

SOLO 6

E e e liuk lintuk terkulai^{sc} balai,

(Swaying from side to side and returning to place.)

Ai liuk kiri dagang lunglai ke kanan wei,

(Swaying to the left, swaying to the right,)

Ayuh, tuan wei,

Ai ... gelongsor turun....

(Sliding down [the royal staircase])

CHORUS 6

SOLO 7

E e e berdiri di tapak tiga,

(We stand on three points,)

Ai dagang pecah lima jakah lima la dik wei,

(We take the five steps,)

Ayuh wei,

Paling menghadap timur jaga gak.

(We pay obeisance to the east.)

CHORUS 7

FIGURE 5: Sung-text of Lagu Menghadap Rebab in the Kelantanese Court Style⁵¹

SOLO 1

Ai royat hilang gak la,
Hamba berita, nak timbul,
La, ai timbul sangat,
Hamba nak royat,
Seorang raja sebuah negeri la.

Rebab interlude

Ayuh, kejut jaga hamba leda⁵² dok tidur cek wei,
(Waking up from sleep)
Paling kiri gak, tuan wei kanan sangat dengan kami,
(Facing the left and the right.)
Ai paling ke kanan.
(Facing the right.)

CHORUS 1

SOLO 2

Hamba tak lih ralik gak, hamba dengar membilang, la,
Kohor bilang, sangat bertambah, ai banyak,
Alah, tuan wei,
Sawar sangat mengarok lingkaran.

CHORUS 2

SOLO 3

Wei, e e sawar kami mengarok dengan lingkar,
Bembang gugur di tapak, seludang tinggal tinggal mayang,
(....., like the palm blossom leaving its sheath.)
Alah, tuan wei e e e,
Sireh nak layuh di junjung.

CHORUS 3

SOLO 4

Wei, bagai sireh yang kami layuh di junjung,
Gajah melambung belalai, ala berlenggang-lenggang gading,
cek,
(Like the elephant waving its trunk, and swaying its
tusks,)
Ala, tuan wei,
Liuk lintuk berkulai ai balai.

CHORUS 4

SOLO 5

Wei, berdiri dari pintu istana,
(Standing at the gate of the palace,)
Dagang sangat kami nak hadap, alah jaga ke timur jaga,
Alah tuan wei,
Dagang nak pecah, kalau langkah lima.
(I open into the five steps.)

FIGURE 6: Sung-text of Lagu Menghadap Rebab in the Contemporary Kelantanese Style⁵³

SOLO 1

Ai royat, hilang gak,
Bele berita no, o, timbul gak, a,
La a,
E e e, e, timbul sangat dengan, nak royat gak,
Seorang raja, tuan wei gak,
Seorang raja sebuah, ai sebuah negeri gak,

Rebab interlude

Ala a, e e e, ayuh dei,
Ala a,
Ambil seluar sarok ke kaki gak,
(He puts on his royal trousers,)
Baju kami dok timang, ai timang ke badan gak.
(He wears his royal shirt.)

CHORUS 1

SOLO 2

Ayuh wei tak lih ralik gak, dagang dok membuang sila cek
wei,
_____ kami banyak ditaroh⁵⁴, tambah banyak mek wei,
Ayuh wei,
Ku sawar lingkar membuang, membuang lingkaran la.

CHORUS 2

SOLO 3

E e, sireh kami layuh dijunjung gak,
Bembang cek wei taboh berturun, gugur tapak gak,
Ayuh wei,
Ayuh liuk lintuk terkulai balai gak.

CHORUS 3

SOLO 4

E e berdiri kami di tapak tiga,
Dagang dagang lima jakah bilik,
Ayuh tuan wei,
_____ berdiri di langkah lima.

In the second metaphor of nature in movement found in the second part of the piece, there is an apparent "glorification of nature" through the evocation of such images as the "swaying shoots", the "jungle wild fowl" and the ambling elephant swaying its trunk.⁵⁵ Refer to solo 4 and all subsequent solos presented in FIGURE 4, and solo 2 plus all subsequent solos presented in FIGURES 5 and 6.

An illustration of the usage of these metaphors as they occur in the verses of the samples presented in FIGURES 4 to 6 is as follows:

	South Thai Style	Kelantanese Court Style	Current K'tanese Style
	From Fig. 4	From Fig. 5	From Fig.6
Solo 1	Royal metaphor	Royal metaphor	R o y a l metaphor
Solo 2	Transition to movement metaphor + royal metaphor	Transition to movement metaphor	
Solo 3	-----Movement Metaphor -----		
Solo 4	"	"	<u>Final verse</u>
Solo 5	"	<u>Final verse</u>	X
Solo 6	"	X	X
Solo 7	<u>Final verse</u>	X	X

From the diagram above, it will be seen that the first metaphor occurs in the first solo. The second solo sees the transition from the royal metaphor to the movement metaphor. From the third solo onwards, the movement metaphor predominates. A variation is found in the South Thai sample sung by Che Ning in FIGURE 4 where the royal metaphor is still a distinct feature in the second solo.

Although Ghulam-Sarwar found no link between these two apparently unconnected metaphors within the context of a single piece, he suggests that the answer may somehow point to Mak Yong's origins, in the apparent glorification of nature as represented by the images of nature's fecundity.⁵⁶ The naming of royal regalia and symbols connected to the monarchy are metaphors to call forth the emergence of the royal angin lying latent within the personality of the Pak Yong or patient.

The present thesis puts forward that this evocation and installation of kingly angin is linked to the nature imagery of the second part through the metaphoric usage of natural processes to physically arouse angin from within the psyche of the Pak Yong in conjunction with performance. Along with musical and movement intensification in the second part of the piece, the impact of both metaphors arouse and awaken latent, angin, which is conceptualised as the awakening and emerging mythical king figure. Evidence for the theory that the

metaphors of nature's movements are directions for the arousal of angin can be inferred from three performative events in Lagu Menghadap Rebab.

In the first of such examples, the textually implied movements of nature are represented in dance as evidence for the process of invoking angin. The Pak Yong begins in a seated position in the opening verse of Lagu Menghadap Rebab containing the royal metaphor. The point at which the Pak Yong begins her graduated dance movements, anticipates the point where the movement metaphors begin. These delicate hand gestures begin approximately within the first chorus. In the remaining verses, coupled with these metaphors of the blossoming and unfolding luxuriance of nature, the Pak Yong dances her way gradually into a standing position. As dance progressively opens out from a constricted seated position into an open standing position via increasingly active dance gestures, dance and text find a conjunction of intent. Some of these poses are illustrated in PLATES 16 a to g.

The second example is revealed in the explanation given by one former Mak Yong actress, who demonstrated the meaning of the natural metaphors through a compulsive swaying of her seated body.⁵⁷ This dance movement is represented in PLATE 16e. Another non-performer who sponsored a performance of Mak Yong for her personal relief, also revelled in this similar, almost

trance-like swaying forward and from one side to the other, regardless of whether she performed the movement "correctly" or not, in her guided performance of Lagu Menghadap Rebab.⁵⁸

The third example is to be found in the musical intensification of Lagu Menghadap Rebab which takes place progressively during the course of the piece. This occurs through the gradual increase of tempo, through the use of a higher register and narrower tonal range in the second part of the piece, and through a compositional strategy which allows the Pak Yong as singer, greater freedom to concentrate on her dance movements.⁵⁹

These samples of the sung-texts of Lagu Menghadap Rebab reveal numerous variables in the arrangement of textual content and in an elaboration of the royal metaphor. These variables do not disturb the overall function of the piece. For example, when compared with the contemporary Kelantanese version in FIGURE 6, the Kelantanese court style as presented in FIGURE 5 contains virtually no elaboration of royal detail. This does not disturb the overall impact of the royal metaphor.

However, one significant difference between the South Thai Malay and Kelantanese style is the presence of certain textual phrases within the first solo in the South Thai Malay style which are not found in the Kelantanese style. These phrases

are taken from the sample presented in FIGURE 4 and can be read as follows:

"Ai tak dok raja nak salin, ala salin ku raja,

(If there is no king to be regaled as king in this
telling, let me take on the kingly regalia),

Kalau tak dok menteri, la cek wei,

(If there is no minister,)

Sangat ada nak salin, ala salin menteri gak.

(Let me take his place)

Ayuh, e e e, ayuh la cek wei,

(Ayuh,)

Ai gerak raja berusul menteri berasal,

(Arouse the king with his origins, the minister with his
sources,)

Anak seorang dinamakan, hamba la cek wei,

(One child is called,)

Ai Puteri Ratna, ai Ratna Suling la cek wei e".

(The Princess Ratna Suling.)

In this version, the text directly states the Pak Yong's intention to replace lost sovereignty, unlike the Kelantanese version. In addition, the South Thai version as presented in FIGURE 4 more clearly states the purpose and function of the piece which is to gerak raja or to arouse the king, alluded to in the first solo of the Kelantanese court version presented

in FIGURE 5. The latter version, however, does not emphasise this statement of intent to replace lost sovereignty as specifically or directly.

Textual structure thus can be said to consist of the usage of the royal metaphor in the first solo, and the movement metaphor in the third solo onwards, with the second solo undergoing a transition from the first metaphor to the second. The textual transition in the second solo roughly corresponds to the transition between the two formal systems found in Lagu Menghadap Rebab, which was previously mentioned and will be further described shortly. The second solo thus contains evidence of the piecing together of two very different textual, and as will be demonstrated subsequently, formal systems.

The following paragraphs provide a summary of textual content and meaning, given the above information. Refer to the sample versions of sung-texts in FIGURES 4 to 6. The invocation and installation of the sovereign kingly angin is contained in the first solo, which corresponds to the first part of the Lagu. This is done through the invocation of the king and the naming of his royal regalia and office. The sung-text begins in the traditional Kelantanese style, "hilang royat"⁶⁰ This is the "ceremonial preparation for the assumption of the role of god or king."⁶¹ As Ghulam-Sarwar points out, the "institution

of monarchy and the ruler's person is fully realised in these lines of Menghadap Rebab."⁶² In the South Thai style, the singer will add to this her personal intention to replace the lost king.

This first formal and textual style coincides with a largely unmetered, free-flowing melodic style of song, where the Pak Yong as singer is the compositional determinant of form through the expressivity of her singing, which I have interpreted as evidence of the operations of angin.

Structurally, the second solo moves abruptly from the first formal style to the next. Textually, the second solo is more akin to a bridge passage transitioning from the first to the second metaphor. In the second solo, the king recognises the seeds of unrest, the beginnings of the movement of angin within her being in the opening words: ralik tak sudah or tak boleh ralik, a textual structure common to both South Thai and Kelantanese styles. The text then anticipates the subsequent usage of the movement metaphor. Here, the text describes the king uncrossing his legs to begin to leave the palace, and is more dominated by movement-oriented imagery.

The second formal system of Lagu Menghadap Rebab is distinguished by an intensification of the musical forces. This is fully realised in the second chorus and all subsequent

solos and choruses. Here, a cyclical gong pattern is established along with the usage of a higher and narrower tonal range by both the vocal and rebab parts, and with it, the increasingly rhythmic drumming picks up tempo, and intensifies to conclusion. Once the kingly angin has been aroused in the first part, the metaphors of movement in nature take over to energise the singer. Here, the dance becomes more fluid and less static, and the vocal part less musically demanding, as the singer concentrates on dancing as well as singing. Here also, the metaphors imply the king's preparation to leave the palace, which has the impact of the emergence of angin from within the Pak Yong's psyche. In the final solo the Pak Yong reaches a standing position whereby she faces the ritually potent east, as described in Chapter two.

