Journal of East Asiatic Studies
University of Manila
Vol. V, no. 3 July, 1956

Music of Southeast Asia: A Report of a Brief Trip

Jose Maceda

This trip was made from April 4, to June, 1956, and the countries visited were Thailand, Burma, Malaya, and Indonesia.[1]

The first two days were spent in Hongkong to buy two battery tape-recorders,[2] magnetic tapes, spare batteries, and tubes. Two recorders were needed for a detailed recording of the Balinese gamelan, as will be explained later. It also proved very handy to have a second one to replace the first when this went out of order, or when the Customs officers of a country allowed the entry of one, and held the other as a bond.

About ten days were spent in Bangkok and Chiengmai in Thailand, ten days in Rangoon, Burma, ten days in Singapore, and nearly a month in Indonesia. On Java, I visited the cities of Jakarta, Jogjakarta, and Surakarta in two weeks, and on Bali, I spent about twelve days.

Thailand

At the Silpakorn Theater, I saw and heard the dance and music of the drama, *Inao, The Episode of the Hurricane,* as presented by the Department of Fine Arts in Bangkok.

The music to the drama was played by a *Piphat* band[3] which accompanied the singing of the actors on the stage as well as singers who sat with the band on the right side of the theatre. Certain cues or cadences played by the band marked the entrance or end of a singer's part, much in the same way that sticks and a gong announced such parts in the Chinese opera. When the singers sang in an improvised manner with more freedom in tempo, the *ranaad* (xylophone)[4] stopped playing; only the punctuating instruments accompanied the singer.

The nasal style of singing was particularly noticeable, and it was a nasalness peculiar to the Thai language—its intonation and its vowels. There were other shades of nasal sounds that would identify a singer as belonging to a certain culture in Southeast Asia, and probably, the nasal style of singing is to Southeast Asian classical music what *bel canto* is to the Italian opera.

There was a quiet, sensitive, and stylized rendition of formal parts of the drama, such as those sung by the princess, but in parts such as where the comedians came in, the music became flamboyant and exciting. Just how this quietness, excitement, and descriptions of other situations were expressed by the band, may be seen in the written score. An exam-

1 This trip was supported by a grant from the Rockefeller Foundation.

2 The tape-recorder's trade mark is called **Butoba.** The quality of the recordings may be imagined from its frequency response, which is 50-7000 cycles per second. The tape speed is 3.8 inches per second. For such a slow speed, this frequency response is unusually high. The machine records double track, so that in a reel of tape 600 ft. long, it is possible to have more than an hour of music. Thus, I was able to carry less tapes and record more music per tape. The weight of the recorder is 21 lbs., and measures 12 x 14 x 4 and 3/4 inches. There is a loud-speaker to play back the recorded music, always eagerly awaited by the audience and the musicians that performed.

3 For a discussion on Thai music and description of the Piphat band, see Duriyanga, 1948, 1954.

4 For descriptions of instruments, see **Notes on Siamese Musical Instruments,** 1885; Seelig, 1932; and Duriyanga, 1948. For instruments and music in Southeast Asia, see Sachs 1940, and Sachs 1943.

ination of certain features like drum playing, the melody, changes in tempo, and functions of each instrument may lead us to understand better the corresponding emotions or characterizations of Thai life as represented in the classic drama. Some of these features may be re-designed to describe similar situations in the modern movie of non-Thai cultures. If human characters can be represented by bassoons and French horns, they may as well be delineated by gongs and bells.[5]

The National library has on sale a full score for Piphat band with separate instrumental parts that may be played by European instruments. It is written music such as this that would enable musicians in other Asian and European countries to understand Thai life as mentioned above, and analyze the elusive musical elements like heterophony, counterpoint, meter, etc. Moreover, interested performers outside Thailand should be able to use these scores to play Thai music without the immediate necessity of being instructed verbally by a native teacher.

The library of the Siam Society has a large number of journals (bulletins, reports, studies, bibliographies, *jahrbuch,* reviews, etc.) and other publications that deal with various aspects of South-Asian cultures. If inspected[6] more closely, some of them may contain articles on music. A part of this collection was destroyed during the war.

Towards the middle of April, the famous *Songkran*[7] or New Year's festival is observed throughout Thailand. There is general merriment, singing, and dancing. To get a sample of village music, I chanced on this occasion to go north to Chiengmai, where the character of the music might be different from that found around Bangkok.

During my three days in Chiengmai, there were programs in which village dances and music were performed. The costumes of each group of performers were most colorful. Local belles sang, and children danced in groups. While acting or dancing, it was most wonderful to behold the mien of the participants, the slow movements of the hands and feet, or the gentle postures of the body. There were four different kinds of instrumental ensembles, and also a jazz orchestra. These ensembles were the following:

1. String ensemble.

   2 European violins
   5 two-stringed instruments similar to the **so du'ang**
   2 three-stringed zithers similar to the **chakhe**
   1 flute of the **pi so** variety
   1 small bell, like the **ching**
   2 drums similar to the **thon**

2. Four-part ensemble.

   1 two-stringed instrument similar to the **so du-ang.**
   1 plucked three-stringed instrument similar to **chakhe.**
   1 bamboo wind instrument with a metal reed.
   1 bowed two-stringed instrument with strings played upside down.

5 For a discussion of non-European music and contemporary aesthetics, see Maceda, 1955.

6 There was a short review by an anonymous (?) author of George de Gironcourt, **Recherches de Geographie Musicale en Indochine** (Bulletin de la Societe des Etudes Indochinoises, Tome XVII, No. 4, 1942) in **Journal of the Thailand Research Society,** Vol. XXXV, Part I, Feb. 1944.

7 Rajadhon, 1953.

3. Ensemble for the "finger nails" dance.
   1 pair of cymbals
   1 barrel drum with one stick
   2 gongs in two sizes each played with a stick
   1 **thon** drum, hand beaten
   1 **pi'nai** that sounds like an English horn
4. A regular Piphat band.

The Piphat band accompanied a sung dialogue, while the string and four-part ensembles played alone. The ensemble for the dance with long finger nails was loud and blaring, because of the piercing reediness of the *pi'nai* and the clashing cymbals. The string ensemble sounded like American "hill-billies";* and in the four-part group, because of the absence of any percussion, the strings and wind instrument stood out separately from each other. As on Bali and Java, there are a multitude of instrumental ensembles in Thailand that vary in different sections of the country.

The *Kae Lizo,* a group of people from the north with a culture and language distinct from the Thai, came down from the mountains, especially to participate in these programs. There were three instruments that they brought with them; two sizes of mouth reed organs (*yulu,* the large and *fulu,* the small size), and a three-stringed lute (*subo'*). I took recordings of the music played by these instruments, the tunings of the strings, and the tones of the five pipes of the fulu. I shall describe a repeated section of *yulu* music.

