

# Week 8

---

- Music in Islam (1 minute examples)
  - Music of India and China
  - Music from Okinawa and Japan
  - Tutorials
-

# 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
-

# 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*
-

# 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 17<sup>th</sup> century.
- Decline in 19<sup>th</sup> century and ended with 1<sup>st</sup> 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.
-

# Classical Styles - Persian

---

- Persian the oldest going back to pre-Islamic periods. But very strong in great Sufi periods of 13<sup>th</sup> –15<sup>th</sup> 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.
-

# Classical Styles - Arabic

---

- *Maqam theory* – developed in medieval period (9<sup>th</sup>-11<sup>th</sup> 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
-

# 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 17<sup>th</sup> 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.
-

# Indian Music

---

1. Vedic Period (2<sup>nd</sup> 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.
-

# 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.
-

# 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**
-

# 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
-

# 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.
-

# Classical Indian Instruments

---

- Vina – Ancient long-necked lute, with 4 strings tuned in 4<sup>th</sup>/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
-

# 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 (3<sup>rd</sup> 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.
-

# International Period – 5<sup>th</sup> to 10<sup>th</sup> 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.
-

# National Period – 10<sup>th</sup> – 19<sup>th</sup> 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.