

ASIAN AND ASIAN-AMERICAN MUSIC

By

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PREFACE

Approach to Essay

When I was first asked to write the Asian-American Baseline Essay on Music, I declined, saying that it was an impossible task to talk about the music of *all* of Asia as well as the music of the Asian-Americans. I am an Asian-American ethnomusicologist who specializes in the music of parts of Asia and have uneven knowledge, both first-hand and secondary, about different parts of Asia. I knew even less about Asian-American music at that time than I do now. However, I was persuaded by the vision and mission of the Portland Public Schools to publish original essays with pertinent content to serve as resources for their multicultural/multiethnic education program. So much of the available resources today are determined by the economic market rather than the educational needs of our population. As a result, resources specifically directed towards multicultural/multiethnic education or general readers, listeners and viewers are limited.

As a university professor, I share the desire with the Portland educators to widen the perspective and open up the world view of students, especially where this view concerns music and culture. At the same time that a diverse range of ideas are introduced, I want to instill a respect for the different sounds, functions and concepts of music and the performing arts in their own right. I do not want to have everything filtered through Western notions of what is and is not music, nor do I want to compare all other musics to the model of the Western art music tradition that is still central in most of the educational institutions in America. Sometimes there are no comparisons

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to be made, but this does not mean we should not attempt to understand something completely new. In the past, educators justified the study of “other cultures” to understand ourselves in relation to others, but our population of “us” today incorporates and involves more of “them.” They are us! We need to catch up to our present concerns for our society in order that we are equipped to act as knowledgeable and responsible members of an international community.

With such thoughts in my mind, I decided to base the essay on my class lectures at the University of Washington. The class is a survey of Asian music intended for undergraduate, non-music majors. No one is expected to have a background in music. They listen to music, much of which they have never had an opportunity to hear before; they learn a little about geography, history, languages, religions, political systems, educational systems, musical genres, etc., but they are not expected to gain mastery over a standard body of information. At most, I am satisfied when a student is inspired to find out more than I can offer in class.

I therefore write this essay with the hope that you will be inspired to find out more than what is offered in this essay. The lists of references, printed materials, audio and visual documentation are included so that you may set out on your own explorations to new musical worlds. Not all references listed are still in print or easily accessible. It is impossible to keep up with the ever-changing information now available to us. I regularly frequent the international section of record stores to see what is new. I am constantly revising my lectures with new information and new ideas. One result of writing this essay has been an increasing awareness of the music of Asian-Americans on my part and the inclusion of Asian-American music in my class on Asian music.

Because I want to present information from its cultural perspective, I use many indigenous terms in this essay. In order to deal with the numerous terms and somewhat specialized vocabulary, I have provided a glossary-index at the end. Foreign terms are italicized, and all terms written in boldface are listed in the glossary-index.

There are two things that you will not find in this essay: a teaching guide and a list of music and musicians that represents the minimum core content of the essay.

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Most readers are aware of the many Asian-Americans who are recognized artists and contributors to Western art music. There is no denying the strong presence of Asian-American conductors, soloists and composers such as Seiji Ozawa, Yo-Yo Ma and Chinnary Ung, just as there are some non-Asian-American composers who incorporate Asian musical traditions into their compositions, such as Lou Harrison and Michael Tenzer. I wanted to focus on those Asian and Asian-American artists who are able to transmit to their children, students and audiences the importance and meaning of a cultural tradition, and who, in their own way, have had great impact on the tradition as we understand and appreciate it today. There are many thousands of musicians and artists who deserve to be acknowledged, but my limited knowledge and the limited space in this essay prevents the inclusion of most of them.

Information in this essay is not presented chronologically because I felt that this type of historical approach was not necessarily conducive to the ethnomusicological approach I have taken. Where relevant dates and significant occasions explain the development of certain musical ideas, I of course include the information. There is the ever present danger of believing that all “traditional” music is old music, or one that is static. If a particular tradition does not incorporate change and remain relevant to contemporary institutions and people’s daily lives, it dies. For example, the Asian harp tradition, an ancient tradition that can be traced back to Mesopotamia, died out in most of Asia by the twelfth century (except in Burma and isolated regions of South Asia) though mentioned in literature and represented in paintings.

Although I was guided by general topical considerations, I have purposely avoided using the systematic approach of using the same section headings throughout the essay because information is not equally available for each region, and one cannot discover culturally significant aspects of music by using the same template for each and every culture. Wherever appropriate, I do try to draw out the similarities or point to historical connections, but there is no sense in forcing a comparison where none exists, or adopting a narrow focus, allowing factors outside this constricted view to go unnoticed. Above all, I wanted to remain flexible, to be open to new and diverse ways of thinking about music, and to retain the excitement of being a student throughout my life.

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Acknowledgments

I wish to extend my appreciation to the many reviewers who offered invaluable information and suggestions on draft versions of this essay. Their perspectives as educators, sociologists, ethnomusicologists, musicians and members of Asian-American communities have certainly enriched the stated intention of this essay, “to widen the perspective and open up the world view” of music and culture. They are, in alphabetical order, Mariam Baradar, Joseph Chang, Jim Cuomo, Tracy Dillon, Aseel Nasir Dyck, Yildiray Erdener, Ramesh Gangolli, Robert Garfias, Shirley Hune, Fred Jackson, Chris Landon, Carolyn Leonard, Theodore Levin, Kanta Lutra, Luis Machorro, Vinh Nguyen, Nosratolah Rassekh, Ted Solis, Minh Tran and Ricardo Trimillos. Mariam Baradar deserves special mention for her encouragement and patience, which helped a sometimes recalcitrant author see the project to its end.

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INTRODUCTION

Asian Culture

A vast number of peoples identified as Asian inhabit the continent of Asia and beyond. They cannot be identified as a particular ethnic group, nor do they originate from a single racial stock, nor do they belong to one language family. What, then, constitutes the basis for grouping these people, representing over 50 countries, areas and sovereignties, together in a single essay on Asian music? From ancient times to the present, Asia has experienced active exchanges of material goods, information, and populations. The ancient civilizations of the Near East, Persia, India and China spread their religions, philosophies, and knowledge far beyond their political and geographic boundaries. The spread of Buddhism, Christianity, Confucianism, Hinduism, Islam and Judaism went hand in hand with the spread of kingships and dynasties as well as a way of life that penetrated much of the cultural life of Asia. Shamanism and localized nature worship of various types were incorporated into the major religious beliefs. Some examples of these exchanges took place through economic trade, religious missions and pilgrimages, and the spread of political influences and wars.

Asian religions and philosophies spread common attitudes involving the importance of family and ancestors (filial piety and ancestor worship), the importance of nature (in ruling as well as in philosophical thought), the importance of education and the transmission of knowledge (both literary and oral tradition), and the observance of hierarchies (strict codes of social conduct). Ceremonial music in Asia entertains gods, and signals correct procedures for humans.

There is a distinct analogy between the aesthetic theories of Confucius (died 479 B.C.) and those of Plato (died 347 B.C.). Both sages discoursed on music and ritual as means of producing desired kinds of emotion, attitude and character. They showed how young men could be educated to strengthen and harmonize the state. Both praised music of a stately and dignified sort, which helps to produce inner harmony. Confucius emphasized the value of traditional ritual in the development of emotional self-control.¹

Buddhist monks, Islamic mystics, and pastoral nomads symbolize their close connection to nature through the simple reed cane or bamboo pipe. Hindu mythology and epics form the basis for much of the dance and theatrical traditions of South and Southeast Asia. Islamic scholars translated Greek writings on music as a science.

A famous trade route (a caravan track of 4,000 miles) known as the Silk Road or Silk Route connected West Asia and East Asia as well as China and the West, carrying goods and ideas between the two great civilizations of Rome and China. During the famous Tang Dynasty of China (A.D. 618-907), many international musicians from Persia, Central Asia, India, and Southeast Asia lived and performed in the capital Ch'ang-an (now Xi'an).² They influenced the musical tastes of the ruling classes. They introduced new instruments into China, most notably the Persian **barbat**, which developed into the **pipa** of China, the **biwa** of Japan and the **ty-ba** of Vietnam.³ In the other direction, the **barbat** developed into the Arab **'ud** and the European **lute**. Some of the musical instruments from this period are preserved in the Shosoin Repository in Nara, Japan. This treasure house was built in 752 A.D. and contains over 10,000 items including musical instruments from China, India, and Persia brought to Japan some

1 Encyclopaedia Britannica, 15th ed., s.v. "aesthetics."

2 Edward H. Schafer, *The Golden Peaches of Samarkand: A Study of T'ang Exotics*, Berkeley: University of California Press, 1963, 50-57.

3 Shigeo Kishibe, "The Origin of the P'i P'a," *The Transactions of the Asiatic Society of Japan*, Second Series, Vol. XIX, 1940, 261-304.

1,200 years ago. Among the musical instruments is a **biwa** with a Persian motif inlaid with mother-of-pearl and the extant fragments of two Persian harps, the **chang**, related to the Assyrian angular harp.⁴ The Silk Road was later used by Marco Polo in the 13th and 14th centuries to travel from Italy to Cathay (China).

The influence of power of the Hindu kingships, the great Mongol invasions, and the spread of Buddhism and Islam all played an important part in contributing to the cultural life of Asia as well as to the religious and political aspects of their dominion. Wealth and power are symbolized by the ownership of bronze gongs in Southeast Asia. The Chinese scholar expresses his poetry through the Chinese **zither**, **qin**. The proper reading of the Qur'an involves correct observance of melody and rhythm.

Cultural Areas of Asia

The following areas are defined as general regions and spheres of musical cultures. Geographic proximity and shared environmental conditions, as well as direct exchanges of information and goods, contributed to similar musical thoughts and practices that spread throughout the region.

I. East Asia

East Asia includes Asian cultures that have been heavily influenced by ancient Chinese culture and include those of Korea, Japan and Vietnam. The spread of the written Chinese language and the importance of Confucian and Buddhist thought did much to influence the music culture of East Asia. Each of these areas has developed compositions based on poetry, to be performed on **zithers**.

II. Southeast Asia

This region includes mainland Southeast Asia, Malaysia, Indonesia and the Philippines. Hinduism spread throughout major parts of this area, which adopted more

4 Shigeo Kishibe, "The Origin of the K'ung-Hou (Chinese Harp)," *Toyo Ongaku Kenkyu, The Journal of the Society for Research in Asiatic Music*, Vol. 29, Nos. 2 and 3, 1954, 1-51.

recent overlays of Buddhist, Muslim and Christian cultures. This region is musically characterized by the importance of bronze gong instruments and ensembles.

III. South Asia

The Indian subcontinent, surrounded by Buddhist cultures to the south and east and Muslim cultures to the north and west, comprises the core of South Asian culture. Two important contexts in the development of classical music and dance traditions are the Hindu temples and the Mogul courts.

IV. Central and North Asia

The area includes Mongolia, Southern Siberia, Tibet, and the Turkic-speaking areas of China and the former Soviet Union once known as Turkestan. A strong nomadic element in these societies explains the paucity of large musical ensembles and the rich development of complex vocal techniques.

V. West and Southwest Asia

The area encompasses Arabic-, Turkish- and Persian-speaking areas where Islam plays an important part in determining musical concepts and aesthetics. The importance and reverence for the word in Islam is reflected in the respect given to songs rather than instrumental music, which is not based on poetry or text.

Although the essay is organized into sections based on five principal regions of Asia, there are a number of prevailing themes that are prominent and consistent across all the regions. There is a close relationship between music and the spirit and religion. Therefore, one finds devotional music at the core of religious ritual, or as part of activities originally conceived for the entertainment of gods and spirits. Music is often associated with state and power, used as a symbol to acknowledge the presence or activity of authority. Music, often of a participatory nature, commemorates life-cycle and seasonal events. Although literature has a high place among many of the Asian cultures, music is normally treated as an oral tradition. Repertoire, performance practice and music theory are passed on orally from teacher to student, or, on a more informal basis, one learns from listening to musicians. Oral tradition places heavy emphasis on memorization (both mental and tactile) and conceptualization and is

responsible for the continuity of musical traditions through the ages, from one area of the world to another. Continuity in itself does not imply preservation or petrification, but rather innovation and change, for in order for a music tradition to remain vital, it must adapt, absorb, and change according to new influences and circumstances. These new influences often came about as a result of exchanges of information, material goods, and populations that took place among the peoples of Asia as well as with peoples outside Asia.