There are four principal notes used: two "e" flats, "g", and "a" flat. "e" flat is played in regular pulsations like an *ostinato,* sometimes harmonized by its third above, "g", while at irregular intervals, and with a more solid sound, "a" flat and the other "e" flat alternate with each other, sounding like the honking of an automobile horn or the croaking of a frog.

It should be interesting to compare these sounds with other music forms of the mouth reed organ known in east Thailand as the *kaehn,* and found as far east as Borneo.[8] Besides the music of the Kae Lizo, there are many unrecorded sounds from various ethnic groups in Burma, Laos, and Cambodia whose music may contain elements contributory to history and to contemporary aesthetics.

Kamon Ketusiri of the Department of Fine Arts, who has collected music from all parts of Thailand, and who has lectured and written about them, divides folk music in four geographical divisions: central, southern, northern, and northeastern. The following descriptions of the music are extracts from a lecture given by him.

"In central Thailand we find no survivals of primitive musical instruments, but the people have a very high development of poetical language expressed in song." Songs are "traditional, but many are composed extemporaneously." Subjects are "usually social".

Examples:

1. **pleng choi.** Alternate singing of men an women.
2. **he rua.** Royal paddlers' song for leader and chorus.

* The author refers here to what is called in America "Western" music. The term Maceda uses refers to an older appellation applied to natives of hill country in the mountains of S.E. U.S. and the Ozarks of West Central Mississippi valley.—**Ed.**

8 Kunst, 1949, p. 6.

Music of the southern area. ". . . as one proceeds southwards, the Malayan characteristics and Malayan instruments prevail more and more."

Example:

1. **Thenamora.** Song with gong, drum, clapper and pipe accompaniment.

Music of the northern area has elements of both Burmese and Chinese influences. Among the many instruments used are flutes, clappers, gongs, and drums. "There are orchestral pieces, singers accompanied by orchestra, and solo voice songs."

Examples:

1. **Saw pama.** Orchestra[3 kinds of pi saw (flutes): 1 string instrument, su'ung; 1 pipe; percussion instruments] and singer.
2. **Pong peng.** Song with Chinese characteristics.

Music of the northeastern area. "These peoples . . . are closely related to the Lao of Vienchan and Luang Prabeng . . . cultural change has been slow . . . songs have a highly developed poetry." Instruments: khaen, *pin,* jew's harp.

There are two cities ("cultural islands") in the northeast—Korat and Surin—"with unique features of its own". In Korat, "a particular variety of central plain folk song (*pleng korat*) has maintained itself . . . different from the northeast style." Surin has unusual instruments which Ketusiri lists as follows:

plant leaf wind instrument
hunting horn
pipe
jew's harp
gourd lute
krachapi, a two-stringed instrument played like a guitar.[9]

Besides Ketusiri, I met another musician, Prasidh Silapabanleng, who would be very helpful for a deeper understanding of Thai classical music. He conducts both *Mahoree* and Piphat ensembles, directs a school for Thai music and dance, and is a composer who has studied both European and Thai classical music.

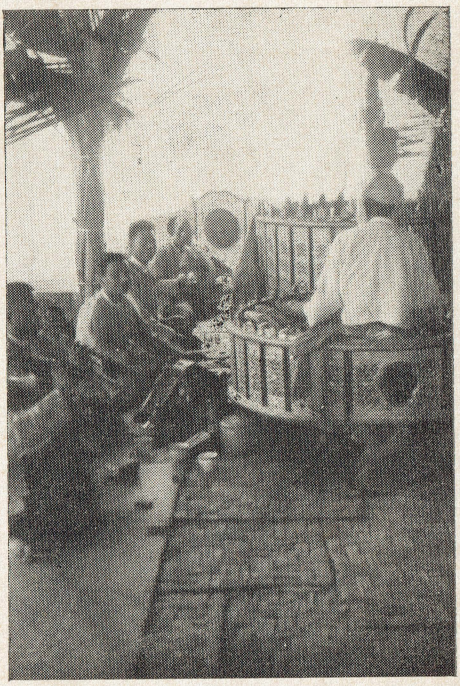
Burma

The schools of music in Rangoon and Mandalay specialize in Burmese traditional music. The subjects offered at the State College of Music and Drama[10] in Mandalay are as follows:

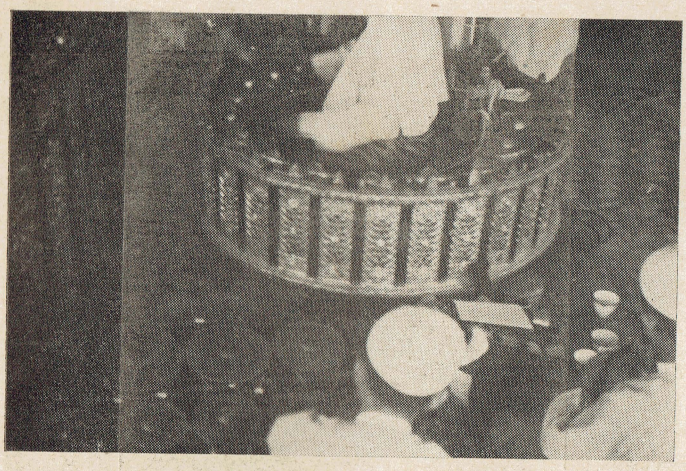
Burmese harp
Piano
Xylophone
Burmese dancing (male)
Burmese dancing (female)
Singing of Burmese classical songs
String instruments including violin, banjo, guitar, and mandolin
Saing waing or drum circle
Drawing
Commercial art and story illustration
Painting

9 Ketusiri, probably 1955.
10 Burma, 1955, 1956.

MUSIC OF SOUTHEAST ASIA

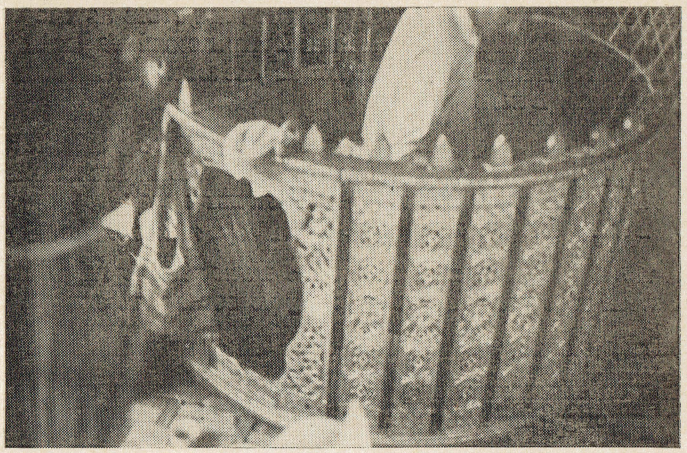


1. *From left to right*:
   (a) *Two oboe-like instruments, called* hne, *with a penetrating and reedy sound that hovers above the loud clanging of gongs and drums.*
   (b) *The gong frame,* maung saing, *plays a melody separate from that played on the* saing waing.
   (c) *Small bells,* than lwin, *mark time at regular intervals.*
   (d) *Cymbals,* la gwin, *also mark time.*
   (e) *In the background, the drum circle,* saing waing. *This is the most difficult instrument in the whole group, and is usually played by the most skilful players. It needs years to master this instrument. The music is rhapsodical in character, and improvises on a given theme.*
   (f) *In the foreground, the gong circle,* kyi waing. *This has the same tuning as that of the* saing waing *and the* maung saing, *although its melodic part and tone contrasts with that of the drum circle.*

