



housed in a specially built palace in the Thăng Long citadel, which has recently been uncovered by archaeologists on the site of a new national assembly building.

The chronicles tell us that they knew *Tây Thiên* dances, a term which normally refers to India.³ His successor Lý Thánh Tông ordered court musicians to learn Cham drum rhythms along with songs, which he himself translated into Vietnamese.⁴ The Chams were treated as a national treasure of the Việt court and performed on state occasions.

A male and a female musicians placed in the two extreme corners of the relief are playing the Cham ginăng, which was possibly turned into trống cơm (rice drum) of Đại Việt. The drum is round and long and its ends smeared with crushed rice paste, which produces a distinct, clear sound.⁵ The drum was used with other

musical instruments to form a court orchestra reserved for king, royal family and courtiers.

Today, the Cham culture is mostly lost and what can be discovered about Cham music now must be only a remnant of what was once an elaborate art form. Their influence on Vietnamese music has been marked, with instruments such as the rice drum (*trống cơm*) entering Vietnamese court music by 1350.

3 Đại Việt sử ký toàn thư (TT), vol. 1, p. 266.

4 Đại Việt sử ký toàn thư (TT), Vol. 1, p. 272.

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5 Alexander Woodside describes *rice drum as a kind of elephant's foot drum, with small surfaces and a long body, which produces its best sounds only when thin rice cakes have been smeared across its two ends. See Vietnam and the Chinese Model, 2nd edition Cambridge: Harvard University Press, 1988: 23.*