

**MUSIC ACCOMPANIMENT IN KUN SENG KENG LION
DANCE DURING GENTING WORLD LION DANCE
CHAMPIONSHIP FROM 1994-2018**

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**MUSIC ACCOMPANIMENT IN KUN SENG
KENG LION DANCE DURING GENTING
WORLD LION DANCE CHAMPIONSHIP FROM
1994-2018**

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**[MUSIC ACCOMPANIMENT IN KUN SENG KENG LION DANCE DURING
GENTING WORLD LION DANCE CHAMPIONSHIP FROM 1994-2018]**

ABSTRACT

Lion Dance is a diasporic Chinese tradition and a typical performing arts genre in Malaysia. Mostly with the goal of promoting lion dance, Malaysia has been the first to organise the Genting World Lion Dance Championship biannually by the Genting Group and Selangor Dragon and Lion Dance Federation since 1994 in Arena Star, Genting, Malaysia. Competition has altered the context of street lion dance performances, and there is inadequate research on modern re-contextualised lion dance in previous works of literature, including new elements applied to its performance and music. Therefore, this study addresses the literature gap by choosing the Kun Seng Keng Lion Dance and Dragon Association in Malaysia as its subject for research and analysed changes to accompanying traditional lion dance music within the framework of the competition. The Kun Seng Keng Lion Dance and Dragon Association established an international reputation with twelve champions in the past thirteen World Genting Lion Dance Championships from 1994 to 2018 and won the East Lion King title. Video analysis, performance analysis, transcription, analysis of the score, semi-structured interviews and observation are the approaches used during this study. The results of this study reveal a discussion about cultural changes and musical significance in the context of re-contextualised lion dance competitions.

Keywords: Lion Dance Competition, Music Accompaniment, high pole lion dance, Malaysia, Chinese, Culture.

**IRINGAN MUZIK DALAM TARIAN SINGA KUN SENG KENG SEMASA
KEJOHANAN TARIAN SINGA DUNIA GENTING DARI 1994-2018]**

ABSTRAK

Tarian Singa merupakan satu diaspora tradisi Cina dan genre seni persembahan yang popular di Malaysia. Dengan tujuan mempromosikan tarian singa, Malaysia menjadi yang pertama menganjurkan Kejohanan Tarian Singa Dunia Genting oleh Genting Group dan Selangor Dragon and Lion Dance Federation sejak 1994 di Arena Star, Genting, Malaysia. Berbanding dengan tarian singa dalam konteks norm, persaingan dalam pertandingan telah mengubah konteks persembahannya dan dalam kesusasteraan masa lalu, terdapat kekurangan kajian mengenai tarian singa yang baru dikontualasikan semula termasuk unsur-unsur baru yang ditambah kepada persembahan dan muziknya. Dengan ini, kajian tersebut cuba menempati jurang kesusasteraan dengan memilih Persatuan Tarian dan Naga Singa Kun Seng Keng Malaysia sebagai subjek penyelidikannya, dan untuk menganalisis perubahan terhadap iringan muzik tarian singa tradisional dalam konteks pertandingan. Kun Seng Keng Lion Dance and Dragon Association meraih reputasi antarabangsa dengan dua belas juara dalam kejohanan tarian Tiga Belas Dunia Genting Lion dari 1994-2018 dan memperoleh gelaran Singa Timur King. Pendekatan yang digunakan dalam kajian ini adalah analisis video, analisis prestasi, transkripsi, analisis skor, temuduga separa berstruktur, dan pemerhatian. Hasil kajian ini mendedahkan perbincangan mengenai perubahan budaya dan makna muzik dalam persembahan tarian singa yang diselaraskan semula dalam konteks pertandingan.

Kata kunci: Pertandingan tarian singa, iringan muzik, tarian singa tiang tinggi, Malaysia, Cina, kebudayaan.

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LIST OF SYMBOLS AND ABBREVIATIONS

- KSK : Kun Seng Keng Lion Dance Troupe
- RO : Research Objectives
- RQ : Research Questions

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Appendix C: Interviewee and Consent Form.

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CHAPTER 1: INTRODUCTION

This study explored into the lion dance competition performed by International Kun Seng Keng Lion and Dragon Dance Alliance (hereafter KSK). By selecting KSK and its performances as the research focus during the previous Genting World Lion Dance Championship from 1994-2018, this study examined the changing context of lion dance and its music accompaniment in competition. KSK is Malaysia's leading lion dance association and has a renowned reputation around the world. In the past World Genting Lion Dance Championship, the KSK troupe won a strike of twelve champions, won more than 42 champions in the past International Lion Dance Competition, and won the Eastern Lion King title. The study was designed to investigate how the musical accompaniment to lion dance experienced changes from its original street performance when it was re-contextualised in a competition. The study's methodology included transcription, score, video analysis, semi-structured interviews, and observations on the basis of KSK and its performance during previous championships between 1994 and 2018.

1.1 BACKGROUND OF STUDY

Lion Dance is a diaspora of Traditional Chinese Culture, which has disseminated worldwide due to the high number of Chinese immigrants (Slovenz, 1987). The southern lion dance is most commonly performed in Malaysia (Sarwar-Yousof, 1986). This traditional culture was once threatened by the National Cultural Policy of 1971 in Malaysia (Loo & Loo, 2016), but still withstood extinction due to the Chinese's generous patronage in Malaysia. Malaysia is a multiracial nation comprised of Malay, Chinese, Indian, Bumiputera, and some other minor ethnic groups. The Malaysian population consists of 61.7 per cent of the Malaysian-Bumiputra population, 20.8 per cent of the Chinese population, 6.2 per cent of the Indians, 2 per cent of the Minority ethnic group and 10.4 percent of a non-citizens population, according to a survey by the Statistics

Department of Malaysia (Official Statistics Portal 2019). The second-largest ethnic group, the Malaysian Chinese community, has played a vital role in sustaining and prolonging the Chinese Diaspora's culture, The Lion Dance.

As a Malaysian Chinese, I consider myself an insider of the country's annual lion dance scene during the Chinese New Year. It was common to see lion dancing around my neighbourhood. Based on my observations around the Chinese community in a number of Malaysian states, such as Selangor, Perak, Penang, and Melaka, since childhood as a Chinese Malaysian, a generic sequence of the lion dance procession shows:

1. The lion dance troupe came to the entrance of the requested shops, and the shop host paid the performances with a traditional red enclosure (Angpau), which included money.
2. In the meantime, after receiving the angpau, the drum pattern signaled the lion to the bow, known as the Kowtow. There was a total of continuous three of Kowtow's to appreciate the patronage host's performances and the sign of a blessing of good luck.
3. On some occasions, the *caiqing* (采青), translated as "plucking the green" means that the lion takes the pure green vegetables, and the Green refers to the longevity of health and life in Chinese Mythology will be required.
4. After the Kowtow was completed, the drummer shifted the drumbeats again to conclude the performances.
5. It is observed most of the time that the host expressed thanks to the troupe for the good words such as "gung hei fat choi," which meant the best wishes to lion dance for prosperity.

The total duration of the performance was an average of five to ten minutes.

In addition to the street procession, Malaysia organised the first Genting World Lion Dance Championship in 1994 at Arena Star, Genting, Malaysia to exchange and promote the lion dance tradition on the international stage. There are two recognised championships in Malaysia for lion dance culture, the National Genting Lion Dance Championship, and the World Genting Lion Dance Championship. The National Genting Lion Dance Championship is held annually while the World Genting Lion Dance Championship is held biennial. The champions and first runner-up of the National Genting Lion Dance Championship should be honoured to represent Malaysia's Lion Dance Troupe at the World Genting Lion Dance Championship in Arena Star, Genting.

The National Genting Lion Dance Championship is comprising two sections, a traditional acrobatic lion dance, and the lion dance freestyle section. A traditional lion dance section features a traditional choreography movement, no high-pole or jong acrobatic performance (Cantonese dialect for 'pole,' following jong). The performances involved and all the choreography movements were based solely on the Southern Lion's traditional dance that originated in China. While in the Freestyle Lion Dance categories, the marking criteria should be based on how creativity and the difficult level achieved by the lion dance troupe on the performances of the jong. There is only one category in the Genting World Lion Dance Championship that is a free-style category. Each of the championships has two rounds, the preliminary round, and the final round.

The world lion dance competition has a history of 26 years, and the 14th Genting World Lion Dance Championship is held next year in 2021. There is, however, a lack of research that has contributed to this competition. Therefore, this study aims to explore the re-contextualised of KSK's troupe musical accompaniment and the innovative materials introduced during the 1994-2018 Genting World Lion Dance Championship.

In the following sections, the research problem statement, the research objectives, the research questions, the significance of study and the limitation were discussed.

1.2 PROBLEM STATEMENT

Premised on Chapter 2 literature review, there is a vast database of research that documented the evolution of lion dance in its traditional street performance context to some of its changes due to modernity. However, it is not known what constitutes the musical accompaniment's changes and its musical role and significance in the context of lion dance competition. Scholars like Bayram, Tarrek and Dilber (2018) say innovation and creativity are key to the sustainability of this traditional art form. Researchers such as Wu (2016), Karpati (2000), Lai and Li (2018) and Xu, Zeng, and Chen (2017) referred to the transformation between various countries of the new cultural context and innovative materials for lion dance and acceptance and popularity among Non-Chinese to this tradition. In the context of the competition, the studies by Chan (2009) and Loo and Loo (2016) referred to the development of lion dance as a competitive profession. The latter study discussed changes in the musical accompaniment and choreography of the Malay and Indian drum ensemble, the Indian flute, the Chinese *shigu* (lion dance drum), *luo* (gong) and *bo* (cymbal) in line with the national propaganda of 1Malaysia in the multi-ethnic country of Malaysia. There is, however, a lack of research analysing the shift in musical accompaniment during competition. Since 1994, the World Genting Lion Dance Championship began and has been a popular event globally. In the changing lion dance tradition, the lack of research poses questions such as:

1. What are the changes in the musical accompaniment as a lion dance competition involving a new choreography that includes a *jong* show that differs from its authentic tradition?

2. What is the use, impact, and definition of the new elements introduced for competition in the lion dance?
3. How do the changes in the re-contextualised lion dance competition performances relate to their Chinese origins or global influence?

1.3 RESEARCH OBJECTIVES

This study selected KSK as the case for an in-depth study of the re-contextualised lion dance music accompaniment during the competition.

1. To identify the new musical elements found in the past Genting World Lion Dance Championship based on KSK's performances compared to the authentic lion dance street performances.
2. To analyse the music and movement's function in the re-contextualised high-pole lion dance competition performances.
3. To discuss musical and cultural changes based on the re-contextualised high-pole lion dance competition.

1.4 RESEARCH QUESTIONS

In the search to find all the details of the re-contextualised lion dance music accompaniment in competition settings, the research questions are as follows:

1. What are the competition criteria that led to a change in KSK's music accompaniment during the Genting World Lion Dance Championship?
2. What are the new elements of music accompaniment, such as instrumentation and rhythmic patterns?
3. How are new musical percussions or rhythmic musical patterns implemented in conjunction with new movements or materials?

4. How are the new elements introduced different from traditional ones?
5. In what way does the new musical accompaniment and innovation of traditional lion dance relate to modern culture?

1.5 CONCEPTUAL FRAMEWORK

This study is an exploration into the music accompaniment in Kun Seng Keng Lion Dance during Genting World Lion Dance Championships from 1994-2018. In order to carry out such cultural musicological research, I developed and applied a conceptual framework (See Fig.1). I selected a list of methods and techniques to gather data in the field, started from a participant observation based on video analysis towards the previous KSK Championships videos, a transcription of the music accompaniment of lion dance performances by KSK in both street and competition context, a score analysis towards the comparison on both context and listed out all the new music accompaniment being found in past championships. In addition, for verification of study data, a semi-structured interview was carried out as a form of triangulation to verify findings and analysis from the insiders' points of view.

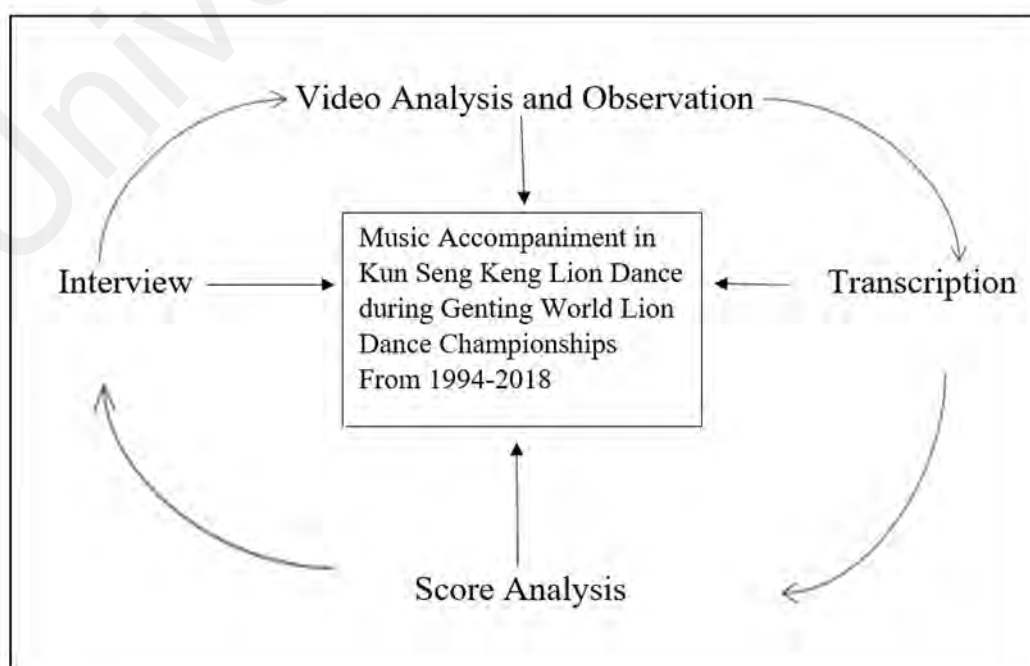


Figure 1: The conceptual framework of this study.

1.6 SIGNIFICANCE OF THE STUDY

The lion dance culture is significant to the Malaysian Chinese because it represents their origin and culture. For this reason, the Genting World Lion Dance Championship was organised with the aim of promoting lion dance. As stated, KSK Troupe is a leading lion dance association in Malaysia and has been outlandish during past championships. The significance of this study, therefore, is to historicise lion dance and serve as a reference for scholars in the field of lion dance research. This study further analysed the relation between the lion dance movement and the World Lion Championship *Jong* category, explored in depth the latest elements of musical accompaniment with regard to re-contextualised lion dance and served as a reference for lion dance troops.

1.7 DELIMITATION

The location of this study was defined by the KSK Associations at the KSK Cultural Centre, Muar, Johor, as the headquarters of the association and the place of origin where the KSK Association was founded. Performance practices and most of the competition members are there to practice regularly. The study also identified KSK as the only troupe to represent the informants due to their remarkable achievement in the past Genting World Lion Dance Championships. Each year, KSK troupe has sent one or more lion dance troupe to participate in the competitions, but this study will only analyse the team that ranked Champions, first runner up and second runner up due to accessibility issues. Simultaneously, the video analysis was limited to the championships' final round observations due to the lack of data or available source to trace the preliminary round.

The year was also limited to 1994 and 2018 because 1994 was the first championship to be organised and 2018 was the latest year of the competition. As mentioned, this study only involved the specialisation scope of the innovation aspects introduced by the KSK

troupe during the competition, and therefore the data from this study will not represent the entire Malaysian Lion Dance culture.

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CHAPTER 2: LITERATURE REVIEW

2.1 INTRODUCTION

The objective of this chapter is to review literature on lion dance. Bruce (1994) delineated the literature review as “an important chapter of the thesis to provide background and justification for research being undertaken” (p.218). This chapter is significant for this study because it provides a strong meta-review of past scholars who have contributed to the lion dance field. Therefore, the scope of the review is divided into several sub-chapter, which focused on the origin of lion dance, Malaysia lion dance and worldwide specific lion dance and musical accompaniment in lion dance. Several articles from scholars, journals, magazines, and websites provided the sources of this study.

2.2 THE ORIGIN OF LION DANCE IN MALAYSIA

This chapter traced the genesis of lion dance, the historical of lion dance, and lion dance types. This section only describes the China lion’s dance, and it helps to understand the lion’s dance tradition. This chapter is classified as an introduction to lion dance and its origins, the lion dance tradition and the Northern and the Southern lion dance.

Lion Dance (*Wushi*) is a traditional and religion dance that imitates the lion’s behaviour. According to Karpati (2000), in addition to mythical creatures such as the dragon and the phoenix, the lion was the first to be the subject of worship in China, symbolising the King of the Demon Slayer and the Animals. In the Hans Dynasty, lion dance is recognised as a symbol of power and the most essential and popular Chinese Traditional Festival activity (Wang, 2014). In a quasi-dramatic performance, the dance occurs when a Buddhist monk teases the lion and it behaves like scratching, sniffing, and feeling curious about all objects. As mentioned by Chan, lion dance is about two performers mimic the lion with expert martial arts moves beneath the papier-mache lion’s

head and the silk lion's weavings, together with the percussionist, with a special choreography (2009). The show starts typically with a sleeping lion, and then, after the drumbeat signal, the lion begins to wake up and perform different actions, such as walking, jumping, standing on the ball, or jumping up to the poles. According to Zheng and Chen (2006), the traditional lion dance troupe consisted of two performers wearing a colourful giant papier-mache lion's head and a silk lion's weave, one drummer, and two-four members who play the *luo* (gong) and *bo* (cymbals). Most of the troupes consist of one or two monk teasers leading the lion (Slovenz, 1987). This traditional Chinese culture was believed to exorcise the evil spirit by the noise of percussion and the dignity of the lion, and to ensure a good fortune in life (Loo & Loo, 2016). Chan (2009) stated that lion dance performances are currently intended to express Chinese origin and that the main function of lion dance can be categorised as:

1. To exorcise the evil spirit
2. To have a good fortune and prosperity
3. To entertain via dance, music and mimic performances.