The version as known today is a much shortened one.⁶³ The process by which Lagu Menghadap Rebab is lengthened is carried out in two ways. One is as illustrated in the example given in FIGURE 4, where the second formal system is lengthened by increasing the number of solos sung, all of which utilise the second metaphor. The other way in which Lagu Menghadap Rebab has been traditionally lengthened is by the repetition of the first formal system. In other words, the melodic and structural style of the first solo is repeated again and again, with each verse containing a greater elaboration of

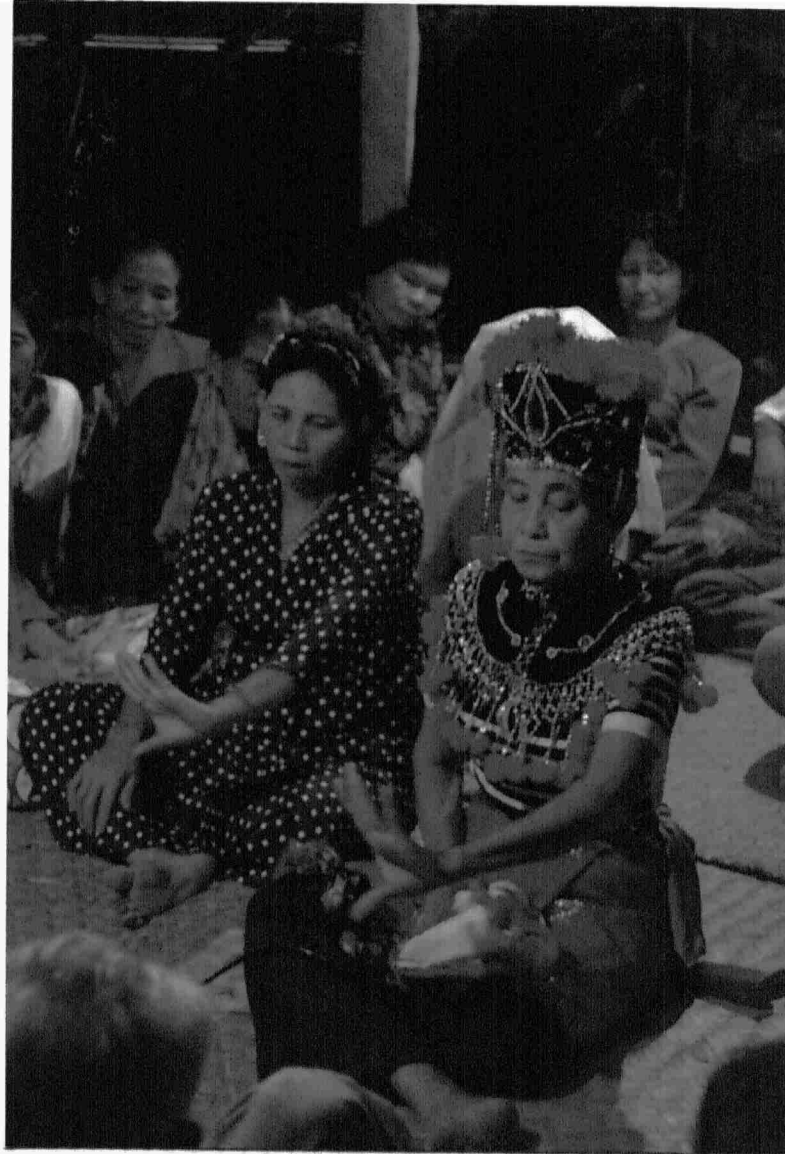
metaphoric detail, such as in the greater specification of royal regalia. The samples presented in FIGURES 4 to 6 are said to be sung satu lapis (one layer) by Mak Yong practitioners, whereas in the past, up to tujuh lapis (seven layers) are said to have been sung.⁶⁴ A three-layered example is presented in APPENDIX D.

Because the composition of the piece is based on a spontaneous recreation of text, music and dance, the Pak Yong utilises a few compositional strategies to ease her task of adding dance to her singing in the second part of Lagu Menghadap Rebab. One of these is a compositional device by which the last line of a stanza is repeated as the first line of the following stanza which enables the Pak Yong to move fluidly from one utterance to the next. At this point, the Pak Yong is dancing more actively and needs such strategies to perform the dual role of dancing and singing to greater effect. And finally, the Pak Yong determines the length of Lagu Menghadap Rebab in terms of the number of verses sung, as she times text to dance, in order to successfully complete the song in a standing position, signifying a state of readiness for the subsequent performance.

In summary, the textual structure of Lagu Menghadap Rebab incorporates two distinct metaphors which correspond roughly to the two structural systems in operation in the piece. In

general, the second verse contains the transition from the first metaphoric style to the next. The two metaphors are linked through the processes of angin. The evocation of angin, conceptualised as the mythic Mak Yong hero, takes place in the first solo. The statement of intent of the South Thai Pak Yong to replace lost sovereignty reinforces the determination of the actress to achieve a state of angin. An increasingly heightened state of awareness in performance, or angin, is brought about through the usage of the nature metaphors in the second chorus and onwards, which encourages gradual emergence of the kingly angin from his residence within the singer's psyche.

16a



PERPUSTAKAAN UNIVERSITI MALAYA

16b



16c



16d



16e





16g



III. THE MUSICAL FORM OF LAGU MENGHADAP REBAB

Lagu Menghadap Rebab is made up by a unique two-part compound structure each part of which is distinct from the other structurally, textually, rhythmically and tonally. The second part of the piece utilises the gong unit of gongan as determinant of form, a structural system which links Lagu Menghadap Rebab to the rest of the music of Mak Yong and to other Southeast Asian genres. In the first part of the piece, form is determined by the Pak Yong's melodic style, in an aesthetic and melodic dynamism, a sign of the operations of angin. This formal style is not seen elsewhere in the musical repertoire of Mak Yong.

1. Principles of the Gongan and its Application to Lagu Menghadap Rebab

In her thorough analysis of two important pieces in the Mak Yong repertoire, Matusky makes an extremely valuable contribution to our understanding of the formal style of the music of Mak Yong. Mak Yong musical form, she states, is based on a musical structure known as the gongan, or gong unit.⁶⁵ As she points out,

"[t]he concept of cyclical time and the gongan as the basis of musical form is common to many musical genres in Southeast Asia ... in which the large bossed gongs are

used."⁶⁶

This concept of the gongan is based on that as developed by Judith Becker.⁶⁷ Of this Matusky writes:

"...[t]emporal cycles, which are marked internally at specific points by specific gongs and at the end by the lowest-pitched gong of an ensemble, are referred to as gong units or gongan."⁶⁸

The gongan is specified by a number of rules:

"These rules dictate that a gongan is a cyclical unit which is infinitely repeatable and which has a particular structure obtained through a process of binary subdivision of the unit. In any given gongan, the total number of beats comprising the gong unit is always a multiple of two, and a specific formal structure is achieved when specific gongs mark off (or sound on) specific beats of the gongan. The beats on which the gongs sound are determined by a process of dividing and subdividing the complete gongan in a binary way."⁶⁹

This principle of the subdivision of the gongan as a form-giving device is demonstrated in Matusky's analysis of Lagu Sedayung Mak Yong, one of Mak Yong's important pieces. It has a 32-beat gong unit with the high gong sounding on beats 8, 16, 24, 28 and 31, and the low gong on beat 32. The final low gong also acts as the first beat of the following gongan, thus

acting as a link in a chain of gongan, and this illustrates the concatenating nature of the gong-cycle. See FIGURE 7.

The principle also holds for Lagu Sedayung Pak Yong, which has a 16-beat gong unit, where the high gong sounds on beats 4, 8, 12 and 14, the low gong on beat 16 which also acts as the first beat of the subsequent gongan. See FIGURE 8.

The formal style of the second part of Lagu Menghadap Rebab is based on the principle of the gongan. From the second chorus onwards, each verse corresponds to a compound structure built up of four 8-beat gongans. Through this, Lagu Menghadap Rebab is confirmed to be part of the greater music of Mak Yong's repertoire.

However, the structure of the first part of the piece, which consists of more loosely structured colotomic units, defies the principle of the gongan.⁷⁰ This is because the principle of the gongan does not explain the way time is manipulated by the melodic style of the rebab and vocal parts, beginning from the rebab introduction, through the first solo, the first chorus and part of the second solo. Nor does the principle explain the unusual linking of what are two apparently different structural systems in Lagu Menghadap Rebab.

As a result of musical analysis however, the present thesis

finds that the musical form of the first part of Lagu Menghadap Rebab is instead determined by the singer's expressive melodic style, supported and aided by the rebab part. As will be shown later in the chapter, the Pak Yong as singer determines structure in this first part of the piece, singing each textual and melodic phrase according to her aesthetic and expressive pleasure. The present thesis interprets the Pak Yong's intention to sing beautifully expressed phrases as the expression of angin.

Earlier in the chapter, the present thesis showed that the two textual metaphors found in Lagu Menghadap Rebab which correspond roughly to the two parts of the piece, are linked by the processes of angin. This chapter will now go on to demonstrate that it is the processes of angin which connect the two very different structural systems operating within the music of Lagu Menghadap Rebab.

2. The Structure of Lagu Menghadap Rebab

In order to establish certain operative principles at work within the unique structure of Lagu Menghadap Rebab, analysis based on three different performances of the piece which I recorded and transcribed during the course of fieldwork was carried out. The sung-texts of these three sample versions

FIGURE 7: Circular Representation of the Gong Unit for "Lagu Sedayung Mak Yong"

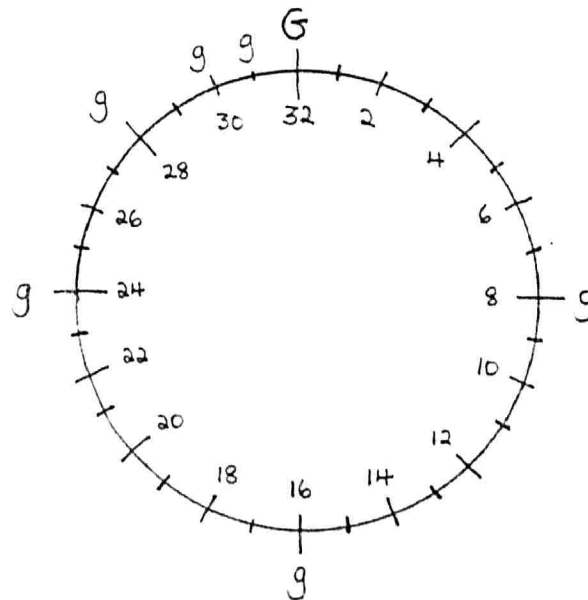
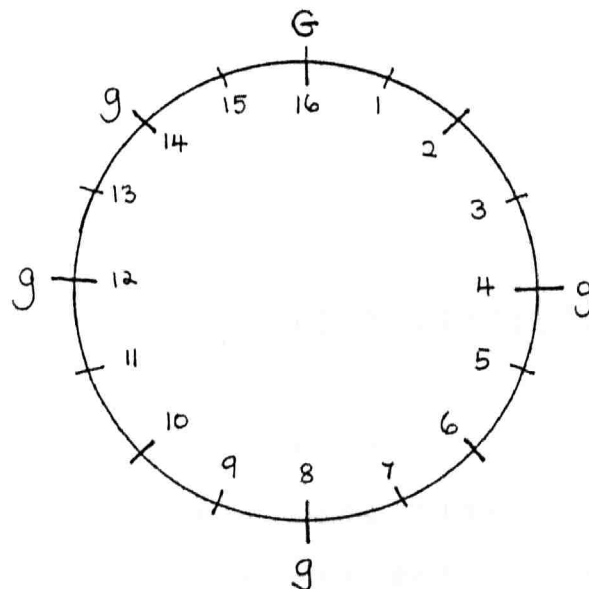


FIGURE 8: Circular Representation of the Gong Unit for "Lagu Sedayung Pak Yong"



were presented and analysed in the previous section. The first version is sung by the legendary Che Ning, in the contemporary Southern Thai style as presented in partial score in APPENDIX A.1. The second version is sung by a singer originating from the pre-war Kelantan court tradition, as recorded by Ghulam-Sarwar in 1975, and is represented in APPENDIX A.2. The third version is sung by the renowned Mariam Titisan Air Mata as a sample of the contemporary Kelantanese style, represented in APPENDIX A.3. The second version represents the old Kelantanese court style, now no longer in practice. It can be said to represent a very high degree of aesthetic finesse in Mak Yong artistry which would most likely have developed as a result of Mak Yong's courtly sojourn. These versions are also represented in FIGURES 9, 10 and 11 in the form of the coincidence of sung-text with the structural units consisting of colotomic units and gong-units or gongan.⁷³

a. Overall Structure of Lagu Menghadap Rebab

From FIGURE 10 it will be seen that, the first structural system of Lagu Menghadap Rebab consists of the opening rebab introduction, the first solo and chorus. This structural style continues until the second low gong tone in the second solo. The second structural style begins from that point

onwards through all subsequent solos and choruses. It will be seen that Solo 2 thus consists of a joining together of the two structural styles. Refer also to the second solos of FIGURE 9 and 11 which display a similar conjoining of styles.

b. Second Part of Laqu Menghadap Rebab⁷⁴

As we have already seen, the second structural style, or musical form basic to the second part of Laqu Menghadap Rebab is a basic 8-beat gongan repeated four times consecutively. This produces a compound 32-beat structure of a cyclical chain of the four basic 8-beat gongans. This compound structure is repeated in the same sequence till the end of the piece.⁷⁵ The basic 8-beat gongans are linked through a process of concatenation whereby the end of each basic gongan is marked by a low gong, which also acts as the start of the subsequent gongan. Each 8-beat gongan is subdivided by the high gong. The derivation of beat is obtained by the process of the subdivision of the gongan by the high gong, as in the final 8-beat gongan of the compound structure. This compound structure is illustrated in FIGURE 12 which shows the basic 8-beat gongan repeated three times, followed by the cadential gongan, or the fourth gongan of the compound cycle being further subdivided by the high gong.⁷⁶ Refer also to FIGURE 10 from Chorus 2 onwards.