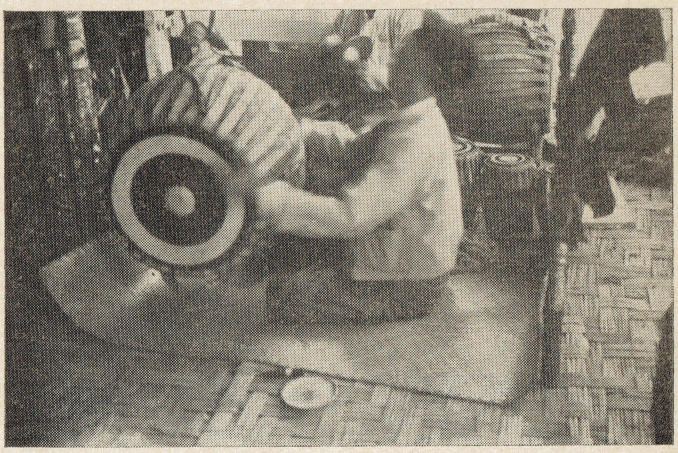


2. *The gong circle,* kyi waing. *In the foreground, the gong frame,* maung saing.

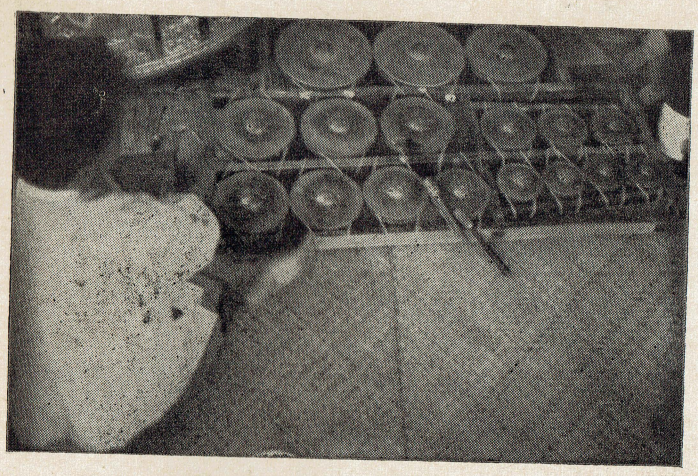
3. (a) *pair of cymbals,* la gwin.
   (b) pa khun, *a two-faced drum resting on the cross-legged stand.*
   (c) chauk lone pat, *a series of drums of diminishing sizes, is not always used in every piece of music.*
   (d) pat ma, *a two-faced drum hanging from an ornamented frame-work, gives the lower-sounding harmonic background for the rest of the orchestra.*



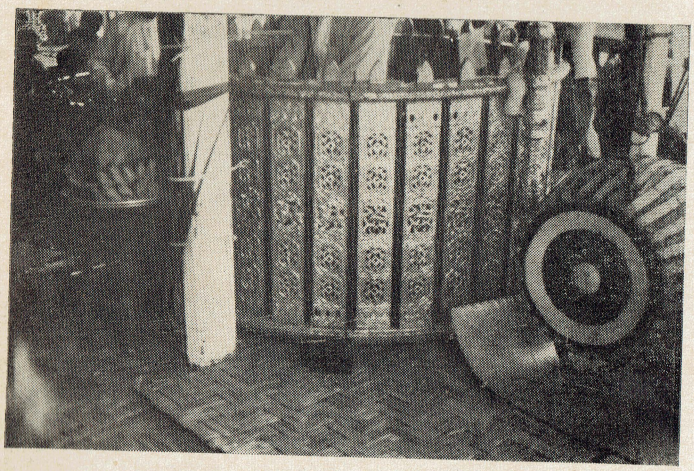
4. *The drum circle,* saing waing.



5. *A two-faced drum,* pat-ma.

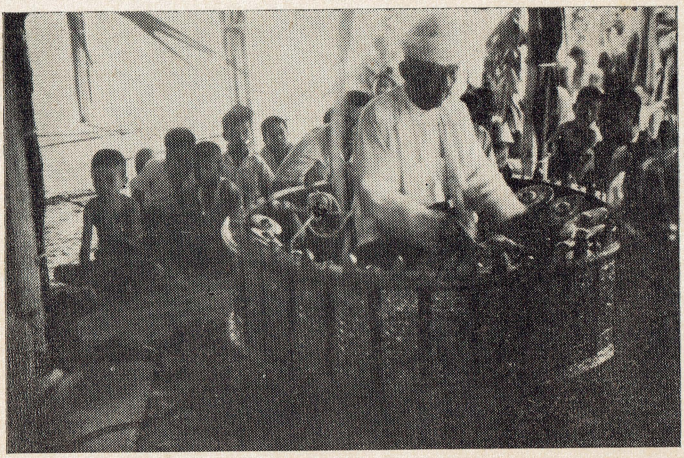


6. *The gong frame,* maung saing. *The scale is similar to the gong circle and the drum circle.*



7. *left*: kyi waing, *gong circle.*
right: saing waing, *drum circle.*

8. hne, *an oboe-like instrument with a penetrating and nasal sound.*



9. *U Han Pa, leader of the Burmese State Orchestra, playing the* kyi waing, *the gong frame.*

