

**THE ROLES AND FUNCTIONS OF BAMAR
TRADITIONAL MUSICAL INSTRUMENTS IN
MYANMAR**

PhD DISSERTATION

CATHY TUN

**DEPARTMENT OF ANTHROPOLOGY
UNIVERSITY OF YANGON
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ABSTRACT

The title of thesis is “Roles and Functions of *Bamar* Traditional Musical Instruments in Myanmar”. The aim of this thesis is to explore the Roles and Functions of *Bamar* Traditional Musical Instruments especially Drum Ensemble (“*Saing Wain*” in Myanmar) in *Bamar* Society. This thesis was tended to describe the background of *Bamar* Musical Instruments, to find out the traditional functions and roles of *Bamar* Musical Instruments in the socio-cultural life of *Bamar* society, to explore the creative process and the interaction of artists and their audience and to examine the relationships with other aspects of culture and society. To achieve the objectives, this study was conducted with qualitative research method and cross-sectional descriptive study design and it is based on *Bamar* society.

This study is carried on anthropological approach to music. To collect information and data regarding with the usage of big drum in Yangon Region area some wards and villages of in the Townships of ‘*Daw pon*’, ‘*Hle-gu*’, ‘North *Okkalar*’ and ‘*Mayankone*’, were chosen as sites of study. The villages and wards chosen for the study sites were; *Bo Tun Zan* ward in ‘*Daw pon*’ Township, No(2) ward in ‘North *Okkalapa*’ Township, No(5) ward in ‘*Mayankone*’ Township, and ‘*Ye Mon*’ village, ‘*Kyun Kalay*’ village, ‘*Kyauk-ain*’ village in ‘*Hle-gu*’ Township.

The majority of *Bamar* societies are Buddhism and some believe on traditional spirit (“*nat*” in Pali). Some musical instruments are used when holding some social activities in *Bamar* Society. It was found that musical instruments were used not only in auspicious ceremony: novitiation, donation, birthday, and seasonal rituals, offering ritual for spirits but also inauspicious ceremony: funeral ceremony, the funeral of monks, funeral of monk’s mother and funeral of monk’s father. When a votary holds a propitiation ceremony for fulfilling desire, some musical instruments are used. In spirits propitiation ceremony, some musical instruments were hired by a leader of votary team (“*kanarsee*” in Myanmar). It is found that although the same musical instruments were used in social activities and propitiation ceremony, the playing methods were quite different. It also found that the using musical instruments showed the status of social role.

Key words: *Bamar*, traditional, musical instruments, Drum Ensemble, *Saing Wain*, roles, functions, ritual, ceremonies, value, belief, status, custom, cultural heritage

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CHAPTER 1

INTRODUCTION

1.1 Background

Bamar societies have their own culture; custom, tradition, beliefs, feeling, knowledge, thinking, technique and so on. People who had been lived for centuries in *Bamar* society had transmitted those national characters till present time. Characters of the cultural background of a society actually dominated upon that society. To express their feelings and to implement what had been in their mind long time ago, based upon their lifelong experiences, they got some idea to create “music” and ‘musical instruments using material sources, available around their environment. In this way the people of old *Bamar* society, seems to be invent musical instruments based upon resources available around and create fine arts in music based upon their feelings from their hearts. Therefore, the role of musical instrument inventors, experiences, knowledge, skills and ability of the inventors who create musical art with those instruments were regarded as major factors in musical culture. Moreover, the profession of invention and creation is basically most important in development of musical culture; and it is used in social events according to tradition, beliefs, behaviors, perceptions, emotions, religion, and attitudes.

Bamar ethnic group have a tradition of holding life-cycle rituals (ceremonies starting from the date of birth, till the date of death; it said so); whole-year round seasonal (monthly) ceremonies annual-cycle rituals) and the rituals that is held by the people in crisis or in bad merit (crisis rituals). Apart from these events, drum ensembles are used for religious affairs. Entertainment profile may be differing according to the different kinds of functions. This study has been also intended to be learned and discovered the role and the importance of Big Drum Ensemble (“*saing wain:*” in Myanmar) entertained in those functions that were held as a custom and tradition of *Bamar* people. Therefore, the study and the thesis were titled “The Roles and functions of *Bamar* Musical Instruments in Myanmar”. Apart from the fact that there were many *Bamar*/Myanmar traditional music instruments, this thesis mainly focused upon the roles and functions of *Bamar* Drum Ensemble and application sectors. Study site was chosen some of Township and villages within Yangon

Region. In the case of remaining instruments generalized study and description were carried out by the researcher.

The thesis was done emphasizing upon the role and the class (level) Big Drum Ensembles that were used in the ceremonies, festivals and rituals held in accordance with tradition in *Bamar* Society. In studying this, the following factors had been analyzed. The attitudes, perception, and opinions of people in a *Bamar* Society, are upon fine arts. How they take value? In what period *Bamar/Myanma* instruments (“*turiyar*” in Myanmar) emerged? How emerged periodical different instruments? In what sectors they have been used? Besides, the practice of inclusion of Big Drum Ensemble in meritorious, religious and condolence affairs existing as good old customs in *Bamar/Myanmar* society were studied and discussed in Musical Anthropology point of view which is an integral part of cultural Anthropology.

Therefore, it were studied and described how it is used instruments invented and music created by *Bamar/Myanmar* nationals, how much it is important and necessary in society and how it is still sustained until present days. The study were based upon, (1) content themes, or subjects, (2) styles, (3) changes overtime, (4) social and cultural functions, (5) relationship with other aspects of culture and society, (6) the creative process and the interaction of musician and audiences.

1.2 Research Questions

In a study on the roles and functions of *Bamar* traditional musical instruments in Myanmar, the research questions are:

- (i) What are Roles and Functions of *Bamar* Drum Ensemble in *Bamar* Society?
- (ii) In *Bamar* community, why Drum Ensemble is over powered nowadays?
- (iii) How it had been maintained as national heritage?

1.3 Rationale for the Thesis

In Myanmar, there are many arts such as fine arts, singing, dancing, composing, and playing instrument and handicrafts. Though, there are many studies on Myanmar instrumental music from various perspectives, one of the Myanmar traditional cultural heritages, *Bamar* drum ensemble, has not been studied yet from the anthropological point of view. This is the time, while the state government is implementing the plans for all round development of the country; it has to deals with

the many international organizations. As Myanmar has interrelation with foreign institutions, foreign culture encroaches into Myanmar slowly and steadily, especially in the music sector, thus Myanmar music become mingle with western music.

It had been observed that because of appreciation and taking value by the public upon *Bamar* drum ensemble which represents *Bamar* traditional music, the musicians still could depend upon the ensemble as one of their primary livelihoods. Nevertheless, in some aspects, it was learned that Western style music and songs started to mix with traditional music and performances. Because of that kind challenge, it has been an essential task to be carried out to maintain *Bamar* music ensembles as a national treasure and heritage by sharing awareness of traditional rituals customs and its interactive relationship with *Bamar* society. The above-mentioned facts induce to carry out the research work on the *Bamar* drum ensemble with its musical instruments from aspect of cultural anthropology.

1.4 Aim and Objectives

The aim of the thesis is to find out how *Bamar* Society maintains the roles and functions of *Bamar* Traditional Musical Instruments

The specific objectives are;

- i. To describe the background of *Bamar* Musical Instruments
- ii. To find out the traditional functions and roles of *Bamar* Musical Instruments in the daily life of *Bamar* society
- iii. To explore the creative process and the interaction of artists and their audience
- iv. To examine the relationships between other aspects of culture and society

1.5 Composition of Thesis

The thesis includes six parts; these are introduction, literature review, methodology, finding, discussion, and conclusion and recommendation.

Chapter one introduces this thesis to readers. It contacts with the background of cultural anthropological point of view about the art, rationale for thesis, aim and objectives composition of thesis and conceptual framework.

Chapter two presents literature reviews of the historical perspectives of traditional musical instruments but it explain two parts; international studies and local studies.

In chapter three includes study design, study area and study population, data collection methods, study period and ethical considerations.

In chapter four, findings about historical background of *Bamar* Traditional Musical Instruments, preservation of the Drum Ensemble as Cultural Heritage and the creative process and the interaction of artists and audience were described.

Chapter five includes discussion about preservation of the drum ensemble as cultural heritage, roles and functions of Royal and Public Versions of *Bamar* traditional musical instruments and, creative process and the interaction of artists and audience.

Chapter six was tied the thesis's main points into a consolidated whole not only suggestions for future research questions but also recommendations for policy improvement needed to be added.

1.6 Conceptual Framework

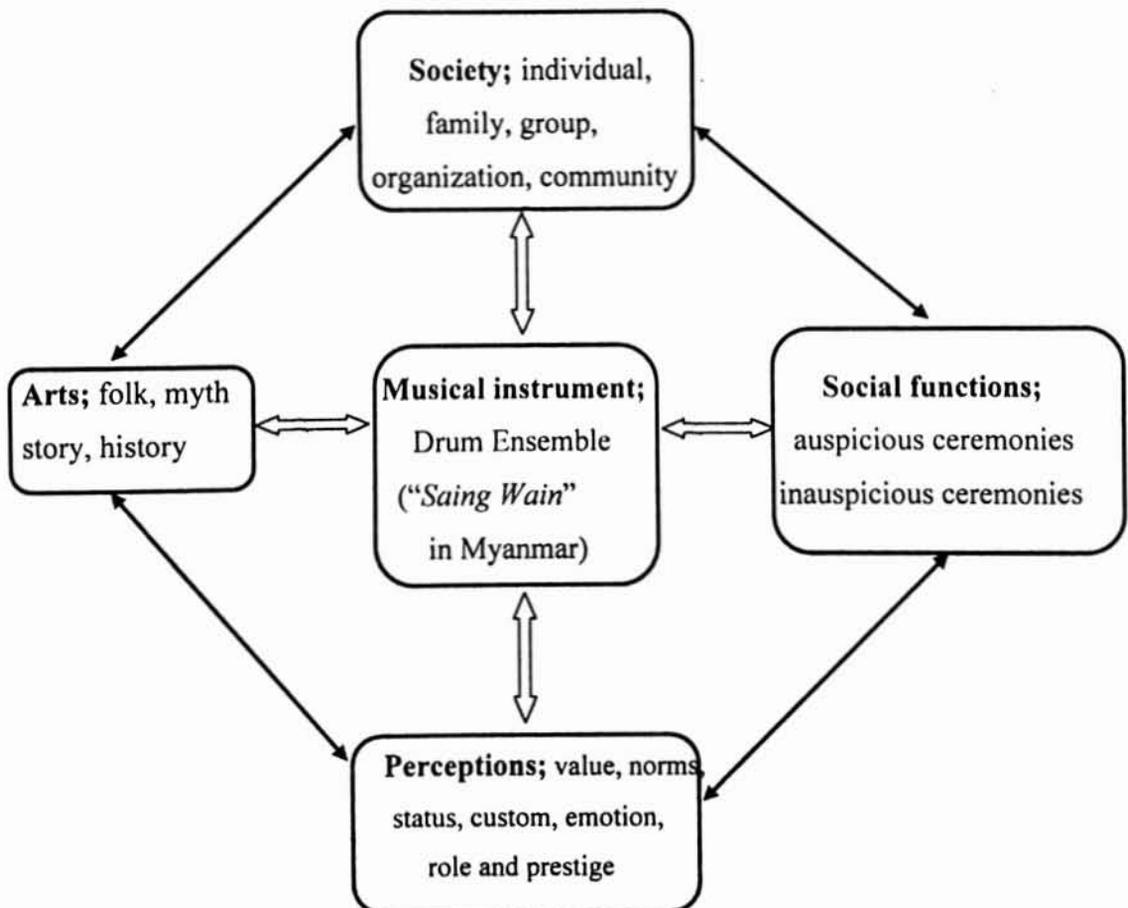


Figure 1. Conceptual Framework

According to figure (1), in *Bamar* society, concerning with the history of arts of it, there exist tales, myths, folklores and many customs and traditions. Historically, social activities are performed individually, in family, and in group. Because of the different attitudes towards arts, in music, pertaining to traditional arts, its values and artistic emotions are greatly different from each other. Thus, folk music of every race has various conceptions such as: valuing as cultural heritage, considered as social status, and esteem as prestige.

CHAPTER 2

LITERATURE REVIEW

A literature review surveys scholarly articles, books and other sources (e.g. dissertations, conference proceedings) relevant to a particular issue, area of research, or theory, providing a description, summary, and critical evaluation of each work. (<http://guides.library.ucsc.edu/write-a-literature-review>) From learning about books and literature that give the way of how to review and analyze literary journey with books. The meaning of the word/term which is used by researchers' literature may differ from use by another. ([http://classclit.about.com/od/literary terms/g/aa_whatisliter.htm](http://classclit.about.com/od/literary_terms/g/aa_whatisliter.htm)) Therefore, to interpret the message is very important. This decoding of the text is often carried out through the use of the relevant theory.

Every national have their own culture and artistic character and artistic characters. Those cultural characters are used in relative sectors as a tradition in the societies. Nevertheless, as everything is always changing, culture and customs used to change and developed according to time and space. On the other hand, because of the interaction between communities and countries, culture and customs became mixing and innovation occurred. In that case, it was learned that some old culture and tradition are endangered to extinct. The object of this study and research aims to be focused upon the roles of traditional musical instruments and entertainments, some of which were already extinct and some were endangered. The study intends to make sectional analysis on material aspect of big drum ensemble, profession of percussion creating music for listening pleasure and the field of usage of the music troupe. This will be carried out regarding with its class and status of social, religion and national, in which it is still used as entertainment. Therefore, in this chapter it could be noted the facts about application and sustainability of *Bamar* drum ensemble entertainment as a cultural heritage in merry occasions and condolence events. The facts, data and information were collected at libraries web-sites and reference books. Besides, other practices that could be preserved as cultural heritage in social and cultural activities were observed and complied as to share theoretical awareness. Moreover, Document/literature reviews on historical background of components of *Bamar* drum ensemble ("*saing wain*:" in Myanmar).

2.1 Anthropological approach to music

The culture of music started to study since 20th century from Comparative Musicology, Ethnomusicology and Anthropology of Music point of view. In the early 20th century, in German researchers especially the so-called School of Berlin: Curt Sachs, Erich von Hornbostel and others groups started to study *Comparative musicology*. They conceived music in its various cultural forms as the result of a long development whose peak was European music. The goal of the comparison between the different musical styles was to identify their distinctive traits and ultimately to grasp the *universalia* that are the foundation of the plurality of musical expressions in the world (Blacking, 1986).

The *vergleichende Musikwissenschaft* represented a strongly innovative approach that contributed to give dignity to "primitive music", to sustain the existence of universal structures in music, to propose new methodological procedures of description and analysis and to provide a first systematic classification of music instruments.

After 1950 the discipline was redefined by Jaap Kunst as *Ethnomusicology* and specified its contents and goals: the focus moved on to the ethnological aspects and to the direct investigation through field-research of many music cultures not yet observed. Ethnomusicology studies in all broadly non-European cultures, European folk and popular music as well as all musical features of contemporary western societies, including classical music. Nowadays ethnomusicology doesn't restrict itself to researching into specific music, but widens its investigation to the analysis of the cultural, social, behavioral and psychological aspects of music making. www.centrodidatticomusicale.it

Ethnomusicology resolutely affirms today that music is *not* a universal language. A certain piece of music or a specific music usage within a cultural context arouses in a person a net of meanings and experiences that can be very different from those of another person not belonging to that context. In spite of that, the semantic ambiguity of music makes it possible to stimulate the aesthetical and emotional sensitivity of different individuals and thus to activate some processes of sense-construction. Music is a possible bridge between peoples. The approach of anthropology of music gained more and more importance beginning from the 1960s.

Alan P. Merriam (1964) has opened the meaningful contribution for a new phase of ethnomusicological studies and has brought the attention, beyond musical systems, to music conceived as a cultural and human experience. He proposes to take into account all these factors a research model articulated on three analytical levels: the *concepts* (definition, origin, talent) associated with music, the *behaviours* (physical, verbal and social, as well as all forms of music learning), the *sound* (the musical system and the musical products). Beside the *usages* – the customs, the places, times and social rituals in which music is present – the investigation of the *functions* of music clarifies the reasons for the use of music in different contexts and the general goals (expression of emotions, aesthetic pleasure, communication, physical responses, support of social institutions, social integration) (Merriam, 1964).

2.2 International Studies on Music

2.2.1 The Orff-Schulwerk approach to music

Historically, Orff-Schulwerk was born in Germany. Orff-Schulwerk has been able to meet other cultures and to find new forms and integrations. Anthropology means "the study of man": to say "Orff-Schulwerk as Anthropology of Music" means to say that we not only aim to develop the musicianship of our students, but also that we use music *in order to* enhance their personality and humanity.

The Orff-Schulwerk methodology, because of its historical origins and constitutive structure, is very near to a concept of music and music education inspired by anthropology of music. According to "*Orff's theories*", music describes a possible model of intercultural music education through the operative strategies to be used in teaching. The Orff-Schulwerk approach to music education can be defined as holistic, in that it takes into account the whole person and her anthropological dimensions. Every person has to be considered as an indissoluble unity of body, spirit and mind. *Man is an eminently social being*. He lives and grows through interpersonal relationships. Therefore every learning group is considered as a cultural group and that is observed from an anthropological perspective. In the same way the body may have different values and meanings in different countries or for different persons; - the creative and student-centered learning process. These two last observations may refer to applications in macrocultures as well in microcontexts – specific social or age groups or even individuals.

One of the basic ideas of the Orff-Schulwerk approach is that of "elemental music". Orff-Schulwerk is applied as a series of criteria to individual teaching; it is mainly thought of as an educational approach for groups. The forms of social interaction (*Sozialformen*) are manifold and foster the encounter, the exchange and the communication among the individuals. The whole Orff-Schulwerk tradition emphasizes the acquisition of psycho-social skills and the positive integration of single members within the group. The trait of integration is one of the fundamental issues of Orff-Schulwerk and has a strong pedagogical and therapeutic value (Cubasch, 1999).

In above-mentioned Andrea Sangiorgio's "Orff-Schulwerk as Anthropology of Music Article", it had been studied and described Music Education Centres by using "Orff's" theories. According to Orff's theories, it was described as "possible model of intercultural music education through the operative strategies to be used in teaching" classification of study "area (Music Education Center), a researcher group were also described". Creative and student-centered learning process of cultural group (different definition in accordance with cultural value) also and learned described with anthropology aspect. According to this theory, a study was made as a series of criteria to individual teaching (thought of as an educational approach for groups), and also forms of social interactions encounter, the exchange and the communication. It is also observed as the field of music education, one of the more vital concepts and methodological approaches. In the case of "Cultural Group", (Music learning group, with different cultures from music school) there occurred interactive interests among each other. And then social dealing and interactions followed by sharing of one's culture to other. Furthermore, it could be assumed that the teaching with combination of different musical issues and instruments improved and to be preserved their own tradition and culture.

The journal of Mediality of Music Cognition and Aisthesis (MeMCA) 2010 Proceedings, Nijs, Leman and Lesaffre of IPEM, Dpt. of Musicology Ghent University (Belgium) discuss on that Kohl, Music performance and the mediality of the musical instrument. It is a Conference Paper and is presents a theoretical investigation of the Mediality of acoustic music instruments by *appealing to Activity Theory*.

According to Leman, in the study of music, it was observed that all of the "expressive communications", which can describe artistic feelings, ideas and related

actions as Art Presentation or “Music Performance”. Therefore it was known that the musicians are very much depending upon their musical instruments as “art creators” to share people their aesthetic feelings, ideas and inspirations. It is also described that the “paradigm”, skillfully shaped and produced by the musical ideas and created sounding music, as – “multimodal technology”. This idea refers to the disposition of the medium and its operations that establish a specific relationship between medium (musical instrument) and mediated (musical ideas) (Leman, 2007).

An Activity Theory approach to that human mind is *conceived of* as the product of interaction with people and artifacts in the context of everyday activity (Kaptelinin & Nardi, 2006). A set of principles (merging of activity and consciousness, object orientedness, internalization and externalization) provides useful concepts (object, operations, functional organ) to investigate the influence of the musical instrument on the different processes that shape the performance and the way it is experienced by the performer. The principle of mediation (every human activity is mediated by material and psychological artifacts) and its elaboration in the Instrumental Approach (Rabardel, 1995).

2.2.2 Activity Theory Perspective

According to an Activity Theory Perspective, the role of the musical instrument for music performance forms a strong fundament for the assumption. The instrument is not a mere transfer channel but a constitutive part of musical meaning. It determines the goal directedness of the performance and the way (the performance is structured in the musician’s consciousness) as a technological mediator of music performance. That is describe the interaction between musician and musical environment and shapes the musician’s subjective experience. This medial character of musical instruments results from the mechanism that underlies mediation, namely the formation of a human-artifact system (Kaptelinin, 1996).

Instrumental Approach was studied on two facts; firstly, the musical instrument has a major influence on the musician cognitive processing through the shaping of specific mental schemes (*instrumentation*) and secondly, the musician influences the musical instrument by attributing it specific functions (*instrumentalization*) (Trouche, 2004). The musical instrument influences the attribution of musical meaning that is based on the process of corporeal intentionality (Leman, 2007). It becomes a constitutive part of the intentional meanings of the

performer rather than being a mere transfer channel. According to above -mentioned research experiments, it is observed that dependence of the performer (the artist) upon musical instruments to express their arts to the audience is basically to roles of the musical instruments.

Jintana Thunwaniwat investigates the role of Chinese music in shaping culture in China and Thailand. The research is to study the cultural influence of Chinese (chaozhou) music on recipient Southeast Asian cultures such as that of Thailand. (<http://human.uru.ac.th/ThaiStudies>) Again, according to (Jintana Thunwaniwat-The role of Chinese Music in shaping culture in China and Thailand), that the music and family customs of the Chinese people were brought along with them since the time they immigrated to Chaozhou and Shantou regions of Bangkok, Thailand. A comparative study on the culture and customs between those immigrant Chinese in Thailand and Mainland, Chinese was also made. It had been observed that a new culture was emerged; a mixture of immigrant Chinese culture and that of the region's Thai culture. Eventually, that kind of mixed culture became their own culture of that societies and used in their daily life and social occasions. And some cultural practices were learned to be used as their livelihoods. Especially, Thai cultural activities were observed in Royal funeral processions.

Musicians are developing new techniques in their performances and often find a new style to present in their concerts. In fact, there is a new style of Chinese folk music that is called Neo-folk Music. This is a fused composition, mixing folk and modern music. Thailand uses the talent available for ceremonial and social events. However is not traditional and has little effect on the cultural ceremonies and social customs in either China or Thailand. Most of their motivation comes from their community, family, temple or simply love for the music. Southeast Asia and Thailand, these links will remain an important part of the immigrant culture. In addition, the basic religious and social ceremonial origins will receive more exposure, hopefully motivating new and expanded appreciation of this very important part of Thailand's cultural heritage.

2.3 Local Studies on Music

According to "*Thaibin Wun U Nu*" the development and prosperity of Theatrical Art ("*tha-bin-pyin-nyar*" in Myanmar) had been described in (2) parts. The first part described about the (Theatrical Art and Fine Art) had been described in (2) parts. The first part described about the (6) different periods explained as follows:

- (1) First Period: The Buddhist Scripture recitatives in religions events during *Bagan* and *Innwa* Periods. And recitations of "*De-gar*" (a kind of poetry recite in sing song style, when baby-sitting by mothers).
- (2) Second Period : Recitation of "*Ae-Htu-Chin*", "*Lu-tar*", "*Aye-chin*", "*Aye-yin-chin*", "*Maw-kun*", "*than-pine*", "*pyoat*" by writers and readers for the king's ears ("*Sartawphat*" in Myanmar). Theatrical performance on "*Zat-taw-gyi*" by Siamese artists in the palace during 'Kone-baung' period (*King Hsin Pyu Shin* reign)
- (3) Third Period: During *Kone-baung* Period and in the reigns of "king *Sinku*", (1776-1782), '*Bo taw phayar*' (1782-1819), *Ba-gyitaw* (1819-1837), the Simese Zats (theatrical performances like drama) were renovated to *Bamar* style relatively and preformed.
- (4) Fourth period: On-ground shows out of palace during King *Bagan* reign (1846-1853).
- (5) Fifth period: Puppet Shows ("*Yote-sonetha-bin*" in Myanmar) in during King *Tha-baw* Period Palace (1878-1885).
- (6) Six periods: Entertainment of Drum Ensemble with "*Myay-wine-pan-pin-site*" "*Zat*" during "*Thibaw*" reign.

The second part described the changes and development about Drum Ensemble with comparative description about characters of puppet ("*Zat*" in Myanmar). It was described that "*Myanmar Ge-ta*" had been as an entertainment of minority (court people) in the palace, and Royal City (Nu (*Thabin Wun*), 1967). Because of that description emphasizing only upon royal city folks it was learned that music of above mentioned court people did not reach to country folks.

Myanmar *Zat-tha-bin Pwe* and Myanmar *Pya-Zat Sar Oat Myar*, (Myanmar Theatrical Art Performance and Myanmar Books of Plays), it was described the experiences of those "*Zats*", it was consisted of; how it was prepared to assemble stage and instruments for long drum "*Zat*"; how it was prepared to assemble stage and

instruments for long drum "Zat" ; how to create scripts and plots of the drama; how it was entertained (to act and play the instruments); how and where did entertainment perform, and nature of interactions between performers and audience. And also, consisted of the nature of *Zat* members, donors of "ah lhu", and the customary practice and attitude of donation ("Ahlu" in Myanmar) audience, associated with the event of *Zat pwe* in those days. Besides emergence of Big Drum Ensemble in *Bamar* society and significance of its characteristics and role were systematically documented in his publishing (Saya Thein (Hmawbi), 1965). It has been considered as an almost appropriate document about the studies of *Bamar Gi-ta* of those days as well as about the misc creators and end- users ("pwe" in Myanmar) visitors.

Myanmar *Zat Thabin Tha Maing*, History of Myanmar theatrical Performance Art a narration of evolution of Myanmar Theatrical Art Performance and cultural music, described periodically, since "Pyu" Period to Socialist Period, consisting such evidences as the changes of court-yard entertainment to country wide art performance. Evidences and historical documents, consisted of stone-inscriptions, paintings, sculptures, archeological earth wares like earthen containers, dimensional inscriptions, and status were systematically documented donation sponsors audience in due course with exact time and period they've been used. Besides, it was seen the author had been tried to express the lively and active status of country music bands with the significant nature of trunk, row, rough and noisy while the nature of music in palace regard as sweet and classical. In colonial period it has been innovated and wide spread into majority of people without ruining the tradition and heritage (Thein Naing, 1965). It was also learned that quality of instruments became higher along with improved level of fine art performances and addition of creation and invention of new instruments in *Bamar* big drum ensemble.

The performers of Theatrical entertainment in those periods were supposed to be performed their music, songs and dances, not only according to the tradition (without effecting or damaging) but also in line with the request of audience, by adding reasonable changing and invention. In the book of "Myanmar puppet show" (Myanma *Yote-Thay thabin*) by U Tin Hla, it was seen the division of Myama *Thabin* in (3) categories, which comprised "Myanmar *Yote-They Thabin*", (Myanmar Puppet Show), "*Zat Thabin*" and "*Ah-nyeint thabin*". The study and compilation of this as a "Literate" he described about those stage performances in the aspects of; in what period did puppet shows emerged; differences of music, dance and songs between

puppet show and "*anyeint thabin*" and in what occasions they were entertained. Majority of writers, at that time used the term 'upper class' for puppet and "low-class" art for *Zat Thabin*. But in that book, the author simply used the term, just '*Ahnyeint*' and "*Zat thabin*". Therefore, the author is known to be the one who took value upon arts. Besides he expressed the role and importance of composition and techniques of music playing in supporting the actions of performers. And then, puppet shows seems to be nearly extinguished among (3) "*thabins*" so that he tried to explain reasonably the means and ways to preserve as a Myanmar tradition. The occasions where the puppet shows entertained and competition of skills and experience between the performers also were compiled by the author (Thein Naing, 1968). According to the author it was recommended that, it should be considered to innovate Myanmar *Thabin* culture in accordance with the present time ideas, outlooks, and perspectives without damaging traditions.

Furthermore, to prevent decreasing and extinction of "*Thabin*" profession, he suggested that the government should consider about employing them at cultural schools, so as to preserve Myanmar "*Thabin*" profession and keep them earning regular income (Tin Hla). But it is still not enough that the participation of Myanmar people (audience) is necessary for cooperation to keep it sustainable. Therefore, it is assumed to be alert "*thabin*" professionals to try and encourage the community by using 'awareness programs' on '*Thabin*' culture.

Zar-ti-sar, it will be described as "*thabin*" if only it is composed of, writing singing and playing musical instruments (*Ah yay, Ah so, Ah tee*). The comparative study on various kinds of "*thabin*" performances in the post and tater periods were comparatively studied and explained. The nature of "*Zat thabin*" entertainment basically possess the capacity of sharing the public the classics of singing, dancing and music playing directly and closely (not indirectly). This capacity is one of the major options to evoke national cause. Therefore "*Zat thabin*" was described as a weapon which could give the people whether the advantage or weakness. To preserve "*Zat-thabin*", culture as a sustainable national character, two kinds of methods those were pointed out by the author. The first one is "internal renovation" (self-evaluation or self-criticism) and the second one is "external renovation (non-artist personal and sympathizers who tend to give good advices and directives) (Zeya, 1966). It has been recommended that the artists should not be very much conservative, at the same time should follow with present time cultural main stream reasonably. And the author tried

to explain the basic principle of "*thabin*" profession and described that the "nature" and the 'fine art' is similar in character but differ in principle.

Study of U Khin Zaw on Myanmar *Geta* described differentiation between Myanmar *Geta* and Western music form point of view of music professional and usage of various kinds of musical instruments in line with time and place as a Myanmar custom many practice (Khin Zaw, 1961). Therefore, the author also explained the regulations of Myanmar musical culture and musical instruments from (Musicology) point of view.

Furthermore, interactions between music, musical instruments and the people of society, and the cause of interaction and affection in music, were described by the author, from the (Ethnology) point of view. It can be observed; the study of historical background of each and every musical instruments, the life, nature and principle of a "*saing*" troupe leader (a *pa'-tee sayar*), a systematic description of "*Saing thamar sin*" (Features of "*Saing Wain*:", percussion methods), description of *Bala Saing* and *Zatsaing*; description of Myanmar *Turiyar*, and expertise of musicians (percussion and blowing instruments), focused upon percussion group of musicians were described in [Tin Tun Oo- Myanmar Traditional "*Saing*" instruments, Myanmar *Yoe Yar Yin Kyay Hmu Saing Tariyar Myar*] from the (Ethnology) point of view.

Based upon the historical and archeological evidence of stone inscriptions, ink letters, wall paintings, palm leaf inscriptions, parasite, and literature, history of leather instruments were compiled in "Myanmar *Thayay Turiyar*" (Myanmar leather instruments). A detailed explanation of steps in making instruments comparative study of instruments used by *Bamar* nationals, and other nationals living in Myanmar and usage of Myanmar *Saing* in Social events since the periods of Myanmar Kings of to present day. Therefore according to (Hman Nynt Tin -1986), it was learned the importance and necessity of leather musical instruments in daily lives of the people in a Myanmar society.

"Myanma *Saing*" (Myanmar Drum Ensemble), it has been describes about the lives of troupe members, innovation creation and preservation of *Bamar* drum ensemble as national heritage (Thein Than Win-2009). The author seems to be compiled the study of; different categories of *Bamar* musical instruments which are supposed to play as a band (troupe); the changing profile of *Bamar saing wain*: and performance conditions; and the routine life of troupe members, by participating himself in the troupe as one of the troupe members.

According to local research as mentioned above, it has been studied and compiled regarding mainly to “material preservation” as cultural heritage. A little bit of study and endeavor to find out the interaction of *Bamar* society and *Bamar* big drum ensemble (“*saing wain:gyi*” in Myanmar) and existence of it as national heritage until present day is seen in the research. Therefore, in this research, depending upon “Functionalism Theory”, it will be described in accordance with the study of important role of “*Bamar saing wain:*” in *Bamar* society, customs in daily routine events in their lives, interactive condition of customary practice and social functions.

CHAPTER 3 METHODOLOGY

This chapter explains of study design, study area, study population, data collection methods, study period and ethical considerations.

3.1 Study design

This study aimed to explore the roles and functions of *Bamar* Traditional Musical Instruments and how to maintain *Bamar* musical instruments as Myanmar cultural heritage. To compose thesis descriptive design was used with qualitative approach.

3.2 Study area

In due course with 'globalization' nowadays, as information and communication technology because global level, the culture and customs of any nationals in the world were not just their own anymore. Interrelations and Interactions between different countries were very fast and widespread. Culture and customs are easily mixed and adopted. Foreign culture tends to be easily come and go. In this way other alien culture, art and music in filtrated into Myanmar so that it is crucial to try to maintain Myanmar national characters such as tradition, custom and culture. Yangon is presumed to be the most developed place in the country that it could be very much liable to any infiltration of foreign culture and music. But fortunately, it was found that Big Drum Ensemble are still using in Yangon.

Therefore, to collect information and data regarding with the usage of drum ensemble in Yangon Region and adjacent area of some wards and villages of in the Townships of "*Daw pon*", "*Hlegu*", North "*Okkalar*" and "*Mayangone*" in Yangon Region were chosen as study sites. The villages and wards chosen for the study sites were; "*Bo Tun Zan*" ward in "*Daw pon*" Township, No(2) ward in North "*Okkalapa*" Township, No(5) ward in "*Mayangone*" Township, "*Ye Mon*" village, "*Kyungalay*" village, "*Kyauk Ain*" village in "*Hlegu*" Township.

3.3 Study population

As a part of research process focus groups people for discussion and study were done. The three groups of the community were divided as follows: (1) The drum ensemble members of musicians whose livelihoods depend solely upon *Bamar* drum

ensemble (2) appropriation ceremony (“*na’ kana:*” in Myanmar) professionals consisted of a woman or a sissy said to be chosen as consort by a spirit (spirit medium) (“*na’ gado*” in Myanmar), a leader of spirit medium (“*kana: si:*” in Myanmar), and other followers and (3) the audience. Then the audience comprised the doers and related persons, people who sponsored expenditure of ritual event (“*kana: pwe:*” in Myanmar) and people who come to watch entertainment. Again it could be classified two categories of audiences who came and watched drum ensemble entertainment. The first said to be the ones who are coming to watch according to their hobby who watch and listen with artistic ears and the remaining groups represent the ones who come and see just for fun.

