspired him in his writing of symphonic work, La Mer. The painting was adopted for the cover picture of the first edition of La Mer published in 1905.

*Western Influences upon China*

In 1601, Father Matteo Ricci (1552-1610) was the first Westerner to enter the Forbidden City as an advisor to the imperial court of emperor Wanli. There was an account that he gave the first clavichord to the emperor whom he never met. This was probably the first Western keyboard instrument introduced in China. During the height of the Qing dynasty, emperors such as Kang Xi, Yong Zheng and Qian Long welcomed the Jesuit missionaries and were interested in western science, education and music. Harpsichord and clavichord were favourite instruments in the palace, at times a curiosity, at other times an important element in courtly musical life. Yet, western music was not for the common people. During the nineteenth century, Qing dynasty weakened and wars occurred. China was defeated and was forced to open the coastal cities to the Western powers. In 1850, a British man opened the first piano shop in Shanghai. Missionaries became active in the Chinese society. They brought medical, education and music especially music for the church service and for elementary education which include piano lesson.
1911 Xinhai Revolution
In 1911, a revolution led by Dr. Sun Yi-Xian ended the Qing dynasty. The Republic of China was established. Dr. Sun’s vision was to implement democracy and to modernize China. Many Chinese studied abroad. They brought back Western education, including music. Soon, playing the harmonium and the piano became popular. Several schools for girls included piano study as it raised a woman’s social status.

Dr. Xiao You-Mei was among the first generation of musicians to study abroad. He is considered “the Father of modern music education in China” (Zheng, 1988:306-307). In 1927, he founded the National Conservatory of Music in Shanghai. He recruited several top Russian pianists including B. Lazareff, Z. Pribitkova, E. Levitin, Alexander Tcherepnin, and Boris Zakharoff to be members of the faculty. Soon, many Chinese graduates from the conservatory became concert pianists and joined the piano faculty. They designed their own piano curriculum, repertoire, and teaching methods. The conservatory was considered “the cradle of Chinese piano music.”

Chinese Piano Music Before 1960
Early Development of Chinese Piano Music
To cultivate a larger audience, Chinese composers began to include Chinese musical elements into western harmony, counterpoint and structures. In Chinese music, pentatonic scales were most widely used. The scales consist of five modes – Gong, Shang, Jiao, Zhi, and Yu. Zhao Yuan-ren, a pioneer in Chinese music, said, “It is better to use all twelve tones and occasionally use pentatonic elements to achieve a Chinese flavour” (Wang, 1995:37). In 1934, Tcherepnin was a consultant to the ministry of culture and a member of the piano faculty at the conservatory.
He established a competition to promote compositions for the piano that would use both Western and Chinese techniques.

He Lu-ding’s *Short Flute of the Shepherd Boy* (牧童短笛) won the first prize. He Luding, a prominent composer, later became the director of the Shanghai Conservatory of Music beginning in 1949. In this prize-winning piece, one can imagine a young boy sitting on a buffalo. It is a bright sunny day and the boy is playing his flute in a rice paddy field. The boy is at ease and relaxed, suggested by the word “commodo.” The piece begins in the Zhi mode in G (G, A, C, D, E) with a contrapuntal setting. Then it changes to the Gong mode in G (G, A, B, D, E). One can hear the shepherd boy playing a vivacious and delightful tune accompanied by a dance rhythm. The mordents are used to imitate the double-tonguing technique of a flautist. The return of the opening theme shows a special decorative device commonly used in the Chinese instrumental style, called “Jia Hua” which means “embellish” or “improvise”. The piece was a monumental work and a model for the development of Chinese piano music. It was the first Chinese piano music to be recorded.

*After World War II*

After World War II, nationalism was high among the people. He Lu-ding stated that, “music should be written in a nationalistic style so that it can be recognized and appreciated by the world” (*ibid.*:51). To incorporate nationalism in music, composers search for their own unique cultural identity and folk elements. In China, piano music was written in the style of Mongolian, Xinjiang, Guangdong, or Yunnan.