The musical form of each solo and chorus from the second chorus onwards is thus structured by this compound 32-beat structure, which has its basis on the principles of the gongan.

FIGURE 12: The 32-beat Structure forming the Compound Chain of Four-Gongan for Chorus 2 and all Subsequent Solos and Choruses of Lagu Menghadap Rebab



Note:

1. Each dot in the above diagram represents one beat.
2. Each line of the above diagram represents one basic 8-beat gongan.
3. The fourth line represents the cadential gongan with the further subdivision of the gongan by the high gong, demonstrating the derivation of beat.
4. The final low gong also acts as the start of the subsequent cycle.

c. First part of Lagu Menghadap Rebab

The following analysis of form is based on transcriptions of the three sample versions Lagu Menghadap Rebab as presented in APPENDIX A. Unless stated otherwise, the analysis refers to all three samples.

A feature of the structure of the first part of the piece is the presence of what Matusky calls "sustained beats" which are played by the drums. These paused beats are characterised by the "degree of flexibility in the duration of consecutive beats."⁷⁷ As pointed out earlier, a different set of principles is in operation in the first part of the piece, one which does not obey the principles of the gongan. In the first part of the piece, the varied duration of such consecutive paused beats is due to their being determined by the melodic and textual phrasing of the vocal part. The places in the music where these sustained beats occur are thus non-metrical.

The first solo, beginning from the rebab introduction at the very start of the langu until the start of the first chorus, consists of three colotomic units each of which is ended by the low gong tone.

The first colotomic unit consists of a high gong which enters midway in the melody the rebab has begun to expound, and is ended by the low gong which also acts as the start of the next colotomic unit. This section represents the rebab introduction to the piece and is of an indeterminate length, as each of the three sample versions vary in length. The second colotomic unit is not subdivided by the high gong and begins at the final low gong of the first colotomic unit.

This colotomic unit consists of the sung-text of the first solo until the rebab interlude which divides the first solo. This section is also of an indeterminate length.

The third colotomic unit is divided by the high gong. The first half of this third colotomic unit contains sustained beats which punctuate the rebab's phrases in the rebab interlude and the singer's melody from the text "Ala" until "Ayuh wei" at the high gong. This high gong divides the third colotomic unit. The second half of the third colotomic unit, beginning from the high gong varies in length according to the three versions of the piece.

Chorus 1 consists of a colotomic unit which is divided by the high gong, and ended by the low gong. The contemporary Kelantanese version in APPENDIX A.3 shows that the first half of this colotomic unit consists of a textless rendering of the sung melody of solo 1 until the point the chorus reaches and concludes the melody at the text "ayuh wei" at the concatenating high gong on beat 34, with the second half of the colotomic unit consisting of another 16 beats. This first half has added low gong tones which act as embellishment for the singing of the chorus. These occur every 2 beats at beats 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, and 33. The low gong on beat 33 further subdivides the final 2-beat pattern. The second half of this gongan consists of the same

16-beat rhythmic pattern culminating in the low gong as concludes the final gong-unit of solo 1 in the same version.

The first chorus of the South Thai version in APPENDIX A.1 is similar in the occurrence of additional embellishing low gong tones in the first half of the colotomic unit. However, the Kelantanese version in APPENDIX A.2, one of the oldest recorded versions in existence, is plainer and more stark due to the absence of such embellishing low gong tones, as can be seen in the score.

The second solo is the transitional bridge, linking the two parts of the lagu. It consists of four colotomic units. In the South Thai version (APPENDIX A.1), the first 8-beat colotomic unit consists of the melodic, structural and rhythmic style of the first part of the piece. The remaining three 8-beat gong-units can be properly called gongan or gong units as they adhere to the principles of the binary subdivision of the gongan, each of which are subdivided in the middle by the high gong.

The second solo therefore represents a transitional structure bearing elements of the both the first and second parts of the piece, where the two styles are literally pieced together.

The following diagram in FIGURE 13 presents the varying

lengths of each of the colotomic units described above, illustrates the discrepancies between the number of beats per section, and demonstrates why structure cannot be determined by beat alone. This diagram can be cross-referenced with FIGURES 9 to 11 which show the coincidence of the colotomic units and the gonggan with the sung-text of Lagu Menghadap Rebab. FIGURE 13 can also be cross referenced with the scores of the three versions found in APPENDIX A.

FIGURE 13: Discrepancy of Beats within the Colotomic Units of the First Part of Lagu Menghadap Rebab

Section	No. of beats		
	Version 1	Version 2	Version 3
Solo 1			
1st colotomic unit	15	13	13
2nd colotomic unit	18	19	9
1st half: 3rd colotomic unit	13	13	9
2nd half: 3rd colotomic unit	16	13	14
Chorus 1			
1st half of the colotomic unit	34	37	34
2nd half of the colotomic unit	16	13	16
Solo 2	34	30	30

The discrepancy in the number of beats per section and their metrical irregularity resulting in indeterminate lengths of the colotomic units, shows that there is no evidence that structure is determined by the principle of the gongan. As pointed out earlier, the irregular number of sustained beats and rhythmic patterns that occur are reliant upon the singer's melodic and textual phrases, according to how she chooses to sing them.

Another issue raised in the discussion of musical form for the first part of Lagu Menghadap Rebab is the question of the derivation of beat. The derivation of beat for the less metrically-bound first part comes from a comparison of the typical 2-beat cadential rhythmic patterns used to cadence to all high or low gong tones in the first part of the piece, with the 2-beat cadential rhythmic motifs found in the musical forms of the Wayang Kulit Siam genre, as well as in other Mak Yong musical pieces such as Lagu Sedayung Mak Yong. This is illustrated in FIGURE 14 where the 2-beat cadential motifs found in the first part of the lagu are compared with the basic 4-beat rhythmic figures played by the gendang for the genre of melodies called 'Tidur' taken from the Wayang Kulit Siam repertoire.⁷⁸ Here, the last two beats of the 4-beat figure a and b patterns are similar to those found in the first part of Lagu Menghadap Rebab. The derivation of beat for the first part of Lagu Menghadap Rebab is thus based on a

comparison with the Wayang Kulit pattern. The cadential rhythmic motifs of the first part are also comparable to the cadencing drum rhythmic patterns of Lagu Sedayung Mak Yong.

d. Summary

In summary, the second part of Lagu Menghadap Rebab utilises a formal structure based on the principle of the gongan, which connects it to the rest of the musical system of Mak Yong, including the neighbouring genres of Wayang Kulit Siam, and the larger Southeast Asian world. This part contains the metaphoric movements found in nature, which, through dance and music, is an enactment of the gradually emerging angin.

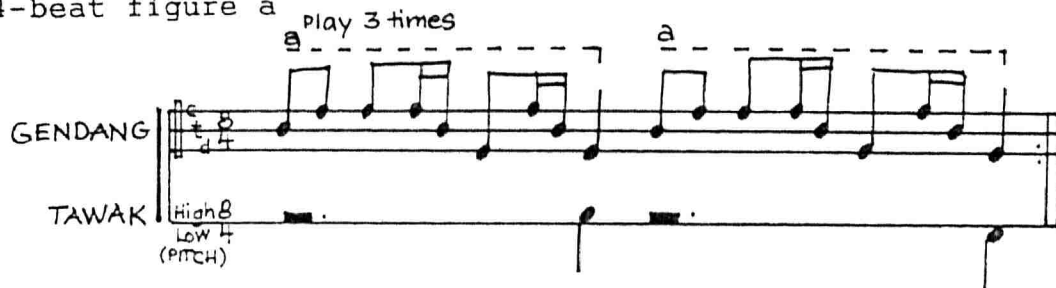
The first part displays a structural scheme which is not answerable to the laws of the gongan. Instead, the occurrence of sustained drum beats within the musical structures was pointed out, which are governed by the melodic and textual phrases of the singer. This results in colotomic units of indeterminate length. It also causes certain passages in the music to be non-metrical. The first part contains the metaphor of sovereignty, metaphor for the angin of the Pak Yong, where the Pak Yong is seated vis-a-vis the rebab.

The two structural styles have been shown to be literally pieced together in the second solo.

FIGURE 14: The Basic 4-beat Resultant Cadential Rhythmic Figures for Tidur,⁷⁹ Lagu Sedayung Mak Yong⁸⁰ and the Typical 2-beat Cadential Motif Found in Lagu Menghadap Rebab, Played by the Gendang

Lagu Tidur

4-beat figure a



4-beat figure b



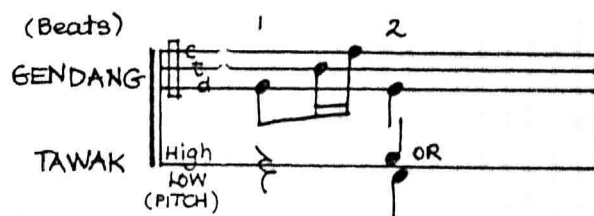
Lagu Sedayung Mak Yong

4-beat figure a



Lagu Menghadap Rebab

2-beat cadential motif



c - mnemonic 'cak'
t - mnemonic 'ting'
d - mnemonic 'duh'

IV. THE RHYTHMIC CONTENT OF LAGU MENGHADAP REBAB

The following section moves on to describe the principal function of the rhythmic content played by the drums in Lagu Menghadap Rebab. The rhythmic layer of the first part of the piece supports the singer's melodic and textual phrases, and provides a rhythmic frame-work for the colotomic units. In the second part of the piece, rhythm supports the gongan as the determinant of form.

Sustained beats played by the drums are a rhythmic feature in the first part of the piece and are described in greater detail here. As mentioned previously, these sustained beats support the singer by punctuating the ends of her melodic and textual phrases. At times, these punctuating beats act as pivots between punctuating the end of a melodic and textual utterance, and at times as a trigger for the following phrase. These sustained beats also sometimes emphasise a word within the textual phrase by playing simultaneously with the utterance of a particular syllable of the word.

Of the three versions scored for this thesis, the Kelantanese court version (APPENDIX A.2) features the largest stretches of unmetred sections in the first part of the piece. The sustained beats which punctuate the singer's melodic and textual phrases are used most prominently in these sections.

Reading from the score in APPENDIX A.2, examples of the sustained beats can be read in the first colotomic unit at beats 10 and 11, in the second colotomic unit at beats 2, 3, 4, 5, 6 and 7; in the first half of the third colotomic unit at beats 1, 2, 3, 7; in the second half of the third colotomic unit at beats 2, 3, 4, 11, 12; in the first half of the chorus at beats 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15 and 16; and so on through till the second solo. Paused beats in the versions illustrated in APPENDICES A.1 and A.3 can also be read from the score in terms of how they relate to the melodic and textual phrase.