In this essay, no attempt is made to be encyclopedic in the coverage of the music cultures of Asia or of Asian-America. Only a few representative examples have been presented in this essay to show at one and the same time, the rich variety of music in Asia as well as the similar musical contexts, notions, and practices found throughout Asia. Many indigenous terms are used in this essay because English terminology does not fully convey the special and significant meanings contained in the indigenous term. Even terms such as “music” do not find exact cognates or parallels in Asia. At times, it is closely associated with dance and poetry, and one should not necessarily distinguish or separate these arts as they are in the West. At other times, something very musical may not be conceptualized as music if the occasion or function of the performance is not thought to be musical.

Asian Immigration to the U.S. and Experiences

The earliest Asian immigrants to the United States were immigrants who came for economic reasons.⁵ They initially worked on the railroads or were employed as agricultural laborers. Mainly Chinese, Japanese, Filipinos and Indians, they initially settled on the West Coast (and Hawaii, then an independent kingdom, later a U.S. territory and state). The bulk of the Korean immigration to the United States took place after the 1960s and today, they, along with Americans of Filipino and Vietnamese heritage, form one of the largest Asian-American populations in Los Angeles. The bulk

5 For a source on Asian-American immigration, see Sucheng Chan, *Asian-Americans: An Interpretive History*, Boston: Twayne, 1991.

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of the recent Asian Indian immigrants, however, have settled in and around New York City. At the turn of the twentieth century, the United States welcomed the first wave of Arab immigration that centered in New York, Boston and Chicago. After W.W. II, Arab immigrants concentrated in the area near Detroit where they could get jobs in the auto industry. Today, Dearborn, Michigan is considered the U.S. center for the Arab world and receives new groups of immigrants from the Middle East. The more recent Asian-American populations include refugees who came for political reasons as a result of conflicts in their countries. The largest concentration of Iranians is in the Los Angeles area, while the Afghans have settled mainly in the Oakland Bay Area of California in the communities of Hayward, Fremont and Concord. The most publicized recent groups of immigrants are the various Southeast Asians who came as a result of the war in Vietnam, Laos and Cambodia.

Although Asian-Americans faced prejudice, hostilities and segregation and were the target of restrictive exclusionary acts and laws during the first century of their lives in the United States (1850-1950), they nevertheless managed to maintain cultural ties with their original homelands. Asian-Americans traveled to Asia to visit relatives. Some went to Asia for an education. Movies as well as performing troupes from Asia toured Asian communities, principally on the West coast. Since that time, modern technology has enhanced the exchange of information and the movement of peoples. "World Beat" is a category of popular music that incorporates western and traditional music from different parts of the world. Asian performing musicians still tour the United States but now play in large urban centers such as New York, Washington, Chicago, San Francisco, and Los Angeles to a general American audience. Although many American students travel to Asia to study traditional performing arts, there are more and more opportunities for learning from dedicated artists who teach and perform in the United States. Community-based organizations sponsor classes and workshops and sponsor performances. Many university programs have faculties of Asian performing arts and encourage student participation. These individuals and institutions of learning have developed a multicultural awareness and regard that enrich the general musical life of the United States.

EAST ASIA

Ritual-Ceremonial Music and Court Traditions

Music was associated with the state and cosmological order in ancient China. The relationship between harmony in nature, in state government, and in ritual and ceremonial music prompted the Chinese to include offices of music as a part of the government. The music was based on symmetry and balance of sound, and correct performance was insured by government musicians with official ranks. This close relationship between music and state rule is represented today in Korea and Japan in the court music traditions. The court repertoire includes ritual ceremonial music as well as entertainment music. Although court music in Asia is not particularly appreciated or known by contemporary Asians, its importance lies in the fact that it represents cultural continuity. Some of the repertoire has survived to this day, and performances, however infrequent, are still held. Although the Confucian ceremonial orchestra is no longer found in China, it survives in Korea where it was introduced in the twelfth century. The Imperial Household in Japan still employs court musicians, many of whom are descendants of court musician-families (Plate 1).

The ritual and court music traditions of both Korea and Japan are based on the Chinese idea that ritual and ceremonial music must represent harmony in nature by including musical instruments such as bamboo flutes, **zithers** with silk strings, stone and metal chimes, drums, etc., made from the eight natural elements of wood, bamboo, silk, stone, metal, earth, gourd, and animal skin. Although the Korean Confucian ceremonial ensemble still maintains all the representative instruments, other Korean and Japanese court and ritual ensembles no longer include the complete instrumentarium that represents all eight natural elements of nature.

Instrumental Music

Non-ritual East Asian instrumental forms feature instruments generally described as "Silk and Bamboo" from the Chinese descriptive term *sizhu*. *Si* literally means "silk" and denotes stringed instruments because the strings used to be made of silk.



1. A *gagaku* (court music) ensemble of the Japanese Imperial Palace
(Courtesy of Robert Garfias)

Nowadays strings are sometimes made of nylon for greater durability or steel for greater volume. *Zhu* literally means "bamboo" and denotes wind instruments because many made of bamboo.⁶ Some instruments such as the mouth organ represented the "gourd" category in the ancient eight natural elements system and the "bamboo" in the *sizhu* system.

Common musical instruments belonging to the "silk" category include plucked **zithers** such as the Chinese *qin* and the *zheng*, the Korean *kayagum*, the Japanese *koto*, and the Vietnamese *dan tranh*. Plucked **lutes** such as the Chinese *sanxian* and *pipa*, the Japanese *shamisen* and *biwa*, the Okinawan *sanshin* and the Vietnamese *ty-ba* also belong to this category. There are also bowed lutes such as the Chinese *erhu* and Korean *haegum*. Instruments belonging to the "bamboo" category include the Chinese *dizi*, *xiao*, and *sheng*, the Korean *taegum*, and the Japanese *shakuhachi* and *sho*.

The *qin* is one of the oldest indigenous Chinese instruments and has been in use for at least 3,000 years. It is a long, relatively flat board **zither** made of wood with seven silk strings of varying thickness. At one time, it was used in ceremonies and rites with other instruments, but it has been played as a solo instrument during its recent history.

The *qin* has always been an instrument associated with scholars and with Confucian and Taoist philosophy. Its music is believed to express the harmony of nature. In the Confucian sense, music of the *qin* expresses the harmony between man and the state. Music was used by ancient, wise rulers to keep the peace in the state by improving morals and human relations. However, unlike Confucian ceremonial or ritual

6 Isabel K.F. Wong, "China" in *Excursions in World Music*, Englewood Cliffs: Prentice Hall, 1992, 79.

music, the music of the *qin* is private, and performed solo, ideally played for an audience of one. Other conventions associated with playing the *qin* are that it should be played in a beautiful place, preferably outdoors in a scenic setting, and after washing oneself and changing clothes.

Much of Chinese instrumental music is descriptive. Often it is based on a poem describing nature; it may be evocative of nature in mood and color, or it may imitate the actual sounds of nature. In the music of the *qin*, the emphasis is not so much on a melody created by a succession of tones, but on the individual tones and their timbres. *Qin* players spend time learning the nuances of touch in order to produce the various timbres.

The *zheng* is also an indigenous Chinese *zither* that is not as old as the *qin*, but it has been played at least since the 3rd century B.C. The *zheng* has sixteen strings (though larger models with 21 strings have become popular). Originally the strings were silk, but now metal strings are used. Metal strings give the instrument a brighter sound than that of silk strings. Unlike the strings of the *qin*, the strings of the *zheng* are of equal thickness. The strings pass over bridges, which are moved for tuning. The right hand plucks the strings with the fingernails while the left hand presses the strings on the other side of the bridge to ornament the sound or raise the pitch. The music of the *zheng* has always been used for entertainment rather than for rites.

The Korean *zither*, *kayagum*, was introduced to Korea from China where it acquired its distinctive playing technique and musical style (Plate 2). It has 12 silk strings, each of different thickness, passing over moveable bridges on a body. The strings are plucked with the thumb, index and middle fingers or flicked with the fingers of the right hand while the left hand tightens or loosens the strings by pressing or releasing the strings on the other side of the bridges. The sound holes on the bottom side of the resonating body are shaped in the symbols of the sun and the moon.

The Japanese *koto*, like the Korean *kayagum*, was introduced to Japan from China. Thirteen silk strings of equal length, tension, and thickness are strung over moveable bridges. Like the *zheng* and *kayagum*, it is tuned to a **pentatonic** (five-tone)

scale with other pitches and ornaments produced by pressing the strings on the other side of the bridge. The strings are plucked with plectrums or finger picks made of ivory and worn on the thumb, index and middle fingers of the right hand.



2. Korean *kayagum* and *changgo*

left to right: Jeong-ju Jeong playing the ***kayagum*** and Maria Seo playing the ***changgo***
(Courtesy of Jeong-ju Jeong)

In the old tradition, the **koto**, like the **qin**, was played by priests, scholars and noblemen for aristocratic and religious performances. The first teachers were priests who had learned the **qin** in China. The **koto** was also used for social entertainment at the courts. Eventually, the repertoire was passed on to blind, professional musicians who adapted the **koto** repertoire to popular music dominated by the **shamisen**, a three-string spiked, plucked **lute**. Today, the **koto**, along with the **shamisen** and **shakuhachi**, an end-blown bamboo flute, forms the core of Japanese chamber music.

Although Vietnam is not considered a part of East Asia for the purposes of this essay, it is necessary to mention the Vietnamese **zither**, **dan tranh** (Plate 3), because of its obvious relationship to the Chinese **zheng**. It has seventeen metal strings over moveable bridges. The strings are pressed with the first three fingers of the left hand and plucked with the thumb and first two fingers of the right hand. The music of the **dan tranh** is performed for entertainment, not rituals, similar to the repertoire of its relative, the **zheng**. Examples such as these highlight the great exchange of ideas and the spread of musical traditions over vast areas of Asia and beyond.

Other examples of shared instrument-types in this area are the plucked strings, bowed strings, and struck strings as well as the instruments belonging to the "bamboo" category. The three-string plucked **lute** with a long, fretless neck is known as **sanxian** in China. First introduced to Okinawa, this instrument was adopted by the Japanese as the **shamisen** and became an important folk and popular instrument throughout Japan. The sound box is covered with snake skin in China and Okinawa and with cat skin in Japan.

A plucked **lute** with a short bent neck and pear-shaped body known as **barbat** was introduced to China from Persia through the old Silk Route. It became known as the **pipa** in China from where it spread to Japan and Vietnam where it was known as **biwa** and **ty-ba**, respectively. The two-stringed fiddle with a hollow, wooden, cylindrical sound box covered with snakeskin known as **erhu** in China can be found in Korea as



3. Tuyen Tonnu playing the Vietnamese *dan tranh*
(Courtesy of Phong Thuyet Nguyen)

the *haegum*. The *yangqin*, a dulcimer struck with a pair of bamboo sticks, was also possibly introduced to China from Persia where it is known as *santur*. The same instrument in Korea is known as *yanggum*.

Shared instruments of the "bamboo" category include transverse flutes (side-blown) and end-blown flutes (vertical flute). The Chinese *dizi* and the Korean *taegum* are transverse flutes with a hole covered by a thin membrane that vibrates to give the instrument a reedy sound. The Chinese *xiao* and the Japanese *shakuhachi* are end-blown flutes. Another Chinese instrument of the bamboo category is the *sheng*, a free-reed mouth organ. In Japan, the mouth organ, known as *sho*, is used mainly in the court orchestra.

Okinawa, the largest of the Ryukyu Islands of Japan, has served as a stepping stone from mainland China to Japan in the past, and at present serves as a musical stepping stone from Japan to other parts of Asia. As mentioned earlier, the Japanese *shamisen* was first imported to Japan from the Ryukyu Islands in the sixteenth century where it was known as *sanshin* (Plate 4). The *sanshin* developed out of the Chinese *sanxian*. Like its Chinese counterpart, the *sanshin* retained its snakeskin covered body. When the Japanese began to play this instrument with a large plectrum, they discovered that the delicate snakeskin could not withstand the beating of the plectrum; thus, the Japanese adapted their instrument by changing the membrane to a tougher cat skin. This plucked *lute* developed into the main regional folk and popular urban instrument of both Japan and the Ryukyu Islands. Other Okinawan instruments include the *kutu* (related to the *koto*) and *taiko* (Plate 5), a pair of drums played with sticks.

Besides their musical instruments, Okinawan musical culture reflects a number of Chinese and Southeast Asian elements. The musical scales of Okinawa are distinct from Japanese scales and closer to those from Indonesia. Western popular music was heard in and around the U.S. military bases on Okinawa since 1945 and was influential in formulating an Okinawan popular style combining the use of Okinawan and Western dance rhythms, melodies and musical instruments including the electric guitar, bass and



4. *left to right*, Katsutoshi Miyagi and Wataru Shinjo playing the Okinawan **sanshin**.

