

Week 8

- Music in Islam (1 minute examples)
 - Music of India and China
 - Music from Okinawa and Japan
 - Tutorials
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Generic Areas Covered so far

- Of importance for consideration when doing project.
 - Precepts of Ethnomusicology.
 - Fieldwork Methods Participant Observer
 - Musical instruments and classification
 - Musicality
 - Transcription
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Workshops Areas

- French Folk
- African Drumming
- Klezmer
- Turkish (Ottoman) Melodies

Today:

Chinese Tunes.

Music in Islam

- Most conspicuous cultural feature of West Asia and North Africa. Islam covers a sixth of world population.
 - Greater numbers live in Indonesia, Bangladesh, India, Nigeria and North Africa than in West Asia heartland.
 - West Asia home of Islam – and includes, Iran, Iraq, Arabia, Jordan, Syria, Lebanon, Turkey, Afghanistan, Pakistan and countries of former Soviet Union (Turkmenistan, Uzbekistan, etc).
 - Includes all that the west calls – Middle East, plus much more.
 - Musical known as the *Maquam World*
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History of Islam

- Pre-Islam area of Persian Empire, Hindu, Eastern Christian, etc all fell to Islam.
- **Muhammed** received revelations from God via Archangel Gabriel in 610 in Mecca. Claimed to be not starting a new religion but bringing to Arab peoples the religion of One God.
- Then under his grandsons a huge explosion of empire building took place as it expanded in all directions.
- Inherited cultural systems of Persia, Rome and Greek Byzantium.
- Spread of Arabic language and culture.

Islamic History

- Split into **Shia** (partisans of Ali) and **Sunni** muslims.
- **Umayyad dynasty** moved centres of power to Damascus, and under to Abbasids to Bagdad.
- Turks arrive - **Seljuks** were Asiatic and intolerant.
- **Mongols** and **Ottomans** – tested Islamic unity – Mongol empire shortlived – in their wake came the Ottomans – created huge empire and overran Constantinople in 1433. Only stopped from taking over Europe in 17th century.
- Decline in 19th century and ended with 1st WW.

Cultural and Artistic Traditions

- Great diversity but elements of unity throughout.
 - 5 Duties (Quaran, Pray 5 times a day, give alms, fast in Ramadan, go to Mecca).
 - *Shari'a* traditions restrictive, *Sunnis* less so – but Sufi traditions of mysticism and observance through poetry, dance, music and trance – recognised.
 - Islamic *cantillation* observed even in most restrictive areas.
 - Also poet musicians in arabic society.
 - Gender restrictions apply in all these countries to a greater or lesser extent.
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Classical Styles - Persian

- Persian the oldest going back to pre-Islamic periods. But very strong in great Sufi periods of 13th –15th centuries with poets like Rumi, Hafez, etc. Maintains its own language (*Farsi*)
 - Theory system based on *Dastgars* – largely improvised and from a knowledge of the *Radif*.
 - Instruments – tar, setar, santur, nay, qanun, kamanche, tombac and voice.
 - Forms of heterophony universal.
 - Deeply felt and emotional music – serious and high art.
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Classical Styles - Arabic

- *Maqam theory* – developed in medieval period (9th-11th centuries) by Arabic musical theorists who were aware of Greek musical theories.
 - Idea of a suite of movements *nawba* – beginning with improvisatory prelude (which outlines the maquam) moving to more rhythmic movements.
 - More popular traditions in the West (Andalus) which go back to Ziryab. More orthodox and serious in East.
 - Instruments – ud, qanun, nay, darabukka
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Classical Styles - Turkey

- Turks are different race with a different language.
- Different modes (*makamlar*), 24 divisions of the scale.
- **Janissary bands** music preserved in notation from 17th century.
- Ottoman period secular traditions influenced sacred. Mevlevi and Konya. Sufi traditions underpine.
- Instruments – Ud, tambur (long necked lutes), rabab, pairs of kettle drums

Other Areas – Afghanistan and Pakistan

- Amalgam of traditions from India and Persia.
- Instruments – fiddle, rubab, tabla in Afghanistan. Indian instruments in Pakistan.
- Elements of *Hindustani* music and *Sufi* ideas.
- Contrast between high-minded ideas of musician/poet of Persian tradition; and of barbaric class of hereditary musicians in Pakistan.
- Problems with cultural positioning of music as an acceptable art always present.
- All music was banned by the **Taliban**.

