

**PITHI SAMPEAH KRU PHLENG MAHORI AT THE ROYAL
UNIVERSITY OF FINE ARTS, CAMBODIA**



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OF FINE ARTS, CAMBODIA

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M.A. (MUSIC)

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ABSTRACT

The ceremony of paying homage to the teachers in Khmer Performing Arts is an important occasion for artists and students to show their respects to teachers whether they are living or dead. Each kind of Performing Arts has their own ceremony. *Pithi Sampeah Kru Phleng Mahori* is a ceremony for students to pay homage to *Mahori* music teachers. Some people had never participated in this ceremony until 1996 so they thought that it was a ritual which was invented by Master Mao Phoeung. But Master Mao Phoeung said that *Pithi Sampeah Kru Phleng Mahori* originated a long time ago but we do not know the exact date. Master Mao Phoeung is one of the national artists who is devoted to preserving traditional Khmer music. He is an expert on *Mahori* and *Pin Peat* music.

The purposes of the research are: 1/ to study the holistic process of the *Pithi Sampeah Kru Phleng Mahori*, in order to document it for cultural benefit as well as for musicological interest and, 2/ to analyze the characteristics of 20 musical pieces used in the ceremony. The Faculty of Music, Royal University of Fine Arts, Cambodia was selected as my study site. Interviewing, observing and recording music were the method of data collection. The 20 musical pieces were played by *Kru Proeung Pruon*. He is a well-known *Roneat Ek* player and he is a music instructor at the Faculty of Music. Western and Khmer music theories were applied to analyze those musical pieces.

The musical analysis found that most of the pieces are seven-tone scale (equidistance). Some pieces use more than one scale. The rhythmic pattern moves smoothly. Mostly the eighth notes are used in the pieces. All pieces are performed at the same speed; a moderate tempo. The melodic line mostly moves in conjunct motion in unison, whole steps and two-whole steps. The melodic phrases of some pieces are grouped in every eight beats while some pieces are in 16 beats. It was found there are four techniques of embellishment used in playing: 1/ *Kroleash* (slide up, down or straight quickly on *Roneat Ek*'s bars), 2/ *Ror* (tremolo), 3/ *Rout* (slide from bottom to top on *Roneat Ek*'s bars quickly with the right hand), and 4/ *Lok* (playing both hands at the same time but in different pitches).

KEY WORDS: PITHI SAMPEAH KRU/ MAHORI/ THE ROYAL UNIVERSITY
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