

DRUM PLAYING IN YEMEN

Jürgen Elsner¹

Abstract

Although singing has always been considered the core of musical activity in Yemen, a closer look quickly gives the impression that it is significantly influenced by drumming. The rhythmic element is developed in a very differentiated way. In contrast to the linear rhythms of art music, folk music, which is often associated with dance, is based on complex rhythms. Melodically carried by solo or group singing and/or a wind instrument, ensembles of drums form the basis of music-making. The ensembles differ regionally according to the types of drums used and the rhythms produced. For the Hadramaut, toggle laced cylindrical drums are characteristic. In the Tihama, it is large laced cylindrical drums and deep kettledrums, while on the plateau, flat kettledrums take precedence. But even within the landscapes, a wide variety of sound patterns emerge, depending on the ensemble type, on function and local or family tradition. Other characterising aspects are the traditional gender segregation in women's and men's ensembles, the tonal coordination of the drums, the relationship between beat sequences and rhythmic shape, and the drum styles.

Keywords

Yemen, Kettledrums, Regional differences, Organology



Figure 1: Large mirfa` ghassani, al-Qubba, 13 August, 1997.²

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² All photographs are taken by the author if not indicated otherwise.

SPEAKING AND TALKING DRUMS: MARFA` AND TĀSAH AS MEANS OF NONVERBAL COMMUNICATION IN THE HIGHLANDS OF YEMEN

Ulrike Stohrer¹

Abstract

In the tribal areas of the highlands of Yemen there is a nonverbal communicating system executed by musical instruments, especially two kettledrums - marfa^c and tāsah. Yemenis do not classify these two kettledrums as musical instruments. They rather define them as ceremonial devices. There are several rhythms of these kettledrums serving to announce and acoustically define space and time of public affairs like weddings, religious feasts, tribal meetings, communal work projects, the reception of guests etc. There are many local and regional versions throughout the highlands of Yemen, which are not necessarily exclusive to a tribal section or tribe. Physically, the drums also are also considered as the insignia of a sheikh accompanying him at every event and are exhibited in his divan. Therefore, they are burdened with much meaning and are a fascinating and not very well-known aspect of the tribal life in Yemen worth being examined in more detail.

Keywords

Highlands of Yemen, Kettledrums, Nonverbal communication, Rituals, Wedding ceremony

Introduction

In the tribal areas of the highlands of Yemen there is a nonverbal communicating system executed by musical instruments, especially two kettledrums - marfa^c (masculine) and tāsah (feminine)². Yemeni do not classify these two kettledrums as musical instruments. They rather define them as ceremonial devices.

There are several rhythms of these kettledrums serving to announce and acoustically define space and time of public affairs like weddings, religious feasts, tribal meetings, communal work projects, and the reception of guests.

¹ Dr. phil. Ulrike Stohrer, social anthropologist, studied at the University of Frankfurt (Main). Since 2004, she has regularly lectured at the universities of Frankfurt, Heidelberg, and Marburg. She works as a teacher for Arabic and as an independent corrector and copy-editor.

² In the following, these terms are written in a simplified way to ease reading. Musical instrument names or genre names are not written in italics due to their frequent appearance.

THE NÄGARIT KETTLEDROM IN PAST AND PRESENT DAY ETHIOPIA

Timkehet Teffera [ትምክህት ተፈረ] ¹

Abstract

The nägarit had been the insignia of past Ethiopian royalty. Similar designations are applied for this drum type throughout the Islamic world, the Caucasus, Central and South Asia, large parts of Africa as well as Europe. The striking resemblances of terms such as naqqāra, naqqarat, nakkare, negarit, nāgāra, naker, naghara, nagārā and negero undoubtedly indicate the spread of kettledrums in many parts of the world in the course of time. One such incident, is believed to have been instigated with the spread of Islamic cultures including music. A worldwide common feature of kettledrums is that they were typical court music instruments. They were emblems of state power, authority and royalty that was also the case in Ethiopia. Today their use has largely diminished, but they are at least still sounded in Ethiopian Orthodox Tewahido churches and monasteries. Besides lithophones and wooden blocks, such drums were played to call the congregation for worship, for the liturgy and to attend meetings, on major religious, national, and patriotic holidays as well as on formal and informal events of the court. I believe that the nägarit is not native to Ethiopia, given the fact that the country had strong commercial, cultural and at times also political ties with the outside world since ancient times, in particular with the Arabic Peninsula. My paper will attempt to take a closer look to the possible origins of the nägarit, its historic route, its introduction to Ethiopia, its use and function, role and social significance in the past and today.