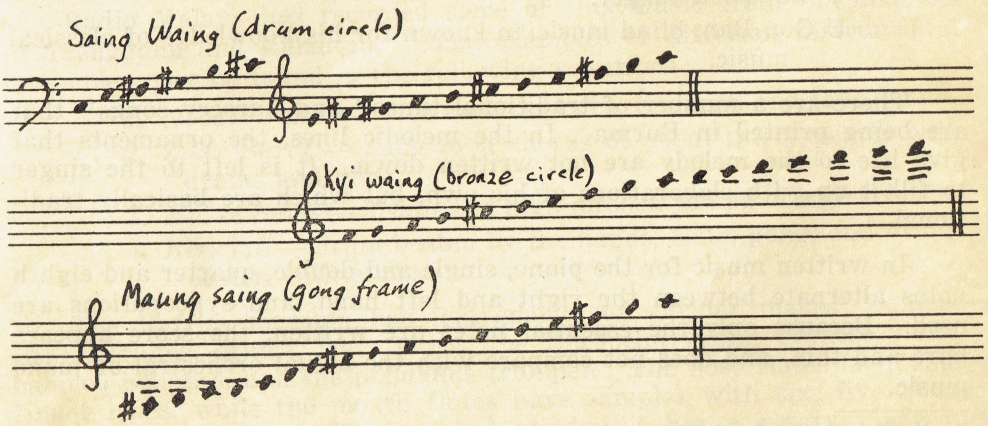
The aim of the school is to revive Burmese music and drama. There is no tuition, and music instruments are supplied by the school. There is a music troupe similar to the *pwe* (classical play or entertainment) that is directed by the school.

As in Thailand, no European music is taught in state schools, and there are no conservatories that specialize in Western music. There are no European orchestras, and recitals are rare. For the moment, the concentration of effort is in perserving the traditional music culture.

The *pwe* that I saw was more of a popular entertainment, rather than a classical play. In a few minor respects—in the informality of the setting, in the jokes made by comic characters, in certain mannerisms and gestures of the performers—the popular *pwe* is not unlike the Philippine *moro-moro* (comedy).*

The music of the classical *pwe* is performed by an orchestra composed of the famous *saing-waing* (drum circle), *Kyi-waing* (bronze circle), sets of punctuating instruments, and the *hne*, an oboe-like instrument with a much more piercing and nasal sound. The *hne* plays the leading melody, which is supported by an arabesque of improvisatory sounds from the drum and bronze circles.

The drum circle is played in a rhapsodic manner, very unlike the quiet and stately way of playing the Thai *ranaad* or xylophone. Training to master this instrument would take a life-time. There are nineteen drums of graduated sizes that are enclosed in this circle-frame, and they are constantly being tuned in between musical pauses, for they go out of tune very fast. I recorded the tones of each drum immediately after they had been tuned, except the two biggest ones, or lowest in tone, which U Han Pa, leader of the orchestra did not want to play, saying that he does not use them. I also recorded the tones of the bronze circle and the gong frame. A simple notation of these tones such as follows is meant only to show the general construction of the scale,[11] not the exact number of vibrations or intervals in cents. I did not indicate that some notes may be lower or higher by a quarter tone.



* Prof. Maceda uses the word "comedy" in the absence of one more exact to describe the **moro-moro.**

11 For development of Burmese scales, see Zaw, 1940.

From the foregoing, it appears that the bronze circle and the gong frame have almost identical tones of the diatonic scale, but there are a few differences in pitch, and the range is an octave apart. The *saing-waing* has its lower tones in the pentatonic and higher notes in the diatonic scales. Some tones of the saing-waing differ from corresponding tones of the two other instruments by about a half-step.[11a] These differences in pitch between instruments in the same orchestra partly supports the statement on aesthetics that a prominent musician, U Gon Ban, made in an interview with him. He said that the minute difference in pitch between instruments is subtle refinement. "If tones are fixed, the relation between them becomes inartistic."[12]

U Gon Ban said also that the harp[13] is their oldest instrument, and has been the model for the tuning of other instruments of the Burmese orchestra. At the home of U Aung Hla, professor of mathematics at the University of Rangoon, Professor Hla demonstrated three types of tunings of the harp: two in Chinese five-tone arrangements, and one which begins in pentatonic and ends in the diatonic scale, similar to the tuning of the drum circle, as stated in the preceding paragraph.

The Burmese State orchestra has a number of musicians in its regular employ. The leader of the orchestra is one of the few remaining virtuosi on the *saing-waing*. Besides this musician, there are a number of highly respected singers and instrumentalists who would be helpful in the study of Burmese music. Some of them are the following:

Daw Saw Mya Aye Kyi, old woman singer who still remembers the old tunes.

U Aung Hla, harpist, who has written his own tablature of old harp tunes.

U Khin Zaw, head of the Burma Broadcasting Society, and author of a monograph on Burmese music.

U Han Pa, leader of the State orchestra.

Saya Nyei In, famous harpist.

U Ba Thet, singer.

U Gon Ban, blind musician known for his knowledge of classical music.

There are a number of traditional tunes[14] and nursery songs[15] that are being printed in Burma. In the melodic lines, the ornaments that give life to the melody are not written down. It is left to the singer to fill it up with elaborations of his own, but which are basically traditional.

In written music for the piano, single and double, quarter and eighth notes alternate between the right and left hand, and syncopations are used. Because only the essential notes are written, the score appears bare and thin, and does not compare with the actual orchestral or piano music.

11a For tunings of instruments and recordings, see Maung Than Myint, probably 1954.

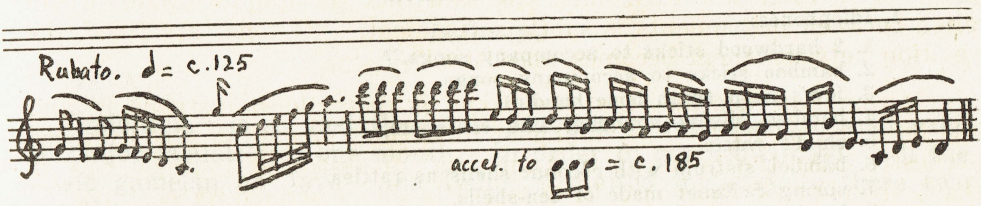
12 For a similar statement on the slightly off-pitch tuning of the Balinese gamelan, see Schlager, 1951, p. 1110.

13 For the age and distribution of the bowed harp, see Kunst, 1949, pp. 7-8.

14 The State School of Music in Rangoon has some written examples.

15 Burmese Nursery Songs, no. 40.

Unwritten piano music is very rich in arabesques and florid passages. Only two or three fingers of both hands are used: thumb, forefinger, and middle-finger. Even with this fingering, a fairly good speed of playing is attained. Some figures resemble keyboard passages in use during the European baroque and rococo periods.[16] The following is an example of a passage:



The Burma Broadcasting Society has recorded a number of classical and folk music, some of which were dubbed by them for me. There are only a few recordings of Chin and Naga music, but there is a plan to record more music of ethnic groups in northern Burma.

Compared to what has been written of Javanese and Balinese orchestral music, there is very little that is known of Burmese music, yet in the words of Max and Bertha Ferrars,[17] "Burmese music is probably the most developed of any except that of Europe".

