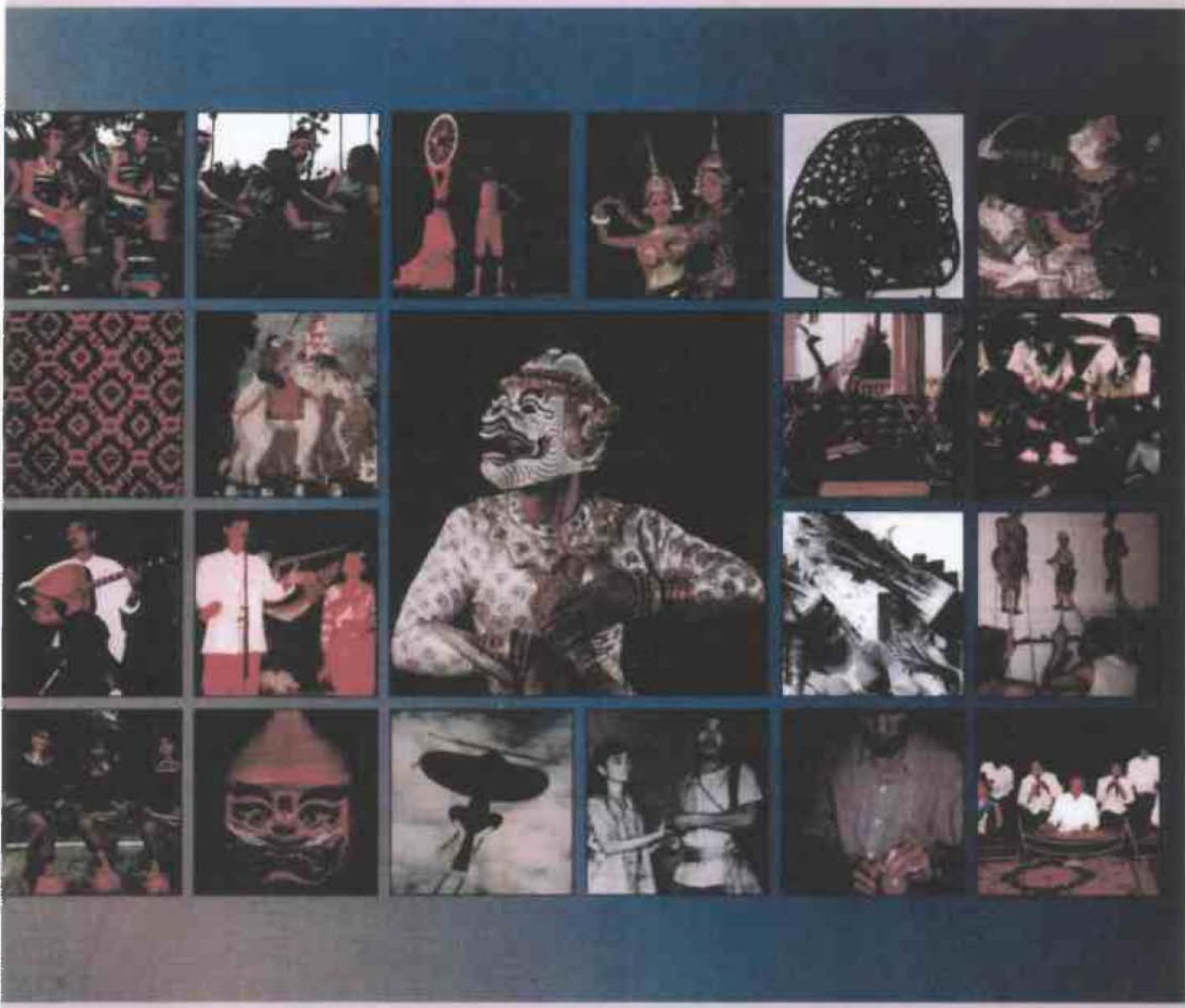


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បញ្ជីសារពើភ័ណ្ណ

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Inventory of Intangible Cultural Heritage of Cambodia



Ministry of Culture and Fine Arts

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Researchers

Intangible Cultural Heritage Committee of the Ministry of Culture and Fine Arts

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Classical Dance, Drama, and Circus sections

