

## **The value of the Space of Gong Culture in the Central Highlands**

Event Space of Gong Culture in the Central Highlands was recognized by UNESCO as Masterpieces of the Oral and Intangible Heritage of Humanity 25-12 days including [Vietnam visa](#), is one of the most prominent cultural events in Vietnam in 2018.

Reputation Highlands gong culture from far beyond national borders, become the property of mankind. The characteristic values of the Space of Gong Culture in the Central Highlands, part of the heritage and cultural essence Vietnam international community is known and honored. Heritage Space of Gong Culture in the Central Highlands of Vietnam has fully met the criteria of a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO launched.

The space of gong culture spread throughout the Central Highlands province of Kon Tum 5, Gia Lai, Dak Lak, Dak Nong and Lam Dong and the owner of the unique cultural forms are residents of ethnic Highlands: Bana, Xedang, Mnong, Coho, Romam, Ede, Giarai... Gongs intimately intertwined with the lives of the Highlands, is the voice of the spiritual, the human soul, to express joy, sadness in life in labor and their daily activities.

Highlights Value of Space of Gong Culture in the Central Highlands in 2000 à I here contain value-class creative masterpiece of humanity. The owner of the Space of Gong Culture in the Central Highlands ethnic minorities Highlands. Residents Highlands gongs are not self-casting, but with ears and sensitive soul music they have raised the value of a commodity product into a great musical performance. In the hands of talented folk artists in the community, each task gongs keep a note in the orchestra, to perform various music gong. At the same time, depending on ethnicity, they were sorted, the boundary of the different orchestras.

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Highlands gong is derived from cultural traditions and a long history. Since ancient times, communities Highlands was blowing and reinvigorate the Highlands gong to the humming sound as deep, powerful bass impulses when, blended with the sound stream, and with the wind Montagnard language, alive with earth and human Highlands.

Highlands gong serves as a means to assert the community and the general culture of the peoples of the Central Highlands as well as each ethnic group in the land of all colors, colorful Highlands. Each ethnic Highlands has a different way of playing the gong. Ordinary people in the Central Highlands was not a music expert, but just hear the gong that they distinguish that nation.

Music of the Highlands gong show the virtuosity of the players in the application of these skills beat gongs and processing skills. From payroll to the tune gong orchestra, play, presentation, people in the p'lei, p'loi, wholesale, carbon, etc. though not through the training has been shown to play great virtuosity.

Highlands gong is unique evidence, is characteristic of the traditional culture of ethnic Highlands. It is a kind of activities associated with cultural life, spirit and

beliefs of people from the moment they are born until the return to the earth, the universe. While the majority of the peoples of the Central Highlands gong to play men, there are also several ethnic women are gong performing artists; Women also participate in dance performances with artists gong. This has not only demonstrated the long tradition of the Highlands gong, but also the cultural uniqueness of it.

Highlands gong was attached to the lives of thousands of people Highlands from this life, but is now in danger of being eroded very high due to many reasons. First of all, it is the reason stems from the enormous variation in material life and spirit of the people, along with the change of the natural environment and the society in which people live Highlands. As the changes in farming practices; changes in the relationship between people and the natural environment and natural Highlands; the explosion of information technology, etc. The changes that lead to indifference on the part of the population, especially in young for gong culture.

Became a masterpiece of oral and intangible heritage of humanity, besides pride is a very heavy responsibility and tremendous placed on us: Responsibility to protect the cultural heritage of the people nation and for humanity - something that many people have not seen this long before. Space of Gong Culture in the Central Highlands from this pose enormous problems in the conservation and promotion of its value. Want to do a good job of that glorious heavy, we should soon embark on a series of work is extremely important.

Along with the improvement of pride, to uphold the role and responsibility of the community to preserve and protect the value of the gong, gong culture Highland. It is not only the scientific principles of conservation of cultural heritage objects and intangible, but also the implementation of the policy of cultural socialization of the Party and State. Culture 2000 West Highlands gong creative community. This life, community store, transmit cultural heritage is invaluable. Feature of the Highlands gong compared to some countries in the region is the Central Highlands gong has not been turned into a professional chemical, life still exists a simple solution where p'lei, p'loi, trafficking, carbon, etc. of the Ba Na, Gia Rai, Ede, plating, etc. Hundreds, thousands of years, the historical vicissitudes not separate gongs from community life. This characteristic of the Highlands gong is both advantageous and also just as difficult to preserve and promote the value of Space of gong culture. Therefore, raising the issue of pride and sense of preserving the community has very important significance.