Keywords

Ethiopia, Kettledrums, Trading, Ceremonial music, Religious meanings

Introduction

The nägarit kettledrum belongs to the traditional music instruments of Ethiopia. For centuries, this drum mainly served as an emblem of Ethiopian ancient monarchic systems. Kettledrums are among worldwide-distributed music instruments found in the Islamic world, the Caucasus, Central, and South Asia, large parts of Africa, and Europe. Figure 1 shows the possible diffusion of kettledrums in the course of human history.

A common aspect of kettledrums is their use as court musical instruments. They served as insignia of state power, authority, and royalty. In Ethiopia, the nägarit was mainly, found in royal courts and the Ethiopian Orthodox churches and monasteries².

¹ Dr. phil. Timkehet Teffer a [ትምክህት ተፈረ] is an active member of the ICTM. She is regularly writing and teaching all around the world.

² Two types of nägarit known as säntäl and dəb anbässa nägarit (= bear and lion) served various purposes. The first type has a metal resonator and was played during court-related activities. The

DRUMS AND DRUM ENSEMBLES IN PERFORMANCES OF THE MIDDLE EAST AND NORTH AFRICA IN AVAILABLE VIDEO RESOURCES

Neil van der Linden¹

Abstract

This talk is about the historical dimension in creative drumming found in the Middle East and North Africa. This dimension can be shown through recent events and activities and through art work and depictions related to drumming and allied arts. The main idea is to introduce a small part of the many examples available online at present times.

Keywords

Drumming, Performance, Middle East, North Africa, Audiovisual support

Introduction

The Middle-East and North-Africa is a vast region, from Morocco till the Persian Gulf otherwise known as the Arabic Gulf. A region full of percussionists who apply their imagined traditions in a creative way and offer their performances. The ‘classical’ Arabic music tradition in performance may have their point of departure in the big cities such as Cairo, Beirut, Damascus, Baghdad and other urban metropolises. Names like Umm Kulthum, Abdelhalim Hafez, Mohammed Abdelwahab, Fairouz, Warda, will ring a bell with many.

The way how and in which ‘classical’ Arabic music innovation and tradition go hand in hand while being productive on various types of stages is demonstrated in a list of videos currently available online. Direct sources and claims are noted below the recommended audiovisual items by the people who provided these items. Please, feel free to come back to me with any of your questions regarding this list. I will be glad discussing these available resources in detail. Also, I hope that it will be archived, possibly in a safe way.

¹ Neil van der Linden is an arts supporter and familiar with many important cultural places he personally visited. He studied Law and Medicine, MA, and biology, BA at Utrecht University, The Netherlands.

IS THE REBGONG FLAT DRUM A SHAMAN DRUM?

Bernard Kleikamp¹

Abstract

The Rebgong drum was observed in a shaman ritual on 16 February 2016 in the Zhang Jia village temple in Tongren, Huangnan Tibetan Autonomous Prefecture, Qinghai Province, China. The Tibetan name for Tongren is Rebgong.

The ritual in the Zhang Jia temple is a Tibetan-Buddhist ritual, with high overtones of folk religion. Performers and audience are ethnic Tibetans, who are the majority (75%) in the town. Hence, I'm using the Tibetan names of places and objects as well. The local name for the drum is langa (in Wylie transcription: lha rnga, god drum) and the beater is called ngayuk (Wylie: rnga dbyug(s), drum stick, drum swing), which is the common name for a drum beater in Tibetan.

I argue in this paper that the Rebgong drum is a shaman drum within the shaman ritual. But like many other drums that are characterized as shaman drums, they can also be used outside shaman rituals.

Some researchers argue that if a drum meets certain criteria, that then it's a shaman drum and that the person playing that drum is a shaman and that he or she is the only person allowed to play that drum. Other researchers (including myself) argue vice versa: the drum that is played in a shaman ritual is a shaman drum, but can be played outside the ritual as well.

Keywords

Frame drum, Shamanism, Staging traditions, Ritual functions, Current developments

Introduction

During a field trip, I visited the town of Tongren in Qinghai from 15 to 18 February 2016. In town and area, the Huangnan Tibetan Autonomous Prefecture, live mainly ethnic Tibetan people. The Tibetan name for Tongren is Rebgong².