The origin of lion dance is vague and diverse (Carsten, 2005; Loo & Loo, 2016). As a result, a summary was drawn from various sources:

1. According to Fan (2007), the 'lion' in the lion dance did not originate from China because, during the Qin dynasty, the lion was not a national native animal in China. Several other animals or mythical beasts have replaced the role of the 'lion' and performed by the Chinese Dancers during that time. It therefore concluded that the 'lion' should be imported from a foreign country such as India or Persia during Silk Road Trade instead of China, and this is supported by Slovenz (1987) and Behr (2004).

2. Laurence (1984) argued that the word 'lion' was derived from the Persian Country as the 獅 (*shi*) was written as 璠 (*shi*) in the early period. During the Hans Dynasty, a detailed description of the lion dance was provided in several poetry and books as a 'foreign dance'.
3. The lion dance is thought to have an intimidating relationship with Buddhism, according to Matusky and Tan (2004), so a combination of the papier-mache lion and the clashing sound of the percussion exorcise the evil spirit (p.152)
4. Only the emperor can see the exotic beast, according to Laufer (1923), so for the ordinary people, they substituted it by seeing a papier-mache lion. (pp.29-30)
5. There is also a myth that the emperor dreamed of a lion bringing prosperity to the country, ordering the papier-mache lion to be built and organising a dance celebration with it.
6. Carsten (2005) noted that since the Ming (1368-1644) and Qing (1644-1912) dynasties, lion dance has been a prevalent religious ritual, but lion dance differed according to different periods, such as lion dance in the Three Kingdoms Period (220-280), the increase of lion dance in Southern and Northern (420-589), and court lion dance performance in the Tang Dynasty (618-907).

Although there are many types of lion dance, the far more representative ones are northern (*bei shi*) and southern (*nan shi*) lion dance (Slovenz 1987; Sarwar-Yousof 1986; Johnson 2005a, 2005b). The Northern Lion looks like a Pekinese dog (a Beijing-type dog), with a gold-painted muzzle, and a shaggy red, orange, and yellow fur covering the whole body (Carstens, 1999; Liang, 2008). Typically, the northern lion performs in pairs and is led by another individual (a chief or a warrior character) carrying a ball-sphere to chase after the lion pair. The leader usually stands in front of the lions and instruct the 'lions' to roll, leap, jump, worship and even climb the *jongs*. The pair of Northern lions consists of a male and a female, where the colour of the band tied to the head of the lions

differentiates their genders. Conventionally, the male has a red band, while the female has a green band. At present, however, the sex of the northern lions can also be distinguished by their fur colour, e.g., the green fur represents the female, and the red fur represents the male. Performances also involve the little northern lions, as well as having a more family-friendly and fun-filled scene. The northern lions are more involved and adventurous than the southern lions, where the lions try to be more 'hyperactive' towards the balls and new materials used during the performances (Slovenz, 1987).

While the southern lion, also called the waking lion, has adapted and grown from the northern lion (Chang, 2013; Foley, 2015). It originated in the Guangdong and is renowned in Hong Kong, Macau and other overseas Chinese hometowns. The southern lion dance is noticeable all over the globe thanks to the massive migrations of southern Chinese. There is a myth about the village being attacked by a beast named *Nian*. The beast consumed all the crops at each harvest time. Therefore, the villagers began to create the papier-mache lion head and hoped that the beast could be chased away by the loudness of the fireworks and certain percussions such as drums, *luo* (gong)s and *bo* (cymbals). Over time, not only was the lion dance performed to pursue the beast, but also to exorcise the evil spirit and hope for prosperity and good luck. The southern lion dance features a number of colourful, and design heads traditionally made of papier-mache, bamboo and rattan, while the natural, synthetic fur covered the body. "The southern lion looks more like a dragon; it is colourful, and the movement is more circus-like, concentrating on imitating the character of the cat in gestures such as licking her hair and scratching," Slovenz (1987) commented on the southern lion. The overall performance in the southern Lions varies from that of the northern Lions. The northern lions rely more on agility, the virtuosity of the martial arts movement, while for the southern lions, the performance focuses on studying the lion's actions, such as licking its fur, scratching, and jumping around to make the performances more amusing and vibrant. Southern lion performances

also concentrate primarily on *jongs* of various challenging martial arts movements, including flying poles, swivel action, and *caiqing* (McGuire, 2014). The Southern Lion has an intimidating friendship with Buddhism and Daoism. The lion's head's design and costume were taken directly from the references of the *Yijing* 1, also recognised as the Book of Changes (including *feng shui*) (Liu, 1981, p.15). In addition, the story of classic Chinese fictions, such as the heroes from the Three Kingdoms: Liu Bei, Guan Yu, Zhang Fei, Zhao Yun and Ma Chao (Known as the five tiger generals) and some of the Beijing Opera's leading roles, was also included in the design (Chan, 2001; Hoe, 1984; Matusky & Tan, 2004; Slovenz, 1994). Southern lion dance also varied from place to place in China, such as Hoksan Lion, Futthock Lion, Foshan Lion, Zhou Jia Lian Lion, and Heshan Lions (McGuire, 2010). The choreography of the different Southern Lion style consists of a significant theme based on its title. The dance was also accompanied by the classic character of Buddhism, features of a monk with a fan.

The traditional performances of both types of lion dance features of the beginning of the lion go outside the cave, the curiosity about everything that has happened, the cheerfulness of the lion playing the ball, and finally the goal of the *caiqing*. Both lions are also very sensitive to the rhythmic pattern played by *luo* (gong)s, *bo* (cymbals) and *shigu* (drum), where any signal indicated by the percussion, the lion responds to it perform the different choreography required.

In conclusion, this chapter summarised the tradition of lion dance and the various types of lion dance in different regions, such as the northern and southern regions of China. Scholars such as Slovenz (1987), Karpati (2000), Matusky and Tan (2004), Zheng and Chen (2006), Chan (2009), Wang (2014) and Loo and Loo (2016) discussed the functionalist, background and historical explanation of the lion dance culture, while

Laufer (1923), Laurence (1984), Behr (2004), Carsten, (2005), Fan (2007) discussed the roots and success of the traditional lion dance culture.

2.3 THE GLOBAL CONTEXT IN LION DANCE

As one diasporic Chinese Traditional Culture, Lion dance is deeply emblematic of every Chinese origin and has spread throughout the globe and immanence to generation. This chapter discusses the culture, performance context and current condition of lion dance in different countries.

Lion Dance is proliferating between China universities, according to Chen and Liu (2015). Many universities have begun their own lion dance troupe and have been training this sport systematically. In 2001, the University of Beijing designated lion dance as one of the compulsory subjects for martial arts students. This was because of the growing awareness and the reformation of the Physical Education (PE). Although still in the new stage, the lion dance could still become one of the majorities of the university's choices in China. In addition, the China government also undertakes the lion dance initiative in a form of fitness incorporating martial arts, dance, and music (Xu, Zhen & Chen, 2016).

In countries outside China, the energetic masculine lion dance was only transmitted through migration and its nonverbal nature to about 132 countries (Johnson, 2005). During the Chinese festivals, each country performs lion dance. For, e.g., BBC News reported that the lion dance performed in London's Chinatown to welcome and gather crowds at the Chinese New Year's Festival (2010), journalist Lehia Apana (2010) also reported the scenario in Maui (an island in the Central Pacific) that people were delighted to meet the lion dance early in the morning at the Chinese Lunar New Year. The lions have a close relationship to the Confucianists and Buddhism, according to the records of the ceremonies, and the lions have become more important with the transmission of Buddhist mythology to other Asian countries such as Korea and Japan. People began to

believe that by performing the lion dance, exorcising the evil spirit and winning wealth in China is the same as the equal role. Foley (2015) has collected the lion dance title in different countries, and in Korea, the lion dance is named (*saja-noreum* and *sajach'um*, Japan (*shishi-mai*), Indonesia (*barong*) and Manilla (the lion lantern). In Japanese, lion dance is one of the most notable performances at Kagura and matusuris ceremonies. According to Karpati (2000), lion dance was converted into a culture that matches the Japanese tradition. The Japanese Lion Dance instrumentation was also modified to include a zither, a harp, a lute, a flute, a mouth organ, and several drums and four dance accompaniments in Japanese cultural settings. The five lions are also known as the Japanese lion dance.

Apart from that, the lion dance performances are becoming more visible all over the globe due to the sizeable Chinese immigration. However, the context of lion dance will vary depending on the cultural impact, the social context, and the origin of Chinese immigration. For example, in the United States, there is a hybrid style between the choreography and the lion head design of Foshan, Heshan and Northern Lion Dance (Chang, 2013; Slovenz, 1987). This hybrid lion became popular in the US and was also used by several international lion dance troupe during the World Lion Dance Championship in Malaysia. The hybrid lion style also uses a shorter tail, reduces the weight of the costume and the head of the lion, and adds a variety of colours and designs to begin the flexibility of the lion dance troupe to perform during the competition. There is also an evolution of footwork from the traditional Kung Fu to the modern ballet-like Chinese Wushu.

2.4 THE LION DANCE IN MALAYSIA

This chapter will examine the work of lion dance scholars in Malaysia. Loo and Loo (2016) discussed the re-contextualised dance of the lion according to 1 Malaysian idea,

Chan (2009) re-translating the lion *shigu* (drum) into a new context, Matusky and Tan (2004) re-introduced the lion dance in Malaysia in a pedagogic and performance context, and other scholars such as Rashid and Ho (2013), Feltham (2010) and Tan (1993) re-introduced several articles on the subject of lion dance in Malaysia. However, there is inadequate information on the recent lion dance culture from 2017-2020, which is why this chapter will also discuss a variety of newspapers and articles online. The contents of this section will reveal the genesis of lion dance in Malaysia, the performances context of lion dance, the threat posed by the Malaysian National Cultural Policy to this culture and the reinvention of lion dance costumes.

Most of the Chinese of Malaysia believed that the symbol of imitating a lion dance could kill the evil spirit and bring a life of fortune (Chan, 2009; Loo & Loo, 2016). In addition to this, the hidden connotation in the lion dance, ‘The principle of having a successful and prosperous life is to sharpen your skills by hard work continues, and not to give up easily’ (Carstens, 2005) drives a wave in the Chinese community to fight for their equality and the recognition of this lion dance performance as a list in Malaysia’s Heritage Culture. The lion dance was first introduced to Malaysia by Chinese immigrants in the nineteenth century, as Matusky and Tan (2004) suggested, and raised in many Chinese associations and school clubs and survived through Chinese community patronage and events (Tan, 1989). In 1903, the grandmaster, father of the lion dance, Siow Ho Phiew in Penang, supervised the first registered lion dance troupe in Malaysia (Sheema, 2005). In a talk with him about his understanding of lion dance in Malaysia, he said: “Art and awareness of lion dance lie not only in the lion’s movements, but it also lies in the undying spirit of education and the moral values that are the foundation of the real heritage of tradition and culture” (Siow, personal communication, 2018, as cited in Hong, 2019, para. 23).

In Malaysia, lion dance performances are typically held in street processions leading to the entrance to the shop or house required (Matusky & Tan, 2004), and each performance varies according to the host requirement, such as snatching red envelopes or *caiqing*. In addition, lion dance has also been performed in a variety of performances requested, such as the grand opening of new shops or businesses, birthday celebrations, weddings, or special occasions by some wealthy Chinese family, whether in rural or urban areas (Chan, 2009; Loo & Loo, 2016). The lion dance troupe will move from one performance venue to the other in an open truck during the Chinese New Year, and each truck will have a lion dance troupe banner. If a request is made, the host can call the phone number on the banner. According to Hans Loo, a Star Newspaper journalist, the price for regular lion dance performances (street lion dance performances) in Malaysia can vary from RM 688 to RM 1388, while if *jongs* performances or intricate acrobatic movements are required, the price can vary from RM 1688 to RM 2688 (Loo, 2019, para. 21-23). In the 1980s, not only street performances but also competition began to broaden performance settings (Chan, 2009). The competition for each lion dance troupe is crucial because the reputation of the troupe and some financial patronage from the competition's prize money can be increased (Siow, personal communication, 2018, as cited in Hong, 2019, para. 18). Malaysia's lion dance competition included the national lion dance championship held annually in Genting, the World Genting Lion Dance Championship, and some small contests within the clubs of the states or schools.

Due to the uneven ethnic divide in Malaysia, the Chinese community is only 20.8%, according to a report by the Department of Statistics Malaysia (Official Statistics Portal, 2019). Malaysian Chinese have got a lot of unequal treatment in terms of politics and culture relative to Malay or Bumiputra in Malaysia (Rashid & Ho, 2003). Particularly after the 'darkest day' in Malaysia, the incident of 13 May 1969 (the incident of 13 May refers to a racial riot between the Malays and the Chinese on the grounds that the Malays

felt unfair to the wealthy between the Malays and the Chinese. Thus, a special privileged rule under Article 153 was allowed, and the Malays gained a more privileged position in cultural perseverance, a political position compared to the Chinese, the lion dance position in Malaysia was under threat (Loo & Loo, 2016). In 1979, Home Affairs Minister, Tan Sri Ghazali Shafie declared it a foreign dance and demanded that the groups transform the lion into a tiger dance and pair it with local instruments such as tablas, gamelan and flutes. In addition, with the National Cultural Policy of 1971, the criteria for being one of those set out in National Culture will be: “Based on the cultures of indigenous people in the region; elements of other cultures that are appropriate and reasonable may be incorporated into the national culture; and Islam will be an important element of national culture” (Tan, 1993, p. 283).

However, the Malaysian Chinese communities have not given up this traditional culture. They are aware that the maintenance of lion dance is equivalent to the preservation of their origin (Feltham 2010: 130). They started raising donations to protect this culture and provided a number of facilities and opportunities for the lion dance troupe to perform (Tan, 2007). As a turning point in 1974, when Malaysia’s Prime Minister Tun Abdul Razak visited Beijing and was treated to a lion dance performance as part of the welcome ceremony, more Malaysian Chinese Politicians began to voice lion dance to be regarded as one of the national cultures and founded the Malaysian Selangor & FT Dragon and Lion Dance Federation, the first association to protect the lion dance culture. In the 1990s, national policy began to move towards multiculturalism, and at that time Master Siow and Tan (the founder of KSK) began to introduce lion dance performances to *jongs* style (Rozita, 2007). In the 1994s, with the goal of promoting lion dance traditional culture on the international stage, the Genting Group (a Chinese company with the central hospitality, leisure and casino business) affiliated with the Selangor Dragon and Lion Dance Federation organised the first Genting World Lion Dance Championship

and the National Lion Dance Championship, which will be held each year for selection the representative troupes to compete at the Genting Lion Dance Championship. In addition, the Chinese Community Public School also included lion dance as an elective extra-curricular subject for students to choose and learn.

But in order to adapt to the modernisation of the 21st century, 'reinvention & recreation' must be involved in order to increase the trend (Carstens, 2005, p.168). As noted in Hobsbawm (1984), referring to the reinvention of traditions, "Adaptation to old uses under new conditions and the use of old models for new purposes" (p.4). As a result, lion dance in Malaysia evolved by blending the Southern and Northern Lion's stylistic appearance on the head and tail of the lion, in order to sustain the difficult stunts during the competitions (Ching & Wan, 2004).

Between the 1970s and the 1980s, the Lion Dance Father, Master Siow Ho Phiew, and his friends began producing a number of Malaysian Significant lion heads and costumes instead of importing them from China. In a 2018 interview with Master Siow, he said that we have enough Chinese passion for this culture in our country, so we should create a lion dance costume that is significant for Malaysia (Siow, personal communication, 2018, as cited in Hong, 2019, para. 3). The new style features the shortening of the long southern lion's dance tail and a bit of weight and flexibility to suit the lion dancer to perform some high-difficulty acrobatic stunts during performances and competitions (Ching & Wan, 2004). The lion dance costume in Malaysia usually features in yellow, white, red, and black, but in modern times there is a variety of colours designed to suit different needs (Siow, 2016). Lion heads typically weighing from 9-15 kg made up of bamboo and paper materials (Yip, 2018). They have also made a variety of changes to Lion's outfit, the sleeveless top attributes, and the slits in the trousers to increase the flexibility to jumping around and do rough stunts. In addition, they also made some adjustments to the lion

shigu (drum) for the percussion part. Instead of importing them from China, the drumsticks are replaced by local wood, lamin wood (a type of hardwood) from Malaysia (Chan, 2009). In some lion dance performances in Malaysia, the instruments also vary according to the multi-racial. Malay Gamelan, Indian Tabla and some indigenous instruments added along with traditional percussion during the lion dance performances (Chan, 2009; Loo & Loo, 2016).

