

Pat Waing: Development And Role In Myanmar Saing Waing Ensemble

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ABSTRACT

Pat Waing drum circle is a special types of Myanmar drums; it can simultaneously create rhythm as well as melody. Its tune is very melodious and beautiful similar to the sounds of the Harp Saung Gauk (Harp) and Gong Kyi Waing (gong circle). This qualitative research aimed at: examining the development of Pat Waing ensemble; and investigating the roles of Pat Waing drum circle in Saing Waing Ensemble. Field data were collected. Through observations and interviews.

The results of the study showed that 1) Pat Waing was originally belonged to the Mon people; then the Burmese army own the war over the Mon, they brought all music and musicians to the Burmese court and developed into modern Saing Waing ensemble. 2) regarding the roles of pat waing, it is the leader of the Saing Waing Ensemble. The player has a vast knowledge of music, theoretically and practically; therefore he is regarded as the teacher of the ensemble. During the performances, every member of the ensemble has to listen and wait for him on when and what piece to be played.

Keywords : Myanmar music, Saing Waing, Pat Waing

1. Introduction

Saing Waing is a band that is unique in Myanmar. High art and drama in Myanmar must have the band for perfect composition. Performing arts like marionette use Saing Waing to show about feeling of the puppets. In addition, Myanmar ceremony has Saing Waing to composition either royal ceremony or general ceremony. Saing Waing includes 11 instruments are: Pat Waing is the drum circle consist 21 small drums called Pat Lone has hung on a circle wooden frame, Pat Ma Gyee

is a biggest drum, Si Toe is a short drum, Sakhun is a two headed drum, Chauklon Pat are the six drums, Kyei waing is the brass gong circle, Maun Sain are the framed gongs, Lingwin or cymbals, Si is a timing bells, Warr are the timing blocks and Hnae is a oboe or flute. (Niyomtham Wirat and Niyomtham Oranut, 2008). However the Saing Waing instruments such as oboe, gongs and drums are the instrument that use in holy ceremony in Southeast Asia. (Jareonsook Sukri, 1995).. Moreover, Southeast Asia is the land which fully of natural resources.

Therefore, music instrument which assembly form wood and leather can more discover in this land (Amatayakul Pumpit, 1992). similarly, the most important instrument of Saing Waing are made from wood and leather which called Pat Waing.

Pat Waing is the 19 – 21 drums which suspended by leather thongs round the inside of a circular wooden frame which made up of eight sections clamped one to another. Each section contains three or four panels decorated except the one which contains the aperture for egress and ingress. (U Khin Zaw, 2006). In addition, Myanmar instrument amount 7- 10 pieces has similarly installed by suspension. (U KYAW WIN, n.d.) Playing music in Saing Waing is a kind of communication occurs among musicians. Pat Waing musician who is a leader can controls the ensemble only through the playing of the drums and never gives any verbal message nor does he conduct the ensemble overtly or visually. The sound of his drums is the sole means of communication between himself and the other musicians in the group. (Robert Garfias, 2004) Pat Waing is an exclusive Myanmar origination and this is a matter for pride by every Myanmar. This is because only in Myanmar there is a complete set of drum of graduated sizes though foreign countries also have music instruments stretched with leather but played not in a full set. And this fact that makes Myanmar very proud. (Tekkatho and Maung Thu Hlaing, 1993). Pat Waing is the one of instrument which has difficult playing. The musician who played Pat Waing must tune all 21 drum. And he leading

the other musician with sharp strikes his drums can and often improvised the music. (Ma Thanegi, 2008)

Republic of the Union of Myanmar is a country which closed by themselves for a long time. As a result, the art and culture still original states. And the difficult communication makes to music propagation. The propagation of music knowledge is still a little. However, Myanmar opened country for coming to join with Association of South East Asian Nations: ASEAN in the last few years. It has the great opportunities for all interested can research about music knowledge in this country. Mandalay is a state in Myanmar which still keeps the original art and culture. Saing Waing and the ceremony which has Saing Waing to configuration such as Nat Pwe (spirit festival), Zat Pwe (Myanmar drama), Angeint Pwe (Myanmar comedians) can found in Mandalay. (Ye Dway, 2014)

From the reasons above, it's making to a research topic about Pat Waing. I collected Pat Waing knowledge about the history, character and the role of Pat Waing in Saing Waing assemble and Myanmar society. In order to, spread the knowledge to interested and use for guidelines to conservation in Myanmar music culture.

2. Materials and Methods

2.1 Area Scope

This research focuses on Republic of the Union of Myanmar. Mandalay is used as a representative study area as the following criteria :

2.1.1 This area is an important place for cultural and historical attractions in Republic of the Union of Myanmar.

2.1.2 Mandalay is the center of musicians and academicians. Arts and Cultures National University of Myanmar is also located in this city. Nowadays, there are ritual ceremonies still perform in Mandalay.