On the afternoon of 16 February I observed a shamanistic ritual in the Zhang Jia village temple. Several hundred local people of Tibetan ethnicity, both spectators and participants, gathered in the courtyard of the temple in a New Year ceremony to appease the mountain gods. The intermediary, a shaman, carved his face bloody

¹ Bernard Kleikamp has been a key person in the folk revival of The Netherlands in the mid- and late-1970s and 1980s. He is an ethnomusicologist and businessman, who studied drama, ethnomusicology, and literature at the University of Amsterdam.

² In Wylie transcription: reb gong.

FROM ‘GUORUO’ TO THE ‘GUAIRU FESTIVAL’: THE ‘MAKING OF INTANGIBLE CULTURAL HERITAGE’ OF THE PERCUSSION INSTRUMENTS AND THE INSTRUMENTATION SYSTEM FROM THE SHIBI OF THE ABA QIANG PEOPLE

Liu Guiteng [刘桂腾]¹

Abstract

China’s intangible cultural heritage protection movement has two extreme directions: one that obsessively stick to the authenticity of the historical relics – through making the traditions to be ‘legacies’; the other one enthusiastically putting ‘intangible cultural heritage’ trappings on those contemporary inventions with traditional elements – by making the traditions ‘intangible cultural heritage’. The first one neglects the living transmission of the traditions; the later one reverses the order between protection and utilization of the traditions. The Shibi folk belief of Qiang Nationality, which is popular around the Aba areas, transformed from the folk belief – Guoruo to the public culture – Guairu, is a typical case of ‘making of intangible cultural heritage’. It reflects the changing ages’ crucial impact on the changing traditional music culture and cultural ecology. In this article I focus on the Shibi percussion instruments of Qiang Nationality – their shape features, spreading areas, and the historical tracks of the development of their instrumentation systems. I argue that, the ‘making of intangible cultural heritage’ inventions are more of the outcomings that contemporary people ‘utilizing’ traditional cultural heritages than the ‘intangible cultural heritage’ themselves. Considering those ‘invented traditions’ as the initial approach to cultural transmission will eventually destroy the origins of traditional music and lose the traditions.

Keywords

Qiang nationality, Shibi, Percussion instruments, Guoruo, Guairu festival, (making of) Intangible cultural heritage

‘Guoruo’ – the folk belief of Qiang Nationality, with purposes of offering sacrifices to gods, redeem a vow (to a god), wish for harvest, and dispel diseases, has been left over around the western Sichuan Province Aba areas till today, where used to be the residency of the ancient Qiang people. In the name of reviving traditions, the annual

¹ Prof. Dr. Liu Guiteng [刘桂腾], an important ethnomusicologist of China, is specialized in ritual music practices.

THE PRAISE DRUM IN THE CONTEXT OF THE NORTH VIETNAMESE CA TRÙ

Gisa Jähnichen¹

Abstract

The North Vietnamese ca trù is since more than 10 years on the list of UNESCO's Intangible Heritage in Need of Urgent Safeguarding. The Ensemble consists of a singer with a clapper, a lute-player, and a drummer. The audience traditionally chose the drummer. The function of the drummer and the drum as a musical instrument influencing the musical flow can be analysed using the author's field work material collected at the turn from the 20th to the 21st century. This paper questions actual methods of safeguarding principles and suggests creative changes in approaching fieldwork outcomes and the re-use of audiovisual material. At the same time, analysing the multi-layered function of drumming in this context, delivers a striking example of diversity in development directions and the joint application of techniques by the same individual.

Keywords

Praise drum, North Vietnam, Ca trù, Current developments, Traditional aesthetics

Introduction

Playing the drum *trống chầu* is learned through a complex observation over a longer period of time and in different contexts. It cannot be easily, grasped from pure technical understanding of beating the right part of the drum or through counting of beats and adapting to musical rules of the genre currently called ca trù. Why? The *trống chầu* in the context of this kind of performance has a double meaning to the musical process. At some points, it is an integral part of the musical structure, and at some other points, it is a tool to evaluate the aesthetic achievements of the singer and the lutist. The drum is an instrument of negotiation. Insofar, it is crucial to the audience whether the drummer is a knowledgeable person or just a random guest of the house owner. Although it happened that a guest could be knowledgeable and familiar with the way of beating the drum, yet it was not guaranteed. Musicians as well as extended family members living in the same house expected a person that knows drumming in order to leave the business of creating a drumming sound and negotiate quality to an authority to which everyone could agree (Dumoutier, 1890; Đặng Hoàn Loan, 2006). It is, most of the time, a man. Men had commonly the time and the opportunity to learn and practice literature and related arts. They often played music themselves although they did not perform in public. They often wrote poems or short stories although those minor works were rarely made accessible. In

¹ Prof. Dr. phil. UD Gisa Jähnichen is currently working at Shanghai Conservatory of Music. She is currently the ICTM Study Group chair on Musical Instruments.