Ding Shan-de composed Xinjiang Dance No. 1 in 1950. Xinjiang is in the inland region of northern China. One can hear the rustic folk elements in this piece. It consists of two ostinato melodies that are accompanied by a variety of vibrant
and exciting, sometimes asymmetrical and syncopated rhythms. The first theme is
the Yu mode in E (E, G, A, B, D). With F# added, it sounds like the natural minor
scale; when C# is added again, it becomes “E” Dorian mode. Both themes appearﻻ four times with various accompaniments. The middle section contains a simple
free spirited mountain tune, and alternates with a drum-like figure.

Establishment of People’s Republic of China

In 1949, People’s Republic of China was established. China entered into a rather
peaceful period. New conservatories were established. Chinese musicians studied
in Russia. In 1957, Chairman Mao established a new policy for the arts. He stated
that, “China should let the past serve the present and let the Western things serve
China” (Zhang, 1993:30). In response, composers started to adapt and expand upon
Western harmony, structure, and genre while preserving the Chinese style. They
wrote various types of pieces for the piano, including preludes, variations, and
suites.

Du Ming-Xin composed the Mermaid Suite in 1959. The suite is a set of
eight pieces arranged from his ballet music, which is about the love story between
a mermaid and a hunter. These pieces were influenced by the Impressionistic style.
The third piece, Seaweed Dance, uses a rich harmonic palette of sounds to portray
a calm beautiful sea wave.

The theme is in the Gong mode in B (B, C#, D#, F#, G#). The middle
section changes to the Yu mode (B, D, E, F#, A). It has a quasi-canonic style and
imitates pipa technique. This piece was considered the first mature piece that uses
Western harmonic progressions and colours while preserving the Chinese musical
style (ibid.:35).
Chinese Piano Music in the 1960s and 1970s

The Impact of Yellow River Piano Concerto

In 1966, the Cultural Revolution broke out and lasted for ten years. The political situation changed drastically. All western culture was forbidden, including western music. Only eight revolutionary model works were permitted, six Beijing operas and two ballets. All these works contained strong political content that praised Chairman Mao. No new composition was created. However, later, under government restriction, composers were permitted to arrange traditional Chinese music.

The most prominent piano arrangement during this period was the Yellow River Piano Concerto. It was arranged from Xian Xin-Hai’s cantata by a group of musicians from the Central Philharmonic Society, including Yin Chengzong, Chu Wanghua, Sheng Li-Hong, and Liu Zhuang. The cantata had been composed during World War Two and described the undefeatable spirit of the Chinese people. The piano arrangement was commissioned by Madame Mao. It became a four-movement piano concerto and was premier in 1969. The following year, it was revised; this revision became the most popular version.

The first movement, Song of the Yellow River Boatman, suggests the image of a boatman who faces every challenge in the rough and terrifying Yellow River. The second movement, Ode to the Yellow River was originally sung by a tenor who praises the long history of the Yellow river, signifying the cultural pride of the Chinese people. The third movement, the Wrath of the Yellow River, begins with a joyful Jiangnan melody. Soon, the melody turns to lament, reflecting the angry feeling of the people against the enemy invaders. The fourth movement, Defending the Yellow River, uses a canonic style to depict the march of the heroes. At its climax The East is Red appears as a song that was sung during the revolution.
Chinese Piano Music from the Instrumental Music Arrangement

During this period, there were many significant piano arrangements from Chinese instrumental works. There are two important categories. The first category is String & Bamboo Music from the South Yangzhi River, popular in Jiang Su and Zhe Jiang provinces. The ensemble usually consists of 3 to 8 players with erhu and dizi, and may add string instruments such as pipa, yangqin, san xuan; or bamboo instruments such as dong xiao and sheng; or percussion. The music can be bold and powerful for outdoor performance, or it can have a delicate and delightful sound for indoor performance.