2.1.3 This area is the Capital of Konbaung Period. It reveals the prosperity of music, arts, and dramatic arts. Konbaung Period is the last period of Republic of the Union of Myanmar.

2.2 Research Method

This study is a qualitative research. Data were collected by means of documentary, fieldwork, and interview. The study was conducted by using these methods:

2.2.1 Documentary Research from theses which studied about Pat Waing. To collect data from the documents in government and private institutions; Academic Resources Center, Khonkaen University, Academic Resources Center, Mahasarakham University, and Academic Resources Center, Rajabhat Mahasarakham University, etc.

2.2.2 Field Research by using structured interview, unstructured interview, participant observation, and non participant observation. The research procedures are as followed.

2.2.2.1 Structured Interview with two different sample groups ; the community practice and ordinary people. To interview them about their personal information and area context.

2.2.2.2 Unstructured Interview with the community practice by using snowball

sampling technique. This technique is asking one person about Pat Waing. Then, the person recommends others who also know about Pat Waing. To study about PAT WAING : DEVELOPMENT AND ROLE IN MYANMAR SAING WAING ENSEMBLE

2.2.2.3 Participant Observation and Non Participant Observation with the community practice and ordinary people. To observe their cultures and also events in area study.

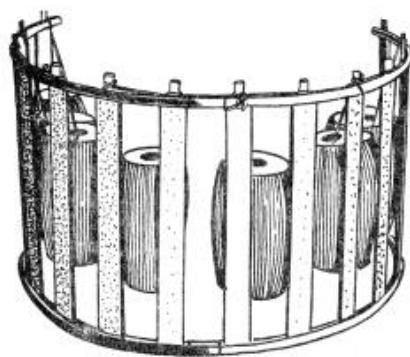
3. Result

3.1 History of Pat Waing

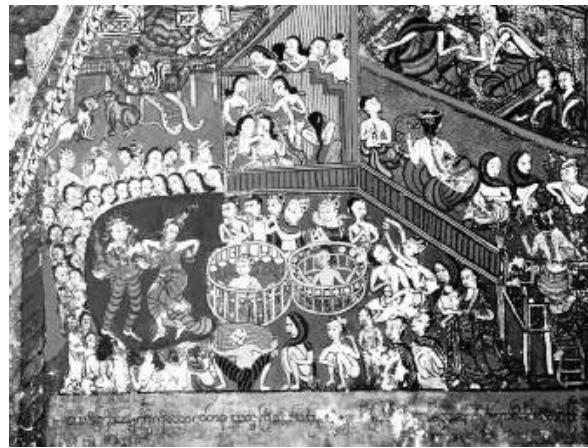
Pat Waing is a Myanmar music instrument. It is seem Puang Mang which a drum of Mon people. Mon people are the people who settlement in Myanmar country since prior Bagan dynasty. The New Grove Dictionary of Music and Musicians (Stanley Sadie, 1980) said Pat Waing has appearance and tuning method like ancient Indian music instrument called Tabba drum. (Wirat Niyomtham and Oranut Niyomtham, 2008). Pat Waing was bring to Mon people by Indian people who was business in Buddhism propagation and the international trading. The Mon antecedents shown Sona-thera and Uttarathera they are the monk who came from India. They came for Buddhism announcement in Suvarnabhumi – Satherm area since 250 B.C. In A.D. 4, Pra Buddha Kosa was come to Singhahol Island for write the Tripitaka into Mon language. In addition if we notice the Mon language we will found the Mon alphabet seem Palawa alphabet and Katumpa alphabet which it's the alphabet of south India. (Niyomtham Wirat, 2005) Myanmar

music culture has a long times evolution. Mon and Myanmar had found record about relationship between them since King Anoratha era (Bagan dynasty; 1044 - 1077). The relationship had record in stone inscription of King Jansittha (1084-1112). It is told about the Bagan palace cerebrate ceremony in 1102 that had musician from Myanmar, Mon and Pyu to play and sing in the ceremony. (Chutintharanon Sunethra, 2012). In Inwa dynasty, had found the drum which similar Puang Mang drum of Mon. It was used in Myanmar culture. Later, Pat Waing was brought into Myanmar Palace. Horkaew antecedents of Myanmar told about Pat Waing in royal palace in the year 1544. King Mintara Shwe Hti marched up the country by land and by water. At he arrived at Salin and camped on the river bank he heard Saing

