

Mediation and Remediation of Khmer Traditional Wedding Music and *Lakhon Bassac* Theatre on Television and Social Media



Francesca Billeri
(Sapienza University of Rome, Italy)

- I. The **Mediation** of *lakhon bassac* performances on Television: Live and prerecorded performances
- II. The **Remediation** of *lakhon bassac* theatre performances and *phleng kar* wedding music on social media
- III. Conclusions

Case-Study 1



Ol Samang Group 1 Lakhon Bassac Phnom Penh

I. The Mediation of *Lakhon Bassac* on Television:
Musical and extramusical features of live and prerecorded performances

a) Introduction of Western Instruments and New Performing Practices



Skor bassac (in the middle), male and female
Lao (small gongs made of copper or bronze)
on the top



The troupe's leader, Ol Samang, playing
the drum (*skor bassac*) and a
rectangular wooden box (*taadok*). On
the right, a musician is playing two
cylindrical-shaped idiophone (*chang*)

Entrance of the main character followed by *Phat Chiey bassac* song (lifting the edge of the fabric), Kompong Cham province, uploaded by Ol Samang on 29 May 2019

<https://www.facebook.com/SomphorsOffical/videos/1651814108254440>



The entrance of the main character (*Preah Chinavong*) from *Preah Chinavong* story, followed by *Sampong bassac* song (Casual Hairdo), *Khmer Cultural Heritage* Music Contest, Bayon TV Studio, 28 April 2015, Phnom Penh (Video shooting by Francesca Billeri)



Rehearsing a scene from *Tep Songkva* story outside TVK studio, July 2022 ,Phnom Penh

b) New Function of Songs

- Live Competitions: Ten-minute scenes are inserted in live televised musical competitions as entertainment and advertisement of the theatre groups
- Pre-recorded performances: Longer performances are recorded and broadcast in episodes . The rerun of each episode is also uploaded on the TVK's Facebook page and is **archived in the TVK National Archive.**



Advertisement of *Tep Sangkva* story broadcast on TVK
(Video editing and shooting by TVK. Narration by Ol Samang)
<https://www.facebook.com/SomphorsOffical/videos/1986202884914388>

c) Performing context, TV Timeframe and Repertoire

In the village



In the TV studio



The role of TV in Cambodia: Preserving, promoting, and archiving



Lakhon Bassac characters (giants) are training Ol Samang's son
Outside TVK studio

<https://www.facebook.com/photo/?fbid=114927704636517&set=a.105356588926962>

Some Aspects of the **Remediation** of Theatre and Wedding musical genres

1. The **dissemination** of TV performances through social media
2. The artists' **political affiliation**
3. The **artists' strategies** to promote themselves: photomontages, photo collages, video covers, use of traditional and modern instruments
4. The **role of women** as musicians and entrepreneurs
5. The **circulation of songs and instruments** across different musical genres