RESEARCH ON MOVABLE MEMBRANE DRUMS IN GUANGXI PROVINCE AND THEIR FUNCTIONAL CHARACTERISTICS

Lu Song [鲁松]¹

Abstract

There are about 12 kinds of movable membrane drums in Guangxi found in the rituals and belief ceremonies of Zhuang, Han, Yao and Maonan ethnic groups, presenting three performance forms: music for gong and drum, rough ensemble gong and drum music, and drum music dance. This paper focuses on the form, type and distribution of movable membrane drums in Guangxi, and summarizes the tuning function of movable membrane drums in Guangxi by analysing their instrument production and tuning mechanism.

Taking different localities and societies as case studies, this study looks at existing tuning methods. It analyses the tuning combination forms of the four musical instruments and the tuning concept of 'insiders', as well as the internal connection between behaviours of tuning and musical performance.

Keywords

Movable membrane, Drums, Classification, Distribution, Tuning mechanism

There are many Chinese folk instruments called 'drums', and their names have different meanings. The term 'drum' has been used in a wide variety of literature and folk idioms in ancient and modern times, but when used as a musical instrument, it can be classified as a 'body-sounding instrument' or a 'membrane-sounding instrument' with the connotation of 'hitting to produce sound. Drums are made of different materials, resulting in different timbres and instrument forms, including 'leather' covered drums, which are 'framed and covered', as well as body-sounding instruments (such as bronze drums), which are 'shaped like a tube and made of cast metal'. In terms of the way of vibration of the articulators, the instruments include membrane instruments with 'leather', skin, and 'wood' (earth) as the frame. The vibration of such membrane instruments can be summarized as the vibration of the skin membrane and the vibration of the air in the drum cavity. Thus, they form a

¹ Lu Song [鲁松] is an alumnus of Guangxi University of the Arts in Nanning. His main research topic were drums of the surrounding region.

FRAME DRUM ENSEMBLES IN MUSLIM BALINESE CULTURE

Mashino Ako [増野亜子]¹

Abstract

The frame drum, generally known as rebana in Indonesia, is the most representative musical instrument of Balinese Muslim communities. Across the variety of musical genres and local traditions, they are clearly, differentiated from the Hindu Balinese two-headed drum, kendang, in structure, performance style, and repertoire. Although throughout their history, most Muslim communities have established tight social relationships with Hindu majorities, these two drum types have evolved distinct musical practices, scarcely transcending their cultural boundaries, beyond a few exceptions. Through this paper, I will clarify how rebana drums are associated with religiosity, gender, and identity of Muslim Balinese communities, in comparison with both those of adjacent areas in Indonesia, such as Java and Lombok, and the Hindu Balinese kendang. I will also discuss how rebana create and represent the cultural identity of Muslim Balinese communities—religious minorities on the island—based upon my field research in several communities.

Keywords

Rebana, Balinese-Muslim culture, Structures, Performance styles

Background and Purpose of the Study

The island of Bali is widely known for its rich and unique Hindu culture, located in the midst of Indonesia, the country with the world's largest Muslim population. Compared to the abundance of previous studies on the performing arts of Hindu-Balinese, however, the performing arts of Balinese Muslims, a religious minority on the island, have remained under-investigated. Various forms of music and dance, clearly distinct from those of Hindu Balinese, are practiced in many Muslim communities, particularly those deeply rooted in the local scene for hundreds of years. In this paper, I will offer an overview of the lesser-known Muslim Balinese music cultures, especially within older communities, focusing on the single-headed drum, their most typical musical instrument.²

¹ Mashino Ako [増野亜子] acquired her PhD at Ochanomizu University (Japan) in 2002. She currently teaches ethnomusicology, anthropology of music, world musics, traditional cultures of Asia at several universities, including Tokyo University of Arts, Meiji University and Kunitachi College of Music in Tokyo, Japan.