Some detailed explanation of how these sustained beats relate to the singer's melodic and textual phrase will be useful. Refer to APPENDIX A.2. In the second colotomic unit, the singer's first textual phrase:

"Ai royat hilang gak la', hamba berita', nak timbul'" is punctuated on the sustained last syllable of "berita----", and again on the sustained last syllable of "timbul----". The sustained beat here has the effect of punctuating the successful end of the singer's textual/melodic phrase because the drummer reads and responds to the peak of her sustained tone at the relevant syllable, almost as a musical release for the singer of her melodic and textual engagement.

An example of a sustained beat acting as a pivot between

punctuating the end of one melodic phrase and triggering the following phrase can be read in the first half of the third colotomic unit at beat 3. Here, the drum reinforces the end of the rebab's melodic phrase, which then acts as a signal for the singer to enter with her following phrase.

An example of a sustained beat entering within the singer's phrase can be read in the second half of the third colotomic unit at beat 2 where the drum stroke coincides with the second syllable of "paling".

Another feature of the sustained beats found in the drum rhythms is that the drums are also cued by the rebab part, which does so through a particular bowing emphasis. This is demonstrated later in the section on the rebab's melodies.

As mentioned previously, the largest unmetred sections containing the occurrence of sustained beats punctuating the melodic and textual phrases of the singer, are found in the third version. These are most clearly seen in Chorus 1 of the old Kelantanese version, as compared to the first choruses of the other more contemporary versions.

As the three scored versions demonstrate, there is no discernible constant in the rhythmic interpretation of the melodic and textual phrases of the singer. Instead, the

drummer listens closely to the style of the particular singer, taking his cue directly from the most intense point of the singer's textual and melodic phrase. This single and powerful stroke provides a sense of musical release, emphasising textual and musical meaning where necessary.

The other principal rhythmic feature found in the first part of Lagu Menghadap Rebab is the occurrence of rhythmic patterns which frame its colotomic units, and which support the melodic and textual phrases. These metred rhythmic patterns have a number of characteristics.

Firstly, there is some correlation between the rhythmic patterns found in the different versions of the piece. However, these patterns do vary and one aspect of the variations that occur is the ability of the patterns to accommodate the way in which the singer expresses a musical phrase. Other aspects of the variations most likely depend on the respective styles of the drummers.

Secondly, these rhythmic patterns help to frame the colotomic unit. In other words, such patterns are found commonly at the beginning and end of each colotomic unit. These patterns include the two-beat cadential rhythmic motif mentioned earlier.

Thirdly, among the three different versions, the contemporary Kelantanese version (APPENDIX A.3) is the most metrically-bound version of Lagu Menghadap Rebab and the old Kelantanese court version the least (APPENDIX A.2). Conversely, the latter version contains the most prevalent usage of sustained beats played by the drums and the former the least. In other words, the extent to which the first part of the piece is metrically-bound or unmetred is not a constant. This reinforces the hypothesis that the musical form of the first part of the piece is less defined by the gongs and the rhythm section than it is by the singer's style of expressing herself through text and melody.

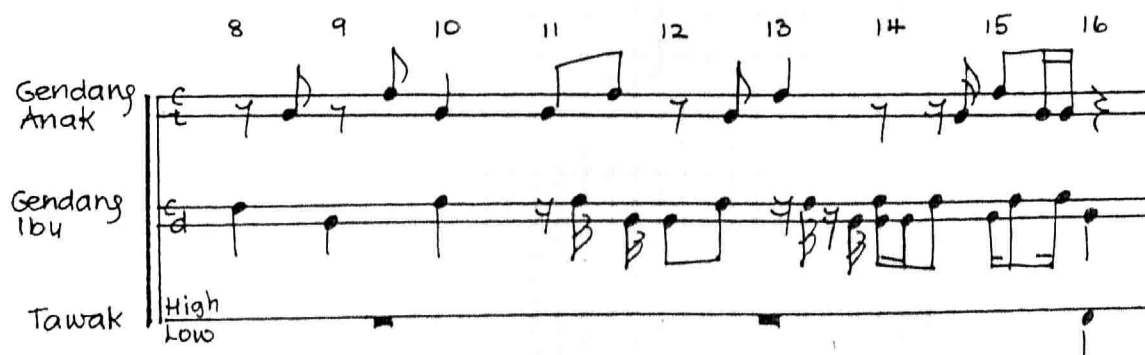
The first aspect in the analysis of rhythm in the first part of the piece concerns rhythmic patterns that frame the colotomic unit. The smallest of these patterns is the two-beat cadential motif as mentioned above. This pattern and its minor variations precedes every gong, high and low, thus making it the most predominant and distinctive motif in solo 1 and chorus 1. It is not used in the second musical system of Lagu Menghadap Rebab from solo 2 onwards. This pattern is familiar to other Mak Yong pieces such as Lagu Sedayung Pak Yong and Sedayung Mak Yong as mentioned previously.

The largest continuous rhythmic section is most clearly performed in the contemporary Kelantanese version (APPENDIX

A.3), where the second part of the third colotomic unit of solo 1 is repeated in its entirety in the second part of chorus 1, consisting of 16 beats. This, in addition to thematic similarity of the chorus's melody to that of the solo vocal part demonstrates that chorus 1 is structurally derived from solo 1, with the exception that the chorus sings the melody to the nonsense word "dondang" as compared to the solo's text. Similarly, in the second and third versions, there is an approximate matching of the rhythmic section in solo 1 to that of the chorus.

Rhythmic extracts from within the overall rhythmic schema outlined above are also found at other cadential points. For example, in the contemporary Kelantanese version (APPENDIX A.3), a 9-beat rhythmic stretch precedes both the penultimate gong (high) which culminates at 'ayuh wei' at the end of the first part of the third colotomic unit of solo 1 (beats 5-13), the end of the second part of the third colotomic unit of solo 1 (beats 8-16), and at the end of chorus 1 (beats 8-16). This 9-beat pattern taken from version 1 can be read in FIGURE 15:

FIGURE 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

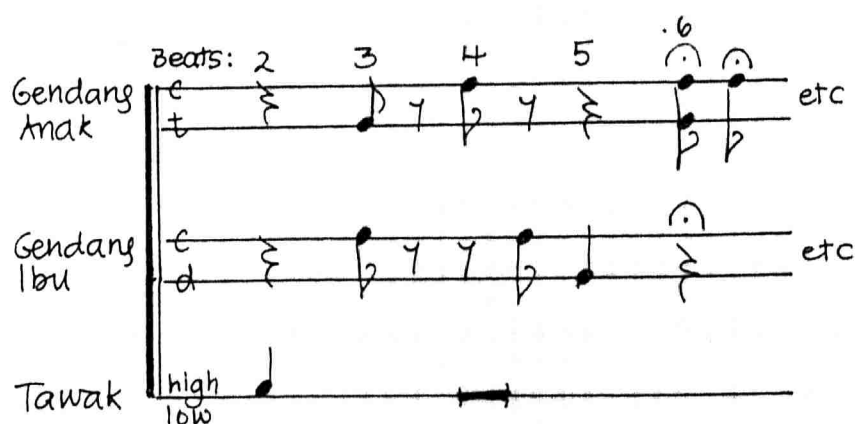


Referring to APPENDIX A.3, a further, shorter 4-beat rhythmic extraction with minor variations can be found at the following places:

- a) preceding the final low gong of the first colotomic unit at beat 11,
- b) preceding the subdividing high gong of chorus 1 at beat 30, leading up to 'ayuh wei',
- c) preceding the final low gong of the second half of chorus 1 at beat 12.

Rhythmic patterns also frame the start of the colotomic units found in the first part of the lagu. An example of this type of pattern can be found in APPENDIX A.3 at beats 2 to 6 of the first colotomic unit. A typical example reads as follows in FIGURE 16.

FIGURE 16: Rhythmic Pattern of beats 2-6, from the First Colotomic Unit, of Lagu Menghadap Rebab, taken from APPENDIX A.3, the contemporary Kelantanese style.



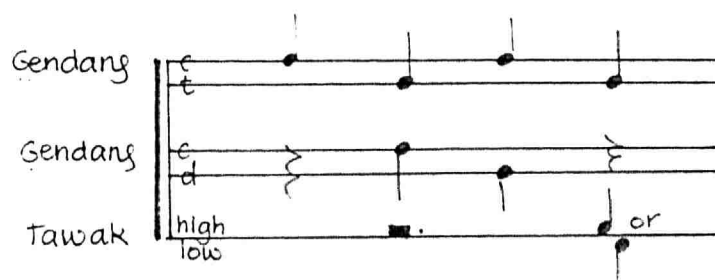
Other variants within APPENDIX A.3 consist of a similar succession of drum tones varying in rhythmic pacing. The pattern and its variations are determined by the melodic line the drums accompany and in most cases culminate with a sustained beat. Examples of this pattern and its variations can be seen elsewhere in APPENDIX A.3 at the start of the second colotomic unit, at the start of the second part of the third colotomic unit, at the start of both the first and second parts of chorus 1. The difference is that the pattern is played through without pausing.

Solo 2 also opens with this heraldic rhythm but switches to the rhythmic style of the second musical form of the lagu straight after the first colotomic unit where musical form becomes determined by the principle of the gongan.

The typical rhythmic pattern of the second musical system of Lagu Menghadap Rebab is most clearly exemplified in the contemporary Kelantanese version (APPENDIX A.3). See FIGURE 17.

From here on till the end of the piece, there is a consistency of musical form. This rhythmic pattern is repeated and embellished with an increase in density of gendang strokes at the cadential gongan of each compound gong structure. Solo 2 is therefore a transitional structure, where aspects from both

FIGURE 17: Typical Rhythmic Pattern of the Second Part of Lagu Menghadap Rebab



musical forms are literally stuck together in the movement from one musical style to another.

In comparing the rhythmic content of the three versions, it is to be noted that there is an apparent tendency towards metrical time in the rhythmic patterns in the first parts of the contemporary versions of Lagu Menghadap Rebab. This has been pointed out earlier. In other words, there appears to be a subtle conflict or interplay between the musical form which is determined by the singer's expression of the melody which rhythm and form submit to, and the musical form which is determined by the principle of the gongan where the rhythm is metrically ordered. Contemporary performances of the piece are more metrically-defined as can be seen in the comparison between the contemporary Kelantanese version and the old court version.

It will later be described in the summary to melody of Chapter three as well as in Chapter four how the expressive nature of the singer's melodic and textual phrases are interpreted to be the signs of angin. For now, it is sufficient to note that the rhythm section of the Mak Yong ensemble punctuates these melodic phrases. These rhythmic structures are flexible enough to accommodate the predominance of individual creativity in the singer's melodies, yet strong enough to establish style. The result is a unique temporal flexibility and dynamism, accentuating, as it were, angin.

In the second part of the piece, the rhythmic layer of the music reinforces the principle of the gongan as the determinant of form. Here, a metrical regularity is created and supported by a rhythmic pattern which is repeated with increasing complexity until the conclusion of the piece. Here, complex interlocking rhythms are performed by the two gendang drums. In conjunction with text, melody and the repetitive cyclical form, the increasing rhythmic complexity and intensification of the second part is a process of the manifestation of angin.

The rhythmic factor in Lagu Menghadap Rebab thus works closely with the structural elements of the piece, and the structural with the textual. The following section investigates melody.

V. MELODY

Earlier it was mentioned that the Pak Yong's sung melody was the principal conveyor of angin. The following section examines melody in order to demonstrate the hypothesis that the operations of angin are evident in the expressivity of the Pak Yong's melodic and textual phrases as sung in Lagu Menghadap Rebab. In doing so, the following section shows how and why form, text and rhythm combine to support the Pak Yong's melodies, sung in conjunction with the rebab part. This investigation of melody will further explain the significance of the uniqueness of the first part of Lagu Menghadap Rebab and the conjoining second part.

The musical role of the rebab will also be demonstrated through investigating its guiding function for the singer, and its influence on the tonal vocabulary and melody of Lagu Menghadap Rebab.