Malaya

There is no classical Malayan music such as there is in Thailand and Burma. Instead, music found in the villages seems to be a combination of influences from the neighboring countries of Thailand and Indonesia. Islamic, ornamental singing by a solo voice may be heard as well as antiphonal singing by a group of voices. The instrumental combinations are more free since they are less bound by tradition.

Radio Malaya has recorded some of this music from the districts of Trengganu and Kelantan. Some examples of different instrumental ensembles may be found in the following selections:

1. *Nobat* — played with an ivory horn, trumpet, and four drums.
2. *Zikir Barat* — sung by a chorus of about thirty people with drums and gong.
3. *Ma' in Balai* — drums and high-pitched yelling of a girl chorus.
4. *Bersilat* — drum beaten by the hands, flute, gong, and drums beaten with sticks.

The Raffles museum has instruments of various makes: bamboo zithers, flutes, drums, jew's harps, the European violin, Chinese violin, bamboo whistles, and the pandanus trumpet. The nose flutes have four finger holes, while the mouth flutes have samples with six, five, four, three, and two holes. The musical windmill[18] has a rotary blade in which two flutes of unequal sizes are attached to each end of the blade.

16 For further comparison between Eastern and Western music idioms, see Maceda, 1955.
17 Ferrars, 1900, about p. 173.
18 Harrison, 1949, pp. 123-127.

When the blade rotates, the flutes sound. (Among the Kalinga in the Philippines, an informant mentioned that wind-blown pipes tied to branches of trees used to be seen in some villages).

The Raffles library, among its many publications on anthropology, has a few with sections on music in Malaya and Borneo. Evans [19] and Skeat[20] described dancing and songs, but they also enumerated a great variety of instruments. I shall put down the main instruments that they and two other authors[21] have mentioned.

I. Idiophones:
1. 2 hardwood sticks to accompany songs.[22]
2. bamboo sticks to accompany songs.
3. jew's harp (with bone handle).
4. bamboo slivers sounding like castanets.
5. child's rattle.
6. bamboo sistrum with coconut shells as rattles.
7. spring castanet made of sea-shells.
8. bamboo gong
9. cattle, buffalo, and elephant bells.
10. bull roarer.
11. bamboo clapper.

II. Membranophones:
1. Malayan drums.
2. Drum made of tree trunks.

III. Aerophones:
1. whistles.
2. nose flutes.
3. mouth flutes.
4. Aeolian wind organs.
5. gourd reed organ.
6. trumpet of buffalo horn.
7. oboe-like instrument.
8. pandanus trumpet.

IV. Chordophones:
1. bamboo zithers.
2. one-stringed gourd.
3. bow resting on ground in a hollow vessel.
4. guitar with two strings.
5. monochord.
6. three-stringed rebat.

From the foregoing, it can easily be seen how the music in Malaya and Borneo can be so rich and diverse. It is interesting to note that there are more idiophones than any other group of instruments and there are only 2 kinds of drums. Some of these instruments are played in ensembles such as Radio Malaya has recorded.

In spite of existing political conditions, there are still certain places in Malaya and Borneo where it would be possible for a few months to stay in direct contact with the musical life of a village, and learn about these interesting musical instruments. It may be profitable to compare the music of the Semang with that of some Philippine Negritos, although it is possible that foreign influences may have left an impression on the music of the latter. (The Zambales Negrito uses the guitar, but the music is not Spanish).

19 Evans, 1937, pp. 114-125.
20 Skeat and Blagden, 1932, pp. 117-172.
21 Annandale and Robinson, 1903. Roth, 1886.
22 There are interesting examples of music played with a pair of sticks, jew's harp, whistles, flutes, bamboo zithers, guitar and bowed stringed instruments among the Hanunoo in the Philippires, with explanations by Conklin and Maceda, 1955.

In Singapore, I was unable to make arrangements for a visit to one of the villages, so all the music I acquired were dubbings from tape-recorders of Radio Malaya.

It appears that in places where there is no traditional classic music as in Singapore and the Philippines, more European music is performed and studied. In Singapore, there are societies that bring in European artists, and there are many students in violin and piano. Local chamber, orchestral, and choral groups perform in recitals.

Indonesia

JAVA

Indonesia[23] is so vast that it is practically impossible to visit even the major islands[24] in one month. In order to get acquainted with the classic gamelan on Java[25] and Bali,[26] I limited my stay to these two islands.

The museum in Jakarta is the biggest among those I visited in Southeast Asia. Both the Javanese and Balinese gamelan are completely represented, and numerous musical instruments from principal islands are elaborately displayed. Many of these instruments may be found in countries I just visited, including the Philippines. Some of the music has been recorded by Radio Republik Indonesia, and there is a plan in the future to send out recording expeditions.

When this music would have been studied, perhaps a notation of some tunes and scales could be attached to the particular instrument on display that would help the onlooker get an idea of the music. In general, captions describe the instrument or its social use, but not the music.

The notation and explanation of the music in Southeast Asia is one of the pressing needs today. In Jogjakarta, the Art and Music Department of the Ministry of Education has a number of *gending* (pieces of music) in checkered notation that they are now transcribing in cipher notation. In Surakarta, at the Karawitan Conservatory of Music, the student has to read in this latter notation in order to play all the instruments of the gamelan. The numbers do not directly represent different pitches as in staff notation. Rather, they correspond to metallophone slabs which in turn have a corresponding pitch. As in Burmese music, the ornaments sung by a singer are not notated. He is left free to add his own improvisations which follow traditional formulae.

This cipher notation is relatively easy to read, and practical for the musician who does not read European notes. However, it appears to me that all the instrumental parts written in this notation, including the unwritten ornamented improvisations of singers, could be put down in an amended staff-notation, score-form, with the help of a tape-recorder. This score would open the music to the many musicians who

23 Kunst, 1949.

24 For parallels between the music of major islands and of other parts of the world, see Herzog, 1947.

25 Kunst, 1949.

26 McPhee, 1949.
Schlager, 1951.
Zoete and Spies, 1938, Reprint, 1952.

read in this notation; and an examination of some musical features like rhythm, patet,[27] and melodic formulas could lead to a practical as well as theoretical understanding of gamelan music. For example, Javanese harmony or counterpoint may be viewed by relating the different instrumental sounds to each other, that is by describing the many tonal shades between two or more sounds played together or consecutively one after the other, in regular or irregular beats. This description of heterophony would supplement the mere relation of tonal distances between instruments — in octaves, fifths and fourths. A gamelan has ten or more families of instruments of varying tonal qualities, while the relation in pitch between voices occurs mostly in octaves. Score notation will help clarify this juxtaposition of sounds.