² This article, which I have substantially revised, was originally presented at the 27th ICTM Colloquium: Drums and Drum Ensembles of the Silk Road (28–30 December 2020, Shanghai, China). I am so grateful to the Muslim Balinese musicians who kindly shared their knowledge with

STUDY ON CERAMIC HOURGLASS DRUMS OF GUANGXI CERAMICS ON THE SILK ROAD

Wu Ninghua [吴宁华] and Zheng Lijun [郑丽君]¹

Abstract

The ceramic hourglass drums imported from India flourished in the Tang Dynasty with the rise of the porcelain industry, resulting in a ceramic hourglass drum with a floral cavity, and flourished in the court music. Since then, with the southward shift of porcelain firing technology, the flower chambered ceramic hourglass drum gradually prevailed in the Song Dynasty in Lingnan area, and combined with the local minority beliefs, folklore, in the shape, materials, playing methods, functions, and other aspects of the change. This paper focuses on the archaeological aspect of the ceramic hourglass drum unearthed at the kiln site of the Song Dynasty in Yongfu, Guangxi. It divides and classifies the ceramic hourglass drums unearthed in Guangxi according to different types and traces the history of their use. Secondly, it shows the current use status of the ceramic hourglass drums of four communities residing in Guangxi, namely the Zhuang, Yao, Mao Nan, and the Han, which gives an overview of their corresponding ritual sound status and discusses the unique cultural significance of ceramic hourglass drums in localization. Finally, it discusses the role of the cultural identity of ceramic hourglass drums in their ethnic groups, and further explain the influence of folk beliefs such as Nuo, Taoism, and Shi on the use of ceramic hourglass drums.

Keywords

Guangxi, Hourglass drums, Ceramic hourglass drums, Porcelain, Folk beliefs

The Archaeological Situation of the Ceramic Hourglass Drum with Flower Cavity Excavated from the Song Dynasty Kiln site in Yongfu (永福), Guangxi

Fan Cheng Da [范成大] (1126-1193), a Chinese poet of the Southern Song Dynasty, recorded the use of ceramic hourglass drums in Guangxi during the Southern Song dynasty. This includes the decorative techniques used to paint various patterns on the drums with coloured pigments (Fan Cheng Da [范成大], 1998). Zhou Qu Fei [周去非] (1134-1189), a Chinese government official and geographer of the Southern Song Dynasty, also recorded that the best ceramic hourglass drums found in Guangxi

¹ Prof. Dr. Wu Ning Hua, working at Guangxi Arts University in Nanning, and postgraduate Zheng Li Jun, currently doing her PhD at the College of Music, Ewha Women University, South Korea, were working jointly on this study under the 2018 high-level Talent Introduction Project (GCRC 201806) of Guangxi Arts University.

HIERARCHIES IN LOCAL DRUMMING PRACTICES OF SRI LANKA AND THE ART OF SUSTAINING TRADITIONS

Chinthaka Prageeth Meddegoda [චින්තක ප්‍රථීන් මැද්දෙගොඩ]¹

Abstract

Sri Lanka is an island with prevalently drumming traditions. Each region has its own classified drums, drumming repertoires, and performance practices kept alive over many centuries. Although, there were significant changes in the social structure of these regions, drumming performances always played a major role in the cultural life of the people. It is, therefore, not surprising that in drumming ensembles prevail specific hierarchies among the drummers, as well as between regional drumming traditions and that these hierarchies reflect traditional social structures.

This paper is to show these different hierarchies, to set them into the context of social and cultural changes, to define and explain widespread common views about drumming practices, and to let drummers articulate themselves through their performances. Personal observation and fieldwork over a longer period of time allow for some first results. One of the results is the remarkable conclusion that these hierarchies may contribute to the sustainability of drumming traditions. At the same time, these hierarchies also reveal the contradictions of sustaining traditions and recent drum performances. Another result is the clear evidence that drumming traditions with their inherent hierarchies may connect to issues of religious belief systems, ritual practice, royal celebration standards, and practiced shamanism that still resonates in these performances. The paper will provide a number of actual examples of the Kandyan, the Low Country, and the Sabaragamuwa drumming traditions, which can be further differentiated. Some works of the scholars, who had an outsider view on these cultures, are reviewed and presented in this research.

