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LAGU MENGHADAP REBAB

IN THE

MAK YONG THEATRE OF KELANTAN AND SOUTH THAILAND:

AN INTERPRETIVE MUSICAL ANALYSIS

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BY

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HAMSI AH BT. MOHAMAD ZAHAR  
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UPR

For my family

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## TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iii
LIST OF FIGURES	x
LIST OF PLATES	xii
ABSTRAK	xiv
ABSTRACT	xvi
CHAPTER 1: INTRODUCTION	1
Definitions of <u>Mak Yong</u> , <u>Lagu Menghadap Rebab</u> and <u>Angin</u>	2
The Hypothesis	5
Scope	11
Research Methodology, Techniques and Procedures	17
Review of Previous Literature on <u>Mak Yong</u> Music	21
Review of Previous Literature on Malay Magic	28
General Theories Relevant to this Thesis	38
Conclusion	43
Notes	44
CHAPTER 2: THE RITUAL SIGNIFICANCE OF <u>LAGU</u> <u>MENGHADAP REBAB</u>	
I: Arousing <u>Angin</u> in <u>Lagu Menghadap Rebab</u> <u>Angin</u>	57
<u>Angin</u> in Illness and Cures	60
Aspects of <u>Angin</u>	62
a. <u>Angin</u> as <u>Nafsu</u> or <u>Perasaan</u>	66
b. <u>Angin</u> as a Personality Force	67
c. The Different Types of <u>Angin</u>	70
d. <u>Angin</u> as Performance Flow	72
e. The Different levels of Intensity in the Expression of <u>Angin</u>	77
The Acquisition of <u>Mak Yong</u> Skill & the Concept of <u>Nenek Moyang</u>	79
Summary to <u>Angin</u>	83
II. The Significance of the <u>Rebab</u>	96
The Singer Faces the <u>Rebab</u>	104
Invocations to the Guardian Spirits of <u>Mak Yong</u> 's the Musical Instruments	104
<u>Rebab</u> as Catalyst for Performance	113
The Anthropomorphic Significance of the <u>Rebab</u>	116
The <u>Rebab</u> in Origin Myths of <u>Mak Yong</u> from South Thailand	118
III. The Performance of <u>Lagu Menghadap Rebab</u> : Sociological Implications of <u>Mak Yong</u>	119
Conclusion	126
Notes	132
	133

### CHAPTER 3: THE MUSICAL DIMENSION OF LAGU MENGHADAP REBAB

I. Introduction	154
Musical Preliminaries	
1. The Musical Ensemble	155
2. A Special Note on the <u>Rebab</u>	158
3. The Musical Repertoire of <u>Mak Yong</u>	163
4. The Link Between Tonality and Function in <u>Mak Yong</u> Music	167
II. Textual Structure and Meaning	171
III. The Musical Form of <u>Lagu Menghadap Rebab</u>	199
1. Principles of the <u>Gongan</u> and its Application to <u>Lagu Menghadap Rebab</u>	199
2. The Structure of <u>Lagu Menghadap Rebab</u>	202
a. Overall Structure of <u>Lagu Menghadap             Rebab</u>	204
b. Second Part of <u>Lagu Menghadap Rebab</u>	208
c. First Part of <u>Lagu Menghadap Rebab</u>	209
d. Summary	215
IV. The Rhythmic Content of <u>Lagu Menghadap Rebab</u>	217
V. Melody	227
1. The Tonal Vocabulary of <u>Lagu Menghadap Rebab</u> and the Influence of the <u>Rebab</u>	228
a. The Performance Technique of the <u>Rebab</u>	229
b. A Methodology of the Fingering Positions of the <u>Rebab</u> Utilised in <u>Lagu Menghadap Rebab</u>	234
c. Conclusion	238
2. Melodic Phrases	240
a. The Relationship between the <u>Rebab</u> Introduction and <u>Rebab</u> Interlude with the rest of <u>Lagu Menghadap             Rebab</u>	241
b. The Relationship Between Chorus 1 and Solo 1 of <u>Lagu Menghadap Rebab</u>	242
c. Characteristics of the Singer's Melodic Phrases in <u>Lagu Menghadap Rebab</u>	244
d. The <u>Rebab</u> 's Melodies and their Relationship to the Singer's Melodies in <u>Lagu Menghadap Rebab</u>	249
e. Vocal Production	257
f. Summary of Melodic Considerations	258
Notes	264