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១០. ចម្រៀងចាប៊ុន

ចាប៊ុនជាឧបករណ៍ភ្លេង ស្ថិតនៅក្នុងវង់ភ្លេងអារក្ស និងភ្លេងការតាំងពីដើមរហូតមក ។ ក្រៅពីការ សំដែងរួម ក្នុងវង់ភ្លេងទាំង ពីរចាប៊ុនបានប្រើសំដែងទោល ក្នុងពិធីផ្សេងៗ ដូចជាលេងតែម្នាក់ ឯងក្នុងពិធីជាងខាន់ស្នា និងជ្រុង ពិសេសទៀតមាននៅ ក្នុងពិធីបុណ្យការជុក បុណ្យបំបួសនាគ បុណ្យកបិនជាដើម ។

ចាប៊ុនជាសិល្បៈមានការវិវឌ្ឍន៍តាំងពីបុរាណរៀងមក ។ ក្រៅពីសំដែងម្នាក់ឯង រៀបរាប់ពីពុទ្ធប្រវត្តិ និង រឿង ព្រេងៗ ចាប៊ុនត្រូវ សំដែងឆ្លើយឆ្លងជាមួយនិងដៃគូ សួរគ្នាទៅវិញទៅមក របៀបជាសំណួររវាង បែបឃ្លោង ច្រៀងឥតព្រាងទុក ។

អំពីស្នាដៃ:

មានអ្នកស្និទ្ធជ្រៀមចាប៊ុនជាច្រើន តាំងពីសម័យមុនៗដូចជា: លោកភិរម្យឌុកញ៉ាំ សន្ទមុខ លោកភិរម្យណុះ លោកអាស័ក្ខំប៉ិន លោកភាសាច្រហូ លោករវ៉ាហារឡុង លោកហ្លួងរវ៉ាហារសែម លោករង់ហង្ស លោកសេជ-ម៉ន្ទ និងលោកតូថៅដៃ ជ្រំបី ជ្រំង ថង្គមជ្រំបី ។ល។ ឯអ្នកស្និទ្ធពីនោះដូចជា: លោកតា ជ្រាជូលួន លោក គង់ ណែ លោក នេត្រ ប៉េ ។ យើងបានបង្កើតឱ្យមានការប្រឡងចម្រៀងចាប៊ុនរវាងវង់ភ្លេងនៅពេលបុណ្យអុំទូក និងមានប្រៀងនៅ ស.ភ.វ.ស ។



ចាប៊ុនលោកគង់ណែ



ប្រឡងចាប៊ុននៅវាលព្រះមេរុ ក្នុងពិធីបុណ្យអុំទូក

The most popular tale recited was the *Reamker*, the Khmer version of the Ramayana. Mr. Ta Chak from Banteay Srei, Siem Reap province was re-known for his impressive recitations of the *Reamker*, which he presented from 1920 (at the age of 23), until he reached the age of 70 years old. His successor, Mr. Ta Krut, born in 1920, was also from Banteay Srei, Siem Reap province. Having developed an excellent reputation, he told stories to the public between 1953 and 1970 and was in great demand at ceremonies.

In 1991, a female storyteller, Ms. Bou Sokha re-introduced the telling of the *Reamker* tale. She was highly recognized

by the public for using a number of different voices to represent the different characters in the story and has performed in many places throughout the country. Ms. Bou Sokha is currently 50 years old, has retired, and is now a nun in the Kulen Mountains, Siem Reap Province. Her successor is Mr. Peak Chapech.

With concerns that this art form would disappear without preservation efforts, the Ministry of Culture and Fine Arts organized an annual storytelling competition to be incorporated in the “National Festival of Ayai, Chapei and Storytelling” performed every November during the Water Festival in Phnom Penh.

10 Chapei

The *chapei* is a long-necked guitar that is played in *arak* music groups as well as *pleng kar* (wedding music). Besides its function in both orchestras, *chapei* is played in many events such as wedding ceremonies and traditional ceremonies-*Kour Chup*, *Bombous Neak*, *Kathin*- involving large ceremonial offerings.

Chapei is often played solo, whose music and lyrics describe Buddhist legends, other related folktales and stories of everyday life. Performances are lively and themes are often comical and improvised. Audiences are known to greatly enjoy the humor of the songs. Occasionally, *chapei* is played in duets to accompany poetic recitals.



Mr. Prach Chhourn, Takeo Theatre, 2002

Famous Chapei players:

Mr. Phinum Santhor Muk
Mr. Phinum Nouh, Mr. Aleak Pen
Mr. Pheasa Prohm, Vuha Long
Mr. Khuong Voha Sem, Pou Thao Dey
Mr. Pram Boy Chung, Mr. Changkum Pram Bey

Master followers:

Mr. Prach Chhourn, Mr. Kong Nay, Mr. Neth Pe