Field ethnography, focus group discussion (FGD), key informant interviews (KII), in-depth interview (IDI), informal conversation (IC) and direct observation (DO) were used for data collection. For qualitative data, information gathered by focus group discussion, key informant interviews, in-depth interview, informal conversation were transcribed and organized on the basis of emerging themes and subthemes. And then some people from village and wards in the study areas were general participated and using in drum ensemble (“*saing wain:*” in Myanmar) at auspicious and inauspicious ceremonies direct observation was conducted with them.

Focus Group Discussion (FGD) research method was used by conducting ten group discussions. Key informant interviews (KII) were conducted in each village and ward of study areas covering 15 interviewees. In-depth interview (IDI) with two persons was conducted in the study areas. Moreover, the researcher visited various occasions where a *Bamar* traditional orchestra (“*saing wain:*” in Myanmar) played music to entertain the audience and interviews to 48 interviewees on the basis of informal conversation. Therefore altogether 144 informants were interviewed in this study.

3.4 Data collection methods

Observation was carried out at the ceremonies accompanied with drum ensemble, some data of *Bamar* traditional musical instruments especially, library of Department of Anthropology, Yangon University and Internet libraries. Moreover, data relating to *Bamar* traditional musical instruments were collected from newspapers, journals and magazines. Taking photographs and recording of music played with *Bamar* drum ensembles were conducted.

The following data collection methods were employed in the study:

3.4.1 Focus Group Discussion (FGD)

They were local people from four Townships namely *Hlegu* Township, North *Okkalapa* Township, *Mayangone* Township and *Dawpon* Township and the rest were professional musicians from drum ensembles. Seven groups of local people were 4 groups from *Hlegu* Township, one group from North *Okkalapa* Township, one group from *Mayangone* and one group from *Dawpon* Township. Whereas three professional groups were one group with 5 persons and two groups with 7 persons each. In terms of the group size, the local group varied in a range from 6 to 13 persons. The four local groups from *Hlegu* Township were one group with 6 persons *Kyun Kalay* village, two groups with 7 persons each from *Kyauk-ain* village and one with 9 persons from “*Ye Mon*” village with a total number of 9 persons. There other local groups were one group with 12 persons from North *Okkalapa* Township, one with 6 persons from *Bo Tun Zan* ward in *Daw pon* Township.

Focus group discussion (FGD) were conducted with the participation of 19 drum ensembles (musicians) playing music in the *Bamar* traditional orchestra to entertain the audience at *Kyun Kalay*, *Kyauk-ain* and *Ye Mon* villages together with a group of 29 local people including donors of religious donation such as novitiation ceremony or alike and other villagers in *Hlegu* Township. Likewise 12 townsfolk from the 2nd ward North *Okkalapa* Township who came to the pouring donation water (water libation) ceremony to mark the successful completion of building a communal a Buddhist ordination hall, and 6 women who came to the ceremony to propitiate spirits (“*na’kana: pwe:*” in Myanmar) from *Bo Tun Zan* ward, *Daw pon* Township were requested to participate in focus group discussions 13 townsfolk from the 5th *Mayangone* Township who celebrated the ceremony to mark the end of successful Buddhist lent. There were 79 informants interviewed in Focus group discussion (FGD).

3.4.2 Key Informant Interview (KII)

Key informant interviews were conducted with fifteen interviewees. They were two key informants from *Kyun Kalay* village, three from *Kyauk-ain* village, two from *Ye Mon* village, three from North *Okkalapa* Township, two from *Mayankone* Township and three from *Daw pon* Township. In terms of occupations and social

status, these fifteen key informants were selected in a wide range from townfolk to amateur musician to the Head monk of the monastery etc. The two informants from *Kyun Kalay* village were village administrator and troupe member of the orchestra while three informants from *Kyauk-ain* village were village administrator, and two drum ensemble fans of an elderly man and woman. The two informants from *Ye Mon* village were experienced man who had celebrated a grand novitiation ceremony and the Head monk of the village monastery. Three key informants from 2nd ward North *Okkalapa* Township a 56-year-old man who was a member of community service committee, a 62-year-old man, who was fond of watching *Bamar* traditional orchestra entertainment and who was also acquainted with drum ensemble and a comedian who was well-acquainted with the art of drum ensemble. The two informants interviewed from 5th *Mayankone* Township were a 63-year-old, a committee member of the task-force to celebrate a ceremony to mark the successful end of Buddhist lent and a professional musician, from a drum ensemble while the three key informants from *Bo Tun Zan* ward, *Daw pon* Township were a professional musicians, who not only played music to propitiate spirits but also acted as the Chairman of the musicians' association, a 60-year-old female vocalist of the musicians' troupe to propitiate spirits. There were 15 persons interviewed in Key informant interviews (KII).

3.4.3 In-depth Interview (IDI)

In-depth Interview (IDI) with two people; a woman and a sissy were chosen while celebrity appropriation ceremony and drum ensemble for spirits played at the time of propitiation of spirits (“*na' saing*” in Myanmar).

3.4.4 Informal conversation (IC)

Informal conversations (IC) were conducted with some randomly among the fans of drum ensembles, which gave performance at various social activities and religious donation Ceremonies. Forty eight people were interviewed in such occasions to collect the data for this study.

3.5 Study period

The research for the thesis was conducted from June, 2009 to April, 2013. Therefore, this plan was done as the following table. (See Table 1)

Table 1. Schedule of the Research (2009 – 2013)

YEAR	MONTH	ACTIVITIES
2009	June	Collecting books from libraries and internet to write thesis proposal
	July and August	Doing primary documents (eyewitness accounts of events, diaries and oral histories)
	September	Writing thesis proposal
	September	Seminar for thesis title
	November	Carrying out pilot survey
	December	Data analysis
2010	January	Writing literature review and research methodology
	February	Regular seminar for 1st year PhD
	March	Writing once again make up for deficiency data
	April	Credit seminar for 1st year PhD
	May	Feedback with supervisor
	June	Taking advice with co-supervisor
2010	July and August	Doing field work
	September	Writing report and Analyzing data
	October	Taking advice with supervisor

2010	November	Feedback for 2 nd year PhD regular seminar with supervisor
	December	Regular seminar for 2nd year PhD
2011	January	Doing field work
	February	Writing report and Analyzing data
	March	Taking advice with co-supervisor
	April	Feedback with supervisor
	May	Credit seminar for 2nd year PhD
	June, July and August	Doing field work
	September	Writing report and Analyzing data
	October	Taking advice with co-supervisor
	November	Feedback for 3 rd year PhD regular seminar with supervisor
	December	Regular seminar for 3rd year PhD
2012	January	Feedback with co-supervisor
	February	Taking advice with supervisor
	March	Credit seminar for 3rd year PhD
	April and May	Doing field work (for data confirmation)
	June	Writing report and Analyzing data
	July	Taking advice with co-supervisor
	August and September	Feedback for 4 th year PhD regular seminar with supervisor

2012	October	Regular seminar for 4th year PhD
	November	Feedback for credit seminar for 4 th year PhD with supervisor
	December	Taking advice with co-supervisor
2013	January	Credit seminar for 4th year PhD
	February	Feedback the whole thesis with supervisor
	March	Taking advice with co-supervisor and supervisor
	April and May	Submitting thesis

3.6 Ethical Considerations

Data collection for the thesis was conducted through the towns' elders and authorities concerned of a designated study area and the leader of the *Bamar* drum ensemble by asking their permission to do so. Some data were given by musicians who play the instruments of an orchestra to entertain at some religious donation ceremonies such as novitiation ceremonies and propitiation ceremonies to the spirits. Moreover, some documentary photographs were taken with the permission of the respective donors of these ceremonies together with the consent of trustees of the pagoda and a ceremony to propitiate spirits (“*na’ kana:*” in Myanmar) troupe members.

CHAPTER 4

FINDINGS

4.1 Historical Background of *Bamar* Traditional Musical Instruments

First of all, an orientation of musical terms is given to take a clearer understanding of the role and status of *Bamar* Traditional Musical Instruments. These are followed by types and categories of instruments, how they come into the picture, and the use of these instruments in terms of place and manner.

4.1.1 Definition of Arts

A dictionary defines art as “the quality, production, expression, or realm of what is beautiful or of more than ordinary significance; the class of objects subject to aesthetic criteria” (The Random House College Dictionary 1982, p.76). Art is an object or event that evokes an aesthetic reaction- a sense of beauty, appreciation, harmony, and/or pleasure; the quality, production, expression, or realm of what is beautiful or of more than ordinary significance; the class of objects subject to aesthetic criteria. Arts include the visual arts, literature (written and oral), music, and theater arts (Kottak, 2006). Artists, musical instruments, and the manner in which music is produced, are unique in that they have their own national style and characteristics which stand out among other nations.

Music, one of the languages of people, and by singing, dancing, and playing music, people learns to cooperate with each other. From relationships with other nations people learn about the customs and traditions, language, literature, outstanding characteristics, and culture of these nations (Kottak, 2006). However, art has been defined in different aspects by all societies in line with the supportive environmental factors. Music, poetry, music compositions, songs, instrumental music, dancing, as well as, activities created with aesthetic inspirations by the ten ‘pan artists’ such as painting, sculpture, gold and silver smithing, stone sculpture, masonry, all based on the rhythmic motion and changes (Basic Education Department, 1974). *Bamar* ethnic group is creative themselves in dance, music, song, painting, sculpture, pottery, cloth, storytelling, verse, prose, drama, and comedy, these are expressed as expressive culture is arts. Therefore, *Bamar* societies are describing as expressive culture that their social activities and ceremonies, auspicious or inauspicious, are used in music and musical instruments.

4.1.2 Music Meaning and Interpretation

The word music comes from the Greek *mousikê* (*tekhnê*) by way of the Latin *musica*. It is ultimately derived from *moussa*, the Greek word for muse. In ancient Greece, the word *mousike* was used to mean any of the arts or sciences governed by the Muses. The concept of *musica* was split into four major kinds by the fifth century philosopher, Boethius: *musica universalis*, *musica humana*, *musica instrumentalis*, and *musica divina*. Of those, only *musica instrumentalis* referred to music as performed sound. (Hatten)

Music is as “an ordered arrangement of sounds and silences whose meaning is preventative rather than denotative. The definition distinguishes music as an end in itself, from compositional technique, and from sounds as purely physical objects. It is therefore “a certain reciprocal relation established between a person, his behavior, and a sounding object” (Clifton, 1983).

The word “Music” is basically a sound composed by means of specially made instruments to create an orderly arrangement of rhythmic and resonant sound that gives beautiful pleasant hearing to human beings who appreciate, desire to hear more and more. It could be concluded that ‘music’ totally derived from sound that again be created to become pleasant sound, the “music” and then eventually to become “songs”. Moreover, People started using instruments that produced sounds pleasant to the ear and they called these instruments (“*tu ri. ja*” in Pali). When the instruments are used systematically and the sounds stick to the memory and the ear, people identify them as melody.

In Myanmar, art performances based on song, dance and musical instruments are termed as (“*pan taja*” in Myanmar). *Pan taja* is defined as (“*pan taja theh*” in Myanmar): ‘*pan*’ being creator, producer, and ‘*taja*’ being playing instruments. (Thein Naing, 1968) Therefore, the term “*Pan taja*” were studied as musicians. However, the term ‘*Pantra Theh*’ can be observed in the *Taungkha-Sithabin* stone inscriptions, and the *Myanmr Tainyin* stone inscriptions of Central *Wet Kye Inn* (1190) of the *Bagan* Year (849-1297).

Musicians called their playing with instruments were also seen from the stone inscriptions of the South *Kuni* (“*Taun Kuni*” in Myanmar) Pagoda (AD 1190, Myanmar year 552), and that of *Kyan Taing Gyi's* daughter, the inscriptions of *Min Saya Pitrit* (AD 1235, Myanmar year 597) and the stone inscriptions of Queen Saw at

North *Kuni* (*Myauk Kuni*) Pagoda (AD 1241, Myanmar year 603). In *Bagan* Year, evidences of this can be found in big drum player (“*si theh*” in Myanmar), *player of drum ensemble* (“*pan taja theh*” in Myanmar), player of cymbals (“*khwe’ khwin: theh*” in Myanmar), player of instrument featuring a set of graduated gongs (“*naji: sayar theh*” in Myanmar), and (“*than gauk theh*” in Myanmar). But today musicians are identified by the type of the instrument; they play such as oboe player (“*ne: saya*” in Myanmar) or harp player (“*saun: saya*” in Myanmar).

4.1.3 Material Culture (Basic Musical Instruments in Myanmar)

According to Myanmar dictionary, the musical instruments which are played to produce pleasant sound (the melody) to the listeners called as “*tu ri. ja*”. A combination of those sounds and words (the lyrics, the singing) that makes pleasant and lovely sounds (composed with short, long, low and high resonance) is defined as the ‘music’. Therefore, ancient *Bamar* people invented musical instruments based upon five materials: bronze, string, leather, wind and clap pore which produce pleasant melodies.

4.1.3.1 Folk Musical Instruments

In the study of background of *Bamar* musical instruments, it is found out that it originated and evolution took place during King *Ahlaungsithu* period, and learned as follows.

During his Majesty’s tour around his kingdom on a waterway King *Ahlaungsithu* happened to come across a *Eugenia* tree (“*za-bu-tha-pye*” in Pali) (an auspicious tree in *Bamar* culture as an omen of success), and he heard and noticed unique combination; sound of blowing wind across the leaves embracing each other by blowing wind, the sound of *Eugenia* fruits dropping and splashing into water, and a sound of the fallen fruits surfacing again from the water. Those events happened simultaneously and supposed to make a most pleasant sound into his Majesty periods. By king’s orders, the musicians observed and tried to create relative instruments (based upon those unique sounds).

Fallen, fallen, number of Jump-plum,
At the tip of island.
Splash, splash into creek water,
Afloat again on surface.

That, tiny Jump-plums,
Make wondrous sound,
Like beating drums of gods

Those instruments were

1. Cymbals (“*lin: gwin:*” in Myanmar), bugles, (“*tha pye tha*” in Myanmar), long horns and double horns, those instruments are supposed to make sound that resemble the sound of wind blowing through tree trunk and branches.
2. Trumpets and zither; the instruments supposed to make sound like the sound of wind brushing branches and carves of Eugenia tree.
3. Conch-shell blowing making the sound of soft breeze.
4. Big horns and small horns which makes sound like harsh wind blowing through groups of branches but not very noisy, not very softly.
5. Wooden castanets (“*le chà*” in Myanmar), which makes sound like brushing of branches and leaves.
6. Leather instrument (“*hmjau si*” in Myanmar), which sound resemble the sound Eugenia fruits dropping into creek water one by one.
7. Leather instrument “*si wum*” in Myanmar, which create the sound of a number of Eugenia fruits dropping into water all of a sudden.
8. Leather instrument “*si bjo:*” in Myanmar, by which musicians could create the sound of Eugenia fruit arise from water and surface (Zeyathinkhayar, 1960).

According to U Kalar Maha Razawin Kyi, there were five kinds of musical instruments (“*tu ri. ja*” in Myanmar); composed of one-sided instrument, two-sided instrument, instrument with hollow, instrument with flap, brass instrument without hollow. (Kalar, 1961) Furthermore there were (37) Bamar traditional instruments, composed of; 13-drums (percussion), 10-brass instruments, 8-trumpets, and six kinds of Myanmar musical instruments (“*anyein*” in Myanmar) (Maung Maung, 1964). Although it was described, there were 13-drums in that document; there were only 12 kinds in with *Glass Palace Chronicle*. Those instruments were ceremonial drum used by royalty (“*hmjau si*” in Myanmar), (“*than lwin si*” in Myanmar), two-sided drum (“*si bjo:*” in Myanmar), big-drum (“*si kji:*” in Myanmar), (“*doun min:*” in Myanmar), (“*si wun*” in Myanmar), small drum (“*si thei:*” in Myanmar), (“*si poke*” in Myanmar),

("si pa: daun:" in Myanmar), ("patthar" in Myanmar), one-sided drum ("tahpe' pei' si" in Myanmar) and ("si ain" in Myanmar) (Hmannan, volume 1, Ma-1318).(See Table 2) Besides, there were displays of only 12-drums, observed in "Myanmar Musical Instruments Exhibition, 2003" (Ministry of Culture, 2003). (See Table 2)

Based on the five categories of musical instruments, Myanmar ancient musical instruments are classified into 37 types as cited in "*Myanmar Hne*" by U Mya Gyi (Kaw Hmu) 1995, published by Sarpay Beikman (Myanmar National Press). They are 13 kinds of drum, 10 kinds of brass, 8 kinds of wind, and 6 kinds of ("anjein. ti: mjou:" in Myanmar). The 37 ancient musical instruments are again described in parts in the article "*Bamar Instruments of the Drum Ensemble*" by *Tekkatho Maung Thu Hlaing* in the *New Light of Myanmar* newspaper from 25th April 1993 to the 20th of June. According to the article, the 13 kinds of drum are ("si oun" in Myanmar), ("si bjo:" in Myanmar) (See Figure 2), ("mayoe si" in Myanmar), ceremonial drum used by royalty ("hmjau si" in Myanmar), ("si poke" in Myanmar), ("si wun" in Myanmar), ("si dou:" in Myanmar), ("si ain" in Myanmar), ("si patthar" (or) "bonthar" in Myanmar) (See Figure 3), ("si pa: daun:" in Myanmar), ("si doun min:" in Myanmar), one-sided drum ("tahpe' pei' si" in Myanmar), ("si than lwin" in Myanmar). (See Table 2)



Figure 2. Leather instrument (“*si bjo*.” in Myanmar)



Figure 3. Leather instrument (“*si patthar*” (or) “*bonthar*” in Myanmar)

Table 2. Percussion instruments made of leather in the time of Myanmar monarchs

Traditional drum instruments	<i>Glass Palace Chronicle</i>	<i>Maha Razawin Kyi</i>	New Light of Myanmar newspaper from 25 th April 1993 to the 20 th of June	Myanmar Musical Instruments Exhibition-2003
1	<i>hmjau si</i>	<i>hmjau si</i>	<i>hmjau si</i>	<i>hmjau si</i>
2	<i>than lwin si</i>	<i>than lwin si</i>	<i>si than lwin</i>	<i>than lwin si</i>
3	<i>si bjo:</i>	<i>si bjo:</i>	<i>si bjo:</i>	<i>si bjo:</i>
4	<i>doun min:</i>	<i>doun min: tabou:</i>	<i>si doun min:</i>	<i>doun min:</i>
5	<i>si wun</i>	<i>si wun</i>	<i>si wun</i>	<i>si wun</i>
6	<i>si poke</i>	<i>si poke</i>	<i>si poke</i>	<i>si poke</i>
7	<i>si pa: daun:</i>	<i>si pa: daun:</i>	<i>si pa: daun:</i>	<i>si pa: daun:</i>
8	<i>patthar</i>	<i>patthar</i>	<i>si patthar</i>	<i>patthar</i>
9	<i>tahpe' pei' si</i>	<i>tahpe' pei' si</i>	<i>tahpe' pei' si</i>	<i>tahpe' pei' si</i>
10	<i>si ain</i>	<i>si ain</i>	<i>si ain</i>	<i>si ain</i>
11	<i>si kji:</i>	<i>si kji:</i>	<i>si oun</i>	<i>si kji:</i>
12	<i>si thei:</i>	<i>si thei:</i>	<i>mayoe si</i>	<i>si thei:</i>
13	-	-	<i>si dou:</i>	-

According to the table described in “*Maha Razawin Kyi*”, “*Glass Palace Chronicle*” in Myanmar that was displayed at the exhibition of *Bamar* traditional instruments (2003), it was learnt that there were twelve kind of ancient drums (percussion instruments made of leather) in the time of Myanmar monarchs (percussion instrument) while it was described in news articles from the issues of the “*New Light of Myanmar*” being published from 25th April 1993 to the 20th June 1993 that there were thirteen kinds of ancient drums. Among these instruments, the “*doun min:*” instrument was found to be called by two names. According to the “*Glass Palace Chronicle*”, the exhibition of *Bamar* traditional musical instruments (2003) and the articles from the ‘*New Light of Myanmar*’, it is called by the name of “*doun min dabou:*”. It was also learnt that ‘*dabou:*’ instrument is a kind of wind instrument. So, it can be assumed that “*doun min dabou:*” must have been the same as “*doun min*”, a kind of drum. Moreover, according to the news article from the issues of “*New Light of Myanmar*” from 28th April 1993 to the 20th of June 1993, it was learnt

that the percussion instruments made of leather were classified into various sub types such as *si oun*, *mayoe si*, *si dou*: etc. But the big drum and small drums were not found in this list.

According to “*Maha Razawin Kyi*”, and the “*Glass Palace Chronicle*”, there were 10 kinds of brass instruments; composed of timing bells (“*si: zou*” in Myanmar), cymbals (“*khwe’ hkwin:*” in Myanmar), brass gong (“*kjei: nin:*” in Myanmar), gongs (“*maun:*” in Myanmar), bell (“*khaun: laun:*” in Myanmar), triangular brass gong (“*kjei: zi*” in Myanmar), (“*nayi khaja*” in Myanmar), small bells in series (“*hswe: le*” in Myanmar), brass drum (“*kjei: pa*” in Myanmar) and open-ended drum with a long body (“*ou: zi*” in Myanmar).

In Myanmar Musical Instruments Exhibition, 2003, 10 kinds of brass instruments composed of brass gong (“*kjei: nin:*” in Myanmar), triangular brass gong (“*kjei: zi*” in Myanmar), brass drum (“*kjei: pa*” in Myanmar), brass open-ended drum with a long body (“*kjei: ou: zi*” in Myanmar), (“*nayi saya*” in Myanmar), small bells in series (“*hswe: le*” in Myanmar), gongs (“*maun:*” in Myanmar), bell (“*khaun: laun:*” in Myanmar), cymbals (“*khwe’ hkwin:*” in Myanmar) and timing bells (“*si: zou*” in Myanmar). (Ministry of Culture, 2003)

According to the article “*Bamar instruments of the drum ensembles*” by *Tekkatho Maung Thu Hlaing*, the ten brass instruments are cymbals (“*khwe’ hkwin:*” in Myanmar), timing bell (“*si: zou*” in Myanmar), small gong (“*maun: gala*” in Myanmar), chimes (“*chu:*” in Myanmar), bell (“*khaun: laun:*” in Myanmar), (“*nayi saya*” in Myanmar), brass gong (“*kjei: nin:*” in Myanmar), brass drum (“*kjei: pa*” in Myanmar), triangular brass gong (“*kjei: zi*” in Myanmar), brass long drum (“*kjei: ou: zi*” in Myanmar). (*Maung Thu Hlaing*, 1993)

Table 3. Kind of brass instruments in the time of Myanmar monarchs

Traditional drum instruments	<i>Glass Palace Chronicle</i>	<i>Maha Razawin Kyi</i>	New Light of Myanmar newspaper form 25 th April 1993 to the 20 th of June	Myanmar Musical Instruments Exhibition-2003
1	<i>si: zou</i>	<i>si: zou</i>	<i>si: zou'</i>	<i>si: zou</i>
2	<i>khwe' hkwin:</i>	<i>khwe' hkwin:</i>	<i>khwe' hkwin:</i>	<i>khwe' hkwin:</i>
3	<i>kjei: nin:</i>	<i>kjei: nin:</i>	<i>kjei: nin:</i>	<i>kjei: nin:</i>
4	<i>maun:</i>	<i>maun:</i>	<i>maun: gala</i>	<i>maun:</i>
5	<i>khaun: laun:</i>	<i>khaun: laun:</i>	<i>khaun: laun:</i>	<i>khaun: laun:</i>
6	<i>kjei: zi</i>	<i>kjei: zi</i>	<i>kjei: zi</i>	<i>kjei: zi</i>
7	<i>nayi khaja</i>	<i>nayi khaja</i>	<i>nayi saya</i>	<i>nayi saya</i>
8	<i>hswe: le</i>	<i>hswe: le</i>	<i>chu:</i>	<i>hswe: le</i>
9	<i>kjei: pa'</i>	<i>kjei: pa'</i>	<i>kjei: pa'</i>	<i>kjei: pa'</i>
10	<i>ou: zi</i>	<i>ou: zi</i>	<i>kjei: ou: zi</i>	<i>kjei: ou: zi</i>

Therefore, according to the table was learnt that there are 10 kinds of ancient brass instruments in the time of Myanmar monarchs.

It was also learned there were 8 trumpets, consisted, wind instrument made of metal ("du-laung" in Myanmar), curved bugle ("khaja kau" in Myanmar), twin bugle ('hkayer-hmwar' in Myanmar), long-hand bugle ('lettan shae" in Myanmar), flute ("palwei" in Myanmar), ("tulan" in Myanmar), and bugle made of leaf ("phet' lei" in Myanmar). (Kalar, 1960)

Furthermore, in another version, traditional music instruments, it is described 8 trumpets, as double bugle ("khaja hmwar" in Myanmar), curved bugle ("khaja kau" in Myanmar), bugle made of metal ("tu laun" in Myanmar), ("le'tan shei" in Myanmar), bugle made of leaf ("phet' lei" in Myanmar), a kind of pan-pies ("chi gjaun:" in Myanmar), flute ("palwei" in Myanmar) and oboe ("hne:" in Myanmar). (*Glass Palace Chronicle*, 1962)

The eight kinds of trumpets are twin bugle ("khaja hmwar" in Myanmar), curved bugle ("khaja kau" in Myanmar), bugle made of metal ("tu laun" in Myanmar), long-hand bugle ('lettan shae' in Myanmar), bugle made of leaf ("phet'

lei” in Myanmar), pan-pipes (“chi gjaun:” in Myanmar), flute (“palwei” in Myanmar), and oboe (“hne:” in Myanmar). (Thu Hlaing, 1993)

In Myanmar Musical Instruments Exhibition, 2003, 8 trumpets composed of bugle made of metal (“tu laun” in Myanmar), curved bugle (“khaja kau” in Myanmar), twin bugle (“khaja hmwar” in Myanmar), oboe (“hne:” in Myanmar), flute (“palwei” in Myanmar), bugle made of leaf (“phet’ lei” in Myanmar), long-hand bugle (“lettan shae” in Myanmar) pan-pipes (“lettan tou” or “chi gjaun:” in Myanmar) (See Figure 4). (Ministry of Culture, 2003)

Table 4. Kind of trumpets in the time of Myanmar monarchs

Traditional drum instruments	Glass Palace Chronicle	Maha Razawin Kyi	New Light of Myanmar newspaper form 25 th April 1993 to the 20 th of June	Myanmar Musical Instruments Exhibition, 2003
1	<i>tu laun</i>	<i>tu laun</i>	<i>tu laun</i>	<i>tu laun</i>
2	<i>khaja kau</i>	<i>khaja kau</i>	<i>khaja kau</i>	<i>khaja kau</i>
3	<i>khaja hmwar</i>	<i>khaja hmwar</i>	<i>khaja hmwar</i>	<i>khaja hmwar</i>
4	<i>hne:</i>	<i>hne:</i>	<i>hne:</i>	<i>hne:</i>
5	<i>palwei</i>	<i>palwei</i>	<i>palwei</i>	<i>palwei</i>
6	<i>phet’ lei’</i>	<i>phet’ lei’</i>	<i>phet’ lei’</i>	<i>phet’ lei’</i>
7	<i>lettan shae</i>	<i>lettan shae</i>	<i>lettan shae</i>	<i>lettan shae</i>
8	<i>chi gjaun:</i>	<i>chi gjaun:</i>	<i>chi gjaun:</i>	<i>lettan tou or chi gjaun:</i>

According to the table described in the “Maha Razawin Kyi” and the “Glass Palace Chronicle” that displayed at and the “New Light of Myanmar” being published from 25th April 1993 to the 20th June 1993 it was learnt that there were 8 kind of ancient wind instruments in the time of Myanmar monarchs while, it was described in the exhibition of Bamar traditional instruments (2003), that “lettan tou” instrument is the same “chi chaung:”.

According to “Maha Razawin Kyi” and “Glass Palace Chronicle”, there was found that 6 kinds of ancient (“anjein. ti: mjou:” in Myanmar) instrument composed of harp (“saun:” in Myanmar), a kind of wind instrument (“njin:” in Myanmar), three

stringed musical instrument in the shape of a crocodile (“*mi. gjaun:*” in Myanmar), a kind of medieval stringed instrument (“*aun: galei:*” in Myanmar), piano (“*san: daja:*” in Myanmar) and violin (“*tajo:*” in Myanmar). (Kalar, 1961) (*Glass Palace Chronicle*,1962)

Ajein. ti: mjou: instruments are violin (“*tajo:*” in Myanmar), three stringed musical instrument in the shape of a crocodile (“*mi. gjaun:*” in Myanmar), harp (“*saun:*” in Myanmar), a kind of wind instrument (“*njin:*” in Myanmar), xylophone consisting of a tuned set of either bamboo slats or bars arranged over a sound box (“*pa’ tala:*” in Myanmar), and a kind of medieval stringed instrument (“*aun: galei:*” in Myanmar). (Thu Hlaing, 1993)

In Myanmar musical instruments Exhibition, 2003, *Ajein. ti: mjou:* instruments composed of violin (“*tajo:*” in Myanmar), three stringed musical instrument in the shape of a crocodile (“*mi. gjaun:*” in Myanmar), harp (“*saun:*” in Myanmar), a kind of wind instrument (“*njin:*” in Myanmar), xylophone consisting of a tuned set of either bamboo slats or bars arranged over a sound box (“*pa’ tala:*” in Myanmar), and a kind of medieval stringed instrument (“*aun: galei:*” in Myanmar). (Ministry of Culture, 2003)

Table 5. Kind of *Ajein. ti: mjou:* instruments in the time of Myanmar monarchs

Traditional drum instruments	<i>Glass Palace Chronicle</i>	<i>Maha Razawin Kyi</i>	New Light of Myanmar newspaper form 25 th April 1993 to the 20 th of June	Myanmar Musical Instruments Exhibition-2003
1	<i>aun: galei:</i>	<i>aun: galei:</i>	<i>aun: galei:</i>	<i>aun: galei:</i>
2	<i>tajo:</i>	<i>tajo:</i>	<i>tajo:</i>	<i>tajo:</i>
3	<i>njin:</i>	<i>njin:</i>	<i>njin:</i>	<i>njin:</i>
4	<i>saun:</i>	<i>saun:</i>	<i>saun:</i>	<i>saun:</i>
5	<i>mi. gjaun:</i>	<i>mi. gjaun:</i>	<i>mi. gjaun:</i>	<i>mi. gjaun:</i>
6	<i>san: daja:</i>	<i>san: daja:</i>	<i>pa’ tala:</i>	<i>pa’ tala:</i>

According to the table described in the “*Maha Razawin Kyi*”, and the “*Glass Palace Chronicle*” that displayed at *san: daja:* instrument but it was described in news articles from the issues of the “New Light of Myanmar” being published from 25th April 1993 to the 20th June 1993 and the exhibition of *Bamar* traditional

instruments (2003), it was learnt that *tajo* instrument. Therefore, it was learned that two different instruments exist.

4.1.3.2 *Bamar* Traditional Musical Instruments

In Myanmar, regarding musical instruments, five basic musical instruments emerged that are designed especially for systematic playing. They are brass, string, wind, leather, and percussion. Evidence of this can be found in the notes of *Taun Hpila Sayadaw* (AD 1538, Myanmar year 900 approximate). Later, an addition of another type of instrument is found as brass, string, leather, wind, water, and percussion the notes of *Mone Yway Sayadaw* (AD 1638, Myanmar 1000 approximate) (Ministry of Culture, 2003).

Brass (“*kjei*.” in Myanmar) instruments are those made of brass such as the brass xylophone, brass gongs, brass cymbals, bells, and chimes etc.

String (“*kjou*.” in Myanmar) instruments are those with strings such as the harp, zither-like instrument called crocodile, and the violin etc.

Leather (“*thajei*” in Myanmar) instruments are those made of leather such as the big drum, small drums one-sided and two sided drums etc.

Wind (“*lei*” in Myanmar) instruments are those with hollows through which air is blown, such as the horn, flute, and shell etc.

Percussion (“*le’ khou’* ” in Myanmar) instruments are those that produce the rhythmic beat such as bamboo clappers, wooden castanets (“*le’ cha*”) and wooden percussion instrument to mark time (“*cha*”) etc.

Myanmar traditional musical instruments can be divided into six groups. There are Metal (“*kjei*.” in Myanmar) instruments, String (“*kjou*.” in Myanmar) instruments, leather (“*thajei*” in Myanmar) instruments, Wind (“*lei*” in Myanmar) instruments, Percussion (“*le’ khou’* ” in Myanmar) instruments, and Xylophone (“*pa’ tala*.” in Myanmar) instruments. (Min Kyi, 2009)

In accord with above mentioned studies it was known that there was 5 or 6 classification of *Bamar* musical instrument. In description of U Min Kyi and evidence of ‘*Mone-yway Sayardaw*’, there were 6 categories of traditional *Bamar* musical instruments. Nevertheless, description of water instrument by ‘*Mone-yway sayardaw*’ was no-where to be found; while xylophone was described in string-instrument-group by some technicians.

4.1.3.3 Classifying of *Bamar* Traditional Musical Instruments

Bamar musical instruments are divided into two groups; strike instruments and blow instruments. Strike instruments are those where sounds are produced by striking with hand or a plectrum. Blow instruments are those where one has to open the mouth and blow in air into the hollow passage to produce sound. Therefore, *Bamar* music is sometimes called the instrumental music art (“*ati: ahmou’ pjjin nja*” in Myanmar).

