

THE MUSIC OF WEST ASIA

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In listening to music which is unfamiliar to us we often suffer an inversion of our judgement and aesthetic perception. What we like of it, we often like for superficial reasons, and that which we like less often contains values which we are unable to perceive at first. There is frequently a subsequent reversal of the original assessment of relative values of the material involved. In my own case I have often been disappointed and discouraged when first hearing music of a kind new to me. This has been for a very ordinary and unexceptional reason, simply that I did not find in the music what I expected. There was of course no call for me to expect anything, but there was every reason why I should have opened my mind to perceive what there was to be expected of it. In the case of classical music it is usually an effort for us to appreciate unfamiliar material. We can certainly never consider such listening as entertainment at the outset. There is however a strong possibility that for some irrelevant reason or by virtue of perception we may enjoy the music. If the strangeness of it fascinates us or if there is by fortuitous circumstance some element of it which pleases us we have at least a beginning.

Modern communications have brought some degree of mutual awareness between India and the West in respect of music, but the immensely varied music of the Arabic and Persian-speaking world has yet to be recognised, appreciated and perhaps also rescued from oblivion. It is principally the task of the West to re-discover these forms of music, but there is no reason why India should not also throw aside her parochial complacency and attempt to perceive the real and sterling value of the

neighbouring musical systems to the West. This new perception and perspective can surely enable Indian musicians to create new depths of a purely Indian nature in their music. This will be new insight through external perspective instead of blind acceptance of external influence, the latter being a meaningless process of encrustation of exterior non-essentials which destroys the inner value and leads nowhere artistically.

I hope therefore to create an interest in systems of music whose aesthetics, philosophy and style are neither Indian nor Western, but which in varying degrees and stages stand somewhere near the theoretical half-way point. I hope to convey a sense of the extreme degrees of difference between each sophisticated and developed mode of abstract musical expression. To one accustomed to a single musical tradition all alien music appears to lack distinguishing characteristics. The only remedy for this is continuous acquaintance. Each special form of music requires a different mental adjustment of the listener, so that he may anticipate certain elements and appreciate others. This is the combined enjoyment of the familiar and the novel.

Yehudi Menuhin has remarked that the intellectual and scientific-analytical approach to listening of the musicologist, and the empathetic-sympathetic response of the artist or aesthete are mutually exclusive processes even within the same culture. I plan to establish a new form of musicology, especially since the presently existing variety is primarily composed of almost countless non-essentials. My concern is with sophisticated music, classical music, folk music such as that of Rumania which has developed a classical degree of sophistication, and folk music linked with classical forms such as that of Turkey or India. The criterion determining the music to be observed by this new musicology is aesthetic perfection and musical proportion. The principles in order of importance range from subjective, to objective, from the prime necessity of enjoyability to that of intellectual analysis. The music can be estimated by its power to please us and by the extent to which it enhances our perception. The manner of analysis will consist of first, the consideration of which philosophical assumptions and social attitudes have been unconsciously transmitted into musical forms, second, the perception of emotional condition expressed in phrases and passages, and third, the mechanical examination of tonality, scales, microtones and time signatures. In this I have not distinguished between vocal and instrumental music, because music concerns sound, but poetry is the realm of meaning in the immediate and prosaic sense.

With the qualified exception of Central Asian material I am concerned herein solely with classical music. It is that which has intel-

lectual and emotional depth and is possessed of lasting if not increasing value. This can also apply to art music, intermediate in value between folk and classical traditions. In each musical system the criteria applied to the assessment of music on this basis are quite obviously different. The common denominator is of consistent and mature values. Folk music, in the true sense of the phrase, varies from trivia to the complex and sophisticated Wallachian dance melody. Relatively little of it can take its place as art valuable out of context, in contrast to the classical idiom. Folk music can have great charm, but no horizon or depth. The comparative study of folk music is fantastically confusing. There are certain types of folk songs which are unaccountably the same despite their immense geographical separation. For example, a Tibetan secular orchestra, in the realm of art music, has a timbre and follows melodies similar to those folk tunes of Peru and Ecuador which represent the last surviving fragments of Inca music. In the Atlas mountains one can find folk songs which seem to have an affinity with the scales of Java. I venture to account for these phenomena by advancing the conjecture that there exist unconscious scale prototypes which are apparent in folk music. I cannot see that the comparative study of folk music can tell us anything about the history of music with reference to developed styles. In the case of India, the countries to the West thereof, and Europe, the music is based on essentially the same principles of harmony. On the other hand there are tremendously varied folk songs in relatively limited areas. Two of these areas of which I am aware are Rumania and Tadzhikistan.