1. The role of Social Media and the Internet



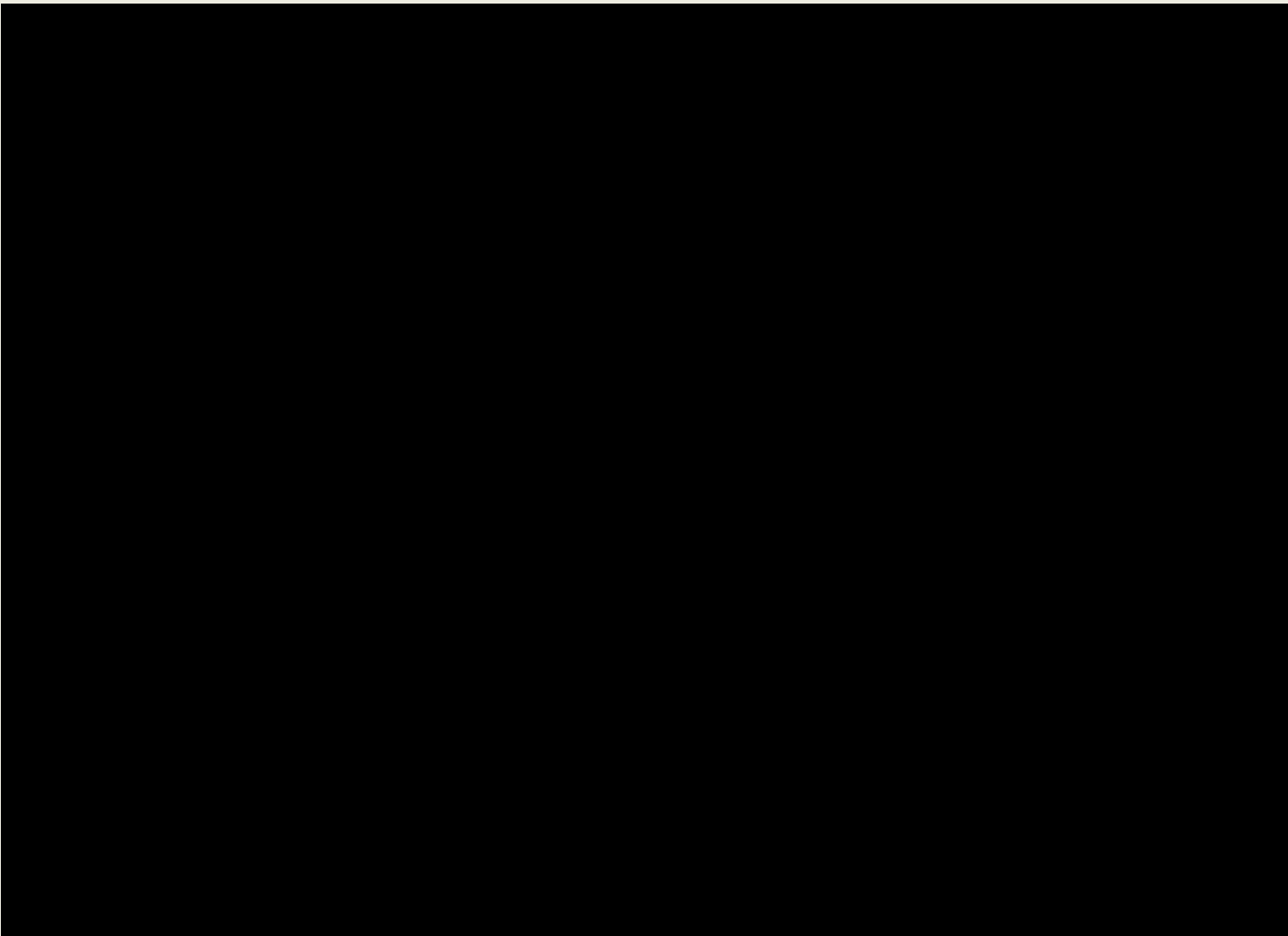
“People (farmers) in the countryside like to watch *lakhon bassac* but they mostly use smartphones. TV performances are broadcast every week but on the Smartphone they watch the performances as many times as they want”(Ol Samang, interview, 08 August 2022)

2. Political Affiliation



“Our Leaders takes care of Khmer traditional art and we should appreciate and respect them” (OL Samang, Facebook post, 12 July 2019)

<https://www.facebook.com/OISamAngOfficial>



<https://www.facebook.com/watch/?ref=saved&v=583696903169679>

“For the Liberation Day (January 7th)”, sung by Ol Samang, *cumrieng* bassac (*bassac* singing),

Bassac pattern: *Phat Chiey* song

Produced by: Radio Production Department, National Radio of Cambodia of the Ministry of Information

Case-Study 2: Twin Elephants



Political affiliation



Source: Twin Elephants' Facebook page

https://www.facebook.com/permalink.php?story_fbid=pfbid07gQ2Wov6BpfVdKLR4vx96DNPXmmMqGQpULCbjaFzLbPg8zG5yz3xTcDzw7X5LHcfl&id=100251278558950

3. Artists' Strategies to promote themselves:

a) Photo Collages



“Together we promote, share, and preserve Khmer cultural arts, do not fall or lose the Khmer Bassac Theatre”

<https://www.facebook.com/olsam.ang/posts/pfbid02AfPKQcWwHpo6jxCQuky7RicQCz5zeA2kBgqfWjdYFJirEjWkV24QjGpB4tAAJGGcl>