Space of gong culture contains a par value of outstanding masterpiece of human creative

Gongs are not so self-Highland residents cast out which comes from a commodity product (purchased from other places) is an artisan edit instrument. Method plus editing gong sensitive ears of music artists has shown edit gong sound level evaluation and refinement thorough understanding of vibration modes and spread on the gong sound and space. There are two methods that modify the artisans in the Central Highlands of use: wood, in form and in the form of pangolin scales wavy. Therefore, technical type, on the mound in a circular path around the center point difference of each gongs is a proper physical finding, science (although the level of social development of the ancient Highland yet known physics). This is creation of a large population of ethnic Highlands.

To meet the requirements expressed by different music, the Montagnard has selected multiple payroll gong set different:

The gong set with 2 or 3 units: Payroll is small but the concept of multiple Montagnard, this is the oldest payroll. Orchestra 2 Tha gong gong by called, of the Brau; 3 gong orchestra knobs of Churu, Bana, Giarai, Gie-Triêng... also fall into this category.

6 gong gong set common in many ethnic groups: 6 gong orchestra by whom; Stang's staging Xodang; Gar gong set of groups, Noong, Prong ethnic Mnong; Diek gong set of Ede group kPa. There are also 6 gong orchestra knobs as Bih group of Ede. 6 gongs set the rhythm can be undertaken by groups such as nipple gong Bih ethnic Ede, staging Diek Ede ethnic group kPa, gong set of ethnic groups Noong Mnong.

The gong set 11 or 12 units 3 and 8-9 nipple gong gongs by Giarai ethnic (Arab sector), Bana (Tolo industry, Kon K'Deh), who Xodang (Steng industry).

The orchestra gong gong with 3 or more staff often have a large drum and cymbal pair. 3 gong orchestra's own knob Churu people must have 6 audio bullhorn coordination.

Most of the artists in the Central Highlands gong hit men, including two ethnic Ede, Giarai is maintained matriarchy or Bana, Xodang maintain the matriarchy and patriarchy. Private sector in Bih ethnic Ede, only recently hit the gong women, in whom it is considered both sexes but is often divided into two gong orchestra: Seamless male gong, gong set women. Today, there have been mixed gong set of male and female artists. The women beat gong show social status and their important role in people's minds this.

Also, in many peoples like Churu, Xodang, and especially ethnic Mnong Giarai, Bana, women (especially young girls) do a dance orchestra to accompany the music gong. It is worth mentioning that this dance is considered an indispensable component of the post goes solo gong (not a solo performance outside gong or entertainment performances). In other words, cultural activities of the gongs in the Central Highlands ethnic community activities, attracted all the participants. This is evidence of a long history of gongs and cultural activities Highlands gongs.

Gongs is a ritual instrument, the music of gongs first response to the requirements of each rituals and is regarded as an organic component of such rituals. Thus, each with at least a ceremonial gong own track. In each ritual, there may be many separate phases gong music: The ng 2000 Transformation into Giarai Arab peoples in the province of Dak Lak Ea H'Leo the song gong for buffalo sacrifice, the death cry of mourning holidays, happy new communal house, victory, sowing ceremony, ceremony to pray for peace rice harvest... In addition, there are all gong used for community activities such as routine infant ear, happy new home, good health...

The article is gong to reach a level of expressive music fit emotional state of people in each ritual: Chiang funeral and then slowly remove the grave, melancholy; St. gong harvest the pounding, playful; buffalo gong urging the rhythm...

We can say, culture and music of gongs Highlands talent-class creative masterpiece of humanity. Gongs and cultural life of the nation gongs in the Central Highlands are diverse but unified. This is a basic characteristic of the Highland culture and also the cultural characteristics of Vietnam.

Highlands gong culture rooted in traditional cultural and historical traditions of the community concerned

Cultural stories from the Southeast Asian prehistory, at the end of the first half of the first millennium BC, in the country of Vietnam today has formed and developed three major cultural center of the Bronze Age (Bronze Age): Dong Son culture in the north; Sa Huynh culture in Central; culture in southern Dong Nai. The communities of the three centers have cross-cultural connections and more frequent afternoon together. All 3 centers have special casting industry development, creation of tools, weapons, jewelry, especially the brass instrument very nicely. The artifacts of the Dong Son culture as drums, lamps Creek School has carvings playing musical instruments there.