Tadzhikistan and Uzbekistan

I should like to clarify one point in respect of Tadzhik and Uzbek music. There are points in the melody where the notes become flat by one microtonal degree and flutter downwards to a fixed point. There are certain intervals between which there is a clean smooth curve downwards. Awareness of these stylistic peculiarities should aid the new listener in disentangling at least part of the highly complicated Tadzhik melodic line and to perceive the logic of certain passages of Uzbek music. This type of music is essentially art music and as such far above the folk tradition in its organisation.

The mass of music of Uzbekistan consists of pieces of light music composed on a characteristic pattern. In general there tends to be a replica of the key theme reproduced in the upper tetrachord. To Westerners who are familiar with the pseudo-oriental passages of Western romantic atmosphere and programme music, Uzbek music, the main source of such themes, will have a familiar ring.

The dance ensemble "Bākhār" was recently formed as a part of a revivifying and synthesizing movement in the dance forms of Soviet Central Asia. It consists principally of (i) *doira*, a drum, (ii) *tambur*, a stringed instrument with frets, (iii) *dutar*, another type of stringed instrument, (iv) *santur*, a type of box-harp or zither played with wire hammers, (in varying forms this instrument is also used in Kashmir, Afghanistan, and Iran. In Rumania and Hungary, it is very popular and is called *cymbalom*), (v) *flute*, (vi) a wind instrument of the oboe-type called *kushnai*, and a few other items.

Iran

In the realm of the classical music of Iran, music realises its highest potentialities in the frame-work of the *dāstgah*, just as Indian classical music rises to sublime heights within the *rāga* system. In the *rāga* one is concerned with patterns of harmony and melody with consonance, and sequence, each in their abstract unactualised essence. In the *dāstgah* the emphasis is primarily on intervals and on the emotional effect of their relative position and juxtaposition. There are two reasons why the intervals of Iranian classical music deviate by one or two microtonal degrees from the just-intoned notes of Western or Indian music. One is that since the melodic line concerns itself with particular segments of the scale, an indentification of intervals by microtonic shift prevents straying into related modes with a different tonic and the other, more significant reason is that the widening or narrowing of common intervals intensifies the expression resulting from their comparison with one another in the melodic line. These two reasons needless to say are linked together. The result of these modifications of the scale is a set of *dāstgahs* whose intervallic pattern, fixed and altogether unique in character, differs very considerably from that of the *maqāms* of Turkey and the Arab world. For example, almost every note in *dāstgahs* — *segah* and *beyate* — will differ from those in *maqāms* — *segah* and *beyate*. The notes of Iranian scales are just-intoned but the harmonics are uncommon.

The melody to which lines of the great poets are set in Iranian classical music follows a pattern equivalent to Indian or Arab *alāp*. As in the case of Indian music, it is a semantic error to call the technique improvisatory, as the details of the essentially fluid form of presentation are learnt painstakingly and from the entirely serious nature of the music cannot be wholly spontaneous. Iranian music has very well defined phrases, especially in conjunction with rhythmic order.

Before anyone should rashly suppose a link with Indian music — even neglecting the unique intervals of Iranian music — I would like to

point out the absolute incompatibility of their philosophies. A phrase in Indian music has no need for a clearly marked beginning or end. Any isolated sequence of notes forms part of a continuous *rāga*-defining stream. In the Judaistic, Christian, and Islamic cosmology the universe is possessed of boundaries in time and space. In like manner phenomena are regarded distinctly and considered to have spacio-temporal limits. Music developing in this intellectual context is carefully proportioned, its parts and entirety specified and possessing clear peripheries. Upanishadic thought views phenomena as momentary modifications of the eternal, transcendental, absolute reality and views the universe as something which in essence is extended eternally into the future and the past. Indian music has thus mere incidental details subordinated to a paramount supreme eternalised form, the melodic essence known as the *rāga*, which dictates details in a phenomenal flow of musical incidentals, and which has no definite boundaries in time or space. The Indian artist views his creation as phenomenal realisation of something basic and eternal, as there is no musical distinction between the permanent melodic reality and its temporary manifestation. In the overall comparison of musical forms these are some of the main features, which do not however imply absolute differences. Absolute differences between musical systems are not possible, since international melodic subconscious prototypes provide a common denominator in respect of primary detail groupings, such as phrases or sub-phrases.

In the milieu of Islamic cosmology the artist views his creation as having fixed proportions and boundaries, and thus in Andalusian music the composition is an end unto itself. Owing to different philosophical conditioning the composition in Western music has assumed an altogether separate form. It is mainly constructive-expansive-extroverted, while the composition in Andalusian music is particularly formal-perceptive-depictive.