In Myanmar, musical instruments are classified in two categories: orchestral instruments and non-orchestral (block) instruments. Orchestral instruments are those that are played to produce melody including strike instruments such as the harp, the small drum ensemble, the gong ensemble, hanging gongs, and the xylophone, and blow instruments such as the horn and flute. Non-orchestral (block) instruments are those that do not produce melody such as the short drum, the royal drum, the big drum, cymbals, and gongs. The non-orchestral (block) blow instruments are the trumpet/bugle, the oboe, and conch-shell. The non-orchestral (block) instruments are called complementary instruments because they are used as accompaniment that would enrich the melody.

4.1.4 Development of Musical Instruments by Periods and Sectors

Bamar culture development as well as status of *Bamar* music started long since ‘*Pyu*’ Period until those days. It is also observed that the role of *Bamar* musical instruments involved in various social sectors of *Bamar* society achieved a high status, with much experiences and inventions throughout era by era. It is learned that evolution of *Bamar* Music and Culture throughout that long periods were well recorded and documented so as to feed back to our studies. Therefore, the studies of *Bamar* Musical Development Process could be made periodically; as *Srikistra* Period, *Thaton* Period, *Bagan* Period, *Innwa* Period, *Kone-baung* Period and Post *Kone-baung* Period.

4.1.4.1 *Srikistra* Period (5-9 century AD) (AD 400-800)

In the course of Myanmar history, under the dominance of the *Pyu* culture in the *Srikistra* Kingdom, the reputable level of the songs, dances, music compositions, and musical instruments can be noted. Observations of such can be found in the article of U Yee Sein in the *Pyu Diplomatic Mission to China-Myanmar year 802, the*

Myanmar Archaeological Digest volume 3, (Yee Sein, 1979) and from the five brass figures (the flutist, cymbals player, drummer, dancer and clown) excavated in 1966-67 at the site of the ancient *Srikistra* kingdom (See Figure 5). In addition to that, *Pyu* cultural teams comprising of artists and musical instruments are known to have been sent to China on goodwill missions, just as cultural exchange groups of artists are sent to and from one Association of Southeast Asian Nations (ASEAN) country to another these days. From these evidences, it is gathered that metal instruments, conch shells (See Figure 6), string instruments especially *various* harp (“*saun*.” in Myanmar) (See Figure 7), bamboo instruments, gourd instruments, leather instruments, ivory instruments, and animal horn instruments (See Figure 8) were used in those days. Besides, according to the findings it was evident that music was not only meant for entertainment, but also for other intentions. *Pyu* people used to compose songs for religious affairs and dance with those songs in religious festivals. And also the musical troupes were sent abroad as good-will ambassadors between countries. In pagoda and ceremonious festivals it was observed that *Bamar* Musical instrument processions with dancers were a necessary and auspicious deed for the donors. Therefore, it could be concluded that in *Pyu* Period, musical instruments were the primary source of *Pyu* culture in social, political and religious sectors.

4.1.4.2 Thaton Period (AD 400-800)

In the *Thaton* Period (5-11 century AD) (AD 400-1000), procession of merry music makers in the streets at festive times emerged. Such practices and the musical instruments they played are noted from the glazeware tablets portraying wind instrument (“*njin*” in Myanmar) players, big drum (“*si*” in Myanmar) players, timing bells (“*si: zou*” in Myanmar) players and short drum (“*dou: ba*” in Myanmar) dancers, gathered from *Thaton* and *Bago* areas, and *Kyone Tu* pagoda in *Waw* Township, *Bago* Region.

According to those evidences, it was observed that the practice of dancing and singing of civilians along with musical instruments, seen in *Thaton* Period. Instruments which were used in that kind of merry occasions were know to be wind instrument (“*njin*” in Myanmar) (See Figure 9 & 10), *drum* (“*si*” in Myanmar), timing bells (“*si: zou*” in Myanmar) and short drum (“*dou: ba*” in Myanmar). Documents, records and relevant sectors and used instruments were described in following table. (See Table 6)

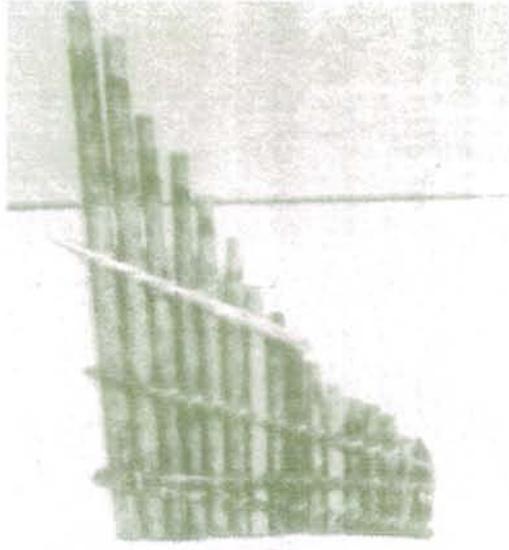


Figure 4. Wind instrument (pan-pies) ("*lettan tou*" or "*chi gjaun*:" in Myanmar)



Figure 5. Five brass figures (flutist, cymbals player, drummer, dancer and clown)

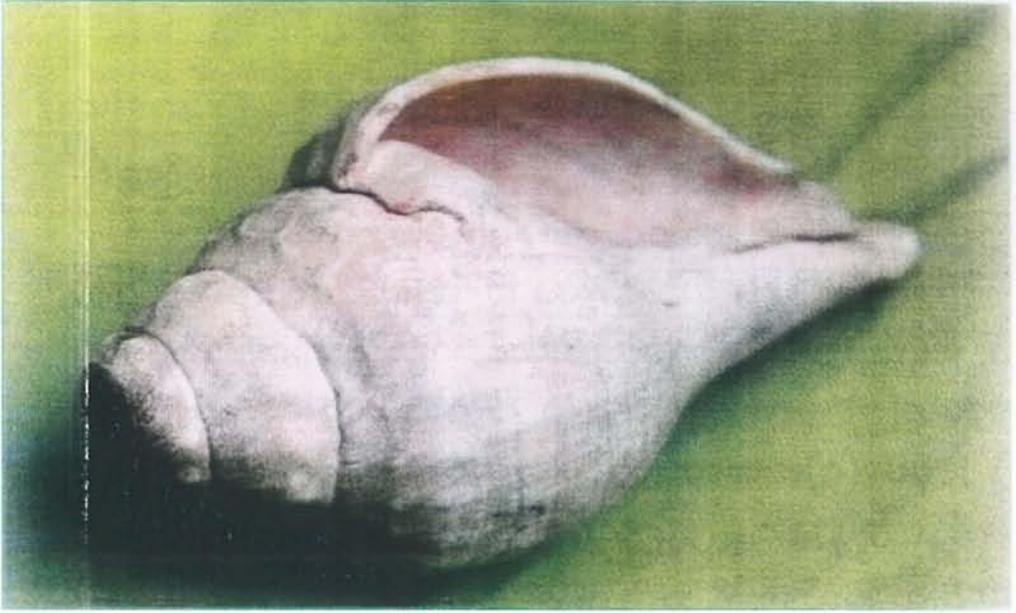


Figure 6. Wind instrument (conch shell) ("*khaju thin:*" in Myanmar)



Figure 7. String instrument (lyre-like musical instrument) ("*saun:bjá:*" in Myanmar)

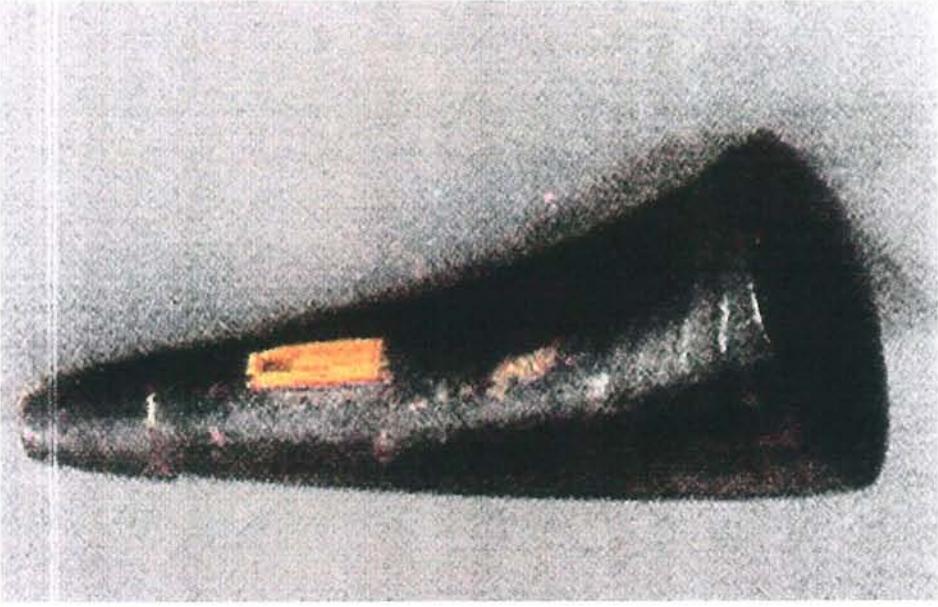


Figure 8. Wind instrument (animal horn) (“*u: gjou*” in Myanmar)

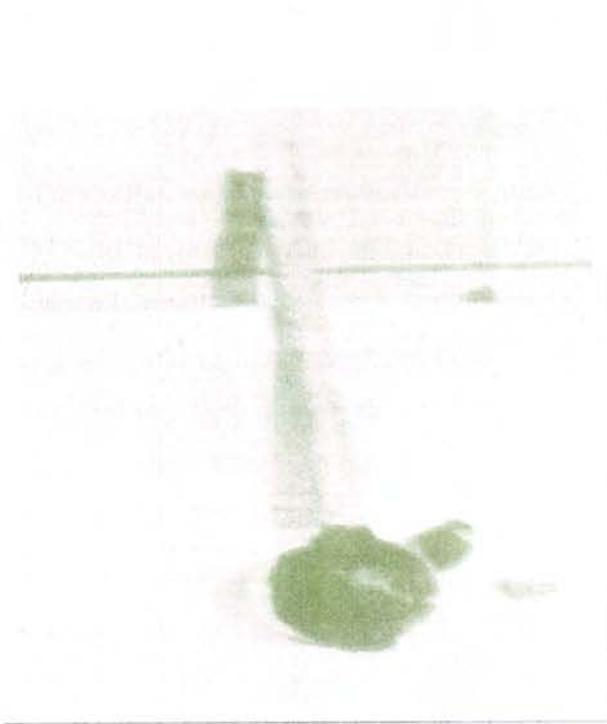


Figure 9. Wind instrument (“*njin*” in Myanmar)

Table 6. Relevant sectors and instruments which emerged and widely used in *Srikistra* Period and *Thaton* Period

Period	Documents	Musical instruments	Activities	Remarks
<i>Srikistra</i>	1. Chinese record	metal instruments conch shells various string instruments bamboo instruments	Religious Social Political	1. Orchestra 2. Amateur music group
	2. Five brass figures	gourd instruments leather instruments ivory horns		
<i>Thaton</i>	Glazed tablets	wind instrument (“ <i>njin</i> ” in Myanmar) big drum (“ <i>si</i> ” in Myanmar) timing bells (“ <i>si: zou</i> ” in Myanmar) short drum (“ <i>dou: ba</i> ” in Myanmar)	Religious Social	2. Amateur music group

According to this table, it was learned that musical instruments widely were used in *Srikistra* and *Thaton* Period at religious, social and political sectors.

4.1.4.3 *Bagan* Period (AD 849-1297)

During 9AD (AD832) *Pyu* and *Suvannabhumi* were attacked and destroyed by *Nan Saws*. In AD 1057 *Thaton* was attacked and occupied by King *Ahnawyahtar*. His objective mainly depends upon creation of a strong Kingdom that accessed a seaport for international relationship (*Bamar Socialist Program Party*, 1970). During the period after the fall of *Srikistra* Period, *Pyu*, *Kan-yan* and *Bamar* people inhabited in central Myanmar (Kalar, 1960). After occupation of *Thaton*, a lot of Mon people along with *Mon Tha-bin* artists (Art performers – dancers, singers, musicians) were brought to *Bagan* by King *Ahnawyahtar*. (*Myanmar Socialist Program Party*) Therefore, it was considered that emergence of a new kind of *Bagan* Period art performances that represented a combination of *Mon*, *Bamar* and *Pyu* culture.

Other evidences were also seen in stone inscription commemorating enthroning of King *Kyansithar* (AD 1084 – 1113), that showed the pictures of *Mon* and *Bamar* playing instruments and dancing to it. It can be also seen in *Bagan Myasaydi* stone inscription as evidence of combination *Mon*, *Pyu* and *Bamar* culture.

The words of inscription were in (4) different languages (*Mon, Pyu, Bamar* and *Pa-Li*).

Buddhism was in its prime time in *Bagan* Period. A lot of pagodas were built by the kings and rich men. The musical instrument players were most popular at those pagoda festivals for entertainment (See Figure 11). It can be seen processions of merry music makers, singers and dancers get along together in those kinds of festive occasions. All that activities were considered to be kind of worshipping Lord Buddha and recorded in relative stone inscriptions. It is observed in stone inscriptions what kind of musical instruments were used in those ceremonies. Such recordings can be found in the stone inscriptions of *Kyan Tain Gyi Thamee* 1081 (Myanmar year 433), the *Zeya Thane* stone inscriptions 1197 (Myanmar 552), the Queen Saw (North *Kuni*) stone inscriptions 1241 (Myanmar 603), and the Mon stone inscriptions King *Kyansittha* found near the remnants of *Tharabar* Gate in *Bagan*.

According to those donation festivals' records and stone inscriptions, it was learned what kind of musical instruments were used to play in worshipping Buddha and also in court entertainments. Art performance "*Tha-bin* in Myanmar" and music has been considered to be inseparable and dominant practice in *Bagan* Period, as it was observed in ancient cave paintings of old citizens worshipping Buddha Statue with processions of dancing, singing and music, in *Nagayone* Pagoda of *Bagan*.

In this *Bagan* Period, the rhythmic troupe ("*naji: ti: wain:*" in Myanmar) commenced. In the beginning, the rhythmic bands consisted of drums, gongs, horn, cymbals, and other rhythmic instruments. Gradually gongs, chimes, bugles or trumpets were included. Further on, it was recorded that drum ensembles ("*si ti: wain:*" in Myanmar) such as ceremonial drum used by royalty ("*hmjau' si*", "*si wun:*", and "*si bjo:*" in Myanmar) consisting of conch shells, wooden wind instrument ("*dhabjei tha*" in Myanmar), twin-tubed trumpet of ancient time ("*tan hmwa*" in Myanmar) (See Figure 12), long stemmed trumpet of ancient times ("*tan shi*" in Myanmar), wooden castanets ("*le' cha*" in Myanmar), oboe ("*hne:*" in Myanmar), horn ("*dabou:*" in Myanmar), metal wind instruments ("*tu laun*" in Myanmar), and cymbals ("*khwe' khwin:*" in Myanmar), were always used for musical entertainment at pagodas.

Moreover, harp ("*saun: gau*" in Myanmar) (See Figure 13) instrument music becomes popular in this *Bagan* Period. Proof of this is found in the Cave of *Arnandar* Pagoda where one statue among 80 others which were entertaining Buddha was

playing the harp and while others danced. Moreover, harp troupes (“*saun: gau’ ti: wain:*” in Myanmar) (See Figure 14) emerged during *Bagan* Period.

From all these evidences above, it can safely be assumed that rhythmic troupe, drum ensembles, and harp troupes were extensively used for entertainment at pagoda festivals, religious ceremonies, and court entertainments. Based upon the evidences mentioned above it can be learned that the improved composition of musical instrument troupes were entertained in both religious and merry occasions in *Bagan* Period. Moreover, harp musicians were put on stage in court entertainment, and then later on harp troupes emerged. Therefore, the music troupes emerged during *Bagan* Period; its composition of instruments, the place where they played, and evidences were described in following table. (See Table 7)

Table 7. The music troupes and various instruments emerged during *Bagan* Period

Period	Documents	Troupes/ Ensembles	instruments	Remarks	Activities
<i>Bagan</i>	1. Stone inscriptions	1. Rhythmic troupes	1. First, rhythmic troupes : drums, gongs, horn, cymbals	Prayer Time (early morning prayer)	1. Religious ceremonies
	2. Statues		2. Gradually, rhythmic troupes: drums, horn, cymbals, gongs, chimes, bugles or trumpets		
	3. Paintings in caves and Pagoda	2. Drum ensembles	conch shells, <i>dhabjei tha, tan hmwa, tan shi, le’ cha’, hne:, dabou:, tu laun, khwe’ khwin:</i>	Entertainment at auspicious ceremonies worship at pagoda and shrines	2. Pagoda festivals
4. Poems and verses	3. Harp troupes	<i>saun: gau’</i>			

According to this table, it was seen that there were occurred rhythmic troupe, drum ensembles and harp troupes which were used in religious ceremonies and pagoda festivals *Bagan* Period.

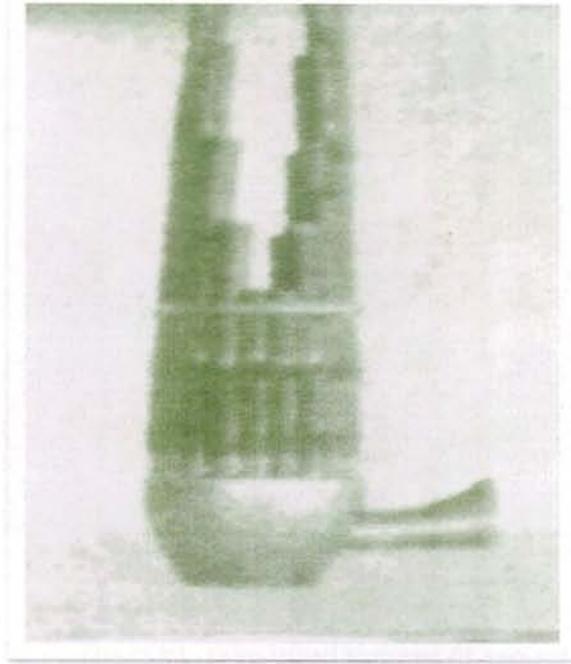


Figure 10. Wind instruments ("*njin*" in Myanmar)



Figure 11. Processions of merry music makers, singers and dancers get along together in that kind of festive occasions



Figure 12. Wind instrument (twin-tubed trumpet of ancient time) (“*tan hmwa*” in Myanmar)



Figure 13. String instrument (harp) (“*saun: gau*” in Myanmar)

4.1.4.4 Innwa Period (AD 1364-1555)

After the fall of *Bagan* (late AD 1297 and after 1300 AD), the three Shan brothers namely, *Ahthinkhayar*, *Yarzathingyan* and *Thihathu* initiated to establish city States of *Myinsine*, *Sagaing*, *Pinya* and *Innwa* which prospered later on. In AD 1364, King *Thatoeminhpya* reestablished *Innwa*. (Kalar, 2006) It was assumed that *Innwa* period has been a period of contemporary monarchs. In any case, cultural evolution that originated since *Bagan* Period went on developing till later periods that came by. Therefore, in studying contemporary stone inscription data – 1050, 1014(b), 963(b34), (b52), *Sagaing Htupayone* stone inscription, *Tanta-oo Kyar-ni-kan* stone inscription and *Minbu-Saku Kan Oo Monastery* stone inscription, there could be seen various contemporary handicrafts and fine arts of that time. It was also learned about items of musical instruments and cultural and artistic terms that were used in that period.

Moreover, in studying poems, poetry, poem of epic proportions (“*pjou*.” in Myanmar) and lyrical ode (“*jadu*.” in Myanmar), it was got to know what kind of musical instruments used along with those verse. Prosperity of music literature and poems as well as fine art and theatrical arts in courtyard entertainments were in their prime time. Regarding with wide-spread usage of drums in those days, it was learned that drums were supposed to be compulsory item in many occasions. So, that period is said to be called “the Drum Era”. (Thu Hlaing, 1993)

In following paragraph, there described 4 occasions that drums were essential to be completed as an auspicious deed.

1. The custom of changing of 5 drums at 4 gates of the royal city, before the opening of royal place (“*u gin*” in Pali). [big drum (“*si kji*.” in Myanmar), host drum (“*ein shin si*” in Myanmar), central drum (“*bahou si*” in Myanmar), auspicious drum (“*min gala si*” in Myanmar), royal drum (“*si do*” in Myanmar)]
2. Entertainment of (“*hmjau’ si*” in Myanmar) troupe, (“*si wun*.” in Myanmar) troupe, and (“*si bjo*.” in Myanmar) troupe in crowning ceremony.
3. The custom of offering drum ensemble and instruments to even kings down to king’s wives and princess in order of ranks and roles.
4. The custom of keeping drums and gongs in pagoda prayer hall and synagogue (“*zaja*” in Myanmar).

It was found out as a customary practice that only women musicians had to play in drum ensembles in *Innwa* Period Crowning Ceremony.

According to the evidences found in the study, it was learned that, five distinguished drums, composed of, big drum, host drum, main drum (*'baho-si'* in Myanmar), auspicious drums and the royal drums that were formerly placed at the gates of royal city were changed with new drums, prior to the throning of the kings (Before opening of royal "*u. gin*"). It has been also a custom that drum ensembles such as, *myank si*, *si wun* and *sib yaw* were played at throne ceremony of kings (opening of royal "*u. gin*"). There had been a custom of women musicians playing in royal drum ensembles in court entertainments (opening ceremony of royal "*u. gin*" and throne ceremony). And it was also recognized to be allowed beating of drums at funeral procession of those who were presented drums by his Majesty's kings. But it was not to be used in funeral exit procession but to be used in entrance procession. An exception was that those drums were not be used any longer and to be disposed of after that funeral (Kalar-2006). Therefore it could be learned that drums were also used in funeral affairs.

In AD 1544 *Tabinshwehti*, while being encamped on the banks of *Salin*, heard some music and made queries about it. His commanders explained it came from the performance of a drum-circle ensemble ("*pa'saing*" in Myanmar). Then the king ordered that on seizing *Salin*, those performers be taken prisoner alive. (The Glass Palace Chronicle, 1992) Therefore, it can be assumed that the drum-circle ensemble ("*pa'saing*" in Myanmar) originated in *Innwa* Period and by the above-mentional royal order members of fine arts were held in regard by the Myanmar kings. It was also described in Kalar (1961) and *Tun-paung parapite* that "*Ta-line pa' saing*" and "*Bamar pa'saing*" were carried out by the host to the guests at embassy functions. Based upon that fact, it was noted that *Bamar pa'saing* and *Ta-line pa'saing* commenced during *Innwa* Period and those musical instruments were used as wedding gifts and in funeral processions as well. And, according to those findings the status of *Bamar* drum ensembles ("*saing wain*:" in Myanmar) entertainment said to be most elegant and honoured at embassy functions during *Innwa* Period and much benefited for historical evidences.

According to "*Yakan Sayar U Toe*", it was cited as, long drums for rural people while harp and wind instrument ("*njin*" in Myanmar) for civilization. There's no harmony between city and long drum, just not a custom." Therefore, it was

assumed that open-ended drum with a long body (“ou: zi” in Myanmar) and short drum (“dou: ba” in Myanmar) became the popular musical instruments for rural people since those periods. It has also been gathered that the xylophones and dance operas came into the picture during the *Innwa* Period. At royal occasions, royal dance theatrical performances were accompanied by harps, horns and drums. In that period, the kings, princes, and the elite use bamboo xylophones (See Figure 15), crocodiles (See Figure 16), cymbals (See Figure 17), trumpets, and oboes (See Figure 18) whereas the common people mostly use long drums and short drums.

In accordance with above-mentioned findings it was assumed that *Bamar* stage performance (Theatrical performance art) has been much improved during *Innwa* Period, along with drum ensembles, and “*anjein*” ensembles. Moreover, it was learned that musical instruments used were known as; harp (“*saun:*” in Myanmar), wind instrument (“*njin*” in Myanmar), three-stringed musical instrument in the shape of a crocodile (“*mi. gjaun:*” in Myanmar), xylophone consisting of a tuned set of bamboo slats arranged over a sound box (“*pa’ tala:*” in Myanmar), cymbals (“*khwe’ khwin:*” in Myanmar), horn (“*dabou:*” in Myanmar), zither-like stringed instrument (“*doun min:*” in Myanmar), trumpet-shaped wind instrument (“*khaja*” in Myanmar), small drum (“*pa’ tha*” in Myanmar), oboe (“*hne:*” in Myanmar), open-ended drum with a long body (“ou: zi” in Myanmar) (See Figure 19) and short drum (“dou: ba” in Myanmar) (See Figure 20). Among those instruments, open-ended drum with a long body and short drum were known to be instruments used by rural people and the rest for court entertainment. Especially according to the paper on royal occasions, “*in-yone*” village-head the sound of royal drum was recognized to be court entertainment. The following table described about the ensembles kinds of instruments used and sectors in which those instruments were used. (See Table 8)

Table 8. Musical ensembles which emerged during *Innwa* Period, instruments used and sectors in which the instruments were used

Perid	Documents	Ensembles		Instruments	Activities	
<i>Innwa</i>	1. Stone inscription	Drum ensemble (<i>si ti: wain:</i>)		(7) <i>hmjau' si</i> , (2) or (7) <i>tan shi</i> , (2) or (7) <i>tan hmwa</i> (2) or (7) <i>dhabjei tha</i> (2) conch shell	Royal outing of <i>Innwa</i> kings.	
				<i>si wun:</i>	(7) or (17) <i>si wun:</i> (2) <i>hne:</i> (2) <i>cha'</i> (1) or (5) <i>dabou:</i> (1) or (2) <i>doun min:</i>	" <i>Win Taw Hkin</i> " Ceremony
	2. History				(2) <i>doun min:</i> (1) <i>si pou'</i> (1) <i>boun dha</i> (1) <i>khwe' khwin:</i> (1) or (5) <i>hne: kji:</i> (3) or (11) <i>hne: thei:</i>	<i>Bi-Thike-Kan</i> Ceremony.
	3. Record					
	4. lyrical odes		" <i>Anjein</i> " ensembles	<i>saun:</i> , <i>mi. gjaun:</i> , <i>pa' tala:</i> , <i>njin</i> , <i>khwe' khwin:</i>		Royal wedding gift giving ceremony
			Drum-circle ensembles (<i>pa' saing</i>)	1. <i>Bamar pa' saing</i> 2. <i>Ta-line pa' saing</i>		

According to this table, it was explored that there were occurred drum ensembles ("*si ti: wain:*" in Myanmar) such as ("*hmjau' si ti wain:*", "*si wun: ti wain:*" and "*si bjo: ti wain:*" in Myanmar), "*anjein*" ensembles ("*anjein wain:*" in Myanmar) and drum-circle ensembles ("*pa' saing*" in Myanmar) these were used in various Royal ceremonies.



Figure 14. Harp troupe (*"saun: gau' ti: wain:"* in Myanmar)



Figure 15. Xylophone consisting of a tuned set of bamboo slats arranged over a sound box (*"pa' tala:"* in Myanmar)

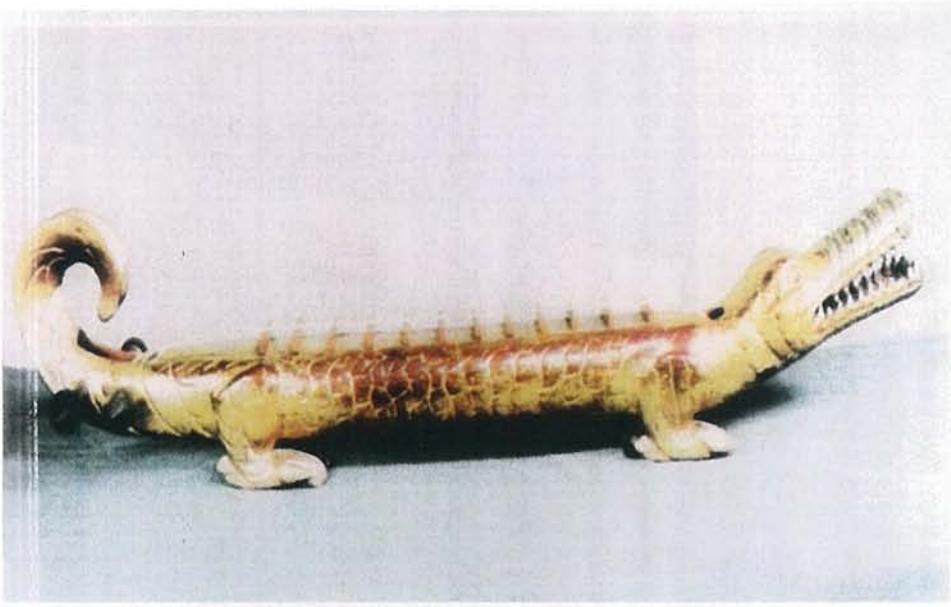


Figure 16. Three-stringed musical instrument in the shape of a crocodile (“*mi. gjaun*.” in Myanmar)



Figure 17. *Kjei*: instrument (Cymbals)



Figure 18. Wind instrument (oboe) (“*hne:*” in Myanmar)

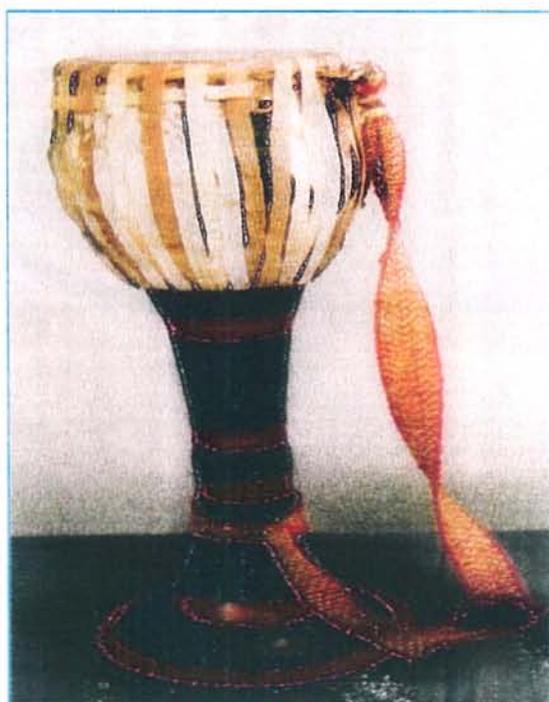


Figure 19. Leather instrument (open-ended drum with a long body) (“*ou: zi*” in Myanmar)

4.1.4.5 *Kone-baung* Period (AD 1752-1885)

In AD 1560, King *Bayintnaung* attacked and conquered *Thai (Siam)* and then brought handicraft and fine arts professionals back to "*Hanthawady*". Again in AD 1767 King *Hsinbyushin* attacked and occupied Thai and brought Thai prisoners of war back to *Innwa*. Most of those prisoners were professionals in relative field of their skills such as, somersault, bugler, ("*boun daun*" in Myanmar), imaginary animal with component parts of an elephant, bullock, horse, carp and fabulous horned animal ("*pjin saju pa.*" in Myanmar) toe buffalo dance, Thai drum ensemble ("*jou: daja: saing*" in Myanmar) and horn. They were divided into groups according to their relative skills. And then, under supervision of relative officers and clerks they have to perform their skills when they were ordered to do it. Therefore, it can be seen awarding of (84) farm plots to (84) professionals of somersault, bugle, and small drum which is played with drum sticks *boun daun* skills, recognizing their good service. (Maung Maung Tin, 2005)

"King Hsinpyushin" provided a ward to stay for Thai prisoners. It also described that some of them served at homes of ministers, *min-gyis*, prince, princess and king's wives. Once, as the saying goes, that a Mayor incidentally saw Thai baby-sitter with a sadface, singing a solitary Thai song, entitled "*Aye-chu-ye-chit*" with a baby in her arms; her eyes looking at rolling clouds in the sky. Therefore when she was asked why by the mayor, she said she missed her homeland so much that is why she cried. Again she was asked what kind of song she recited. She answered that is a Thai song, and they have a lot of Thai "*Zats*" (Theatrical drama performance) back home. Besides, the major later learned that there were Thai *Zat* 8 performers, among the prisoners. King Hsinpyushin ordered to bring them to him and let them perform Thai *Zat*. Therefore, the performance was done by those artists, playing instruments and performing in Thai way. It was described that the composition of their instrument ensembles mainly of, half-semblage of 12 brass "*saing wain:*", 1 small drum which is played with drum sticks ("*boun daun*" in Myanmar) (See Figure 21), 1 double-headed drum on a stand ("*sakun.*" in Myanmar), 1 short drum ("*si dou*" in Myanmar), 1 small brass cymbals ("*than lwin*" in Myanmar) (See Figure 22), horn and bamboo-clapper. (Nu, 1967) It also described, that *Bamar* kings used to force Thai fine-art performers to come and stay in *Bamar* Kingdom and they encouraged their art.

A reference to "Sapaybeikman"1961, it had been described that Myawady Mingyi U Sa and Prince Pyin-si managed to modify the melody, chords and ways of playing instruments in Thai way to *Bamar* tuning, made to be relatively pleasant to *Bamar* ears. According to findings of U Nu (Thabin Wun), it was learned that, music dancing and singing in Thai style started to gain popularity in court-yard entertainment ever since the renovation of those kinds of music by two *Bamar* musicians. And also it was considered to be a mixed cultural development in *Bamar* musical stature.

It was also found out that the long drum troupes constituted in artist groups who accompanied in down-river trip to Dagon by king *Bagyidaw* (1819-1837). Drum ensemble ("saing wain:" in Myanmar) was firstly invented and played since king *Thayawady* (1837-1846) as he was very much keen on *Bamar* orchestra. Then, inner circle royal bands were promoted, be played and awarded in the palace. Furthermore, "*Hkwar Pyar Thinn, Hnyin Pyay Pyay*" ("saing taw bwel" in Myanmar) was composed by "*Myawady Mingyi U Sa*", the Poet Laureate, and offered to the king. (Hman Nyunt Tin, 1968) Therefore, it was learned that *Bamar* Drum Ensemble was developed, promoted and awarded king *Tharyawady*.