### CHAPTER 4: EPILOGUE

Summary	276
Conclusions and Suggestions for Further Research	289



<b>APPENDICES</b>	293
Appendix A.1    Partial Score of South Thai Style of <u>Lagu Menghadap Rebab</u>	295
A.2    Partial Score of Kelantanese Court Style of <u>Lagu Menghadap Rebab</u>	309
A.3    Partial Score of Contemporary Kelantanese Style of <u>Lagu</u> <u>Menghadap Rebab</u>	320
Appendix B.      Details of Performances Witnessed	334
Appendix C.      Sung-texts of other sample versions of <u>Lagu Menghadap Rebab</u>	
C.1    Sung by Ku Som, Pattani	337
C.2    Sung by Che Zainab, South Thailand	339
C.3    Sung by Che Bidah, Pattani	341
C.4    Sung by Mak Timah, Pattani	343
C.5    Sung by Kak Imah, Kuala Besut	345
C.6    Sung by Khatijah Awang, Kuala Lumpur	346
C.7    Sung by Kasimah Abdullah, Kuala Lumpur	347
Appendix D.      Extended Version of <u>Lagu Menghadap</u> <u>Rebab</u>	348
<b>BIBLIOGRAPHY</b>	350

## LIST OF FIGURES

1.	The State of Kelantan and Trengganu, and the Provinces of Yala, Narathiwat and Pattani	xxvi
2.	The Stage Positions of Mak Yong Performers during <u>Lagu Menghadap Rebab</u>	106
3.	Instruments of the <u>Mak Yong</u> Orchestra	157
4.	Sung-text of <u>Lagu Menghadap Rebab</u> in the South Thai Style	173
5.	Sung-text of <u>Lagu Menghadap Rebab</u> in the Kelantanese Court Style	177
6.	Sung-text of <u>Lagu Menghadap Rebab</u> in the Contemporary Kelantanese Style	179
7.	Circular Representation of the <u>Gongan</u> for <u>Lagu Sedayung Mak Yong</u>	203
8.	Circular Representation of the <u>Gongan</u> for <u>Lagu Sedayung Pak Yong</u>	203
9.	Coincidence of <u>Gongan</u> and Sung-Text in the South Thai Style of <u>Lagu Menghadap Rebab</u>	205
10.	Coincidence of <u>Gongan</u> and Sung-Text in the Kelantanese Court Style of <u>Lagu Menghadap Rebab</u>	206
11.	Coincidence of <u>Gongan</u> and Sung-Text in the Contemporary Kelantanese Style of <u>Lagu Menghadap Rebab</u>	207
12.	The 32-beat Structure Forming the Compound Chain of Four- <u>Gongan</u> for Chorus 2 and All Subsequent Solos and Choruses of <u>Lagu Menghadap Rebab</u>	209
13.	Discrepancy of Beats within the Colotomic Units of the First Part of <u>Lagu Menghadap Rebab</u>	213
14.	The Basic 4-beat Resultant Cadential Rhythmic Figures for <u>Tidur</u> , <u>Lagu Sedayung Mak Yong</u> and the Typical 2-beat Cadential Motif Found in <u>Lagu Menghadap Rebab</u> , Played by the <u>Gendang</u>	216

15. Rhythmic Pattern from the Contemporary Kelantanese Style of Lagu Menghadap Rebab, Solo 1 Second Part of the Third Colotomic Unit, beats 8-16, taken from APPENDIX A.3 222
16. Rhythmic Pattern of beats 2-6, First Colotomic Unit, in the Contemporary Kelantanese style, taken from APPENDIX A.3 223
17. Typical Rhythmic Pattern of the Second Part of Lagu Menghadap Rebab 225
18. Correlation between Scales and Rebab Fingering Positions in Lagu Menghadap Rebab 236
19. Detailed Transcription of Rebab Introduction to Lagu Menghadap Rebab with Bowing Cues 253
20. Example of Rebab Bowing Against the Beat, from First Half, Third Colotomic Unit, taken from APPENDIX A.1, Beats 5-8 255