ក្រុមសិស្ស:មហាជនវប្បធម៌ អារ្យធម៌ខ្មែរ រាជធានីភ្នំពេញ

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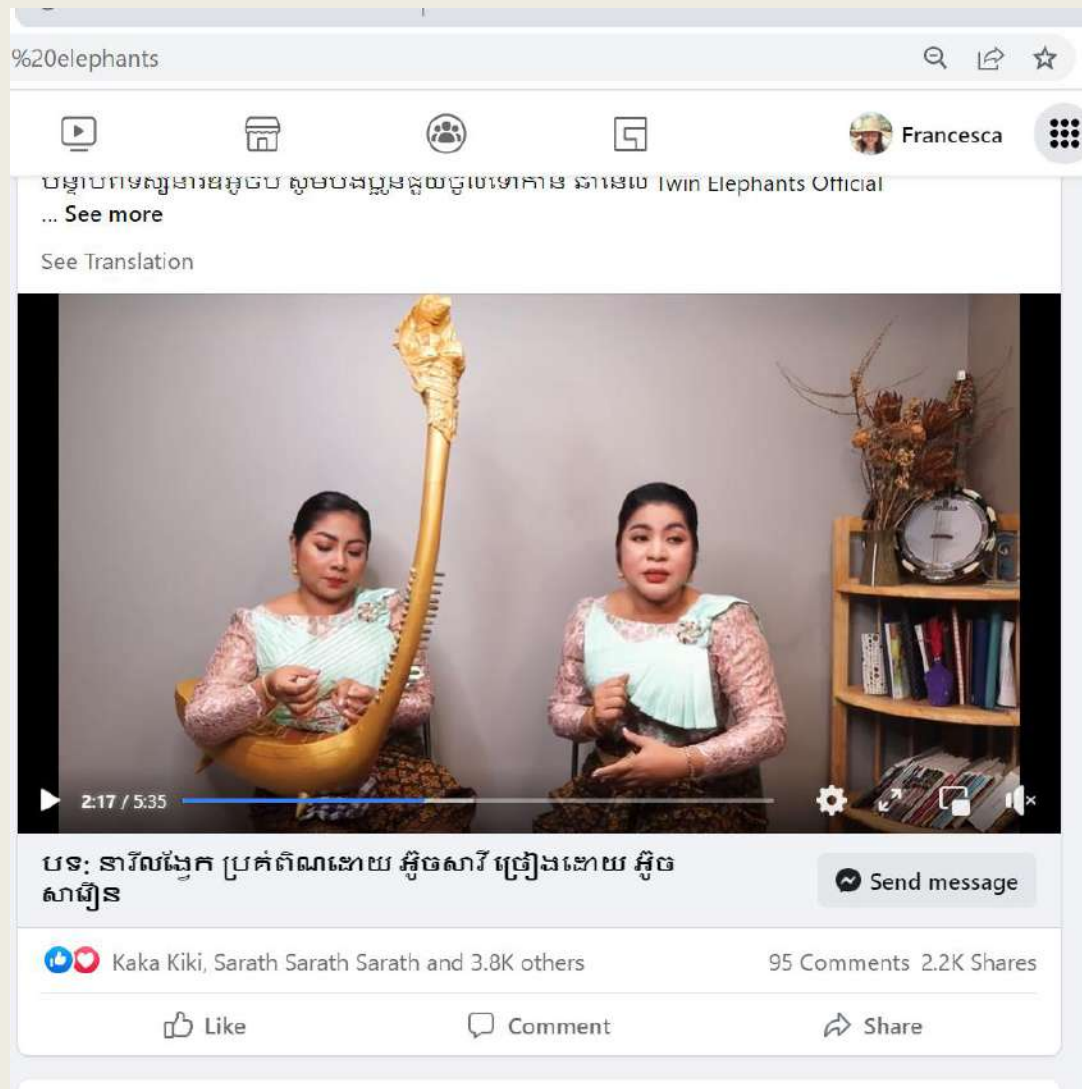
b) Photomontages:

Switching from traditional to modern outfit, picture backgrounds and musical genres



<https://www.facebook.com/ol.samang.395/videos/136547003962564#>

c) Use of Traditional Instruments for promoting the group and the oldest form of traditional wedding music genre (*phleng kar boran*)



<https://www.facebook.com/TwinElephantsKH/videos/967490580374804>

4. The Role of Women as Musicians and Entrepreneurs

លុបជាន់ “Lob Dan” (Deleting Footprints)