There are three musicians I met who would be most helpful for a more intensive study of music in Indonesia. Bernard Yzerdraat has written about Indonesian music instruments,[28] plays the instruments of the gamelan, has conducted a gamelan group in Amsterdam, and has travelled in different parts of Indonesia. Sindusawarno teaches at the Karawitan Conservatory of Music in Surakarta, explains in English the subtle refinements of Javanese music, and compares it with other Asian and European music. Hardjosobroto teaches at the Arts and Music Department in Jogjakarta, has theories about a new tonal system, and is experimenting on the uses of two patets and of triple meter in his recent composition.

Since classic gamelan music is very much alive, there is no need to revive it, as is being done in Burma. Some effort and time can thus be devoted to the cultivation of European music. There is a music school in Jogjakarta that teaches this music. A private school has recently been opened in Jakarta, where piano, violin and guitar are taught, and student recitals are held. Teachers are both European and Indonesian, and recitals are held.

BALI

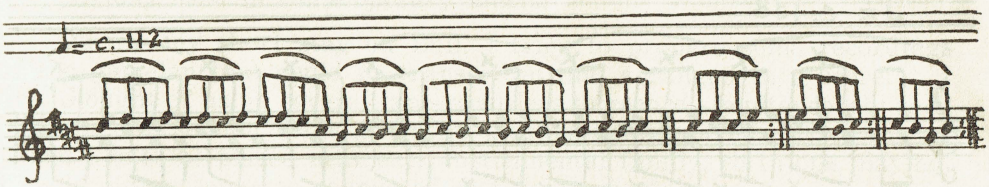
On Bali, I stayed most of the time in the village of Ubud. From there I went about other villages, visited temples, historic sites, the museum in Den Pasar, and art galleries. I mingled with musicians, and met a few artists.

The Radio Republik Indonesia in Den Pasar dubbed for me, on tape, some of the music of different villege orchestras. Aside from these tapes, I recorded other ensembles which all imitate some functions of instrumental sections that are used in the classic gamelan. Some of these ensembles follow:

1. In the flute orchestra, ten flutes in three ranges of sound divide among themselves the functions of melodic instruments of the gamelan. Five long flutes in lower tones play the slower melody corresponding to that part played by the *djublag* (a species of metal slabs with bamboo resonators) of the regular gamelan. Three smaller flutes play in divisi the upper melodic range, corresponding to the role played by the gender *pangenter* (smaller metallophones, higher in pitch, and playing four times faster than the *djublag*) group of instruments. The two smallest flutes duplicate the latter function, but sometimes they play a counter-melody.

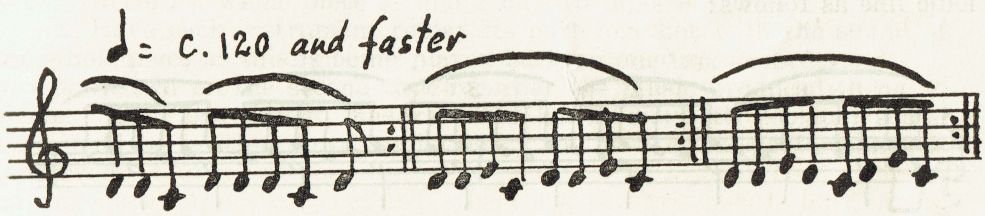
27 Hood, 1954.
28 Yzerdraat, 1954.

There are changes of dynamics (forte-piano, crescendo), accelerando and sudden stops that make the music sound like the gong and metallophone ensemble. Long repetitions of four-note patterns are based on two or three consecutive notes of the tetrachord as follows:



2. In the *ganggong* or jew's harp ensemble, a miniature percussion group duplicates corresponding instruments of the regular gamelan. The *kendang* is a diminutive example of its parent two-faced drum; the gong and *kempur* are made of bamboo, while their originals are made of bronze, but they punctuate at similarly regular intervals; the *tjeng-tjeng* (cymbals) are much smaller, but they still play the continuous tremolo.

Eight harps play in unison the familiar two or three note patterns in a variable tempo as follows:



Again, dynamics and tempo are controlled through the use of diminuendo, accelerando, and ritardando.

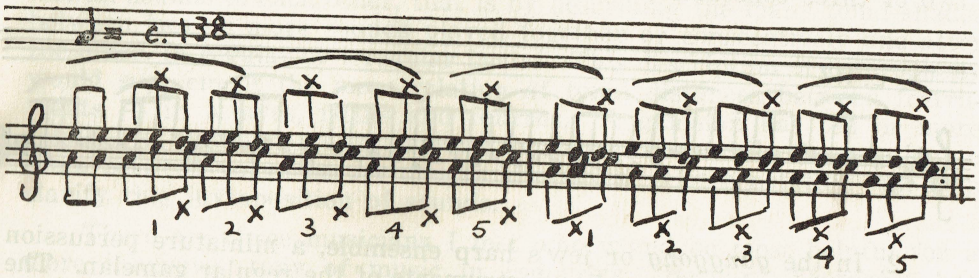
3. The small reed buzzer is a piece of bamboo with a tongue similar to that of the Jew's harp. When blown into, it produces a buzzing sound similar to one made by blowing against a comb covered with thin paper. Several buzzers in two groups are buzzed-blown alternately against a ground rhythm played by the bamboo "kempur" and "gong". There is no clear pitch made by the buzzers, but two or three sounds make a colorful rhythm similar to frog sounds.

I also recorded new compositions of Tjokorda Mas, a fine and cultivated musician in Ubud. In one piece, instead of starting with the traditional tutti, he began with a brilliant play of the *reyong* (12 gongs of graduated sizes arranged horizontally before four performers).

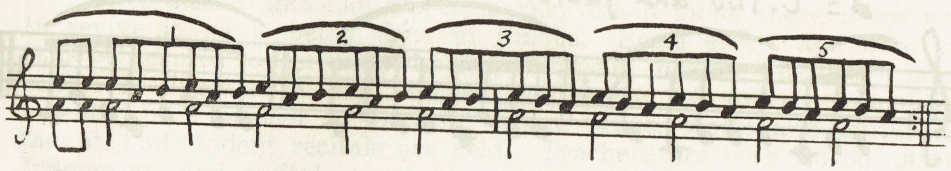
In general, the forms of composition being played now on Bali are markedly different from the recordings compiled by Hornbostel[29] many years ago. At first hearing it appears as if the older forms had a more plastic rhythm, a more rhapsodic question and answer treatment of the gender and gongs. However, the forms today are really quite as interesting; the idioms have changed, and rhapsody is expressed in other terms. The fact that there is a change is an attribute to the imagination of Balinese musicians.