The review of this chapter contributes to a background understanding of this study and an overview of the most recent lion dance situation in Malaysia.

2.5 THE MUSIC ACCOMPANIMENT IN LION DANCE

McGuire (2014) referred to the importance of the musical accompaniment as a dictator towards the lion dance movement (p.3) and the term choreomusicology coined by Mason (2012a) as the congruence between sound and movement is equally important within any genre of performance (p.5). This chapter examines the percussive music in lion dance, the congruence between musical accompaniment and lion dance, and past scholarly articles on lion dance percussive transcription.

A traditional lion dance percussion ensemble consists of two types of metallophones and one type of membranophones: a flat, bronze *luo* (gong) (鑼) struck by a wooden knob stick produced the sound of '*duang*', one or more bronze *bo* (cymbals) (钹) played by the wooden knob stick which struck at the centre produced the sound of '*chang*', and a lion dance barrel drum *shigu* (drum) which beaten by two wooden knob sticks concussively, resulting in a sound of '*tik*', '*tak*' and '*dung*' (Matusky & Tan, 2004; McGuire, 2014).

Drumbeat serves as the communicator's key function – supplying signals to the lion dancers to join and switch between movements (Chan 2009). Slovenz (1987) also commented on the drumbeats shift on the lion *shigu* (drum), which seems to signal lion

dancers to change the choreography action. According to the Star Newspaper (18 Feb 2018) entitled “Strength and Precision in ‘lion dance,” it has been confirmed that,

“Drum, *bo* (cymbals) and *luo* (gong) players are not only basic instrument players, but there are also techniques and timings that need to be followed.”

“The drums must coordinate with the lions, and the cymbal players must coordinate with the drummers.”

“One tool affects another, and if you are mistaken, the entire performance goes wrong.”

Every change in the rhythmic pattern of *shigu* (drum) is vital because it leads to different acrobatic movements in the lion dance. Chan (2009) defined the scenario of the collaboration between the drumbeat and the lion dance in the performance. First, the lead drummer *shigu* (drum) performed a rolling drum or a fast but short rhythmic pattern to announce the beginning of the lion dance performances. A different rhythmic pattern featured every basic lion dance movement, such as flapping the ears, a warmup of swaying from right to left, and the rehearsal of the lion dance before moving up to the *jongs*. In addition, the dynamic level of the instruments also gives the lion dance different indications and meaning, such as a low volume created a fantastic atmosphere for lion dance hop up to the poles, and a high volume could feature support during some difficult acrobatic movement to brave the lion dance performers. Lu, mentioned by KSK’s principal coach (Lu, personal communication, September 23, 2020):

“The cues are the movement led by the accompaniment, and the accompaniment led the movement, working in two-dimensional ways. Once the drum click is started, we need to start preparing the stances. Several signals from the accompaniments direct us to do what we need to do during the performances.

While in other ways, the movement could also lead the music. For example, when the lion finishes its *caiqing* or rests at the *jongs* for a while, he signals the percussive by blinking its eyes or rotating its head to signal the start of the new set of accompaniments.”

In order to explore the relationship between percussive music and lion dance, McGuire (2014) presented an ethnographic account of the Hong Luck Kung Fu Club and clarified the process of learning lion dance since its inception. He noted that every apprentice had to go through a few steps to complete the lion dance course. The apprentice’s first approach is to mimic the footwork according to the rhythmic pattern of the drum. Each apprentice can undergo a combination of simultaneously learning the percussions and stances. When they have mastered the skills, they can only continue to practice the learning of *bo* (cymbals), *luo* (gong)s and drums. McGuire (2014) also noted that the drummer’s importance as a leader of the entire performance and when each learner enters the stage of presenting the drum, the oral presentation automation inferred towards the drum’s rhythmic pattern. This practice applied not only to lion dance but also to most Chinese percussion traditions (Shehan 1987; Zhang, 1997). Rice (2003) also mentioned that no actual transcriptions could be found; all acquisition processes are based on day-to-day practice, and the rhythmic pattern and tempo vary according to different people.

Several scholars have transcribed the music into different notation systems based on pedagogy and performance context for the lion dance percussive music transcriptions and analysis. Li and Liu (1985) and Liang (2008) transcribe the lion dance movement with its percussive music, Liu (2011) transcribe the modern drum used in lion dance. However, all of these notes are in the Chinese Chipper notation, which will make it hard for Western readers to understand. Although Campbell and Han (1996) provided a pedagogical transcription by analysing Chinese percussion ensembles in western music notation, they

merely contextualised percussive music without precisely explaining the congruence of lion dance and percussive music. For further information, Zhang (1997) suggested a hybrid notation that features a mixture of movement, vocal syllable and music into a single system in Western Notation. Although this method later implied by McGuire (2014) in his transcriptions to the lion's drum, it begins, however, that the time signature should be obeyed due to unbalanced phrases and regular accents at the end of the lion's stance.

A guideline for the analysis and transcription of scores in the next chapter is included in this chapter's review.

2.6 CONCLUSION

This chapter addressed the previous treaties in relation to the present analysis. The focus of previous scholars was on the history, functionality, performance context, normative and explanation of lion dance. Although some scholars have also explored percussive lion dance music transcripts, there is insufficient information, especially on the new context of lion dance performances in Malaysia.

CHAPTER 3: METHODOLOGY

A qualitative theoretical framework is the approach used in this research. This study explored the re-contextualised lion dance music accompaniment by the Kun Seng Keng Lion Dance Troupe in a competition context and focused on the final rounds of Genting World Lion Dance Championship between 1994 and 2018 as cases. As referenced, the University of Malaya granted the ethical approval for the research (see Appendix B). The ethnographic approach engaged in this study, such as observation, interview and transcription of scores and analysis of typical participants. The method of sampling used is a purposive sampling intended solely for the Kun Seng Keng Lion Dance association due to its reputation as a leading dancer. Primary data collected are derived from video analysis, interview, transcription, and score analysis. Secondary data used in this study included past recordings of a number of articles from newspapers, literature, and magazines. The following sections discussed both primary and secondary data and ethnographic research approaches.

3.1 VIDEO ANALYSIS AND OBSERVATION

This study analyses the performances during the last Genting World Lion Dance Championship from 1994-2018 by the KSK troupe in the final round of the freestyle section. In the findings section, all observations would be recorded in raw data and then coded. The observation strategy for all of the videos unified. First of all, the venue, the time, and the date of the performances are listed, and then they are precisely accompanied by the lion's dance by the chronological order between 1994 and 2018. Observation criteria would include the musical accompaniment to lion dance stances during *jongs* performances, the introduction of new materials and the evolution of rhythmic music patterns used for *shigu* (drum), *bo* (cymbal) and *luo* (gong) (if any) during *jongs*

performances in lion dance. The duration is about 10-30 minutes performance for each observation.

The data for video analysis were gathered from several multimedia channels such as YouTube, Facebook Videos, Digital Video Disc, and some websites attached to the videos. The following table 3.1 showed the actual sources where the videos were acquired.

| Year | Sources |
|-------------|--|
| 1994 | https://www.youtube.com/watch?v=o6A23HXyH0E |
| 1996 | https://www.youtube.com/watch?v=hJI4khRc-po |
| 1998 | 3rd Genting World Lion Dance Championship (New Southern Records, 1998) |
| 2000 | https://www.youtube.com/watch?v=UmzU9mLqQX8 |
| 2002 | https://www.youtube.com/watch?v=kFidborUkAA |
| 2004 | https://www.youtube.com/watch?v=iM0MEWHgRZc |
| 2006 | Brief intro: https://www.youtube.com/watch?v=xTHWj4Xy4-M Full Version: 7th Genting World Lion Dance Championship (New Southern Records, 2006) |
| 2008 | Team D: https://www.youtube.com/watch?v=3hrhnXP4H8E |
| 2010 | Team 5: https://www.youtube.com/watch?v=a276dlFn6_Y Team 6: https://www.youtube.com/watch?v=gXft2lxtZik |
| 2012 | https://www.youtube.com/watch?v=djpBICvBTxA |

| | |
|------|---|
| 2014 | kunsengkeng.blogspot.com |
| 2016 | https://www.youtube.com/watch?v=wAEgMv4ubes |
| 2018 | https://www.youtube.com/watch?v=8Ir5fl7QSWQ&t=28s |

Table 3.1- List of Sources for Video Analysis

3.2 TRANSCRIPTION AND SCORE ANALYSIS

According to Philip (1996), the term transcription in musicology refers to the task of musicologists to contextualise sound from recordings into a visual form, while transnotation can be defined as the process of a notation system translated into another system (p. vi). Among the different types of notation systems, the Western notation is recognised as one of the legitimate universal notation systems due to its ubiquitous presence, and scholars such as Rastall (1983), Nettl (1984) and Philip (1996) have argued that Western music is vital for all-purpose communication.

Reference to several scholars who have transcribed lion dance percussive music into several notation systems, this study followed by the majority of scholars who transcribe percussive music into the Western Notation System (Li & Liu, 1985; Liang, 2008; Liu, 2011; Matusky & Tan, 2004; McGuire, 2014). However, the transcription in this study does not include a Western time signature due to unbalanced phrases and accents based on different lion stances (Zhang, 1997; McGuire, 2014).

The transcription methods of all performance are standardised. A raw handwriting transcription, which is precisely based on the lion dance stances and innovative materials would be notated after analysis of the performance. The name of each position and the new materials would be prescribed above the rhythmic notation to show a meticulous

relationship between the two entities. Finally, the notation would be facsimile in Finale software (a digital musical notation software) and placed into the findings section.

3.3 SEMI-STRUCTURED INTERVIEW

Bernard (1988) described semi-structured interviews as flexible and divertible conversations in order to see a more comprehensive premise based on the study framework. He also argued that semi-structured questions should always be guided during the interview in order to avoid going beyond and irrelevant to the study. The type of inquiry used in semi-structural interviews is open-ended questions that allow informants to explore more details and provide a free response to the topic (Chikoko & Mhloyi, 1995). For this study, semi-structure interviews are relevant because of the resilient nature of the questions that allowed the investigation to be modified according to the context of the informant's response and discussion. The interview location is within the homestead of the informants to provide them with a comfortable zone for conferring their thoughts.

Following this, a focus group interview was conducted on the basis of the interview guidance from McNamara (2009) and Spradley (1979). First, the interview would begin with a welcome and a greeting to show appreciation to the interviewee for giving their time. Next is to clarify the purpose of the interview, the aim of the study, provide a briefing on the questions, request for permission to record and the duration of the interview. In addition, the confidential part will be clarified as well. Interview questions were based on a more descriptive, comparative, and opinion-based approach. During the interview, some hypothetical questions or other related questions would be asked about the answers provided.

In this study, the interview was conducted with the KSK team to obtain a validated response on the use, definition and impact of the new elements and their relationship to the percussive music cue during the performance of the *jongs*. This interview would then

involve several committees in the association, such as the master of the lion dance troupe, a percussionist leader, and a stage manager. The interview takes a semi-structure form timespan of 20-30 minutes.

3.4 THE INFORMANTS

In this study, informants are the members of the Kun Seng Keng Lion and the Dragon Dance Association in Muar, Johor, in Malaysia because of their leading position in the past championships and excellent results achieved. This lion dance troupe won a strike of twelve champions at the Genting World Lion Dance Championship (at the moment there are only thirteen championships) and won a total of 58 world titles and 68 national titles at last count. In 1988, Tan Chong Hing and a number of other associates formed KSK in Muar, Johor. This association's concept is that dragon and lion dance should be encouraged, preserved, and united for the same cause. The company has begun to expand its team across Malaysia and create a 22-suburban team in Kedah, Penang, Perak, Selangor, Negeri Sembilan, Melaka, Johor and Sabah. Moreover, in 2010 it was established, and currently has a total of 80 associations in 19 countries including China, Taiwan, Hong Kong, Macau (the Philippines), Indonesia, Singapore, Brunei, and Malaysia.

The following table 3.2 showed the interviewees name list:

| No. | Name | Role in KSK | Years of experience in Lion Dance (including winning championship state year of winning and which competition) |
|-----|--------------------------|-----------------------------|--|
| 1. | Master Siow Ho Phiew 萧斐弘 | KSK Director and Main Coach | Grandmaster of KSK |
| 2. | Tan Chong Hing 陈忠興 | Founder of KSK | Founder and leader of KSK |
| 3. | Tang Puay Seng 陈培森 | Main Coach | 11 Champions (Joined as main coach since 1996) |
| 4. | Lu Bao An 吕保安 | Main Coach | 3 Champions (Joined as coach since 2013) |
| 5. | Wang Lian Kai 黄聯凯 | Member (Leader Team 6) | 2 Champions (12 th and 13 th Genting World Lion Dance Championship.) |

Table 3.2- The interviewee name list.

The interview has been done (see Appendix C) and the following are the interview questions:

1. Is KSK's lion dance movement based on the origins from Hok San, Fut San, Fut Hok (the hybrid style of Hok San and Fut San) or others?
2. For the design of the lion, is it fixed to white colour? Or does this colour been significant to your lion dance association?

3. Compare to street performance, what inspires the new movement in KSK's performance during the *jong* competition? How you got your ideas towards the new acrobatic movement in the competitions? Is every performance in the competitions have their significant themes as well?
4. What are the competition criteria during the *jong* session? [Are there any restricted rules that every lion dance troupes must follow during the competitions on the *jongs*? (The members' quantity, the lion dance costumes and movement standardisation).]
5. Are there any new definition or terms given to the new movements and music accompaniment? What do lion dancers and musicians call it when they communication?
6. I saw some new music instruments added like the vuvuzela, bamboo bird whistle in Sarawak and the temple block(木鱼), any special cultural meaning or stage effect that you intended to produce using these? Are there any more instruments that I did not mention? What are the purposes of adding it, and how does it imply into the performances?
7. Was there any change in the rhythmic pattern of the percussive music when there is a new choreography or materials introduced?
8. Who design or who is responsible for the accompaniment? The movement first or music first? If movement first, is it ONE person who decides the music or do you all discuss to reach a consensus on how the music accompaniment should be like?
9. How do you decide who plays the music and who plays the lion? Any reasons for the decision?
10. How do the musicians remember the accompaniment? Are they notated? May I have a copy of the notation for analysis? If not notated, how do they

communicate with each other or any unique notated 'words' they used to recall the drumming patterns? How do they know when the movement change, what to play? By memory via practice?

11. How do you decide what music goes with what movement or is it set? Set meaning there is a formula or structure that each movement comes with a fixed drumming pattern?
12. Does your team come up with a new accompaniment that is not practiced in other groups/competitors?
13. Can you elaborate on how the cues work? How does the music cue the movement? Or how does the movement cue the musicians to play a specific rhythmic pattern? Have you ever encountered when the lion dancer does not move coherently with the music and vice versa, maybe the musician cannot follow well the lion dancers, and how do you overcome that?
14. Do you think music plays a vital role during the *jong* competition? How?

3.5 TRIANGULATION AND DATA RELIABILITY

Patton (1999) discussed the significance of triangulation in qualitative research and identified triangulation as a compilation of a number of methods or data sources to obtain a comprehensive field-based approach. Denzin (1978) categorises triangulation into four types: (a) data triangulation, which relates to idea changes over time or people; (b) researcher triangulation, which involves several researchers in the study; (c) theory triangulation, which involves several theoretical premises for the study; (d) data source triangulation, which involves several data collection methods, such as interviews and observations (p.301).

This study involves data source triangulation on data presentation and analysis. The methodology included a typical Qualitative participant observation video analysis, a

musicology transcription and notation analysis and a semi-structured interview. These three methods are significant for the outcome of the data collection, given that this study involves a comprehensive literature which seeks to contextualise the musical accompaniment of contemporary lion dance in the KSK association during past championships.

3.6 CONCLUSION

This chapter provided a framework for contributing to the research priorities outlined in this report. It listed each section's imperative and clarified the relevance of this study. The following chapter will be the section that discusses the outcomes of this thesis on findings and analysis.

CHAPTER 4: DATA ANALYSIS AND DISCUSSION

The difficult and demanding acrobatic stances during the *jongs* performance have always been the highlight of the World Genting Lion Dance Championship, which differs from traditional street shows. In this chapter, I will explore the innovative materials and new acrobatic movement by studying the performance of the reputable world champion team, the KSK troupe, over the past Genting International Lion Dance Championships starting from the first held in 1994 to 2018. The new choreography and music in a competition context will be discussed and proceed with an analysis on the relationship between choreography and music, along with new techniques that were applied. Finally, a discussion will reveal the cultural changes of the minority Chinese lion dance in the multicultural Malaysian context. In order to close the gap in lion dance music research, this study focused on KSK and their performance based on the Genting World Lion Dance Championship by exploring into the relationship between new music accompaniment and lion dance movement. This chapter first introduces the competition requirements and then performs the music and movement analysis, as outlined in the four main categories:

1. A brief introduction of the championship and KSK troupes
2. An analysis of innovative aspects including the new acrobatic movement, new materials, percussive instruments, and their definitions
3. New music elements in the competition
4. Changing context of the lion dance

4.1 KSK COMPETING IN THE WORLD LION DANCE CHAMPIONSHIP FROM 1994 - 2018

In 1994, the Genting Group associated with Selangor Dragon and Lion Dance Federation organised the first World Genting Lion Dance Championship in Arena Star, Genting, Malaysia. Many countries including Singapore, Taiwan, Hong Kong, and Thailand sent teams to the competition. The championship has been held once every two years in Genting ever since.