_Xiao Gu at Sunset_ (夕阳萧鼓) was originally written for solo pipa and later arranged for the string and bamboo music ensemble. The piano version is by Li Yinghai. Li admired Bartok and Kodaly. He researched Chinese folk music and published the first Chinese music theory book, _Han Modes and Their Harmonization (1959)_ (see Kang, 2009:23). The piece tells the story about the famous poet, Bai Juyi in Tang Dynasty, who met a pipa player whose sad fate reminded of his own while he cruised down the Xunyang River. Listening to it, one can imagine a beautiful sunset and a boat sailing on a calm and quiet river. The music evokes a somewhat sad and nostalgic feeling. This piano piece imitates the sounds and colours of the traditional Chinese instruments. It is written in a free variation form using a single melody.

The piece begins with a free improvisatory passage, imitating the sounds of a pipa and guzheng. The *andante* theme suggests the serenity of a quiet night. In the free “ad lib” section, one hears the delightful sound of a bamboo flute and a strumming pipa. The *lento* section is a lament of the pipa player, follow by an ensemble: the flute plays the *trill*, the pipa strums, the wooden block knocks, and the guzheng sweeps through a scale. Then, we hear a brilliant pipa solo, which leads to
the climax. The piece ends with quietness; the river is once again peaceful and tranquil.

The second category is the Cantonese instrumental music from the Pearl River area, including Guangdong and Guangxi provinces, where Cantonese lived. Two common ensembles were established by Lu Wen-Cheng: the first is a trio with erhu, qinqin, and yangqing and the second is a quintet adding dong xiao and ye hu. Cantonese music is energetic and lively. At times, it is lyrical and expresses the beauty of nature.

_Autumn Moon over a Placid Lake_ (平湖秋月) originated from Lu Wen-Chen’s quintet ensemble. The piano version is by Chen Pei-Xun. This music has the serenity, nostalgia, and deep feeling that can only be expressed through music. When listening to this piece, one can imagine the instrumentation of the quintet ensemble: erhu, qinqin, yangqing, dongxiao and ye hu. The combination of these instruments creates a purity of sound and a rich resonance. This music has a heavenly atmosphere, and an expressiveness that elevates the human spirit to the highest level.

**Chinese Piano Music after Cultural Revolution**

_New Means of Expression_

After the revolution, the restrictions that had been imposed on the arts were loosened. Composers regained their freedom of expression. Some continued the traditions of arranging music, while others such as Wang Li-Shan explored new means of expression.

Wang has always strived for boldness and originality in his composition. His music has a feeling of nationalism that transcends traditional boundaries. He frequently experimented with new sounds and unusual combinations of instruments. His boldness has brought him political trouble. He was considered
“Rightist” and was sent to northern China for “correction” during the revolution. After the liberation, he regained his freedom and brought new insight and inspiration to his compositions.

In 1979, Wang composed a suite of four piano pieces entitled, “Impressions of Paintings by Higashiyama Kaii.” This composition is unique with its “double ekphrasis” (Chew, 2002), a term Siglind Bruhn uses to describe an artwork that has been transformed into a musical composition. In this case, “Double” refers to the fact that the new work of art has both music and poetry. Wang created the poem to help us to understand the mood of the painting, and the music brings a deep sense of feeling and spirituality to the work.

Higashimaya, a celebrated Japanese artist, was commissioned to paint 68 large-scale landscapes of China and Japan on the sliding screens of the Toshodai-ji temple. One of such masterpieces is called *The Sound of Billows* (涛声). This has become the fourth and the focal piece of Wang’s piano suite. Wang wrote the following Chinese poem:

古老的唐招提寺啊
我遥想
一位远航者的精诚
似闻天风海浪
化入暮鼓晨钟

*Ah! The ancient Toshodai-ji temple*
*I dreamt of it from a distance*
*An explorer’s spirit and sincerity*
*As I heard the sounds of gusty wind and huge wave*
*Melt into drums at dust and bells at dawn*
According to legend in the eighth century, a monk called Ganjin set sail to cross the strait from China to Japan. He failed six times on the treacherous journey but made it on the seventh attempt. He became blind because of the journey. The first theme sounds like the chanting of Buddhist monks and temple bells. It gives an impression of a magnificent monument and temple. The cluster chords suggest the sound of a gong or rumbling thunder. The second theme with its *agitato* running notes represents the dark water that challenges every voyager. The cross rhythms between the hands, together with a huge melodic range and powerful dynamics, conjures up the image of a rough and chaotic seascape. Wang’s composition is a brilliant and dramatic portrayal of the monk’s epic journey.