(Courtesy of Wataru Shinjo)



5. Wataru Shinjo playing the Okinawan *taiko*

(Courtesy of Wataru Shinjo)

sanshin. This Okinawan “sound” has become of increasing interest to contemporary Japanese rock musicians who are now incorporating these elements into their music. The strong appeal of Okinawan popular music has spread outside Japan to Southeast Asia and beyond where one is likely to encounter an Okinawan song sung in Okinawan or in the local language.⁷

Narrative and Dramatic Forms

Solo narrative forms are popular amongst the people of East Asia. Without any props, makeup or costumes, the solo singer-narrator weaves a story providing commentary as well as the voices of all the characters in the story, often using a stylistic vocal quality which tends to mask the identity of the teller of tales or to distance the character of the storyteller from the characters of the story. The Chinese “drum song” identifies the large drum that the story-teller plays as s/he tells the tale while accompanied by string instruments such as the **sanxian**, **pipa**, and **erhu**. Japanese forms of story-telling are often accompanied by the **shamisen** or the **biwa**.

In Korea, the solo-narrative genre of **pansori**, which developed out of shamanistic traditions, has come to represent the major narrative tradition of Korea and has further developed into a theatrical form involving a number of actor-singers, some props and scenery. The art of **pansori** demands vocal virtuosity, great power and stamina. A single performer standing on a mat conveys an entire saga by impersonating and enacting all the roles of epic folk tales, including the role of the narrator. The performer uses no theatrical trappings or props such as scenery, costume or makeup, but simply uses a fan to illustrate the stories or punctuate certain words or phrases. The **pansori** singer is accompanied by a single drum, a **puk** (a

7 For an example of Okinawan popular music, listen to the recordings of Shoukichi Kina. One of his compositions, “Flowers for your Heart,” heard on his album, *Shoukichi Kina & Champloose* for Sky Ranch 652316, can be heard as the song “Hana” sung in Malagasy on *A World Out of Time: Henry Kaiser & David Lindley in Madagascar* on Shanachie 64041.

double-headed drum played with a stick). The singer often addresses the drummer as a second character, and the drummer often interjects rhythmic shouts or words of encouragement, which are an essential part of the performance. In this last respect, the similarity to the Japanese dramatic forms in which the shouts of the instrumentalists are considered part of the musical accompaniment cannot be ignored.

East Asian theatrical forms developed out of storytelling and narrative forms. Many of the theatrical performances probably developed from religious festivals where there were presentations of mimes, jugglers, acrobats, and dancers. A favorite context for narrative forms was the teahouse. Eventually, many of the teahouses became more of a theater than a place to drink tea.

Although there are a number of regional musical theatrical forms in China, Peking or Beijing opera (regional music-theater associated with the capital, Beijing) is the best-known form of Chinese musical theater in the West. It emerged as a national style in the nineteenth century, combining plots, gestures and movements, acrobatics, makeup, costumes, and simple props from several regional styles. Performances took place on a relatively bare stage, providing an empty canvas where the actors and musicians drew fantastic, colorful scenes full of wonderful sounds and movements.

Role types in Beijing opera are identified by characteristic costumes, makeup, vocal timbre and style of singing and speech. There are four main categories of characters: male role, female role, painted face role, and comic role. Each category has subcategories that are distinguished by age and character.

Prior to 1930, all roles were traditionally played by male actors because women were not permitted on stage. The most famous actor of this century, Mei Lan-Fang (d. 1961), was an actor who made his reputation playing female roles (Plate 6). He was born into a theatrical family in 1894, and there was never a question that he would have a career in the theater. He started his training at the age of seven. According to his physique, personality and facial character, he began studying for women's roles from the very beginning. He underwent the strict training required of all theatrical performers that included lessons in singing, movement, memorization of songs, physical training

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and conditioning, which included learning to walk on stilts to imitate the walk of women with bound feet. After seven years of training, he joined a professional acting troupe at



6. Mei Lan-fang in *The Dream of the Red Chamber*

(A.C. Scott. *Mei Lan-Fang*. Hong Kong: Hong Kong University Press, 1959.)

the age of fourteen. By 1913, he was an established actor in Beijing. Although Mei Lan-Fang had strict traditional training, he was open to new ideas. A number of female actresses began appearing on stage, but their appearances were restricted to certain theaters. None of the best teachers would take female students. Mei Lan-Fang was one of the first famous actors to teach a female student. In 1928, actors and actresses appeared together on stage for the first time in Shanghai. Mei Lan-Fang's popularity went beyond the Chinese public; he caught the attention of foreign circles in Beijing and Shanghai. In 1919, 1924 and in 1956, he led a troupe to Japan. In 1930, he toured the United States, performing in Washington, New York, Chicago, Los Angeles, San Francisco and Honolulu. In 1935 he was invited to Russia. Mei Lan Fang became a representative of Chinese performing arts and raised Chinese theatrical arts in the consciousness of international audiences.

The basic musical elements of Beijing opera are songs, musical speech and instrumental music. Instrumental music accompanies singing, physical movements and dance. It also helps set the mood. Two types of ensembles are used in Beijing opera the percussion ensemble made up mainly of drums, clappers, cymbals and gongs and the melodic ensemble made up mainly of winds and strings. Vocal music involves lyric songs as well as heightened speech.

Two of the best known theatrical forms of Japan are the *noh* and *kabuki* theaters. *Noh* is an aristocratic, refined genre that reached its zenith in the fourteenth and fifteenth centuries and was patronized by the feudal lords and upper classes while *kabuki* was meant to entertain the merchant class and townsmen of the seventeenth century. Many pieces in the *kabuki* repertoire are based on *noh* dramas, and a number of the stylistic elements of dance, music, costume and staging are borrowed from the *noh*.

The *noh* theater of Japan is a classic form dating from the fourteenth century (Plate 7). *Noh* plays are heavily imbued with Buddhist philosophy, with many references to classic Chinese poetry. Like traditional Beijing opera, all actors, musicians, chorus and participants are male. Unlike the Beijing opera, however, there



7. From the *noh* play, *Takasago*
(Courtesy of William P. Malm)

is no stylized makeup, and some characters wear masks. The *noh* actor, often wearing splendid brocaded robes, moves and dances slowly with perfectly controlled and restrained movements.

Everything in *noh* appears minimal or simple yet symbolizes complex meanings. There are only two principal actors in *noh*. The main actor often changes his outward identity in the second half of the play. Often, the two identities are of the same person—for example, a man and his ghost. The second actor usually appears first and explains the circumstances of the plot and acts in a supporting role. The stage is connected to the **greenroom** by a bridge/walkway. The bridge symbolizes a journey, sometimes representing a bridge from one world to another. There are three living pines along the bridge, the largest of which is placed closest to the stage in order to give the perspective of distance. The only "scenery" is that of a stylized pine tree depicted on the back wall of the stage. In keeping with its outdoor theater origins, the *noh* stage itself has four pillars supporting a roof. Rocks border the stage area, giving the illusion that the stage is outdoors. The movements of the actors are restrained and highly stylized, where a simple raising of the hand can symbolize a great or even violent action.

The story is told by the actors who chant their lines as well as the male chorus who sits on the side of the stage, narrating and giving commentary in much the way a Greek chorus functioned. A small instrumental ensemble sits on the stage in back of the actors. The ensemble—consisting of a transverse flute, *nohkan*, two hour-glass shaped hand drums, *kotsuzumi* (small, shoulder-held hand drum) and *otsuzumi* (large, hand drum hit with hard finger thimbles) and a *taiko* (a drum played with two thick sticks)—accompanies the chorus and the dancing. The shouts and calls made by the percussion players are an important feature of the music.

Today, *noh* is supported mainly by intellectuals. "As a traditional performance system passed down in an unbroken line from generation to generation of practitioners since the fourteenth century, every aspect—text, melody, instrumentation,



8. From the ***kabuki*** play, *Momiji Gare*
(Courtesy of William P. Malm)

choreography, and costuming—has been codified. The current repertory is essentially the same as that performed in the sixteenth century."⁸

By contrast, the ***kabuki*** theater is elaborate, flamboyant and lavish and involves a great number of actors, musicians and technicians working with different musical ensembles, revolving stages, mechanical props, exaggerated makeup and costumes (Plate 8). Nevertheless, it is based on some of the same principles, and indeed, some of the same plays, as the ***noh*** theater. The stage is large and elaborate with splendid scenery. In place of the bridge of the ***noh*** theater, a walkway runs from the stage through the audience to an entrance at the back of the theater. This walkway is known as ***hanamichi*** or "flower walk," and most of the highly stylized stances of the main ***kabuki*** actors take place on the walkway in close proximity to the audience. There may be as many as ten actors, twenty or so musicians, and a number of technical assistants on stage at the same time. ***Kabuki*** actors do not wear masks but use makeup instead. The stylized makeup of many character types is reminiscent of the makeup used in Beijing opera. In traditional Beijing opera as well as in ***noh***, the female roles are played by men. ***Kabuki*** holds a place in the hearts of Japanese in much the same way that Chinese opera does for the Chinese. Thus, the Japanese had an affinity for Chinese opera and proved to be one of the most loyal audiences for Mei Lan-Fang.

Several musical ensembles accompany the dances, sing the songs, and provide sound effects and mood music. An off-stage ensemble provides sound effects and accompaniment to the drama. An on-stage ensemble consisting mainly of ***shamisen*** and singers accompanies dances and performs narrative songs. For those dances taken from ***noh*** plays, a ***noh*** ensemble is incorporated into the on-stage ensemble. Plays taken from the puppet theater (***bunraku***) repertoire are accompanied by a third type of ensemble that consists of a singer-storyteller and an accompanying ***shamisen*** player, both of whom sit to the side of the stage, as in the ***bunraku*** theater.

8 Monica Bethe and Karen Brazell, "The Practice of Noh Theatre" in *By Means of Performance*, Richard Schechner and Willa Appel, eds., Cambridge: Cambridge University Press, 1990, 167.

SOUTHEAST ASIA

Gong Ensembles

The music culture of Southeast Asia has been described as a "gong" culture because so many of the traditional, large ensembles of the area consist mainly of tuned metal gongs. In fact, the Javanese word, **gamelan**,⁹ referring to the large gong ensembles of Indonesia, has entered our vocabulary. It should be remembered, however, that the gong ensembles of the different regions of Southeast Asia have different, specific names. The production of early, ritual bronze drums, shaped like inverted kettles, dates back to about 400 BC in Southeast Asia and is associated with the Dong Son Culture of Indochina. It is thought that these bronze drums were used as signaling instruments as well as melodic instruments when played in sets of four to sixteen drums.¹⁰

Basic forms of gong ensembles are found in the mountainous regions of mainland Southeast Asia and the islands of the Philippines, Malaysia and Indonesia. The ensemble consists of a number of single gongs often played in interlocking patterns to produce a single melody line. In many cases, the gongs are communally owned and are played for ceremonial purposes. At the other extreme are large court ensembles consisting of a single or sets of tuned gongs, **metallophones**, xylophones, string instruments, flutes and drums. The instruments of these large ensembles often function in different ways to produce a stratified or layered texture. The metal instruments of these large ensembles are specifically tuned to be played with the other

9 "The name "gamelan" refers to the method of playing the instruments—by striking them—as they are almost entirely percussion." Quote from Jennifer Lindsay, *Javanese Gamelan*, Kuala Lumpur: Oxford University Press, 1979, 9.

10 Mantle Hood, "Bronze Drum," in *New Grove Dictionary of Musical Instruments*, London: Macmillan, 1984, 274.

instruments of the ensemble, and as such are owned by a single group or individual and cannot be interchanged with instruments in other ensembles.

Court and Ceremonial Music

As in other parts of Asia, music in Southeast Asia is related to ceremonies connected with religion, the state, community festivals, and family affairs. Also, there is a strong theatrical tradition that involves music and dance and probably derives from religious rituals. Many popular Indonesian plays are based on the Hindu epics, the **Ramayana** and the **Mahabharata**. Many of the court ensembles play for religious rituals, perform ceremonial music, and also provide music for the theater.

The large court **gamelan** ensembles of Java are famous for their bronze instruments and the resonant sounds they produce. Consisting mainly of instruments with metal keys (**metallophone**); tuned horizontal gongs on racks and hanging gongs; xylophones; plucked and bowed string instruments; bamboo flutes; and drums, they represent two major groupings: the loud-playing instruments and the soft-playing instruments. These groupings reflect what at one time may have been two separate ensembles: a loud ensemble for outdoor, ceremonial occasions consisting mainly of percussion instruments (**metallophones** and drums), and a soft ensemble for more informal, intimate gatherings consisting of softer sounding metal instruments and xylophones, strings, flutes and voices. Separate ensembles for different occasions still persist in Bali, an island lying just east of Java, and in Thailand on the mainland of Southeast Asia.