This section will introduce the rules and regulations of past championships and list out the achievements and rewards received by the KSK troupe. The themes for *caiqing* selected by the KSK team will be mentioned. Part 2 will highlight its relationship with the new elements. This part is crucial as it provides an understanding of the championship and will focus on the achievements of the KSK troupe in past events.

The Freestyle Southern Lion Dance section, the only category that has been in the championship throughout between 1994 and 2018, highlights the difficult stunts and creative acrobatic movements on the *jongs*, which are circular platforms raised on poles. According to the championship rules, each lion dance troupe is required to perform at least one from the following *caiqing* list:

1. *Caiqing* – “Picking Green”
2. *Cailingzhi* – “Picking Flower”
3. *Caijiuqin* – “Picking Wine”

It will be considered a mistake if one of these is not performed and will issue a one-point deduction in the team’s final score. Moreover, to ensure the convenient and fluency of the performances, each participating team needs to submit a story plot, a sketch map and their prop arrangement.

The maximum participants of the Lion Dance troupe should not exceed 10, which include the non-performing coach and leader. For each performance, a minimum of six must participate, consisting of at least a drummer, a *luo* (gong) player and two *bo* (cymbalists), while the rest can play any other instruments. Every performance is restricted to one lion with two performers only, one in the lion's head and the other in its tail. The competition time of 7-10 minutes per group will be recorded once the drummer starts his rimshot.

The marking criteria is based on creativity and difficulty acrobatic movements achieved by the lion dance troupe on the performances. A total of 10 points will be given by five judges each, and the average of points will be counted as the final score for each troupe. The 10 points is classified into movement norms (5 points), artistic performance (3 points), and movement difficulty (2 points) and each team will be scored based on the following set of criteria:

| Classification | Criteria |
|-------------------------------------|---|
| Movement Norms (5 points) | Full marks- All the members of the team should coordinate well and complete every move with appropriate posture, maintain lion shape and show strong skills. Marks will be deducted based on error on footwork. |
| Artistic Performances (3 points) | This category classified into three sections, the various expression displayed by the lion, the arrangement of the performances with a clear theme, lively plot and the |

| | |
|-----------------------------------|---|
| | synchronization between musical accompaniment and acrobatic stances. Each section features of one mark. |
| Movement Difficulty (2 points) | This category is based on the difficulty and new movement created during the championships. A full point will be awarded to the team which accomplished 3 difficulty stances or new footwork. |

Table 4.1. The marking criteria taken from the rules and regulations in the 13th Genting World Lion Dance Rules and Regulations (International Kun Seng Keng Dragon and Lion Dance Alliance Secretariat, personal communication, November 09, 2020).

In this category, there are 21 standard poles with varying heights, normally ranging from 0.7–2.5 meters (as shown in figure 1), and the space between the *jongs* does not exceed 2 meters to avoid injuries. Several high and difficult acrobatic acts are performed featuring jumping across several *jongs*, twisting, propelling, hitching, and revealing the lion dance movements along with music.

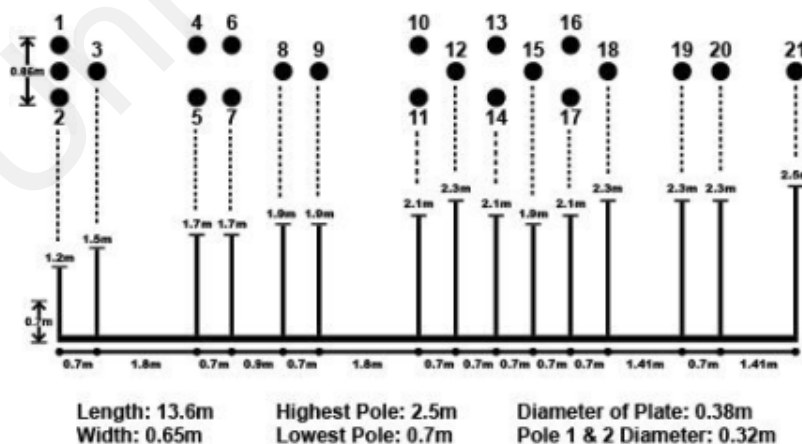


Figure 4.1: The standard set of *jongs* taken from the rules and regulations in the 13th Genting World Lion Dance Championships Rules and Regulations (2018, p.7).

The prize money has varied over the years. In 2018, the 13th championships, the champion received a total of US\$15,000 (~RM63,037), the first and second Runner-Up allocated US\$8,000 (~RM33,620) and US\$5,000 (~RM21,012), respectively. The remaining eight troupes from the final received a consolation prize of US\$1,500 (~RM6,304) each. An East and West Lion King Title and Trophy then awarded to both most prestigious teams from the Eastern and Western hemispheres, respectively, and a Golden Drum Award, chosen by the audiences, as to vote the best lion drummer in lion dance troupe, received a prize money of USD1,000 (~ RM 4213). The tickets for the championship for the preliminary and final rounds as advertised ranged from US\$19 (RM 80) for the preliminary round and US\$ 31 (RM 130) up to US\$ 43 (RM 180) for the final round.

| Year of Championship | <i>Caiqing</i> Theme selection | Ranking and awards | Scoring |
|-----------------------------|---------------------------------------|--|----------------|
| 1st – (1994) | Cultural Thousands of miles Yang | Champion | N/A |
| 2nd– (1996) | Infinite Beauty | Champion | N/A |
| 3rd– (1998) | Infinite Beauty | Champion | N/A |
| 4th– (2000) | Infinite Beauty | Champion | N/A |
| 5th– (2002) | Infinite Beauty | Champion | 9.24 |
| 6th– (2004) | Infinite Beauty | Champion | 9.23 |
| 7th– (2006) | The Calm Cloud Flying | Champion | 9.35 |
| 8th– (2008) | The Calm Cloud Flying | Champion and 1 st runner up | 9.34/9.16 |
| | Infinite Beauty | | |

| | | | |
|--------------|----------------|---|------------|
| 9th– (2010) | The Calm Cloud | Champion and 2 nd runner up | 9.27/9.19 |
| | Flying | | |
| 10th– (2012) | The Calm Cloud | 1 st and 2 nd runner up | 9.25/ 9.19 |
| | Flying | | |
| 11th– (2014) | The Calm Cloud | Champion | 9.27 |
| | Flying | | |
| 12th– (2016) | The Calm Cloud | Champion | 9.29 |
| | Flying | | |
| 13th– (2018) | The Calm Cloud | Champion | 9.35 |
| | Flying | | |

Table 4.2. The achievement and theme selection of KSK Troupe in World Genting Lion Dance Competition from 1994-2018.

In the 13 championships between 1994 and 2018, the KSK troupe has won 12 champions, two 1st runners-up and two 2nd runners-up, and 12 East Lion King trophies (see Table 4.2). The *caiqing* selection by this troupe consists of Cultural Thousands of miles Yang (千山萬水文化揚), Infinite Beauty (無限風光在險峰) and The Calm Cloud Flying (亂雲飛渡仍從容). Their average scores were all above 9.10.

This study will use the standard *jongs* numbering list derived from the rules and regulations of the championships to show the actual height of the *jongs* (p.7, 2018). According to the observation, except in 2012, where KSK only features of 19 *jongs*, all the *jongs* height in between 1994-2018 were the same. However, in several years such as 1994, 1998, 2000, 2004, and 2016, the *jongs* placement were different from the list.

Hence, this study created a measurement table below to identify the height of the *jongs* in case the placement was not exactly the same as the figure below.

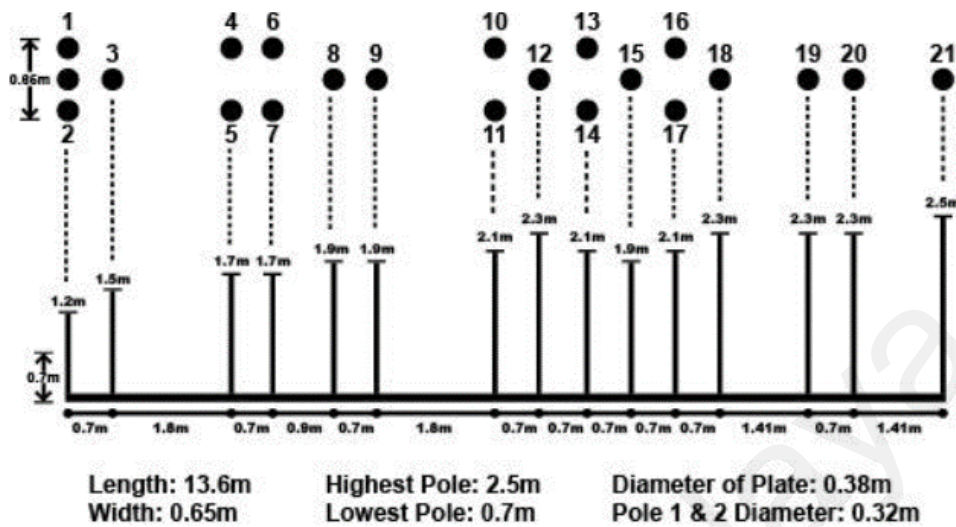


Figure 4.1: The standard set of *jongs* (*jongs*) taken from the rules and regulations in the 13th Genting World Lion Dance Championships Rules and Regulations (2018, p.7).

| Height of <i>Jongs</i> | Word Explanation |
|------------------------|---------------------|
| 1. 1.2-1.5m | Short <i>jongs</i> |
| 2. 1.5-1.9m | Middle <i>jongs</i> |
| 3. 2.0-2.5m | High <i>jongs</i> |

Table 4.3: The word explanation for the height of *jongs*.

4.2 VISUAL APPEAL AS NEW ELEMENTS

In every lion dance championship, troupes showed their creativity on new lion stances, music accompaniment, new props, and shiny costumes designed to catch the attention of the audience and judges. KSK troupe exhibited several new ideas in the contemporary lion dance performances. To compare the innovation elements introduced by KSK

troupe, this study does an evaluation and coding of other teams' performance during the championship.

As mentioned by Yip (2018), the lion dance has undergone modification to decrease the weight of the lion head, change the bristle into fur, and make the body of durable layered cloth trimmed with more fur. This has ensured a distinct difference in the costume design between street performances and the competition. In a phone interview on September 13, 2020, Siow Ho Phiew, better known as Master Siow, said that the typical design of KSK lion costume is in white and gold colours, known as *Rui Shi*. These two colours typify the character of Liu Bei from the three-kingdom era. However, during the championships, KSK modify the colour of the lion according to the selected theme, the views of the championship sponsor, and the harmony of colour with the stage performances. The table below describes the KSK costume designs for the World Genting Lion Dance Championship from 1994–2018:

| Year | Costume Design and Decorative Items |
|------|--|
| 1994 | <ul style="list-style-type: none"> • Lion costume - White fur, with some green lining in-between, a long beard and a sliver unicorn horn. • Instrumentalist - An upper green non-sleeve jacket with a long white sleeve shirt and pants. • Music instruments - The instruments were decorated by some petunia plantation. |
| 1996 | <ul style="list-style-type: none"> • Lion Costume - Same as the 1994 design. • Instrumentalist - White outer non-sleeve jacket with a long white sleeve shirt and pants. |

| | |
|------|--|
| | <ul style="list-style-type: none"> • Music instruments - The <i>bo</i> were decorated using a long green cloth. |
| 1998 | <ul style="list-style-type: none"> • Lion Costume - White fur with red lining and gold plated in the lion neck. • Instrumentalist - All in red costumes. • Music instruments - The drum and <i>bo were</i> decorated with red clothes and red colour paper. |
| 2000 | <ul style="list-style-type: none"> • Lion Costume - Same design as in 1998. • Instrumentalist - Golden pirate head scarf with a golden outer non sleeve jacket. • Instruments - The drum was decorated with blue colour, and the <i>bo</i> were tied with a long red cloth. |
| 2002 | <ul style="list-style-type: none"> • Lion Costume - A golden black lion, (according to Master Siow, this design originated from the Guinness Beer logo (one of the sponsor companies of the 2002-2004 championship.)) • Instrumentalist - Golden costume as in 2000, without the scarf. • Instruments - The instruments were placed in a multi-layer stage and were decorated with black gold colour. |
| 2004 | <ul style="list-style-type: none"> • Lion Costume - Same design as in 1998. • Instrumentalist - Yellow costumes with a Yellow Buddhism Head (Monk costumes). |

| | |
|------|---|
| | <ul style="list-style-type: none"> • Instruments - The instruments were placed as in 2002; however, they were decorated with yellow brown colour, and some LED lights. |
| 2006 | <ul style="list-style-type: none"> • Lion Costume - White fur with some gold plated on its forehead and red lining. • Instrumentalist - White costume with blue outer non-sleeve jacket. • Instruments - Same formation as in 2002, decorated with multi-colour LED lights |
| 2008 | <ul style="list-style-type: none"> • Lion Costume - Same as in 2006. • Instrumentalist - Red gold costume. • Instruments - Decorated with gold LED lights. |
| 2010 | <ul style="list-style-type: none"> • Lion Costume - White fur with red colour on its face. • Instrumentalist - Black hat, suit, sunglasses. • Instruments - Decorated with red lining and a golden plated drum. |
| 2012 | <ul style="list-style-type: none"> • Lion Costume - Same as in 2010. • Instrumentalist - Dressed like a worker, blue shirt with white jacket and a worker cap. • Instrument - Only five instruments- a Drum, three <i>Bos</i> and a <i>Luo</i> (gong). |
| 2014 | <ul style="list-style-type: none"> • Lion Costume - White fur with red and black necklace, with some golden lining. |

| | |
|------|--|
| | <ul style="list-style-type: none"> • Instrumentalist - Short black sleeve jacket with white shirt. • Parallel line formation with the <i>shigu</i> (drum) decorated with red and golden colour. |
| 2016 | <ul style="list-style-type: none"> • Lion Costume - Same as in 2014. • Instrumentalist - Same as in 2014. • Instruments - Add on a big cymbal in the middle. |
| 2018 | <ul style="list-style-type: none"> • Lion Costume - White fur with golden plated lining and a red necklace. • Instrumentalist - Short sport sleeve and pant with several numbers on the back (like a football athlete) • Instrument - In a triangle placement, and in the middle surrounded by a big football prop. |

Table 4.4. The Design and Selection of Costume by KSK during the World Genting Lion Dance Championships from 1994-2018.

The analysis reveals that KSK lion costume during the championships were mainly white, which typifies the character of Liu Bei in the Three Kingdom-era. However, although the colour of the lion fur is the same, there are differences in the decoration of the lion head. In 1994 and 1996, the lion costumes featured white fur, long beard, and a silver unicorn horn, while in 1998, it evolved by shortening the long beard and the unicorn horn. In 2002, with Guinness Beer being the sponsor, Master Siow, the coach and committee member of KSK, designed a new gold black lion, which suited the sponsor's logo. In 2010, to match a drama series *The Bund* (上海滩), KSK decorated the lion in

white fur with red paint on its face, to represent the traditional colour associated to the city of Shanghai, which also refer to prosperity.

Besides the lion costume, KSK also decorated the musical instruments and created several outfits for the instrumentalist. For instance, in 1996, KSK introduced green, a recycle forest theme and decorated the percussion instruments with plants and green clothes, and the outfit of the instrumentalist were all in green. In 2010, all the instrumentalists wore black hat, suit, and sunglasses to imitate the main actor in the Shanghai movie. In 2018, to match the football theme, all instrumentalists wore short sport sleeves with several numbers on the back, just like football players, and the percussive instruments were decorated in a triangle placement, surrounding the big football prop. While retaining conventional elements, KSK also opted for changes and innovation, especially in the lion costume design, percussive instruments decoration, and the instrumentalist outfit.

According to the rules of the World Genting Lion Dance Malaysia, creativity marks are given based on the design of the stage, introduction of new props, and new acrobatic stances (2018, p. 18). Besides the acrobatic stances, KSK emphasises on creating new props, utilizing different musical instruments, decorating the props, *jongs*, and musical instruments to enhance visual sensation during the championships.