*Modern Techniques*

In 1978, Deng Xiao Ping “opened the door” to the Western concepts, which immediately inspired the younger generation to study abroad. Musicians, such as Chen Yi, Tan Dun, Zhou Long, Ye Xiao-Gang eventually established themselves and have become well-known in the West.

Chen Yi currently teaches at the University of Missouri, Kansas City. In 1980, while Chen studied in Beijing, she visited the Dong people in southwest China to collect folk music. Her contact with the native people and their warm hospitality gave Chen an unforgettable experience, which prompted her to write a piece called *Duo Ye* in 1984. The following year, it won the Fourth National Composition Competition of China.

*Duo Ye* is a traditional folk dance accompanied by singing from Guangxi province. In the preface of the music score, Chen Yi wrote,

> When it’s performed, the lead singer makes up the words as he goes along, the other people stand in a circle with the bonfire in the middle and dance in slow step while
singing a chorus. People do that to extend a warm welcome to guests or celebrate a happy occasion (Chen, 1984:Preface).

In this piece, Chen uses the minor third “Ye Ye” that characterizes the folk song. In the beginning of the piece, we hear the call and response effect of the folk music. She also adapts a technique of Chinese composition, Yu-he-ba, which means sum of eight. When one part gains beats, the other part loses beats. At all times, the sum of these two parts equals to eight. However, instead of eight, Chen Yi uses eleven beats. For example, the first call has 3 beats with the response of 8 beats, bringing a total of 11. The second call has 5.5 beats with the corresponding response of 5.5 beats, bringing the same total of 11.

The adagio section introduces a broad, spacious, non-metrical and improvisatory-style that contrasts with the driving rhythmic force of the beginning. Such features in the adagio section are typical of a mountain folksong style. In the andante section that follows, we hear the use of grace notes to suggest the sliding vocal technique and indefinite pitch that lies between the notes of the traditional Western scales.

Conclusion
Chinese piano music has evolved and developed over the last century. Chinese composer utilized Western harmony and counterpoint to create a new style of Chinese piano music, such as the Short Flute of the Shepherd Boy and the Seaweed Dance. Composers also used folk dances (Xinjiang Dance), folk idioms (Duo Ye), nationalistic ideas (Yellow River Concerto), traditional instrumental music (Xiao Gu at Sunset and Autumn Moon over a Placid Lake), and visual art (Sound of Billows) as their main source of writing the unique Chinese musical styles.
China has a history of over five thousand years and encompasses many different cultures and ethnic backgrounds. Chinese composers have learned to express their rich and unique culture in the Western piano music. Some of these hidden gems of Chinese piano music are presented and analysed in this paper; still, more studies can be done to continue exploring this fascinating “new-old” music.
The History of Chinese Piano Music

References

Chapter 5

How Much “World“ is World Music?

Gisa Jähnichen

Abstract
This paper aims to clarify the term ‘World Music’ from different perspectives such as the academic, the educational and the perspective of the popular music market. Investigating a few examples recently presented during the largest World Music fair WOMEX and set into relation with terms used locally in a cross-functional context, some suggestions will be made to provoke further discussion in the field of music practice and transmission. The UNESCO Global Alliance for Cultural Diversity points out that WOMEX is “The most important international professional market of World Music of every kind. This international fair brings together professionals from the worlds of folk, roots, ethnic and traditional music…” Knowing that World Music is primarily an item created for global business, processes and transformations take place that should not be neglected academically. How much “world” contains World Music? Whose world? Which music? Under the banner of World Music, ethnic labelling and global promotion structures
replace often an individual appropriation of musical products that might be of high potential in music education. Focusing on this possibility, the discursive presentation is based on live observations, interviews and most recent literature.

Introduction

World Music is associated with many functions and attributes that reach from “the ultimate form of budget holiday” to “a luxury for liberal elites” or an “undownloadable experience” (Lovas, 2010).