Gong ensembles in other parts of Southeast Asia are also characteristically used for loud, ceremonial and theatrical or dance performances, while the softer sounding string instruments are reserved for more informal, intimate contexts. The ceremonial ensemble of Myanmar (Burma) is known as **hsaing waing**. It consists of tuned gongs, drums, conical double-reed instruments and cymbals and is led by a circle of 21 tuned drums known as **pat waing**. These small, double-headed drums that hang vertically in decreasing order of size are related to the tuned drums of India. The softer sounding chamber instruments are the flute, the xylophone and the Burmese harp known as

saung gauk. The Burmese harp is the only Asian harp with a classical repertoire still in use today. Other classical harps such as the Persian **chang** have now vanished and only exist as a museum piece in Japan.

The outdoor, ceremonial ensembles of Thailand, Laos, and Cambodia consisting of tuned gongs, **metallophones**, xylophones, drums and quadruple-reed aerophones also play for dances and theatrical presentations. There are softer-indoor ensembles that include string instruments and flutes as well. Many of these instruments are depicted on the walls of the great temples of Angkor in Cambodia, representing the height of Khmer civilization from the ninth to the fifteenth centuries. Depicted instruments such as the circular gong, barrel drum, hand cymbals and quadruple-reed oboes make up part of the instrumentarium of the present day **pinpeat** ensemble, which accompanies dances, plays and religious ceremonies. In Thailand, there are three types of ensembles: the loud, ceremonial ensemble, **pi phat**; the softer string and wind ensemble, **kruang sai**; and the **mahori**, which mixes melodic and rhythmic percussion instruments, the flute and strings.

Musical Instruments

An important folk instrument in this area is a mouth organ related to those of China and Japan. The instrument, known as **khaen** in Thailand and Laos, is made up of a number of bamboo pipes with a small, freely vibrating metal reed in each. The pipes are held together in a wooden chamber through which the player breathes in and blows out. The player can sound more than one pipe at a time by covering the holes of the pipes to be sounded, thereby producing chords.

Other common bamboo instruments found in Southeast Asia are the tube **zithers**. The "strings" of bamboo cut out of a single tube of bamboo are plucked by the first finger and thumb of both hands holding the tube. The gongs, the mouth organs, and the tube **zithers** are all based on the technique of interlocking parts. The individual gongs, bamboo pipes, and bamboo "strings" are played in interlocking patterns in order to produce melodies.

Evidence of cultural exchange between various Asian cultures can be seen in the use of quadruple-reed aerophones in the Southeast Asian, outdoor, ceremonial ensembles such as the *hsaing waing* of Myanmar (Burma), the *pi phat* of Thailand, and *pinpeat* of Cambodia. These instruments of the oboe family are related to double-reed instruments similarly used in outdoor ensembles in other parts of Asia. Double-reeds are made from cane reeds while quadruple reeds are made out of folded palm leaf cut into four small tongues. Such adaptations are made according to the availability of materials in the environment.

Although there are Southeast Asian elements in the music of Vietnam and the Philippines, much of their music is influenced by music cultures outside the region; mainly China for Vietnam and Spain for the Philippines. The Vietnamese instruments of *dan tranh* and *ty-ba* have already been discussed in the section on the musical instruments of East Asia. A modified Western guitar (the neck is scooped out between the frets) was first introduced into South Vietnam in 1920. The guitar, known as *luc huyen cam* or “six-stringed instrument,” is now a regular member of Vietnamese chamber ensembles (Plate 9). More recently, an electric *luc huyen cam* is used in the theater ensemble.¹¹ The Western tradition in the Philippines dates back to the seventeenth century when European musical instruments such as the guitar and harp were introduced. String ensembles known as *rondalla* and brass bands play at fiestas and other important gatherings. The Southeast Asian gong traditions are found in the northern hill areas as well as in the southern coastal areas of the Philippines where the gong ensemble is known as *kulintang*.

Dramatic Forms

Throughout Southeast Asia as in East Asia, it is not unusual to find drama, dance, mime, music, song, and narrative conceptualized and presented as integral parts of a single performance. They include masked or unmasked dance or drama and

11 Phong Nguyen and Terry Miller, Notes accompanying CD, *Eternal Voices: Traditional Vietnamese Music in the United States*, Lawndale, CA: New Alliance Records, 1993.

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puppet plays using both doll puppets and shadow puppets. Many of these plays are based on the Hindu epics, **Mahabharata** and **Ramayana**. Some of the more familiar of these performing arts are the **lakon** dance-dramas of Cambodia and Thailand; the **mohlam** ballads accompanied by the **khaen** in Laos; the **zat pwe** court dramas of



9. Phong Thuyet Nguyen playing the Vietnamese guitar, **luc huyen cam**

(Courtesy of Phong Thuyet Nguyen)

Myanmar (Burma); the Indonesian and Malaysian shadow theater, **wayang kulit**,¹² the Balinese **legong** danced by a pair of pre-adolescent girls and the exorcism dance-drama, **barong**; the Javanese masked dance, **topeng**; the Vietnamese opera known as **hat boi** and the reformed theater, **cai luong**; and the **komedya** or **moro moro** of the Philippines based on Spanish folk dramas depicting the defeat of the Moors by the Christians.

A description of a Javanese shadow puppet performance, **wayang kulit**, will give the readers a feel for the place and function of music in Southeast Asia. **Wayang kulit** starts in the early evening and lasts until early dawn. A solo story-teller/puppeteer, known as **dalang**, manipulates the flat leather puppets against a screen, narrates the story, speaks and sings for all the puppets, and directs a **gamelan**, which accompanies the performance for a whole night. Speaking for all the characters, the **dalang** must know both archaic and modern Javanese and the different styles of speech representing various levels of Javanese society including courtly princes, heroic warriors, enemy demons and comic clowns. The **dalang** is a learned and respected individual who is regarded as a priest, a teacher or guide to mystical knowledge. For many Javanese, **wayang** performances are not only considered entertainment, but are interpreted as a reflection of their intellectual and spiritual life. The stories are imbued with ethics and moral values. The playing out of the cosmic battle, the victory of good over evil, and the connection between heaven and earth, ensure order and welfare on earth. Thus, these performances can mark significant times that symbolize the oneness of the religious significance and the ritual performance.

12 The old meaning of *wayang* is “shadow,” but in the modern sense, it refers to “theatrical performance”; *kulit* refers to “leather,” the material out of which shadow puppets are made. From Molly Bondan, Teguh S. Djamal, Haryono Guritno and Pandam Guritno, *Lordly Shades*, Jakarta, Bapak Probosoetedjo, 1984, 7

SOUTH ASIA

Music of the Temples and Courts

Although the importance of religious ritual and ceremonial court music has been discussed in East and Southeast Asia, the distinction between temple and court music is seemingly more obvious in discussing Indian classical music traditions. There are basically two classical music traditions in India, the *Hindustani* tradition of North India and the *Karnatak*¹³ tradition of South India. They are both based on a system of **melodic** and **rhythmic modes** known as *raga* and *tala*, respectively, but are perceived as representing a different musical style and repertoire rather than as different musical systems. Historically speaking, the Mogul courts in North India and the Hindu temples in South India provided the patronage and the context for performances. At one time, there may have been a difference in accessibility, with the temples providing more accessibility to its worshipers than the courts, which restricted access to the common people. Today, however, there is hardly any difference since the patronage of music has shifted to the public through radio, television, cinema and concerts.

Religious Music

“Artistic experience is generally equated with religious experience in India, and music has been described as one of the quickest paths toward the realization of divinity.”¹⁴ The ancient Vedic chants of the Aryans, hymns in praise of gods to be sung at sacrifices, are thought to be the source of the classical Indian music tradition. Because it was believed that the correct recitation of the Vedas would ensure a peaceful and harmonious universe, no change was admitted in the text or in the manner of recitation. Thus, the priest devised various methods to enhance memory for

13 Also spelled Carnatic.

14 Robert E. Brown, “India’s Music,” in *Readings in Ethnomusicology*, David P. McAllester, ed., New York: Johnson Reprint Corporation, 1971, 294.

accurate oral transmission. The devices included bodily movements and finger counting, a

system of musical notation, and mathematical permutations of text syllable-order. In this way, it is thought that the purity of the Vedic chants has been preserved for over 3,000 years and perhaps represents the oldest continuous musical tradition in the world.

Hindu devotional songs known as *bhajan* or *kirtana* are popular throughout India. Songs describing the relationship between the human soul and God are sung by soloists or by groups led by a soloist. The songs of divine love are often expressed as human love of a mother for her child or of a woman for her beloved. A famous fifteenth century Hindu mystic and poet, Mira Bai, expressed the love of the daughter of a cowherd for Krishna, the divine cowherd, one of the most widely revered and most popular of all Indian divinities. Her poetry, the source of many *bhajan* song texts, is immensely popular in India, easily understood by the common people. There are, of course, a host of other poets whose devotional poetry is part of the folk repertoire, and their songs are sung as a form of individual devotion.

Another popular form of religious musical expression among the Muslims of North India and Pakistan is the *qawwali*. Sufi poetry is sung as a form of devotion that conveys mystical songs in a manner that is intended to make the listeners more receptive to understanding the message of the songs. The songs are sung by a male chorus, led by a soloist, accompanied by supporting soloists and chorus, one or two harmoniums (small hand-pumped reed organ) played by the soloists, and a drummer or two. The number and makeup of the instruments vary, but the lead soloist, chorus and drummer constitute the core of a *qawwali* group. The music of *qawwali*, no doubt influenced by the *bhajan*, is based on the general principles of the classical *Hindustani* tradition. Although the traditional context of *qawwali* is a religious one, it has become extremely popular today to the extent that the songs are sung by soloists accompanied by a western ensemble of instruments such as a guitar, saxophone, synthesizer, etc. These popular songs seem to have a large market among the youth of South Asia, and popular *qawwali* has come to be identified as the national music of Pakistan. One of

the best known *qawwali* musicians today is Nusrat Fateh Ali Khan of Pakistan (Plate 10).¹⁵ He is recognized as an international artist and recently composed and sang for the sound track for the movie, *Deadman Walking*.¹⁶

Musical Composition

Both the *Hindustani* and *Karnatak* traditions of India are based on a system or organizational framework of melody known as *raga* and of rhythm known as *tala*. Each *raga* is identified by its scale, allowed pitches, characteristic phrases and ornamentation, as well as a character that suggests certain moods, seasons, and time of day with which it is associated. Each *tala* is identified by a particular cyclic pattern of beats with certain beats occupying structurally significant positions in the *tala* cycle. Although the organizational principles are similar for both North and South Indian traditions, it must be stressed that they do not share a common *raga* or *tala* vocabulary. Having such a highly structured conceptual framework allows musicians to improvise within a particular *raga* and *tala*. In such improvisations, the musician must be mindful of both the melodic and rhythmic framework within which s/he is working. A form of improvisation, both vocal and instrumental, that concentrates solely on melody or *raga* is known as *alap* or *alapana*. Here, the voice or instrument improvises melodies or characteristic phrases in free rhythm and without any reference to song texts.

15 Nusrat Fateh Ali Khan spent six months in residency at the University of Washington, teaching *qawwali* in the Ethnomusicology Program. For examples of popular *qawwali*, listen to Peter Gabriel's release of Nusrat Fateh Ali Khan, *Mustt Mustt* on Real World Records, 1990. For examples of more traditional *qawwali*, see the video, *Nusrat! Live at Meany*, Seattle: University of Washington Press, 1993.

16 *Music From and Inspired by the Motion Picture Deadman Walking*, CD, Columbia, Sony Music Entertainment, Inc., 1995.

Musical Instruments

From ancient times, the Hindu concept of instrumental music was integrated with vocal music and dance and considered to have divine origin. Certain musical instruments—mainly drums, stringed instruments and flutes—are mentioned in Vedic



10. Nusrat Fateh Ali Khan and *qawwali* ensemble

(Courtesy of S. Thomas Sakata)

literature.¹⁷ Although *Hindustani* and *Karnatak* music feature different instruments, both traditions accept the centrality of the human voice as the basis for all musical performances. In North India, two forms of compositions, the noble, classical *dhrupad* and the more popular, highly ornamented *khayal*, dictate the instruments that perform in their style. In the *Karnatak* tradition, there is no independent instrumental repertoire. The drone instrument, the *tambura* or *tampura*, is an important support instrument for both *Hindustani* and *Karnatak* singers. It provides a constant tonal reference point to the tonic pitch as well as all the pitches of the *raga*, which can be heard in the strong overtones produced by the instrument. Other string instruments are constructed with drone strings and sympathetic strings to produce the same type of drone and resonance as the *tambura*.

