LAGU MENGHADAP REBAB
IN THE
MAK YONG THEATRE OF KELANTAN AND SOUTH THAILAND:
AN INTERPRETIVE MUSICAL ANALYSIS

BY

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THESIS SUBMITTED IN FULFILMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
SOUTHEAST ASIAN STUDIES DEPARTMENT
UNIVERSITI MALAYA
KUALA LUMPUR 1996
For my family
ACKNOWLEDGEMENTS

This study would not have been possible without the help of several people, to whom I am deeply indebted. Due to the constraints of space, there are many whom I am not able to name here, but my thanks and appreciation go out to all.

This study was made possible in part by the grant awarded me by the Toyota Foundation.

Firstly, I would like to thankfully acknowledge Professor Shahril Talib and his wife Puan Azanin Ezane Ahmad in whose home I first heard the haunting strains of Mak Yong music way back in 1988.

During the course of research I was most privileged to have had as my teachers and informants key Mak Yong personalities. I am indebted to my first rebab teacher, Pak Harun Deraman, who patiently guided me through the complexities and profundities of the music. My profound thanks go to the late Che Ning, who, apart from teaching me about the South Thai rituals of Mak Yong, demonstrated to me the spirit of a Pak Yong, onstage and off-stage. To her family in Kuala Besut, I am indebted. To the late Paksu Seman, I owe heartfelt thanks, for having welcomed me into his family, and for much of my understanding regarding the ritual significance of the rebab. I owe grateful thanks to Pak Hamzah Awang, who patiently
explained to me some of the ritual aspects of Mak Yong, when I could not understand them. Many other Mak Yong practitioners helped me along the way. To all I am indebted.

In South Thailand, my thanks are in particular due to Wok Leh and his wife Mak Timah, and Makcik Aminah, who opened up to me the hidden South Thai world of Mak Yong.

My travel in South Thailand would not have been possible without the assistance of many people. My grateful thanks are due to the Department of Eastern Languages and the College of Islamic Studies, at the Prince of Songkhla University, Pattani. I owe heartfelt thanks to Ajan Supa Watcharasukhum and her students at the Yala Teachers' College for helping me find Mak Yong in Yala. To Ajan Sookkasem Bencharong, Chemama' Yakob, Mak Rawi, Kanokporn Puriyakorn, Zahorah Boribunsuk, Palita Jeh-alee, Witrun Pra'tiphan, and many others, my thanks are due for making my visits into the villages possible. Without them, I would not have met South Thailand's Mak Yong practitioners.

To Raja Hamzah of Pulau Penyengat, Riau, I owe thanks for the opportunity to witness a rare Mak Yong performance.

To Dr Patricia Matusky, whose comments and guidance on the music chapter of my thesis assisted me profoundly, and some of
whose musical models I reproduce in the present thesis, I once again, am more than deeply indebted.

Dr Ghulam-Sarwar was one of the first people I contacted in my search to learn about Mak Yong. My deepest appreciation goes to him for sharing with me so freely and generously, his knowledge and advice. I also gratefully acknowledge his permission to transcribe and analyse a version of Lagu Menghadap Rebab recorded by him.

Dr Krishen Jit introduced me to Western contemporary theatre methodologies and suggested how these may be linked with its traditional Malay counterpart through the Malay concept of angin. For this, and for the years of creative and academic challenge and support, I am indebted.

To my supervisor Dr. Mohd Anis Md Nor, I owe heartfelt thanks, for being a counsellor, and friend over these past few years. His guidance was at once liberating yet exacting. This study would have been far less than it is without his close supervision, enthusiasm, and freely given time.

To my father, Dr Lloyd Fernando, for a lifetime of fresh perspectives, for profound guidance in this thesis, for his intellectual and emotional support and for his faith in me always and at all times; and to my mother, for proof-reading
my final draft and for more than enduring me lovingly for the past few years, all my love and thanks.

My special thanks go to Puan Adibah Amin, Marion D'Cruz, Lena Ang, Hanafi Husin, and Ang Bee Saik. Lastly, my thanks and love to my sister, family and friends, for untold inspiration and support.
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ABSTRAK

Tesis ini membentangkan suatu hipotesis yang menghubungkan persembahan muzik "Lagu Menghadap Rebab", lagu pembuka Mak Yong, suatu genre teater Melayu tradisional, dengan operasi "angin", suatu nilai teras masyarakat Melayu tradisional. Di Thailand Selatan, lagu pembuka itu dikenali sebagai "Lagu Gerak Bangun". Tujuan pokok lagu itu, menurut tafsiran tesis ini, ialah membangunkan "angin", yang dikonsepsikan sebagai seorang raja mitos, dari dalam jiwa pelakon wanita utama (Pak Yong), sebagai persediaan bagi persembahan Mak Yong.

Dalam tesis ini, "angin" dilihat sebagai suatu pengkhususan "semangat", daya hidup yang serba meliputi, sumber segala penciptaan dalam masyarakat Melayu tradisional. Tesis ini menyarankan suatu tafsiran "angin" yang merangkumi kehadirannya sebagai agen penggerak dan estetik dalam persembahan "Lagu Menghadap Rebab".

Tesis ini juga menggariskan kepentingan alat muzik utama Mak Yong, iaitu rebab, dari segi ritual dan muzik sebagai penghasil "angin".

Tesis ini seterusnya meneliti bukti muzik bagi operasi "angin" dalam struktur unik dua-bahagian "Lagu Menghadap Rebab".
Didapati "angin" dilahirkan melalui senikata, bentuk muzik, gaya irama dan melodi. Juga, dinamisme penggubahan dan estetik "Lagu Menghadap Rebab" itu berasaskan gaya melodi unik nyanyian pelakon wanita utama (Pak Yong), yang pandu-memandu dan sokong-menyokong dengan muzik reab.

Sebagai kesimpulan, tesis ini mengutarakan bahawa bentuk muzik unik "Lagu Menghadap Rebab" mewakili suatu bentuk archetypical muzik Mak Yong.
ABSTRACT

The present thesis demonstrates a hypothesis which relates the musical performance of the opening song of the traditional Malay Mak Yong theatre genre called Lagu Menghadap Rebab (Rebab Salutation Song), to the operations of angin, a core value of traditional Malay society. In South Thailand, the opening song is known as Lagu Gerak Bangun (Song for the Arousal of Angin). The essential purpose of the piece, as interpreted by the present thesis, is to arouse angin, conceptualised as a mythic king, from within the psyche of the lead actress, in preparation for the performance of Mak Yong.

In the present thesis, angin is seen as a specialisation of semangat, the all-encompassing energising force which is the source of all creation in traditional Malay society. The thesis argues for an interpretation of angin which includes its presence as an energising and aesthetical agent within the performance of Lagu Menghadap Rebab.

The thesis also outlines the ritual and musical importance of the rebab as a producer of angin.

The thesis then examines the musical evidence for the operations of angin in the unique two-part structure of Lagu
PLATE 1

The Pak Yong faces the rebab in Laqu Menghadap Rebad, a Mak Yong ritual performance in Pattani, August 1994. (Photograph by J.S. Fernando).
PLATE 2

A Pak Yong actress performs the opening verses of Lagu Menghadap Rebab, a Mak Yong ritual performance in Pattani, August 1994.

(Photograph by J.S. Fernando).
PLATE 3

(Photograph by J.S. Fernando).
PLATE 4

The use of the panggung in a ritual Mak Yong performance, July 1994.
(Photograph by J.S. Fernando).