It was recorded that double-headed drum ("boun" in Myanmar), open-ended drum with a long body ("ou: zi" in Myanmar) and double-sided big drum ("bjo:" in Myanmar) (See Figure 23) were used in rural donation festivals, played not on a stage but on the ground ("mjei wain:" in Myanmar). Horn, cymbals, bamboo clapper and big long drum carried with a rope round the neck ("boun shei gji:" in Myanmar) (See Figure 24) were played when entertaining short drum ("boun dou" or "dou ba" in Myanmar). (Nu, 1967) It was found out in ancient paintings at *Arnanda* brick monastery at *Bagan* that while one musician was playing a crocodile, two female dancers danced to it in a painting of *Kone-baung* Period. Another one is a painting of "*anjein*." (of *Innwa* Period) in which a women musician was playing a harp with a rhythm in one hand while another woman dancing to it (The white "*parabaik*" painting of king *Mindon*). Furthermore, a finding of *Kone-baung* Period painting at "*Sulamani*" pagoda at *Bagan* showing a dancer dancing to the players of one drum, one blowing instrument, one rhythm and a harp. According to those evidences, it was learned that "*anjein*" performances with, pleasant dancing and lovely music prospered during "*Yadanabon*" Period along with using of three-stringed musical instrument in

the shape of a crocodile (“*mi gjaun:*” in Myanmar) and harp (“*saun:*” in Myanmar) instrument.

Kone-baung Period (AD 1752-1885) in the *Shwebo* region, the kind of medium-sized long drum (“*boun gji:*” in Myanmar) (See Figure 25) commonly used in folk music (“*boun gji: than*” in Myanmar) were used for dance performances at the Agricultural Festival (“*Le Poun Cha. Pwe:*” in Myanmar), conducted to worship spirits at harvest time. Hence emerged the type of folk song chanted to the liting cadence of the long drum and the clash of cymbals (“*boun gji: dhan*” in Myanmar), played not only at the agricultural festivals, but also at Charity Ceremony (“*Ahlu Pwe:*” in Myanmar) and other auspicious occasions like weddings. Accompanying the big drum music would be long drum music, short drum music, instrumental based on the *bjo:*, boat song (“*hlei do dhan*” in Myanmar) and dirge chanted to the accompaniment of this drum music (“*bjain: daun*” in Myanmar) to which dancers performed. At first these dances were mostly used by the farmers but later were found to have advanced to the court level. From all these evidences above, different kinds of musical instruments came into the picture in the *Kone-baung* Period.

In *Yadanabon* Period, during the reign of King *Mindon*, cultures of other countries and kingdoms were found in that period. The piano was added to the Myanmar musical instruments when the diplomatic convoy from Italy presented a piano to King *Mindon*. The big drum stage was described as gilded and decorated with glass mosaic in the times of King *Mindom*. It was also stated that the big drum of the *Bamar* drum orchestra (“*pa’ ma. gjaun*” in Myanmar) (See Figure 26) was added to the drum ensemble. (Aung Kyair, 2004)

Furthermore, at the ear piercing ceremonies and the naming ceremonies of the princes and princesses, drum ensembles were asked to perform. Titles such as *Nay Myo Kyaw Zwar Khaung*, *Nay Myo Bala Kyaw Thu*, *Dei Weindra*, and *Ywa Zar* were conferred on the musicians who performed at these ceremonies. Thus the status of music and musicians came to its zenith at that time. Examples of this would be the famous musicians *Day Weindra Maung Maung Gyi*, *Ywa Zar Gyi Saya Pe*, *Nay Myo Bala Kyaw Thu* - Leader of Drum ensemble (“*saing saya*” in Myanmar), *Sein Baydar*.

It was known that, big drums, long drums, short drum, *bjo:* and dances to that music had been an important part of the lives of rural people during early stages of *Kone-baung* Period. Later on, that kind of country music became famous and taken on stage of court level while, long drums and big drums ensembles were entertained

mostly to farmers. Therefore, various kinds of instruments were used in different “stratum” of the people of that period. It was significant that long drum, big drum, harp and drum ensemble (“*saing wain:*” in Myanmar) were much improved in relative stratum of community because the kings of royal families took much appreciation and awarded the artists in late *Kone-baung* Period (during *Yadanabon* Period). It was also assumed that *Bamar* Drum Ensemble (“*saing wain:*” in Myanmar) became improved in material as well as in skills of the players. Moreover, it was explored that foreign instruments were adopted as *Bamar* musical instruments and it was used in Myanmar music world. Following table shows the list of instruments that emerged in *Kone-baung* Period and the relative sectors in which they were entertained (See Table 9).

Table 9. Musical ensembles which emerged during *Kone-baung* Period, used and sectors in which the instruments were used

Period	Documents	Ensemble	Activities	Remarks
<i>Koune-baung</i>	1. Historical themes	<i>Ou: zi wain:</i>	Agricultural festivals	Rural community level
		<i>Dou: ba' wain:</i>	wedding ceremony	
		<i>Bjo: wain:</i>	donation ceremony	
	2. Records	<i>Saun: wain:</i>	Royal ceremonies	Court level
	3. Paintings	<i>Saing wain:</i>	Royal families' ceremonies	
4. Palm leaf	Right <i>saing</i>			
5. Inscription		Left <i>saing</i>		

According to this table, it was mentioned that there were emerged *ou: zi wain:*, *dou ba' wain:*, *bjo: wain*, *saun: wain* and *saing wain:* and used in during *Kone-baung* Period.

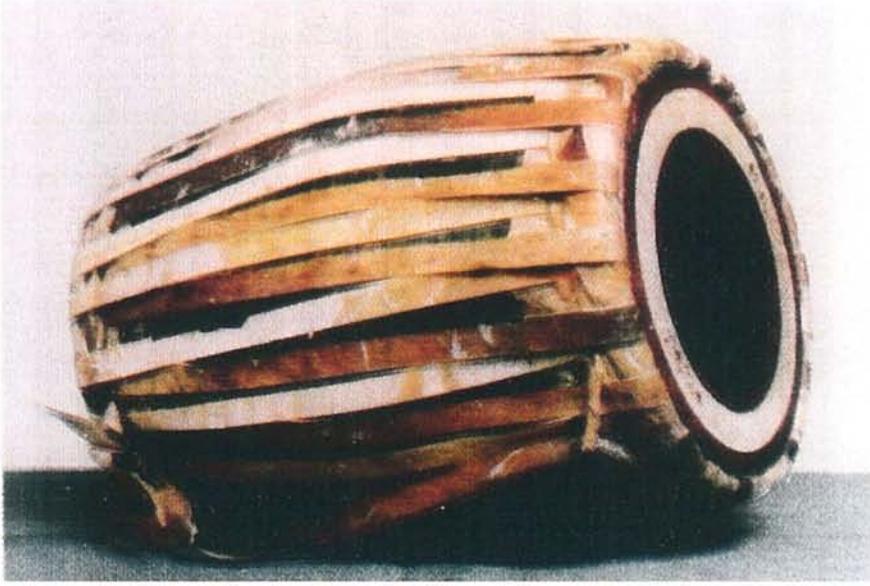


Figure 20. Leather instrument (short drum) (“*dou: ba*” in Myanmar)



Figure 21. Leather instrument (small drum which is played with drum sticks)
 (“*boundaun*” in Myanmar)

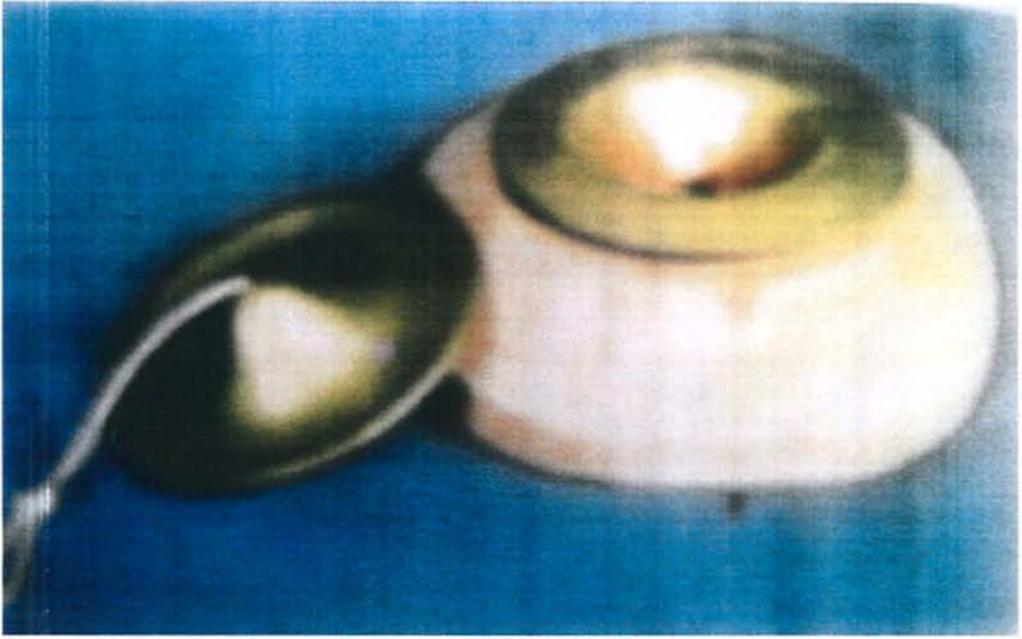


Figure 22. Brass (“Kjei:” in Myanmar) instrument (small brass cymbals) (“*than lwin*” in Myanmar)



Figure 23. Leather instrument (double-sided big drum) (“*bjo:*” in Myanmar)

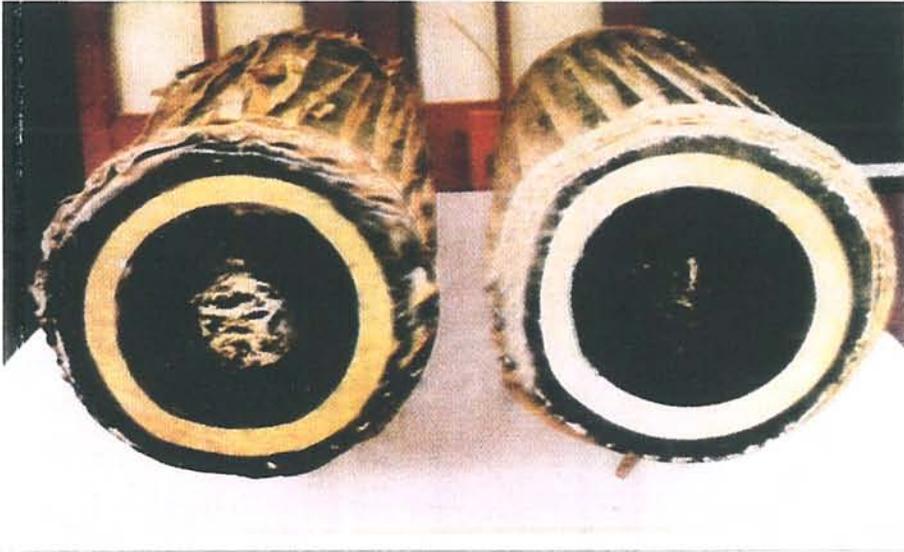


Figure 24. Leather instrument (big long drum carried with a rope round the neck)
("boun shei gji." in Myanmar)



Figure 25. Leather instrument (medium-sized long drum) ("boun gji." in Myanmar)

4.1.4.6 Colonial Period (AD 1885-1948)

In the Colonial Period, musical instruments infiltrated into the Myanmar Musical Instruments and the royal Drum Ensemble seemed to have been enriched with decorations like mosaic. In 1904, the gong ensemble was introduced. *Sein Baydar* decorated his ensemble stand with sculpted images of dragons and included a jazz band in his ensemble. Spotlights were created and musicians began to wear uniform costumes. Later on, the stand for the big drum was decorated with images of different types of dragon, the common dragon, the mythical animal (“*naya*” in Myanmar) dragon, and the imaginary animal with component parts of an elephant, bullock, horse, carp and fabulous horned dragon (“*pjin saju pa.*” in Myanmar) (See Figure 27), all done in mosaic. During that period, the drum master *Saya Thar* gave performances, replacing drums with plates. Drum master, *Saya Thein* of *Monywa* placed a cup filled with water and played the drums without spilling water. The drum master *Sein Baydar* with his Drum Ensemble, twice attended the inauguration of King *Thibaw's* palace in *Yadanar Giri*, India, and the ear piercing ceremony of the princesses in the same location in 1910 (See Figure 28). In 1924, drum Master *Saya Nyo*, as a member of *U Ba Latt's* dance troupe, went and performed at Wembley Stadium in England. The drum masters and musicians of the colonial period bridged a gap between the *Kone-baung* music and that of today by giving way to foreign musical instruments into the *Bamar* music orchestras. However, the tradition *Bamar* Drum Ensemble maintained its status and continued to survive with its own innovations.

During the reign of King *Mindon*, the piano music is arranged into *Bamar* music and the piano became part of the *Bamar* orchestra. In the same way, foreign novel air and string instruments such as the Chinese lute, mouth organ mandolin, banjo, and violin are made suitable for *Bamar* music and used in Contemporary Music Bands. These bands performed at weddings and festivals. There are two parts in *Bamar* theatrical performances. Use of foreign musical instruments could be observed in the first part and Myanmar musical instruments are used in the second part. When Myanmar movies commenced, adapted drum music emerged. Adapted orchestras also became popular. Music bands from Yangon and Mandalay whose music was frequently broadcasted by the *Burma* Broadcasting Station were most popular. The *Myoma* Band from Mandalay has been well liked since the pre-

independence days to date. The six short drum ensembles are seen as an important instrument in the songs and dances of the Myanmar Water Festival. It was learned that the foreign musical instruments gradually began to have great influences on *Bamar* music in the years 1915 and 1916.

In the modern day drum ensembles, both foreign and local instruments such as big horns, small horns and piano can be seen. Big and small cymbals, flutes are also used by ensembles with a large number of musicians. In drum ensemble performances, the drum master is supported with two or three comedians who sit at the back to make the performances lively and pleasant. Performances have advanced much and today dance duets are also part of them. *Ywa Zar Seing Baydar* has produced quite a number of records on drum music with instrumentals, vocal accompaniments, and comedian complemented music. Later on his music was taped and broadcasted nationwide which helped make the prestige of the *Bamar* Drum Ensemble still popular among the people of Myanmar.

Even when the *Bamar* drum ensemble is not performed live in many of the social events and ceremonies, their tapes, CDs, and VCDs are used commonly. In *Bamar* society, the drum ensemble is used as part of the dance theater at funerals of monks, charity ceremonies, state receptions, inauguration of monks and baccalaureate ceremonies. Furthermore, the drum ensemble is performed at reception for novitiation ceremonies, weddings, and funerals. In Upper Myanmar, the drum ensemble is classified into three categories: the *Mingalar Saing* for auspicious ceremonies, *Ah Mingalar Saing* for funerals and *Bali Na' Sa Saing* for spiritual ceremonies. But Lower Myanmar, it is not classification and it was entertained any ceremonies.

Although *Bamar* music has advanced through the ages with a variety of instruments, that most of the musical instruments are based on the leather instruments of the *Bamar* drum ensemble is apparent. There may develop one man band instruments form electrical components of modern orchestras, but the *Bamar* drum ensemble still has not lost its originality throughout all the advancements and innovations in music composition, and has to be performed with a full group of musicians.

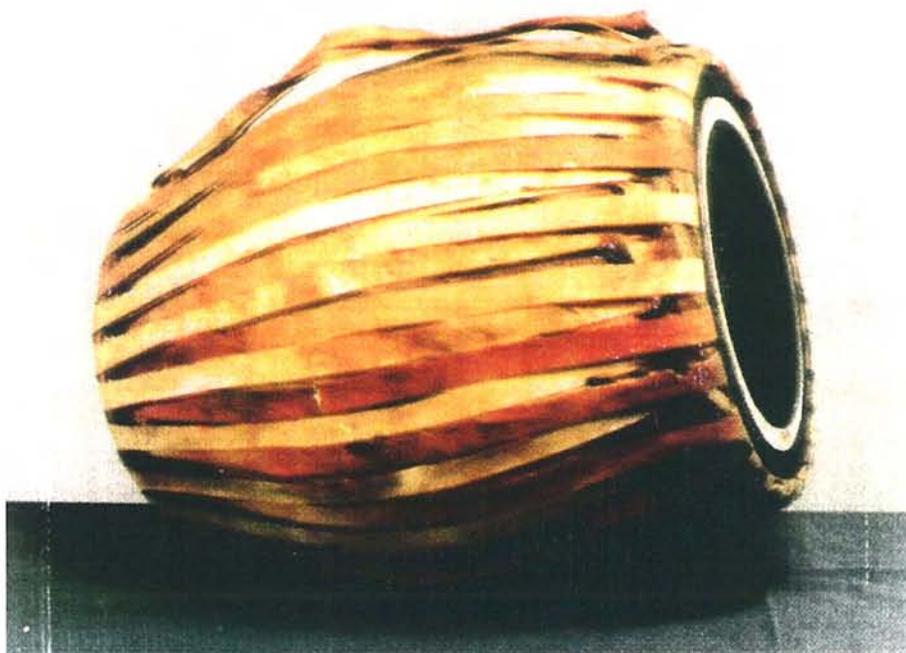


Figure 26. Leather instrument (big drum of the *Bamar* drum orchestra) (“*pa’ ma. gjaun*” in Myanmar)



Figure 27. Imaginary animal with component parts of an elephant, bullock, horse, carp and fabulous horned dragon (“*pjin saju pa.*” in Myanmar)

4.1.5 Background and causal factors on emergence of *Bamar* Drum Ensemble

This part of the research studied and described about the causing factors in line with the evidences found in relative periods. In doing so, it was explained firstly about the different "terms" used on by *Bamar* drum ensemble in different periods. And then definitions of drum ensemble could be explained finally, the study of changes and improvement characteristically or qualitative aspects of the ensembles and the composition of instruments.

Drum Ensemble ("*saing wain:*" in Myanmar) is said to be personal or own creation of *Bamar* people and could also be defined as national treasure. Furthermore, the "*wain:*" is a kind of orchestra with multiple instruments and players who produced melodies in orderly manner from 5 categories of instruments (brass, string, leather, wind and clappers). The most significant instruments were said to be leather instruments (drums). Therefore the drum ensembles were recognized as fine-art troupes, it represents high class musical and cultural level of *Bamar* people.

4.1.5.1 Periodic changes in terminology on Drum Ensembles.

Actually, invention and practice of drum ensembles in old *Bamar* cultural events had been commenced long time before it was recorded. Yet it was recorded in *Innwa* Period in 1544. It had been recognized not as "*saing wain:*" but as "*pa'ta saing*" in that period (Glass Palace Chronicle, 1992). Besides, according to a description of a welcoming ceremony of 3 diplomats coming to king "Ahnaughtphetlon" in 1980 "*pa'ta saing*" was described again by the author (Kalar, 1961). The term "*pa'ta saing*" can also be seen in "*In-yon*" paper included as wedding gift among others since the time of "*Thatoeminpaya*" who established "*Innwa-yadanapura*" until the period of "*Hanthawady yauk mintaya*", accounted (29) reigns. And also, it was found in funeral procession records and in twelve-season festivals sector (Thiri Oo Zana, 1962). According to "*Tharabinga pjou*" of minister "*Let Wae Thondara*", it was learned that the term "*pa'ta saing*" had been used, until the beginning of *Kone-baung* Period (Myanmarsar Nyuntpaung, 1992). In any case, it is evident that whatever term used for "*pa'ta saing*", it has been meant to be drum music troupe, "the drum ensemble" the one and only *Bamar* drum ensemble. Furthermore, another word "*Ta-line pa'ta saing*" was also observed. In reference with (Myanmar Encyclopedia-1966/410), the use of the word *Ta-line* meant to be one of our nationals, the Mon people. It could be explained in accordance with stone

inscription in *Bagan* period that they used the word "*ta-line*" instead of "Mon". Therefore, in conclusion, it was learned that both *Bamar* and Mon "*pa'ta saing*" were put on stage during those periods and the "*pa'ta saing*" means a "*pa' saing*".

According to "In-yone" paper it was known that later on the changing of word "*pa'ta saing*" to "*pa'wain:*" was observed. That "*si ta saing*" and "*pa'ta wain:*" were used in funeral procession of the officer's wives.

Later on, the changing of the word "*pa'*" to "*wain:*" had been found in "Ye-the" *pya-zat* (play) of "U Pon Nya", as follows.

"Selling water

I am a ye-the ma,

Lift it up my water-pot

on to my head, my big brother

in the middle of "*Hman-wine:*"

the glass mosaic ensemble player

give me a hand not too soon

just before high noon." (Pu-Nya, 1985)

"Please make haste

to send me back home

with roaring of your drums, in "*nine-jewels wain:*"

beating with the hands, your strong hands

that makes money and gold

for this ugly "Mae-ku-Wun"

Let's be husband and wife

my big brother."

"Walk along with me

My big brother, a drummer

along a jungle trek, with

persuasion and seduction

till to your village

my big brother, a bachelor

of a "*Royal wain:*"

with a mosaic dragon twine.

Walk me fast and

Cheer me up

Me? a “dame”, like
curved-tail bitch”.

In studying the usage of the word “*wain:*” in this aspect, it is obvious that the word means the “whole troupe” (ensemble). In another event, when a combined troop of “*Mahar-Oopa Yarzar*” and “That toe min saw” attacked the city of “*Mong-san*” and succeeded evidently, it was described as “the troops were jubilant and festive event went all night long with entertainment of harp, nyin and “*pa’ si*”. (Kalar-1960)

Therefore, it was learned that the usage of “*pa’ si*” and “*si pa*” means the whole drum troupe, “the *saing wain:*”. And also it was a custom of “*pa’ si*” drums were beaten by the troupe in funeral procession of the ones who had been entitled to do so according to the rank (second out of the five blocks of seats assigned to countires attending a royal audience (“*du: nei ja du:*” in Myanmar), first out of the five blocks of seats to which countires attending an audience given by the king are assigned according to protocol (“*to nei ja to*” in Myanmar). According to this evidences, “*pa’ si*” had been known to be the meaning of “*Bamar Big Drum Ensemble*. In studying lyrical ode (“*hlanwin myizu chi*”) of “*Shinthanhko*”, “*naymibonhkan pjou.*” of “*Shinaggathamadi*” and “*shwehinthamin pjou.*” of “*Shintayzaw-thara*”, the usage of 8 “*si pa*”, was also found. So, the terms “*pa’ si*” and “*si pa*” came from the two different words “*si*” and “*pa*”. Those two words refer the two leather instruments (the percussion) which could be beaten by hands to make additional sound among others in a troupe because, there had not been found the usage of words, “*si pa*” and “*pa’ si*” in a description of (12) drums (chapter 4.1.3.1). Therefore it can be assumed “those two words were the reference words for “*pa’ saing*” and “*pa’ wain:*”.

Later on, from the combination of 2 words “*pa*” and “*wain:*”, the 1st word “*pa*” was taken out and, the remaining word “*wain:*” as carried on to be used. It was also with the word, “*pa’ saing*”. The word “*saing*” alone, had to be used in accordance with following evidences. In description of the attack and success of Thailand in 1767 it said to (Myanmar Year-1129) it is said that a special group of prisoners included Thai (Siam) “*saing*” musician, and inner circle “*saing*” personal were taken to *Hanthawady*. It could be clearly noticed the usage of the word “*saing*”, in that description. Furthurmore usage of the second word “*saing*” had been found in kind of satirical pome (“*yama jagan*” in Myanmar) of “*Jagan Sayagyi U Toe*”, “*Einaung nantwin zattawgyi*” by “*Myawady Mingyi U Sa*” and type of Myanmar

classical song set to the cadence of the drum circle “*saing tawbwe pa’ pjou:*” of King *Shwebo*. The study was learned that nowadays, it is called, *saing*, *saing wain:* and *saing wain: gyi* in *Bamar Society*.

Although different words were used for *Bamar Drum ensemble*, those words (*pa’ ta saing*, *pa’ wain:*, *wain:*, *saing*) were just “synonyms” and mean only for *Bamar Drum Ensemble*. With the periodic changes of name of ensemble, assorted instruments became more appropriate in the land. Therefore, it can be assumed that the seedling of “*Bamar saing*” has been rooted and grown well for many years in the soil of *Bamar culture*.

4.1.5.2 The description of the terminology of *Bamar Drum Ensemble*

It was learned that, as in periodic changes of names of Drum Ensemble (“*saing wain:*” in Myanmar), there had been different definitions for it. For example, when studying how to define the word (“*pa’ wain:*” in Myanmar), it was described as an arrangement of placing the *pa’* in a circular position around the player or all players sitting in circular position on a stage. Drum ensemble is defined as a suspension of 8 wooden flat (“*babja*” in Myanmar) (See Figure 29) tied on the string of *pa’ wain:* (See Figure 30). Therefore, Drum Ensemble as defined as an instrument group entertaining in combination with *pa’ wain:* and mainly the brass and wind associated with the leather. In brief, according to (Myanmar Encyclopedia, 1960), when it is mentioned as “*saing*” or “*saing wain:*” in Myanmar society, it could easily be understood that means a group of musical instrument players composed of *pa’ wain:*, brass gong circle, cymbals, gongs circle, oboes and clappers and so on.

Besides, sitting-plan of the players were orderly arranged to be connected each other when their entertainment is performed. In this way, the troupe leader could manage to steer the band players in the time of melody changes. The composition of artists in a band is known to be a group of drummers (“*pa’ti: ou’ su*” in Myanmar), group of hand beaters (“*le’ti: ou’ su*” in Myanmar) and (“*pa’ jin: ou’ su*” in Myanmar) accompanied with supporting group (“*saing nau’ hta.*” in Myanmar) with bamboo-clappers and “*saing nau’ htain*” in Myanmar), the comedians with singers. The composition of other players, composed with leader of drum ensemble in “*pa’ wain:*” group; brass player, gong player and oboist (See Figure 32) in “*le’ti: ou’ su*”; a group compose of big drum (“*pa’ma*” in Myanmar), double-headed drum on a stand (“*sakhun.*” in Myanmar) and six drums (“*chau loun: pa’*” in Myanmar) which is

called (“*pa’ma gjaun ou’ su*” in Myanmar) and a group composed of short drum (“*si dou*” in Myanmar), cymbals (“*lin: gwin:*” in Myanmar) and timing bells and timing beat; tempo (“*si: wa:*” in Myanmar) which is called (“*ou’soun gjaun*” in Myanmar) groups in “*pa’ jin: ou’ su*”. At least 7 members were organized with cymbals player, one small brass cymbals (“*than lwin si:*” in Myanmar), block (“*toun: wa:*” in Myanmar), short drum player in *ou’ soun gjaun* group and one player for big drum, six drums, double-headed drum on a stand in “*pa’ ma gjaun*” group. It was observed that leader of drum ensemble (“*saing saya*” or “*pa’ ti: saya*” in Myanmar), was placed in the front while others were seated at the back. In old days, the players who used to be seated at the back except oboe player were called back seaters (“*nau’ htain*” in Myanmar). Nowadays, people who used to sit at the back of *saing saya*, making jokes with bamboo clappers who happened to be comedians (“*lu shwin do*” in Myanmar) are called “*saing nau’ htain*” or “*saing nau’ hta*”.

Table 10. Groups found in drum ensemble

Including instruments and groups of Drum Ensemble			
<i>Pa’ wain:</i> group	<i>Le’ ti:</i> group	<i>Pa’ jin:</i> group	
		<i>Pa’ma. gjaun</i>	<i>Ou’soun gjaun</i>
Graded drums of the drum circle (<i>pa’ loun:</i>)	Brass gong circle (<i>kjei: wain</i>)	Big drum (<i>pa ma.kji:</i>)	short drum (<i>si dou</i>)
	A set of graduated series of gongs (<i>maun: zain:</i>)	Double-headed drum on a stand (<i>sakhun.</i>)	Small cymbals (<i>lin: gwin: thei:</i>) Big cymbals (<i>lin: gwin: kji:</i>)
	Small oboe (<i>hne thei:</i>) Big oboe (<i>hne kji</i>)	Six drums (<i>chau’ loun: pa’</i>)	Block of wood (<i>toun: wa:</i>)
			Timing bells (<i>si: wa:</i>)
			Bamboo-clappers (<i>wa: le’ khou</i>)

The following table describes musical instruments and groups of including drum ensemble: *pa’ wain:* group, *le’ ti:* group and *pa’ jin:* group; *pa’ma. gjaun* and *ou’soun gjaun* group.



Figure 28. The drum master *Sein Baydar* with his drum ensemble attended the inauguration of King *Thibaw's* palace in *Yadanar Giri*, India

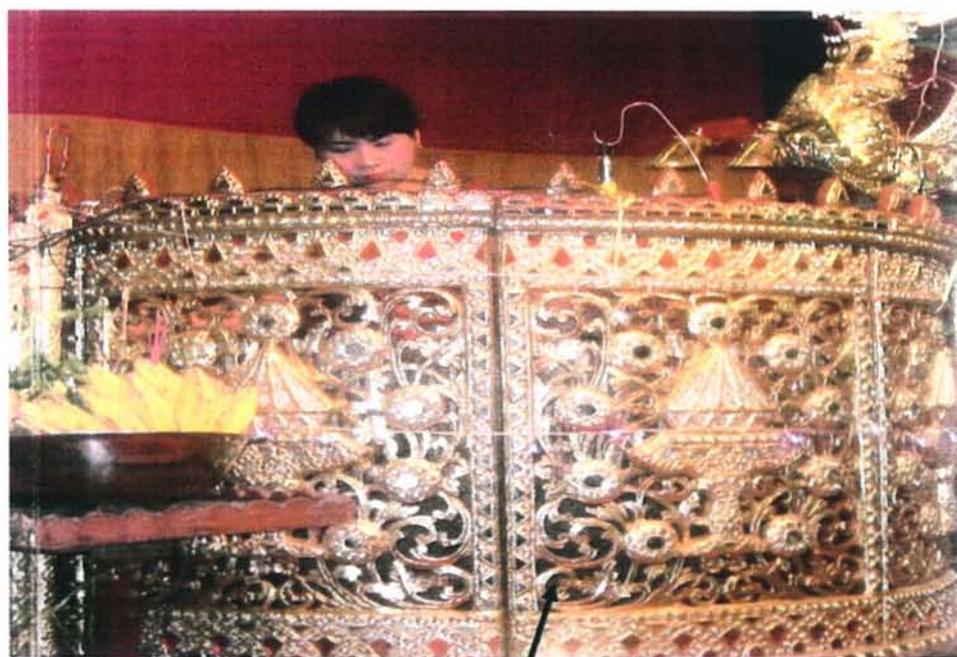


Figure 29. Wooden flat ("*babja*" in Myanmar)

4.1.5.3 Classical music and Folk music

The two kinds of songs which shaped the music of the *Bamar* drum ensemble are *Wazana lingara* and *Tho:ta lingara*. The folk songs in the *Wazana lingara* category were sung in groups by the ancient farmers, soldiers, and workers whereas the literature verses were sung by the diplomats in the royal presence of the king. Songs of the *Tho:ta lingara* type had to be sung systematically with the lyrics and melody in perfect rhythm. This is not so for the songs in *Wazana lingara* where the songs are not sung to any particular rhythm. In general, the *Tho:ta lingara* verses or songs are type of classical song composed for the Myanmar harp (“*kjou:bwe.*” in Myanmar), basic Myanmar classical song composed in a stately manner (“*thachin:gan*” in Myanmar), type of Myanmar classical song set to the cadence of the drum circle (“*pa' pjou.*” in Myanmar), Myanmar classical song, the tunes of which are adapted from the Thai (“*jou: daja: thachin.*” in Myanmar) and son on. *Wazana lingara* songs are Folk songs, kind of Myanmar poem consisting of two stanzas (“*dwei: gjou.*” and “*lei: chou.*” in Myanmar), music and drama song of two or four stanzas sung in a pastoral scene (“*khun: dau*” in Myanmar), passage of two, three or four stanzas sung at the closing of *pa' pjou*: (“*thahpjan*” in Myanmar), court poems and songs, lyrical ode on the seasons, love, etc (“*jadu.*” in Myanmar), poem of epic proportions (“*pjou.*” in Myanmar), verse (“*linga*” in Pali) and kind of satirical poem (“*jagan*” in Myanmar).

However, songs for rice-planting, for worshipping spirits for a better yield of harvest or fruits, and those for charity ceremonies emerged from the *Tho:ta lingara* verses. The best known songs as such are type of folk song chanted to the lilting cadence of the long drum and the clash of cymbals (“*boun gji: dhan*” in Myanmar), type of folk song chanted to the lilting cadence of the long drum carried with a rope round the neck and the clash of cymbals (“*boun shei dhan*” in Myanmar), *dou: ba' song*, *ou: si song*, *song of instrumental based on bjou.*, and particular and special songs for and about spirits (“*na' chin.*” in Myanmar). These songs were usually performed in the crowd and thrived with the appreciation of the common people. The instruments used in attracting the crowd had to be sharp sounding where thick leather of bullock was stretched tightly over a hollow block of wood. The surface was then beaten or struck by hand or stick.

Instruments used in this Period were the big drum, long drum, short drum, cymbals, chimes, bamboo clappers, oboe, and flute. The counterpart instruments that thrive in the court with which the courtiers were entertained were the Court or Royal Music. Instruments which produced this music had to be specially chosen so as to produce smooth and pleasant sounds. Just as heart-warming music and literature became essential to the public, so did the Royal Music. Thus it thrived distinctively from the music of the ordinary people. The systematic composition of the *Kone-baung* Period was derived from this unique Royal Music. Instruments chosen for this type of music were the harp, bamboo xylophone, flute, chimes, and rhythmic clappers. Common people and farm workers mostly used leather instruments to produce Folk Music which was different from the soft and melodic Royal Music played at in court with harps and xylophone. Contrary to this was the Folk Music which had its origin from the *Bagan* culture and the songs were played and sung with rhythmic beats. Both kinds of music advanced greatly in the *Kone-baung* Period. The folk music became accepted in court and later the two kinds of music emerged systematically to become the *Bamar* drum ensemble.

Myanmar music has all the melodic character, harmonic character, and rhythmic character and is regarded as perfect (See Figure 31). Furthermore, there are five types of instrument used in the *Bamar* drum ensemble, namely the brass, string, leather wind and percussion. The wind instruments produce long sounds. The instruments played with hands portray the melodic and harmonic characters by using brass instruments such as gongs and oboe and the base drum ensemble portray the rhythmic character by using leather instruments. In the *Bamar* drum ensemble, the person who plays the drums has to bring the melodic two groups work together in harmony.