The classic string instrument of India is the *vina*, which developed from a simple stick *zither* with two large resonators into a variety of forms. In North India, the *vina* repertoire is associated with the older *dhrupad* style (Plate 11). Other common plucked string instruments of North India are the *sitar* and *sarod*. They are solo instruments that have a highly virtuosic and ornamented style that parallels the vocal *khayal* style. The *sitar* has seven plucked strings and a number of resonating sympathetic strings. It is thought to combine the physical qualities of both the Indian stick *zithers* and the *lutes* of Persia. The *sarod*, with its skin-covered body and fretless, metal fingerboard, is thought to have developed from the Afghan *rabab*, a short-neck plucked lute, also with a skin-covered body, but with a wooden neckboard with frets. The *sarod*, like the *sitar*, also has main playing strings, rhythm strings and sympathetic strings. The bowed string instrument, *sarangi*, is primarily used to accompany singers, but is being played more and more as a solo instrument today. The *sarangi*, with its skin-covered body, may have as many as forty sympathetic strings that vibrate under the main playing strings. A pair of small hand drums, the *tabla*, is used to accompany most *Hindustani*

17 Robert E. Brown, "India's Music," in David P. McAllester, ed., *Readings in Ethnomusicology*, New York: Johnson Reprint Corporation, 1971, 294.



11. Ustad Zia Mohiuddin Dagar playing the *vina*
(Courtesy of Jeff Lewis)

performances. Its extreme popularity, especially in the West, is encouraging solo performances as well. The ***dhrupad*** repertoire is accompanied by the barrel drum, ***pakhawaj***.

The musician most responsible for bringing the ***sitar*** and Indian music into the consciousness of the Western world is Ravi Shankar. Although an extremely disciplined musician and student of one of the most traditional musicians of ***Hindustani*** music, Ravi Shankar always had a penchant for working with artists outside the traditional realm of the ***Hindustani*** classical tradition. As a young boy, he was trained as a dancer by his eldest brother, Uday Shankar, who headed an innovative Indian dance company. While on tour in Europe, Ravi Shankar started taking ***sitar*** lessons from Ustad Allauddin Khan, the father of Ali Akbar Khan, who had briefly joined the company. Upon his return to India, he continued his lessons with Allauddin Khan and stayed with him for seven years. Combining his traditional training with his early exposure to European culture, Ravi Shankar began to write ballet music and film scores and to experiment with compositions for orchestras. In 1951, he met violinist Yehudi Menuhin who was visiting India at the time. A friendship sprang up between these two musicians that resulted in a number of collaborative performances. Since 1956, Ravi Shankar has traveled and performed all over the world, exposing and educating audiences with little previous knowledge or appreciation for Indian art music. Perhaps through such encounters, British rock musicians of the 60s started to use ***sitar*** and ***tabla*** in some of their recordings, and George Harrison of The Beatles took lessons from Ravi Shankar for a brief time. Since that time, the sound of these instruments has become familiar to our ears, and Ravi Shankar has gained a preeminence in our minds when we think about Indian music.

The main classical string instrument in the ***Karnatak*** tradition is the South Indian ***vina***, different from the North Indian ***vina*** in that one of the gourd resonators has become an integral part of the body. Another instrument similar in shape to the South Indian ***vina*** is the ***gottuvadyam***. Like a Hawaiian steel guitar, a cylindrical wooden piece held in the left hand slides over the strings while the right hand plucks the strings. The European violin has been adopted into the classical music tradition and like the

North Indian *sarangi*, accompanies the voice, and again, is increasingly becoming a solo instrument. The chief accompanying drum in South India is the *mridangam*, a two-headed barrel drum used to accompany classical instrumental and vocal concerts. Other percussion instruments are the *ghatam*, a clay pot, and the *kanjira*, a frame drum like a tambourine.

The instruments described above are those instruments associated with the classical art music traditions of India. The Indian flute is used both as a folk and a classical instrument. Krishna, one of the most popular of the Hindu divinities, is depicted as a flute player. The sound of his flute prompted the female cowherds to leave their homes for the forests to dance and play with him. Another wind instrument, the *shahnai* or *shenai* in North India, is a double-reed instrument commonly used as an outdoor, ritual instrument played at weddings and other important events. At the hands of a virtuoso, the *shahnai* can be played as a solo, classical instrument as well. The outdoor, ritual instrument corresponding to the *shahnai* of North India is the *nagasvaram* of South India. The *nagasvaram*, much longer and larger than the *shahnai*, is indispensable for weddings and temple ceremonies (Plate 12). It is accompanied by the *tavil*, a loud drum played with a short stick in one hand and with finger thimbles made of cloth and paste on the other hand. In a classical concert setting, there are always two *nagasvaram* accompanied by two *tavil*. Increasingly, the Western clarinet is taking the place of the *nagasvaram* in classical concerts. It is accompanied by the *tavil*, or the more popular *mridangam*.

Dramatic Forms

According to Hindu mythology, the gods fought the demons before the world was created. It is said that the god Brahma asked for a re-enactment of these battles for the amusement of the gods. Thus, there is a religious, ritual aspect to most Indian theatrical forms. As in the other parts of Asia, traditional drama includes the art of storytelling, dance and music. The following examples of Indian narrative and drama will give the reader an idea of the religious context and meaning of Indian drama as well as the integration of the arts.



12. T. Godandapani and party from Tanjavur, India

*instruments from left to right: **tavil**, sruti box (small hand pumped organ to provide drone), **nagasvaram** (played by T. Godandapani), **nagasvaram**, **talam**, (finger cymbals), and **tavil***
(Courtesy of Yoshitaka Terada)



13. ***Kathakali*** dance-drama of Kerala, India
(Courtesy of Cassell Publishers, London¹⁸)

18 All attempts at tracing the copyright holder of this illustration from plate 22 from Beryl de Zoete, *The Other Mind: The Study of Dance and Life in South India*, Victor Gollancz Ltd., 1953, were unsuccessful.

Kathakali is one of the classical dance dramas of India (Plate 13). Considered both ritual and theater, it originated in the seventeenth century in Kerala, a state in southwestern India.

The stories, taken from the **Ramayana, Mahabharata** and other texts, are told through the narration of singers and the mime and dance of the actors to the accompaniment of percussion instruments. The actors, usually in full, billowing skirts, towering headgear and elaborate makeup that looks like a painted mask, are men and young boys who play both male and female roles. The actors are all trained in institutions where strict discipline and techniques of body movements and musicianship are taught. ***Kathakali*** is enacted outdoors in an all-night performance. The musicians and dancers bow before a tall brass worship lamp before the performance, and the preliminaries include singing prayers.

Mahakali pyakhan is a masked dance drama of the Newar people of Nepal. It is related to the worship of the goddess Durga. This dance drama is performed for the festival of Indra in which the living goddess, Kumari, also participates. The stories are based on ancient Hindu legends, centering on the story of Durga destroying malevolent deities.

In predominantly Buddhist Sri Lanka, a masked dance-drama known as ***kolam*** developed from rituals for safe childbirth and for fending off calamity. Some of the stories of gods and devils and of kings and princesses are based on the Jataka tales, legends of the Buddha in previous existence. Like the ***kathakali, kolam*** is an all night performance held outdoors in an open courtyard. The dancers are accompanied by singers and drummers. The play begins after songs of praise for the Buddha, the patron and other important personages.

One cannot discuss South Asian dramatic forms without including a discussion of classical dance forms that tell stories in dance and also include abstract dance forms. The dancers communicate the meaning of a story through stylized gestures and body movements. Two important classical traditions in India are known as ***bharatanatyam*** of the South and ***kathak*** of the North. Both originated from devotional

art traditions associated with the Hindu temples, and both share a similar repertoire; however, *kathak* flourished as a secular dance under the patronage of the Muslim Mogul courts.

As noted in examples from Southeast Asia, it is not uncommon to view some performances as both religious ritual and secular entertainment. Just one example among many, the **Pabuji** performances of Rajasthan, India, can suffice to show evidence of this dual function. **Pabuji** is an historical-mythical, medieval Rajput hero from Rajasthan who is worshipped as a folk-deity. The epic is told by an itinerant priest known as *bhopo*. The *bhopo* narrates episodes of the **Pabuji** story, by narrating, singing, playing a spike-fiddle and dancing in front of a large scrolled cloth painting detailing scenes from different episodes (Plate 14). Since the painting serves as a portable temple, certain ritual rules have to be followed in setting up the scroll and before the actual telling of the tale. The ground is swept clean, incense is burned, a lamp is lit, and the conch shell is played. Most performances take place at night. Today, abbreviated performances of **Pabuji** are held in tourist hotels and restaurants for the entertainment of their customers.



14. **Bhopo** telling the **Pabuji** epic, India
(Courtesy of Victor Mair)

CENTRAL AND NORTH ASIA

When speaking of Central and North Asia, one often refers to regions and spheres of musical cultures rather than to specific countries because musical practices and musical thoughts do not recognize political boundaries and tend to spill and spread over large areas. In this respect, one can speak of the music culture of Mongolia (an independent country) and Siberia (a region); the music culture of Turkestan and Central Asia, which includes the mainly Turkic-speaking republics of Azerbaijan, Turkmenistan, Uzbekistan, Kyrgyzstan and Kazakhstan, and the Persian-speaking republic of Tajikistan, northern Iran and northern Afghanistan, and Sinkiang, China, and the music culture of Tibet (including those countries in which there is a large Tibetan Buddhist population, such as Bhutan, Nepal and China). Although the majority of the urban inhabitants of Central Asian Turkestan are Muslims, a number of Jewish communities existed in the urban centers for centuries. Except for the use of Hebrew and Jewish liturgical chant in the synagogue, they spoke the language and performed the music of their Muslim neighbors. In fact, many Jewish musicians became professional musicians for Muslim communities as well as their own Jewish communities.¹⁹

Vocal Music and Musical Instruments

Much of Central Asian folk music developed out of a nomadic life style that discouraged the development of large stationary instrumental ensembles, and instead emphasized the development of the most portable of all instruments, the human voice. Accompanying instruments were limited to small, portable plucked or bowed **lutes**. The Tibetan Buddhist repertoire is performed by large choruses or ensembles of Buddhist monks living in monasteries. Even in this rather different context, the aesthetics of sound (both instrumental and vocal) are similar to those of the folk music of the whole area.

19 The same can be said for the Jewish musicians in West and Southwest Asia.

The nomadic Mongolian and Siberian peoples have developed a number of interesting vocal techniques. The most famous of these is ***khoomi***, a form of throat-singing whereby multiple tones are simultaneously produced by a solo singer. This multi-phonic vocal sound is based on the same principles of sound production as the jew's harp. One singer produces a single, low-pitched drone, then, by changing the configuration of his oral cavity, emphasizes different overtones to produce a melody line above the drone. Although women are capable of singing in the ***khoomi*** style, they are discouraged by a fear of infertility thought to be caused by this singing.²⁰ The Tibetan monks also chant using a similar technique of multiphonic singing. This vocal technique has captured the interest of a number of Americans who are incorporating some of these techniques in their own works.

The jew's-harp, known as ***chang kobuz, temir-komuz*** or ***khomuz***, is a common instrument throughout this area. A small, portable instrument made of bone or metal, it produces both a drone and melody. If ***khoomi*** is thought to be a man's genre, then the ***khomuz*** is often thought to be in the domain of women and children.

The Central Asian vocal repertoire is vast, including both lyrical songs and narrative songs. The lyrical songs tend to emphasize elaborate vocal ornamentation over text. Some words are even broken into meaningless syllables that are used to display vocal techniques such as trills, tremolos and yodels. The range of lyric singers is wide and may extend up to three octaves. In narrative songs, the development of the melodic aspect of performance is kept at a minimum so as not to detract from the text. The singing style is syllabic and the vocal range is narrow. The narrative songs are often taken from long, heroic epics that are found throughout this region.

20 Eduard Alekseev, Zoya Kirgiz and Ted Levin, notes to *Tuva: Voices from the Center of Asia*, Washington D.C.: Smithsonian Folkways CD SF 40017, 1990.

The horse is important in Mongolia and among the Turkic peoples of Central Asia and Siberia as it provides transportation and food. Its hair is thought to have magical powers. In many Central Asian epics, the hero's main companion is his magical horse. In shamanic ceremonies of the Turkic peoples of Siberia, the soul of a sacrificed horse is supposed to carry the shaman's soul to Heaven. The Mongolian narrative singer often accompanies himself with a one- or two-string spiked fiddle known as *morinhur* or "horse fiddle" because its pegbox is carved in the shape of a horse's head. The body of the instrument is covered with horse hide and the strings and bow are made from horse hair. Interestingly, the epic singer of Bosnia Herzegovina and Montenegro also uses a horse-head fiddle to accompany his epic songs.