The relationship between both the rebab and vocal parts is also examined. It will be appreciated, however, that given their interdependency, there will necessarily be some degree of cross-referencing in what follows. It should also be noted that "singer" as used here refers to the Pak Yong.

1. The Tonal Vocabulary of Laqu Menghadap Rebab and the Influence of the Rebab

The rebab is the principal and only melodic instrument in the Mak Yong ensemble with the exception of the serunai as mentioned earlier. Its very sound, a mellow bowed mezzo quality, slightly raspy, created by the upward and downward bowing strokes which resemble human breathing, can move its listeners to tears as an indication of the stirring of angin within them. With a style characterised by subtle and significant dynamic inflections and manipulations, the rebab provides a continuous musical and emotional commentary to the singing and performance of Mak Yong, with the mellifluous sobbing of its music. Its sound quality and inflections have a strong human vocal quality, contributing to a complementary leading and supporting relationship with the singer.

Not surprisingly, the rebab is a vital source of the tonality of Mak Yong music. The melodies of the singing and rebab playing in the music of Mak Yong are built up from specific selections of tones, or scales. The present thesis puts forward that these scales or modalities which provide a tonal vocabulary for the songs are affected and influenced by the physicality of playing the rebab. In other words, the tonal groupings that occur particularly in the melismatic passages of the vocal melody are found to be centred around specific groupings of tones produced by specific rebab fingering positions.

The following methodology on rebab performance and the correlation between the scales of Lagu Menghadap Rebab and the relevant fingering positions as played by the rebab is necessary in order to demonstrate subsequently, the rebab's influence on the melodic style of the singer.

a. The Performance Technique of the Rebab

The rebab is placed on the ground in front of the seated player and held upright. The long neck of the rebab just below the string clamp is held between the thumb and base of the forefinger of the left hand. The grip is on points at the base of the forefinger and the thumb on the inner side of its joint. Both the forefinger and thumb gently encircle the neck without gripping, with the fore finger ready to depress the strings for a tone or to remain undepressed. The palm of the hand lightly touches the stem, encircling but not gripping it, with the remaining fingers curved over the strings. Various aspects of the method of holding the rebab are illustrated in PLATES 17 a to d.

In the first position, all fingers need to depress the strings fairly firmly, touching the neck shaft of the rebab. But in higher registers where the left hand slides further down the neck shaft, the fingers depress the strings without touching

the neck shaft in order to produce a sound. The technique utilised in playing the rebab is a constrained one which results in a melodic style that is based on tonal centres which are embellished with the surrounding pitches. The forefinger, third, fourth and fifth fingers of the left are utilised in the depressing of the strings which create the different pitches from low to high respectively. It is a constrained style because for the higher pitches the earlier fingers remain depressed while the others play the higher pitches. This makes it possible for the rebab-player to move around that particular succession of pitches in a rapid manner, embellishing the basic tonal centres. But it also means that unlike the violin, the rebab melodic style is not known for its ability to move in wide consecutive intervals.

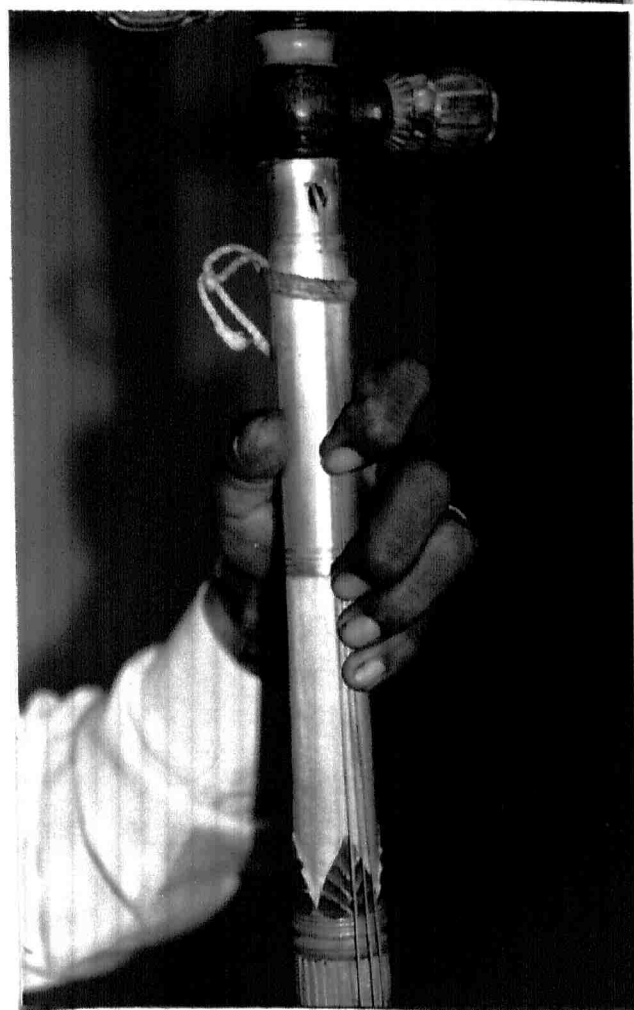
The bow is normally held in the right hand. The thumb and forefinger gently encircle the circular base of the bow while the remaining two or three fingers act to tauten the strings which are normally loose. Instead of adjusting the bow to produce separate sounds on the three strings separated and angled by the bridge, the player swivels the rebab with his left hand to accommodate the bow. Mak Yong practitioners have pointed out the beauty of the movements of the rebab in performance, particularly if it is a specimen with a fine crest of hair, as it swings from side to side like an animated puppet character.⁸¹

PLATES 17 a-d

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

As demonstrated by Pak Awang Hamzah,
July 1996.
(Photographs by J.S. Fernando).





b. A Methodology of the Fingering Positions of the Rebab Utilised in Laqu Menghadap Rebab

The following short description of the four basic rebab fingering positions utilised in Laqu Menghadap Rebab demonstrates how the melodies are organised in terms of the physicality of playing the rebab. Refer to FIGURE 18.

Position #a:

The progression of tones begins on the middle string in open position, with the forefinger and third finger dividing the perfect fourth interval made by the fourth finger in relation to the open string. On rare occasions, the little finger is used to play the next tone up the tonal ladder, a perfect fifth from the open string, as an ornament. The pitches here produce the approximate pitches indicated in FIGURE 18.

Position #b:

The progression of tones in this position begins on the high string in open position, with the forefinger, third and fourth fingers dividing the perfect fifth interval made by the little finger in relation to the open position. In this position, the tone produced by the third finger, or tone 3 is sometimes a microtone higher than the major third interval. The tone produced by the fourth finger, sounds an interval of an augmented fourth from the open string and sometimes a microtone lower and flatter.

Position #c:

The placement of tones is essentially the same as for position #b, except that the tone produced by the forefinger is the 'base' note, which sort of wobbles to produce the half tone below. The tone produced by the third finger, is one of the ambiguous tones of the scale, sometimes sounding a perfect fourth from the open string, sometimes a microtone sharper than a major third interval from the open string. Similarly, the tone produced by the fourth finger sometimes sounds an augmented fourth from the open string, and sometimes a microtone flatter than the augmented fourth interval from the open string. This position, in a sense is a sub-position from position #b, as its finger placements do not differ radically from position #b. The rebab style switches between the two, position #b and #c, resulting in complex filigree work.

Position #d:

In this position, the third finger slides up to where the little finger was in position #b, on the high string. The second finger plays a semitone lower, 'wobbling' to produce the additional ornamental tone a semitone lower. The fourth finger plays a major second to a major third up from the third finger, with the little finger providing the ornamental tone usually a perfect fourth up from the third finger.

Key to FIGURE 18

1. Rebab fingering style: The fingers of the left hand are numbered and indicated above the notes of the scalar passages in the following manner:
0 = open string
2 = fore finger
3 = third (middle) finger
4 = fourth (ring) finger
5 = fifth (little) finger

✓2 = the fore finger lowers the pitch an approximate semitone by wobbling the finger to reach the lower pitch. The tones are subsequently "bent", reached by gliding, rather than by step. Alternating ✓2 and 2 in a slow thrill creates a sobbing effect used also as a vocal ornament by the singers.
2. The main tones of the scalar passage are written larger. the subsidiary tones, i.e. tones used principally in the ornaments are written smaller.
3. The pitch centre indicates the principal tone of the particular scale. It represents the most important tone in terms of its frequent occurrence, as well as its occurrence at important cadential points.
4. Each scalar passage is transposed to facilitate comparison.

FIGURE 18: The Correlation Between Scales and Rebab Fingering positions in Laqu Menghadap Rebab

FIRST PART

Position #a (middle string)

Position #b (high string)

Position #c (high string)

SECOND PART

Position #d (high string)

RESULTANT SCALAR PASSAGE FOR VOCAL PART

First Part

Second Part

* Fingering for rebab

c. Conclusion

The above descriptions serve to provide a base with which to subsequently analyse the melodies of the vocal and rebab parts. The rebab's influence on the tonal vocabulary of Laqu Menghadap Rebab is particularly evident in the ornaments by which the vocal part is embellished, which will be demonstrated shortly. The rebab's role in providing the singer with anticipatory, melodic and pitch-giving cues will also become more evident in the following pages. These musical functions of the rebab will become apparent later in the study, in the light of the above findings on rebab performance methodology.

The physicality of playing the rebab also explains the existence of a melodic style based around tonal centres. With its somewhat constrained technique which limits leaps across large tonal intervals, tonal movement and filigree embellishments within each rebab fingering position become the operative event.

The rebab fingering positions described above are marked into the score presented in APPENDIX A.1. The rebab fingering positions used in Chorus 1 approximate the melodic movement of the first solo, except that instead of sung-text, the chorus responds using the vocable "dondang" pronounced "dondae" in

the Kelantanese dialect, as in the open vowel "e" pronounced as in 'gate'. All solos and choruses subsequent to solo 2 utilise the position #d alone.

Using the resultant scalar passages presented in FIGURE 18, it will be seen that the tonal range of the first part of Lagu Menghadap Rebab as seen for example in Solo 1, is wider in feel, and more akin in sound to the familiar and widespread diatonic tonalities of the Western major tonalities. Here the tonal emphasis of the melody centres around the transposed middle 'c' note.

The melody of the second part utilises a higher, narrower and closer sounding tonal range. Here the tonal emphasis shifts upward to the g, a perfect fifth above middle c. This upward shift of tonality results in musical intensification through the usage of a higher, more intense register.

The singer shifts to this higher register at the transitional point between the two parts of Lagu Menghadap Rebab. This is illustrated in APPENDIX A.3, solo 2, beats 4 and 6. This dramatic melodic leap signals the transition from the first part of the piece to the transitional solo 2, thus heralding the second part that is structurally complete in chorus 2.

From a larger perspective, there is a movement from a more

familiar sounding tonal system in the first part of Lagu Menghadap Rebab to the higher and narrower tonal range in the second part of the piece. This tonal movement coincides with the structural transition in the second solo. It also coincides with a change in textual imagery, demonstrated for example in the Kelantanese versions of the text, from the metaphors of kingship to the metaphors of unfolding movement. No other Mak Yong piece involves such a dramatic heightening of tonal, melodic, textual, and structural style of song. This further testifies to the uniqueness of Lagu Menghadap Rebab.

Thus, the transition between the two formal systems is demonstrated to take place formally, melodically, tonally, and textually in the second solo. From this point on, the piece speeds up in tempo and increases in musical and emotional intensity, and rhythmic density, in the process of the arousing of the angin of the Pak Yong.

2. Melodic Phrases

Generally speaking, the melodies of Lagu Menghadap Rebab move in tonal centres which are embellished, according to the rebab or vocal styles, as well as according to the style of the particular performer.