Keywords

Sri Lankan drum traditions, Kandyan, Low Country, Sabaragamuwa, Hierarchies among musicians

Introduction

The drumming in Sri Lanka has been recognized by the Sinhala people and supported by substantial studies (Kulathilaka, 2000; Evers, 1972) through three distinct cultures they may identify with in a larger picture of the island (Jones, 2008;

¹ Dr. phil. Chinthaka Prageeth Meddegoda [චින්තක ප්‍රථීන් මැද්දෙගොඩ] teaches and researches at the University of Visual and Performing Arts, Colombo. He is an active member of the ICTM, being the Secretary of the ICTM Study Group on Musical Instruments.

CREATING A TRANSCRIPTION SYSTEM FOR KONNAKOL AND ITS VIRTUAL TRANSMISSION

Carlos Yoder¹

Abstract

In this talk I will introduce a transcription system that I devised to easily, reliably, and effectively transcribe konnakol—the art of performing South Indian percussion vocally. Konnakol, as all Carnatic music, is primarily transmitted orally, so no standard method for transcribing rhythmic compositions currently exists. During 2020 I have been producing one video a day explaining the art and science behind konnakol, and as part of that project I developed an ad hoc transcription system that I will explain in detail in this talk. It seems very important to include various application modes into an academically-framed view, and I look forward to the feedback from colloquium participants.

Keywords

Transcription, Konnakol, Drumming skills, Virtual transmission

I am from Slovenia, and since 1999 I have been studying, practising, recording, researching, and teaching the rhythm traditions of India—first the Hindustani tradition (with *tablā* as my main instrument) and more recently the Carnatic tradition (with *mrdangam*). I would like to state that I am not a scientist, but a musician and former computer programmer who presents my explorations into a transcription system for konnakol.

Introduction

Konnakol is the art of performing the rhythm traditions of South India vocally. Konnakol, as it is part of Carnatic music (Kassebaum, 2000), is primarily transmitted orally. While the patterns and exercises can be written down, there is no standard notation. Moreover, different lineages use different methods to write down

¹ Carlos Yoder studied Producción Musical at EMBA - Escuela de Música de Buenos Aires and *Tabla* at Escuela SaRGaM in Argentina. Now, he lives and works in Slovenia. He is an active member of ICTM and involved in practicing musical instruments, especially drums. His passion goes with *tabla* and *mrdangam*.

WIND AND PERCUSSION MUSIC DURING WEDDINGS IN TURPAN LUKEQIN

Cui Bin [崔斌]¹

Abstract

With a long history and rich cultural connotation, wind and percussion music observed during weddings in the town of Turpan Lukeqin is a typical representative of Xinjiang Uyghur wind and percussion music. Compared to all types of Lukeqin wind and percussion music, wind and percussion music used during weddings has a complete structure and a unique cultural space, which is an important entry point to understand the Lukeqin wind and percussion music. From 2013 to 2016, I visited the Lukeqin area several times to conduct detailed research on issues related to wind and percussion music during weddings. This paper is a summary and conclusion of this research.

Keywords

Lukeqin, Wind and Percussion Music, Wedding ceremony, Cultural connotation

Lukeqin town is located in Shanshan County, Turpan City, with the southern foothills of the Flaming Mountains to the north and the Kumutag Desert to the east, which is a typical oasis landscape. Lukeqin was called ‘Liucheng’ (The city of willow) in ancient times, and the name was first mentioned in the ‘Book of the Later Han Dynasty’.² In the Qing Dynasty, due to the Eminhezhuo governor, Lukeqin once became the political centre of the Turpan region.³ The glorious history of the land is rich in culture, and before it was fully Islamized in the late 15th century, there existed a variety of religions and folk beliefs: 30 kilometres from Lukeqin, Tuyugo preserves the ruins of many religions from the worship of the Shamanic nature Gods to Nestorianism, Zoroastrianism, Buddhism, and Taoism (Li Jinxin. 2003:2). In

¹ Prof. Dr. Cui Bin [崔斌] works at the School of Music, Xinjiang Normal University.

² Book of the Later Han Dynasty says: The land of Yiwu is suitable for grains, mulberry and hemp, and grape. To the north, there is also Liuzhong, which is a fertile land, (Fan Ye. 1965. The Book of the Later Han - Western Regions, Volume 84, Beijing: China Book Bureau, 2914 .The folks believe that ‘Lukeqin’ is the Uyghur translation of the name ‘Liucheng’ (city of willows).