First, these associations are made to include or to exclude audiences. Secondly, they evaluate social functions and place the addressees into a space of technocratic northern industrialism. ‘World’ seems to be related to exotic, nicely underdeveloped communities in mostly tropical zones. Music from that world comes along for little money, if taken as it is; or it is exclusively expensive, if refined and brought into a ‘civilised’ context’ (Erlmann, 1996: 55). In popular definitions of World Music negative-characteristics prevail such as non-western, non-mainstream, non-commercial, or attributes of distinction such as indigenous, local or ethnic. All of them are self-promoting slogans that do not inform about social and historical conditions or individual motivations in the process of World Music making. The idealising classification as contemporary tradition is misleading as well considering the fact that all music has been contemporary. Hence, the terminological mix with traditions is rather a kind of wordplay than a serious attempt to classify creative efforts in appropriating sound elements that are unfamiliar to one’s own culture.

World Music is also a teaching subject at universities and music colleges. The perception of World Music in this context does Unfortunately not differ much from the abovementioned stereotypes. It might be seen as music that can be started at any time without major preparation. It serves for relaxation and therapeutic
enlightenment and nurtures often biased views on exotic cultures if taught without affording the time to deepen the students’ knowledge on cultural processes that shape the music they exemplarily listen to. In this context, instruments, voice characters, languages, genres, become geographically or racially labelled items that may simplify a categorisation of recent music practice. Questions of cultural and historical developments, individuality and diversity of interactions remain fairly unknown. Literature on World Music that emerged in the last decades tries to help in this matter (Miller & Sahrirari, 2009; Titon, Fujie & Locke: 2009). These ‘all-round’ crash courses are offered due to the fact that World Music is increasingly taught in a rather unqualified way without knowledge of actual ethnomusicological findings. Miller and Sahriari (2009: xiii) may calm down the discussion saying:

In spite of the fact that music is not a “universal language” — indeed, each musical system must be studied according to its own merits and principles — it[World Music ] means by which students can enter into and experience other cultures.

Thus, World Music seen from the perspective of music education provides some important tools that should not be ignored through hypersensitive principles. One of it is the derivation of a musical discussion culture that opposes cultural conditioning in a pseudo-patriotic, nationalist or other self-idealising environment (Walcott, 2009; Vaugeois, 2009). Though the directions that the discussion takes up cannot always be foreseen — it can drift into iconic creations of selected local models in support of localism or nationalism (Sarkissian, 2000; von Klimó & Rolf 2006) —, the fact that these issues are discussed is of certain importance (Frith, 1997).

The following thoughts may add to the academic discourse though not in the linear way in which “World Music ” is often perceived, for example in the idealising view of Nidel (2005:1), who says:
I believe that music is an undervalued commodity, one that can be an important force in the quest for greater understanding among cultures around the world. The future of the media will involve the dynamic mixing of cultures as people grow closer through all forms of communication. Music is the one form of communication that is devoid of prejudice, a language without borders that speaks to us all as equals in the most profound way.

Though not agreeable in most details, Nidel gives an important hint: Looking at music as a commodity. World music should be first considered to be one of many purposely labelled items of popular music, thus part of popular culture in the frame of “the music business” (Peacock, 1993) or “the music industry”. Popular culture, however, is related to a specific development of the society to which it refers. In this context we have to generally ask: What do we not name with the term World Music? What do we hide with this term?

Reification of Musical Performances

Seen from the philosophical viewpoint of anthropology, popular culture, of which World Music is a part, exists independent from its terminological construction in manifold tangible and intangible appearances. Shape and functionality of popular culture depends essentially on the degree of commodification in a respective society (DeNora, 2003; Marshall, 2011).

The special feature of music in that context is that music is something you do rather than you have. Music exists like dance and theatre as performance, as an intangible being, something bodiless in an embodied movement. It is therefore hard to be seen as a tangible item for it becomes evident only through action.