Further Afield

- Other Islam countries (Nigeria, Tanzania, Indonesia, Malasia, e tc.) where Islam is the state religion or where it is strongly felt, are also influenced by Muslim ideas on music.
 - Many such countries also use traditional Islamic instruments (spiked fiddle, lutes, etc).
 - With all such countries the place of music in life may well be prescribed, and have to conform to a greater or lesser extent to the orthodox view.
 - In all Islamic countries there are local popular traditions that survive and are tolerated – quite apart from art music traditions.
 - All countries are affected by Western Popular Music. Some react with defensiveness, others incorporate elements (amplification is almost universally welcomed), but all are affected.
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Indian Music

1. Vedic Period (2nd Millenium BC- 2 cent AD – chanting)
 2. Classical Period (C2-13) – divided the ragas into male/female and alloted them fixed times and moods (rasas).
 3. Medieval (C13-16) – distinction between North and South appears
 4. Modern (C16 onwards) recognisable as applying to modern practice.
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General Characteristics

- The emphasis on plucked strings is like W. Asia, though the virtuoso drumming is unique.
 - Great Tradition to qualify for which the music must be:
 - 1. Governed by a authentic doctrine.
 - 2. Learned through an authentic aural tradition.
 - The formal term for classical music is `sastriya-sangrit' (scientific music), but it is commonly known as `ragdar', I.e. based on raga.
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North and South India

- Hindustani (Northern provinces, inc. Pakistan, Bangladesh)
 - Carnatic (Southern peninsula)
 - Both use drones and have three melodic roles.
 - 1. Main melody (either sung, or played on a plucked string or reed instrument).
 - Optional accompanying melody (either played on a bowed string instrument if with a voice, or a reed instrument)
 - Independent percussion.
 - Both North and South use **raga** and **tala**
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Fixed Forms in Indian Music

- Drupad (vocal) - Alap, Nom-tom Alap, DRUPAD, IMPROVISATION
 - Gat (instrumental) – Alap, Jor, Jhala, GAT (slow), IMPROVISATION, GAT (Fast), IMPROVISATION.
 - Khayal – KHYAL CHIZ (slow), ALAP, IMPROVISATION, KHYAL CHIZ (fast), IMPROVISATION
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Indian Terms

- Alap is the improvisatory prelude with drone that explores the notes of the raga.
 - Jor (= Nom-tom alap in vocal music) explores higher tetrachords, and becomes more rhythmic as it progresses.
 - Jhala – pulsating tonic, constant stroking of drone strings, climax in anticipation of entry of drummer.
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Classical Indian Instruments

- Vina – Ancient long-necked lute, with 4 strings tuned in 4th/5ths, 24 fixed frets, wooded bowl.
 - Bin (N) – Stick Zither, like vina, with 2 gourds.
 - Sitar (N) – Long-necked lute, with 3-7 strings, moveable frets and 12-13 sympathetic strings.
 - Sarod – 6 gut strings, plucked or bowed, no frets, 12 SS
 - Tambura – Long-necked lute, 4 strings used for drone only.
 - Saragi – fiddle with no frets, 3 strings and SS
 - Dilruba – fiddle with frets, 3/4/strings and SS
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Chinese Periods

- Formative – C3 B.C. to C4 AD. Earliest artifacts – ocarinas, theoretical writings . 1, M=Origin myths, 2. Theoretical writings, 3. Instruments pf court, 4. Relationship of music to court life in Chou and Han dynasties (3rd Century B.C. to 220 AD).
- Pipes basis for elaborate tone system – pitch uniformity crucial for good government.
- Chinese **LU system** – cyclic set of pitches from tubes whose lengths were mathematically proportioned – giving basic Chinese scale. 5-tone scale with two changing tones.

General Points

- Chinese music part of natural philosophy.
 - System of ordering musical instruments by 8 sounds – earth, stone, metal, skin, wood, bamboo, gourds, silk.
 - Instruments used then – Ch'in, P'ipa, Sheng, still in use today.
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International Period – 5th to 10th century

- **Sui** and **Tang** dynasties – new instruments – sets of hanging bells and iron slabs.
 - Chordophones (played by professional female musicians) – P'ipa, moon guitar, hu ch'in (2 string fiddle from Mongolia) and San hsien.
 - Centre of music shifted from Confucian rites to public stage and homes of wealthy.
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National Period – 10th – 19th Centuries

- **Sung dynasty** (960 – 1279) new stability – development of language, poetry and drama.
- **Mongols invaded** 1279 – development of exclusive repertoires for particular instruments. Good forms of instrumental notation.
- **Chang dynasty** (1644-1911) saw development of Peking Opera – addition of zither – (dulcimer developed from West)
- Since **Cultural Revolution** (1967-76) there has been both a loss of tradition and an attempt to revive and rediscover ancient traditions.