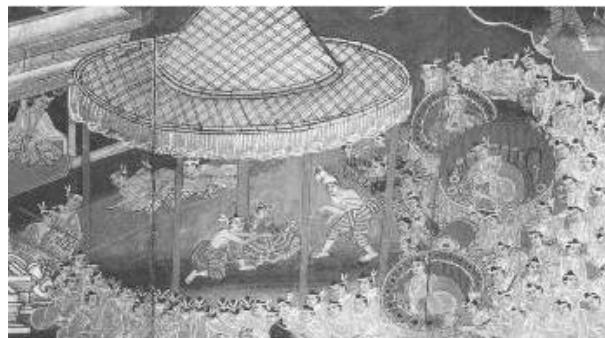
music being played at the Shwe Tanzar in Salin town. He enquired what sort of music it was and his aided informed him that it was Pat Waing music. When Salin became a colony, the King then ordered: "Don't let these Pat Saing musicians escape when we capture Salin. (Tekkatho and Maung Thu Hlaing, 1993) All of this shows the history and evolution on Pat Waing. It can conclude it's as follow: Pat Waing came from India and into Mon who prior settlement in Myanmar by Buddhism propagation and the international trading. So Pat Waing was a music instrument of Myanmar and Mon people, then Pat Waing was brought into royal palace by the colonization of the king of Myanmar. Therefore Pat Waing is a music instrument which spread in Myanmar.



Puang Mang with the frame (Benjapong Jenjira, 2012)



King enjoying palace life with many concubines 18th A.D. at Ananda Brick Monastery
(Ono Toru, 1978)



Drama under an umbrella theatre by U kyar Nyunt Courtesy Sonny Nyein
(Tin Maung Kyi, 2013)

3.2 Characteristic evolution of Pat Waing

In Inwa dynasty, Pat Waing is small drums that arrange in a semicircle on the ground. It made to Pat Waing can play only pentatonic and support in foundation sound (Khin Zaw, 1998). Then in Konbaung dynasty, Pat Waing had change the character to hanging the small

drum on circle frame and hang with rope. Small drum was called Pat Lone that had difference size. A Pat Waing has 17 – 19 piece of Pat Lone but it had to add 3 Pat Lone. As a result, Pat Waing has 21 drums are generally used though a few players use 22 or 23 drums and full range of musical notes. When the Konbaung

periods end, theatrical troupes decorated Pat Waing with glass mosaic. Pat waing is classed as 'royal' for performance in the palace or 'common' for the citizens. All the royal drum ensembles are embellished with glass mosaic and gilded. The ensemble with white glass mosaic is termed the 'royal diamond ensemble'. The one with red glass is the 'royal ruby ensemble'. The one with multi-colored glass is called 'royal nine - gems ensemble'. The gilt ensemble is the 'golden ensemble', the silver - colored ensemble is the 'silver ensemble' (U KYAW WIN, n.d.). The frame of Pat Waing was made easier to transport by collapsing the slats which formed

the circle. The slat are made of Yamane wood (*Gemilina arborea*) which smooth - grained, tough, not easily chipped, with propensity not to warp and easy to transport. Pat Lone are made of padauk wood and stopped at both ends with pieces of cow - hide. Pat Waing is tuned in four modes for four classes of songs by boiled rice and ash of tamarind wood kneaded with water into a dough of such consistency as to lie fast at the centre of each drum head. To lower the tone, add more. To raise the tone remove little by little and tidy up with a wet thumb or finger. The drums are hangings from left to right.



Illustrate of Saing Waing in 1872 from the Illustrated London News (Benjapong Jenjira, 2012)



The musician playing Pat Waing in 2015

3.3 Role of Pat Waing in Myanmar Saing Waing Ensemble

Classical Myanmar musical instruments are divided into 5 categories according to the materials used for the construction of the instrument as follows:

1. Kyey (Bronze or Brass Instruments) such as cymbals, gong.
2. Kyoe (String Instruments) such as harp.
3. Thayey (Leather or Hide Instruments) such as Pat Waing, Sa kunt (drum), Pat Ma Kyi (big drum).
4. Lei (Wind Instruments) such as oboe, flute.
5. Let khut (Clapper Type Instruments) such as bamboo clappers.

Pat Waing is an Thayey musical instrument. Pat Waing is the lead instrument in Hsaing Waing ensembles. Furthermore, the Hsaing Waing ensemble consists of many instruments such as Pat Ma Kyi (big drum), Si toe (short drum), Sa khunt (two faces drum), Chauk Lon Pat (group of six drums), Kyey

Waing (gong circle), Maung Hsaing (rows of gong), Lin-gwin (cymbal), Si (small cymbal), Wa (timing clapper), Wa Le Khou (rhythm clapper), Hne (oboe). Hne there are two sizes, large called Hne Kyi and small called Hne Lei. There are no Kyoe (String Instruments) in Hsaing Waing ensembles. The format of Hsaing Waing ensembles as follows. Pat Waing is in middle front of ensemble because it is the lead instrument. Pat Ma Kyi is in left front of ensemble. Kyey Waing is in right front of ensemble. The other instruments are in rear of ensemble. Hsaing Waing ensembles have players from seven to ten or depending on format of ensemble. The leader of Hsaing Waing ensemble is the player of Pat Waing or called Saing Saya who is courteously addressed as Ywa Sar. The good Saing Saya must have strong hand and quickly drum. They are play music without the notes but the player of Pat Waing is leading plays and other players are following play. Most Saing Saya also have singing role of ensemble.