It could be summarized that the *Bamar* drum ensemble emerged from a merger of Royal Music and the Folk Music from the *Kone-baung* Period. It has three special characteristics: the melodic character, the harmonic character and the rhythmic character. The orchestras of the western culture need around forty musicians whereas the *Bamar* drum ensemble (See Figure 32 & 33) ensemble needs only a minimum of seven musicians producing different sounds: long, curt, and medium. From very early time, the drum ensemble is performed mostly at religious occasions, and the songs they play are heightened mainly in the times of Minister *Padaytha Yarzar* and Myawaddy *Min Gyi U Sa*.

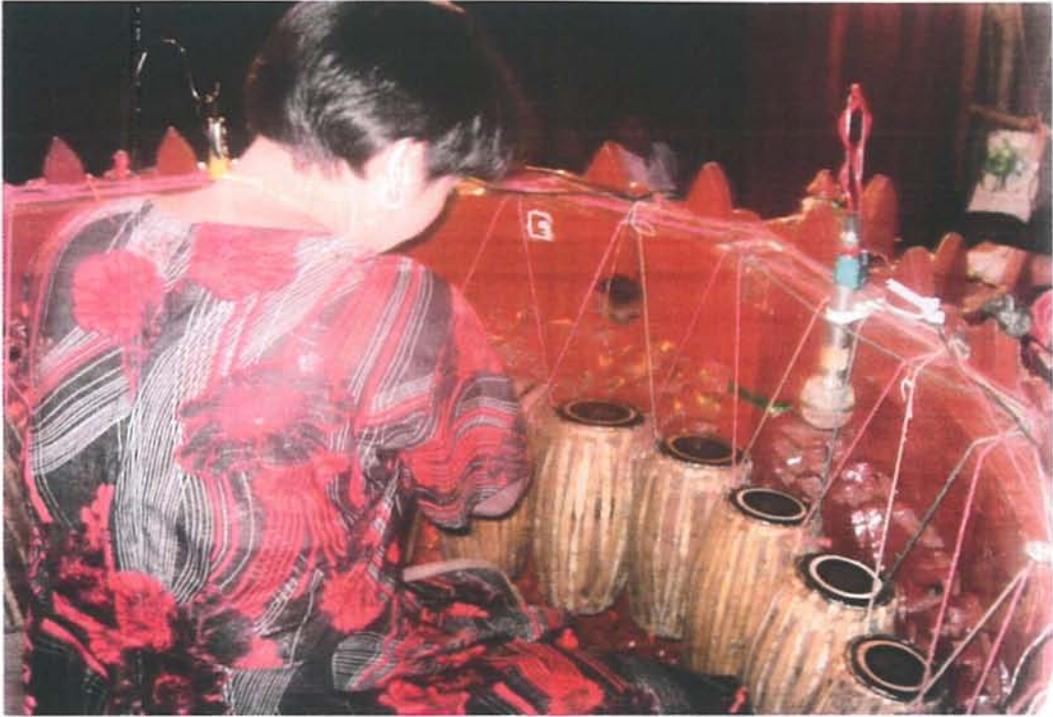


Figure 30. Drum-circle (*pa' wain:* in Myanmar)

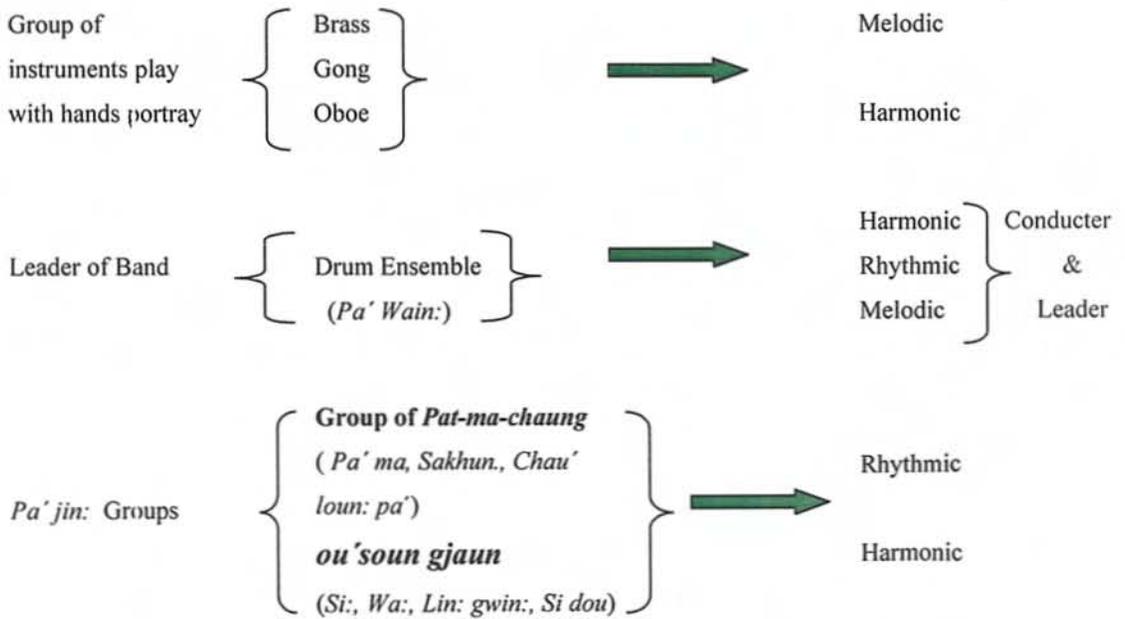


Figure 31. Three special characteristics of *Bamar* drum ensemble instrument

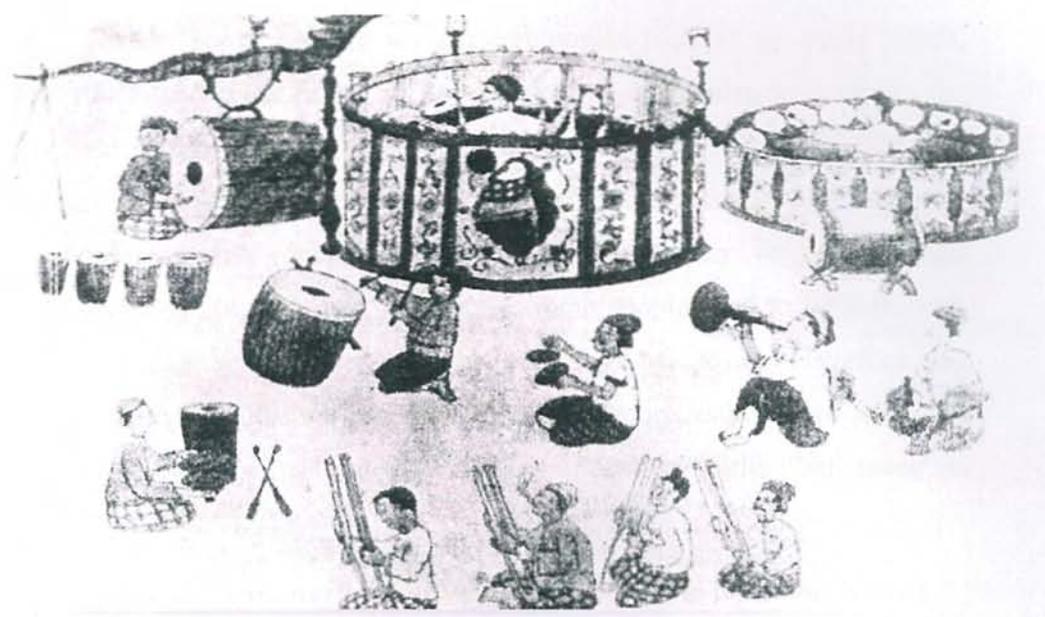


Figure 32. Lay-out plan of drum ensemble in the past



Figure 33. Lay-out plan of drum ensemble nowadays

4.2 Maintenance of the Drum Ensemble as Cultural Heritage

Drum Ensemble was used in various ceremonies such as life-cycle rituals, annual-cycle rituals and crisis rituals in *Bamar* society. According to study, in the period of ancient Myanmar Kings it was widely performed in religious, social, and political sectors and various royal ceremonies. Later period drum ensemble was used in auspicious ceremonies (donation, novitiation, propitiation for spirits) and inauspicious ceremony (funeral rite). Moreover, some people used to include drum ensemble entertainment among other programs in relative processes. Therefore, this study was conducted instrumental rendition by a *Bamar* orchestra (“*bala saing*” in Myanmar), and a “troupe” which plays at offerings of food to spirits (“*na’ saing*” in Myanmar).

4.2.1 Unique Cultural Characteristics of the Drum Ensemble in *Bamar* Society

It has been observed that ancient *Bamar* have created a musical material culture of their own to suit the nature and culture of the people. They have also produced the non-material culture through which they could reveal their mood and feelings. These materials, together with the music that were produced give proof that *Bamar* have a sound cultural property throughout the periods. Thus *Bamar* have a prestigious international standard as regards culture owing to this property. To uncover today's extraordinary influence of the drum ensemble on the *Bamar* society, the relationships such as culture and traditions between the daily life of *Bamar* and the ensemble itself have to be observed. In the study, the role of the ensemble at social occasions such as weddings and funerals need to be focused upon as well.

From the period of ancient Myanmar Kings, entertainment had been incomplete without the Big Drum Ensemble as portrayed in the paintings and literature. In the *Kone-baung* Period, music, art, and literature were at the peak and kings used to have the Right ensemble and the Left ensemble on each side of the throne for court entertainment. In the *Kone-baung* Period, the ensemble expert *Sein Baydar* was conferred the title of *Nay Myo Bala Kyaw Thu* and was commissioned governance of a large village by King *Thibaw*. Such evidence indicated how much value Myanmar kings placed on the drum ensemble. Although the big drum ensemble was mainly used for the royalties in olden days, it is now used for all strata of the *Bamar* society for religious, social, commerce, and national functions.

On religious occasions, the drum ensemble is used for pagoda festivals, novitiation ceremonies, inauguration ceremonies of monks and monasteries, honouring of monks, monk funerals, meal offering ceremonies and spirit ceremonies. Regarding commercial activities the drum ensemble is used at theatres, hotels and restaurants. It is also used as background music in films. For national occasions, the drum ensemble is used at State dinners, cultural exchange programmes, entertainment for diplomats, opening ceremonies of roads and bridges, and national sport programmes such as boxing, martial arts, and cane ball competitions. In this paper, the significant features of the drum ensemble in the light of religious functions were taken into the lime light. First the traditions and customs in the *Bamar* society were looked at. After that the focus was shifted to the drum ensemble.

4.2.2 The Relationship between the Novitiation Ceremony and the Drum Ensemble

According to observations, *Bamar* Buddhist parents regard the novitiation of their sons into monkhood as the most important religious duty in life. They highly value the status of religion's rightful heir. Therefore, parents save in money anticipation of the novitiation ceremony for their children.

The procedure for the ceremony may be different from one to the next. To find out more about the various procedures, surveys and interviews were conducted in the Yangon Region, the "*Hlegu*" Township, *Kyungalay* village, "*Ye Mon*" village, "*Kyauk Ain*" village of "*Tharyargon*" village tract, and the Relic Tooth pagoda compound in *Mayangon* Township. Interviewees comprise monks, musicians, donors, and villagers.

The Presiding Monk of the *Ye Mon* monastery explained the origins of the novitiation ceremony.

"Myanmar Buddhists believe that novitiation started with Yarhular, the son of Buddha. Yarhular asked for his heritage from his father. Buddha brought Yahular to his monastery and novitiated his son into monkhood so that he would have both earthly and celestial merit and escape from the life cycle. From that time onwards, parents conducted novitiation ceremonies for their children."

Moreover,

"parents become rightful heir of religion after novitiating their children."

Therefore, they would most obligingly perform the task. It has been said that the religious Daryarkar began with King Arthawka. He asked the great Shin Maukali Teikktha Mahtey "which is the most meritorious ceremony for donation?" The monk responded that it was noviation of one's own children into monkhood because the parents could become heir of religion. After that, the king novitiated his son and daughter and to proclaim his right as heir to religion, he paraded the children throughout the kingdom with troops of attendants on horseback and elephants".

So it came to be a tradition for parents to conduct their noviation ceremonies not only to get religious merit for the next life but also to have wealth in this life by giving feasts and merry-making. They also hire drum ensemble to make their ceremony livelier.

4.2.3 The tradition of Drum Ensemble at noviciate and other Meritorious Ceremonies

Kyauk Ain village of the *Tharyargone* village tract will be used as an example for having the drum ensemble at noviation ceremonies. All noviation ceremonies have had the tradition of including the drum ensemble handed down from a stream of ancestors.

When there is to be a novitiation, the host has to hold talks and discussions about two or three months in advance with parents, relatives, village patrons, and those with previous novitiation experience. Then they have to hire the drum ensemble group. Only when they have the date fixed with the drum ensemble, then they could start preparations. It is customary for the villagers to hire the drum ensemble without fail for such occasions, because they believe that the auspicious deed is not complete without the drum ensemble. Therefore, they would have any kind of drum ensemble regardless of the size.

The objectives for having drums is for the village to enjoy the sound of drums, to make the occasion lively, and have a nice crowd, to entertain all guests regardless of their age, and for other people to have ceremonies likewise. According to the village tradition, the ceremony would be a "skinny ceremony" without the drum ensemble no matter how well and how amply they feed their guest. A skinny ceremony is one where there are few guests and helpers.

Another notable factor regarding these ceremonies (traditionally known as *Ahlu*) is the financial status of the hosts and their status in society. There are three

categories of the drum ensemble in their region: The City drum ensemble, The Regional drum ensemble, and the Local drum ensemble. The City drum ensemble is one that is popular in all parts of the country. The Regional drum ensemble is famous only in their region, and the Local drum ensemble is formed of local amateurs, playing their own drums, horns, cymbals, or clappers. The wealth villagers normally send someone to town to hire a good drum ensemble. Those with a strong group of relatives or background also get a City or Regional drum ensemble, by helping and pooling their resources. Sometimes, villagers would have the host to get a Regional drum ensemble. In the *Kyauk Ain* village of the research area, the host, relatives, friends, and villagers all help out to get the City drum ensemble. Local groups hardly perform.

In the *Kyauk Ain* village, which this research is focused upon, villagers help out with the preparation such as cash, labour, food preparation, pandal construction and gathering firewood with the horse or bullock carts for about a month in advance. By doing this, they get the same type of help when their time comes. Parents have to send their sons to the monastery to learn from the Reverend Monk how to recite “*Tharanagon*” and to know 109 steps for “Prestige Building”. In addition to this it is customary in the village for anyone to make cash donation.

About a week before the ceremony, male adults and youths have to start building a pandal in front of the hosts’ house to accommodate the visitors and the drum ensemble. Female adults and youths have to take care of the invitations and prepare for the parade. In olden days, invitations are sent together with complementary cheroots. In the study area, there still exists the system of heralding. The heraldry (“*bjou: hi*” in Myanmar) would be a male adult who voluntarily inform other villagers of the social functions. Example of the herald would be –

“Hear! Hear! In honour of the parents U Hla and Daw Tint of Kyauk Ain village Maung Tin and Ma Kyaing will be novitiating their beloved son Maung Toe into novicehood. All those who hear are invited to the novitiation pandal in Kyauk Ain on the first of Tagoo at noon”.

The big drum ensemble in novitiation has to commence playing the opening drums as the ceremony begins. Local groups play only when the would-be novices parade through the streets. At other times, recorded drum music is played through loud speakers. At such ceremonies, drum ensemble music broadcast from the Myanmar Broadcasting Station is played starting from the eve of the ceremony

("ahlu" in Myanmar) to let the whole village know of the novitiation. The recorded music is played again on the actual day of the ceremony. In olden days, when the drum ensemble is not included, recorded plays and dramas are played through the speakers so loud that it would be heard from afar. Even today, recorded music of the big drum ensemble, together with harp music is played by using VCD, video, and DVD.

On commencement day of the novitiation the would-be novices are paraded through the streets of the village with a long procession trailing behind. A woman of a suitable age has to carry an offertory bowl of bananas, coconuts on her head and lead the procession. Behind her would be the novice, the parents, maidens carrying offertory bowls and finally, the musicians. Vocalists have to sing lively songs relating to the *Ahlu* and also have to dance to the lively music. The hosts, when they get back to the pandal, normally reward the musicians and dance troupes with pocket money.

On the eve of the *Ahlu*, the host would give a feast for guests and entertain them with the drum ensemble music. On the day of the *Ahlu*, the monks are offered meals and so are the guests. The drum ensemble entertains guests with drum music. In the afternoon when all have listened to the sermon, the hosts throw coins into the crowd and the drums are sounded to mark the completion of the auspicious deed.

From interviews at Ye Mon village, it has been gathered that there is a difference between Ostentation ("*Pakarthana*" in Myanmar) and Significance ("*Padarna*" in Myanmar) donation ceremonies. According to the regulations of the village, Significance ("*Padarna*" in Myanmar) donation ceremonies are conducted for religious purposes only and they are mostly conducted at the monastery. Sometimes, the *Ahlu* is held at their house. Guests are given meals and then the sermons are given with holy water dropping before the children get novitiated. Speakers or amplifiers are used for the playing of recorded drum music as a prelude to the ceremony on its eve. Songs and plays are also used to entertain the people. On the actual ceremony event, the big drum is played to announce the completion of the meritorious deed. However, in these regions where the *Ahlu* is given, either for Ostentation or Significance donation ceremonies, use of the drum ensemble is getting less frequent. From the observation on the use of drum ensemble music on VCDs, CDs, and audio tapes, the significance of the drum ensemble can be derived.

Some hosts, according to their financial status, hold grand *Ahlus* hiring drum ensembles or dance troupes ('*Anyien*' in Myanmar). In the article of *Hsu Hnget's* "*Let Si Kan Lan Bor Hma -3* (P-126 *Yatharsone* Magazine, Nov 2008) it is mentioned "In theatre ("*anjein*" in Myanmar), there are three parts: the leading lady dancer, the comedians and the musicians". Thus the inclusion of the drum ensemble in the theatre is apparent.

One outstanding feature of the village of this study is that there is an association for helping villagers in their social matters. When a household wants to become a member, it has to contribute some cash, and the consolidated fund is used to buy necessary materials for all to utilize free of charge on special occasions. Members help out each other with the building of pandals, cooking and ushering when needed. Furthermore, villagers all pool in cash to conduct group novitiation ceremonies at the monastery for those who cannot afford to novitiate their children. They could contribute as much as they can though. Sometimes, according to the amount of donations, a drum ensemble is hired.

In Yangon, group novitiations are normally conducted either at times when people are not too busy or during long holidays in March or April. Music band troupes are hired to join the novices' parade. The car which carries the novices goes first, followed by cars for offertory bowl bearing ladies. At last in the procession would be the music bands. The procession goes round the pagoda in three complete circles. The bands include the mini drum ensemble (six drums, a short drum, cymbals, and oboe) in addition to western musical instruments such as side drums, saxophone, and keyboard or organ. Vocalists sing songs related to the novitiation, Water Festival ("*Thin: gjan pwe:*" in Myanmar), all the way and back. The sound of the music and drums has become the icon of novitiation in Yangon. Therefore, the interrelation between the drum ensemble and the Myanmar traditional songs can be clearly observed here. In the greater Yangon area, during the months of March or April, novitiations are conducted almost every day, usually at monasteries. Most often, those who can afford would sponsor for novitiation of both male and female novices and the Myanmar TV and MRTV 4 would air the complete pomp and ceremony of these events. Some major contributors would collaboratively or individually novitiate 100 male and 100 female novices and see to the meals, dressing and the rest of the paraphernalia. In such ceremonies, the drum ensembles are hired.

From above observations, it is apparent that the Big Drum Ensembles still influence the *Bamar Ahlus* in their unique way.

4.2.4 The Role of the Drum Ensemble at *Bamar Donation*

The *Bamar* drum ensemble has been found to take stage in the meritorious ceremonies or *ahlus* to the current times. *Ywarzar Sein Baydar* who was titled *Nay Myo Bala Kyaw Thu* coined the term 'Mingalar Sine' for the drum ensembles which perform at *ahlus*, pagoda festivals, and another monastery foundations. From that time onwards, auspicious drum ensemble ('Mingalar Saing' in Myanmar) or ('Saing Daw Mingalar' in Myanmar) is added to the name of the ensembles. Examples of this are *Mahar Yangon Saing Daw Mingalar Sein Satinn*, *Let Than Htoo Char Sein Doowar's Mingalar Saing* and so on.

The big drum ensembles have been used since ancient days but not in an off-hand manner. They have to be played in 2 parts for the *Ahlu* Eve and the Actual *Ahlu* Day.

On the *Ahlu* Eve, they play-

1. *Win bjo:*
2. *Win chi bjo:*
3. Yell at the top of voice ("khun hnathan gji" in Myanmar)
4. *Ka.bja: gji*
5. *Pjou: gji*
6. Fifth note (Myanmar music scale), and
7. Demeanour ("apou:" in Myanmar)

On the Actual *Ahlu* day, they play

1. Instrumental based on the *bjo:* ("bjo" in Myanmar)
2. Entertainment while the novices are parading ("e. khan" in Myanmar)
3. Novice entrance ("shin laun: win" in Myanmar)
4. Inauguration
5. Entertainment
6. Pour water symbolically after a meritorious deed

The leader of the drum ensemble is called *Saing Saya* and the person who helps him is called the assistant or apprentice. It is customary for a leader of drum ensemble to choose a person who has genuine interest in the art to help him. The assistant has to help out with the *Win bjo:*, *Win chi bjo:*, and *khun hnathan gji* on the

Ahlu Eve. Leader of drum ensemble takes care of the more difficult parts like *Pjou: gji*, fifth note, and demeanour. From the music at the *Ahlu*, guests can make out its programme.

The parts where the assistant have to play will be looked at first. On the eve of the *Ahlu*, *Win bjo:* is played at around 4 to 5 pm. The playing of the *Win bjo:* denotes who is giving what kind of *Ahlu* and where and when. It is a form of invitation so that everyone, regardless of their title, wealth and stature may come and enjoy the food and participate. This *sincere goodwill* is a typical *Bamar* characteristic placing high value on altruism. In playing *Win bjo:*, the drums are accompanied by the oboe, rattle, short drum, gong, cymbals and clappers. Together, they perform music related to the *Ahlu*. Most common music of the kind is the Eight Great Victories of the Buddha ("*Aung Chin Shippa*" in Myanmar) and other religious songs.

Directly after the *Win bjo:*, the *Win chi bjo:* has to commence. The *Win chi bjo:*, has to be very lively. The rendition is followed by *Win chi*, the introductory music of the drum ensemble. In *khun hnathan gji*, also called playing *pa' yai*, the drum circles are all played together, including the participation of the main drum player normally played by the assistant.

After *khun hnathan gji*, before the Leader of drum ensemble takes over and while the drums are being reconditioned, or retuned, *ka. bja: gji* music is played to entertain people without the drums. While other members of the ensemble are play *ka. bja: gji* music, the leader of drum ensemble tunes his drums until he gets to the perfect pitch.

The leader of the drum ensemble starts playing the "*pjou: gji*" part as soon as he gets the drum pitch to his liking. He would entertain guests with "*pjou: gji*" some songs from the Myanmar classical. "*Pjou: gji*" music is called sixth note in the Myanmar musical scale of seven tones ("*than jou: chau' pau*" in Myanmar). As soon as the leader of drum ensemble starts playing, the comedians or sine helpers would stand behind the leader of drum ensemble to add oral accompaniment with slogans and recitations to make the music more lively and meaningful. This session usually lasts from 9:00 pm to 12:00 pm. Leader of drum ensemble shifts from sixth note in the Myanmar musical scale of seven tones to fifth note in the Myanmar musical scale of seven tones. According to the type and age of the guests, leader of drum ensemble has to play different sorts of music such as classical or pop songs. The audience also enjoys watching comedians. So they take turns to suit the taste of the audience for

about two hours. When the entertainment shifts to the demeanour part commences the nature of the songs and the music change as well. More solemn music is played, shedding light on the drums and the vocals. Gradually the entertainment reaches conclusion for the *Ahlu* Eve.

On the Actual *Ahlu* day, the drum troupe has to start play *bjo*: from as early as dawn. In doing so, classical songs such as ‘*Bon Saung Myint*’ have to be played with *bjo*: accompaniment. While the novices are parading in town, the assistant has to entertain the guests in the pandal with songs such as (“*Mya Yi Nandar*” in Myanmar) melody and (“*Thone Sei Shippyar Mingalar*” in Myanmar) melodies. When the parading group enters the pandal, the leader of drum ensemble has to take his place on stage and start playing songs related to the *Ahlu*. In Upper Myanmar regions such as *Mandalay*, *Shwebo*, drum ensemble inauguration is included in the *Ahlu* ceremony. In such cases, inauguration music is played in collaboration with the (“*bei'the' saya*’ in Myanmar). In the afternoon entertainment, leader of drum ensemble would choose to play demeanour (“*aupou*:” in Myanmar) music to entertain. Furthermore, the leader of drum ensemble has to arrange the small drums at the front and play music while dancers portray the song. After that the vocalist has to sing to the music of the sixth drum. The music of the sixth drum was introduced by *Sayagyi Sein Baudar* and he would play songs like “*Ma Baydar*”, “*Shwe Magyi Khunna Sin*” at *Ahlu* ceremonies. Therefore, it is required of the leader of drum ensemble to be able not only to play drums but also sing well. Furthermore, he needs the skills to compose songs which would suit the occasion. Only then would he be able to include the names and particulars of the hosts in the songs and give them full satisfaction.

In olden days, band helpers take the role of reciting slogans and choruses. But today, they have to stage short plays, sing pop songs, and perform comic acts or tell jokes. Therefore the role of the band helpers has become more significant. Moreover, owing to the media, youths have become more familiar with pop songs and the drum group has to have quite a few pop singers. Therefore, the leader of drum ensemble and his troupe have to make concerted efforts to please the audience as well as enhance the role of drum in Myanmar society. It is the duty of the drum troupes to make the youth of today get interested and value the Myanmar traditional music, dance, and the arts. Accordingly, artists are giving their best to be innovative for their music to have a more refreshing effect on the Myanmar audience.

4.2.5 The Closing Ceremony of Seasonal Alms Food Offering

On study tour in Ward 5, Mayangone Township it is found out that the *Chantha Pyaytsone* religious community hall was first built in 1987, to be accompanied by holding of 12 Seasonal Festivals on a regular basis every year. In so doing, a party led by community hall leader walk about in the Ward, loudly reminding through aloudspeaker that the resident perform their chores assigned according to age. On fullmoon day of *Nattaw* (December) at the religious community hall the Closing of Seasonal Almsfood Offering celebration is held accompanied by the drum-circle music and byaw instrumental.

Therefore *Bamar* nationals are given to hilarity when they hold traditional celebrations accompanied by drum-circle ensemble, it was studied. Likewise, Ward 5 in Mayangone Township has been holding in December (“*Nattaw*” in Myanmar) month of every year, the closing Ceremony of Seasonal Alms-food offering, up to 24th anniversary in 2013. Especially the youths are ardent participants in it. The said ceremony usually held at *Chantha Pyaytson* religious community hall is participated by Ward residents and their relatives mostly come from the countryside for the occasion. They make contributions and set up stalls like a fun fair, selling traditional cakes and snacks made with locally produced ingredients.

“In the research study a local responded: “this celebration is held to help maintain Bamar culture, and for youths to appreciate and highly regard the Bamar Drum-circle Ensemble with artificial gems decorations and accessories. The reason: youths of today are unlikely to value or unable even to value their own culture because of their ignorance. They are just following the latest trends. Our aim is to have the youths and those coming after them, appreciate and value Myanmar culture. And a Bamar saying goes: A celebration is less than festive without the performance of a drum-circle ensemble”.

That’s why it is always included in our local celebration.” Thus *Bamar* nationals consider a celebration festive enough only when it is accompanied by a playing drum-circle ensemble, it was learnt. Therefore the Ward elders are found to instil, by way of inclusion of a playing drum-circle ensemble at the conclusion of Seasonal Alms-food Offering, in the youths an understanding of *Bamar* culture and willingness to value the drum-circle ensemble culture instead of pop music, it was studied.

And an adult in Ward 5 responded:

“Chantha Pyaytsone pwe, or successful conclusion of the Ward's Seasonal Alum-food Offering, is held in every Nattaw under the leadership of Community-hall elders and with the participation of most youths. The quota of contribution is fulfilled by every household according to its economic status. Almost every house offer alms-food to from 1-5 monks. In addition, friends are invited over to be entertained to a meal. To some households come their relatives' from the countryside. Those visitors might also set up stalls at the festival, the likes of which are rare in cities. In the countryside it is difficult journey visiting the festivals held here and there. Apart from a playing drum-circle ensemble, the scene of a row of stalls at the celebration makes me fondly remember my native upcountry region. So in Nattaw (December) most Ward residents are unwilling to go off to faraway places lest they would miss the pwe here. Chantha Pyaytsone Celebration includes festivities a part of which is like a fun faire where poor workers can set up stalls for free. So they come every year for that purpose. This pwe may well be called a celebration of Chantha Pyaytsone neighbourhoods' traditional culture”

The adults claim that the Closing of Seasonal Alms-food Offering count significantly not only in their neighbourhood but also in the lives of relatives and small stallkeepers, it was studied.

Then, one neighbourhood youth responded:

“This is our local celebration of which we are proud of. Outsiders take notice when the festival nears. Why? It surely is fun watching and listening to the playing drum-circle ensemble and walking along the row of stalls. Every year we hire Ramanya Ko Ko Naing's troupe which is popular with both young and old. Then, most neighbourhood natives would come back home during this celebration time. Those who are to far away to return would remit their contributions to the celebration committee. Once a migrant worker of this Ward in Malaysia phoned up the Dhammayon caretaker to ask whether Ko Ko Naing was performing by them. Knowing that he was, the migrant asked, through the caretaker, Ko Ko Naing to play the song “I miss Mother and my village”. Both Ko Ko Naing and accompanying singer obliged the request. The Ward native abroad is known to have shed tears while listening to the performance on phone. Our Ward residents are thus appreciative of and devoted to our celebration and drum-circle ensembles, and Ko Ko Naing's troupe in particular. So the celebration

held at Chantha Pyaytsone Dhammayon may well be referred to as our Ward's festival."

Therefore, in holding traditional festivals of Myanmar culture the youthful residents of Ward 5, Mayangone Township willingly participate not only as a community activity but also as proud keepers of the *Bamar* drum ensemble, it was studied. Through Yangon is more advanced than other state/division capitals in various aspects the youths of Ward 5, Mayangone Township are found to be following as well as relaying the community traditions thanks to the instruction and leadership of Ward elders.

Moreover, a female festival-goer responded:

"Our family has had 5-year experience in enjoyment of this pwe. My elder son, now aged 8, watched the drum-circle-ensemble performance since five years ago. This neighbourhood has rented a drum-circle ensemble every year, and most popular Ramanya Ko Ko Naing Troupe at that. I and my son were not used to visiting drum-circle performances, but now both have fallen in love with it. It is he who usually demands we visit the performance, and I oblige, naturally. This time all four family members are here. This troupe has many singers and expert comedians too. The ensemble leader performs very well. After 5-year experience of listening to drum-circle performance we can judge whether it is good or bad. Even younger son cannot resist the drum-circle performance. We belong to Ward 4. It is fortunate that this performance takes place near our Ward, and during school holidays at that. Back at home, my elder son plays as if he were a drum-circle ensemble leader, sounding as if he were giving an instrumental. Our farebears are no artistes, but it is a hobby come on its own to us."

Other festival-goers related that they came to the celebration for fun, not understanding the art of drum-circle performance. Some Ward residents admitted that they have developed the habit of enjoying drum-circle performances through repeated experiences. Research reveals *Bamar* nationals do not consider a pwe worthy enough without the entertainment by a drum-circle ensemble. So both young and old are inclined to enjoy a drum-circle performance whenever an opportunity arises. Therefore, with the still extant use of the drum ensemble in some events the role of this entity is found to be wilding a considerable influence on the community of *Bamar* nationals.



Figure 34. *Chantha Pyaytsone* religious community hall



Figure 35. Entertainment of drum ensemble in closing ceremony of seasonal alms-food offering, up to 24th anniversary in 2013



Figure 36. Audiences looking at entertainment of drum ensemble in closing ceremony of seasonal alms-food offering



Figure 37. Celebration of *Chantha Pyaytsone* neighbourhoods' traditional culture

4.2.6 Communal Building/Donating of Sima and Symbolic Water-pouring Ceremony

Being Buddhists, most *Bamar*, nationals have been used to building/donating religious edifices like pagoda, stupa, monastery, sima and rest house since Pyu Period, witness the ancient buildings still standing. Today Buddhist *Bamars* maintain the practice of constructing/donating religious buildings individually or community wise, it is observed. Similarly *Bamar* nationals' custom dictates the public participate in occasion of labour as volunteers. Some occasions of donation are accompanied by drum ensemble entertainment as well as communal performance of meritorious deeds.

Therefore at Ward 2, North Okkalapa where a majority of *Bamar* Buddhists live a study has been made of a successful communal building/donating of a sima (ordination hall) followed by symbolic water-pouring ritual. Ward 2 residents are mostly found to be given to communal activities in social and religious sectors. Especially religious edifices are difficult to be donated by an individual and this obstacle is solved without difficulty through communal effort. A favourable point in community-wise action is a chance for everybody to become a religious donor. Entertainment by a drum ensemble is usually included in a donation event because it is crowded with people happily performing meritorious deeds. Another reason for the inclusion of a 'saing wain:' is seen in the saying: A *Bamar* occasion of donation is complete only when accompanied by 'bjo:' instrumental, it is learnt.