## LIST OF PLATES

1. The Pak Yong faces the rebab-player in Laqu Menghadap Rebab, a Mak Yong ritual performance in Pattani, August 1994. xviii
2. A Pak Yong actress performs the opening verses of Laqu Menghadap Rebab, a Mak Yong ritual performance in Pattani, August 1994. xx
3. A rebab-player in a ritual Mak Yong performance, July 1994. xxii
4. The use of the panggung in a ritual Mak Yong performance, July 1994. xxiv
5. The principal character in a Mak Yong performance, Pulau Penyengat, Riau, August 1994. 55
6. The musicians in a Mak Yong performance, Pulau Penyengat, Riau, August 1994. 55
7. A patient playing the Pak Yong being guided by a Pak Yong actor in a ritual performance of Mak Yong, Kuala Besut, July 1994. 100
8. The same patient is guided by the Pak Yong actor who is now in costume, in a ritual performance of Mak Yong, Kuala Besut, July 1994. 100
9. A patient in trance being guided by the Pak Yong actor in a ritual performance of Mak Yong, Kuala Besut, July 1994. 102
10. The bomoh (with the blue and white headscarf) sits facing the rebab in the buka panggung ceremonies, a ritual performance of Mak Yong, Pattani, August 1994. 146
11. Paksu Seman Besar plays the rebab in a ritual performance of Mak Yong, Teluk Renjuna, June 1994. 148
12. A rebab-player from Kuala Besut in a ritual performance of Mak Yong, Kuala Besut, July 1994. 150
13. A rebab-player from Pattani in a ritual performance of Mak Yong, Pattani, August 1994. 150
14. Mak Yong musicians in a ritual performance of Mak Yong, Teluk Renjuna, June 1994. 152

15. Mak Yong drummers playing the gendang anak and gendang ibu in a ritual performance of Mak Yong, Teluk Renjuna, June 1994. 152
- 16 a to g.  
The progressive dance movements of Lagu Menghadap Rebab performed by two different Pak yong actresses, in a ritual Mak Yong performance, Pattani, August 1994. 191
- 17 a to d. 231  
Holding the rebab  
a. Playing on open strings  
b. All fingers depressed  
c. Right hand position for holding the bow  
d. The placement of the bowing strokes on the rebab
- 18 a and b.  
Che Ning, the legendary Pak Yong actress performs the Lagu Menghadap Rebab in a sponsored Mak Yon performance, Teluk Renjuna, June 1994. 272
19. Che Ning, the legendary Pak Yong actress in the Dewa Muda role dancing to Lagu Bele-bele Berjalan in a sponsored Mak Yong performance, Teluk Renjuna, June 1994. 274
20. The young Pak Yong in position for Lagu Menghadap Rebab, in Mak Yong Semah Angin, July 1994. 357

## 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 rebab.

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 Rebab,  
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

A rebab-player in  
a ritual Mak Yong performance,  
July 1994.  
(Photograph by J.S. Fernando).