Turkey

The classical music of Turkey and Egypt represents the most important developments in the traditions of the Eastern Mediterranean and fertile crescent. In it the aesthetic standard is as high as can be found in any good classical music. Qualitatively there is no difference between the highest musical standards of the West, the Maghrib, Turkey, Egypt, Iran and India. Western and Indian music possess the quantitative singularities of horizontal proliferation in the multiplication of styles and compositions. In the West there is polyphonic, and in India, modal variety. The styles and compositions of Turkey and Egypt includ

many of truly sterling quality. There is therefore no call or cause for odious comparisons which would seek to establish the superiority of one music over another. This sort of partial attitude does much to stand before true appreciation of musical values. To my mind it appears that objective and factual examination and appraisal of emotional and subjective reactions to music shows that the human constitution imposes a limit to musical perfection. The degree of perfection in music which has been reached need give us no feeling of inadequacy. I have found this sort of perfection in the music of Morocco, Tunisia, Turkey, Egypt, Iran and also Java, apart from obviously the West and India. Of course, this refers only to classical music. There are varying relations between folk and classical music in all countries. The impact of Indian philosophy has filtered down to Indian folk music, in which one often finds not only an absence of clearly defined phrases but also the compulsion to melodic continuity which is so characteristic of Indian classical music. These singularities of Indian folk music are specially evident in the context of comparison of phrases and passages with those of other folk music. The folk melodies in turn provide material for the classical idiom from time to time. As nascent *rāgas*, they are refined at the outset to the point where they are of use in light and semi-classical music, in which they are the main theme into which fragments of *rāgas* are interpolated. This use of rural tunes shows the intercompability of relative forms concerned and shows a complex relation between certain parts of classical and folk music in India. There is to a large extent a direct gradation between folk and classical forms despite the immense separating gulf of not only relative refinement and aesthetic value but also of the spirit in which they are produced and heard.

In Turkey the relationships are very different, in fact in some respects opposite. It is the modes and not the forms that have filtered down into folk music. Turkish folk music on the more sophisticated level derives its material from a variety of sources. There are simplified classical modes of *maqāms*, certain modifications of *maqāms* and of their melodic elements, Central Asian elements and Kazakh themes, to mention a few principal features. In varying degrees the folk music of Bulgaria, Serbia, Rumania and Hungary also contains these elements, principally as a result of recent Turkish occupation.

The form of Turkish classical music possesses links at other levels. In its phrases and choral character there is undoubtedly a historical affinity with Andalusian music. In some of its stylistic details there are Central Asian connections. Some specifically Turkish modifications of *maqāms* derive from folk melodies. The form of Turkish classical music

reflects a unique aesthetic, and is quite separate from folk music, which it has not influenced and by which it has not been influenced.

Music does not possess only a mechanical interpretation in terms of intervals, chords, microtones, time signatures and so on. It admits of a dynamic exposition wherein the connection between philosophy and aesthetics is established. The philosophy of Turkey and Egypt is not at all the same as that of India. The unconscious transference of philosophical and social attitudes to the aesthetics of music accounts for much of the basic differences between even neighbouring musical systems.

I define tonality as the sum of melodically established note interrelations. The tonality of Indian music consists of harmonic sequential tone-linking and association — that of Iran being intervallic tone-association; of Central Asia, Turkey and the Arab world, phrase sequential tone-linking and association, and of the West, instantaneous polyphonic link and subsidiary sequential association. Not only does tonality have a distinctive shape in the West, but in music of a melodic and non-polyphonic pattern there are differences in the manner in which the music develops links between various notes. The scales used in the Maghrib, Egypt, Syria, Turkey, Iran and Iraq are of a very distinctive type, which I call microtonic. These scales are derived by just-intonation of rare and common harmonics. In the West, there exists a delusion to the effect that quartertones are involved. Not only is the quartertone an artificial interval which cannot be used, but the standard microtone known as a comma is approximately a tenth of a tone. This measurement is of course what we presently accept. A musician never considers intervals in this light, but derives his notes on the basis of the aesthetic effect of their combined or consecutive use. As a musician with a very finely trained ear, I personally am inclined to the view that there are more microtonal degrees than are accounted for by enumerating intervals in terms of commas — roughly $\frac{5}{301}$ of an octave, and disjunctions — roughly $\frac{8}{301}$ of an octave. In the standard system the octave is divided into groups of two, three, and four commas, each such group being divided from the next by a disjunction. My own ear leads me to suspect that the intervals used in just-intonation of uncommon harmonics are not so equally spaced as the foregoing. I do not think that science has yet properly classified the intervals of which the sole criterion is still the ability to please the ear and stimulate the intellect. Indian scales incline to the common harmonics and in this respect are identical for the most part with the just-intoned scales of the West. In this regard the melodies of the Islamic world west of Afghanistan sound alien to both Westerners and Indians.