In regard of the said donation event a Ward elder, on being interviewed for research, explained:

"Whatever activity in this Ward is community-based. There was a sole would-be donor for the whole donation, but the abbot preferred community-based donation and the former was urged to make partial donation. The community means residents of the ward, and the symbolic water-pouring ritual represents a communal performance of meritorious deed. The inclusion of drum ensemble performance is meant for joy for all. I myself have composed a song on how the sima became a reality. It will be sung accompanied by drum-circle performance. When the sima was under construction we went around soliciting donations, we contributed volunteer labour carrying bricks, sand, etc. It was hilarious. Bamars since forebears' times have included performance with bjo: drum in any donation event. This

holding of symbolic water-pouring ritual is meant to earn merit as well as to foster unity among Ward residents. We elders give leadership while young people willingly participate. In the future they must bear the burden of conducting social occasions of joy or grief in the Ward. So we are enticing them with festive activities so that they might pick up ward activities in unity. Then, young people are being influenced by pop music in current favour. To divert and make them know what our culture and art are, and appreciate their value. We are making efforts, even if it might be a small role. For the sake of the nation we are trying to kill two birds with one stone."

From this study it can be concluded that the inclusion, under the leadership of Ward elders, of the drum ensemble entertainment in the donation of a sima and water-pouring ritual is meant to make the event more festive and have an additional purpose of having the youths participate in other social occasions in unity. Moreover, the Ward elders' objective is to have the coming generations work to the benefit of citizens and their religion; and have them deeply know the drum-circle performing art and appreciate its value, it is studied.

A youthful resident of the Ward responded:

"We residents of this Ward take up any community activity in unity. It is the same with Water Festival. We are only too eager to lead in-Ward festivities. In this donation event we went around soliciting donations when we had free time. Why? It would have been donated by them. To make it a community affair, the abbott exhorted the Ward residents to make donations. Now is the time of symbolic water-pouring ritual. It is merrier with a playing drum ensemble. I myself went around on alms-round. Outsiders come to our celebration, visit the stalls and watch the playing 'saing wain'. I do not know about the art of drum-circle performance. But the comedians are expert; and senior ones' jokes contain notable facts. Their jokes on the donation of the sima have hidden meanings to us. First we watched for fun, but later we were sent thinking as their jokes were artful and interesting. 'saing wain:' leader's daughter also performed playing the drum circle. She is cute but possesses great skill. We were almost stunned watching her handling the small drums expertly. A friend of mine even gave her money as reward. The ward elders make us collaborate with them so that we might lead future social occasions. They instructed and reprimanded but were never angry. It was indeed joyful. When the trucks with bricks and sand came your parents sent us over to unload them. Maybe we did little work and spent much time

in samll talk. However it is good that this sima comes to be through collaboration of young and old while the former is learning social skills from the elders. Then there is drum ensemble performance which we thought is for fun only. After watching the performance including comedians' antics we come to be conscious of 'saing wain:' art, its nativity, its proud tradition. Then we would like to hold the young girl who played the drum circle in high regard. We would not have been able to appreciate this performing art if the drum ensemble had not been hired for the celebration. Now that it is hired we become more in formed."

The youths in the Ward usually take initiatives in community festivities but also participate in other social occasions; they are ready to learn social skills being handed down by Ward elders, it is studied. They take up volunteer work in religious activities when they have free time. In this sima donation with water-pouring ritual ceremony the youths maintain the tradition of doing the chores they are assigned. Therefore in various fields the spirit of cooperative endeavour should be instilled in youths through their collaboration with others, it is studied. Thus religious facts in regard of sima donation have been rendered possible for this study through actual listening to a playing 'saing wain:' at that ceremony accompanied by comedians' jokes and overtures. In addition, an appreciation of *Bamar* culture with proud traditions has also arisen.

Another observation: stand-up performers in drum ensemble are found to have a big influence on the audience. Their art can hold away on the audience proportionately with its sharp wisdom. For that they need to have a wide general knowledge, especially in literature, it is studied. One fact observed in the study is: most youths were filled with wonder at the performance of the young female artiste; so those who make their living in a 'saing wain:' should make their art to be accepted as cultural heritage by the audience, and held in high regard especially by youths. Moreover, they should not make their art stand still but create modifications in keeping with the times so that modern-day youths would accept it while the essence of their art is still kept alive, it is studied.

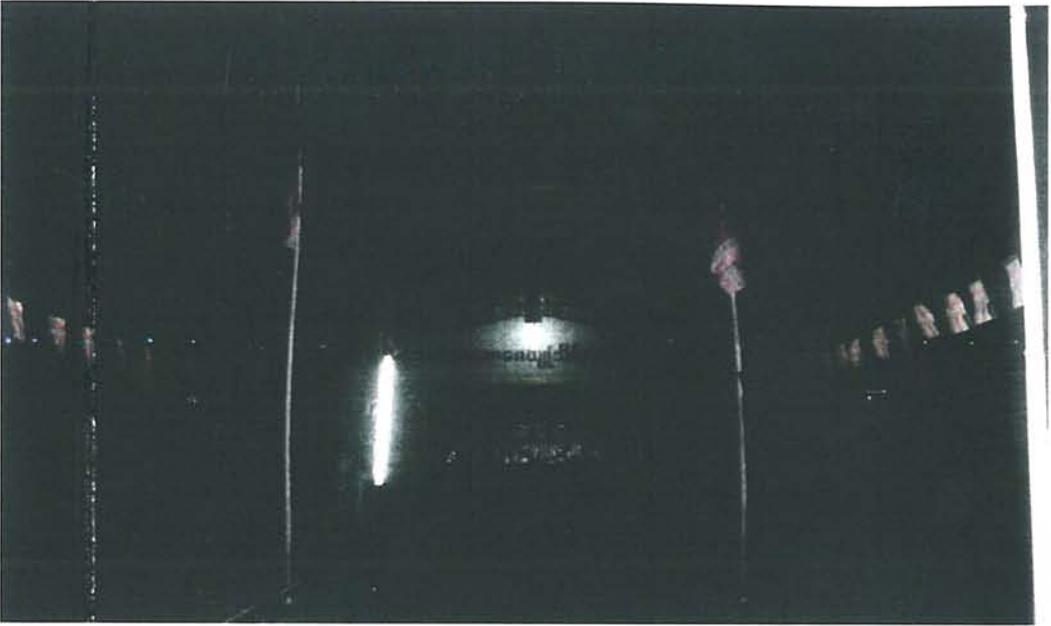


Figure 38. A successful communal building/donating of a sima (ordination hall) followed by symbolic water-pouring ritual



Figure 39. Sima donation with water-pouring ritual ceremony entertains audience with drum ensemble (“*saing wine*,” in Myanmar)

4.2.7 The Big Drum Ensemble at Funerals

Although use of the drum ensemble had been prohibited at funerals in ancient days, the *Inyone* records show that the big drum and on a set of drums in a circular setting (“*pa’saing*” in Myanmar) was used at the funeral of King *Thadoe Min Saw* in 1090. Moreover it is gathered that the same type of drum ensemble was used for funerals of royals and courtiers. In addition, at the funeral of the great poet laureate *Kin Wun Min Gyi* it was recorded that:

From this, it can be seen that the big drum ensemble was used at funerals of courtiers. Today, at funerals of monks, (“*ba daws, mae daws*” in Myanmar), and other important persons in relation with religion, drums are often used. The aims for doing so is to comfort or console relatives and to send merit to the deceased by offering meals and entertainment. The drum ensemble performance at the funeral of common people lacks the mourning music like that in the funerals of religious personage such as monks, *ba daws*, and *mae daws*.

On the eve of the funeral, the drums commence with (“*si yun*” in Myanmar) which includes drums in the lower octave with 4 *Bauk* (term of notation) and those without pat tsar in 5 *Bauk*. The horn also has to be played mournfully. Whoever hears the sad music would realize that someone has died and would have apprehension (“*Than Way Ga*” in Pali) which is a reminder of the life cycle and that man is mortal. After that, the drums play *Win chi* music usually made up of songs related to the funeral such as:

After that, *Khunathan chi, Ka bya chi* drums are played. When the leader of drum ensemble comes in, the drum helpers have to start chanting slogans. On the morning of the funeral, the horn and the drums have to play the howling of king monkey (‘*Myauk Min Oo Than*’ in Myanmar) together.

When people hear this tune, they would feel so much sympathy and feel choked inside. Before the funeral, the drum helpers have to chant (‘*Alaun Pike*’ in Myanmar) for the deceased to have a smooth transition into the next life. Then small two-headed drum played with drumsticks to funeral march known as (‘*Byine Taun*’ in Myanmar). This is recorded in *U Toe’s Yarma Yakan, Zawti Yathan Kyauk Chi Zaga Pyin Khan* Paragraph 8.

At funerals, comedians have to perform dirge ('*Alaun Pike*' in Myanmar) or dirge extolling the virtues of the departed monk ('*Aye Yin Kyuu*' in Myanmar) together with the drums. In lower Myanmar, there are certain professional groups that perform mournful singing at monks' funerals. They coordinate with drum helpers to perform with the band. There would be spectacular mournful singing sessions in the afternoon. The drum ensemble would play music from "*Pan Myaing Leh Yodaya*" collection' such as "*Shwe Bon Nan*" or "*Set Leh Pyor Bar Naing*". The leader of the mournful singers has to begin chanting and the group choruses as the *Buddha Bagawar* Mournful singing starts after the chants. Singers would sing dirge ("*alaun pike*" in Myanmar) and other mournful songs. So as not to make the audience so sad and gloomy, comedians have to make the sadness light with funny but mournful compositions. After that, the funeral is conducted to the *Byine Taun* (dirge chanted to the accompaniment of this drum) march. Funerals of monks used to be big events all over the country but today they are seen only in rural areas, due to lack of space in cities, funding problems and the support given by funeral assistance associations.

4.2.8 The Spirit Propitiation Ceremony and Drum Ensemble

The most *Bamar* ethnic group, their religion includes Buddhism as well as propitiation of traditional *na'*- spirits. The latter exists because of their belief that spirits could bring them a happy worldly life. Some animists hold spirits propitiation ceremonies for traditional spirits well as some spirits of their choice, whereat the *Bamar* drum ensemble is often hired for its services.

4.2.8.1 History of spirit worship and holding the spirit propitiation ceremony

The word "*na*" comes from *nātha* (Pali), which means somebody to take refuge in. It is found in particular and special songs for and about spirits ("*na'chin*:" in Myanmar) of ancient poets that *Bamar* nationals have been worshipping spirits since many centuries ago. The particular and special songs for and about spirits is a special song for and about worldly spirits, especially the 37 spirits. Some facts testify to the origin of spirit worship in Myanmar, namely: *Shwenabe* spirit is known to have been worshipped in *Pyu* and *Sriksetra* Periods; the worship of spirits of Blacksmith *Maung Tint Tae* and sisters in their special shrine since their execution during the reign of seventh king of *Tagaung* dynasty *Thay Laekyaung Min* in early *Bagan*

Period; and the worship of spirits of *Shwephyin* Brothers in their special shrine at *Taungbyone* since their execution in by King *Anawrahta* of *Bagan* period. The *Bamar* nationals are found, together with their Buddhist belief, to have been engaged often in the worship of traditional spirits. They are doing so because they believe spirits can fulfill their wishes. To communicate with spirits some friendship is required, so they use the services of a shaman (spirit possessed person). The spirit possessed person is the go-between which caters to mutual exchanges between man and spirits. When people have their wishes fulfilled they hold spirits propitiation ceremonies to make their loyalty and promise keeping known to the spirits. Some hold a spirits propitiation ceremony believing that it is beneficial to all if their protectors' spirits get merit through their alms-giving, sharing of merit, and showing of friendly behavior to them. On this a 57-year-old female holder of spirits propitiation ceremony said:

“By Bamar tradition we believe in traditional spirits. I promised my spirits through the votaress to hold a propitiation ceremony if my wishes are fulfilled. Specifically I promised a spirits propitiation ceremony if and when I could buy a piece of garden land which I fancied at extremely low price. In fact I was sold two contiguous prices of land very cheaply; it might have been by chance as well as faith. Whatever, a promise is a promise: the spirits with integrity got me what I desired, and I must keep my promise. As soon as I had built a house on the bought land I hired the services of the votaress to hold a spirits propitiation ceremony. In a way it could be said that the ceremony was meant to have the traditional spirits sharing in the merit gained for alms-giving and for people and spirits to rejoice together. When I hear music playing at a spirits propitiation ceremony I become excited enough to grow goose pimples and can barely suppress my desire to dance.”

In this study it is found that votaries hold propitiation ceremonies because they have their desires fulfilled..

4.2.8.2 Troupe which plays at offerings of food to spirits

Troupe which play at offerings of food to spirits (“*na’ pwe*” in Myanmar) was meaning (“*na’ saing*” in Myanmar); music played for dance of votaries”, according to *Dictionary of Performing and Plastic Arts*, 2001, p. 64. By definition it means drum-based ensemble (“*saing* or *saing wain*.” in Myanmar) which performs at spirit propitiation ceremony, or instrumental theme for *spirit* songs. by another word it is

called *bali na'sar* (food offertory for *spirit*) troupe. *Na'saing* leader Shwegon Bo Than explained:

"There are two styles in Natsaing playing, namely, Mandalay performance style and Taungbyone performance style. The latter is said to be more artful than the former. The natsaing is related to the music troupe at Myanmar marionette show. A player who performs well for the 'rough' character figure at marionette show can easily play natsaing, it is learnt. Some natsaing leaders based in Yangon perform poorly when they take up Taungbyone performance style. In consideration of ballads chanted by spirit-mediums, songs for and about spirit, and their instrumental theme from ancient times to date the roles and significance of the drum ensemble and the troupe leader become apparent."

So, a *natsaing* leader needs to be well versed in the histories and ways of 'Atwin' 37 spirits, 'Apyin' 37 Spirits, manifestation as spirit before death, being possessed by spirits, start and cessation of being possessed by spirits and the history of spirit worship.

In holding spirits propitiation ceremony the drum ensemble is not hired by the holder but by leader of votary team ("*kana: si:*" in Myanmar). In other words the ensemble is ordered about by the votaress because she has made her choice to stage it. There are two kinds of votary team leader, a votaress (female) or a votary (male). A votaress usually leads the *na'dou*: she has hired, but the *na'saing* leader mostly leads the drum ensemble, which has been hired by a votary (*sissy*). It is so because some votaries (*sissies*) are not versed in *na'saing* and chronicles of spirit.

A *na'saing* usually includes about nine people: player of drum circle; player of brass gong circle; player of gongs; player of big drum at drum *corner*; player of *six-drum set*, cymbals player; player of short drums; oboe player; and one or two vocalists. Nowadays some drum ensembles include a set of gongs, unlike the practice in the past. Sometimes at spirit propitiation ceremony drum circle player and other members participate in singing songs at high note.

In the evening marking the start of spirit propitiation ceremony steamed glutinous rice and cakes white and red are offered as spirit's food to *Indrecitta Bo Bo* spirit by the votaress. The drum ensemble is believed to be in his possession and under his protection. By way of propitiation the votary says pleasing words accompanied by instrumental is called *lamain: pwe'-art*, done as such believing the

drum ensemble in session will be rich in variety. When music performed by the ensemble works out well (i.e. *lamain: ka*) and rich in variety people watching the spirit propitiation begin to have goose pimples sometimes and can barely resist joining the dancing votaresses.

The *na'saing* leader's protocol is usually observed at a spirit propitiation ceremony, it is learnt. So he must be versed in the instrumental of doing obeisance and 'marriage', and in differentiation from one another of male spirit, female spirit and child spirit. By *na'saing* leader's protocol, doing obeisance to the Buddha is performed first on the next morning, to be followed by respectful invitation of monks and persons with supernatural powers and for *Bamar* nationals' belief *Indra* the king of devas and others are respectfully invited. In other words *Indra* is chanting a ballad about himself. It goes: then the *na'saing* goes instrumental for a particular song about spirit, like: to serve as base.

The usual instrumental coming from the drum ensemble meant for "*Shwe Pin Shwe Phone Pa Pa Win*.-beginning *kyo* song, "*Shwe Phone Taw Le Twe' Hma*" song, melodious *kyo* song on entry of Sakka (*Indra*) and "*Wei Ba Gi Ji*" *kyo* song. Sometimes it is meant for the melody played during the plying of boat in the royal moat, and goes "*Hton Hton TonTon TonTap, TonTapTonTon, Htee*".

Then the respectful invitation of spirit concerned is followed by *satawtaik*, ie the vocalist sings songs about that spirit while the drum ensemble plays the tune concerned. It is learnt that *satawtaik* is meant to allow voataresses some time for preparation. After *satawtaik* the votaresses enter to do *na'kji pint*, which is respectful invitation of 37 spirits in due order through recitation of *na'pint* text. Then they are respectfully sent back with the royal drumbeat. Thus some of invitational pieces, special songs about spirits and instrumental play of tune are studied thus:

For example, when the votaress turns towards the ensemble to solemnly say, "*O Ywasa* [honorific name for ensemble leader], let's invite Household Father (spirit of Blacksmith *Maung Tint Tae*) and sisters", the vocalist utters, then the ensemble plays up to the end of spirit song thus: Based on three-time *na'*- propitiatory music ("*na' dou:*" in Myanmar) the ensemble strikes up firstly with "*Byong Bebe Htee Poug Byong*" of royal drum music, followed by *minthwar* rendition of "*Tupoug Byoug Tupoug Byoug Tupoug Byoug Tupoug Byoug Bepoug Tupoug Byoug*". Moreover, spirit song beginning *Hpoun: Hpoun: Dan: Tei Za ...* is usually played.



Figure 40. Interview with female holder of spirits propitiation ceremony



Figure 41. The spirits propitiation ceremony (“*na’pwe:*” or “*ka nau:*” in Myanmar)



Figure 42. Offering *Lamaingpewe* for spirit (*Indrecitta Bo Bo*)



Figure 43. Leader of votary team ("*kana: si:*" in Myanmar)

To respectfully invite Sister *Taunggyishin* spirit, based on three-time *na' dou:*, "*Lin Yaun Pa Hmaun...*" is repeatedly played through the drum circle's rendition. Besides oboe players make music on *kyo* song (sung when royal barge is travelling), and that on "*Ngathanlae kyo*" beginning "*Ji Ji Hsaing.*" Afterwards the spirit is respectfully sent back through royal drumbeat.

To respectfully invite Shwe-nabae spirit, the following happy spirit song is repeatedly played: *Shwe-nabe* spirit being a naga-serpent, *Yodaya* type music on naga's residence is played. This rendition is accompanied by music to show off skill at boxing with cymbals, brass gongs and oboe. Then the spirit is respectfully sent back with royal drumbeat.

When *Shin Htwe Hla* (*Thon-ban-hla* or *Ma Htwe Phyu*, the youngest among spirits) of *Minmahagiri* and Sisters, is being invited the following spirit song is chanted as if possessed by that spirit: then from the ensemble comes the propitiatory music *na' dou:* three times, to be followed by big drum tapping of "*Betoe Tape Betoe Tap Be Be Bon*". Afterwards the spirit is sent back with the royal drumbeat.

Respectful invitation of *Toungooshin Minkhaung* spirit is initiated with the following spirit song: then from the ensemble comes three-time *na' dou:* followed by royal drumbeat of "*Betu Bebe Tube Hti*". Moreover the vocalist sings *Aungbasei* song the tune of which is played by the drum ensemble. The spirit is sent back with royal drumbeat.

In inviting *Mintaya* spirit (*Hsinbyushin Taraphya Min*) the biographical ballad of spiritis chanted as if possessed by one beginning "*gamoun: nge hma dhazin lei*" melody. Then the vocalist sings a spirit song thus: then three-time *na' dou:* play and royal drumbeat "*Wa Byong Bebe Htipoung Hti*" come from the drum ensemble. The spirit is sent back with royal drumbeat.

In inviting *Thandawkhan* spirit (*Thandawkhan Yaphya*) Spirit, spirit ballad beginning "*khame: ke hma pan: jaun*" is charted as if possessed by that spirit. Then "*ta lain: than hnain: zabe khwa*" song is sung accompanied by instrumental play. Afterwards three-time *na' dou:* and royal drum are played. The spirit is sent back with three spirit songs repeatedly played by drum ensemble thus: Cradlesong, Playing with *gonmin* nuts (polo game). Moreover, the ensemble performs on 'royal ploughing ceremony' song. There is beating of drum like: "*Betoe Tap Betoe Tap Bebebon*" and the spirit is sent back with royal drumbeat.

In inviting *Aungswa Makyi* spirit (spirit of court official-cum-general *Bo Aung Swa* in the reign of *Bagan* king *Narapatisithu*) the spirit song is played: In the performance of drum ensemble the three-time *na' dou:* is followed by “*Palote Be Palote Be Palote Be Palote Be*” of big drumbeat in quick succession. In inviting *Ngasishin* spirit (spirit of King *Ngasishin Kyawsa of Pinya* period) the spirit song is played: then the drum ensemble plays three-time *na' dou:* “*Beingbyong Ji Tubyong Ji Beinbyong Ji Tubyong Ti*” and creates music for rough scene with horsemanship beat. That instrumental piece is immediately followed by that of Yodaya song beginning “*lei bjei hso thwin:*” and ending by the “*khaja than zoun*” paragraph. The spirit is sent back with royal drumbeat.

Aungpinlae Hsinbyushin spirit (*Thihathu*, son of King *Minkhaung* the first of Innwa) is invited by playing the spirit song “*aun pin le...*”. Then the three-time *natdoe* is immediately followed by *Talaing*-style beat “*Betoe Battoe Battoe Bepalaung Jipalaung Ji Paloungji Bepalaung Ji*”. Moreover classical tune beginning “*mja. mja. mmaun: maun:*” song and music to show off skill in archery etc and for rough scene are played. The spirit is sent back with royal drumbeat.

In inviting *Taungmagyi* spirit (*Taungminnyo*) and *Myaukninshiphyu* - Sons of Blacksmith *Maung Tint Tae* and *Shwenabei* – brass instruments, oboe and drums are played in a gesture like rowing a boat using swords. After three-time *na' dou:* and ballad about spirits are chanted the following instrumental rendition for “*Yekin*” melody Shan dance are repeatedly played in slow mode and quick mode alternately. Afterwards the spirit is sent back with royal drumbeat.

Invitation of *Shindaw* spirit (son of *Innwa* king): After three-time *natdoe* and drum circle’s rendition of “*Pongmoung Pongmoung*” is played with brass instruments and oboe accompanied by brass gong rendition of “*Naungbein Naung Naungbein Naung*”. Then from drum circle corner comes Shan doe “*Bebe Be Bebe Be*” rendered with the double-headed drum. The nat is sent back with royal drumbeat.

Invitation of *Nyaungchin* Spirit (a descendant prince of King *Manuha*: After three-time *na' dou:* the drum ensemble plays the quick-paced big drum beat, “*Paloe Toebe Paloetoebe Paloetoebe Paloetoebe*” and the spirit song is sung. The drum ensemble repeatedly plays “*Moung Mamoung Mamoung Mamoung, Moungma Moungma Moungma Moung*”, it is learnt.

Invitation of *Tabinshwehti* spirit (son of *Mingyinyo*): After the ballad about spirits the spirit song is sung. The royal drumbeat “*Byong Bebe Htipoung Htibyong*

Bebe Htipoung Hti" is rendered with ensemble. The spirit is sent back with royal drumbeat.

Invitation of Minye Aung Tin Nat: After chanting of ballad about spirits the spirit song is sung. After three-time *no' dou*: the royal drumbeat is initiated to be aided by the playing of brass instruments, oboe and drumensemble. Then the spirit is sent back with royal drumbeat.

Invitation of *Shwesitthin* spirit (*Myinbyushin*) (son of *Saw Mon Nit Min*): After chanting ballad about spirit song is sung "*nj ou. njau. sein: Ian:*". The drum ensemble plays classical tune "*pa ' pj ou:*", In addition spirit song "*ta lain: than hnain: zabe Ichwa*" is played, then followed by music to show off skill in archery and that for rough scene. The spirit is sent back with royal drumbeat.

Invitation of *Maung Bo Tu Nat* (pickled tea leaves merchant): After chanting about spirit the drum ensemble plays "*Bein mounng Bein mounng*: followed by "*Bein mounng Bein mounng*", Then a spirit song is sung thus after three-time *na ' dou*: the "*nwa: pja leo ngtn.,*" song is repeatedly sung as the two-headed big drum is played to sound "*Wabein Bat Htipoung, Bein Wabein Bat Htipoung Bein*". Then the spirit is sent back with royal drumbeat.

Invitation of *run King* spirit (*Brathan* king of *Chiang Mai*): Chanting of ballad about spirits is followed by singing of the "*a lea nj ou nj ou pja pja...*" song. The drum ensemble consecutively plays three-time *na' dou.*, boating song, music to show off skill in archery, and music for rough scene. The spirit is sent back with royal drumbeat.

Invitation of *Maung Minphyu* spirit (son of *Innwa* king): After chanting of ballad about spirits the spirit song is sung "*maun min hpju, maun min hpju in: na ...*" melody. Then the drum ensemble plays *tyachin* song and the spirit is sent back with royal drumbeat, sounding "*Paloh Ji*".

Invitation of *Mandalay Bodaw* spirit (*Brahmin* descendant, a Court official of King *Anawrahta*): After chanting of ballad about spirits the spirit song is sung. After three-time *na ' dou*: "*Wa Tuboungbe Jiji Ji Wapoung Hteepoung Be*" is played "*Pha unglah*"~song style whereafter the Drum ensemble gives *Brahmin-style* instrumental rendition of "*Battein Tein Battein Be Battein Tein Battein Be*". The spirit is sent back with royal drumbeat.

When spirits are invited at spirit propitiation ceremony relevant ballads about them must be chanted. Moreover the vocalist must expertly sing spirit songs, the

instrumental rendition of which is excitingly performed by the drum ensemble. While the votaress is being possessed by a spirit, drum ensemble members exclaim the names relevant to it as well as “*Wai Lei Lei*” so as to facilitate the spirits visit and participation.

In other words the *na'saing* leader must be able to play well enough to excite the votaress as well as to instill in the audience an almost uncontrollable urge to join the votary dance. In this way the votaress becomes possessed by spirit soon enough; her utterances are effective and appeal to the audience so spirit propitiation supposedly continues in existence for people's interest and belief in spirit propitiation ceremonies.

During her performance as if possessed by spirit, the votaress gives away some cash to the drum ensemble which is known as (*'na'suntkyay'* in Myanmar) (or (*'letpyitkyay'* in Myanmar). Rental fee of a *na'saing* cannot compare with that of the (*'bala saing'* in Myanmar), drum ensemble purely to entertain, so it has to depend much on *letpyitkyay* money which the votaress gives away. *Na'saing* Leader's fee and *letpyitkyay* are linked; the latter lies at the votaress's discretion. *Na'saing* Leader would feel well compensated if *letpyitkyay* is amply given. In fact *letpyitkyay* is a bonus awarded by the votaress to the drum ensemble. However, *letpyitkyay* which the drum ensemble leader receives depends on his expertise, articulation and eloquence, it is learnt. An ordinary *na'saing* leader will fare enough at an ordinary spirit propitiation ceremony held in this or that township. But he will become well versed in this profession only if he is very much enthusiastic about it. Then he may well participate in the famed *Taungbyone Spirit Festival*. A 60-year-old *na'saing* leader based in Yangon said on *na'saing* thus:

“At 12 my hobby was to play in long drum (Ou: si) / short drum (Dobat) troupes accompanying religious processions. Our troupe participated in amateur competitions. My forefathers were no players of drum circle, yet I became interested in playing drum circle and followed drum ensemble leaders from place to place. Saya Maung Lwin taught me basics in xylophone with iron bars and ordinary xylophone. Gradually I advanced to prescribed course of playing five songs. He could be said to be my first teacher. My second teacher was Dawei Shein. After finishing the prescribed course, I joined a byaw (long drum) troupe which is performed on the ground. Meanwhile I began to play in Yangon Anyein troupe. I played brad

instruments and gongs and was learning at the same time. Fortunately, I met my third teacher Saya Thein (Bokay Thein). I went professional at age 25 and became a drum ensemble leader. Becoming popular, I got myself named Shwegon Than and established a balar saing troupe at age 30. This enterprise requires a lot of investment and I was constantly held responsible for food, clothing and shelter of drum ensemble members. Yet it is seasonal work. Moreover, like theatrical and anyein troupes the balar drum troupe has to go around the country, often for many days at a stretch, and has to perform the whole night. So the balar saing must get a lot of business regularly so as to take care of its members' living. Later I got married and had children and became reluctant to travel, so I have continued working at spirit propitiation ceremonies only. This work requires no long travel away from home, and I receive letpyitkyay money. My wife is Moe Cherry, a veteran anyein dancer. She performed as vocalist in the natsaing troupe. Now that I am old I work as natsaing leader only. At the same time I am serving as chairman of Tharketa Township Thabin Association. In this way I am taking care of an association of my peers”.

Especially in Yangon in Lower Myanmar *na'saing* leaders mostly decline to give services for inauspicious events. This trend is dictated by the nature of *na'saing* profession where a votaress chooses a *na'saing* for performance at her discretion. Some votaresses demand that a *na'saing* that has been involved in an inauspicious ceremony be cleansed and its players are washed with traditional shampoo made of *Grewia polygama* bark and soap acacia nuts. Especially the gap (“*min: bau*”) by which the player enters his drum circle is to be thoroughly cleansed, it is learnt. Only then would votaresses accept a *na'saing* ensemble for use at spirit propitiation ceremony. For a theatrical performance the drum ensemble player can conduct rehearsals with dancers but the *na'saing* player does not enjoy that opportunity; he has to play on the spot for dances relevant to the spirit which possesses the votaresses. It is learnt that to become a famous, successful *na'saing* leader needs such qualifications as: ability to expertly know and play ‘doing obeisance’ instrumental as well as ‘marriage’ instrumental; ability to quickly identify the spirit which is possessing the votaress; to uplift the dancing votaress’s mind to a level of great emotion by his performance; and ability to enticingly play so well that the audience nearby can barely control an urge to join the votaresses in their act.



Figure 44. Female holder of propitiation ceremony offer up spirit for spirit's food



Figure 45. (1) Vocalist sings a spirit song



Figure 46. *Natsuntkyay*



Figure 47. An audience is dancing the spirits (*nats*) propitiation ceremony

4.3. The Creative Process and Interaction between Artists and Audiences

In *Bamar* community some people are used to hiring the services of drum ensemble for their social occasion of joy or grief. Thus the ensemble members and their livelihood have come to play a significant role in *Bamar* community. At the same time these artists have to create entertainment subject after another to keep their livelihood in existence. Moreover, there are different categories of player's practice in entertaining the audience dependent on the type of occasion and region. Then the entertained audience may differ, by age or hobby or pure entertainment. Thus those who earn their living by playing in the drum ensemble are required to maintain the traditional ensemble member's role in addition to creation of innovative pieces appropriate to the times. Therefore this part was learnt the creative process and their interaction between artists and audiences.

4.3.1 The Life of Drum Players

Although the great *saing* masters used to be court entertainers and had received royal awards and hold high status in court, the role of these masters declined after King *Thibaw* was dethroned. They had to travel all over the country and set up drum troupes of their own to survive. At that time, the sine master of the Right Drum Ensemble of the court set up a drum troupe in *Pyay* and his proteges became famous in *Dedaye*, *Yangon*, and *Bago*. Moreover the Drum Ensemble Master of the Left Drum Ensemble of the court together with harp players and vocalists, moved south as far as *Patheingyi* and set up the *Anauk Chaung* group. There emerged two trends in this era. They are the instrumental accompaniment ("*Ii: gwe*" in Myanmar) style and the "theatre" style, commonly known as the *Mandalay*, *Pyay*, *Myae Lan*, and *Patheingyi (Anauk Chaung)* this is how the drum ensemble became exposed to the public where in ancient times drum music was for the ears of royalties only.

Although the drum artists had to follow the modern trend according to the taste of the public to survive, they managed to preserve the art of the traditional drum ensemble. The *Bamar* Big Drum Ensemble set aside a portion of their fees from hire to buy drum ensemble paraphernalia and share the rest with all other drum ensemble artists. Through the help of the great sine masters, the art of the *Bamar* big drum ensemble has survived to this day. It is gathered that the art of the drum ensemble is dependent upon the people. Implication is that for the artists to survive, people have to hire them for entertainment. The drum ensemble does not involve the drum player.

alone. It is a team of players of brass, strings, leather, wind, and clappers. Since the leader of drum ensemble is the team leader, he has to take charge of the welfare of his team members when needed. So it implies that the more people hire them, the more he could take care of his team.

According to a leader of drum ensemble in an interview for this research, the first thing one has to do in setting up a band is to gather the musicians such as music players, comedians and vocalists. An ensemble requires one drum player, a brass player, a gong player, a horn player, a short drum player, the big drum player, a rhythmic, and four or five clappers or band helpers or comedians, seven male or female vocalists and three persons for setting and decorations. Depending on the nature of the occasion, there may be three horn players. Sometimes, rhythmic have to play the clappers and the brass player may be required to assist the leader of drum ensemble. An ensemble troupe can have about 30 persons more or less depending on the nature of the occasion. Setting up an ensemble group costs about 200 lakhs.

The drum ensembles of today include jazz bands, keyboards, and guitars to be at par with the modern trend of international music or nobody would hire them. After having the required members in the troupe, it has to be registered at the Divisional Central Theatre and Arts Association through the chairman of the Township Arts Association, contributing 7,000 to 8,000 kyats as registration fees. After that, the Theater and Arts Association help out the troupe with social matters. The Theatre and Arts Association lay down rules and regulations regarding the drum ensemble. When required for State Functions, the ensemble has to perform without the western instruments (the jazz band, the guitars, and the keyboard). Band registration has to be renewed annually. They are not allowed to play without this registration. Band players also need to have contracts with the band.

In case of faulty acts, they have to pay three times the deposit as a fine. The leader of drum ensemble was to decide upon the payment according to their skills. The brass, gong, and wood instruments (clappers) players get 10,000 kyats per performance. Comedians normally get 15,000 to 20,000 kyats but popular ones can earn up to 50,000 kyats for the entire programme (Eve and Actual day). Vocalists get 10,000 to 30,000 kyats but sometimes, very good ones can get up to 200,000 kyats. In such cases, the *Ahlu* host has to see to the funding.