Most of the props introduced by the team aimed to reflect contemporary and competition-related themes, such as the *caiqing* props and LED decorations on the stage (Lu, personal communication, September 23, 2020). Besides, KSK also added percussion instruments at the backstage and sound effects to enhance the effect and suit the theme used during the championships. The table below illustrates the props introduced by KSK during the championships from 1994–2018.

| Year | Props Introduced |
|------|--|
| 1994 | <ol style="list-style-type: none"> 1. A metal-like wire was coiled between two <i>jongs</i>. 2. There were green plant carpets below the <i>jongs</i>, and several petunia plantations were placed to surround the <i>jongs</i>. 3. Bamboo Bird Whistle from Sabah, Malaysia. |
| 1996 | <ol style="list-style-type: none"> 1. The <i>jongs</i> design was same as in 1994; however, some golden LED lights were added into the petunia plantations. |
| 1998 | <ol style="list-style-type: none"> 1. The wire was replaced with a long wood, which lay horizontally between two <i>jongs</i>. 2. Red carpet with red decoration of <i>jongs</i>. 3. Temple block, originally from China, used by monks during prayer. 4. Sound effects like coughing and choking. |
| 2000 | <ol style="list-style-type: none"> 1. Replaced the long wood with two manila ropes, tied between two <i>jongs</i>. 2. A money tree (known as Jade tree) was introduced. |
| 2002 | <ol style="list-style-type: none"> 1. Same design as 2000; however, the decoration colour was gold. |
| 2004 | <ol style="list-style-type: none"> 1. Two large Dragon flags (black flag with white dragon). |

| | |
|------|---|
| | <ol style="list-style-type: none"> 2. No props except for <i>jongs</i>. |
| 2006 | <ol style="list-style-type: none"> 1. A red wooden box. 2. Two manila ropes tied into four <i>jongs</i>. 3. A plantation for the <i>caiqing</i> section. |
| 2008 | <ol style="list-style-type: none"> 1. A wooden <i>jong</i> with grass decoration. 2. A wooden bowl. 3. A rectangle wooden bridge with LED light decorations. |
| 2010 | <ol style="list-style-type: none"> 1. The opening theme was <i>The Bund</i>. 2. During the opening, a group of people wore black hats, suits, and black glasses, and used a trishaw to push the lion into the competition stage. (Imitating the <i>The Bund</i>). 3. A green and white decorated hula hoop |
| 2012 | <ol style="list-style-type: none"> 1. Only 19 <i>jongs</i>. 2. A white circle prop, with some tiny decoration on it. |
| 2014 | <ol style="list-style-type: none"> 1. A red golden circle prop, known as forgettable mirror (忘我镜). 2. There was some modification to the height of <i>jongs</i> due to safety precautions. 3. Two Manila ropes tied into four <i>jongs</i>. |
| 2016 | <ol style="list-style-type: none"> 1. Small wooden bamboo house. |

| | |
|------|--|
| | <ol style="list-style-type: none"> 2. The drumstick was replaced with a knob stick with the bristle in the middle section. 3. A wooden bridge which sound ‘tak, tak, tak’ when the lion passed through. 4. A citrus fruit plantation. |
| 2018 | <ol style="list-style-type: none"> 1. Large football props and a box to hide the lion. 2. Vuvuzela percussive instruments. 3. Black circle prop decorated with black cloth and a golden lace. |

Table 4.5. New props introduced by KSK during the World Genting Lion Dance Championships from 1994–2018.

The table above reveals the new props introduced by KSK in the past. It also introduced new percussive instruments to the accompaniment of lion dance performances. According to the rules of the World Genting Lion Dance Championships, any other instrument may be used during the backstage performances (International Kun Seng Keng Dragon and Lion Dance Alliance, personal communication, November 09, 2020). In 1994, KSK introduced the bamboo bird whistle, a traditional percussive instrument from Sabah, Malaysia, and in 2018, it added the vuvuzela. Both were used to suit the concept of the plot set by KSK; the whistle to imitate the bird sound and the vuvuzela to emulate the environment of a football match. Besides percussive instruments, KSK has also introduced several new props and decoration on the *jongs*. In 1994, there was a metal wire coiled between two *jongs*, which looked like a suspension bridge, aimed to create difficult steps when the lion passed the bridge. In 1998, KSK replaced the wire bridge with a long wooden one, which lay horizontally between two *jongs*. In 2006, 2016, and 2018, KSK

placed a big wooden box for the lion; once the drummer struck the first rimshot, the lion emerged out of the box. It started using circle props during performances from 2010 to create a new movement stance—the lion picks it up with its leg and swings it with its legs, head, and mouth.

4.2.1 NEW ACROBATIC MOVEMENTS INTRODUCED DURING THE CHAMPIONSHIPS FROM 1994-2018

As listed in the marking criteria in the difficult movement section, two points are awarded to the team that performs at least three difficult and new stances during the championship (2018, p.12). From my analysis, I gathered the new ideas invented by KSK for contemporary lion dance performances based on past championships.

In a phone interview on September 23, 2020, Lu said that most of footwork in KSK is based on *Fut Hok* (the hybrid style of *Hok San* and *Fut San*); however, during the championship, KSK modifies and creates the footwork based on the competition theme and gets references from others, including the northern lion footwork, *Hok San* and *Fut San*, Hokkien, and from places in China including Fu Zhou and Hebei. “We treated every footwork during the championship vigilantly,” said Lu. “We practiced several times daily on the new footwork, got references from countries’ competitions, and made sure our members can perform the new footwork safely. Hence, every acrobatic movement has a significant meaning and is aimed to increase the difficulty level, enhance the visuals, match the competition theme, and imitate the lion act.”

Tang, the main coach of KSK, who has created several acrobatic stunts on *jongs*, remarked: “At first, we started by jumping low height, and then after several trials and experiments, we successfully managed several difficult stances such as the ending somersault from the *jongs*, leaping across them and landing on the last one, and also an across jump among the *jongs* while perched on a single pole.” (Tang, personal

communication, September 15, 2020). The table below shows the acrobatic movements introduced by KSK during the championships from 1994–2018.

| Year | Acrobatic movement introduced |
|------|---|
| 1994 | <ol style="list-style-type: none"> <li data-bbox="683 495 1433 674">1. A difficult acrobatic movement of standing on the metal wire with the lion giggling and shaking its legs to show its fright while crossing the bridge. |
| 1996 | <ol style="list-style-type: none"> <li data-bbox="683 754 1433 860">1. Before the lion hops up to <i>jong</i> 1, it rolls over the ground and rests in front of the <i>jongs</i>. |
| 1998 | <ol style="list-style-type: none"> <li data-bbox="683 938 1433 1043">1. A puzzled lion after seeing the actual distance of <i>jong</i> 9 and <i>jong</i> 10 (about 1.5 meter). <li data-bbox="683 1084 1433 1189">2. The lion coughs when it tries to drink water and chokes. |
| 2000 | <ol style="list-style-type: none"> <li data-bbox="683 1270 1433 1375">1. A reluctant lion going horizontal and vertical ways when crossing the bridge. <li data-bbox="683 1415 1433 1594">2. Towards the end, it approached the instrumentalists and shocked both; the drummer then signals the lion to turn around by beating a series of rhythmic patterns. |
| 2002 | <ol style="list-style-type: none"> <li data-bbox="683 1677 1433 1856">1. The lion was resting in the middle of the performance after a high jump from <i>jong</i> 11 to 13 and from 13 to 18. <li data-bbox="683 1897 1433 2002">2. For the final gesture, the lion performed a ground roll-up and then rotated several times. |

| | |
|------|--|
| 2004 | <ol style="list-style-type: none"> 1. There was a part when the lion was thinking how to jump across <i>jong</i> 14 to 16. It opened its mouth, an indication of being stunned or bewildered. |
| 2006 | <ol style="list-style-type: none"> 1. The lion performed a 360-degree rotation, where it put its front legs on <i>jongs</i> 10 and 11 for support, while swinging its back legs for total rotation. |
| 2008 | <ol style="list-style-type: none"> 1. The lion knocked its head into the wooden bowl after seeing it. |
| 2010 | <ol style="list-style-type: none"> 1. The lion performed a high jump, and when it dropped, the lion tail performer used only one leg to support at <i>jong</i> 19. 2. The lion performed a direct somersault once it got to the ground. |
| 2012 | <ol style="list-style-type: none"> 1. The lion did a 360-degree rotation, using its front legs to support <i>jongs</i> 10 and 11. After the rotation, the lion performed a back kick. 2. The lion kneeled and rotated the white circle prop clockwise and put it on its head and legs. 3. After putting the circle prop into its head, it could not take it out; the lion was shaking and struggling to let go of the circle props. |
| 2014 | <ol style="list-style-type: none"> 1. Towards the end, the lion at <i>jong</i> 1, suddenly did a somersault and fell directly into the ground. |

| | |
|------|---|
| | <ol style="list-style-type: none"> 2. When it passed the Manila rope, it was giggling and looked up and down. 3. It also performed circle props on legs and spun it. |
| 2016 | <ol style="list-style-type: none"> 1. The lion came out of a bamboo-like house. 2. It swallowed and spat out the citrus fruit during the <i>caiqing</i> section. 3. The lion showed panic and giggled when going across the wooden bridge. |
| 2018 | <ol style="list-style-type: none"> 1. The somersault was performed twice during the ending scene. 2. The lion swung the golden black circle props on its head. |


Table 4.6. New acrobatic movements introduced by KSK during the World Genting Lion Dance Championships from 1994–2018.






The above analysis reveals the new acrobatic movements introduced by KSK during the Championships. In 1994, the KSK lion displayed fright towards the suspension metal wire bridge by giggling and shaking its legs while crossing it. In 1996, before the lion hopped up to the *jongs*, it rolled over the ground and rested in front, acting as if it was examining the height of the *jongs*. KSK also tried to improve the lion's reaction when facing a difficult stance. For instance, in 2000, the lion was puzzled and opened its mouth in front of the bridge and tried to get through it horizontally and vertically. KSK also created several high difficulty stances during the championships, such as a 360-degree rotation, where the lion put its front legs on two high *jongs*, while swinging its back legs in multiple rotations and landing on two middle *jongs*; and a high jump

where the lion head performer is raised high by the tail performer and they stand on one *jong*. Towards the end, the lion performed a somersault from the *jongs* directly to the ground.

4.3 NOTATION OF PERCUSSIVE MUSIC TOWARDS THE NEW ELEMENTS INTRODUCED BY THE KSK TROUPE

In this study, Western notation system was selected for transcription and music analysis with reference to past studies in lion dance (Liu, 2011; Matusky & Tan, 2004; McGuire, 2014; Chow & Wang & Wong, 2019). The lion dance percussive accompaniment transcriptions by McGuire (2014) and Matusky and Tan (2004), used the western drum and percussive note head notation; Liu (2011) transcribed the lion *shigu* (drum) into modern western drum percussive notation; and Wang and Wong and Chow (2019) created a guide table of western notation towards the special technique used on the Chinese orchestra percussive instruments. Hence, a table of musical notes, adapted from Liu, (2011), Matusky and Tan (2004, p. 153), McGuire, (2014, p. 114), Chow and Wang and Wong, (2019, pp.162-182) is presented below.

| Note Head | Instruments | Technique | Way of playing |
|---|---------------------|------------------------------|--|
|  | <i>Bo</i> (cymbals) | Normal Crash (平击, 正击) | Crash the <i>bo</i> (cymbals) against each other. (Both hands separated immediately after the hit) |

| | | | |
|---|---------------------|-----------------------|---|
|  | <i>Bo</i> (cymbals) | Side Crash (边 击) | Crash closer to the rim to get a softer sound. (Both hands remained together after the hit) |
|  | <i>Bo</i> (cymbals) | Sizzle Crash (颠 击) | After crashing the <i>bo</i> (cymbals), position the <i>bo</i> (cymbals) closely so that the vibration can create a sizzling sound. |
|  - (One hit either by left or right drumsticks.) | <i>Shigu</i> (drum) | Centre (鼓芯) | Strike the middle of the drum with drumstick. |
|  - (One hit either by left or right drumsticks.) | <i>Shigu</i> (drum) | Drum Frame (鼓 框) | Hit the wooden frame of the drum without touching the skin to create a “tak” sound. |
|  | <i>Shigu</i> (drum) | Staccato (顿音) | Mute the sound with one hand immediately after hitting it. |




| | | | |
|---|--------------------|----------------|--|
|  | <i>Luo</i> (gong)s | Heavy Hit (响击) | Hit strongly to create a loud and full sound. |
|  | <i>Luo</i> (gong)s | Light Hit (轻击) | Hit softly to produce a soft sound. |
|  | <i>Luo</i> (gong)s | Muted Hit (掩击) | Mute the sound with one hand immediately after hitting it. |

Table 4.7. The notation and its playing technique.

According to the table above, the note value can vary according to the actual transcriptions; however, the symbol of the notes remains constant. Observation and transcription of this study was based on the past video competition by KSK. Hence, due to the limited sound and video quality, the transcription only features the technique listed above. This study will provide the conventional elements used during the lion dance street performances, a comparison between the context of street performances and competition, and a transcription of the accompanying music for every new acrobatic movement as well as the props introduced by KSK. Hence, the following section will be separated into:

- 1) The conventional elements used during lion dance street performances.
- 2) Comparison and analysis of an overview transcription score between the lion dance and accompanying music during street performances and championships.
- 3) Accompanying music for the new acrobatic movements and props introduced by KSK during the championships from 1994–2018.

4.3.1 CONVENTIONAL ELEMENTS USED DURING LION DANCE STREET PERFORMANCES.

This section reveals the conventional elements used during the lion dance street performances to serve as a reference and comparison to the ones in the competition context. As mentioned by Loo and Loo (2016), the context of lion dance changed from street performance to competition between traditional and acrobatic dance. It included *jong* performance, commonly seen not only in competition, but at opening ceremonies of shops, weddings, religious events, and Chinese New Year celebrations. As compared to competitions, lion dance on streets meant staging a more conventional and conservative event and respecting religion. My own reflexive account includes witnessing lion dance performances since my childhood as a Chinese Malaysian in Chinese communities in Malaysian states, such as Selangor, Perak, Penang, and Melaka, and watching performance videos. A table is presented to reveal the conventional elements used in street lion dance performances.

| | Conventional Elements |
|-----------------------|---|
| Instrumentation | 1 <i>shigu</i> (drum), 1 vertical <i>luo</i> (gong), and 2-4 <i>bo</i> (cymbals) |
| Number of Lions | Number of lions can be two to four according to the requirement. But normally it is two, a male and a female, indicating a couple. |
| Acrobatic Movement | Jumping across different <i>jongs</i> Lifting the lion's head high (biting the seven stars) Jumping around the <i>jongs</i> |

| | |
|--|--|
| <p>Music cue related to the acrobatic movement in lion dance</p> | <p>i. The lion performs bows, <i>caiqing</i> and acrobatic movements based on the <i>shigu</i> (drum) technique, known as the drum frame, when the drummer hits the wooden frame without touching the skin to produce a “tak” sound.</p> |
|--|--|

Table 4.8. Conventional elements used by most lion dance troupes during street performances.

Three-, five- and seven-star of drumming pattern and its footwork.

Besides the conventional elements used in the lion dance, the street performances feature more conventional three-, five-, and seven- star drumming patterns and footwork. As mentioned by Matusky and Tan (2004), these are fundamental lion dance drumming techniques, and accompanying corresponding footwork. This set of drumming pattern and footwork originated from China Southern Lion Dance and are regularly being used in most performances (Matusky & Tan, 2004). Conventionally, every three-, five-, and seven-star footwork comprised a unique sequence; for instance, the three-star movement, then the seven-star one, come after with a high jump or a back kick. This study will explain the star drumming pattern and its footwork, recognising it as conventional in lion dance street performances and illustrate the difference between street performances and competitions.

Three-star drumming pattern.

The three-star drumming pattern is a unique way of gripping the drumsticks. The thumb and index finger must make a ring around the drumsticks, while the other three fingers rest lightly on the end of the stick and should be ever ready to damp the vibration

Seven-star drumming pattern.

A seven-star drumming pattern is a combination of a three-star and a five-star drumbeat, without playing at the rim (Freddie's Modern Kung Fu, 2020a). This drumming pattern is applied to general lion drum steps. Initially there is a set movement of biting the seven stars (a preparation for the lion to perform a series of movements), where the performers raise the lion head and tell the drummer to change to the seven-star accompaniment, which is a musical backing for the lion to perform *caiqing* or get up to high poles.

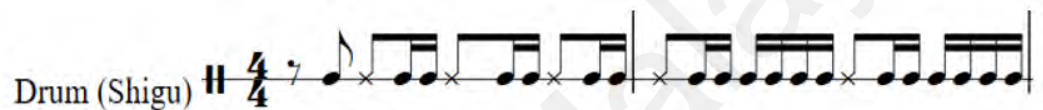


Figure 4.4- Conventional pattern of a seven-star drumming pattern.

4.3.2 COMPARISON AND ANALYSIS OF AN OVERVIEW TRANSCRIPTION SCORE BETWEEN THE LION DANCE MUSIC ACCOMPANIMENT DURING STREET PERFORMANCES AND CHAMPIONSHIPS.

This section reveals the analysis of new music accompaniment of the lion dance performances. The score below was transcribed based on an audio analysis of KSK performance to demonstrate an overview comparison and analysis of the lion dance music accompaniment during street performances and championships. The music source was taken from the performances of the KSK troupe during the 13th Genting International Lion Dance Championship 2018 (Appendix A14) and their lion dance street performances during the Chinese New Year celebration in the Garden, Mid Valley on 24 January 2020 (Appendix A1) as both sources are the latest performances videos available. Due to the repetition of the percussive rhythm used several times in the actual performance, I featured one part each in different sections of this transcription. The percussive rhythmic pattern is in a regular western notation without indicating the real percussive symbol as it is convenient to analyse and compare the differences between street performances and championships. I also excluded the actual repetition sign as the authenticity might vary due to the length or acrobatic stances required by the host at every performance.

Although this study aims to find out the music accompaniment used in the new props or the new lion stances, this transcription is crucial as it provides a comparison between music at street performances and during the championships. The results reiterate that there are differences between both as shown below. A detailed explanation will also be provided in the score below.

a) **LION DANCE MUSIC ACCOMPANIMENT ON STREET PERFORMANCES.**

The music score below showed the performances of KSK troupe during the lion dance street performances on the Chinese New Year celebration in the Garden, Mid Valley on 24 January 2020 (Appendix A1).