Though sound as such consisting of oscillating air molecules can be explained materially, the process of structuring still remains intangible and depends on the excitation method and the shaping of continuity that unavoidably needs a time, a place and a subjective agent in a social setting.
However, to become ‘popular’, music requires a tangible shape. Without being a ‘thing’, music cannot be operationalised (Roberts, 1992). Thus the reification of music, which can be realised through any kind of music notation for reproduction, audiovisual recordings on a carrier, or a long term contract with an orchestra or a soloist, is an essential precondition of creating popular music. The society, therefore, must be in a state, in which the reification of music is technically possible and, more importantly, economically necessary.

**Uprooting**

Another basic condition for popular music is the overall tendency to become independent from place and time of its reproduction. Only after the objectified music detaches from its primary act of production, it can be distributed throughout a wide region, even globally. Through this aimed-at distribution, original contexts cannot be recreated, which makes the music products mobile and easily adoptable. To prevent the danger of a complete indifference with which people cannot identify, contexts are re-constructed and delivered as attributive supplements. These supplements come as incorporated sound references (Musib 2011), which follow stereotyped associations, or in shape of attached stories and labels such as Goa-Trance, French Pop, Iranian Pop, Hongkong Cantonese Pop, Austropop, Europop, Italo disco, Viet hiphop (Nguyen Thuy Tien, 2011).

The sound references often shrink to the appearance of symbolic instrumental arrangements, musical structures and schemes or their electronically produced simulations. To come straight to the point, Kerstan Mackness said to Lemez Lovas at the WOMEX in Copenhagen 2010 that “the whole point of World Music is that it is something from somewhere else (Lovas, 2010: 85).”
How Much “World” is World Music?

In the reality of the popular music business, references “from somewhere else” are only important as an attribute of the product, as a help to interpret the arbitrariness through a code of individual classification similar to a brand name or a colour batch. The variety of genres represented in endless lists of popular music trends conceals the fact that these music products are functionally quite equal.

Creating Choices

However, the distribution of music as products enables us to have a choice. One can appropriate the products and finally own them as representative images of intangible culture. This option requires the mentioned functional similarity. Therefore, the structure of the products should not lead to confusion with functionally different categories of cultural appearances. On the other hand, a bogus competition between even very similar products goes on. Who doesn’t remember the legendary question “Beatles” or “Stones”? This question re-interprets individuality that got lost in course of production and the randomness of the products’ distribution. However, the choice must be a real choice unlimited through financial or ideological restrictions. Any limitation of choice distorts connotations and adds product components that are not based on musical contents.

Musical Abstraction

Popular music must base in its central musical elements – of necessity – on a set of production principles which are already successfully implemented and de facto ‘universalised’ over a wider area. This feature of popular music is a precondition for the comparability of musical products and for the essential idea of musical choice. The process of structural universalisation can be observed in historically slowly grown European or North American megacities and their suburbs as well as in fast booming Asian and African urban agglomerations such as Shanghai.
Hongkong, Bombay, Jakarta, Cape Town, Accra, Addis Abeba or Cairo. In these fast emerging cultural centres, the speed of universalisation is unequally high (Jähnichen, 2011: 218–243) due to modern communication tools. However, the set of production principles used may differ from area to area. For example, in the vast area of Arab culture, has to follow at least in parts the classical Arab tradition of musical structures that base on tone rows with specific intervals. Harmonic progressions and bass lines, to which some of us are used, do not work in the same way. On the other side, popular music in this area is mostly rhythmically far more demanding than any other mainstream timeline. However, what sounds to European ears exotically is in the area of primary distribution – in this case the Arab cultural area - already a universalised and abstract product made of many rather indifferent elements in terms of musical dialects that can be easily re-interpreted by many people of a huge region.

**Universalisation**

Considering popular music being simple and musically less challenging might be an incorrect approach to its discussion. Perceived simplicity can be seen as the result of accommodating average needs, of summarizing musical expectations and calculating the reduction of meanings. Yet, it is not simplicity. It is the art to fill a subsequent vacuum resulting from uprooting of musical meanings with a substance that is for many people agreeable (Wicke, 2008). The agreeable filling can be achieved through experienced music forms that lost their connotation (Negus, 1992) with time and place such as electronically produced sound carpets created from various globalised classical genres.