YouTube cover, Twin Elephants Official

<https://www.youtube.com/c/TwinElephantsOfficial>

5. The Circulation of instruments and songs across different genres:

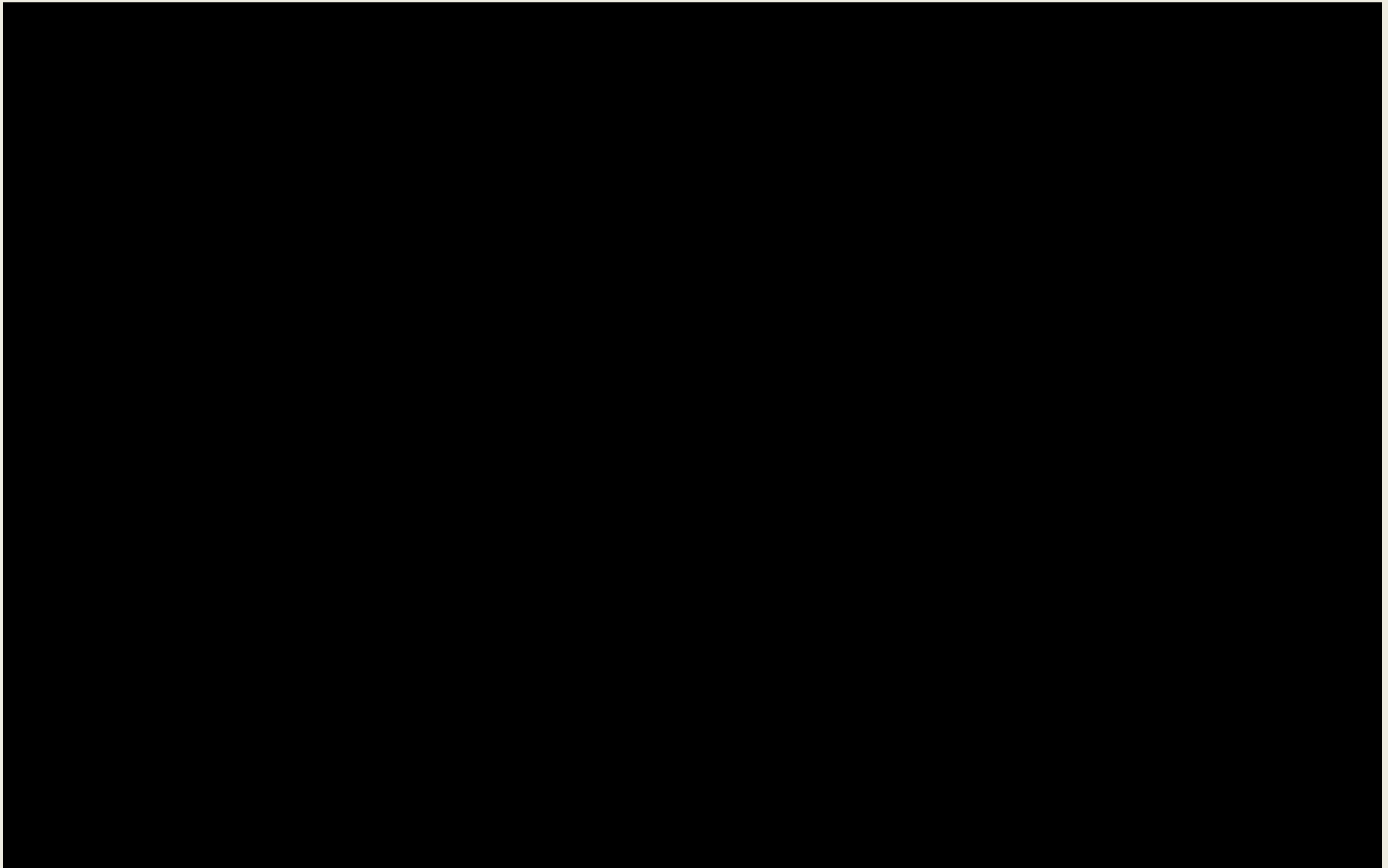
Singer: Ouch Savoeun;

Chapey dong veng: Ouch Savy

Song: *Roam vong kong te mean kee* (Dancing in a circle is still famous)

Musicians Friends programme, TVK/ YouTube Channel: https://www.youtube.com/channel/UC7GDTNYYle_2_QvcZMmcPIA

b) Wedding songs in *lakhon bassac* singing style (*cumrieng bassac*)



“Heritage” (*cumrieng bassac*) sung by Ol Samang

<https://www.facebook.com/watch/?ref=saved&v=478460527281310>

Conclusions

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