In listening to musical forms which are unfamiliar to us the requirements are cultivated familiarity, the ability to enjoy and the analytical faculty. The consciousness one must adopt for Turkish music links awareness of melodic form, the relating to one another of consecutive passages, the implications of preceding material, and the differences in the scales used. The particular features of Turkish classical music are phrases which imply chords without producing them, connectivity, contrasts, and nuances.

In Turkish classical music there is an idealising or refined isolation of emotional expression. The phrase, which, from the view-point of other types of music, often appears to be unfinished, actually is incomplete so that its implied impression lingers in the mind to form a stratum upon which the succeeding phrase unfolds. This provides a continuity of the immediately terminated expression as a mental residue. In this way parallel emotional threads are viewed consecutively or alternately.

The Turkish classical composition is usually a vignette, a miniature, an economic statement of the idea. The music is a fabric of actualised and implied musically expressed emotions running concurrently with one another. The normal length of Turkish compositions does not exceed fifteen minutes. Within that space develops a piece of which the parts and the whole are truly memorable. Not only do parts of the melodic line in Turkish classical music imply chords, but in actual practice, in light and semi-classical music, chords are used with a success greater than that of any other Eastern music. This is because there is place for chords in certain passages of Turkish music and when used they are employed with a very fine degree of sensibility.

In Turkish classical music the composition is a polished work of art that is incompatible with improvisation or elaboration. It can be sung by a soloist, but is in its pristine purity when rendered by a chorus.

Not only do the implied or hinted at nascent polyphonic elements lead to chords of the Western type and inspiration, but there are also the Central Asian fourths and fifths particularly reminiscent of some Kazakh folk melodies. The latter are prone to show at times in pieces cast in a minor scale.

The tradition and art of Turkish classical music has remained static for several hundred years. There are suspicions that the preservation of compositions has not been faithful to their original forms though notation has been in use for some two hundred years or more. It is not adequate for the nuances and grace notes which form so great a part of the music. As in the case of old compositions in India, there is a

certain amount of edition and alteration done by those who see fit to change or improve the work of earlier generations.

Egypt

The importance and significance of microtones in Turkey and the Arab world is that in altering intervals by microtonal degrees the emotional connotations are changed. This does not mean that such use of microtones is an invariable routine. There are melodies in which the augmentations or diminutions are not evident. When an interval, particularly a third or sixth, is changed by one or two microtones in alternate passages or phrases, there is a profound depth and subtlety of contrasting expression.

In the music of Turkey and Egypt there are many phrases and passages in which there tends to be a suspension of the sense of time. This is particularly true in Egyptian classical music. The overall proportions of the passages detract from the impression of experienced time in that they tend to be of similar lengths and thus in sequence assume the quantitative aspect of measured time. The order of the passages is largely enumerative, but their contents are often incommensurable in time and assume a qualitative aspect. While time is "measured" in Western music, Indian music is to the greatest extent characterised by "experienced time". This proceeds in stages in which there cannot be any significant sense of measurement, as the nature of Indian music is time-transcendent.

Egyptian popular and classical music has a thriving market from Baghdad to Casablanca, the entire span of the Arabic-speaking world, and seems to have few competitors. In so relatively remote a city as Rabat, radio time is largely devoted to Egyptian music, and only a short time each day is given to Andalusian music. In listening to Egyptian classical music there is required a consciousness of how passages in different scales are joined together, of what is emphasised in the phrase, and of the connection between vocal and instrumental passages. The highly distinctive features are the finality and completeness of phrases, and the pattern of their sequence.

Yehudi Menuhin has remarked that especially modern Western music is characterised by conflict, soul searching, pain, ferment and variety. Egyptian classical music displays contrast, intensity, subtlety, nuances, and a perspective sequence. Ideas and feelings are contrasted, and the abstract expression of emotions is in an antecedent-consequent sequence. Indian music on the other hand is characterised by flow, suspension, peace, unity, integration, and above all the essence of the

quality of emotions, events, or phases of life. From these comparisons it is clear that these different forms of music exist on almost mutually exclusive planes.

The monologue is a piece of music in which the melody is of a narrative character, and in which there are verses of roughly equal length separated by a chorus. The succession of melodic passages is kaleidoscopic. There is subtle shifting of focus which leads to changes in the *maqām*, but sometimes also the *maqām* changes abruptly. The music portrays in abstract form emotional transformation and changes of the basic mood.