Generally speaking also, the melodies of the rebab and vocal parts move in interwoven heterophony in the performance of a single melody interpreted according to each individual style, vocal and instrumental.⁸²

The rebab provides tonal and rhythmic prompts to the singer's melodies. In an interdependent exchange, the rebab supports the singer's melodic phrases according to her personal satisfaction.⁸³

Before moving on to an investigation of the rebab and vocal melodic styles, a few points are made regarding the overall melodic format of Lagu Menghadap Rebab.

a. The Relationship between the Rebab Introduction and Rebab Interlude with the rest of Lagu Menghadap Rebab

It is not possible to say with any certainty how the rebab introduction relates to the melody of Lagu Menghadap Rebab. In general however, tonal centres and their embellishments found in the piece are articulated within the rebab introduction.

b. The Relationship Between Chorus 1 and Solo 1 of Lagu Menghadap Rebab

Matusky observes that there is generally no melodic or thematic similarity between the solo and chorus parts in her analysis of Mak Yong's musical performance.⁸⁴ However, certainly in the performance of Lagu Menghadap Rebab, the correlation of the melody of the chorus with that of the solo 1 is evident, and is supported by the teachings of rebab-players such as Paksu Seman Besar. How clearly the melody is carried in heterophony by the chorus is dependent on the experience and skill of the chorus members. But the stated intention is to sing the melody of the piece in the chorus sections.

There is thus a definite melodic correlation between chorus 1 and solo 1. The general though not detailed melodic correlation between the first part of solo 1 and chorus 1 can be read from the scores in APPENDIX A. In these examples there is a correlation between the melody of the first part of solo 1 inclusive of the rebab interlude or nyawa rebab which provides breathing space for the singer in the middle of the solo. While the dissimilarities of the smaller details of the structure have been pointed out, such as in rhythmic articulations, the tonal structure is consistent in binding the form.

The singer's entry into solo 1 in APPENDIX A.1 is preceded by a short rebab passage, which in chorus 1 is sung by the chorus and played by the rebab. The length of this passage is metred in chorus 1, consisting of the first 8 beats of the chorus. This can be compared with the equivalent passage at the start of the second colotomic unit of solo 1, consisting of 6 beats including three sustained beats, beginning from the low gong of the previous gong unit.

The singer subsequently enters with her melodies, singing through part of the second colotomic unit until the rebab interlude in the third colotomic unit. The correlated part in chorus 1 can be read onwards from beat 8 until the rebab interlude at beat 23. Compared with the unmetred structures of the solo, the chorus's repetition of the solo melody is structured by the first 7 of 14 2-beat mini gongans.

Both solo 1 and chorus 1 are halved by a rebab interlude which the practitioners call the nyawa rebab, literally translated as breath of the rebab, or tempat rebab ambil nyawa, which means the place where the rebab takes a breath. It can also mean the place where the singer takes a breath. For solo 1, the nyawa rebab occurs at the start of the first part of the third colotomic unit. For chorus 1, the nyawa rebab occurs starting at beat 23. The tones descend from pitch 'c' down to pitch 'g', rising again to the 'd', followed by an ascent to

'g' before descending to the 'd' tone.

The second half of the third colotomic unit in solo 1 is a rhythmic and melodic correlation with that of the final section of chorus 1. It is sung in four melodic/textual phrases which can be compared in APPENDIX A.1.

The final point to be made is that the early recording made by Ghulam-Sarwar in the 1970s captured aesthetically beautiful choruses, sung only by women. In most of the Mak Yong performances witnessed during my field work, men as well as women were prominent chorus singers. And in these choruses, the enthusiasm and energy with which the chorus pitched into the performance featured more than aesthetical concerns. This difference may indicate a court versus village aesthetic.

c. Characteristics of the Singer's Melodic Phrases in Lagu Menghadap Rebab

The following section contains a list of the features of melodic style as sung by the Pak Yong. It has been said previously that in the first part of Lagu Menghadap Rebab musical structure awaits the singer, unlike the second part of the piece, in which the gongan organises time.

The melodic and textual phrases of the singer, as pointed out

in Matusky's analysis, are generally distinguished by falling contours, or rising-falling contours.⁸⁵ This general tonal architecture contributes to the general melodic dynamism of the music. This can be seen in the scores found in APPENDIX A.

The essence of the Pak Yong's melodic style is its expressivity. In her own time and in her own style, the Pak Yong manipulates sound and time through singing melodic and textual phrases which she consciously makes beautiful.

One of the most distinctive characteristics of the singer's melody is the intricate use of ornaments, or bunga. Heard in both the rebab and vocal parts, bunga has been discussed in some detail by Matusky.⁸⁶ Some examples of vocal ornaments are later pointed out, together with the rebab's ornaments. These ornaments are the singer's way of achieving expressivity through singing beautifully crafted melodic phrases, colouring her utterances with melismas and minute manipulations of tone.

The typical ornaments or bunga that Matusky notes are such as the grace note before the downbeat, the wide tremolo or wobble that is "an excessive wavering of a given pitch that may lead to an actual change of that pitch."⁸⁷ The glottal stop effect on phrases which end on the syllables "e" or "gak" is sometimes articulated further by the punctuating stroke of the

drum. Matusky also describes the portamento or slow slide from one pitch to another, the downward release of a pitch at the end of a melodic phrase, the trill and the turn.⁸⁸

While these descriptions make sense of the bunga as used in the music of Mak Yong, the analysis of the rebab technique carried out in the present thesis points out that the influence of the vocal part on the rebab is not exclusively one way.⁸⁹ For example, the wide tremolo or wobble that Matusky notes which is so wide that it actually changes the pitch, correlates with that of the wobble produced on the second degree of the scale, wobbling down to the flattened second, or tone 'd' to 'd' flat.⁹⁰ The tone 'd' flat is produced by wobbling the fore finger to produce an additional ornamental pitch in rebab fingering positions #b and #c. For example, see APPENDIX A.1 for the melismatic conclusion to the sung-phrase "ai sangat dagang berino-----" accompanied by a similar wobble on the rebab part. This is one vocal and rebab ornament which can be likened to human sobbing, displaying the close interaction of voice and instrument.

The tones of the singer's melismas, as pointed out earlier usually correlate with the tones produced by the particular fingering positions of the rebab. This can be seen in a comparison of the heterophonic journey of rebab and vocal parts in the scores presented in APPENDIX A. Any further

description of vocal style must take into consideration the characteristics of rebab style.

Another principal characteristic of the Pak Yong's expressivity is the way in which the singer prolongs her melodic and textual phrases through the use of sustained tones, each phrase uttered and sustained to its fulfilment. At times a singer will sustain a long tone within or at the end of a phrase, creating a sense of tension or what the Malays describe as tarik, literally to pull.⁹¹ This sustained tone is then released by the stroke of the gendang or a bowing stroke on the rebab.⁹² For example, in the South Thai version in APPENDIX A.1, each of the following phrases in the second colotomic unit contain the "pulling out" of a tone, on the underlined syllable, "Ai sangat dagang beri-nak-----", "Timbul-----la cek wei", followed by "E e e-----." Each of these "pulled" or stretched tones are released or punctuated by a stroke of the gendang or the rebab.

Some of the phrases are also characterised by rapid utterances of text intoned on one or two tones, followed by long melismatic embellishments utilising a larger range of tones on the final syllables of phrases, a characteristic noted by Matusky in the melodies of the wayang kulit siam.⁹³ In these moments, the singer also creates a sense of tarik, in the creation of a sense of tension by melodically stretching

the melody on the last syllable, which is released by the stroke of the gendang. Examples of such phrases can be seen in APPENDIX A.2, at the second colotomic unit at "Ai sangat dagang berino----", "Ai timbul royat seorang raja sebu-ah----", "Ai takdok raja nak salin-----", "Ai gerak raja berusul menteri berasal-----."

What I call the tarik factor has the effect of creating musical tension and release, which results in a unique temporal dynamism. In the final interpretation in Chapter four, the tarik factor, as well as the melismatic expressivity of the singer are seen as aesthetic expressions of what comes from deep within the Pak Yong. These are interpreted to be expressions of angin.

Another characteristic pointed out by Matusky is the overlapping of chorus and solo parts at the final gong, which creates a fluidity of structure, a sense of movement through the final gong tone, through to the subsequent verse.⁹⁴ In other words, the rigidity of structure culminating in the concluding gong tone is negated, and instead one is propelled onwards into the next verse.

Thus, the singer's melodies are distinguished by a certain dynamism, later to be interpreted as the expression of angin.

1. The Rebab's Melodies & Their Relationship to the Singer's Melodies in Lagu Menghadap Rebab:

The rebab's melodies follow basic tonal centres which are embellished according to the ornamental style of rebab-playing inherited through the oral tradition as well as the technique and style of the particular rebab player.⁹⁵ The melodic tonal centres are based on specific finger positions on the long neck of the rebab which are elaborated, coloured and contoured by the neighbouring fingers producing little sub-modalities of incidental pitches specific to each particular fingering position.

The phrasing of the rebab's melodies is based on the sung-text. According to rebab-players, in order to play the rebab one must be able to sing the musical pieces. The style of the rebab's melodic phrasing displays two characteristics in the first part of the Lagu. Matusky observes, within the context of the description of melodic ornaments, that similar ornaments found in the vocal part are found in the rebab part "wherever it is possible for the bowed lute to imitate the voice,"⁹⁶ which I take to imply a subservience to the human voice.

However, there is also some musical basis for what practitioners of Mak Yong mean when they say that the teacher of all performance, or the guru sekalian permainan, resides

within the rebab.⁹⁷ One of the distinguishing aspects of the heterophonic interplay between the melodic and textual phrasing of the singer and the rebab part is, on one hand, that of the prompting and leading function of the rebab, and on the other, that of the supporting role of the rebab's melodic phrases in accompanying the melodic and textual phrases of the singer however she wishes to define them.

In a Mak Yong performance, the rebab introduces most musical pieces as and when required in the exposition of a story. Either by listening to the introduction or having pre-contextual knowledge of what piece is required, the singer is guided in which song to sing.

One of the main functions of the rebab in relation to the melody in the first part of Lagu Menghadap Rebab is to initiate the following melodic and textual phrase of the singer by a rhythmic gesture on the bow. This is usually done with a bowed emphasis at the conclusion of the rebab's previous phrase, or through the anticipation of the singer's subsequent phrase, prompting the vocal part with the pitches of the subsequent phrase.

In APPENDIX A.1, examples of this anticipatory function are illustrated in the rebab part before the vocal line, "Ai royat hilang gak" (between beats 6 and 7 of the second colotomic

unit). This can also be seen before the following text, "Ai sangat dagang berino," (at beat 7) and again at "Ai takdok raja nak salin" (at beat 11).

Examples of how the rebab prompts the start of the subsequent vocal phrase by emphasising with a bowing stroke the culmination of its previous phrase can be seen in APPENDIX A.1 before the text which reads, "Ala" (second colotomic unit beat 9), and the following "e e e" (after beat 10). The actual embellishment and tarik factor of the melodic/textual phrases are the prerogative of the singer. Thus the rebab both leads and accompanies the singer.

The rebab's supportive role can be seen at other points. For example, when the singer's utterance consists of more than one melodic/textual phrase, she dictates and initiates the pacing of the phrases, while the rebab supports her melodically. This can be seen in the way Che Ning paces the longer phrase of "Ai timbul royat seorang raja sebuah", initiating the subsequent "Ala sebuah negeri gak a". Similarly, she carries through the first part of this utterance: "Ai takdok raja nak salin" into "ala salin ku raja". The rebab supports this composition process.

The role of the punctuating strokes of the drum, has been described earlier as playing sustained beats, occurring during

the unmetred sections of the piece, which mark the culmination of a phrase or the pivot point between two textual and melodic phrases in solo 1.

The cueing function of the rebab has previously been mentioned in the context of anticipating the singer's melodic and textual phrases. It was stated that the rebab cues through anticipating the pitches of the subsequent melodic phrase, or by emphasising with a bowing gesture, the tonal centre of the previous melodic phrase. This demonstrates essential characteristics of the bowing style of the rebab and its contribution to the interplay between the rebab and vocal parts as well as its rhythmic role in the laqu.

Specifically, the rebab bows at the start of rising patterns, emphasising in the process that particular motif. Examples of this can be seen in the transcription of the initial part of the rebab introduction to the laqu in FIGURE 19.

The rebab also tends to begin dense ornamental embellishments with an upbow or downbow such as at bowing cue 9, 17 and 20 in FIGURE 19.

The rebab also plays some well-articulated straight tones.