In Europe, the process of universalisation went on quite slowly through standardising of notation, musical instruments, especially orchestra instruments.
(Seares, 2010), constructed diatonic tuning, the formal professionalization of musicianship and the step by step introduction of recording techniques. Thus more and more audiences from various social layers and with different cultural background could be activated to take part as consumers in the music market. In other parts of the world, this transformation process speeded up in the last few decades owing to low cost mass media and cultural mobility. We can observe the development of a parallel culture mirroring the global music market such as Persian hip hop, Japanese animation music, or Chinese hardrock, not to mention all forms of pop music under different local names. Looking at these examples, one might forget that a popular music market existed already for a long time in Asian cultures evolving from local entertainment music and grown in urban context such as urban music theatre in China and the Philippines (Xu 2005: 95), or the early Indian record industry distributing ghazal and other local entertainment music (Morcom, 2007: 182). These forms of popular music are nowadays seen as “authentic” (Shepherd, 1977: 169, 173) additions to the global music market, although all of us may know that they have been already products of a universalisation within the region.

Orientalism and Commodification of Secret Reserves

In the course of popular music expansion from the most industrialised places of the world a counter current grew with prominent pop musicians who tried to convert some of the supposedly authentic sound colours into their concept of popular music (Said, 1978 and 1993). In academic discussion, this process is called ‘orientalism’ (Wyrwich, 2007). The essence of music styles did not change through these experiments, but with them a global search for ‘strange sound’ started that could cause curiosity among the consumers and increase the amount of choices in
the music market. The re-discovery of pre-universalised European music was a part of that search (Negra, 2010).

At the end of the 20th century, fast emerging economies in Asia and South America developed their popular music concepts on the one hand in support of national or ethnic cultures on the other hand as participants of the global music market. In these areas we experience the merging of ‘colourised performance styles’ in the frame of conservative popular music as described above with directly exposed music practices that are coming from communities that were just recently discovered as a source of inspiration. This process changed above all the musical perceptions and value systems in the originating communities. The transformation of local music practice into the aesthetics of authorised works can be seen as a strong intervention into cultural concepts of many communities. However, the transformation will take place as a subsequent result of the global market expansion and is willingly intended by all actively involved parties (regardless of our agreement with that process).

So, we have to do with very different classes of World Music, one that hides its global model-like production principles with sounds and effects ‘from somewhere else’; and another one that is just recently transformed into something very close to the global model and proudly presented as the “more authentic world”. Between these to poles, a vast amount of enthusiasts acts with a more or less conscious understanding of the subsequent commodification that changes existing musical diversity into a completely different complex of refined diversities within a global music market (Toynbee & Vis, 2010; Philip, 2003).

In the first case the musical ‘enrichment’ compensates for the loss of space and time attributes to the actually homeless products of popular music. In the
second case, the strange sound that comes from a specific place and is made by certain musicians is modified to a formal shape of a global product and thus unspecifically offered as a “secret reserve’ of the music market. Additional instrumentation, arrangements and other external attributes may help to transform these products into something ‘from somewhere else’. In both cases, musicians act performatively in roles that cover more than they reveal (Thobani, 2007). Hence they become part of the endless list of popular music genres, which express an increasing spectrum that is offered to arbitrary consumers all over the world.

Therefore, the musical appearance we may call World Music consists of not more or less “world” than any other popular music product. The appropriation of these products as sound carriers, event tickets or video files realises only through a subjective re-definition based on musical experiences an intangible value. The definition of this value can be quite different from initial intensions in the creative process.

A few examples collected during the last year WOMEX in Copenhagen may illustrate this point, they show how easily one can put musical products in boxes according to its sounding appearance made of some set pieces from regional traditions. That proves, too, how powerful musical communication can be used to create or to construct cultural concepts.

Outlook
As a final question will always remain the following: Under which conditions the view of ‘World Music’ as part of popular culture promises the survival or even the sustainability of cultural ideas, not to forget a progress in gaining knowledge?

While teaching ‘World Music’ in an educational way of thinking, we should consider the background of popular music instead of transmitting an image of purely attractive sound embedded into short coming context icons.
If we want to make students understand in a holistic way how various music productions in the world develop and what get lost and what is re-defined during a long way of history we should strive for professional instruction and practical experience rather than for cheap solutions.