Many phrases in Egyptian classical music are of a solid-liquid character. At the beginning they are rhythmically precise and in this context it is an abstract expression of adamant resolve. The end of the line becomes a rivulet of melodic ornamentation which is often extempore and which eschews precise rhythmic points. This in the same context is the abstract expression of surrender to the predominant emotion or feeling. There is in this instance an antecedent-consequent relation which establishes and distinguishes the value of its parts. The instrumental passages which separate succeeding phrases and passages are apparently simple in pattern but are really quite subtle in their expression. They are much more than mere material to fill the division between passages. They re-establish the discipline over expression of feelings, which will lead once more to surrender to impassioned outpouring. The instrumental interludes also either echo, or echo with added or different dimensions and vistas, the content of the preceding passage. They function as a continuation of narrative, an establishment of mood, an emphasis or elaboration of mood, and are prefatory.

There are a number of unique features in ornamentation of the melodic line, such as rapid volume changes, fragments of tremolo, complicated trills, spiral sequences, and occasionally sliding tones. These are the Egyptian modification of principally Andalusian and Turkish material, and also uniquely Egyptian elements. The pattern of phrases is often that of the rhythmically unfettered *taqsīm* thrust into rhythmic spacing. On occasion there is development of a theme on a limited scale, especially in phrase ending. It is of an improvisatory character and the *maqām* is not maintained. The grace notes and trills convey kaleidoscopic changes and nuances of the emotional expression.

In the vocal line particularly noteworthy are the volume changes which display an art of relative emphasis. The art of Egyptian classical music is primarily concerned with the actual melody itself, and thus the stress is on harmonic perception and emphasis rather than thematic

elaboration. The tonal beauty and melodic perfection of the composition make it a truly memorable work, both in parts and as a whole. Each phrase and passage is a distinct entity in its own right and often has a special message of its own.

The Maghrib

I do not think that the outline of the history of Andalusian music as I trace it will ever be brought beyond the stage of conjecture. When, during the eighth century, the Arabs occupied Spain, which they called Al Andalus, they brought with them Arab scholarship, Greek learning and at least the rudiments of the ancient Iraqi-music as practised in the days of the Sassanian rule. In this Western centre of Muslim culture there developed the music specifically called Andalusian. If any element of the Gregorian chant found its way into the vocabulary of Andalusian music, it was certainly but a fragment. It seems very likely that early secular music of Western Europe owed a great deal of its inspiration to Andalusian music. With the evacuation of Spanish Muslims to the Maghrib, the tradition of their music and many of its compositions are still to be found in slightly differing forms in Morocco, Algeria and Tunisia.

I have mentioned the connection between philosophical and aesthetic forms. The formal analysis of the patterns of Andalusian music is a complex and involved affair, and I shall touch on but a few points.

The aesthetics of Andalusian music have a timelessness refreshing in this age of haste. There is a conspicuous absence of elaborations and decorative variations. For the sake of symmetry, completeness, and order, a garden with exquisitely conceived vistas of neatly arranged flowers and shrubs can be created with identical avenues in the four directions from its central point — that of the observer. This observer is like the listener with Andalusian music, to complete the analogy. The comparison of the music with such a garden was made by a Tunisian scholar. It illustrates well what is perceptible in the phrase-forms. The aesthetics of the music are to a very considerable extent visual. The music expresses emotional states in translation to visual concepts of perfected form. In the two dimensions of melody and rhythm the idea unfolds and is spread over time. In the world of Islam, visual art was intended to be non-representative of living forms. Analogously the purity of the music was designed in a manner corresponding to the curves and angularities of decorative design. Music was taken beyond direct emotional portrayal.

Andalusian music is thus in the true sense a wholly abstract art and it is temporally elongated as practically no other music. It requires deep concentration. With reference to the predominantly measured time of Western music and the particularly experienced time of Indian music, in Andalusian music time is the dimension across which spacio-melodic perception of outlines is distributed.

In listening to this music there is required a consciousness of scale differences, as these are a function of form-outlines in Andalusian music. Further insight is gained from awareness of the contrast of phrase-form and rhythm. There must be concentration upon the process of absorbing the concept detailed in each passage, so that succeeding phrase-changes will evoke the appropriate response and understanding of the abstract melodic idea.

Eleven centuries ago, in Moorish Spain, melodies and forms which live today in the Maghrib were conceived by the musical genius of that era. A derivative of Andalusian music is the classical music of Tunisia. Like its forbear, it is profound, ordered, subtle, sublime and a tremendous credit to the genius of Arab music. Devoid of decoration, it is severe and aesthetic in its disciplined progression. With the sweetness and dignity and often grandiose character of Moroccan music, the clear and precise profundity and finality of Tunisian music, the Maghrib is a treasure-house awaiting rediscovery of the original Arab musical genius. The classical music of Tunisia owes its form to Andalusian music. We should be taking liberties with aesthetic perception if we were to call it an instance of evolution or progress, but it is a development which proceeds in the spirit of Andalusian music.