March (*Tabaung*), April (*Tagao*), and May (*Kason*) months have clear skies. So this period is regarded as function season and the drum ensemble has much work.

to do. Sometimes, when there are religious funerals especially in *Tazaunmone*, the ensemble is hired. The hiring contract between the leader of drum ensemble and the donation host has to be signed a month ahead. According to the contract, the hosts have to give 15 lakhs if distant and 7 or 8 lakhs if near, with a third of the amount as deposit. The rest of the fees is to be given after the water dropping ceremony. If anything goes awry on the part of the ensemble, the leader of drum ensemble has to refund twice the amount of the agreed payment. However, if the cancellation is on the part of the hosts, the leader of drum ensemble does not need to pay but if they request for a postponement, they could negotiate. Once the leader of drum ensemble (*saing sayar*" in Myanmar) has agreed to play for one party, he would not play for any other party regardless of the newly offered amount, because for him, a promise is more important than money. Sometimes, the host party fails to give the full amount they owe. If another party in the surrounding area wants to hire the ensemble, the leader of drum ensemble may reduce the price after calculating expenses. In this way, the ensemble has about 40 hires in one season but it also depends on the weather and political situation.

The eighth of May (*Kason*) is marked for the transfers of sine players. If a sine player wants to move to another troupe, he could do it on that day. In the same way, the leader of drum ensemble could call a person from another group to join theirs. In the sine interval period, the leader of drum ensemble and owners would give advance payment to the group members, so that they will survive a period with no work. For example, a gong player would be given 200,000 kyats in advance. Should he need help during this period, the troupe would help out. The sine owner would nurture members with good morals and skills. The advanced money has to be paid back in the sine season and they get only two thirds of what they earn. The leader of drum ensemble cannot discriminate among the sine members and treat them all alike. On the part of the members they will come to be like family, and have more understanding. In the sine group, family spirit and keeping word are very important, especially because it is group work. Only then will it gain a good reputation and have a long-lasting stand.

The leader of drum ensemble, during the non-season period has to be honing himself in skills other than playing, like singing and comedian acts. He has to listen to other kinds of music and study them. He also has to compose different songs for different occasions. For example, for donation ceremony, he has to mention the

goodness of the donation hosts and how dependable the youths are, and honour the ancestors of the hosts and pray for the host to be able to give many more donations in the future.

A leader of drum ensemble needs to be all round developed like in playing drums, singing, comedy acts, and composition to be regarded as a master. The audience can be of two categories: those who view ordinarily and those through the style of art analysis. Songs for youth, (18 -25 years) have to be played from 11:00 pm to 11:30 p. To catch the interest of the audience, the troupe has to play pop music and perform comedian acts in turns. For the adults (30-50 years) Myanmar tunes are played and for the 50+ people, no vocals are needed. The performance for the adults and older people would be after 11:30 pm. Depending on the elders, they sometimes have to perform until 6:00 am. In this manner, the drum ensemble has to please the audience and at the same time preserve the culture and make changes accordingly.

4.3.2 The *Bamar* Drum Ensemble: interrelationship between Performers and Audience

As mentioned earlier, the drum circle ensemble is not conducted solo, but by a group of performers. In a Myanmar drum ensemble there are, besides performers, vocalists and (“*saing nau’ hta*” (or) “*saing nau’ htain*” in Myanmar) which means: a person who plays timing bells and clapper and sings (dictionary of Myanmar Performing and Plastic Arts, 2001, P-37). The term also means “a person who sits at the back of the drum ensemble and stands up now and then to make utterances” or “a person who sits at the back of the drum ensemble while it is playing”. In other words, he is called a comedian for his role to entertain the audience with jokes. But the term *saing nau’ hta* only were used in this chapter.

Saing nau’ hta needs to know about the drum circle ensemble well and the basic of *Bamar* music like timing with three bells and clapper to a bar and melody, it is learnt. Only if he is versed in basics of *Bamar* music would he be able to sing a song in a proper manner and his commendations of the drum circle ensemble would have proper musical flavor. Mere articulateness only is not enough to make one a *saing nau’ hta*. Therefore a *saing nau’ hta* should be so versed in music, drum circle playing and theatrical knowledge that his utterances would be lively, up to the point and in good continuity. He must be know ledgeable about literature and have general knowledge, a quick wit and a humorous bent. Apart from being able to sing, a *saing*

nou' hto should have the ability to speak in a dignified manner, with gestures and articulateness. When the lead drum player mistakenly ends his instrumental theme the *saing nau' hta* must be able to salvage the damages with spontaneous insight. For example, such a *saing nau' hta* would say with artificiality:

"Oh master drum player! Are you kidding us with your manipulation of drum playing?"

and the *saing nau' hta* would reply:

"That's correct. I want you to know how jarring it could be when the instrumental theme is wrongly ended. The correct ending should go thus,"

and he proceeded to play the correct theme instead.

Out of kinds of drum ensemble the "*bala saing*" plays by itself only to entertain the audience. Therefore, while the leader of drum ensemble (*saing soya*) plays with virtuosity creating instrumental themes to make his playing rich and varied the presentation made by the *saing nau' hta* also plays a significant role, it is studied. In proportion with the latter's skill the "*bala saing*" becomes prominent and more exciting than the others. On the evening of the donation day's eve the "*bala saing*" begins to entertain the audience with introductory instrumental rendition which is to be prodded by the *saing nau' hta*. The drums have been well tuned, and at the end of play of gongs and brass instrument the *saing nau' hta*, standing up, voclaims:

"O Audience! In this meritorious donation ceremony. being possessed of good intentions puba, munca and para, and seven attributes of the virtuous such as conviction, morality, knowledge, generosity, wisdom, being ashamed to do evil and being afraid to do evil and wishing to initiate these boys into novicehood. to the state of being Buddha's sons accompanied by the wearing of eight monastic requisites so that all might attain Path, Fruition and Nibbana through the cessation of worldly suffering, the donors U and Daw will soon have their beloved son Maung become a novice or inheritor of Sasana. ""Now let's testify, together with these friends of an audience, to the ardent generosity in this very life of the donating couple so that Indra ruling over the six celestial abodes may especially hear our exclamation. So Ywasa! (leader of drum ensemble) please strike up your tune!"

Then the drum ensemble leader begins his entertainment, playing the whole introductory sixth note in the *Bamar* musical scale of seven tones (tune of '*chau' pau'* in Myanmar) with precise systematic rendition, it is learnt.

Afterwards the *saing nau' hta* call on the drum ensemble leader to strike up the music as follows, to be followed by the latter's still louder rendition of the sixth note in the *Bamar* musical scale of seven tones.

"Namobuddhassa. Namobuddhassa, Namobuddhassa. Namonatapitassa, namoacariyassa... .. doing obeisance to the five Boundles Benefactors. May ... the saing nau' hta be forgiven by your friends if my presentation might contain rough and improper usage of language. May these exclamations be made known to one and all'.

Every time the *saing nau' hta* calls upon the drum ensemble leader to strike up the music with prod the latter responds with regard of to or melody. Moreover, other functions of the *saing nau' hta* are using rhymes in their prods, claiming the attributes of drum ensemble leader, making jokes, singing, paying attention to timing, and sometimes coming out in front of the drum ensemble to dance, it is learnt.

The audience at a drum-ensemble performance could include people of various types and age groups. Some are ordinary locals who hope to be entertained while some others come with a critical eye and ear. The latter have come to appreciate and encourage the instrumental play and virtuosity of the drum ensemble leader. They are watching to see if play by turns of the oboe and the drums, or their superimposition at the drum circle is up to the expert level or not.

Now *saing nau' hta* each is positioned near the oboe player and the drum circle player. Playing by turns, the two sides play in competition to win a bet. The audience especially those with a critical ear listen to the instrumental play with great interest. After the drum ensemble leader has played according to a prescribed timing the oboe player tries to do likewise. A *saing nau' hta's* expertise can be judged from his prods to the drum ensemble leader, it is learnt.

Apart from prods which form the expertness of *saing nau' hta*, he should be able to make presentations of facts on novitiation ceremony, Great Chronicle of the Buddhas, rajawars, Buddha Dharma, and facts on literature and music as and when necessary.

Ordinary audience members at drum-ensemble performance are there to be entertained and expert instrumental pieces only are not enough for them. In town or the countryside, the drum-ensemble entertainment at donations and other events have to take all strata of people into consideration. Thus, while the drum-ensemble leader, *saing nau' hta* and vocalists are often required to play or sing Mahagita classical

song, Dhamman verses, contemporary stereo songs and *Bamar* style songs of general public's liking the *saing nau 'hta* are also required to make jokes for their entertainment now and then. In short, different groups of audience with individual demands have to be satisfied as much as possible, it is learnt. On this a drum ensemble leader remarked:

"The audience at a drum-ensemble entertainment is of varied age and type. If a particular group demands a particular song of their liking to be sung and played, they have to be obliged. That song usually is contemporary stereo song or Bomar-style song. If a drum ensemble can handle many popular songs of the day its fame will shoot up. Our livelihood will run smooth only when the audience's bent is satisfied to some extent. It won't do if we only emphasize our professionalism and bala saing protocol. The bala saing is vital because it is our livelihood and should invite more hire engagements. So, during the time of rest following the saing season we have to listen to and learn Western music apart from ours. Only then would we be able to compose or create new songs, new melodies and jokes in preparation for the next season. Meanwhile we might also be working elsewhere for our own daily bread",

Therefore, for one to make a living as a professional at the *bala saing* he must be able to perform, apart from following the *bala saing* protocol, pop music in conjunction with the use of guitar, key board, jazz band, etc. Since *saing* master Sein Beda's initiatives to date use of more musical instruments, creation of innovative melodies and songs, *saing wain: 's* decoration, and entertainment programmes to be aided by separate *saing nau 'htas* have undergone a lot of change. However, the favorites of most of audience members remain the jokes and antics of the comedian as well as the competitive play by turns of the oboist and drum ensemble leader, it is learnt. Drum ensembles exist with a role to entertain the public and also constitute a livelihood for their members. At the same time it is incumbent upon them to make the audience, through their artistic skills, realize genuine national culture and value it, and organize and teach the public what is good for them in life with the saying:

"When a performer of dramatic art returns he should have left something notable behind"

it is studied.

Over 70 percent of Myanmar's population lives in rural areas. There the drum-circle ensemble is mostly hired when a ceremony such as novitiation, donation,

robe offering, or monk's cremation rites is to be held. Sometimes the drum ensemble figures at a funeral, it is learnt. Therefore rural people in general are more familiar with the drum ensemble than others.

By *Bamar* custom, "*bjo:*" instrumental based on a kind of long drum is a sign that a donation ceremony is going on at some place. Consequently feelings of congratulation for the donors arise in the hearer of *bjo:* instrumental. Similarly in rural areas, after a makeshift stage has been set up together with potted offertory and offertory of combs of bananas in a receptacle the ("*pwe: khaw*" in Myanmar) instrumental is struck up with the use of two-headed big drum, cymbals, and timing bells and clapper. Playing the two-headed big drum is meant to make it known to distant villages that a ceremony has just started; this practice belongs to long ago when there was no amplifier yet and communication lines were difficult among villages. The "*pwe: khaw*" instrumental of the two-headed big drum can be heard even from two miles away, it is learnt. According to *Bamar* custom, "*pwe: khaw*" instrumental of the two-headed big drum stands as a sign that a ceremony is in progress at a so and so place. For example, when "*lei: khin:*" (music to show of skill in archery) is played the hearers excitedly become ready to participate in fighting. Then, when "*wei la*" (tune played when about to undertake a journey) instrumental is heard the hearer's faculties are impressed with visions and sounds of waves and winds in turmoil at sea. Moreover, when *yekin* music ("*Paloat toat toat, toat toat toat, du huh u*") is played with a drumstick striking at a small short drum called "*paloat toat*" mental clarity, stronger faith in. Three Gems seem to arise in the hearer, it is studied. It is considered most elegant to hear strikings of a gong in ("*yekin*" in Myanmar) music (which is being created on boat in royal moat). Myanmar is known to hold the impression that *yekin* melody shows its best flavor only when accompanied by playing of gongs and the oboe.

These are the phenomena to be found in the relationship between *Bamar* drum ensemble and *Bamar* audience, who, in some regions, enjoys its entertainment deep into the night. Therefore, instrumentalists and vocalists belonging to *Bamar* drum ensemble are found to be connectors between it and the audience.

Consequently the dramatic art influence of the *saing nau' hta* who is giving shape to the whole drum ensemble is deeply felt on the part of the public being entertained. He can win the audience's heart in as much as he is widely read and well-informed. Thus if *saing nau' hta* artistes made educative presentations in such a

sector, it would be part of positive forces to the country as well as responding to the public's need with their labour of artistic skill. Thus solutions are data and techniques to satisfy desires for reform, maintenance and education arisen in economic, social, health and political sectors due to the era's circumstances and should be sought via artistes participating in talks with the public. Then the *saing nau' hta* may create joking points of varied artistic flavours as and when necessary to the great delight of the public being entertained, it is studied. Moreover, all along colonial period and that of post-independence the public was closely associated with the drum-circle ensemble. However, as cultural exchanges increased manifold with the semblance of global village thanks to facilitation of communications after 1970s and 1980s the intimacy between the public and Myanmar drum ensemble lessened; and so did the matching of sounds or words in *saing nau' hta* compositions. At present only rural people, existing close to nature remains familiar with Bamar drum ensemble which is being replaced by modern-day musical instruments in urban areas, it is learnt. Consequently the occupation of *Bamar* drum ensemble has become a hard livelihood to depend on and propagation of traditional *saing's* protocol and instrumental themes also are faced with difficulties, it is studied.

4.3.3 Words and expression within the community relating to the usage of orchestra's melody

According to *Banmar* ways of life such as culture, customs, religious belief, ideology and traditions, many words and expressions relating to *Banmar* traditional orchestra are still found to be used, to a large extent, in *Bamar* society. It is learnt that some such expressions as the following are very common in *Bamar* society and that they have originated from the world of music and dance.

4.3.3.1 Yell at the top of one's voice ("khun-hni-than-chi" in Myanmar)

Yell at the top of one's voice ("khun-hni-than-chi" in Myanmar) literally means a kind of song or a kind of music which has to be sung or played with "khun-hni-than-chi" i.e the one with a very high pitch. Each surface of 21 individual small drums in a drum circle has to be applied with an adequate amount of the sticky pulp ("pa' sa" in Myanmar) usually made of sticky rice and ash from the fire place to produce the sound with the required pitch. The loud vigorous tune produced by striking the small drums very hard denotes the seven huge trees grown at seven

islands. This tune is always played before a *spiritmedium* (“*na gado*” in Myanmar) comes out of the curtain to give performance to the audience. In fact, the musician has to strike the small drums in a drum circle vigorously, rapidly and briskly so that they can produce a loud rumbling sound. For this reason, a harsh loud cry is referred to as “*Khun-hni-than-chi hit nay de*”.

4.3.3.2 Walk stealthily (“*chu’ nin: thi*” in Myanmar)

A ‘*chu*’ tune or a tune that represents a very quiet and secret movement being acted out in such plots as stealing something, having a romantic relationship, and going out for a date etc. In fact, the tune ‘*chu’ nin:*’ is derived from a certain Thai style melody that supports the plot in a theatrical performance. The artiste performing the plot has to tiptoe with the accompaniment of ‘*chu*’ tune. A certain action like entering a place stealthily with no footstep being heard is called “*chut nin yway win thi*”. In other words, whatever action done secretly in private is called “*chu’ nin: thi*”.

4.3.3.3 Cymbals and timer (“*si: hnin wa:*” in Myanmar)

The cymbals and timer (“*si: hnin wa:*” in Myanmar) is a pair of musical instrument, which plays an important role in *Bamar* theatrical art. They are inter-dependent to each other in marking a regular time between the two consecutive sounds. The duration of time a singer has to take to make a piece of lyrics and that to make another piece are supposed to be more or less the same. This is also known as rhythm (“*naji*” in Myanmar) in the world of music. Thus, if a singer can produce the lyrics of a song in regular rhythmic, we can say that her singing has good quality, which matches the correct good cymbals and timer if the rhythm is regular and consistent, it is also called the use of cymbals and timer is correct and *via versa*. But if the use of cymbals and timer is not correct, it is called defective cymbals (“*si: kjo: thi*” “*si: lu’ wa: lu’ thi*” in Myanmar).

Just as the cymbals and timer are important to the artists of traditional theatrical art to produce beautiful lyrics, good system and mutual dependence are essential for us to do whatever task in socio-economic sector successfully. If the cymbals and timer function in harmony, they can support the tune, music, and lyrics of the song to become better quality ones. Likewise, we should do whatever task systematically and work harmoniously with the other people if we want to lead a

successful life. So, the elderly people tend to suggest the youths not to perform their duties “*si: wa: lu*” but to perform then (“*si: wa: kai*” in Myanmar).

4.3.3.4 Have a mood getting on well with sometry (“*lamain: ka’ thi*” in Myanmar)

Just as the farmers worship the ‘*lamain spirit*’ i.e the guardian spirit of their farm; the artistes worship ‘*lamain spirit*’ i.e the guardian spirit of the theatrical art. With respect to the *lamain* spirit, this tradition, some *Bamar* words such as worshipping offering to the *lamain* spirit and being possessed by the *lamain* spirit etc had come into existence for a long time. In olden days, it was believed that a person (medium) who had been possessed by the *lamain spirit* was very lucky because he/she was granted many favours by the spirit. He/she would earn a good reputation for his/her expertise in dramatic art and he/she was sure to become lifelong celebrity.

On the other hand, a new blood artist with no previous experience was called the one who was not possessed by the *lamain* spirit because he/she was not skilful enough to perform professionally. Since then, *Bamar* people started to use the expression “*lamain: ka’ thi*” when they can accomplish a task successfully or they can get along well with their particular job or profession.

4.3.3.5 To the very end (“*Pa’sa khwa hpja thein:*” in Myanmar)

When a theatrical performance has come to an end, the troupe members become busy with various chores and task. Their last task is to have the sticky pulp made of rice and ash (“*Pa’sa*” in Myanmar) off the surfaces of the drums. In addition, they have to collect the small mats used by the audience scattering all over the theatre. So, when *Bamar* elderly people want to tell the youths to finish of a task to the end, they tell them to do the task until the sticky pulp (“*Pa’sa*” in Myanmar) has been taken off the drum and until the mats have been collected. In other words, they suggest to youths to do their work to the end and not to leave it behind unfinished.

4.3.3.6 Playing the big drum vigorously and abruptly (“*pa’ kjan: tai’ thi*” in Myanmar)

Fighting scenes in a dramatic performance or in a puppet show are usually portrayed with the accompaniment of rough, vigorous round coming from the big drum to enliven the performance to a full extent. In dong so, the drum ensemble lets

loose a fortissimo barrage on the big drum together with the sound of short drum and cymbals being struck hard. This is called “*pa’ kjan: tai*” or “playing the big drum vigorously and abruptly”. So when a person uses vulgar language or harsh language in community, he or she is known as *pa’ kjan: tai’ ne dae*”. Likewise, if a person has to shout at someone or give a harsh scolding to stop him from making problems or disturbing the community, it is also known as “*pa’ kjan: tai’ thi*”.

4.3.3.7 Strike the big drum resoundingly (“*pa’ tou’ thi*” in Myanmar)

The laughter of the audience sometimes gets louder and louder in no-dramatic performance (“*anyein*” in Myanmar) or a dramatic performance (“*za’ dhabin*” in Myanmar) or a puppet show due to the funny jokes of the comedians or the awkward plots. They are so pleased with the jokes that they give hearty response and applaud loudly. Their laughter can be too vociferous to be controlled. In such a tumult, the musician plays the big drum (“*pa’ ma*” in Myanmar) hard and loud to silence it. The aim of striking the big drum very loudly is to keep the vociferous audience quiet so that the dramatic troupe can continue its performance. Even after being signaled by the loud sound of the big drum, the audience sometimes cannot ménage to stop their thunderous applause or laughter. To refer to such an uncontrollable situation, the word “*pa’ tou’ ma ya boo*” is coined. For example, if young children make a great noise romping about the house wildly or if the youths stubbornly do something that the elderly do not like, their actions are to be mentioned figuratively as “*pa’ tou’ loe ko ma ya boo*”.

4.3.3.8 (“*Lei: khin: pji*” in Myanmar)

Lei: khin: saing or the musical accompaniment for an archery scene is usually played to depict the exhibition of skill at a dramatic performance. Likewise, this type of music is also accompanied to a boxing match. In performing an orhery dance, the artiste makes grotesque movement of the hands and feet. With reference to this showing of one’s prowess, the idiomatic expression “*lei: khin: pji*” has come into existence in Myanmar language. If a person shows off his or her power or social position by means of snobbish behavior, he or she is said to be “*lei: khin: pji ne thi*”. The snobbish behavior or showing off is usually disapproved by public and it is to be censured.

4.3.3.9 Drama request the orchestra for an interlude (“*lei bjei htou: thi*” in Myanmar)

In a *Bamar* traditional dramatic performance, the orchestra usually plays on interlude between the parts of a play. That short piece of music is usually quite different from that which was played in the first part of the play. In such a shift of plot from the previous one to another, the two pieces of music may be different depending on the themes of a play. So the orchestra has to change the music to be produced so that the audience can accept the latter piece of music readily. If two pieces of music on somewhat opposite, the audience may feel awkward to listen to the latter one. Therefore, the drum ensemble starts playing an appropriate and pleasant music to facilitate the audience to accept the latter one readily with reference to this. If one first persuades an angry person into becoming cool and calm by using conciliatory words he is called “*lei bjei htou: ne dai*”. In other words, the act of intervention using pleasant words to improve a difficult situation between two people is known as “*lei bjei htou: thi*”. The use of soft and gentle speech to calm down an aggressive one is known as *lei bjei htou: thi*.

4.3.3.10 Be mean and petty (“*lei' pau' ka' thi*” in Myanmar)

An oboist has to be tenacious and persevering not only because the oboe is a key instrument for whole orchestra but also because sound holes of an oboe have to be stopped or opened with dexterous and well-trained fingers. A learner has first to learn how to sit correctly, how to hold the pipe, how to hold the head and keep. He is not to play a song straight away. But he has to practice manipulating fingers on the second holes, breathing in and puffing out a blast a beat, two blasts a beat or four. Only after this, can he begin to learn how to play songs by using this instrument. A beginner oboist cannot play the oboe very well because he needs a complete control over his gullet, tongue, wind and fingers to be able to produce a clear note out of his instrument. The oboist calls such a difficult situation “*lei' pau' ka' thi*” referring to the complexity of finger holes in an oboe. Likewise an obstinate person or a bigoted person who is difficult to deal with in a society is known as “*lei' pau' ka' thi*”.

4.3.3.11 Relate events in a plaintive manner (“*na’ than hno: thi*” in Myanmar)

A medium of spirit always relates a particular life story of the respective spirit in the previous existence as a human being whenever he or she is possessed by a certain kind of spirits. The medium usually introduces a particular event with the beginning sentence “*phyit kyaung yai’ ma kon sin lay*”, which means he/she had become a spirit through the lyrics being composed for a special song about the spirit. After that the medium continues to give a performance by dancing and threatening those who behave insolently towards him/her before giving a consultation to the one who asks for his/her advice. While the medium is chanting ballads about a particular natspirit as if he/she is possessed by it, the musician has to support his/her story telling with the accompaniment of a special music. With respect to this performance of a medium, people say that a person is “*na’ than hno: thi*” whenever he/she gives them a detailed account of his or her past events in a plaintive manner or wherever he/she relates his/ her experiences and feelings quite often.

According to the finding mentioned above, it is learnt that *Bamar* like to use idiom expressions and colloquial language derived from musical jargon being used by artistes of *Bamar* traditional dramatic performance or the musician of a traditional orchestra.

CHAPTER 5

DISCUSSION

This research studies and describes the roles and functions of *Bamar* Drum Ensemble (“*saing wain:*” in Myanmar) observed accordance with social and religious behaviors and practices of *Bamar* social life.

5.1 The Evolution of *Bamar* Traditional Musical Instruments in Society

As for study objective (1), it was observed that, changes and development of Myanmar traditional musical instruments started since *Pyu* Period AD 5 to 9 and found out that evolution process took place era by era until present time. The evolution involved not only instruments, but also songs and means of instrument playing. For example, during *Pyu* Period AD 5 to 9 metal bells, leather instrument, string instrument, instruments made up of bamboo, tusk, gourd and horn were invented and it was evident that *Myanmar* music orchestras were formed by playing those instruments together as a band, or a team.

Moreover, curved harp (“*saun: gau*” in Myanmar) during *Bagan* Period AD 9 to 13, crocodile shaped-xylophone and bamboo xylophone during AD 14 to 17 and drums in semi-circular or circular pattern or setting, played by a single drummer (“*pa’ saing*” in Myanmar) during *Kone-baung* Period AD 18 to 19 were occurred. Harp players ensemble, drum ensemble, long drums (“*ou: zi wain*” in Myanmar), short drum (“*dou: ba’ pa’ wain*” in Myanmar), kind of medium-sized long drum commonly used in folk music (“*boun gji:*” in Myanmar), a kind of big drum play in novitiation ceremony, beating slow heavy rhythmic (“*bjo:*” in Myanmar) were recorded as an evolution of *Bamar* drum ensemble.

It has been also observed that *Bamar* musical instrument ensemble was not likely to be easy to transport from one place to another, due to the structural arrangement of instruments (drums mostly) were placed upon the setting made up of *Yamahta* cane; polished with crude oil, combined with different artists who played cymbals (“*lin: gwin:*” in Myanmar), kind of round drum (“*pa*” in Myanmar), brass instruments, big oboe and small oboe in *Innwa* Period. It could be described as a progress when those troupes and instruments became mobile and portable in accordance with the artists' new creations, of designs and sizes.

Besides, the ensembles were classified into at least two categories according to the social status; the royalties and the ordinary people. It can be differentiated easily by the display and decoration of the show. Moreover, it also differs according to ranks even in royal people. During *Yatanabon* Period (1872 to 1886), introducing of a piano, a western instrument playing together with *Bamar* ensemble, made more decorative and widely used. Thus, creating *Bamar* melodies, it was played by an international instrument.

Later on, *Bamar* musical artists who used to entertain Royal People in palace grounds (courtyard) tried to find new audiences, the local citizens, as there were no more king and royal people during colonial period (under British rule). Therefore, the musicians who served royalties, the minorities, during *Bamar* King's Dynasty became exposed to public in that period. Besides, it was obvious that *Bamar* ensemble became composed of such western instruments like; mandolin, banjo, guitar and lute that made the troupe larger and prominent. Addition of setting of gongs (“*maun: saing*” in Myanmar) and brass gongs circle with (“*kjei: naun wain*” in Myanmar) glasses-mosaic embedded in gilding was another invention. The big drum of the *Banmar* orchestra (“*pa' ma kji:*” in Myanmar) was formerly hanged in wooden bars. Then, they chose kind of extra hard bamboo with nodes at short intervals (“*wamin:*” in Myanmar) which is stout at the bottom and slimmer and pointed at the top. Later on creation of glass and gold plated sculptures and bars were gradually taking place. In the years 1915 and 1916, it was observed that extension of Western musical instruments into *Bamar* music bands that produced some “Westernized *Bamar* melodies”.

Therefore, there have been two ensembles (*Bamar* troupe and Western troupe) in each theatrical ensemble or opera (“*za*” in Myanmar) from that time on. Nevertheless, the original and traditional *Bamar* Drum Ensemble went along with old traditions as well as with new inventions in accordance with modern culture of that time.

The year 1947 after wards, decorations such as; hanging of colored glass balls (“*jwe:*” in Myanmar) at bars, electric bulbs at various drum ensemble settings, colored search-lights, invention of wooden plates (“*babja:*” in Myanmar) engravings with diamond and emerald, loops with eight invention of wooden plates, changing of brass settings to iron settings, forms of gong-settings changed to rectangular forms, were remarkable. Later on, evolution of *Bamar* drum ensemble had been much more

obvious with various electric lightings, uniformed players, entertainment with supporting members such as; comedians, singers and so on.

According to above mentioned findings, it was evident that traditional *Bamar* musical instruments gradually took course of evolution by inventions, originally based upon five items of materials, composed of; brass, string, leather, air and clapper. It had been taken for granted that the improvement of *Bamar* music depended upon playing of instrument singularly (or) with multi-players as a band (or) an orchestra. Among instruments, those were played by multi-players as a band, mostly composed with leather instruments up to big drum ensemble were also changed and improved. During *Innwa* Period, the players with relative instruments used to settle in a certain place for a show then changed to mobile orchestras in due course with evolution process.

An assumption that the characteristic improvement of *Bamar* musical instruments based upon the fact, that *Bamar* drum ensembles were not just a necessity but always essential in *Bamar* society in social and religious occasions. Besides it is assumed that the ensembles developed in due course with development of *Bamar* society's social status. Therefore, it is recognized that *Bamar* drum ensemble survived up to this day among other instrumental troupes because of its timely changes according to the demand and needs of the public. Furthermore, the fact that traditional *Bamar* music based upon those five materials and combination of those instruments as a band stands as an orchestra is significant, distinguished, genuine and symbolic of ancient *Bamar*, culture; thus forming an orchestra, a *Bamar* drum ensemble.

According to Joan Gregg, several musical cultural areas of the world can be differentiated through all cultural areas show significant internal differences in details and have several rather than only one musical tradition. (Joan Gregg, 1987)

In some East Asian countries such as, China, Mongolia, Korea and Japan, their music is essentially melodic. In China, early Confucian era, the orchestra consisted of sets of units, such as tuned metal bells for chimes, stone slabs for stone chimes; a set of strings on a zither could produce. But in case of *Bamar* drum ensemble, the components could produce a multi sound that is melodic as well as harmonic and rhythmic.

In Southeast Asian area, percussion, gongs, xylophones, cymbals and bells predominate. In Indonesia, the gamelan (orchestra) is unified by proper relative sizes

of instruments, the themes and motifs of the decorative carvings and particular colour combinations of paints on instruments. In case of *Bamar* drum ensemble, predominant instruments composed of a group of instruments including short drums, brass, gong setting, oboe, cymbals, a group of instruments including big drum (“*pa’ ma.*” in Myanmar), double-headed drum on a stand (“*sakhun.*” in Myanmar), six drums-setting (“*pa’ma gjaun*” in Myanmar), a group of instruments including rhythm, bamboo clapper, cymbals and short drums (“*ou’ soun gjaun*” in Myanmar). There are no carvings or paintings on instruments like Indonesian but those were found on outer parts of drum ensemble, as glass and gold plate decorations, *Bamar* traditional wooden sculptures, and carvings.

In Africa, the most important general characteristics of African music are its rhythmic complexity. A great variety of materials in used for musical instruments (clay, metal, gourds, bamboo, tortoise shells, hides, skins, seeds, stones, and palm leaves). Wind and string instruments are found in Africa. There was no evidence that *Bamar* people ever used clay, gourds, tortoise shells, seeds, stones and palm leaves.

The music of Polynesian islands shows great variation, with a few common stylistic features. The number of instruments was relatively small: drums, slit gongs and bamboo pipes. Stringed instruments were scarce. Studying about this difference between those African and Polynesian musical instruments and *Bamar* instruments, we have learned that combination of *Bamar* musical instruments (the five materials) were much more appropriate than those of African's and Polynesians. The fact showed the distinct characteristic of Myanmar culture tends to beat by both fingers and stick. It is therefore remarkable as distinct symbolic and significant characteristics not only in Myanmar Culture but also in international music practices as also accord with Joan Gregg’s remark, “all culture areas show significant internal differences.”

5.2 Role and Functions of Royal and Public Versions of *Bamar* Traditional Musical Instruments

As regards study objective (2), the findings show that it is a customary practice of participation of a drum ensemble in almost all of the religious, royal and social occasions, festivals and ceremonies, because they believe that auspicious deed never complete without a drum ensemble. Different drum ensembles are entertained in different social status according to their rank, place and class of the hosts.

Participation of Myanmar musical culture was recorded in diplomatic ceremonies of *Pyu* Period AD 5 to 9, exchanging of musicians between neighbouring countries, also evident in diplomatic affairs. Therefore it showed the importance of Myanmar culture in political sectors during *Myanmar* Kings, Dynasties; evidence of Myanmar classic musical instruments and players involved in international relation.

According to the findings of archeological evidences, it can be concluded that ordinary people inhabited in that period (*Thaton* Period during AD 5 to 10) tended to play such musical instruments as; double short drums (“*dou: ba*” in Myanmar), oboe, cymbals, a small drum which formed part of Myanmar orchestra during the days of Myanmar kings (“*boun dha*” in Myanmar), bamboo clapper, forming a team to perform the audience in festivals, and meritorious ceremonies. It was learned that the audience used to sing and dance joyfully with music troupes that showed they were musical and aesthetic.

It has been also observed the important role and status of *Bamar* traditional music during *Bagan* Period AD 9 to 13 as it went on standing as essential item in auspicious ceremonies and festivals; such as gold-robe offering and golden umbrella setting to Buddha statue and pagoda, till to present days.

Varieties of instruments were played by the best artists in royal occasions as auspicious deed in *Innwa* Period AD 14 to 17. Women drummers took the stage. Musical instruments were also being used as gifts even for the kings; downwardly to king's wives, prince and princess, then Royalties according to ranks. Big drum ensembles were played to his Royal Highness and the king's out-going ceremony, while a set of drums in a circular setting (“*pa' saing*” in Myanmar) played for the royal princely funerals, were also given among Royalties as wedding gifts. Long drum and short drum troupes were used in rural festive events such as novitiation for novices, meritorious ceremony, pagoda festivals and all year-round festivals.

In *Kone-baung* Period, in event of ritual ceremonies for the good crops, the farmers invite ensembles to be played in the fields, prior to growing seasons; as well as in meritorious ceremonies. Long drum carried with a rope round the neck (“*boun shei*” in Myanmar) troupes were used in pagoda festival wedding, monk funeral and festive occasions in farming business. The farmer society also used big drum, kind of long drum, (“*bjo:*” in Myanmar), while harp and drum ensemble were used in royal and administrative classes.