Aside from the fiddle, a common instrument type is the long-neck **lute**, generally with two strings. Like the *khoomi*, the two-string **lute**, known by names such as *dutar* or *dombra*, provides both the drone and melody. The wooden lid of the body of the instrument is often struck in a percussive manner, thereby providing a percussive accompaniment to the drone and melody. The Kirghiz plucked-**lute** known as *komuz* is unique in that it has three strings.

Large ensembles of plucked and bowed **lutes** can be found among the urbanized Central Asians. A single-headed frame drum known as the *daira* or *doira* provides the main rhythmic accompaniment to the ensemble. Although the *daira* is a simple drum, it produces an amazing variety of sounds in the hands of a skilled player.

Most of the inhabitants of Turkestan are Muslims while those of Tibet, and to a lesser extent, Mongolia, are Buddhists who combine their beliefs with animism and shamanism. The main instrument of the Siberian shaman is a frame drum played with a curved stick. Like the horse-head fiddle, *morinhur*, the northern Siberian shaman's drum represents the animal that is most important to their traditional way of life, the reindeer. The Tibetan Buddhist ritual ensemble consists of metal trumpets of various sizes, conch shell trumpets, double-reed, conical bored aerophones, frame drums and cymbals. Again, this type of music is not meant as entertainment, but is meant to be played for ritual ceremonies.

WEST AND SOUTHWEST ASIA

West and Southwest Asia include areas often referred to as the Middle East or Near East, but these terms betray a European point of reference, as does the term “Far East” for East Asia. From the Asian perspective, this region of the world lies to the west and southwest. It encompasses areas that are mainly Arabic-, Turkish- and Persian-speaking where the dominant religion is Islam, but also includes important centers of Christianity and Judaism. As in other parts of Asia, religion influences the way people think and act; thus, it is an important factor in determining the culture of a people. Music is affected by religion in no less a way than are other aspects of culture.

Music and Religion

In many parts of Asia, ritual music was often interpreted as musical entertainment for the gods and eventually developed into secular forms. In Islamic Asia, religious performances such as the reading of the Qur’an or the call to prayer are never considered to be music, no matter how musical the performance. The concept of music in Islam is narrowly focused on popular entertainment music. This is not to say that there is no connection between religious and secular performances. Both place heavy emphasis and importance on the word, the text of songs. Both religious and secular performers acknowledge and share one and the same collection of **melodic modes**.

Perhaps the best known singer of the Arabic world was Om Kalthum (1900-1975) of Egypt. Although Egypt is a North African country not normally included in West Asia, its musical culture is an important part of Arab musical culture, and the knowledge of and appreciation for her art transcends political boundaries. At the height of her career, the whole Arab world would turn on their radios to listen to her monthly Thursday night radio program. Although known as a popular singer of secular music, her wide appeal was attributed to her correct pronunciation and articulation of the text, which she learned in a Qur’anic school where she was given a classical religious education. As a young girl, she possessed a powerful voice with tremendous range, so

her father, a farmer and religious singer, had her accompany him and sing with him at religious celebrations. However, her father found it increasingly difficult to accept the fact that his daughter should be a singer because the reputation of female singers in Egypt was not good; traditionally, proper women did not perform in public, so he had her dress as a boy. Her family moved to Cairo where she had to overcome much criticism and defend her reputation while developing her career. She eventually rose to become the most respected artist and one of the most politically influential women in the Arab world. She gave her last concert in Cairo in the spring of 1973. Following the news of her death in 1975, Cairo Radio changed its regular broadcast to readings from the Qur'an, an honor usually reserved for heads of state. Her funeral drew dignitaries from all the Arab countries and millions mourned her passing.²¹

Another example of the close connection between secular and sacred music can be found in the repertoire of the Mevlevi Sufis of Turkey. The Mevlevi Sufis are the followers of Mevlana Jalalu'ddin Rumi, a thirteenth century Persian poet and mystic. In the West, they are popularly known as the "Whirling Dervishes" because their ritual involves a turning movement of the dancers to the sounds of classical music and songs. Many of the greatest composers and musicians of Turkish classical music were Mevlevi Sufis or were trained in the music classes or conservatories at Mevlevi dervish lodges.

Musical Theory

Although it is well known that theory follows practice, much more is known about theory of music of the medieval Arabs, Persians and Turks because of the writings of the great theorists, philosophers and scholars who wrote on cosmological and philosophical aspects of music as well as the mathematical and acoustic aspects of music.²² This theoretical orientation was certainly stimulated by the great number of

21 Excerpts from *The Umm Kulthum Nobody Knows* as told by Umm Kulthum, Famed Egyptian Singer to Mahmud 'Awad, translated by Elizabeth Warnock Fernea and Basima Qattan Bezirgan in *Middle Eastern Muslim Women Speak*, Austin: University of Texas Press, 1977, 135.

22 Some well known music theorists were al-Kindi, al-Farabi and Ibn Sina, who were themselves

Greek treatises translated into Arabic from the eighth to the tenth centuries.

The classical musical traditions of West and Southwest Asia are based on a modal system known as *maqam* in Arabic or *makam* in Turkish. In Iran, the modal system is known as *dastgah*. Unlike the *raga* of South Asia, *maqam* refers not only to large structural units, but also to smaller working units which modulate from one *maqam* to another, except in special cases known as *ragamala* or “garland of ragas,” an Indian piece that begins in one *raga* remains in that mode until the end. A performance of a *maqam* may begin and end in the same *maqam*, but the piece normally includes modulations to other, related *maqam*. It should be mentioned that the *maqam* system also forms the basis for the classical music of Central Asia, especially in the Turkic- and Persian-speaking republics. Musicologists explain these musical modes as the systematization and organization of a tuning system more subtle and complex in range and intervals than the equal tempered scale now in common use in the West. In the Iranian system, there are twelve principal modes, known as *dastgah*. Smaller melodic units within each *dastgah* are known as *gushe*.

Performance practices that may have served as the original source or inspiration for theory may now help us explain or realize this modal theory. It is perhaps the modulatory nature of these modes that determines the typical organization of classical music performance as the suite form. Suite performances such as the *nuba* of North Africa, the *waslah* of Egypt, the *fasil* of Turkey (or *ayin* in the Mevlevi ritual), and the *avaz* of Iran, are based on an organizational structure in which several pieces, in different melodic and **rhythmic modes**, are performed one after the other with a gradual transition between each **melodic mode**. They are vocal and instrumental performances of composed and improvised genres in free or fixed rhythms. For example, an improvised, instrumental form known as *taqsim* (in Arabic) or *taksim* (in Turkish) is used to modulate from one melodic mode to another. The suite performance format gives artists the opportunity to display the full range of their musical offerings.

physicians, mathematicians and philosophers.

Musical Instruments

The discussion of musical instruments of West and Southwest Asia must start with the mention of those musical instruments depicted in ancient Assyrian reliefs, the harp and the lyre (Plates 15 and 16). Although these two instrument types are no



15. Detail from Assyrian relief showing vertical harp, lyre and double pipes
(Copyright British Museum. From Plate XII. Rimmer, Joan. *Ancient Musical Instruments of Western Asia*. London: Trustees of the British Museum, 1969.)



16. Detail from Assyrian relief showing a procession of musicians
(Copyright British Museum. From Plate XII. Rimmer, Joan. *Ancient Musical Instruments of Western Asia*. London: Trustees of the British Museum, 1969.)

longer used in this area, the function of accompaniment to poetry or to the musical setting of songs remains. A love ballad from an ancient cuneiform tablet found in Syria was deciphered and translated by Assyriologist Anne Kilmer. In order to perform this song, a replica of a Sumerian lyre was constructed by physicist Robert Brown and performed by musicologist Richard Crocker in 1976. Another reference to instrumental accompaniment to poetry can be found in a description of the tenth century Persian poet, Rudaki, who composed a poem to persuade his *amir* (king) to return to his home. Accordingly, “he picked up the *chang* (harp) and in the *ushaq* (melodic mode), he commenced this *qasida* (ode).”²³ The Persian ***chang*** is similar to the Assyrian harps depicted in the earlier Mesopotamian reliefs and to the remains of two Persian angular harps housed in the Shosoin Repository in Nara, Japan.

The most respected musical instrument associated with Arabic classical music is the ‘***ud***, the relative of the Chinese ***pipa***, the Japanese ***biwa***, the Vietnamese ***ty-ba*** and the predecessor of the European ***lute***. This short-neck ***lute*** was often used by the medieval theorists to demonstrate and explain the tuning systems and the musical modes. Even today, of all the instruments found in West and Southwest Asia, it represents the classical music tradition of the Arab world. The ‘***ud*** is found in the instrumentarium of Turkey and Iran, but each music culture also has another type of ***lute*** that holds the same high place and respect that the ‘***ud*** holds. For the Turks, that ***lute*** is the ***tanbur***, a long-neck ***lute*** with a very narrow neck and hemispherical body. It, too, has been used to demonstrate and explain Turkish classical music theory. Another long-neck plucked ***lute***, the ***saz***, is associated with Turkish folk music tradition and represents “all that is Turkish in music and all that is musical in the Turk.”²⁴ The Iranians have two long-neck ***lutes*** known as ***tar*** and ***sehtar***. The ***sehtar*** is a smaller, more delicate instrument than the ***tar*** with a body covered with a wooden lid (Plate 17).

23 Nizami, “Chahar maqala,” in *Ganjina-ye Nasar Parsi*, Tehran: Tabesh Press, 1962, 124. For a translation of the particular *qasida*, see A.J. Arberry, *Classical Persian Literature*, London: George Allen & Unwin Ltd., 1958, 33.

24 Martin Stokes, *The Arabesk Debate*, Oxford: Clarendon Press, 1992, 70.

AUTHOR: Sakata

SUBJECT: Music



17. **Sehtar**, long-neck plucked lute of Iran

(Zonis, Ella. "Classical Iranian Music." In *Music of Many Cultures*. Elizabeth May, ed. University of California Press, Berkeley , 1980.)

The **tar** has a waisted body covered with membrane (Plate 18). The **santur** (hammered dulcimer) (Plate 19) and **qanun** (plucked **zither**) are two string instruments of the **zither** family that are prominent in Arab, Turkish, and Persian music.

Other instruments from West and Southwest Asia are instruments associated with certain folk and popular traditions. A loud, double-reed, conical-bored aerophone related to the Indian **shahnai** and the **nagasvaram** is often used in ceremonial or outdoor ensembles. In Arabic-speaking regions, it is known as **mizmar** or **zamr**; in Turkey, as **zurna**; and in Iran, as **sorna**. In all cases, the double-reed instrument is coupled with a large double-headed drum played with sticks known as **tabl** (with **mizmar**), **davul** (with **zurna**) and **dhol** (with **sorna**). The **zurna** was one of the leading melody instruments in the famed military bands of the Ottoman Turks. Even today, outdoor wrestling matches in Turkey are announced by the playing of the **zurna** and **davul**.

Besides the double-headed cylindrical drums described above, there are three other common drums found throughout the area. One is a single-headed goblet-shaped drum known as **darbukka** in Arabic and as **zarb** or **dombak** in Persian. Fish skin is used for the membrane that covers the Egyptian **darbukka**. A pair of kettle drums, known by various names such as **kudum**, or **naqqara**, is the predecessor of the Western orchestral timpani. The tambourine, with or without attached jingles, is found throughout the area and is commonly known as **daf**, **daira**, **riqq** or **tar**.

Various aerophones made of reed pipes are found throughout the area. Some have single reeds as in a clarinet and are often paired as in the Arabic **arghul**, **mijwiz** or **zummarah**. These double pipes may have an attachment of a horn bell to amplify the sound or may have a skin bag attached for a wind reservoir. Others are plain, end-blown flutes made out of cane reed commonly known as **nai**, **nay** or **ney** (Plate 20). The end-blown flute holds a symbolic place in the hearts of many Asians because of its close associations with nature. It is the instrument of the shepherds as well as the mystics.



18. **Tar**, long-neck plucked **lute** of Iran and Central Asia

(Zonis, Ella. "Classical Iranian Music." In *Music of Many Cultures*. Elizabeth May, ed. University of California Press, Berkeley , 1980, 279.)

AUTHOR: Sakata

SUBJECT: Music



19. **Santur**, Persian struck **zither** or dulcimer

(Zonis, Ella. "Classical Iranian Music." In *Music of Many Cultures*. Elizabeth May, ed. University of California Press, Berkeley, 1980, 280.)