FIGURE 19: Detailed Transcription of Rebab Introduction to Lagu Menghadap Rebab with Bowing Cues (Based on Version Presented in Appendix A.1)

Unmetred (free rhythm)

Rebab

9 10 11 12 13 14

15 16 17 18 19 20 21

Metred tempo

22 23 24 25 26 27 28 29 30 31 32 33 34 35

Re.

G. Arak

G. Ibu

Gong High Low

1 2 3 4 5 6 7 8 9

These occur for example in the melodic line played by the rebab at beats 9-13 of the first colotomic unit in APPENDIX A.1.

Another stylistic characteristic of the rebab is to maintain a straight tone working both to tarik the singer's phrase as well as to support it. Examples can be read from APPENDIX A.2 between beats 6 and 7 of the second colotomic unit anticipating the singer's first utterance; also between beats 9 and 10 of the same colotomic unit. Sometimes the rebab player emphasises this held tone with repeated and emphasised bowing strokes which are characterised by little crushed ornamental notes. This can be seen in FIGURE 19 at bowing cues 30-35.

A special characteristic for the rebab is to bow against the beat particularly in the metred sections. This is demonstrated in FIGURE 20.

The rebab sometimes plays on double strings to emphasise particular tones. The double strings are either the top two strings or the bottom two. This can be read in the very first lines of the rebab introduction to the piece in FIGURE 19. Another such example is found in the nyawa rebab in APPENDIX A.1, at the start of the third colotomic unit.

FIGURE 20: Example of rebab bowing against the beat, from first half, third colotomic unit, beats 5-8 (Based on Version presented in Appendix A.1).

The musical score is written on five staves. The top staff is labeled 'Solo Voka' and contains vocal notation. The second staff is labeled 'Rebab' and features complex notation with various ornaments labeled V1 through V8. The third staff is labeled 'Gendang anak' and contains rhythmic notation. The fourth staff is labeled 'Gendang lou' and contains a simplified notation with numbers 5, 6, 7, and 8. The bottom staff is labeled 'Tawak' and is marked with 'high' and 'low'.

The rebab's ornaments mentioned above can be related more specifically to the rebab part in the transcription. The grace note can be noted, not necessarily before a down-beat, but as part of the bunga, as seen in FIGURE 19 at cueing strokes 30 and 32. These work within an embellishment, collectively working against the rhythm as played by the gendang. A technical and stylistic note to make is that the rebab seldom draws the bow on a grace-note; instead it sandwiches it between two pitches which rise a step.

Furthermore, the two main pitches which this particular ornament embellishes are usually played by the forefinger and the third finger, with the fourth or fifth finger playing the crushed note. This can also be considered a technique of tarik or stretching a musical moment.

The wide tremolo or wobble of the vocal part as related to the effect produced on the rebab when the forefinger wobbles to produce the waving pitch, has already been mentioned.

Other ornaments are such as the glottal stop in the vocal part which is echoed in the way the rebab ends a melodic phrase with an abrupt emphasising bowed gesture. This technique performed both by the singer and the rebab-player, acts both as a structural marker to end that particular phrase, as well as to rhythmically tell the singer that she can proceed with the following phrase. This is illustrated in APPENDIX A.1, beat 6 of the second colotomic unit just prior to the rebab providing the anticipatory pitches for the singer to enter.

The portamento or slide in the rebab part can be read in APPENDIX A.1, beats 4 and 5 of the second half of the third colotomic unit with the rebab playing on double strings.

The groupings of tones within each particular vocal embellishment, which can be read from the score, have a

relatively direct relationship with the specific fingering positions on the rebab and their resultant tonal groupings. Within these tonal groupings the rebab tends to end the phrase with a downward release of a pitch, in conjunction with a release of the third, fourth and fifth fingers.

As producer of angin, the rebab thus contributes to Lagu Menghadap Rebab through its melodic guidance as well as motivic prompter to the vocalist, inciting a musical dynamism through its bowing and melodic style.

e. Vocal production

That the Pak Yong's voice is compelling goes without saying. Voice production cannot be discussed without taking into consideration the attitude with which the singer enters stage in readiness to perform Lagu Menghadap Rebab. When the singer takes her place in front of the rebab-player, at the outset of the performance, there is a languidness and weightiness in the way she presents herself. Her persona or performance energy at this stage is not focussed outward, but there seems to be an inner centering and sourcing of energy in the piece. In other words, she does not present herself to the living audience in the way a dancer of the popular traditional Malay cultural shows would. The singer utilises an introspective style, as though she were singing to an audience that cannot

be seen, or for deep spiritual reasons. This attitude produces a vocal quality the result of a very relaxed head and jaw, with the mouth opening only slightly to pronounce the words. The total lack of physical presentation in the performance arena is the distinctive feature of the preliminary physicality of the singer in Lagu Menghadap Rebab. Out of this relaxed position, the Pak Yong sings.

f. Summary to the Melody of Lagu Menghadap Rebab

The various aspects of the music of Lagu Menghadap Rebab have thus been illustrated. In interpreting the meaning of the particular dynamics of melodic composition and aesthetics, the findings on the melodic phrases point to a number of factors.

An important aspect of the non-metrical sections in the first part of the piece is what the Kelantanese call the tarik factor by which the melodic and textual phrases of the singer and the rebab's melodic phrases are expressed. In other words, this is the aspect which results in a particular quality of musical tension and release as mentioned earlier. This aspect could even be described as the angin factor. Che Ning's comment on her need to lepas (release) all her frustrations into the sweeping high register of a melodic passage of a particular piece reflects this ability of the

style of this music to contain this particular type of energy. The tension created by the rising aspect of the melodic contours are released by the falling.

The tarik factor is played out in the tension created by a long-drawn out melodic and textual phrase by the singer. She stretches her phrases in a variety of ways, including long sustained notes, rapid utterances of text on an intoned pitch, and through myriad melismas. Here, she sings according to her personal and reinterpreted musical style, giving full rein to the expression of angin. The culmination of her phrase is emphasised by the rebab or gendang strokes in the initial stages of the laqu, and by the structural markers of the second part of the laqu. This sense of tarik in the singer's phrases is akin to the basic act of pulling and drawing the bow of the rebab, manipulated to effect tension and release. In reverse, the tarik factor in the melodic phrases of the rebab results in its almost human-like call of an unbearable sweetness.

The sense of the rebab's melodies is like a constant negation of fixed rhythm, leaving and returning to rhythm, leading and supporting, rhythmic and fluid, resulting in a quality which affects the temporality and dynamism of the Mak Yong melodies. In Lagu Menghadap Rebab, there is the creation of a sense of tension, a drawing out of creative expression, and a release

generated by the punctuation of a rebab bowed stroke or gendang stroke timed to greet the culmination of a melodic phrase.

This melodic dynamism present in the first part of Lagu Menghadap Rebab is driven in the second part through the increasing intensification of the structural and rhythmic forces. This represents the arousal of angin. This interpretation of the sense of the melody that rises and falls to the intensifying and releasing of tension, can be so provocative as to suggest that the final melodic and textual phrase of Lagu Menghadap Rebab does not fall in pitch. Instead the melodic phrase ends on a sustained high pitch, leading on, drawing forward with a particular tension and heightened feeling derived from the performance of the piece, necessary for the continued expression of angin in Mak Yong. In a sense, the larger tonal structure of Lagu Menghadap Rebab is shaped by an ascending tonal pattern, which does not ultimately descend, as the piece ends instead, on a high contour, significant of the progressive process of gerak bangun.

The interrelationship between rebab and vocal parts is also performed in collaboration with the rhythmic and structural aspects of Lagu Menghadap Rebab. This occurs in the way the rebab cues a pitch, in the way the singer structures meaning

in time as she defines and composes her melodic phrases. This occurs also in the way the gendang reads for the musical peak in the rebab's and singer's melodic phrases to punctuate the accomplishment of a melodic moment, and in the gong structures the sense of arrival or fulfilment.

These important relationships are established principally in the first part of Lagu Menghadap Rebab through melodic characteristics which reveal the interdependency of the rebab and vocal parts. At times, the vocal part is dependent on the rebab part, and at times, the rebab part awaits the vocal part.

The sense of community participation in the chorus of Lagu Menghadap Rebab, is strong. The energy and enthusiasm with which the performers and community members enter in at the chorus sections literally describes their release into the energy of the music, expressing angin. The 'Ayuh wei' of chorus 1, and all the 'ayuh's of the subsequent choruses create almost a drone-like, hypnotic chant-like effect as the more aesthetic concerns of the first part are subsumed by the need to achieve a state of arousal.

Furthermore, the different interpretations of the melody as heard in the different recordings of Lagu Menghadap Rebab are in themselves an indication of variation and reinterpretation

as the norm rather than the exception. These variations herald the glorification of the individual and the various ways in which each singer presents these timeless moments.

We see the empowered singer pacing the performance by determining the length of Lagu Menghadap Rebab according to the number of verses she feels inspired to sing.

We also see the Pak Yong, as compositional determinant, pacing the various stages of the dance, leading from a seated cross-legged position, to a semi-kneeling position and gradually to a standing pose, with the text she uses. By the time she reaches the standing position, she is in her final solo, which acknowledges the potent east. She is ready to emerge from the palace as king.

The analysis of the inherent musical structures of text, form, rhythm, melody, aesthetics, dynamism, composition, and function, reveals two systems of musical structures and melodic style in operation, linked by a transitional structure. The first structure is not directly linked to any other known musical form, but the second part adheres to the principles of the gongan. In all, the space given to the individual as enshrined within these structures, untypical of Mak Yong music in general, speaks of the function of Mak Yong in society to express angin, a unique indigenous expression of

creativity and personality, which if repressed, leads to illness.

NOTES

1. For a detailing of the music of Lagu Sedayung Mak Yong and Lagu Sedayung Pak Yong, see Matusky, "Music of the Mak Yong Theater," pp. 25-53.
2. Matusky, Malaysian Shadow Play, pp. 31-32.
3. Matusky, "Music of the Mak Yong Theater," p. 34.
4. For further information regarding the gendang and technique of playing, refer to Matusky, "Musical Instruments and Musicians of the Malay Shadow Puppet Theater," pp. 50-56.
5. Further details on the production of sound on the gendang is found in Matusky, Malaysian Shadow Play, pp. 31-32.
6. For further information on the tawak, refer to Matusky, "Music of the Mak Yong Theater," p. 35.
7. For further details regarding the rebab, see Malm, "Music in Kelantan," p. 15; Ghulam-Sarwar, "The Kelantan Mak Yong Dance Theatre", p. 119; and Matusky, "Music of the Mak Yong Theater", p. 34.
8. A particular source which could not be ascertained has linked gender to the size of a rebab. In a personal interview with the puppeteer Pak Hamzah Awang, a skilled craftsman himself and maker of rebab, disputes the suggestion that a longer rebab with a larger resonating chamber is a 'male' rebab and a shorter, more delicately made one a 'female' rebab. According to Pak Hamzah, the rebab-maker simply makes the rebab according to his preference. However, as insufficient research has been carried out in this area, it is possible that such a conception exists.
9. Malm, "Music in Kelantan," p. 15.
10. Personal interview with Pak Harun Deraman, 4 February 1993.
11. Matusky, "Music of the Mak Yong Theater," p. 34.
12. Personal interview with Paksu Seman Besar, 22 June 1994.
13. Matusky, "Music of the Mak Yong Theater," p. 34.
14. Malm, "Music in Kelantan," p. 15.
15. Ghulam-Sarwar, "The Kelantan Mak Yong Dance Theatre," p. 119.
16. Matusky, "Music of the Mak Yong Theater," p. 34.