Andalusian music is possessed of a characteristic phrase-vocabulary which not only reveals the melodic apart from stylistic common denominators of the music of the Maghrib, but which is the basis of many of the characteristic phrases of Turkish and Egyptian music. In the *taqsim*, the Arabic equivalent of *alāp* or rhythmically free introduction, there is an elaboration of these phrase forms which has led to the style of ornamentation and characteristic phrase patterns of *moal*.

Moal as a vocal form has filtered downwards from the level of classical and art music to the melodic vocabulary of folk music. In the folk or popular form it is especially famous in Spain as flamenco. Instrumental parts can also render it satisfactorily, as for example the flute in Algeria, but in this there is a skill more in the sphere of art music. In an amalgam with the style of Koran recitation it has formed the basis of Egyptian vocal music. In some of the songs of Central Java, a few of its

ornamentations appear to be present, but whether this is a coincidence or the effect of early Arab trading, is debatable. In the Maghrib the *taqsim*, or introduction, is in function like the thought that precedes the creation.

The principal differences between the impression created by the Tunisian and Moroccan versions of Andalusian music are the results of geographical and aesthetic divergence, but also of factors in the other aspects of cultural history. While the Tunisian version is marked by dignity, discipline, and austerity, the Moroccan style is by contrast more notable for its caressing, soothing, and sweet qualities.

In the complete exposition of Andalusian music, a movement of which is called a *nawbah*, a theme is repeated and sometimes its constituent parts are re-arranged. It is followed by another phrase, similarly treated, and partaking of the qualities of the first phrase. Separate sequences of this type each called a *nawbah*, separated by *taqsims*, together form a suite. At best the *nawbah* suite is a complete statement of a musical idea revolving about certain formal conceptions.

As an after-thought I would like to mention two instances which support certain contentions of mine concerning the psychology of music. Professor Sychra of Prague, has put forward the hypothesis that there are psychological parameters in musical expression. I assert that these common denominators of phrase-expression are international and independent of styles. In 1956, in Toronto, I met for the first time in my life an Indian. He was also an amateur sitarist. At that time I had only just started taking a really serious interest in Indian music and could recognise perhaps half-a-dozen *rāgas*. I asked him to play *rāga* with which I was unfamiliar, and I identified without difficulty their character in two respects, firstly whether they were suitable for the time at which I heard them and secondly, for what time they were appropriate.

In February this year Professor Koelreutter of Munich brought before my alert attention the fact of correspondence between historical epochs of philosophy and social attitudes and musical expression. These correspondences have emerged in palpable form for all types of music I have investigated.

My musical imagination has often run riot, and in 1956 I endeavoured to imagine what the music of the Mahenjo-Daro-Harappa civilisation must have been like. My chief clue must have been the dancing figurine which is such a famous relic of those times. The attitude suggests a

particular orientation to rhythm of a unique type. Imagine my gratification when some time later I heard a Punjabi folk song which was surprisingly like my imaginary music, even to the extent of one identical phrase. As I keep a very careful track of every piece of oriental music I have heard since 1948 there is very little chance that I subconsciously remembered some piece heard at an earlier date. There is no reason to suppose that folk songs cannot survive for such a long time. One should not forget how truly isolated the Indian village, even in the plains of Punjab and U.P. has remained, until recent superficial changes. My guru Pt. Dilip Chandra Vedi, who teaches me Hindustani vocal classical music, has remarked that some of the folk songs of Garhwal and Kumaon correspond to music described in the *Natyasastra* of some two thousand years ago. In Serbia and Bulgaria unique types of chromatic folk songs have survived almost unchanged for well over 2,500 years. Folk songs of North Africa, particularly in the Atlas mountains, are of a unique and doubtless very ancient type. They have not the remotest connection with the Andalusian music which exists in the same country.

ILLUSTRATIVE EXAMPLES

I Tadjikistan

1. "Tun, Tu", sung by M. Baki, could be related to Gujarat or Afghanistan.
2. "Kuza" sung by F. Hakim and Abdurauf, has Armenian melodic elements.
3. "Gayom Dusti", sung by N. Amanbek, is reminiscent of the Balkans.
4. "Sharabi Bakht", sung by Z. Nazim, is a Pathan-type melody in Uzbek style of rendition.
5. "Rānchidā Nigāram Āmād", sung by S. Mulladzhan, is an Iranian rural song.
6. "Pākhtkārān" sung by the Zhenskiy vocal quintet, with Tadjik Instrumental ensemble.
7. "Dilkhirāchi Sādirkhān," sung by B. Iskhak and L. Baraka, with Tadjik ensemble.
8. "Kāshkārchai Sādirkhān", sung by the Zhenskiy vocal quintet, with Tadjik ensemble.