29 Decca DX-107, 1951.

An interesting feature of gamelan playing is the divisi treatment of the melody between two players in two gender. This technical feature is done as follows:



These are the tones of the slabs that are struck with a hammer-stick held in the right hand of each of the two players. The upper melody is played by one player in one gender, and the lower melody is played by another player in the second gender. Those notes marked with an "x" represent slabs held between the thumb and the forefinger of the left hand when they are struck; they thus produce a deadened sound. Therefore, only those tones which are not held ring out, forming a melodic line as follows:



From the foregoing, some features of phrasing, rhythm and harmony may be pointed out. The two players produce a flowing sound that may be divided into phrases of six notes. At the end of five such phrases, two consecutive eighth notes break the metric regularity of counting by units of six. These five phrases are divided into two sets; the second set is an inversion of the first set. There are five three-note groups in each set. Phrases come in units of five, whether they are 3 or 6 note patterns, so the number "five" has a significant role in this passage.

Only the fifth interval is a consonance; the second and the third are dissonances. A consonance is thus used to emphasize six-note phrasings, since it rings out every sixth tones. Dissonances are avoided.

It appears that in Balinese classical music, there are a limited number of cadences and melodic formulae that are widely used in new compositions. These melodies go on and on for a long time, and are broken only by a cadence played by the *kendang* player. After this cadential sign, the music may change in pattern or speed, and the dancer may take a quick turn or change in pace. The whole ensemble, the musicians and dancers, know more or less when these cadences are to come. The *kendang* player is not entirely free to insert them at any time he pleases. They come at a certain part of the phrase.

Just how long these melodic patterns last, or how the cadences come about, can be explained only by the use of written music. So, the future work in the understanding of Balinese music is in its notation. Other musical elements like rhythm, harmony, and form can be pointed out, and possibly used in contemporary music.

During my short stay on Bali, I tried to prepare some recordings of the gamelan that could be transcribed and arranged in a score.[30] I first thought of using several tape-recorders to record simulteneously each instrumental section while an entire piece is being played. Each microphone was to be placed near each instrumental family, so in one playing, I could obtain separate sounds of each instrumental section.

However, while making test recordings, I found that it was not possible to record predominantly the sound of the instrument nearest the microphone. The sound of the orchestra was still too heavy; it penetrated each recording, so each recorded instrumental section could not be isolated enough for listening or transcribing.

In Ubud where there is no electricity, I brought two tape-recorders, and tried another way of recording which proved to be more practical. The procedure was as follows:

1. Record a whole piece of music on two tape-recorders.
2. Have each instrument replay its part together with the sound of the whole piece as this is being played back on one tape-recorder.
3. Record on the second tape-recorder the music produced in no. 2, above. Each instrument thus recorded has a distinctly isolated sound that could be written down, and fidelity to the original performance is preserved.

Results

About 16 hours of music have been recorded on tape, using either or both battery tape-recorders I brought and other recorders lent by radio stations in cities visited. The following items are some of the music recorded. In some tapes, noises and consequent poor fidelity could not be avoided, as in numbers 1e, 2a and 2b.

1. Music in Thailand
   a. Music played by a Piphat band.
   b. Music played by a Mahoree band.
   c. Music played by solo instruments.
   d. Music for the dance-drama, Inao.
   e. Folk music from the North, Northeast and Central areas.
   f. Some examples of music played in Chiengmai during the Songkran festival, April, 1956.
2. Music in Burma
   a. Opening music for the Ramayana drama.
   b. Burmese folk music.
   c. Classical music: dramatic and chamber.
   d. Some music of the Chin and Naga.
   e. Water festival sounds, noises, shouting.
3. Music from Malaya and Borneo
   a. Various numbers using combinations of instruments, solo voice, and singing.
   b. Some Music of the Kenyah in north Borneo.

30 For two-piano scores, see McPhee, 1940.

4. Music from Indonesia

a. Gamelan music from Surakarta and Jogjakarta.
b. Music on Bali.
1. Gong Ubud Baler Pasar. (Detailed recording of each instrumental group.)
2. Suling Orchestra from Mengwi.
3. Desa Sukawati. Gong Saron.
4. Gamelan Mas, Compositions of Tjokorda Mas.
5. Genggong or jew's harp ensemble.
6. Ketchak dance chorus.
7. Recordings of various orchestras from other villages—Sempidi, Belaluan, Sanur, Pagan and Tabanan.
8. Rice pounding and frog sounds.

The goodwill is manifest in talks and conversations with people of various occupations, and in the help extended by government officials as well as private individuals.

The radio department in Burma, Malaya and Indonesia, and the Silpakorn Theatre in Thailand allowed me to make copies of their recorded music. The Radio Republik Indonesia in Jakarta lent me some blank tapes and a tape-recorder. The United States Information Service in Thailand, Burma and Indonesia either dubbed tapes for me, or gave a few names of people to see.

Besides the individual names mentioned in the preceding pages, there are a few others that may be added here. In Rangoon, I was helped by Daw Thin Kyi and U Aung Hla, both professors at the University of Rangoon, U Kya Htun of the Premier's Office, U Thein Han of the Burma Translation Society, and others. In Singapore, I was helped by John Duclos of Radio Malaya, Dr. Ivan Polunin of the University of Malaya, and Dr. C. A. Gibson-Hill of the Raffles Museum.

In Jakarta, I wish to mention especially the Ministry of Education and Culture who communicated with its representatives on Java and Bali to meet me, (Sumarjo in Jogjakarta and Solo; Banuspander in Surabaya; Wajan Bhadra in Den Pasar) and who in turn attended to my accommodations. Mr. Sumarjo saw to it that I heard the music I wanted, and showed me the work being done at the Art and Music Department which he directs. In Ubud, my genial host, a lover of music and art himself, was Tjokorda Gde. Agung Sukawati.

I acquired a more genuine feeling for the music that cannot be felt in books and recordings. I played some instruments like the mouth reed organ, the drum circle, and various gongs and metallophones of the Javanese and Balinese gamelan. Actually touching, seeing, blowing or striking these instruments is like playing on a piano in an old chateau in France. Both experiences are exotic to Philippine life, but in another sense, they are part of contemporary living.

I got a general panoramic view of Southeast Asian music, and at the same time acquired some specific information that may be helpful in directing further work in a specific area. These pertain to the tablature notation of the Burmese harp by U Aung Hla; the tunings of the reed mouth organ in northern Thailand; and detailed recordings of the Balinese gamelan.

It is evident that there is a need for more work in revealing to us the concealed techniques and refinements of classical, folk and ethnic music of Southeast Asia. In general, recordings done by radio stations up to the present serve as introductory material for mass dissemination, rather than for a more detailed understanding of the music. It still needs slow work to notate and explain the music. Some recordings may have to be done anew to include certain details which the musician would have liked to have done himself. (I find for example that I can explain my own recordings better than those that were dubbed for me.)