The Central Highlands are now in the line of traditional culture and development interference of three such centers, but also in the general context of Southeast Asia. Archaeologists have found archaeological Lung Leng (Kon Tum), as well as in other archaeological artifacts in Highland many bronzes, iron, copper ax least molds (Nguyen Khac Use Notices archeology, 2004). That means, the ancient inhabitants of the Central Highlands has been a casting industry, a culture of the metal.

It is noteworthy that all the instruments on, especially gongs, continued to be used and exists today as an organic component in the music of the people of Vietnam, whether they live in the north and central coast.

Gongs serve as means of confirming the community and cultural identity of the community of ethnic minorities in the Central Highlands

Cultural heritage of generations of peoples of the Central Highlands, including: Treasure literary folk, folk art sculpture, folk knowledge, but the most prominent is epic and gongs. The people here have gong to behave with nature, pray, expressing the divine ancestors, dialogue with the community and with yourself. Hardly any musical, cultural activities, yet there are so many roles. With ethnic minorities in the Central Highlands, the means to assert the community and the community's identity and cultural gong gong.

Every nation in the Central Highlands have a way of organizing different gong orchestra, playing different also. There are at least three major styles of music gongs Highlands Gongs Ede complex rhythms, fast paced, high intensity; Mnong gong great intensity, although the speed is quite fast; gong Bana - Giarai natural rhythm of nature all (a bass knob of the gong sounded chord with robust, majestic, sacred tunes pounding a friend of gong no chord buttons with golf, coo).

Cultural identity of ethnic Tay Nguyen shown in bold and gong cultural activities. Beliefs, festivals, visual arts, folk dance and folk cuisine ... are shown, closely associated with the gong (the round object in the tomb of the only nation to become beautiful Highlands over the holidays leave the grave in a magical space filled with deep gong sound).

With the peoples of the Central Highlands, means to connect the community to the gong. Ti gong rang to connect the individual to the community and between the community and other communities of the same ethnicity. It is worth noting that there are many ethnic Highlands, but the nation is always in harmony with each other in gong culture while maintaining cultural identity of our people, not the phenomenon of exclusion and cultural assimilation of each other in cultural activities gong. These nations can come together as cultural activities gong. The gongs always bring a flaming fence indescribable emotion in every human being, as the corresponding unison that they come together.

Residents of ethnic minorities in the Central Highlands have reached the understanding and the technical virtuosity in the use of gongs in culture and its music.

This is reflected in the equalizer gong purchased as a commodity so that it becomes an instrument in the orchestra of gongs of the nation; reflected in the selection of personnel gong set, in the prescribed gender, posture and technique solo performance. In addition, they also composed many songs gong for different uses.

Highlands gong valuable as evidence of the unique characteristics of traditional culture

Gongs are present in the culture of many countries of the world (especially Asia). However, the form is organized into gong orchestra to solo performance independently or in combination with other instruments are mainly found in Southeast Asia. In Vietnam, almost all ethnic groups are using gongs. But the nation is often only 1-2-dimensional coordinate with a ceremonial drum or rhythm to keep dancing. Muong people in the northern mountainous provinces have excellent gong charms, including a payroll 8-12 nipple gongs. Payroll gong orchestra is featured in the culture of the Montagnard.

The Highlands gong set has many similarities with Southeast Asian gong. However, it has the distinction: Culture and music Highlands gong culture and folk music. It is community property, the cultural norms for community members to perform. In these peoples that gong dedicated to men, all men should know that the race hit the gong. In 1000 ng ethnic teaser, where gongs undertaken by women, all the girls have to know perform this task (in Noong ethnic groups Mhong it is the duty of both men and women). Is owned by the community, Highlands gong serves as a symbol of cultural and creative energy, the music of the people in cultural space. So far, gongs and cultural activities sticking gong exists in every family, p'lei, carbon traders. While in some Southeast Asian countries, gongs almost became musical activities with professional orchestras such as the Indonesian Gamelan, orchestra Mahori Khong wong in Thailand, the Cambodian Pin Peat. This feature shows the Highlands gong can also store much more ancient elements.

Source: [Đặt khách sạn](#)