Later on, the instruments used by the rural people exposed to royal families. Then royal ensembles were established in palace. Outstanding players were appointed in courtyard and favoured by the king. The royal ensembles were decorated in white, green and red glass plates; so as to call diamond, emerald and ruby ensembles, to perform according to the audience of different classes. Therefore, the diamond band went along with the king's occasion, while emerald-played for the prince and the ruby, played for the ministers. Multi-coloured glass plated ensembles ("*nawara*" in Myanmar) were intended for the leaders of king's administrative personal. Golden and silvery ensembles were used in royal theatrical variety shows. It is learned that roles of Drum Ensemble are differentiate according to social status.

The diamond ensemble also used in emerald cradling ceremony for royal baby in *Yadanabon* Period, in 1882. Big drum ensemble also played in house-warming, naming and ear-pricking ceremonies as auspicious deed. Thus, preservation of ensembles as cultural heritage widely exposed to the public in late colonial period, up to independence era in accordance with different society, occasion and places.

There was historical evidence that, a good-will cultural envoy composed of singers, dancers and musicians was sent to China in AD 802 from *Pyu* Peiod ancient *Bamar*. According to that fact, it was assumed that late *Pyu* kings sent musical artists as diplomats, aiming good-will between two countries. The assumptions also depend upon their aesthetics in role and prestige of old time *Pyu* music. Therefore it can be concluded that *Pyu* people indeed had a possession of traditional music and instruments as their cultural source, (both artistic and aesthetic objects) as well as their national identity; and cultural resource used for good-will between the two states. And it could be defined as origin of *Bamar* culture (or) a certain place in which *Bamar* traditional culture rooted to grow.

The parts of an ideology that comprise the rules by which beauty is to be evaluated are called the aesthetics of a culture. Not all cultures have a formally articulated aesthetic, but when members of any society express aesthetic judgments, it is possible to infer the rules to which their evaluation about beauty conform. Aesthetic locus had noted that society may devote aesthetic effort to different areas of life, and each has certain areas in which aesthetic experience is more important than others. He calls such an area an aesthetic locus of a culture, which he defines as "the categories" of objects in which aesthetic expectations and performances are concentrated. (Maquet, 1968)

According to this statement definition and judgment of culture to be "aesthetic" would involve not all cultures, but certain culture that was loved and adored by the people of that land. Besides it would take certain length of time, experience and efforts that resulted seedlings of the culture of a society that grew and developed accordingly. It is evident that the ancient *Pyu* society had taken a certain length of time to create and preserve their cultural heritage with much effort. Therefore, the city of ancient *Pyu* area was known as the birth place of Myanmar culture; in accord with the statement of Maquet.

Special kind of music played when the royal guards patrol the palace moat ("*naji*." in Myanmar) who keep watch and make warning by playing drums to announce those who will get up early; to cook alms-offerings to Buddha; to withdraw Soon; to start prayers; end of worship etc. Later on those time keeping groups became regular announcers of the time, especially dawn and dusk by beating drums. The practice went on till colonial period. Beating of those drums gave message to those who heard the sound announcing the time to cook and offer alms to Buddha; or make donation of cash and kind to those who stand at the door or in front of the house. At the same time they felt peace in mind hearing those drum-beatings. But in case of outsiders who knew nothing of that culture just heard the drums beating. Therefore, the rhythms of drum ("*naji*." or "*jei kin*." in Myanmar) beatings would be described as cultural symbolic as well as religious and melodic sound.

There had been a practice of continuous beating and blowing of royal drums and oboes when paying homage to pagodas in *Bagan* Period, along with welcoming ceremony of his Royal Highness the Kings; by peasants and workers. Royal drum ("*si do*" in Myanmar) became royal musical instrument as it became favourite item of the kings. It has been played on religious occasions and king's out-going ceremonies. The role of womenhood also became prominent as they became sole player of royal drums in the palace. Even nowadays Myanmar people carry on using royal drums in donation, offering of provisions to monks' ceremonies, umbrella-fixing to pagoda ceremony, completion ceremony of a donation, as an auspicious deed; so royal drum should be defined as social and religious instrument.

Since *Thaton* Period, long drum and short drum troupes were used in festive occasions as merry making instrument. This kind of instrumental troupes actually involved in activities of rural society, so that the music was described as peasantry or music for the poor or rural traditional instrument. Those kind of combined music of

beating drums and blowing oboes along with cymbals could change the mood of the audience; making them feeling like dancing, singing and joyful. That is why happy-go-lucky rural people keep on using that kind of instruments in villages.

In early *Kone-baung* Period, ensembles composed of variety of drums; kind of medium-sized long drum commonly used in folk music (“*boun gji*.” in Myanmar), long drum carried with a rope round the neck (“*boun shei*” in Myanmar), short drum “*boun dou*” in Myanmar), and kind of long drum (“*bjo*.” in Myanmar) were also used in rice-paddy-cropping and other agricultural festivals. Big drums were played in annual ritual festivals in transplantation, growing and harvesting seasons aiming for good crops in *Shwebo* area in *Kone-baung* Period. Since then, the farmers used to play the instruments as recreation in the fields when working or taking rest at night times. Those customs of rituals for a harvest deity propitiated by cultivators at the onset of harvesting paddy (“*poun: magji*” in Myanmar) still exist in *Shwebo* district and in some areas of upper dry zone of Myanmar.

Kind of long drum troupes had been organized and performed since *Innwa* period in related with Buddhist religious events. It still exists in some part of the country in charity events and especially played in completion and successful ending of a donation.

Usage of harp instrument had been found out in *Bagan* Period paintings and according to the evidences of *Pyu* Period. It was used in royal theatrical shows in combination with a kind of pan-pipes (“*chi gjaun*.” in Myanmar), oboe, drum and other sweet-melodic-instruments. Being in such environment; that the band had to play in front of the king and royalties, the musicians played harp, kind of medieval stringed instrument (“*aun galei*” in Myanmar) and three –stringed musical instrument in the shape of a crocodile (“*mi gjaun*” in Myanmar), in great dignity, creating gentle, soft and pleasant melodies. According to the finding, a kind of opera (“*anyein*” in Myanmar) had been taking stage to the courtyard royalties’ dignitaries, and *anyein* had been taking stage during *Bamar* Dynasties.

Occurrence of crescent-shaped arrangement of drum ensemble instruments (*Mon* “*pa’ saing*” in Myanmar and *Bamar* “*pa’ saing*” in Myanmar) during *Innwa* Period were preliminary to grand ensembles that followed later used in king’s out-goings, and funerals of prince. It was observed that *Mon* and *Bamar* culture had been interactive relation since then in *Kone-baung* Period, *pa’ saing* developed to grand ensemble which divided into two categories (local and royal) according to the patron’s

status. There were diamond, ruby, nine kinds of jewels (“*nawara kow-thwe*” in Myanmar), golden and silvery ensembles. There were 'left' and 'right' ensembles in diamond kind. Among the players, the best ones were brought to the palace inner circle, which played for the king. Therefore those diamond ensembles were called 'inner-circle' ensembles. Red-colour-painted with *oleo-resin* traditional painting substance extract from bark of the lacquer tree ensembles were made for public. It is noted that in *Kone-baung* Period, ensemble performance was adored, not only by kings and royalties but also by ordinary people. The status of ensembles hold high as the artists received royal awards. But nowadays, the study areas were learned Drum Ensemble was not classified in various statuses in *Bamar* society because their various ceremonies were used in it. Wooden plate had been used as symbols of state, symbols of ministry, symbols of regional, and symbol of individual of Drum Ensemble.

Ensemble entertainments had been most popular among courtiers as well as in public on occasions, such as naming ceremony, ear-pricking ceremony (for young girls), and royal functions, then in novitiation, meritorious ceremonies, pagoda and funeral festivals and year-round festivals, since *Kone-baung* Period, then in colonial Period during British occupation, up to these days. *Bamar* drum ensemble, a cultural heritage had been get along with *Bamar* people, long since those Period and preserved well *Bamar* and drum ensemble. It sure is inseparable. It was learned in study area that Drum Ensemble had a role in their religion and social activities. Moreover, it was found that using drum ensemble was depending on their economic situation. And then the use of it makes community unity and valuable on their tradition.

According to Jintana Thunwaniwat, who investigated the role of Chinese music in shaping culture in China and Thailand, it was learnt that as Chaozhou (Chinese emperor) had moved to Thailand, there existed an integration of two music cultures of Thailand and of Chinese resulting in a new style of Chinese folk music or Neo-folk music. The new style of Chinese folk music was also described as an integration of folk (traditional) and modern music. Although using such type of music did not use to be a tradition in Thai society, nowadays it is found to be commonly used, in ceremonial and social events of Thais not only as a well-accepted custom but also as an important part of Thailand's cultural heritage.

In doing research into the roles and functions of *Bamar* musical instruments, it was found that the Thai music culture came into existence at the royal palaces of Myanmar monarchs. Despite this ancient *Bamar* musicians managed to preserve their own *Bamar* style music with their experience and expertise. Not only did they prevent *Bamar* style music from being influenced and assimilated by the culture abroad which came through mutual relation between two countries. In addition, the artistes and musicians had also made further developments in musical instruments and pieces of music throughout the history. It is also found that Myanmar traditional music is still extensively used in *Bamar* society in such events as ceremonial and social events as an important part of Myanmar's traditional cultural heritage.

5.3 Creative Process and Interaction of Artists and Audiences

In accord with above-mentioned descriptions the role of *Bamar* traditional musical instruments were dominant in religious events, rituals and court ceremonies, agriculture sector and social sector (meritorious and condolence affairs).

As for objective 3 and 4, it is found in the study that *Bamar* nationals were recognized as merry people of; festivals all year round (annual-cycle rituals), life-cycle rituals started from the day of birth to day of death and rituals to be avoided bad omen and demerits (crisis rituals). Some people used to include drum ensemble entertainment among other programs in relative processes.

5.3.1 Life-cycle rituals: donors and novitiation ceremony

At the age of 5 most of the *Bamar* boys were novitiated by the parents, in accordance with *Bamar* culture and tradition. It could be seen the difference in style and expenditure of the ceremonies between the rich and the poor. Most of the rich people used to hire drum ensemble and performers at all cost to make a grand and good merit ceremony, besides host donors show their hospitality to feed their guests day and night. Study of "Kyauk Ain" village, had found a custom of the area that whatever the donation ceremony without a drum ensemble, should not be regarded as an "appropriate" donation ("*ahlu pein*" in Myanmar). Therefore, almost all donation ceremonies were conducted with drum ensemble entertainment. Then drum ensemble could be divided into three categories depending upon popularity, size, greatness, and hire-cost, village-level armature band, regional-level band and state-level band. It could be estimated the social standard (wealth) of the donor by seeing the

entertainment band of the donation. Actually, anyone could estimate not only the wealth of the donor but also his or her popularity, well-loved or well-liked or well-known by others or vice-versa.

Besides, the bigger the ensemble they hired the most they will be favored and honored by the community. And those people will have a "place" of their own in society as an "honorary" person. According to this simple factor it could be assumed that the one's power, honor, and prestige will depend upon the donor's wealth and property. Nevertheless the custom of inclusion of drum ensemble in charity ceremony it said to be an effective factor to preserve *Bamar* tradition and culture.

Apart from this national character, it could be regarded as preservation of Myanmar tradition. Therefore, according to above-mentioned findings, it could be assumed that *Bamar* people are found of traditions, customs and culture. Besides they tend to follow and practice it. They are uniting in their community, and have sense of participation in society affairs. Devotion in religion is very distinguished. In any case, old *Bamar* people were found to be unique in keeping tradition and culture if only they were in a good social and financial stratum to afford it. Nevertheless, decreases of following national characters are presumed to be based upon their bad economic status. Therefore it could be concluded that the "prosperity" of the people of a nation, tends to be a supporting factor to maintain, preserve and follow the national characters (such as-tradition, custom, culture and spirit).

5.3.2 The ceremonies entertained by drum ensembles

There has been evidently using of drum ensemble in meritorious and condolence events in *Bamar* society. Especially it was used in novitiation ceremony, raising and fixing of holy umbrella and diamond-bud, year-round festivals, dropping water ceremony for Buddhist ordination hall and funeral of monk ceremony. In this kind of ceremonies, only instrumental renditions by a *Bamar* orchestra were entertained. Members of ensembles were professionals but their livelihoods and incomes solely depend upon donors and rich-men, who hire them in the time of donation and social events. Their income opportunities occurred during harvest times when farmers sold out their crops and started to think about donation when they got money in hand. The very first day of *donation* begins with the playing of big oboe, rattle ("*palou tou*" in Myanmar), short drum, gong, cymbal and rhythm ("*si and wa*:" in Myanmar), with a customary beating of ("*win bjo*:" in Myanmar) as a sign of star

try ceremony. By hearing the sound of “*win bjo:*” the neighborhood have to know the information about the donation that, today is the very first day; which troupe of Drum Ensemble will be entertained and so on. It really is a kind of communication between each other and each village so, as to inform everyone that the donation ceremony is starting. Another important event is to bring along the novices to "ritual alters" (“*na’ saing*” in Myanmar) that is placed at the entrance of the village, to show the spirits that the boys will soon be novitiated. The ceremony of presently of would-be-novice to spirit at his shrine for his blessing (“*na’ pja*” in Myanmar) procession had been always in a single file of the novice boys with family folks, relations, friends, village elders; playing long drums, short drums, cymbals and clappers, bringing offerings for monks. While the “*na’ pja*” procession is on its way to the ritual altering, the “guests” in the pandal are entertained star dry with music of drum ensemble (“*ahlu win saing*” in Myanmar) for their enjoyment.

Eventually when the novices coming back from alter, a combination of star dry with music of Drum Ensemble (“*shin laun: win*” in Myanmar), music of drum ensemble (“*Wun chi bjo:*” in Myanmar); the drummers of drum circle (“*pa’ wain:*” in Myanmar) and big drum (“*pa’ ma kji:*” in Myanmar) were played. It may supposed to be warmly welcoming music for the novices by the bands and the guests. Further on, it will be observed that music (“*pa’ yain*” or “*khun hnathan gji*” in Myanmar), the real entertainment of the band will be played by the drum circle (“*pa’ wain:*” in Myanmar) intending for the ears of guests, already in the pandal and the people coming back along with the novice boys. It is known that part of the entertainment program has been conducted by assistant drummer who is supposed to be recruiting him by playing the part which he can handle.

Another interesting part of the opening day is the time when playing of the "gong-setting" by gong striker (“*maun: saya*” in Myanmar) without participation of “*pa’ wain:*”, prior to the major entertainment. Basically, that short program is a sort of "time-sharing" for leader of drum to prepare paste of rice kneaded with wood-ash used for tuning drums (“*pa’ sa*” in Myanmar) for his drums. While he is preparing tuning dough, he could adjust the sound of drum (“*pa*” in Myanmar) with the sound of gongs at the same time. It is said to be an interval for musical arrangement between drummer and gong striker are actually trying to adjust the sound of their instruments. And that short period could allow gong striker to show his talent or skill when giving time to *drummer* to prepare his tuning dough, at the same.

Finally, leader of drum ensemble had done has preparing his tuning dough and sound adjusting with gong striker, there came the major performance of drum ensemble for about (12) hours playing, varieties of music (“*pyo-chi-than*”, “*chaukpauk*”, “*ngarpauk*” and “*ah-poe*” in Myanmar). When melody (“*pyo-chi*” or “*than-yoe-chank-pauk*” in Myanmar) is initiated by leader of drum ensemble, the rests of the drum ensemble members jubilantly start to play their instruments. Then it is learned that, the comedians took their part of introducing themselves to the audience; requesting leader of drum ensemble to play relative music they prefer (act of lyrics intoned when calling upon the drum ensemble to strike up some music (“*saing zin*” in Myanmar), introducing donors to the audience, speaking of references regarding with this auspicious event and sharing jokes with each other. Later on, a combined performance of oboist and leader of drum ensemble will be seen. They used to playing alternately but simultaneously drum music and oboe music (“*hne-ta-htat, pa'ta htat*” in Myanmar). It is also observed that the singers managed to sing songs of three categories intended for the ears of three generations of the audience, such as classical, contemporary and modern songs. It is learned that, according to the study, the dominant status of leader of drum ensemble is distinguished and also an opportunity for oboist to show his ability in the occasion. Furthermore, it seemed to be important role of comedians that they could express the honour and prestige of the entire ensemble member using their ability of dialogues.

Nowadays, the jokes and performances of the comedians are much impressed and appreciated by the audience. According to this acceptance of the people, the role of comedians of vocalist-cum-clown whose place is at the back of the drum ensemble (“*nau' hta*” in Myanmar) became higher than before. Now, it could be consider about the outcome of the impact of the role, advantages and weakness of this high role. The audience, in anyway have to receive whether the good or the bad given by the comedians. Therefore it should be recommended that the comedians should try to learn more for awareness so that they could share knowledge to the audience when taking part in the entertainment. But, because of drum ensemble entertainments are most popular in rural areas than urban community, the members of sine wine should be suggested to be acted as model persons in clothing, speaking, behaving and speaking so as not mislead the rural youths the wrong way from culture and tradition.

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("bjo:" in Myanmar) at dawn, playing royal and classical songs. It was known that early morning playing a kind of long drum means the expression of auspiciousness and sharing of good deeds. Some of the donors used to make a ceremonial round of visits with the novice-to-be prominently ensconced in the procession ("*shin laun: hle*" in Myanmar) in the morning of donation day. When novice procession was gone, the remaining audience in the pandal used to watch entertainments of auspicious songs, sung and played by the band. Main player of the band were mostly conducted the band all night long so that they could not awake early next day, so the assistant drummer takes the responsibility of early morning show relieving his master. But the leader of Drum Ensemble again took his part, with the return of novice procession playing melody of six-pasts. In the afternoon of donation day, after observing "eight precepts" and pour water symbolically after a meritorious deed ("*Yei ze cha*" in Myanmar) the band played melody ("*Ye-set-cha-bjo:*" in Myanmar) and remaining programs were taken part by comedians and relative performers. Comedians used to talk about donors and families, thanking and praising, using literary work. The signers sing songs composing about donors and families. It is learned that the beating of music ("*ye-set-cha-byaw*" in Myanmar) means to commemorate the successful ending of the donation. Therefore it could be draw a conclusion that the entrainment of a *Bamar* Big Drum Ensemble. A *Bamar* Orchestra has been a kind of an orderly and well organized work, composed of varieties of instruments and musicians lead by a leader of Drum Ensemble to perform (harmoniously and beautifully) music's, songs, jokes and dialogues to give the audience satisfaction, auspiciousness and happiness.

According to the study (chapter - 4.3.2) of "*In-yone*" papers, the drum ensembles were used in funerals of authoritative class in *Innwa* Period. The exception is that it was allowed to use drum 8ensembles which were awarded by the palace. Besides, there had been a practice of entertaining drum ensembles by the donor (male) and donor (female) for the funeral of monks. It was learned, that drum ensemble was used in the funeral of "*Kinwunmingyi*". Therefore using ensemble in an ordinary person' funerals had been a practice since 1908. Nowadays monk-funeral as well as funerals of parents of the monk also used drum ensembles ("*Batawphan*" and "*Metawphan*" in Myanmar). The reason for inclusion of drum ensembles (as an entertainment) is not guilt understandable, but this practice said to be done to comfort and console sad people and a kind of good merit for the dead. Feeding day and night with hospitality and a good heart to the guests is also a good merit.

A custom of speaking good things done (when he or she was alive) about the expired at the drum ensemble was learned, and could be benefited by considering the different between the living and the dead, the good things done when he or she was alive, and now he or she cannot do anything good or bad. Besides, songs and music entertained by the band seems to be religions, that would give the audience good merit.

A very unique custom could also be seen in monk funeral “*bongyipyan*” in Myanmar) festival that a well trained women singer group tends to sing especially composed solitary songs (“*aye-yint-kyu*” in Myanmar) and dirge; funeral songs (“*alaun bai*” in Myanmar). Since the first day of funeral, a solitary big drum combined with big horn was played daily that makes people sad and weep. Therefore, the slow and sluggish beat of that big drum (“*sidawyun*” in Myanmar) said to be the message of condolence that, makes whoever heard this from a distance, got to know, that there happened to be a kind of dead somewhere around. It all happened the same feeling in funeral procession, the comedians try to control the feeling of sad audience with jokes and humors. Basically, the composition of funeral procession drum ensemble consists of (6) drums, (1) small drum, (1) pair of small cymbals (1) “*bontha*” and (1) “*pyine-taung*” (The drum that is beaten when walking). Nowadays, inclusions of drum ensemble in funeral processions are totally lost in urban. It can only be seen some rural area in upper dry some and community *Ayerwady* Delta Region. It was found that the Drum Ensemble was still being used in study areas accordingly to their traditional customs.

There were some people in *Bamar* Buddhists who believe in spirits. They believe that spirits tend to protect them evil and misted. And also believe the spirit look after them for their good health and wealth. Therefore they worship and praise spirit and conduct festival in honour of spirits (“*na’pwe*” in Myanmar) or hold a ceremony to propitiate spirits. When they are in need of help, or protection or questions they want to be answered about their future. They conduct festival in honour of spirits and ask those questions per favour of spiritmedium (“*na’ gado*” in Myanmar). The profession of spiritmedium is conducted by women, men and inevitably gay, (mostly women and gay). Most of the women spiritmediums are supposed to be very professional, because they are skillful in the business and actually their livelihoods. The major item for festival in honour of spirits is drum ensemble playing in festival in honour of spirits (“*na’ saing*” in Myanmar). It is learned to be

necessary to know what kind of spirit is representing in spiritmedium so that the Drum Ensemble players could play relative drum ensemble and the singers could sing relative 'songs' which is most liked by relative spirits. If only, the drum ensemble, the song, and the spirits are in a harmony and in good terms, the predictions' coming out from the mouth of spiritmedium got to be much correct and makes much money for the spirits. It is learned that the income of *Na'saing* drummer is actually less than the tip money given by spiritmedium when the spirit is in her soul. Therefore, it could be assumed that, the tripartite group composed of a ceremony to propitiate spirits sponsor, spiritmedium and *Na'saing* drummer are said to be benefited each other in the event of festival in honour of spirits. Furthermore, customary worshiping practice of traditional spirits, with the drum ensembles said to be supporting effect upon preservation of folk songs of particular and special songs for and about spirits ("*na' chin*:" in Myanmar) and *Bamar* drum ensembles as national characters and culture.

It is found that the local people in the study area celebrate a ceremony to propitiate spirits ("*na' kana: pwe*:" in Myanmar) due to their belief in the spirits. The aim of celebrating such a ceremony is to make the spirits happy in order to put them in a generous mood to grant the donor favors and to fulfill his wishes. As the spirit ceremony aims at entertaining the spirits, there is always plenty of merriment and often personal events are celebrated simultaneously in red-curtained bamboo pavilions ("*kana*:" in Myanmar) by the road. The donor of a pavilion has to hire a spiritmedium troupe complete with images, traditional orchestra and singers. Accordingly it can be assumed that the traditional orchestra ("*saing wain*:" in Myanmar) plays a key role in celebrating a ceremony to propitiate spirit which reflects the local people's traditional belief in the spirits.

It is described as: Western orchestra composed of instruments with string, brass-wind, wood-wind and percussion in group of same category, mainly based upon string instruments. Contrast to that findings in the case of *Bamar* version, it is consisted of brass, leather, wind and clapper and then mostly based upon leather instruments. In Western orchestra, the leader of the troupe is found to be a "conductor" placing himself in front of the band holding a small stick in his hands instructing his band, waving and pointing the stick with various acts in his face and postures of his body; leader of drum ensemble is actually a band master and also a player leading his band not in front of the band, but playing with other players sitting together. It is, therefore a primary difference between Western and *Bamar* orchestra.

Besides, the players of the orchestra are placed in groups (same category of instruments) playing their instruments in non-stop action while in *Bamar* ensemble the players (not all) have to stop for a while. It is learned that there is an advantage of *Bamar* ensemble in that case, even one of the players have to stopped playing for a while, when others keep on playing, the harmony and tempo of the music is not affected. Observing this fact, "the harmony" is known to be major part of Western orchestra that all instruments play in harmony while *Bamar* ensemble represents multiple and mixed sound producing different music. According to (Khin Zaw-1961), there is "precision" in Western music. The players have to follow the rules of precision when playing. Especially, a unique character of uniformed and orderly arrangement of music (the harmony) is much favoured in Western style music. Therefore, in comparison with Western music, players of *Bamar* ensemble have opportunity to express their skills more freely according to their ability and ideas. Thus the music of *Bamar* drum ensemble is presumed to be "melodic" rather than 'harmonic' in nature and style, that also leads a conclusion that while Westerners appreciate harmonious music, the *Bamar* people like melodic music. In other way, drum instruments ("pa' wain:" in Myanmar) are said to be 'supporting items as well as instruments to produce sound according to melody playing in an ensemble.

CHAPTER 6

CONCLUSION AND RECOMMENDATIONS

6.1 Conclusion

According to above-mentioned findings, it was learned that, evolution of *Bamar* traditional musical instruments was found in aspects of people's daily life, in politics, religious affairs, livelihoods (especially in agriculture) and various social events. It could be described as a 'bare-necessity' of *Bamar* society as a symbolic cultural heritage that get along well with annual-cycle rituals, life-cycle rituals and crisis rituals. It could be concluded that survival of *Bamar* drum ensemble up to present time is, its usage as essential entertainment item for the people who love, adore and get along at any time and place according to the events.

Even when the *Bamar* drum ensemble is not performed live in many of the social events and ceremonies, their tapes, CDs, and VCDs are used commonly. In *Bamar* society, the drum ensemble is used as part of the dance theater at funerals of monks, charity ceremonies, state receptions, inauguration of monks and baccalaureate ceremonies. Furthermore, the drum ensemble is performed at receptions for noviation ceremonies ("*shin pju*" in Myanmar), weddings, and funerals. In Upper Myanmar, the drum ensemble is classified into three categories: the drum ensemble is use for auspicious ceremonies ("*min gala saing*" in Myanmar), the drum ensemble is use for funerals ("*amin gala saing*" in Myanmar)and the Drum Ensemble is use for spiritual ceremonies ("*bali. na' sa saing*" in Myanmar).

Although *Bamar* music has advanced through the ages with a variety of instruments, most of the musical instruments are based on the leather instrumetns of the *Bamar* drum ensemble is apparent. There may develop one-man-band instruments from electrical components of modern orchestras, but the *Bamar* drum ensemble still has not lost its originality throughout all the advancements and innovations in music composition, and has to be performed with a full group of musicians.

In conclusion, as roles of music, musical instruments, songs and dances in the *Pyu* Period is evident in the five brass figurines, that of the *Thaton* Period is observed in their terracotta plaques. Evidences such as stone inscriptions, motifs, paintings, and poems indicate the roles of the rhythmic ensembles, drum ensembles, and harps in the *Bagan* Period. It has been observed that drum ensembles ("*pa' saing*" in Myanmar), xylophones, and dance theatres emerged in the *Innwa* Period. Moreover, the role of women in the playing of drum

ensembles is also marked in this era. The significance of drum music in the *Kone-baung* Period is apparent in the emergence of *Shwebo* long drums, short drums and doe bat at the agricultural festivals which enhanced to a status where they were used for royal occasions. The drum ensemble advanced further in the *Yadanabon* Period where the drum stage was decorated with mosaic furnishings, figures of drum barriers, and pat-ma-chaung ensembles. In addition, that the drum ensemble became part of the court entertainment at the royal ear-boring or naming ceremonies of princes and princesses, and the rewarding of musicians indicate the development of the drum ensemble. The most remarkable feature of the era regarding drum music is the merging of the piano into the *Bamar* drum ensemble. Many more advancements in *Bamar* music were found in the colonial period such as the introduction of the gong ensemble, mosaic decorations of the drum stage, the drum carrier figures, the spotlights, the uniform costumes and tours abroad. In the post-independence period, the adaptation of foreign musical instruments in the *Bamar* music bands expands to a stage where there were two separate bands for performances. Today, a merger of both kinds of instrument is common. In religious ceremonies, audio and video tapes of the bands are used which helped make the traditional drum music survive. In spite of all these influences, the prestigious *Bamar* drum ensemble which is based on the five basic instruments, brass, wind, string, leather, and percussion, survived due to typical *Bamar* characteristic of preserving tradition, and the love of *Bamar* of its culture.

It could be summarized that the *Bamar* drum ensemble emerged from a merger of the Royal Music and the Folk Music from the *Kone-baung* period. It has three special characteristics: the Melodic Character, the Harmonic Character and the Rhythmic Character. The orchestras of the western culture need around forty musicians whereas the *Bamar* drum ensemble needs only a minimum of seven musicians producing different sounds: long, curt, and medium. From very early times, the drum ensemble is performed mostly at religious occasions, and the songs they play are heightened mainly in the times of Minister *Padaytha Yarzar* and *Myawaddy Min Gyi U Sa*.

Furthermore, the big drum ensembles are known to have close relationships with the public throughout the colonial and the post independence periods. Starting from 1970 after the establishment of globalization, there emerged a gap between the public and the drum ensemble. Today the drum ensemble has closer contacts with people from the rural areas whereas city dwellers rely more on modern musical instruments for entertainment. It is found to be difficult for the members of the big drum ensembles to make a living with their

drum playing let alone disseminate the art that has been handed down by various teachers throughout the ages.

It can be seen that *Bamar* drum ensemble is a music band, composed of musical instruments made up of materials based upon (5) categories of natural sources such as brass, leather, wind and string. Composition of those instruments as an orchestra could produce multiple sound of melodic nature. No specific band-leader will be seen in a *Bamar* ensemble. But as a talented musician and a leader of drum ensemble could steer the band in an entertaining process when he himself is playing his instrument with his colleagues. The melodic music produced by a sine-wine is being a mixed nature of percussion and blowing instruments. The percussion player can express his skill and talent freely, and completely. Besides, a musician could take a break (not walking out but to pause a minute), not affecting the taste of melody they are creating (while others keep on playing). Therefore nature of *Bamar* music is recognized as an art that could be created by a talented musician who can express his ability as much as he process aesthetic ideas and inspirations.

In due course with above-mentioned studies and findings, it was evident that the role of *Bamar* instrument music gradually reached to a higher level in periodic by periods, working well along with performances in dancing and singing. In *Bamar* society, description of the development of *Bamar* musical culture had be found out in following sectors:

(1) Since the time of “*Srikistra*” (AD 5 to 9) period, it was learned that *Bamar* musical culture originated in Buddhist religion that had been dominant in Asia in the past, (activities like rituals and festivals) that devotees used music to offer and worship Buddha.

(2) In the beginning of *Bagan* reign (1044-1113), *Bamar* people started to practice the custom of ritual worship to spirits at ritual alters and danced to the music. This is one of the factors that *Bamar* musical development started with the custom of ritual worship.

(3) Another study on the life of the farmers discovered that traditional festivals on agriculture had been inseparable with their life. *Bamar* musical instruments such as long drum, short drum and kind of long drum (“*bjo*” in Myanmar) had been most popular instruments using in some agricultural activities in a procession manner with people singing dancing on farm land. In the study of the gradual development of *Bamar* drum ensemble, was seen that two kinds of traditional music, namely composed of folk dance and folk-song in country-side and the second one, classical or court music; the two of which represent the two different stratum of old *Bamar* society. Nevertheless as most of the ruling kings at that time, were keen in music they also favoured and encouraged folk musicians. Thus there occurred a fateful unification of (1) totally different kinds of music and its players in a certain

place where power and authority rooted. The kind of music that represent and dominate the harsh life of the peasant and marginal people is supposed to be always rough, raw and noisy while a kind of pleasant, sweet, smooth and tranquil music produced by harp, xylophone and kind of medieval stringed instrument (“*aun: galei:*” in Myanmar) in the palace ground. Now, those (2) different music and instruments were systematically analyzed and created ways of combined playing by court musicians. From that time on, there had been combination of different musicians and their relative instruments. This is a very beginning of *Bamar* drum ensemble.

Furthermore, after the fall of *Srikistra* (AD 5 to 9), there could be found out (by a study on *Bagan* culture) a mixed culture of *Bamar*, *Pyu* and *Mon*. After the King *Ahnawyahtar* occupied *Thaton* prisoners and *Mon* musicians were brought to *Bagan*. And also during *Bayintnaung* reign (1560) and *Hsiphayushin* reign (1767), when the power of *Bamar* Kings were in its prime, they attacked and seized Thailand and brought back theatrical performers to the palace and let them serve under *Bamar* kings. That seems to be a supporting factor in the improvement of *Bamar* musical culture in the palace. Therefore, according to the evidences found out for that period, it was learned that there had been usage of entertainments by, *Mon* drum ensemble, Thai drum ensemble and *Bamar* drum ensemble in the palace. Nevertheless it can be assumed, according to the melody, and the way of playing, that the improvement based upon the style of *Bamar* origin.

6.2 Recommendations

According to the studies and research on the role and usage of *Bamar* Big drum ensemble (“*saing wain kji:*” in Myanmar), the compilations of the recommendations are described as follows:

- The sustainability of *Bamar* drum ensemble could not be gained by just keeping those instruments in the museum. But by encouraging *Bamar* traditions and customs that is supposed to be associated with *Bamar* Society.
- The government is suggested to make plans for welfare of ensemble members whose livelihoods solely depends upon *Bamar* drum ensemble.
- It is suggested to be providing information on *Bamar* culture aspects on government media (such as T.V, newspaper and other supporting channels) so as to provide awareness to the people.

- The musicians should try new creations; at the same time not destroying good old customs and tradition of *Bamar* culture. To organize young generations to be awarded of principle of *Bamar* traditional music, it's composition and the instruments.
- To maintain the big drum ensemble as a national and cultural heritage. Integrated and harmonious efforts for much more skills among creators of the musical instruments, players, singers and comedians are considered to be recommended. Recommend "would-be researchers" on this subject should try to discover those aspects.
- According to the matter of limited time and circumstances the studies only on ("*bala saing*" in Myanmar) and ("*na'saing*" in Myanmar) have been accomplished. Remaining categories of drum ensemble ("*saing*" in Myanmar) such as ("*zat saing*" in Myanmar) and other factors is intended to be made in forth-coming studies and research.
- Recommendations for other researches on this field, is supposed to be the studies not only on performances, but only upon other related aspects such as: displays and assembly of the instruments, decorations and handicrafts, instrument makers and their lives.

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APPENDIX-1



Figure (1) Location of Yangon Region in Myanmar