II Uzbekistan

9. "Nārim — Nārim" — Ensemble "Bākhār"
10. "Kup Sāgintirma", sung by Rakhim.

11. "Urgulâi Bâkhârimdân" sung by Imamkhadj.
12. "Yângi Erdân Khât", sung by K. Ismâil (with Arabic type phrases).
13. "Tabrikîlâimân", played on dutar, tâmbur, and doira, resembles in part a piece of Turkish classical music of the fourteenth century.

I am indebted to the Union of Soviet Composers for the discs from which these examples are taken.

III Iran

14. A full modern suite called golha, the flower, in the *dâsîgâh segâh*. The first part, composed by Fâredun-e-Hafzi, is in rhythmic order, and sung by Pooran. The second part, in free style, is composed by Mâ-Ini-Kemanshahi. This *alaap* style is called *târâne*. The singer is Abdul Vahâb Shâdidi. The third part, in rhythmic order, is sung by Pooran. The fourth part is the orchestral conclusion. The poets are Âtar, Pezhmân-e-Bâkhtiari, and Vâkshi-e-Bâfghy.

(Source :—Tehran Radio)

IV Turkey

15. "Seyri Gulsen edelim ey sivekar" — Maqam Hijaz — comp. Dede effendi 18th century, Istanbul Radio Chorus.
16. "Gormek ister daima her yerde cesmanim seni", maqam nisaburek, Comp. Garbis effendi, 20th century, Istanbul Radio chorus.
17. "Dok Zulfubu Meydane gel" Maqam Hisar Puseelik, Comp. Tamburi Mustafa Cavus, 18th century — Istanbul Radio chorus.
18. "Ey gulbun - i midemed saki - i gulzar ku canim", maqam Neva Form "Kar", Comp. Mustafa, Itri 17th century Istanbul Radio chorus.
19. Saz Semaisi maqam Kurdili Hijazkar comp. Vasil effendi, 20th century. Kemence played by Rusen Kam, kanun played by Vecihe Daryal and lavta played by Mesut Cemil.
20. "Amed nesim-i subh-dem", maqam Rast, comp. Abdul Qadir-Meragi, 14th century, Istanbul Radio chorus.

V Egypt

21. "Sahih Khessamak", taqtuqa, sung by Omme Kolsoum.
22. "Enkont Assameh", monologue sung by Omme Kolsoum.
23. "Albek Ghadarbi" monologue sung by Omme Kolsoum.

VI Tunisia

24. Andalusian suite consisting of three movements, slow in 8/4 time, medium in 6/8 time, and fast in 10/8 time:
 - (i) Khafif Al-osham al — azraq.
 - (ii) Khatamalla yafal ma yasha naghmat Rasd-el-mayah
 - (iii) Darj habb-al-niseem.
25. "Bisharaf Neiraz", Tunisian classical music in two movements, slow 8 beats and fast 6/8 time.

VII Morocco

26. "Qaseeda Malika", by Mohamad Bu-Zuwaih.
A *qasida*, or poetic recitation set to music.
There are three different maqams in the vocal part of this piece. The vocal technique contains many of the fast passages characteristic of moal.

27. "Fisanaye min insiraf qoddam" (Beginning a course of development of being about to bid adieu) Moal sung by Mohamad el Tod in Maqam Hijaz Kabir with Andalusian orchestra of Rabat.
28. "Toshiya ghariba alhasin m-a sana-e min infraq alqadam" (Recommendation of foreign excellence with the flow of development of the theme of separation) sung by girl student chorus with Andalusian orchestra of Rabat.

Note : — With the exception of Central Asia the material presented during the three lectures originated from the radio studios of Rabat, Tunis, Istanbul and Tehran, and as such is not available on discs.