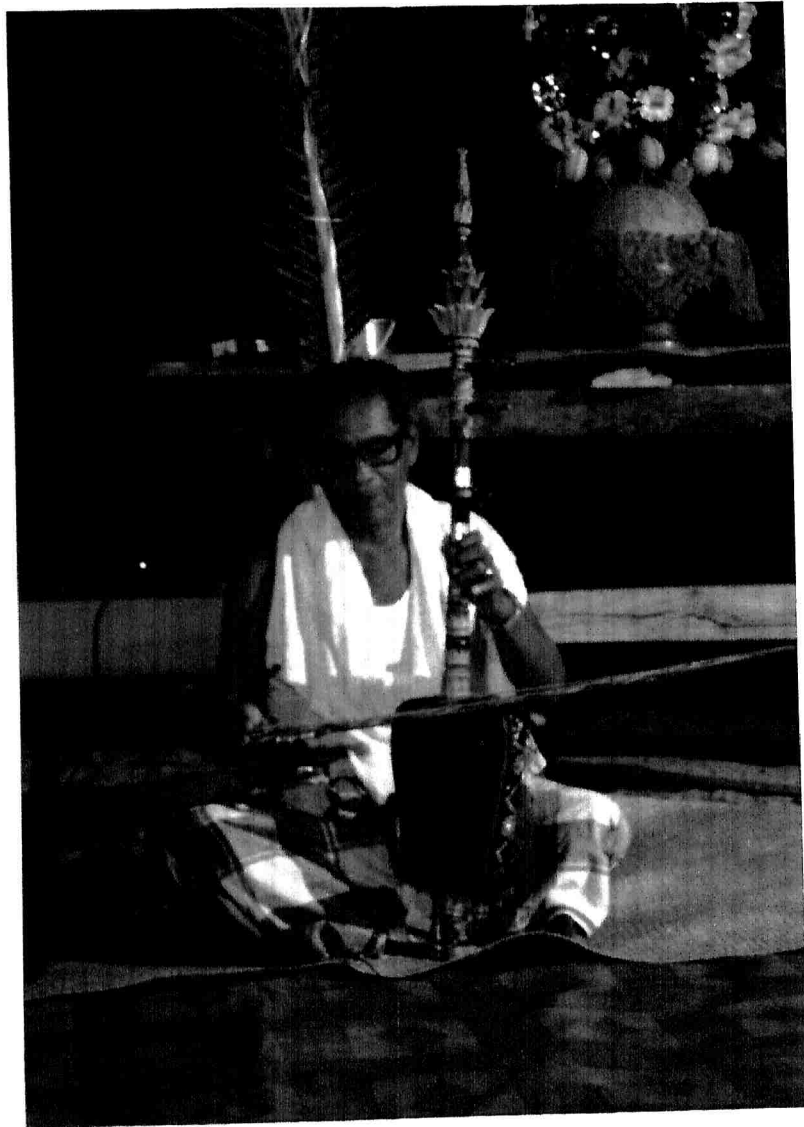


PLATE 4

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

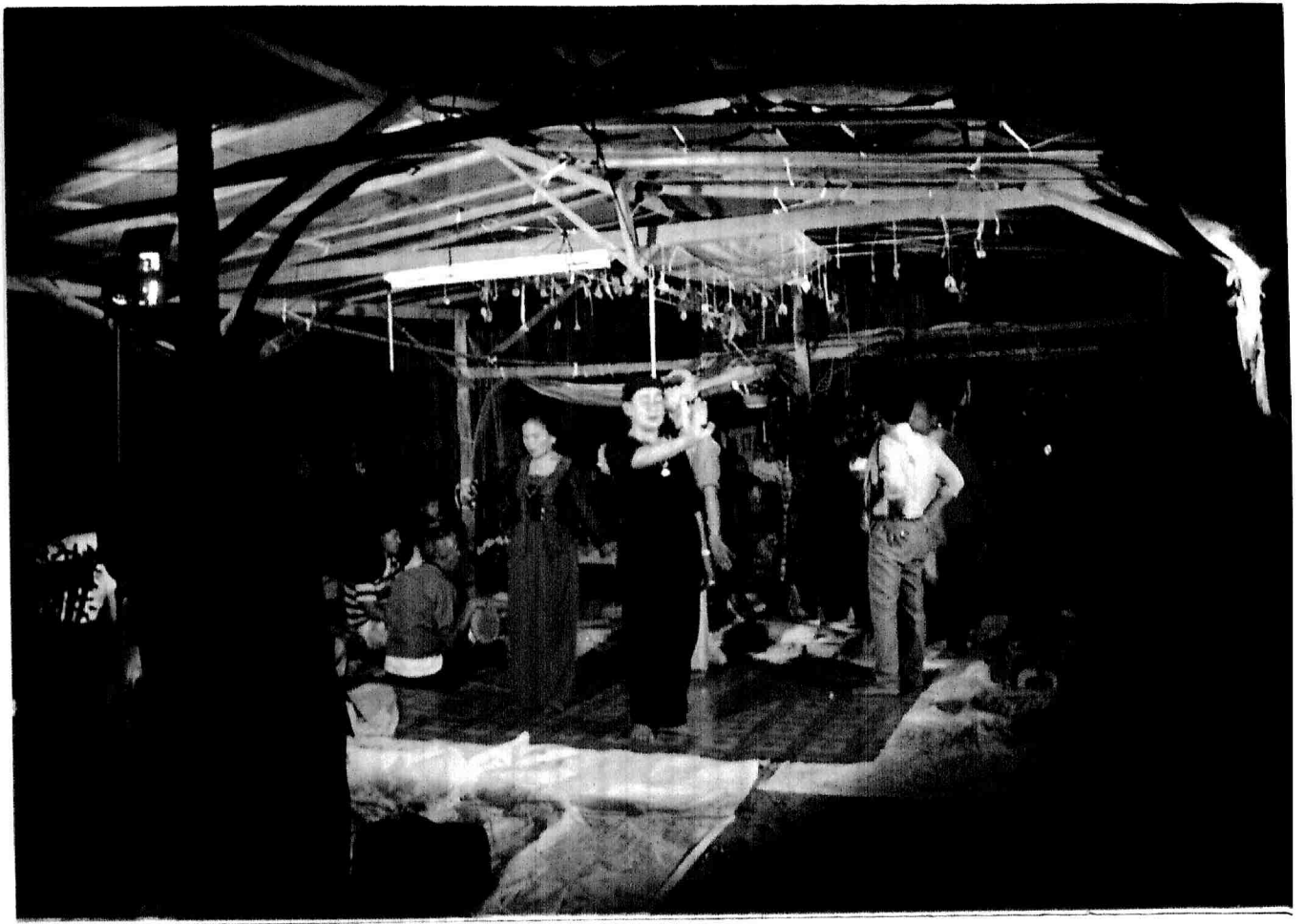




FIGURE 1: The State of Kelantan and Trengganu, and the Provinces of Yala, Narathiwat and Pattani.