AUTHOR: Sakata

SUBJECT: Music



20. The Persian **nay** (Zonis, Ella. "Classical Iranian Music." In *Music of Many Cultures*. Elizabeth May, ed. University of California Press, Berkeley , 1980, 279.)

As in some North Asian cultures, a bowed **lute**, often the simple spiked-fiddle known as **rebab** or **rababah**, is used as accompaniment to storytelling in Arabic-speaking areas. Along with the spread of Islam, a number of musical instruments from Arab cultures were adopted by other cultures. The **rebab**, keeping its name and principles of construction, was introduced to Indonesia where it remains one of the most important instruments of the large Central Javanese **gamelan**. In fact, it is the lead instrument in the special repertoire known as “soft style.”

Another form of borrowing and exchange of musical instruments is found in the military and brass bands of the West. The military units of the Ottoman Turks known as Jannisaries were accompanied by military bands consisting of **zurna** (oboe), **boru** (trumpets), **kös** and **naqqara** (kettle drums), **zil** (cymbals) and **chogun** (bells). Central Europe was introduced to these military sounds during the siege of Vienna in 1529 when the Ottomans drove the Hapsburgs from all of Hungary. Thereafter, during times of peace, Central European rulers vied with one another to have such military bands resident in their courts as symbols of power. In eighteenth century Europe, the Turkish military bands were so much in vogue that European composers such as Haydn and Mozart began to include instruments such as cymbals into their orchestral compositions. Even today, the best-known maker of cymbals is the Zildjian company of Canada, a company started by an Armenian family of instrument makers from Turkey who still guard the secret of their manufacture and the makeup of the copper-tin alloy used.

ASIAN-AMERICANS IN THE UNITED STATES

Although there are records of earlier arrivals of Asians to North America, large-scale Asian immigration began in the late nineteenth century. The early immigrants came to the New World mainly from China and Japan for economic reasons. Strictly speaking, many were considered contract laborers who expected to return to their homes after completing their work agreements. But others stayed on, raising families and forming communities that welcomed new arrivals from their homeland. Many of these early immigrants from Asia, which included people from the Philippines and India, worked as farm laborers on the West Coast. Armenian immigrants, mainly from Turkey, came to the United States in the first part of this century, many settling in California. Syrian and Lebanese Christians settled in New York, Boston, Chicago and the Detroit area at the beginning of this century, forming the foundation of an Arab-American community that subsequently welcomed new waves of Arab immigrants from Southwest Asia. At the present time, the largest concentration of Arab-Americans is in Dearborn, Michigan. Recent Asian Indians have settled mainly on the eastern seaboard.

If the first Asian immigrants came mainly for economic reasons, subsequent Asian immigration is closely tied to the history of world and U.S. economy and politics. World War II, the Korean conflict, the Arab-Israeli conflict, the Vietnam war, the civil war in Lebanon, the Iranian revolution, the invasion of Afghanistan by the Soviet Union, the normalization of trade between the United States and China, the dissolution of the Soviet Union, and the rise of the economic power of the countries of the Pacific Rim—all these events, many tumultuous and all far-reaching, have contributed to the multiethnic makeup of the American population. Family reunification is another reason for Asian immigration to the United States, and Asian-Americans are now involved in a wide range of economic activities including the professions, skilled workers and small business.

Asian-Americans represent a great range of cultural diversity, including music traditions, in their native lands. Individual Asian-American communities have worked to

keep their traditional modes of artistic expressions alive in their own American communities. Culturally significant celebrations often involve music and dance. The wedding celebration is an occasion for most Arab and Armenian communities to gather and celebrate with music and dance, especially the popular line dance known as **dabke**.

In many Chinese communities, Chinese New Year is celebrated with the Lion dance, usually manned by members of a martial arts group and accompanied by gongs and fire-crackers. Many Southeast Asian-American communities sponsor religious ceremonies and music performances to commemorate their important dates including New Year celebrations.

Ch'u sok is a harvest thanksgiving holiday that is celebrated by many Korean Americans on August 15. This celebration of thanksgiving is also the occasion where Koreans pay respect to their ancestors. A percussion ensemble known as **samulnori** consisting of **puk** (barrel drum), **changgo** (hour-glass drum), **ching** (large hanging gong) and **kkaeng'ari** (small hanging gong) often perform for these celebrations.

O-bon dances, commemorating a Buddhist celebration honoring dead ancestors, are held in Japanese communities in late summer. The first **O-bon** dance is attributed to Mokuren, a disciple of Buddha, who helped his dead mother out of hell by preparing a feast for monks completing their spiritual retreat. Upon seeing his mother saved, Mokuren is said to have danced with joy.²⁵ The traditional music to accompany **O-bon** dances consists of special songs, many of them identified by regional styles, accompanied by **taiko** (large double-headed drum played with thick drum sticks) and flute, or at least, a **taiko** played along with tape recordings.

25 Christine R. Yano, "The Reintegration of Japanese Bon Dance in Hawaii After World War II," in *Selected Reports in Ethnomusicology, Vol VI, Asian Music in North America*, Los Angeles, UCLA, 1985, 152.

Besides these seasonal celebrations, arts organizations have been formed to foster traditional art genres by facilitating the presentation of traveling Asian music concerts and performances while others are formed specifically with the intent of disseminating practical musical knowledge through lessons and workshops. One such organization is SPICMACAY: Society for Promotion of Indian Classical Music and Culture Among Youth. Since 1989, 35 chapters have been founded at universities throughout North America.

Chinese dramatic forms, mainly Cantonese and Beijing opera, are performed by amateur musicians who have formed music clubs in urban centers with a high concentration of Chinese-Americans. Individual teachers representing Japanese traditional schools continue to teach Japanese *koto* and solo dance in many of the large urban centers of the United States. These teachers represent a direct link to the schools in Japan where they received their certificates of learning and licenses to teach. Dance teachers of Indian *bharatanatyam* and *kathak* can be found in most Indian-American communities throughout the United States and Canada. They also periodically return to their teachers (mainly in India) to refresh their training and knowledge.

A number of Southeast Asian ensembles have been formed to participate not only in the rituals and ceremonies of their own communities, but also those of other communities that are not as fortunate to have their own ensembles. A Cambodian musician and scholar, Samang Sam, has noted a number of changes in the traditional arts taking place in the United States. In the traditional court dances of Cambodia, females performed male and super-human, supernatural roles as well as female roles. Because there is a lack of female dancers in the United States, male dancers are now dancing male and supernatural roles. Instruments belonging to specific ensembles are now being combined into the same ensembles, or Western instruments such as flutes are being incorporated into traditional ensembles. Even the traditional repertoire is changing due to repertoire substitutions and abbreviations. Samang Sam sees these new developments as necessary in meeting the challenges facing traditional

performances outside of Cambodia.²⁶ Another Southeast Asian ensemble, the

gamelan, has inspired the formation and development of a number of American **gamelan** performing groups that perform traditional repertoire as well as new compositions by both Indonesian and American contemporary composers.

Southwest Asian musicians teach their art to individual students but also inform larger audiences about the music by forming small ensembles that perform for mixed community and non-community audiences. A number of professional Central Asian Jewish musicians from Tashkent, Samarkand, Bukhara and Dushanbe have emigrated to the United States and live and perform in the New York area. Some have organized ensembles to perform at local community events and also to tour the United States to perform for American audiences, particularly American Jewish audiences. In each case, the bearers and teachers of a musical tradition learned their art in Asia and continue to keep contact with that musical culture in Asia. Of the hundreds and thousands of such dedicated teachers and bearers of traditional Asian music and dance, only a few have been nationally recognized by organizations such as the National Endowment for the Arts and the MacArthur Foundation.

“Each year since 1982, the Endowment [NEA], through its Folk and Traditional Arts Program, has honored some of the nation’s most accomplished and influential artists who have worked to preserve, shape, and share the traditions of their heritage—part of *our* heritage as Americans.”²⁷ The following lists the Asian-American musicians and dancers who received The National Heritage Fellowships.²⁸

26 Samang Sam, *Traditional Music of Cambodia*, Middletown, CT: Center for the Study of Khmer Culture, 1987, 3-4.

27 Jane Alexander, Chairman of the National Endowment for the Arts, quoted from *The National Heritage Fellowships 1994* program.

28 Reflecting the close association of music and dance in Asia, I have chosen to list both musicians and dancers of Asian descent. Other Asian-American National Heritage Fellowship recipients such as

Bua Xou Mua, Hmong musician from Portland, Oregon, 1984

Peou Khatna, Cambodian court dancer/choreographer from Silver Spring, Maryland, 1986

Kansuma Fujima, Japanese dancer from Los Angeles, California, 1987

Richard Avedis Hagopian, Armenian *oud* [**'ud**] player from Visalia, California, 1989

Khamvong Insixiengmai, Laotian singer from Fresno, California, 1991

Seisho "Harry" Nakasone, Okinawan musician from Honolulu, Hawaii, 1991

Fatima Kuinova, Bukharan, Jewish singer from Rego Park, New York, 1992

Ng Sheung-Chi, *Toissan muk'yu* folk singer from New York, New York, 1992

T. Viswanathan, South Indian flute master from Middletown, Connecticut, 1992

Liang-xing Tang, Chinese *pipa* player from Bayside New York, 1993

Simon Shaheen, Arab *oud* [**'ud**] player from Brooklyn, New York, 1994

Bao Mo-Li, Chinese *jing erhu* player from Flushing, New York, 1995

Danongan Kalanduyan, Filipino *kulintang* musician from San Francisco, California, 1995

Two musicians who were recently honored by the MacArthur Foundation with generous fellowships popularly known as "the genius prize" are:

weavers and quilters are not mentioned here.

AUTHOR: Sakata

SUBJECT: Music

Ustad Ali Akbar Khan, virtuoso Indian **sarod** master and founder of the Ali Akbar College in Marin County, California

Samang Sam, Cambodian musician and ethnomusicologist working in Washington, D.C.

The Asian-American artists mentioned above have all been involved in furthering the development of a traditional art form that represents a particular Asian culture. There have been examples of Western musical compositions that incorporate the use of Asian instruments.²⁹ But these examples do not represent particularly American music. However, a number of young Asian-American artists have consciously drawn on their experience as American musicians with a sense and knowledge of their Asian cultural background. Two such artists, Jon Jang, jazz musician, and Kenny Endo, **taiko** musician, recently performed in New York for the Asia Society's Crossover series, which explored "interactions between Asian and American forms"³⁰ (Plate 21).

There are forms of music that have a wider appeal to Asian-American youth than just those who identify with a particular music culture. The first such music is the **taiko** drumming ensembles, originally associated with festival drumming in Japan. The first teacher of **taiko** drumming in the United States, Seiichi Tanaka, combined the principles of martial arts training and music ensemble playing, both emphasizing the discipline of mind and body, of movement and sound. He established the first **taiko** group in San Francisco in 1968 and was instrumental in teaching and establishing **taiko** groups in other North American cities. Many of the participants are young Americans of East Asian or Southeast Asian descent. Perhaps **taiko's** popularity can be partly attributed to the sense of belonging to a performing ensemble founded on spiritual discipline and aesthetics contained in Confucian, Buddhist, and Taoist philosophies.³¹

29 A case in point is the composition, "Sudden Thunder," a pipa concerto by Bun-Ching Lam, recently performed by the American Composers Orchestra at Carnegie Hall, reviewed in the *New York Times*, October 25, 1994. Page number unknown.

30 Allan Kozinn jazz review, "Mixing Asian Music and Jazz," *New York Times*, June 12, 1995. Page number unknown.

31 According to Susan Asai, this type of drumming is referred to as "Buddhist taiko" and was a part of the tradition

Another ensemble tradition that has found a popular following among Asian-Americans is the Southern Philippine gong ensemble known as ***kulintang*** (Plate 22). Its popularity in the United States is perhaps due to two musicians/ethnomusicologists.



of Buddhist performing arts introduced to the United States by the first generation of Japanese immigrants. See "Horaku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States," in *Selected Reports in Ethnomusicology*, Vol VI, Asian Music in North America, 1985, 163-171.

21. Japanese *taiko* drumming by Asian-American musician, Kenny Endo.

Jazz review, "Mixing Asian Music and Jazz," New York Times, June 12, 1995

(Photo copyright Jack Vartoogian, New York, NY)

who teach and perform *kulintang* to scores of young Asian-Americans: Usopay Cadar of the Maranao tradition and Danongan Kalanduyan of the Maguindanao tradition *Kulintang* music represents an indigenous Philippine tradition that has close ties to other Asian gong ensembles. The wide appeal of *taiko* and *kulintang* ensembles lies in the participatory aspect of performance.