System 1: Lion commence movement

Tempo: ♩ = 80

System 2: Lion was hopping and running around


Repetition of previous bar 2-5 twice

System 3: Lion bowed

System 4: Lion bowed

The score consists of three staves per system: Cymbal 1-2, Gongs, and Drum (Shigu). Dynamics include *mp*, *mf*, *f*, *ff*, and *p*. The time signature is 4/4.

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Lion was performing caiqing

Repetition of previous bar 14-15 twice

14

Cymbal 1-2

Gongs

Drum (Shigu)


ff

mf

2

2

2



The lion head performer jumped up and stand up right on shoulder of lion tail performer.

18

Cymbal 1-2

Gongs

Drum (Shigu)

f

f


f

21

Cymbal 1-2

Gongs

Drum (Shigu)



The lion bowed

3

23

Cymbal 1-2

Gongs

Drum (Shigu)

f

f

2

2

2


Figure 4.5- Music accompaniment of the lion dance street performances.

b) Lion Dance Music Accompaniment on Championship.

In contrast with the lion dance street performance, the competition has more variant to its performing context and choreography may differs from one troupe to another. The following is a sample from the KSK troupe during the 13th Genting International Lion Dance Championship 2018 (Appendix A14).

Universiti Malaysia

$\text{♩} = 80$

 *Lion commence movem.*


Cymbal 1-2 $\frac{4}{4}$

Cymbal 3-4 $\frac{4}{4}$

Gongs $\frac{4}{4}$

Drum (Shigu) $\frac{4}{4}$ *mp* *f*

Repetition of previous bar 3-4 twice

 *Lion jump to the Jo*


Cymbal 1-2 *f*

Cymbal 3-4 *f*

Gongs *f*

Drum (Shigu) *f*

Lion was preparing to jump across jongs

 *Lion was preparing to jump across jongs*

Cymbal 1-2 *mp*


Cymbal 3-4 *mp*

Gongs *mp*


Drum (Shigu) *mp*

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2



The lion was giggling and reluctant to cross the wooden bridge



The lion crossed the wooden bridge

11

Cymbal 1-2


Cymbal 3-4

Gongs


Drum (Shigu)

Repetition of previous bar 10-12 four times

4



The lion was hopping around the jongs



The lion was resting at the jongs

17

Cymbal 1-2

Cymbal 3-4

Gongs


Drum (Shigu)

mf

mf

Repetition of previous bar 18-19

20



The lion was playing with its new props

2

Cymbal 1-2

Cymbal 3-4

Gongs

Drum (Shigu)

f

f

f

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The lion rotated the circle prop by its front leg

3

Repetition of previous bar 21-23 twice

Cymbal 1-2

Cymbal 3-4

Gongs

Drum (Shigu)

Repetition of previous bar 27-29 twice

30

The lion performed somersault from the jongs to the ground

Vuvuzela (Played at backstage)

Figure 4.6- Music accompaniment of the lion dance championship.

4.3.3 BRIEF DISCUSSION BETWEEN THE LION DANCE MUSIC ACCOMPANIMENT DURING STREET PERFORMANCES AND CHAMPIONSHIPS.

a) Lion Dance Music Accompaniment during the street performances by KSK.

Despite creativity and evolution of the conventional street performance lion dance from the aspect of stance, costumes, and props, there are some drumming patterns that are still applied to some performances. For instance, the traditional pattern of the three-, five-, and seven-star drumming patterns remained throughout the KSK street performances.

The image shows a musical score for three instruments: Cymbal 1-2, Gongs, and Drum (Shigu). The score is in 4/4 time and begins with a tempo marking of ♩ = 80. The Cymbal part starts with a series of 'x' marks representing cymbal strikes, followed by a melodic line. The Gongs part features a series of quarter notes, with a dynamic marking of *mp* and a crescendo leading to *f*. The Drum (Shigu) part starts with a series of eighth notes, with a dynamic marking of *mp* and a crescendo leading to *f*. A small illustration of a lion's head is in the top right corner, with the text "Lion commence movement" next to it.

Figure 4.7- Music excerpt bar 1-3 from the lion dance music accompaniment on street performances.

Most of the street performances began with this series of rhythmic pattern to attract audiences and alert the lion performers. (Appendix A1, 00:01 – 00:45). In the video of the performances, KSK keeps emphasising the rhythmic pattern / louder and louder to create tension for the lion before performing and alerting the audiences about the start.

4

Lion was hopping and running around

Repetition of previous bar 2-5 twice

Cymbal 1-2

Gongs

Drum (Shigu)

ff

ff

ff

Figure 4.8- Music excerpt bar 4-7 from the lion dance music accompaniment on street performances.

This part of percussive rhythm is typically used in every street performance. It is repeated several times while the lion is hoping and running around. KSK reiterated the *crescendo* (Fig. 4.8, marked circle) to signal the lion to perform a high jump (The lion head performer will jump high and stand on the knee of the lion tail performer). (Appendix A1, 00:45-2:00)

11

Lion bowing

Cymbal 1-2

Gongs

Drum (Shigu)

mf

ff

mf

mf

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Figure 4.9 is a musical score for three instruments: Cymbal 1-2, Gongs, and Drum (Shigu). The score is divided into three measures. The first measure starts at bar 14 and ends at bar 15. The second measure is a repetition of the first, ending at bar 16. The third measure is a repetition of the first, ending at bar 17. The Cymbal 1-2 part features a regular rhythmic pattern of eighth notes, which is circled in blue. The Gongs part consists of quarter notes. The Drum (Shigu) part features a complex rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings: *ff* (fortissimo) for the Cymbal 1-2 part and *mf* (mezzo-forte) for the Drum (Shigu) part. A lion illustration is placed above the second measure with the text "Lion was performing caiqing". A note above the third measure reads "Repetition of previous bar 14-15 twice".

Figure 4.9- Music excerpt bar 11-17 from the lion dance music accompaniment on street performances.

The score above shows the notation when the lion bowed and *caiqing*. As stated, there is a regular cymbal rhythmic pattern (Fig. 4.9, marked with circle), which KSK metaphor it as lion heartbeat while performing the *caiqing* and the signal to perform a bow. (Appendix A1, 07:08- 10:01)

Figure 4.10 is a musical score for three instruments: Cymbal 1-2, Gongs, and Drum (Shigu). The score is divided into three measures. The first measure starts at bar 18 and ends at bar 19. The second measure is a repetition of the first, ending at bar 20. The third measure is a repetition of the first, ending at bar 21. The Cymbal 1-2 part features a complex rhythmic pattern of eighth and sixteenth notes. The Gongs part consists of quarter notes. The Drum (Shigu) part features a complex rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings: *f* (forte) for the Cymbal 1-2 part and *f* (forte) for the Drum (Shigu) part. A lion illustration is placed above the second measure with the text "The lion head performer jumped up and stand up right on shoulder of lion tail performer". Two blue circles highlight specific rhythmic patterns in the Cymbal 1-2 and Drum (Shigu) parts.

Figure 4.10- Music excerpt bar 18-20 from the lion dance music accompaniment on street performances.

The score above showed a typical signal from the music accompaniment towards lion dance acrobatic movement. For instance, it illustrated that the crescendo — sign (Fig. 4.10, marked with circle) cued the lion head performer to present a high jump supported by the lion tail performer.

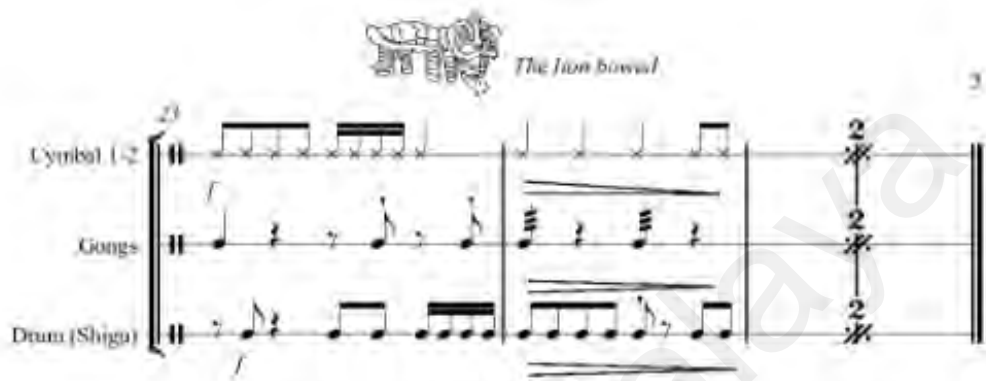


Figure 4.11- Music excerpt bar 23-26 from the lion dance music accompaniment on street performances.

Figure 4.11. shows the typical rhythmic pattern used by the lion dance troupe as an ending. The lion will usually perform the last bow, while the instrumentalist will keep repeating this percussive rhythmic pattern with diminuendo until it was completely silent. (Appendix A1, 12:00- 14:20)

a) **Lion Dance Music Accompaniment by KSK on the 13th Genting Lion Dance Championship.**

As compared to conventional street lion dance performances, the accompaniment used during the championships feature several significant cues that precisely illustrate the synchronisation between the lion and the percussive accompaniment.



The image shows a musical score for a lion dance accompaniment. It consists of four staves: Cymbal 1-2, Cymbal 3-4, Gongs, and Drum (Shigu). The tempo is marked as ♩ = 80. The time signature is 4/4. A blue oval highlights the first three bars of the Drum (Shigu) staff, which shows a rhythmic pattern of eighth notes. A small illustration of a lion is positioned above the third bar of the Drum staff, with the text "Lion commence movement" next to it. The score is marked with dynamics: *mf* for the drum and *f* for the other instruments.

Figure 4.12: Music excerpt bar 1-3 from the lion dance music accompaniment on championship.

Compared to street performances, where all the instrumentalists start simultaneously at the beginning of the show, the championships opening features a rimshot from the drummer (Figure 4.12., marked with circle). This part of the score showed the opening during the championship. Once the lion drummer performed the first sequence of the rhythmic pattern at the drum's side *shigu* (drum), the lion will wake up from the resting position or run out from the box to start the performance. (Appendix A14, 2:01- 2: 30)

Repetition of previous bar 3-4 twice

Lion jumped up to the Jong 1-4

The musical score for Figure 4.13 consists of four staves: Cymbal 1-2, Cymbal 3-4, Gongs, and Drum (Shigu). The first two bars show a rhythmic pattern with cymbals and drums. A double bar line is followed by a 2/4 time signature and the text 'Repetition of previous bar 3-4 twice'. The third and fourth bars are circled in blue. In these bars, the cymbals play a descending melodic line, and the drums play a rhythmic pattern. A small illustration of a lion is shown above the cymbal staff in the third bar, with the text 'Lion jumped up to the Jong 1-4'.

Figure 4.13- Music excerpt bar 4-7 from the lion dance music accompaniment on championships.

Figure 4.13 illustrated the music accompaniment when the lion jumped up to the *Jong* 1-4. After several strikes on cymbals, the lion jumped up to the *jongs*, while the music decrescendo simultaneously (Fig 4.13, marked with circle). As referenced, this is a typical cue method for the lion to prepare and go up to the *jongs*.

Lion was preparing to jump across jongs

The musical score for Figure 4.14 consists of four staves: Cymbal 1-2, Cymbal 3-4, Gongs, and Drum (Shigu). The score starts at bar 8. The cymbal parts have dynamic markings: *mp* (mezzo-piano) for the first two bars, *p* (piano) for the third bar, and *p* for the fourth bar. The drum part is circled in blue. A small illustration of a lion is shown above the cymbal staff in the third bar, with the text 'Lion was preparing to jump across jongs'.

2

The lion was giggling and reluctant to cross the wooden bridge

The lion crossed the wooden bridge

Cymbal 1-2

Cymbal 3-4

Gongs

Drum (Shigu)

Repetition of previous bar 10-12 four times

Figure 4.14- Music excerpt bar 8-16 from the lion dance music accompaniment on championships.

Besides, Figure 4.14 features several bars of music without the drum or *luo* (gong)s (marked with circle). This creates tension to match the scenario when the lion tried to jump across several *jongs* or reluctant when crossing the wooden bridge. (Appendix A14, 03:19-03:34; 5:30-5:50)

The lion was hoping around the jongs

The lion was resting at the jongs

17

Cymbal 1-2

Cymbal 3-4

Gongs

Drum (Shigu)

mf

Figure 4.15- Music excerpt bar 17-19 from the lion dance music accompaniment on championships.

Figure 4.15 above shows the typical rhythmic pattern used during the championship for the lion hopping around the *jongs* or resting. It clearly shows a distinctive difference compared to the street performances on the rhythmic complexity, due to KSK intends to create a muffled atmosphere to highlight the act. (Appendix 14A- 03:00-03:40

Repetition of previous bar 18-19

20

2/4

Cymbal 1-2

Cymbal 3-4

Gongs

Drum (Shigu)

f

The lion was playing with its new props

Repetition of previous bar 21-23 twice

21

2/4

Cymbal 1-2

Cymbal 3-4

Gongs

Drum (Shigu)

ff

The lion rotated the circle prop by its front leg

3

Figure 4.16- Music excerpt bar 20-30 from the lion dance music accompaniment on championships.

Figure 4.16 illustrates the scene when the lion played with its new prop, the black gold, cloth material, and scarf. The KSK team used this as a metaphor of one of the *caiqing*, known as the mining wine. (Appendix A14, 09:20-10:06).

Repetition of previous bar 27-29 twice
30

Cymbal 1-2

Cymbal 3-4

Gongs

Drum (Shigu)

The lion performed somersault from the jongs to the ground

Vuvuzela (Played at backstage)

Figure 4.17- Music excerpt bar 30-33 from the lion dance music accompaniment on championships.

Figure 4.17 showed the end of the performances when the lion jumped from the *jongs* to the ground with the somersault acrobatic stances. In this section, there is silence on the *bo* and *luo*, while there is a diminuendo on the *shigu* (drum) and a solo vuvuzela which played at backstage (marked with rectangle box). The lion jumped off at the diminuendo symbol of *shigu* (drum). The performances ended with a shout and a wide-open hand gesture by all the instrumentalists. (Appendix A14, 11:31-12:50)

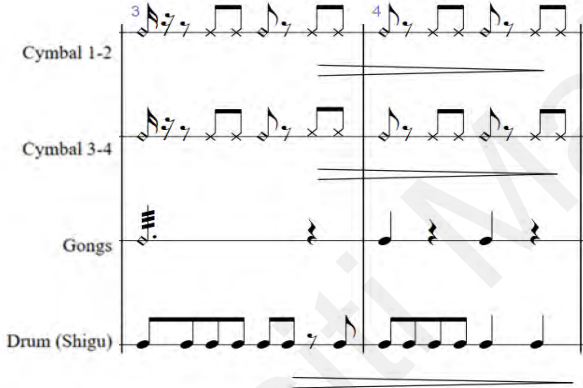
In conclusion, the two scores above show a distinctive difference between lion dance at street performances and in competitions. Although both feature the same plot (the opening- *cai qing*- new prop- ending), the music cue, however, is varied. Lion dance during street performances aims to get attention from the audience; hence, the instrumentalists start simultaneously and emphasise the same rhythmic pattern at the opening. For competitions, the lion dance troupe needs more attention and preparation; hence, the lion drummer starts their rimshot to cue the lion and the instrumentalist to start their performance. For *caiqing* or new props introduced in street performances, the related


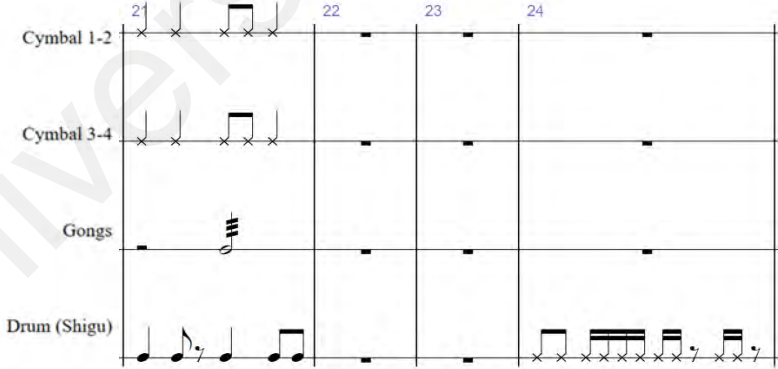
activities and the bow toward the host are crucial, as they symbolise politeness and tradition. Hence, the music emphasises on the movement, and in the score, the cymbals take the first beat according to the movement. For competitions, the music softens down or remains silent to present the act of the lion and to portray the appropriate mood for the audience to realise the plot. As street performances normally aim to alert the audiences that the show is about to end, the music accompaniment softens sequence by sequence towards the end. Once the lion bows for the final time, the music goes silent. In competitions, each lion performer needs to jump from the *jongs* and land squarely on the ground. For KSK, they perform a somersault from the *jongs* directly to the ground. Hence, the music is louder, especially on gongs, to encourage the lion performers. Normally, performances end with a series of frame drum techniques. Thus, these two parts ingeminate identifying music from lion dance street performances and championships.

4.3.4 MUSIC ACCOMPANIMENT TOWARDS THE NEW ACROBATIC MOVEMENTS AND PROPS INTRODUCED BY KSK DURING THE WORLD GENTING LION DANCE CHAMPIONSHIPS FROM 1994-2018.