DISCOGRAPHY

- I. TADZHIKISTAN 33 RPM 10"
VSESOYOZNAYA STUDIYA GRAMZAPISI
No's. 5252, 5253, 10057, 10058, 10061, 10062, 10133, 10134
 - II. UZBEKISTAN 33 RPM VSESOYUZNAYA STUDIYA GRAMZAPISI
No's. 9627, 9628, 9875, 9876, 9912
 - III. TADZHIKISTAN, UZBEKISTAN, KARA KALPAK, ETC.
78 RPM
DOM ZVUKOZALISI No's. 29966, 29967, 30346, 30347, 30356, 30357, 30394, 30395
TASHKENTSKIY ZAVOD No's. 17455, 22433, 27882, 27883, 27912, 27913, 28004, 28005
33 RPM
MK 33 D 7947, 7948 (a), 8161, 8162
 - IV. IRAN 33 RPM — AHANG RECORD — Artist : Miss-Delkesh
IRLP 20001 Dastgah : Dashti, Shushtari, Segah, Bayat Tork
IRLP 20002 : Abuata, Esfahan, Homayum, Chahargah
IRLP 20003 : Mahur, Shur, Afshari, Masnavi
78 RPM Columbia and Odeon — Miscellaneous
- | | | | | |
|-------------------|--------|-------------------|-------------------------|-------------------------|
| Columbia GP 110 : | Artist | A. Alborzy | "Shore Shore" | "Narme narme" |
| ..... | ..... | 120 Banu | ..... | "Kija" (2 parts) |
| | | Roubaksh | | |
| ..... | ..... | 121 | ..... | "Garaj", "Gole Sahrai" |
| ..... | ..... | 123 Komi | "Day Balal", | "Nale Ashegh" |
| ..... | ..... | 126 | "Avaze Sagah", | "Mokhalef Segah" |
| ..... | ..... | 128 Jenati | "Dane nar". | Majid |
| | | | Mohseni — "Bame Boland" | |
| ..... | ..... | 142 A. Ashourpoor | ..... | "Hey Yar", "Pach Leyly" |
-
- | | | | | |
|--------------|----------|---------------|----------------|----------------|
| Odeon PLP 31 | Artist : | Banu Parvaneh | "Ahad Shekan", | |
| | | | "Bame Boland" | |
| ..... | 42 | ..... | ..... | — "Del Bakhte" |
| | | | | "Bad Gaman" |

V. TURKEY

78 RPM

HMV

- JOT 1 Zehra Bilir — “Rinna Rinnana”, “Minder Ustunde Pire”
..... 2 Perihan Altindag-Sozeri :— Nihavent - “Mumkunmu unutmak”
..... 4 Kucik Nezihe Uyar — “Gunlerce Aylarce”, “Bir Gun seni
Gormezen”
..... 5 Ustad Munir Nurettin :— “Esiri Zulfunum”, “Gazelli”
..... 6 Zehra Bilir — “Develi”, “Bir Yildiz dogdu yuceden”
..... 7 Perihan Altindag-Sozeri : “Estergon Kalesi”, “Acil acilacagim”
..... 8 Suzan Yakar Rutkay :— “Sabah Yildizi”, Sevda Zinciri”
..... 9 Perihan Altindag-Sozeri :— “Gecti Sevdalarla” “Gonul durup
dururken. . .”

VI. EGYPT 78 RPM

- | | | | |
|----------------|-----|--|---------------------|
| HMV FX | 162 | Omme Kolsoum — | “Sahih Khessamak” |
| ..... | 165 | — | “Enkont Assameh” |
| ..... | 166 | — | “Albek Ghadarbi” |
| HMV FX | 171 | Omme Kolsoum — | “El Chakke Yehyi” |
| ..... | 177 | — | “Ala eeni il hagr” |
| ..... | 11 | — | “El Boode Allemni” |
| ..... | 15 | — | “Khone Khali” |
| ..... | 16 | — | “Albi Eerf” |
| HMV 42-14 | | Mohamad Abdel Wahhab — | “Batet Tenagini” |
| Columbia GA 62 | | Ahmad Cherif, Fadila Rouchdi, and Wagida Hamdi — | “El dorreten” |
| ..... | 63 | Zakaria Ahmad and Fadila — | “El hob lo daoula” |
| ..... | 76 | Asmahan — | “Ya nar Fouadi” |
| ..... | 80 | Saleh Abdel Hay — | “Adar da Weda” |
| ..... | 86 | Saleh Abdel Hay and Sania Hassanein | “Ahouan Maandi” |
| ..... | 89 | Asmahan — | “Aoshedni ya albi” |
| ..... | 92 | Asmahan — | “Asmaa el boulboul” |
| HMV SE 23 | | Sami Chawa — Violin and Orchestra — | “Khadnil hawa” |

Roger Ashton, born in England, 1936, came to India in 1963, to learn Hindustani vocal classical music, assisted by a scholarship from the Charat Ram Foundation. He has given dhrupad and dhamar performances at Jullundur, Delhi, Meerut and Varanasi, and is developing a comparative study of classical and art music in the sphere of Muslim and Hindu influence.