A first step can be academic communication on what World Music means from various perspectives and how to get from these ‘views through the hole in the stage curtain’ to a creative understanding of musical worlds. Renaming university courses does not yet change their essence. Also, the use of “musics” instead of music is not yet the final destination. Though this plural indicates the acceptance of diversity in all aspects of music cultures, it still makes them being static and historically immobile entities. The main problem seems to be rather the understanding of ‘worlds’ than the understanding of music. That music is diverse and manifold in its appearances is not a mystery anymore. How about accepting that we have to deal with many worlds with escalating intersections among each other? These worlds need to be understood in course of and with the means of musical communication. Another point is the still delayed networking with other disciplines of performing arts that could immensely contribute to this communication.

Notes

1 Since 1860, the merging of local theatre styles and the simplification and stylisation of roles and of musical expressions lead to a mass production of urban operas, especially the Beijing opera. Similar processes can be observed during the establishment of musicals and operettas with singularised scenes and numbers such as Zarzuela in the Philippines, Saigonese Cai-luong-theatre or Malayan Bangsawan.
How Much “World” is World Music?

References


Also available

TRADITIONS, CHANGE AND APPLIED STUDY IN MUSIC: ESSAYS ON MUSIC RESEARCH.

Edited by Loo Fung Ying, Mohd Nasir Hashim & Loo Fung Chiat.

Also available

MUSICAL THOUGHTS IN THE GLOBALISED CENTURY: UM BOOK SERIES ON RESEARCH IN MUSICOLOGY VOL.1.

Edited by Loo Fung Ying, Mohd Nasir Hashim & Loo Fung Chiat.

Also available

CHANGING APPROACHES TO MUSICAL PRACTICE AND EDUCATION: UNIVERSITY OF MALAYA BOOK SERIES ON RESEARCH IN MUSICOLOGY 2.

Edited by Loo Fung Ying, Mohd Nasir Hashim & Loo Fung Chiat.

Also available

AN ANALYSIS OF SCHOENBERG’S AND MESSIAEN’S SELECTED SOLO PIANO PIECES: UM BOOK SERIES ON RESEARCH IN MUSICOLOGY 3.

Edited by Loo Fung Ying & Loo Fung Chiat.

90pp. of text. ISBN: 978-3-8484-3844-0. (Feb. 2012)
Also available

ESSAYS ON ISSUES IN MUSIC AND ITS FUNCTION: UM BOOK SERIES ON RESEARCH IN MUSICOLOGY 4.

Edited by Loo Fung Ying, Mohd Nasir Hashim & Loo Fung Chiat.

UM BOOK SERIES ON RESEARCH IN MUSICOLOGY

******* *******

We welcome submission of any music research article from local and abroad.

Submission Guidelines

- Font : Times New Roman
- Font Size : 12
- Spacing : 1.5
- References should be in the style of APA.
- Please leave footnotes at the end of text before references.
- All text must be left aligned.
- Please include a suitable title for running head not exceeding 50 character spaces.
- Please include an abstract of 150-200 words.
- Articles are published only in English (British spelling).
- Please obtain permission to reproduce copyrighted material.

Kindly submit your manuscript (1 hardcopy and 1 softcopy) for a peer-review process to:

Dr. Loo Fung Ying
Editor,
UM Book Series on Research in Musicology
Cultural Centre,
University of Malaya
Level 1, Old Chancellery Building,
LembahPantai 50603,
Kuala Lumpur,
MALAYSIA.

Email: loofy@um.edu.my
Buy your books fast and straightforward online - at one of world’s fastest growing online book stores! Environmentally sound due to Print-on-Demand technologies.

Buy your books online at

www.get-morebooks.com

Kaufen Sie Ihre Bücher schnell und unkompliziert online – auf einer der am schnellsten wachsenden Buchhandelsplattformen weltweit! Dank Print-On-Demand umwelt- und ressourcenschonend produziert.

Bücher schneller online kaufen

www.morebooks.de