This section highlights the new music accompaniment after an analysis of full lion dance performances from 1994 to 2018. Compared to the simpler percussion accompaniment in conventional street lion dancing, the following music examples and description of its choreography show how new music accompaniment is applied. Lu confirmed that KSK composed new music accompaniment to new choreography, and every new acrobatic movement must affix with a new music percussive rhythm to create a balanced synchronization on both entities. However, KSK did not give any title to the new acrobatic movements and the accompanying music; normally western percussive rhythmic syllables like *ti-ti*, *tam-ti* or *ta-ta* are used to synchronize the movement. In this section, I analyse and select the new acrobatic movement and music, along with the-new

props, listed in 4.2.2 and 4.2.3, with the percussive music accompaniments in the following table:

| Year | Acrobatic movement and new props introduced |
|------|--|
| 1994 | <ul style="list-style-type: none"> <li data-bbox="475 528 1430 712">• The sound effect of whistling like a bird, using the bamboo bird whistle from Sabah, Malaysia, where the lion stretches and bends its body on four <i>jongs</i> (<i>jong</i> 4,5,6, and 7). (Appendix A2- 7:20-7:30)  <ul style="list-style-type: none"> <li data-bbox="475 1272 1430 1603">• During the music, the lion giggles on the four <i>jongs</i> (<i>jong</i> 12-16) where he prepares to jump up and walk on a single wired bridge. (Appendix A2- 07:35-10:45). In this scenario, KSK kept repeating this rhythmic pattern with a slight diminuendo and slowed down towards this two-bars phrase, to create the tension and frightening mood of the lion. |
| 1996 | <ul style="list-style-type: none"> <li data-bbox="475 1686 1430 1939">• The score showed when the lion, before hopping up to <i>jong</i> 1 and <i>jong</i> 2, rolls over the ground and rests in front. The few bars rest (marked with circle) indicated the lion was resting in front of the <i>jongs</i>. (Appendix A3- 00:42-00:50). |

| | |
|------|--|
| |  |
| 1998 | <ul style="list-style-type: none"> The lion was puzzled after it saw the actual distance between <i>jong</i> 9 and <i>jong</i> 10 (1.5 meter). (Appendix A4- 01:40-01:52) The score below shows that when the lion was puzzled, it was silent, and after that the drummer hit the side of the solo <i>shigu</i> (drum) as an indication of the heartbeat of the lion.  <ul style="list-style-type: none"> A temple block(木鱼), a musical instrument from China used in Buddhist or Taoist mass, was being played when the lion tried to pass the wooden bridge. KSK used it to indicate the heartbeat of the lion, and as a symbol to calm it down. The score below showed the rhythm |

of the temple block, while the other instruments were silent during the scene. (Appendix A4- 04:17-04:45)



- Imitated a cough from the lion when it tries to drink the water and chokes.

(Follow with the sound effect of coughing and choking). (Appendix A4- 09:14- 09:56)

2000

- The lion was reluctant to go over the bridge. It tried horizontal and vertical ways. To bring out the hesitant lion, KSK kept the accompaniment soft. Once the lion makes its first approach, the *bo* becomes loud (marked with circle); this indicates the shock after the lion steps up. (Appendix A5- 01:12-01:50)

The image shows a musical score for four instruments: Cymbal 1-2, Cymbal 3-4, Gongs, and Drum (Shigu). The score is divided into two measures by a vertical bar line. The first measure is marked with a '5' and the second with a '6'. The Cymbal 1-2 and Cymbal 3-4 parts have circled accents on the notes in the second measure. The Gongs part has a single note in the second measure. The Drum (Shigu) part has a complex rhythmic pattern of eighth notes and sixteenth notes throughout both measures.

- Towards the end, when the lion approached the instrumentalists, there was a pause to indicate the shock between them. The drummer then signals the lion to turn around by beating the rhythmic pattern (marked with circle). (Appendix A5- 10:08-10:20)



Musical score for measures 16-20. The score includes staves for Cymbal 1-2, Cymbal 3-4, Gongs, and Drum (Shigu). A blue circle highlights a specific drum pattern in measure 19.

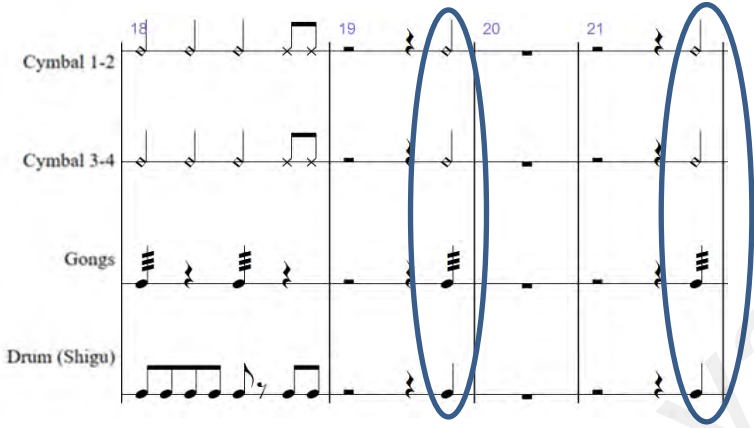
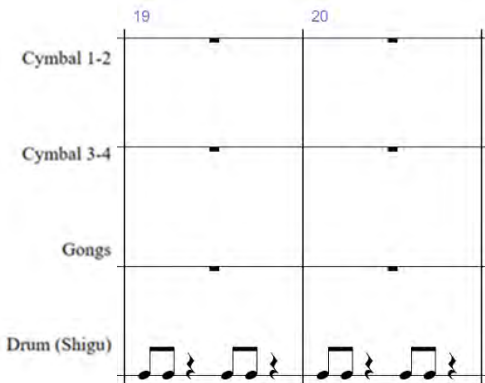
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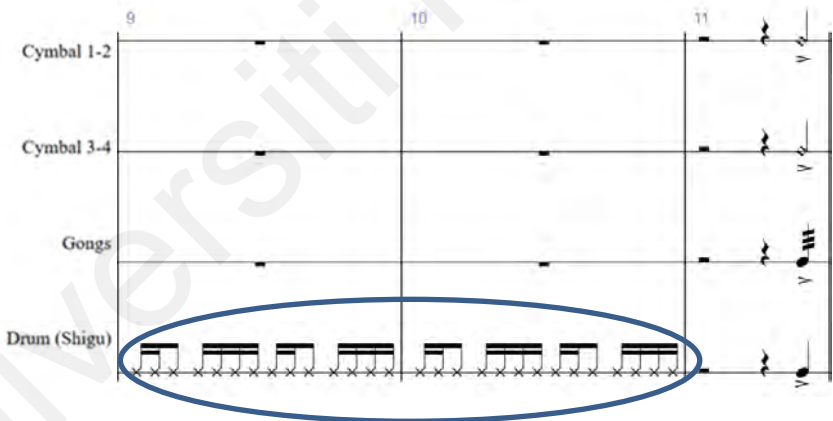
- The lion was resting after performing a high jump from several *jongs* (*Jongs* 11 to 13, and *jongs* 13 to 18). The accompaniment was silent until the alert from the drummer (marked with circle). (Appendix A6- 06:49-07:24)

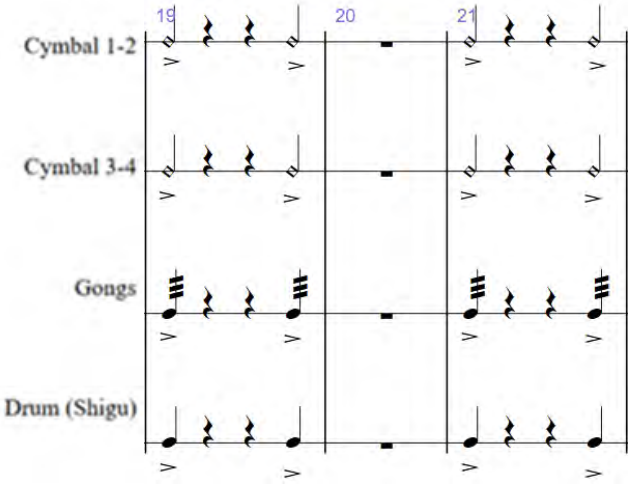

Musical score for measures 16-20. The score includes staves for Cymbal 1-2, Cymbal 3-4, Gongs, and Drum (Shigu). A blue circle highlights a specific drum pattern in measure 19.

- For the ending, after the lion listened to the signal of the drumbeat (Marked circle), it performed a ground roll up and then rotated several rounds. (Appendix A6- 09:05- 09:20)

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| |  |
| 2004 | <ul style="list-style-type: none"> There is a part when the lion was thinking how to jump across <i>jongs</i> 14 to 16. It opened its mouth, indicating it was stunned or bewildered. The score below shows how the accompaniment lifted the scenario by depressing the volume to <i>pp</i> (marked with circle) and features only a light backing from <i>bo</i> 1–2 and <i>shigu</i> (drum) (Appendix A7- 06:55-07:30)  |
| 2006 | <ul style="list-style-type: none"> The lion did a 360-degree rotation, put its front legs on two <i>jongs</i> (<i>jong</i> 10-11), and swung its back legs in full rotation. The accompaniment, following the lead of the lion, was silent during the rotation, and once it stopped at <i>jong</i> 8 and 9, the instrumentalist will |

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|------|---|
| | <p>crash a beat with a loud shout (Marked circle). (Appendix A8- 3:50-4:00)</p>  |
| 2008 | <ul style="list-style-type: none"> The lion knocked its head into the wooden bowl after seeing it. This section did not feature any percussive accompaniments; however, KSK implies sound effect of the knocking head into the wooden bowl. (Appendix A9- 01:04-01:10) |
| 2010 | <ul style="list-style-type: none"> The opening theme was a soundtrack from <i>The Bund</i> drama series. A new prop, a green and white decorated hula hoop, was used during the performance. The lion rotated it and put it around its head. Before it grabbed the hoop, there was a solo section on the <i>shigu</i> (drum) to show its anxiety. (Appendix A10- 09:02-09:15)  |

| | |
|------|--|
| | <ul style="list-style-type: none"> • While the lion was playing with the hula hoop, it was apparent that once the drummer changed the method by hitting the side of <i>shigu</i> (drum), the lion will begin to change its action. (Appendix A10 – 09:20-11:11) |
| 2012 | <ul style="list-style-type: none"> • The lion, rotating 360 degrees, used its front legs to get support on <i>jongs</i> 10 and 11. It then performed a back kick. A <i>bo</i> was used, and instead of crashing it with both hands, the drummer strikes it like an actual drum with the drumsticks (marked with circle). Following this, all instrumentalists hit an accent beat after the lion successfully did its back-kick stances. (Appendix A11- 02:02-02:10)  <ul style="list-style-type: none"> • The lion knelt and rotated the white circle hoop prop clockwise and put it around its head and legs, but it could not take it out. It then shook and struggled to let go the circle props. (Appendix A11- 07:04-07:25) The instrumentalist followed the lead of the lion; when it stepped on the circle or struggled in getting the circle hoop up, the instrumentalist accented the beat. |

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| |  |
| 2014 | <ul style="list-style-type: none"> The reluctant lion made several attempts to cross the bridge. To show its anxiety, KSK chose to lower the instrumental accompaniment, even keeping it silent for a few bars, revealing the giggling physical activities of the lion. (Appendix A12- 01:53:05- 01:54:55)  <ul style="list-style-type: none"> The lion rotated the red and white circle hoop with its front right leg. While this part was silent, earlier the <i>bo</i> and the drum signalled the lion about the action by repeating the four semiquavers with a sudden diminuendo. (Appendix A 12- 01:56:59-01:57:24) |

Musical score for percussion instruments. The score is divided into two measures. The first measure is marked with a '16' and the second with a '17'. The instruments are Cymbal 1-2, Cymbal 3-4, Gongs, and Drum (Shigu). Cymbals 1-2 and 3-4 play a rhythmic pattern of eighth notes. The Gongs play a single note in each measure. The Drum (Shigu) plays a complex rhythmic pattern of eighth and sixteenth notes.

2016

- After the lion performed a high jump across some *jongs*, one of the cymbal instrumentalists picked up the knob stick with the bristle to strike on a large vertical drum. The *bo* followed the beat of the big drum, while the lion was shaking its head and turned around on a *jong*. (Appendix A13- 01:50-01:48)

Musical score for percussion instruments. The score is divided into two measures. The first measure is marked with a '16' and the second with a '17'. The instruments are Cymbal 1-2, Cymbal 3-4, Gongs, and Drum (Shigu). Cymbals 1-2 and 3-4 play a rhythmic pattern of eighth notes. The Gongs are silent in both measures. The Drum (Shigu) plays a rhythmic pattern of eighth notes, which is circled in blue.

Big lion drum

- The lion swallowed and split the citrus during the *caiqing* section. (Appendix A13- 08:24-08:45)

(The percussive instruments are silent in this section, when there was the sound of splitting and swallowing of the citrus fruit.)

Table 4.9- Music Accompaniment in the new acrobatic movements and props introduced by KSK during the World Genting Lion Dance Championships from 1994–2018.

The table above reveals music accompaniment in the new acrobatic movements and props introduced by KSK. According to the analysis, when KSK introduced percussive instruments or new props, the accompanying music softens down, with new elements for the audience. KSK frequently used the drum beat to reflect the lion's heartbeat, speeding up the tempo when the lion is afraid or excited about something, and slowing it down when it is resting or has faced some difficulties. In contrast to the conventional 3-, 5-, and 7-stars drumming patterns, KSK fusion them by adding new music accompaniment.

4.4 DISCUSSION

The subchapters above clearly illustrate the importance of percussive music for lion dance performances. It provides the fundamental support to every acrobatic movement of the lion dance. It not only ensures the proper mood and rhythm for the movement, but also conveys and highlights the lion's physical expression.

The following table shows a comparison of music accompaniment between street performances and championships, after I analysed 13 lion dance championships and several street performances by KSK:

| | Street Performances | Championship |
|---|--|--|
| Instrumentation | The number of <i>bo</i> is mostly two; if four, the rhythmic pattern will be the same. | The number of <i>bo</i> is fixed at four and is separated into two groups: <i>bo</i> 1-2 and 3-4. Both groups might not have similar rhythmic pattern. |
| Cue method of starting the performances | Begins the performance with repeating rhythmic pattern on all instruments to get audience's attention and alert the lion to start. | Begins with short rhythm by <i>shigu</i> (drum) through the technique hitting the drum frame with the mallet or "rimshot" to cue the lion to start its performance. |
| The ending of the performances | Ends with repetition of certain rhythmic pattern on all instruments, making the sound until it falls silent. | Mostly ends after four semiquavers on all instruments to let the lion perform the landing stances and a shout with a wide-open hand gesture by the instrumentalist. |
| <i>Caiqing</i> or prop performances | Uses regular cymbal rhythmic pattern with continuing crescendo, which indicates the beat for braving the lion to perform the <i>caiqing</i> or other | The <i>shigu</i> (drum) or other instruments are normally silent, and a diminuendo is played to alert the audience that the lion is ready for a difficult stance or <i>caiqing</i> . |

| | | |
|--|---|--|
| | difficult stances and imitates the heartbeat of the lion. | |
|--|---|--|

Table 4.10. Comparison of lion dance music by KSK accompaniment between the street performances and competitions

Master Siow, in an interview, narrated a meaningful story reiterating the power of rhythmic pattern in the lion dance (Siow, personal communication, September 13, 2020). In 2000, he experimented by silencing all the percussion instruments and instructed the lion performers to work in silence. As a result, the performers were not able to act out any of the difficult acrobatic movements and appeared leaderless and bewildered in the next steps. Master Siow concluded that as a lion performer, he should not focus solely on the stances without remembering the beat from the percussion. The percussive accompaniment and movement should be well-synchronised to create a remarkable lion dance performance. Lu, the main coach of KSK, responsible for the percussive instruments, also elaborated on the subject (Lu, personal communication, September 23, 2020).

“Music is crucial to every lion dance performance,” he said. “We applied the learning method of combining both into one. This is because music not only gives us the accompaniment to the movement, but it also creates the mood, cues for every acrobatic movements, and serves an importance role to manipulate the progress of the performances.”

This section will reveal three principal elements for the percussive accompaniment of the lion dance by KSK during the championships from 1994–2018:

1. KSK Creative Music-making Process

2. The musical elements of the lion dance accompaniment during the championships.
3. The cultural changes and their influence based on the re-contextualised high-pole lion dance competition.

4.4.1 KSK CREATIVE MUSIC-MAKING PROCESS

This section discusses the compositional method used for percussive accompaniments for acrobatic movements and props. Master Siow and Lu agreed, in the interviews carried in this study, that for every new acrobatic movement or prop used during the championships, a new music accompaniment should be composed to synchronize perfectly.

Lu revealed that they have a special team creating new movements or deploying props for the performance. They visualize a rhythmic pattern that binds into the movements before they come up with new ones. Master Siow said that the pedagogy of learning the lion dance should be a fusion of foot stances and music accompaniments. In KSK, every apprentice should embrace the learning method of shouting the rhythmic syllable with foot stance. Wang Lian Kai, the group six team-leader, said every lion performer should know how to play percussive instruments. In KSK, the pedagogy of one stance, one syllable, for instance, implied a kick with syllable ‘tam’ or a jump with syllable ‘tim’. They will then be separated into several teams and practice different roles in the lion dance performances. With this early implication of syllable towards the lion stances, each apprentice in KSK will have the aptitude for playing percussive instruments or manipulating the lions. “Percussive accompaniment is based on footwork as the movement to decide,” added Wang. “This is because we aim to fuse these two elements as an integrated form. Our coach, who is responsible for the accompaniment, created the new footwork and after experimenting, we took the final decision.”