³ The family of Emin Hezuo, who lived in Leukqin (Liuzhongcheng), was involved in the rebellion against the Great and Small Hezuo during the unification of Xinjiang by the Qing dynasty, and was given the title of county king and sat in Liuzhongcheng.

AN EXPLORATORY RESEARCH ON THE RHYTHMIC CHARACTERISTICS OF XINJIANG UYGHUR DAP

Peng Yu [彭瑜]¹

Abstract

Xinjiang Uyghur dap is a representative percussion instrument of the region, which is widely used in songs and dances, instrumental music, muqam and other art forms, and has unique morphological characteristics. On the one hand, the Uyghur dap has a variety of drumming techniques, a spontaneous and flexible style, and a unique and rich rhythmic language in close interaction with songs and dances. It has often, the function of commanding and directing in the performance process; on the other hand, the performance forms and style characteristics of songs, dances, and muqams, which are rich in ethnic characteristics, have an important influence on the formation of various functions and characteristics of dap rhythms. This paper analyses the morphological features of dap rhythms from different perspectives of performers and investigators, and discusses the reasons for the formation of these features in terms of its relationship with different art forms such as songs, dances and muqams.

Keywords

Xinjiang Uyghur Dap, Rhythmic morphology, Song and dance, Application occasions, Ethnic symbols

Xinjiang Uyghur dap, is also known as dafu, dapu, dafu, and tambourine. With its complex and diverse playing techniques and colourful timbral variations, it is the main interpreter of unique rhythmic forms in Uyghur songs and dances, instrumental music, and muqam performances.

Historically, the dap was already found in the murals of the Northern Wei Dynasty - the Dunhuang Thousand Buddha Cave murals (386-534). It shows a single-sided masked, flat, rounded drum with a small iron ring embedded in the drum frame. There are records of drum playing characteristics in the Hui nationality music in the *Western Region Record* and other documents.² The ‘drums’ here are not specified. However, according to their descriptions, they are most probably, the big and small dap, naqara and other drums with commanding roles. Additionally, it can be seen

¹ Prof. Dr. Peng Yu [彭瑜] teaches and researches at Shanghai Conservatory of Music.

² In Volume 7 of the work titled *The Western Region Record* (397), the attachment to the territory, customs (page 7), narrates that “the Hui music is based on drums, the size of several sides leather strings, two, silk strings, the size of four huqin, sound inhibition and high and low, with the drums and the rise and fall, and the rhythm of song and dance circles, but also to the drums for the festival.”

Peng Yu [彭瑜]. 2021. An Exploratory Research on the Rhythmic Characteristics of Xinjiang Uyghur Dap. *Drums and Drum Ensembles along the Great Silk Road*. Ed. by Xiao Mei & Gisa Jähnichen. Berlin: Logos, 173-190.

STUDY OF DRUM MAKING IN LATE-TANG DUNHUANG

Zhu Xiaofeng [朱晓峰]¹

Abstract

According to the Dunhuang manuscripts, music activities in the late Tang Dynasty in this area were usually carried out in two major centres: the temple layout (寺院陈设) and the official organizations. These musical activities whether Buddhist or state, were bound to use drum instruments either made locally in the Dunhuang or imported from elsewhere. By looking into the Dunhuang manuscripts and images of music on frescoes of Mogao caves, this paper will first confirm the existence of the Dunhuang drum-making industry. To complement the research on the Dunhuang music activities and the instrument making industry, it will further clarify the occasions that drums were used, as well as the production scale of drum instruments.

Keywords

Late Tang Dynasty, Dunhuang manuscripts, Drums, Drum production

There are music records scattered in various volumes of Dunhuang manuscripts, which provide fragmentary information on Dunhuang music related to institutional settings, organized activities, and personnel arrangement. If these records are compared synchronically, it can be found that, in the midst of a long period of social change, the Dunhuang area formed a systematic industry chain, which included management, education, employment, industrial production, dissemination and consumption of music. In addition, to meet the demand of the local society, its generation and development also provides a certain realistic basis for the music images found on Dunhuang frescoes (Zhu Xiaofeng [朱晓峰], 2020). Some socio-economic documents repeatedly mention a class of craftsmen making drums in Dunhuang, indicating that at least some drums used in Dunhuang music activities were made by local artisans. In order to obtain evidence that supports the authenticity of this information recorded in literature, this paper intends to conduct a detailed analysis and demonstration from the following aspects: the real existence of drums, their use, as well as the local production of drums.

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