17. As mentioned in Chapter two, it is possible that there is a link between the salutation of the rebab tradition and the symbolic value of the rebab as the teacher of all performance in Mak Yong, to the "wai kru" tradition of the Thais, a central aspect of Manora, as found in Kelantan.
18. This rebab was in the possession of Pak Baharuddin of Cabang Empat, Kota Bharu, otherwise known as Pak Adik.
19. Paksu Seman recounted sighting a rebab carved in this style. Personal interview with Paksu Seman, 22 June 1994.
20. Malm, "Music in Kelantan," p. 15.
21. Refer to Ghulam-Sarwar, "The Kelantan Mak Yong Dance Theatre," p. 118. Wayang Jawa is also known as the Wayang Kulit Melayu, a type of shadow play found in the courts of Kedah, Kelantan and formerly Pattani. Matusky pointed out in 1993 that this form is nearly extinct. The literature, music and theatrical conventions of Wayang Jawa are strongly influenced by its Javanese counterpart. What is particularly interesting is the inclusion of the two-stringed rebab, itself an exciting blend of Javanese and Malay styles, in the musical ensemble of the Wayang Jawa. This rebab is tuned a fifth apart, likening it to its Javanese counterpart, however its decorative aspects and structure are more similar to the thicker, chunkier Malay rebab and less fragile than the Javanese one. For further information refer to Matusky, Malaysian Shadow Play, pp. 9-11.
22. Grove's Dictionary of Music and Musicians, London: Macmillan, 1981, p. 520.
23. Malm points out the divided theories of the origins of musical instruments which reflects upon the debate as to the rebab's origins. Malm summarises that:
 "...[a] belief in such a widespread relation of instruments is held by adherents to the theory of diffusion, which claims that every basic instrument type was invented only once and then spread about the world in variant forms. An opposing theory of polygenesis holds that each instrument was invented in several different places at different times."

The concept of diffusion is stated by him to be the best possible explanation for the relationship of the Malay three-stringed rebab to one of its variants, the Philippine gitgit, also a small bowed spiked fiddle.

See William P. Malm, Music Cultures of the Pacific, the Near East and Asia (New Jersey: Prentice-Hall, Inc. 1977), p. 22.

24. See rabab entry in Harvard Dictionary of Music, ed. Willi Apel (Cambridge, MA: Belknap Press of Harvard Univ Press, 1981), pp. 714-5.
25. Ghulam-Sarwar, "The Kelantan Mak Yong Dance Theatre," p. 118.
26. Many pieces of the documented repertoire of the music of Mak Yong are no longer played in today's performances.
27. The following summary of repertoire is based on the works of Ghulam-Sarwar, "The Kelantan Mak Yong Dance Theatre," pp. 117-28, and Malm, "Music in Kelantan," pp. 15-27.
28. It would be interesting to know whether the Thai visitors were Malays, in which case they would have most likely been the South Thai counterparts of the Mak Yong tradition. If they were Thai-Buddhists, they would most likely have belonged to the Manora tradition. In view of the close integration of the Malay and Thai Buddhist cultural traditions of South Thailand and Northeast Malaysia, it would appear that such cultural borrowings across genres and cultural traditions have been part of the history and development of culture in this area.
29. I witnessed this in a performance of Mak Yong by Kumpulan Seri Temenggung at Balai Zaa'ba, University Malaya, Kuala Lumpur, November 1992.
30. This two-night performance was sponsored by Kuala Lumpur City Hall (Dewan Bandaraya Kuala Lumpur) and performed at the City Hall Auditorium (Dewan Bandaraya Auditorium) on the 29-30 April 1994.
31. Between 15-17 August 1994 I witnessed a three-night ritual Mak Yong Semah Angin in the village of Ce Ke, near Saiburi, Patani which was undertaken by Wok Leh, his wife Mak Timah, and his family and friends.
32. Matusky, Malaysian Shadow Play and Music, p. 48.
33. In addition to Ghulam-Sarwar, Malm also mentions that the Lagu Berjalan and Tari Ragam piece is borrowed from the Manora tradition. See Malm, "Music in Kelantan", p. 21.
34. Lagu Sedayung Pak Yong and the second part of Lagu Menghadap Rebab are the only two Mak Yong pieces to utilise this particular scale, or choice of tones.
35. The partial scores of these sample versions are presented later in the chapter.
36. See the section on the scope of the present thesis.

37. See Ghulam-Sarwar, Pangqung Semar, pp. 1-6.
38. To Ghulam-Sarwar, the royal metaphor points to the "ceremonial preparation for the assumption of the role of god or king" which is a "ritualised legitimization of this transformation." See Ghulam-Sarwar, Pangqung Semar, p. 3.

The terms of address used in the lagu denote hierarchy. The Pak Yong speaks in the first person and addresses herself in the self-deprecating Kelantanese style as hamba, literally meaning slave, or dagang, with a similar lowly humility.
39. As sung by Che Ning in a sponsored ritual performance of Mak Yong which I recorded and transcribed in Kuala Besut, Trengganu, 25-27 July 1994.
40. All words previously translated are not repeated subsequently.
41. Dagang - The speaker of the text speaks in the first person, addressing himself as a poor, lowly being without family or name, a person held in no esteem.
42. Berino - This is an abbreviation of berita hendak which means the berita or story, hendak or is about to, be revealed.
43. Salin - replace.
44. This is a direct reference to the arousing of the kingly angin.
45. Che Ning described Puteri Ratna Suling as a metaphor for the tekak, or that which produces our voices. Otherwise, the usage of the name remains a mystery.
46. Ralik - means lewat or late.
47. See Ghulam-Sarwar Yousof, Pangqung Semar, p. 3.
48. Tarik songsang - Songsang literally means upside down, topsy turvy, or breech, as in a breech birth. Tarik songsang would therefore mean to do something in a reversed way. The meaning in Lagu Menghadap Rebab is not clear.
49. Gemulai - The meaning of the word is not clear. Ghulam-Sarwar translates the whole phrase as "Slanting to the centre we return lissome to place." For Ghulam-Sarwar's complete translation, see Pangqung Semar, pp. 2-5.
50. Terkulai - This means something that is dangling. The phrase would then translate as "Swaying from side to side and dangling." Again, the meaning is not completely clear.

51. This audio recording was made by Ghulam-Sarwar Yousof, Kota Bharu, 1975. The performers were the old surviving court Mak Yong practitioners from the days of the Temenggong court.
52. Leda - means to awaken.
53. As sung by Mariam Titisan Air Mata, in a performance sponsored by Kuala Lumpur City Hall, Dewan Bandaraya Kuala Lumpur, 29 April 1994.
54. Ditaroh - means to remain unspoken.
55. Ghulam-Sarwar, Pangqung Semar, p. 4.
56. Ghulam-Sarwar, Pangqung Semar, p. 4.
57. Personal interview with Makcik Aminah, 6 July 1994.
58. This occurred in a performance of Mak Yong led by Che Ning, in Kuala Besut, 18-20 October, 1993, where the patient, a woman, demonstrated the same trance-like indulgence of movement.
59. Musical intensification is dealt with later in the chapter.
60. Ghulam-Sarwar points out that the scene opening of Lagu Menghadap Rebab opens in a way that is similar to the telling of the Malay Penlipur Lara genre of story-telling and in the style of character presentation in the ritual opening of Wayang Kulit Siam, Pangqung Semar, p. 2.
61. See Ghulam-Sarwar, Pangqung Semar, p. 3.
62. Ghulam-Sarwar, Pangqung Semar, p. 3.
63. This is testified to by many contemporary Mak Yong performers.
64. Interview with Che Ning. See APPENDIX D for Che Ning's extended version of Lagu Menghadap Rebab. In this extended version, the second and third solos are structural and musical repetitions of the first structural format found in solo 1.
65. Matusky, "Music of the Mak Yong Theater," pp. 25-53.
66. Matusky, "Music of the Mak Yong Theater," p. 35.
67. Judith Becker, "Toward a Theory of the Derivation of Central Javanese Gamelan Gonggan", in The Traditional Music in Modern Java (Honolulu: University of Hawaii Press, 1980), Appendix IV.
68. Matusky, Malaysian Shadow Play and Music, p. 40.

69. Matusky, "Music of the Mak Yong Theater," p. 35.
70. The term colotomic unit is a general reference to cyclical musical structures which are framed by the sounding of the low and high gongs.
71. This representation of the subdivision of the gongan is taken from Matusky, "Music of the Mak Yong Theater", p. 38.
72. Matusky, "Music of the Mak Yong Theater," p. 39.
73. This illustration of the coincidence of sung-text and gongan is based on the model developed and presented by Matusky in "Music of the Mak Yong Theater".
74. This analysis is based on the analytical model presented by Matusky in Malaysian Shadow Play and "Music of the Mak Yong Theater."
75. No other piece of music in the Wayang Kulit Siam or known Mak Yong repertoire has the same form. The exceptions are the pieces entitled 'Tidur' [To Sleep], 'Mengulit' [To Lull], 'Mandi' [To Bathe], 'Minum' [To Drink], 'Baca Surat' [To Read a Letter], and 'Memetik Bunga' [To Pick Flowers]. These consist of four gongans played consecutively consisting of a basic 8-beat gongan, with the final gongan representing a cadential gong pattern. See the previous note.
76. Structurally, the second system of Laqu Menghadap Rebab relates most to the compound form based on a grouping of one of the basic forms found in the music of the Wayang Kulit Siam repertoire. The relationship between the music of the Wayang Kulit Siam repertoire and that of Mak Yong has already been noted by Matusky. See previous note.
77. Matusky, "Music of the Mak Yong Theater," p. 37.
78. Matusky, Malaysian Shadow Play, p. 57.
79. Matusky, "Malaysian Shadow Play", p. 57, e.g. 13) i,ii.
80. Adapted from Matusky, "Music of Mak Yong", p.40, ex. 3.1.
81. Personal interview with Che Ning, 18 October 1993.
82. Matusky has clarified working definitions of the term "heterophony" in "Music in Mak Yong", p. 45, note 17. Accordingly, the term "heterophony" refers to variations of the same melody played or sung by two or more performers simultaneously. In his research into the music of Mak Yong, Malm has put forward another term "disphony" to further

illustrate how in these instances, the music may consist of simultaneous parts which are less discernibly related through stylistic independence. See Malm, "On the Meaning and Invention of the Term "Disphony"" in Ethnomusicology, Vol XVI, May 1972, No.2, pp. 247-49, and Malm, "Music in Kelantan", p. 19.

83. In the performance of Mak Yong music, practitioners define this aspect further, in terms of who bears or brings the melody, siapa bawa lagu. This was mentioned in Chapter two. From the second part of Lagu Menghadap Rebab onwards, the Pak Yong is said to bawa lagu, literally meaning, carry the piece. Personal interview with Pak Harun Deraman, 26 September 1993.
84. Matusky, "Music of the Mak Yong Theater," p. 42.
85. Matusky, "Music in the Mak Yong Theater," p. 45.
86. Matusky, "Music in the Mak Yong Theater," p. 47.
87. Matusky, "Music of the Mak Yong Theater," p. 47.
88. Matusky, "Music of the Mak Yong Theater," p. 47.
89. According to Matusky, "Music of the Mak Yong Theater," p. 47, rebab melodic ornaments imitate vocal ones.
90. Refer to section on rebab technique.
91. Upon listening to an old recording of the surviving court performers, one younger musician marvelled at how much the singer stretched her phrases. He used the word tarik to describe how she did so. Tarik rebab is an expression used to describe the activity of playing the rebab.
92. Textual phrases ending with an open syllable which culminates with a gong tone or rhythmic marker have been pointed out by Matusky in "Music of the Mak Yong Theater," p. 42, and "The Gong as Determinant of Form," p. 7.
93. Matusky, Malaysian Shadow Play and Music, p. 69.
94. Matusky, "Music of the Mak Yong Theater," p. 42.
95. Malm finds tonal centres or emphases in the rebab's complex and highly embellished melodic paraphrasing in "Music in Kelantan", p. 17. Matusky's analysis of melody also utilises the examination of core pitches or pitch centres at specific points in the two pieces she analyses and additionally, she investigates the shapes and patterns of melodic contours in "Music of Mak Yong", pp. 45-47.

1. Matusky, "Music in the Mak Yong Theater", p. 47.
2. Refer to Chapter two on the ritual significance of Lagu Menghadap Rebab.

PLATES 18 a & b

Che Ning, the legendary Pak Yong actress
performs the Lagu Menghadap Rebab
in a sponsored Mak Yong performance,
Teluk Renjuna, June 1994.
(Photographs by J.S. Fernando).



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