Saing Waing in the present (Ye Dway, 2014)

3.4 Role of Saing Waing in Myanmar life

In the Past, Siang Waing had use in a part of faithful ceremony, royal ceremony and royalty entertainment as can be seen from the recorded about Myanmar festival in 15 February 1879. The festival had drama show at theater. The components of drama such as Saing Waing ensemble and all showmen rally for wait the royal. At the time, King Thebo and Queen Supayarat watched the drama, whole palace would have full of loudness of Saing Waing ensemble (Pramote Khukrit, 2013). However Myanmar has not the King in the present. Saing Waing is change the duty from royalty entertainment to use in drama show and entertainment festival for citizen. The drama show and entertainment festival called Pwe that had Saing Waing is the components are as follows

Zat Pwe is the Myanmar folk performance which similar the Thai traditional dramatic performance but the dance likes Marionette. The dress has focus on beauty, ornament and colorful. The stage has curtain for change the scene like stage performance. The text brought from existence of the Lord Buddha, folk tales and Myanmar history. All of these are the blended to Myanmar unique. The show time of Zat Pwe is between an hour after sunset to sunrise on next morning. The music bands which playing in Zat Pwe are Saing Waing and general music band to addition in the present. The music bands playing to honor the master, honor the Nat (spirit) that is the show before dancers show, complete the song of leading actor and fulfills felling displays of all actor.



Saing Waing beside Zat Pwe stage



Western music behind Zat Pwe stage



Zat Pwe show in Mandalay

Angeint Pwe (Myanmar comedian) is a kind of Myanmar folk performance. Angeint Pwe is comedian shows which show on the dance and narrate. The show s of Angeint Pwe are blending of comedian show and sarcastic narrate show that can watch the show in Mandalay, Myanmar. The sequences of Ange-

int Pwe are switching of telling funny subject, the dance of actress and parody acting. The music which plying to Angeint Pwe is Saing Waing that playing with general music instruments such as electronic drum, bass guitar, electronic guitar, electronic keyboard, saxophone and trumpet.



Saing Waing and western pop music on Anyeint stage

Angeint Pwe stage



Dance and parody acting in Anyeint Pwe

Yoke Thay Pwe is the Myanmar marionette that considered Myanmar unique performance. In the past, Yoke Thay Pwe was showing on royal palace when the end of monarchy, the performance is showing to the citizen. The components of Yoke Thay Pwe are musician, men singer, women singer, dancer and puppet controller. Puppet controllers are the person who controls the puppet to show the character, felling and movement along the

music. The music that playing is Siang Waing which play to fulfill the singing and to supplement the character and felling of each puppet. The singers are the person who sings the each puppet song. In the present, if we need to watch the ancient Yoke Thay Pwe, we can meet in Mandalay Marionettes Theater that located on street number 26 – 27 Mandalay, Myanmar



Saing Waing in Yoke Thay Pwe



Yoke Thay Pwe in Mandalay



Puppet and Dancer



Mandalay Marionettes Theater

4. Conclusions And Discussion

4.1 CONCLUSIONS

4.1.1 Pat Waing is a kind of Myanmar drums that originating from India. Indian brought Pat Waing to the Mon which settlement prior Myanmar and reach to royal Myanmar by the colonization.

4.1.2 Pat Waing consists from 21 small drum which hang on circle frame. The player is sitting on small chair which located on center for playing the music. Pat Waing could be playing both rhythm and melody so the player is many of talents. The Pat waing frame had been decorated by glass mosaic for splendor.

4.1.3 Pat Waing is a one of instrument of Saing Waing that comparable Myanmar orchestra. In the past, Saing Waing was use in Myanmar royal for ceremony and entertainment. However, Saing Waing is use for the citizen ceremony and entertainment such as Zat

Pwe, Angeint Pwe and Yoke Thay Pwe, in the present.

4.2 Suggestions and Recommendations

4.2.1 This research is not exactly study about musical text, musical form and playing methodology of Pat Waing. If we study about these, we will receive perfectly knowledge.

4.2.2 We should study about Pwe (Performance) which had Saing Waing is the component. The study would be benefit for analyze of Myanmar arts and cultures.

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