Two musically interesting areas where research work may be done now are in Burma and Thailand.

a. Rangoon — for classical music. Of organized orchestral music in Southeast Asia, Burmese music is the least known.

b. North Thailand — for the music of the Kae Lizo, or one of the secluded mountain groups.

In Southeast Asia, the music of one country is practically unknown to a neighboring country. Javanese music is not practiced in Burma, and Thai music is totally unknown in the Philippines. European music has not been cultivated enough especially in places where there is a native classical tradition.

It appears then that both European and Asian music may be performed and taught more in each big city. This is a development that will come slowly, but some time in the future, a Balinese gamelan should be heard in Manila and Singapore, a Thai orchestra on Java, a Burmese orchestra in Bangkok, a symphony orchestra in Rangoon, etc. A day still has to come when musical activities such as concerts of Asian and European music, theater performances, classical dances, festivals, exchanges of musicians, tours of orchestras, will become common fare. Eventually, the refinements of each Asian and European music culture will be felt and seeded out by sensitive artists who can transform, alter, or use them in one way or another in an expanding world of music.

The literature on Southeast Asia music is scattered in Southeast Asian capitals, and in Europe and America. If microfilms are made of them, they could be distributed to libraries and other places where there is a real need for them.

A detailed recording of separate parts of polyphonic music is possible through the use of two tape-recorders. For purposes of notation, the general idea of this recording may prove applicable to other types of ensemble music in other areas.

Selected References

These references are some of those available in the capitals visited, including Manila.[31]

1. Literature and Music.

Annandale, N. and H. C. Robinson. 1903. Expeditions by . . . in (Fasciculi Malayenses. Longmans, Green and Co., London).

Burma, The Seventh Anniversary. 1955. Director of Information, Burma.

————: The Eighth Anniversary. 1956. Ibid., pp. 149-150.

Burmese Nursery Songs, No. 40. 195—. Shumawa Company, Rangoon.

31 For other bibliography, see Kunst, 1955.

Conklin, Harold C. and Jose Maceda. 1955. **Hanunoo Music from the Philippines.** (Ethnic Folkways Library Album P466. N.Y.C.)

Duriyanga, Phra Chen. 1948. **Thai Music,** The Department of Fine Arts, Bangkok.

Evans, Ivor H. 1937. **The Negritos of Malaya.** Cambridge University Press, pp. 114-125.

Ferrars, Max and Betrha. 1900. Burma. London, Sampson Martson and Company Ltd., p. 173 ff.

Harrison, Tom. 1949. **Aeolian Devices in West Borneo.** (Bulletin of the Raffles Museum, Series B, No. 4, pp. 123-127)

Herzog, George. 1947. Review: **Recent Publications on Music on the Dutch East Indies.** (American Anthropologist, Vol. 49, No. 2)

Hood, Mantle. 1954. **The Nuclear Theme as a Determinant of Patet in Javanese Music.** (diss., Groningen)

Ketusiri, Kamon. 195—. **Representative Thai Instrumental Music.** LP Record with English explanations, performed or directed by . . . Cornell University Press.

————: Probably 1955. **Folk Music in Thailand,** a lecture given in Bangkok.

Kunst, Jaap. 1949. **The Cultural Background of Indonesian Music** (Koninklijke Vereeniging Indisch Instituut, LXXXII, 31)

————: 1949. Music in Java. Vols. I and II. The Hague. Martinus Nijhoff.

————: 1955. **Ethnomusicology.** The Hague. Martinus Nijhoff.

Maceda, Jose. 1955. **Philippine Music and Contemporary Aesthetics,** in (Proceedings of a Conference covered by the Congress for Cultural Freedom . . . and held at Rangoon, Burma). Charles E. Tuttle Co., Tokyo.

————: Sept. 8, 1955. **Western Idiom in Eastern Music.** Paper Read in the First Regional Music Conference of Southeast Asia, August, 1955 in (The Manila Chronicle).

Maung Than Myint. 195—. Introduction and Notes to **Burmese Folk and Traditional Music.** Ethnic Folkways Library, Album No. P436.

McPhee, Colin. 1949. **The Five-tone Gamelan Music of Bali** (The Musical Quarterly XXXV, No. 2)

————: 1949. **Balinese Ceremonial Music.** Transcribed for Two Pianos. G. Schirmer, Inc., New York.

Notes On Siamese Musical Instruments. 1885. London: William Clowes and Sons, Ltd.

Rajadhon, Phya Anuman. 1953. **A Brief Survey of Cultural Thailand.** (Thailand Cultural Series No. 2, The National Culture Institute)

————: 1953. **Loy Krathong and Songkran Festival** (Ibid. No. 5)

Review. 1944. (Anonymous?) of Georges de Groncourt. **Recherches de Geographie Musicale en Indochine** in (Journal of the Thailand Research Society, Vol. XXXV, pt. 1, Feb., 1944)

Roth, Henry Ling. 1886. **Musical Instruments** in (The Natives of Sarawak and British North Borneo) London, Truslove and Hanson.

Sachs, Curt. 1940. **History of Musical Instruments.** W. W. Norton & Co., N.Y.

————: 1943. **The Rise of Music in the Ancient World,** Ibid.

Schlager, Ernst. 1950. **Bali** in (Die Musik in Geschichte und Gegenwart, Vol. I, p. 1109 ff.)

Score and Orchestral Parts of a Piphat Band. 195—. National Library, Bangkok.

Seelig, Paul, J. 1932. **Siamese Music.** Bangkok.

Skeat, Walter W. and Charles Blagden. 1906. **Music, Songs and Feasts,** pp. 117-172 in (Pagan Races of the Malay Peninsula. London, Macmillan and Co.)

Yzerdraat, Bernard. 1954. **Bentara, Senisuara Indonesia** J. B. Wolters. Djakarta and Groningen.

Zaw, Khin U. 1940. **Burmese Music; A Preliminary Inquiry.** (Journal of the Burma Research Society, Vol. 130, pp. 387-466).

Zoete, Beryle De and Walter Spies. 1938. **Dance and Drama** in Bali. Faber and Faber Ltd. London.

2. Commercial Records.

Music of the Orient. Two LP Records. Compiled and arranged by E. M. Hornbostel. Decca DX-107, 1951.

Indonesia, Bali, Java, Sumatra, Malaya, P406 Folkways Records, New York.

Music of Southeast Asia. P423. Ibid.

Burmese Folk and Traditional Music. P436. Ibid.

Hanunoo Music of the Philippines. P466. Ibid.

Dancers of Bali. Columbia LP. ML 4618.