KSK did not exclusively compose the specific bar where the new stances were introduced. According to Lu, to create a vivid visual on lion dance performances during the championships, they took it as a story line, a theme, or a specific scene. Instead of a single bar of composition, KSK thought of it as a scenario and prepared three to eight bars with long rhythmic patterns. They also included dynamic markings, such as crescendo or diminuendo, and articulation signs, such as accent or tenuto. Despite the absence of manuscript or transcription, it was still portrayed vividly during the performances. Lu cited an example.

“If we look at the movement as a scenario, for instance, when the lion tries to approach a *jong* or is ready to perform some difficult acrobatic movements, we will instantly get the signal of the specific set of percussive rhythm that will trigger the scene. For some unique scene, we might go with the percussive pattern first to signal the lion to prepare the acrobatic movement.”

KSK also used similar ways to approach the new props introduced during the championships. As Master Siow said, every prop that was introduced was specifically designed to portray the vividness of the performances. Their introduction during the championships were based on the relevance of the *caiqing* theme, as well as the primary and secondary themes. (Primary refers to the mandatory theme according to the rules and regulations of the World Genting Lion Dance Championship, and the secondary theme refers to the one selected by KSK for entertainment and creativity related performances). Most of the new props have meanings as well, according to Master Siow, and KSK decides it in the championships. For instance, in 2018, KSK implied the vuvuzela instruments to illustrate the scenario of a football competition. A new prop was introduced, a black and golden scarf, with the lion playing with it, which featured the solo

vuvuzela without any accompaniment. This reiterated the significance of both props and accompaniment as well as their compositional method.

Lu, the coach on the percussive instruments section, said that KSK did not have the actual notation for the lion dance percussive accompaniment. All the members are required to memorise percussive accompaniment by implying it into the movement (Lu, personal communication, September 23, 2020). Besides the significance of the rhythmic pattern during the lion dance performances, another key factor was the tempo of the percussive instruments. Master Siow agreed that the manipulation of the tempo creates different moods and intensifies the show. For instance, when a lion tried to perform something challenging, the tempo would be increased to cope with its action. While it was resting or after the challenging acrobatic stances, the tempo would be slower. This is to create the appropriate mood during the performances and provide the beats for the lion performers to follow. There are no fixed tempos or constant speed throughout the performance.

Music contributed significantly in directing the lions. Lu pointed out that dynamics affect lion dances. When music is loud, lions get excited and hop around the *jongs*, but if it is soft, the lion usually experiences anxiety or is frightened about what will happen next. A crescendo or a diminuendo also means a lot during the lion dancing performances. As shown in chapter 4.3.3, there are several excerpts about dynamics marking, and all of them synchronise to the lion's action. Tang added:

“The dynamics we used mostly synchronise what the lion wants to bring out. Especially the *shigu* (drum) beats, indicate the heartbeat of the lion. When the drum is faster and louder, it means the lions are facing a dilemma, are confused, bewildered, or frightened to move on. The power of silence is significant to our performances as well.

As you probably noticed, we have a lot of silent moments in our performances, as they portray a sudden release from the loudness of the percussion instruments.”

4.4.2 CULTURAL CHANGES AND THEIR INFLUENCE BASED ON RE-CONTEXTUALISED HIGH POLE LION DANCE COMPETITION.

Lion Dance, a diaspora of common folk, ‘street’ style of performance art, was once prohibited to be performed during normal times in Malaysia, and could be performed only during the Chinese New Year (Tan, personal communication, October 1, 2020). The founder of KSK, Tan, called for the evolution of the lion dance from one being performed in villages to a bigger arena. Although the idea of performing on poles originated in China, KSK was credited for the standardised *jong* design used now and in past competitions and performances. “We were invited to attend a competition in 1992 in Hong Kong, and at that time we had to carry all the competition props, including the *jongs*,” he said. “We then found that the wooden poles are unstable and dangerous to use during the competition, hence we modified it by adding a metal frame on it.” (Tan, personal communication, October 1, 2020). In 1993, the Malaysia Selangor & FT Dragon and Lion Dance Federation decided to use the standard “Asian Pole Size” by Master Siow and Tan, with a requirement of not lower than one meter and not higher than three meters for the competitions.

In addition, Tan reiterated that the concept they implement in KSK is not a religious art form, but a Chinese traditional performing genre. In KSK, said Tan, every ethnicity in Malaysia is welcomed to participate as a member and learn this traditional culture. “Our association motto is to teach every member to appreciate this traditional performance and utilise the lion spirit during normal life. People might discriminate against us for the innovation made to this tradition, changing the performance from a sacred, traditional and religious art form into a profane art or a competitive one, but what we aim to achieve is

the development of this cultural art and promote it internationally.” (Tan, personal communication, October 1, 2020). In 2020, KSK registered the *Jong Lion Dance* performance as a cultural heritage for listing by UNESCO and is still waiting for the confirmation.

Thus, the effort led by KSK resulted in a creative exploration of new movement, concept and music accompaniment to the traditional street lion dance performance. The analysis in Chapter 4 reveals the performances led by KSK during the competition presented new borrowed modern elements such as popular music introduction and FIFA World Cup theme. The outcome reveals that KSK contributed a major change to the traditional lion dance via a triangulation of data analysed via video analysis, score analysis and interview statement. As mentioned by Tang, he explained that every inspiration of new elements in their performances are derived from a multifaceted source, such as from some modern trends or popular subject that gone viral in social media, popular television drama, Malaysian culture, or some references from other lion dance clubs (Tang, personal communication, September 15, 2020). As to corroborate the statement given by Tan, performance analysis of KSK in the past Genting World Lion Dance from 1994 to 2018 revealed innovations on the lion costume, stage design, music accompaniment, instrumentation, lion stances, and the performances props (refer to Section 4.2 and 4.3) that borrowed elements from modern and popular cultural influences. In terms of the lion costume, KSK moved from the tradition and adapted a much more commercial and entertainment context to improve their design in order to grab audiences’ attention.

For example, a black gold lion costume was employed to match the logo of the sponsoring Guinness in their 2002 performance. Another example is the 2010 performance that featured the popular Cantonese drama series *The Bund* and its theme

song as the opening introduction where KSK employed white fur with red paint on the lion's face as a symbol of the old Shanghai. Apart from the lion costume, KSK came up with new costume for the musicians too. For instance, in 1994, the musicians wore green non-sleeve jackets with long white sleeve shirts and trousers to match their selected eco-friendly theme. In 2010, the instrumentalists were dressed in black hats, full suits, and black sunglasses to mimic the characters in the television drama *The Bund*, while sport gears with a number at the back were the costume for their 2018 performance to match the FIFA World Cup theme.

Since the context of competition brought changes to the traditional street lion dance, stage designs and props become the norm for a performance. For the stage design, instead of preserving the conventional materials and design, KSK added elements like the LED lights and petunia decoration to liven up the performing area. They also experimented different placement of instruments and replaced the traditional *caiqing* with new materials. For example, they replaced the Chinese Citron Fruit tree with money tree (known as Jade Tree) in 2000, and added a red golden circle prop as a forgettable mirror (忘我镜) in 2014. Other examples are a small wooden bamboo house built for the purpose of opening and ending in KSK's 2016 performance, and the lion's emergence from a large football-image box for their opening in their 2018 performance.

In terms of music accompaniment and instrumentation, KSK made changes to the conventional rhythmic pattern, which normally employed the three-, five- and seven-star drumming patterns. KSK composed new drumming patterns for their lion dance during their championships. This study hence provided a general view of both lion dance performances by KSK between the context of street performances and championships in chapter 4.3.2, and the results illustrated distinct differences in terms of the opening cues, ending rhythmic pattern, unique rhythmic pattern for each new movement introduced

during the championships. Besides the usual rambunctious sound from the percussive instruments, KSK added excerpts of music soundtracks from popular culture, including music effects, to synchronize with the act or the scene during particular lion's movements. For instance, in 1998, the sound effect of coughing and choking (Appendix A4- 09:14-09:56) was projected to the audience to show the lion tried to drink the water vigorously and choked. In 2008, the sound effect of knocking head into the wooden bowl (Appendix A9- 01:04-01:10), and in 2010, the soundtrack from *The Bund* drama series in the opening, and in 2016, the sound of splitting and swallowing the citrus fruit, were examples of unconventional added music and sound accompaniment. As for the percussive instrumentation and playing technique, KSK added new ideas that were not conventional in the street lion dance performance. For example, the instrumentalists stroke the cymbals using a drumstick in the way of a Western ride-cymbal in their 2012 performance, an alternative *shigu* drum stroke using the knob stick with bristle similar to that of the Western drum brushes in their 2016 performance, and a vuvuzela instrument added to match the FIFA World Cup 2018 performance.

Tan explained that despite significant changes made by KSK, it was difficult to sustain the dance form due to modernisation and urbanisation. Many parents are not willing to send their children for training for hours every day because of tuitions and their priority on academics. The finances are also tight due to the lack of support from the Malaysian Government. Although lion dance got recognition as a national heritage in 2007, the government did not provide any financial support to the art. Financing KSK is based on support from local businesses, bonus from the competitions, and patronage from the local Chinese community. Tang, main coach of KSK added, "We did not make money based on this tradition, none of us are full time employees on the payroll, and sometimes we are doing it without any wages," added Tang, who is also the main coach of KSK. "But we

are willing to do it and sometimes we even used our money to continue preserving this tradition.”

4.4.3 CONCLUSION

This chapter was focused on the new lion dance music accompaniment by KSK during previous Genting World Lion Dance Championships from 1994 to 2018. The information was gathered through interviews with KSK officials, participant observations and transcriptions based on video performances. To promote lion dance, KSK, as a defending champion of the Genting World Lion Dance Championships, put a lot of efforts, creativity, and details in every event. In music, KSK added several percussive instruments and sound effects into the lion dance, composed and created new accompaniments for each acrobatic movement and also introduced props during the championships. Lu said music is as important as synchronization between the lion head and tail performer. Music provides the cue to the lion performers for their acts, creating moods and providing clear direction to the audience.

CHAPTER 5: CONCLUSION

5.1 INTRODUCTION

This study aims to look into the musical accompaniment of lion dance in the context of competition by focusing on the case of KSK in the past World Genting Lion Dance from 1994 to 2018. After all the data collected and the relevant informant interviewed, I gathered that the music accompaniment has gone through changes, where KSK created and modified the percussive music accompaniment to every new acrobatic stance and new prop introduced during the lion dance championships. All the data were presented in the previous chapter, and the summary of findings and recommendations of further research are outlined in this chapter.

5.2 SUMMARY OF FINDINGS

As stated in the topic and elaborated in Chapter 1, this study was essentially a combination of virtual ethnography and autoethnography of a Malaysian Chinese researcher and his immersion in the field of lion dance. A thorough exploration of KSK's music accompaniment during the previous Genting World Lion Dance Championships from 1994 to 2018 was carried out in this study as a partial fulfilment study of a Master in performing arts programme. My choice of the subject was underpinned by the need to identify the difference and evolution of the musical accompaniment from the context of street performances to championships. In this study, the data triangulation and validity were focused on data collection and analysis from various sources: observation, score transcriptions, and analysis based on past KSK video performances and semi-structured interviews with KSK committee members provided answers and insights into the research questions in this study.

The research objectives were met based on the methods employed in this study. This research was conducted in a qualitative manner in which confidential informants, feelings

and values were respected, and therefore no personal details would be leaked or applied in this study. The research design of this study was intended to require close observation and communication between the participants; hence the study features semi-structured interviews, ethnography observations and transcriptions based on online videos. The purposive sampling technique was used for the sampling method based on KSK's reputation as a defending champion in the past Genting World Lion Dance Championships. The informants chosen for this study were all the committees or core members of KSK and participated either in designing, creating, organising, coaching and lion performers.

The semi-structured interview was conducted via Skype video call and phone call from mid-September to early October 2020 (Appendix C). The face-to-face interview was not conducted due to the government's restrictions on the Covid-19 pandemic. The government had stipulated that the KSK cultural centre would be closed for a period of a few months, leading all members to be unable to practice or gather at the cultural centre. However, the interviewee of this study is sufficiently benevolent to offer an interview through the virtual media and after consultation with my questions. The conversation in the interview was transcribed. Related facts and data that answer the research objective were coded, hence, similarities between informants were highlighted and synthesised in the analysis and discussion sections.

Therefore, this study has achieved its research objectives as follows:

1. New musical elements were identified in the past Genting World Lion Dance Championship based on performances by KSK as compared to authentic lion dance street performance.

2. The function of music and movement in a re-contextualised high-pole lion dance competition performance were analysed and discussed.
3. Musical and cultural changes based on the re-contextualised high-pole lion dance competition were discussed.

This study has shown a significant difference in musical accompaniment based on competition and street performance. This section seeks to conclude the findings and discuss the study on the basis of research questions, and research objectives set out in Chapter 1.

This study transcribed the musical accompaniment used by KSK during the 1994-2018 Genting World Lion Dance Championships and analysed the music and movement relation via video analysis. This study found differences in terms of the choreography, music accompaniment and the implicit definition between the lion dance street ground performances and competitions. The data were coded and analysed based on a comparison between the traditional street lion dance and lion dance in the competition contexts, where new acrobatic movements, new percussion instruments, new props as well as new music accompaniment were discovered and studied in relation to influence of modernity and popular culture. As to validate and justify the usage and definition towards the innovation made, a semi-structured interview was carried out towards several KSK committee members, which are specialised and responsible on different areas in the performances.

As a summary of the findings via triangulation, this study analysed the relationship between music and movement in the re-contextualised high-pole lion dance competition performances by comparing it to its conventional and traditional street performance context. This study provided an overview of the differences between street performances and championships on the basis of musical accompaniments, acrobatic stances, and the

entire performance scene portrayed by these two occasions. In addition, with a view to proving the importance of musical accompaniment to lion dance performances, this study provided a discussion on Chapter 4.3, after data collection on the semi-structured interview with the KSK committee members. As results, it showed a distinctly difference between the competition context and the street performances in the instrumentation, the cue of starting and ending of the performances and the selection of props for *caiqing*. Furthermore, this study managed to identify new musical elements such as the implication of several new music percussion instruments like the temple block, vuvuzela, bamboo bird whistle in the competition, several sound effect and new music accompaniment specifically composed and utilised by KSK were found in the past Genting World Lion Dance Championship. As aforementioned by Tang towards every new acrobatic movement introduced by KSK consisted of modified or newly composed percussive accompaniments to align the stances perfectly and some percussion instruments were added explicitly to the competitions to create different effects on musical accompaniments. This study corroborates what Tang stated by providing a detail analysis in Chapter 4.2.4 that analysed and transcribed the musical accompaniment to each of the new stances and props introduced during the 1994-2018 championships. The results showed that each newly added musical accompaniment not only existed to synchronize with the movement, but implicit a meaning, a usage, or an effect to enhance the visual, audio, and overall flow of the performances. This study also proved that the significance of the musical parameters, such as dynamic, tempo, articulations have a great impact on manipulation the overall performance.

Based on the changes as analysed in the high pole lion dance competition performances, this study discussed cultural changes and its influences such as the evolution of performance context from a traditional religious sacred art form to a contemporary art that comprised both traditional and contemporary trend on it. Effort of

KSK on setting up a fundamental rules and regulation and several modifications made towards the re-contextualised high-pole lion dance competition, current dilemma faced due to modernization, and the changing perception of lion dance as a single ethnic tradition to multiethnic tradition in Malaysia were discussed. The outcome shows how KSK led a major contribution in the lion dance genre, as a pioneer in changing the context of lion dance to creating the new *jongs* performance in Malaysia, and its credit in standardizing the size of the “Asian *Jongs*” used in championships or performances. In addition, this study also discussed the transformation of KSK’s culture of lion dance from a folk tradition context to a modern competition and the dilemma faced by KSK today.

5.3 FURTHER RESEARCH

This study showed the musical accompaniment used by KSK during the last Genting World Lion Dance Championships from 1994 to 2018, specifically towards the introduction of new acrobatic movements and props. In addition, this study showed and compared the difference between the musical accompaniment on lion street dance and the KSK competition. There are, however, several aspects that can be further researched. As a suggestion for further studies, I recommend studying the musical accompaniment of other lion troupes in Malaysia in various contexts such as competitions, weddings, religious events, the opening ceremony of shops and the Chinese New Year celebration in different shopping malls. It is crucial that the musical accompaniment may be changed in various contexts due to different requirements. I also recommend participating in the pedagogy of a lion dance troupe to gain another insight into the fundamental teaching framework and the process of applying the knowledge gained by analysing the various musical accompaniments to the stances and props of the lion dance used.

5.4 CONCLUSION

Despite the challenges and sustainability encountered, the lion dance, a Chinese diaspora culture in Malaysia, has evolved from typical street performance to a renowned international championship and is regularly held in Genting, Malaysia. As a defending 12 World Genting Lion Dance Championships, KSK created various innovations in acrobatic stances, introduced props and composed several percussive accompaniments to subvert the regular performances of lion dance into a new era.

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