On the one hand, the informal, participatory ensembles mentioned above have allowed Asian music to spread their spheres of influence, while on the other hand, a technical, highly specialized instrument, the electronic synthesizer, has allowed a single performer to play and represent the music of a number of different cultures, mainly from South and Southwest Asia. The electronic keyboard instrument, unlike the piano, a fixed-pitch instrument, can be finely tuned to represent the subtle intervals that are sometimes referred to as "quarter tones." These intervals do not necessarily match the Western equal-tempered intervals that are based on equal half-step tones but change according to the **melodic modes** being played; from one *maqam* or *makam* to another or from one *dastgah* to the next. A second versatile feature of the instrument allows the musician to re-create the timbre of some traditional musical instruments through the use of digital sampling. Therefore, a single performer accompanied by a drummer can produce the sounds of a whole, traditional ensemble.³² This versatile instrument thus allows a single musician to play to a wider, mixed audience who share some common musical sensibilities. The same instruments can accompany traditional and popular Arabic, Turkish, Iranian, Afghan, and Indian songs and dances.

32 Much of the information on the use of synthesizer comes from a paper presented by Anne Rasmussen at the 1994 Society for Ethnomusicology/American Folklore Society Annual Meeting . The paper was entitled, "Theory and Practice at the 'Arabic Org:' Technique, Timbre and Technology among Arab American Musicians."

Reaching out to wider audiences seems to be a step in the process of adapting or creating traditional music for people in a changing world. Americans are extremely fortunate to have a vast resource of musical ideas and expressions from around the world. Asian-Americans have not yet adopted, and perhaps may never come to adopt,



22. The Mindanao Kulintang Ensemble

*from left to right: Yoshitaka Terada, agong; Scott Scholz, babandil; Daniel Giray, dabakan; Usopay Cadar, **kulintang**; Danongan Kalanduyan, gandingan*
(Courtesy of Usopay Cadar)

a single voice to express their American musical experiences. From the standpoint of American audiences, it is to our advantage to learn to understand and appreciate the vast palette of musical hues available to us. Simon Shaheen, the talented Arab-American musician from Brooklyn, recounts his experience of playing Arabic music for a famous violinist at the Manhattan School of Music. "I changed the tuning of my violin and played. He listened and said: 'Tell me one thing. Why did you play so much out of tune; what are those out-of-tune notes?' He was referring to quarter tones. I laughed but later I felt sad because it showed how much people are absorbed in their own worlds and do not have openness towards others."³³ As Americans, we should take responsibility for knowing about and understanding our "own world," the rich multicultural world of America.

33 Quoted from an article about Simon Shaheen by Sheila Rule, "A Man and his Oud. His What?" in The Arts section of *The New York Times*, Saturday, October 19, 1994.

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AUTHOR: Sakata

SUBJECT: Music

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AUTHOR: Sakata

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GLOSSARY-INDEX OF TERMS

Brief definitions of words in bold print are given here with reference to page numbers in the main text. Page numbers in brackets refer to an illustration. Italicized words are indigenous terms. An asterisk after the term indicates that an illustration is included in the essay.

Many of the foreign terms are written according to a transliteration system of a particular language; therefore, certain letters may represent different sounds, or a number of different letters may approximate the same sounds. Where there appears to be some question, an approximate, phonetic spelling is provided in parentheses.

Additional references to articles and media in Microsoft CD-ROM products *Encarta 96 Encyclopedia*, *Encarta 96 World Atlas*, and *Musical Instruments* are given in parentheses. All references in *Musical Instruments* have a musical example, caption, and illustration. All references in *Atlas 96* have a musical example, caption, and an illustration of the geographic location where the music is found.³⁴

Alap A form of improvisation of a *raga* in free rhythm. Also known as *alapana* in the Karnatak tradition. 30.
(Encarta 96: word search “alapa”)
(Atlas 96: India: Dhrupad)

Arghul (ar gul) Arabic paired single-reed pipes providing a melody and drone. 46.

Avaz A vocal suite performance form of Iran in which the various *gushe* of a single *dastgah* are explored. 45.
(Atlas 96: Iran: Persian Art Music; Iran: Classical Music)

Ayin A suite performance form of the Mevlevi ritual repertoire of Turkey. 45.
(Atlas 96: Turkey: Classical Music)

34 Cross-reference list to Microsoft products provided by Microsoft Audio Acquisitions and Editorial Division.

Barbat The Persian name for a plucked lute with a pear-shaped body, short neck, and a bent pegbox. It is thought to be the predecessor of the Chinese *pipa*, the Japanese *biwa*, the Vietnamese *ty-ba*, the Middle Eastern *'ud* and the European lute. 2, 10.

Barong Balinese exorcism dance-drama. 26.
(Encarta 96: word search "barong")

Bhajan Popular Hindu devotional song. 29.
(Encarta 96: musical example of "Classical Bhajan" in article "Indian Music")

Bharatanatyam Classical dance tradition of South India. 36, 55.
(Encarta 96: word search "bharata natyam")

Bhopo* Itinerant priest-storyteller of North India. 36, [39].

Biwa Japanese short-neck, plucked lute related to other short-neck, plucked lutes of East and Southeast Asia, Middle East and Europe. 2, 7, 10, 14, 45.
(Encarta 96: word search "biwa"; musical example of "Classical Gagaku Music of Japan" in article "Japanese Music")
(Atlas 96: Japan: Gagaku Music)

Boru Trumpets of the Jannisary-style military bands of Turkey. 47.

Bunraku A puppet theater of Japan that utilizes three-quarter life-size dolls, each one operated by three men and elaborate scenery and narrated by a solo singer accompanied by a large *shamisen*. 23.
(Encarta 96: word search "bunraku")

Cai luong (kai lu ong) Vietnamese reformed, popular musical theater genre. 26.

Chang* The ancient harp of Persia and Asia. Also, in contemporary Central Asian usage, a reference to a jew's harp. 2, 24, 41, 45.

Changgo* Korean hour-glass drum. [12], 55.

Ching Large hanging gong used in the Korean *samulnori* percussion ensemble. 55.

Chogun Bells or jingles used in Turkish military-style bands. 47.

Ch'u sok An August 15th Korean celebration commemorating a harvest thanksgiving and a time for remembering and paying respect to ancestors. 53.

Dabke A popular Arab and Armenian line dance. 53.

Daf A general term for a single-headed frame drum common in West, Southwest and Central Asia. Also known as *daira*. 46.
(Encarta 96: musical example of "Classical Music of Azerbaijan" in article "Arab Music: Introduction")
(Atlas 96: Azerbaijan: Vocal Song; Iran: Persian Art Music, Tajikistan: Praise Song)

Daira A single-headed, shallow frame drum used in Central Asia, Afghanistan and Iran. The term literally means “circle.” Also spelled, *doira*. 42, 46.

Dalang Javanese solo story-teller/puppeteer who is regarded as a priest. 27.

Dan tranh Vietnamese board zither with strings passing over moveable bridges; similar to the Chinese *zheng*. 7, 10, [13], 26.

(Encarta 96: musical example of “Classical Zither Music of Vietnam” in article “Vietnam: Culture”)

(Atlas 96: Vietnam: Dan tranh Music)

Darbukka* Arabic single-headed, goblet shaped drum. 46.

(Musical Instruments: “darabukka”)

(Atlas 96: Tunisia: Classical Music)

Dastgah A term that refers to a major scale-type or category of Persian modal theory. 44, 59.

(Encarta 96: word search “dastgah”)

(Atlas 96: Iran: Classical Music; Iran: Persian Art Music)

Davul A large, Turkish, double-headed drum played with sticks; often paired with the outdoor double-reed instrument, *zurna*. 46.

Dhol A large, double-headed drum played with sticks. In Iran, it accompanies the outdoor double-reed instrument, *sorna*. The *dhol* is also a common outdoor, ceremonial drum in Afghanistan, Pakistan and Northern India. 46.

(Encarta 96: musical example of “Traditional Dance of Afghanistan” in article “Afghanistan”)

(Atlas 96: Afghanistan: Dance Music)

Dhrupad An old, classical form of composition in Hindustani music. 31.

(Encarta 96: word search “dhrupad”)

(Atlas 96: India: Dhrupad)

Dizi (di tsa) A transverse (side-blown), bamboo Chinese flute with six fingerholes, a mouth hole and another hole covered by a thin membrane that vibrates, giving the instrument a reedy sound. 7, 11.

Dombak Persian single-headed, goblet shaped hand drum. Also known as *zarb*. 46.

(Atlas 96: Iran: Persian Art Music)

Dombra A two-string plucked lute of Kazakhstan. 42.

(Encarta 96: word search “dombra”)

(Atlas 96: Kazakhstan: Lute Music)

Dutar Literally, “two strings,” is a plucked lute common in parts of Central Asia and Afghanistan. 41.

Erhu A two-string, Chinese spiked fiddle (bowed lute). The body is a hollow, wooden, cylindrical sound box that is covered with snake skin on one end. 7, 14, 58.

(Musical Instruments: "erhu")
(Atlas 96: China: Solo Erhu)

Fasil A suite performance form for the classical, secular repertoire of Turkey. 45.

Gagaku* Japanese court music. [8].

(Encarta 96: musical example of "Classical Gagaku Music of Japan" in article "Japanese Music")
(Atlas 96: Japan: Gagaku Music)

Gamelan Generally speaking, a reference to the gong ensembles of Indonesia. The term is used mainly in Java more specifically, to large central Javanese gong ensembles. 23, 24, 27, 47, 55.

(Encarta 96: word search "gamelan"; musical examples "Classical Gamelan of Java, and "Traditional Gamelan of Bali" in article "Indonesian Music")
(Musical Instruments: "gamelans")
(Atlas 96: Indonesia (Java): Gamelan Music; Indonesia (Bali): Gamelan Music)

Ghatam A clay pot used as a percussion instrument in *Karnatak* music. 33.

(Encarta 96: word search "ghatam")
(Musical Instruments: "ghatam")

Gottuvadyam A *Karnatak* string instrument similar to the South Indian *vina* except that a cylindrical wooden piece held in the left hand slides over the strings. 33.

Greenroom A retiring room in a theater used by actors and actresses when they are not required on stage. 18.

Gushe (goo she) A short piece or melody-type representing a Persian improvisatory section of *dastgah* performance. A *dastgah* performance is usually made up of a string of *gushe* that explore different parts and aspects of a *dastgah*. 44.

Haegum A Korean spiked fiddle related to the Chinese Erhu. 7, 10.

Hanamichi A walkway that runs from the back of the theater, through the audience, to the *kabuki* stage. Most of the highly stylized stances of the main *kabuki* actors take place on the walkway in close proximity and in plain view of the audience. 21.

(Encarta 96: word search "hanamichi")

Hat boi (ha' boi) Vietnamese opera genre. 26.

Hindustani The classical music tradition of North India and Pakistan. 27, 29, 30, 31, 33.

(Encarta 96: word search "hindustani"; musical examples of "Classical Khyal of North India", "Classical Sarangi of North India", "Classical Sitar of North India" in article "Indian Music")
(Atlas 96: India: Shenai Music; India: Dhrupad; India: Sarangi Music)

Hsaing waing (sain wain) The large, ceremonial gong ensemble of Burma (Myanmar). 24, 25.
(Atlas 96: Burma: Hsaing waing Music)

Kabuki* A popular, Japanese theatrical form that features all male actors, dancers and singers, elaborate costumes, makeup, state machinery and lively *shamisen* music. 18, 21, [22].
(Encarta 96: word search “kabuki”)

Kanjira A tambourine-like frame drum used to accompany *Karnatak* music. 33.
(Encarta 96: word “kanjira”)

Karnatak The classical musical tradition of South India, also known as “Carnatic.” 27, 30, 31, 33.
(Encarta 96: word search “karnataka”; musical example “Classical Drumming of South India” in article “Indian Music”)
(Atlas 96: India: Vina Music)

Kathak Classical dance tradition of North India and Pakistan. 36, 55.
(Encarta 96: word search “kathak”)

Kathakali* A ritual-theatrical dance drama from Kerala, South India. The actors of this all-male genre dance and mime to the narration of singers and percussion accompaniment. 35, 36, [38].
(Encarta 96: word search “kathakali”; musical example of “Classical Dance of South India” in article “Indian Dance”; photo)
(Atlas 96: keyword “kathakali” –photo only)

Kayagum* A Korean board zither with 12 silk strings passing over moveable bridges. 7, 9, [12].

Khaen (kan) Bamboo mouth organ of Laos and Thailand. 25, 26.
(Encarta 96: musical example “Traditional Khaen Music of Laos” in article “Laos”; musical example “Traditional Music of Thailand” in article “Thailand”; in Interactive Media Game)
(Musical Instruments: “khaen”)
(Atlas 96: Laos: Khaen Music; Thailand: Khaen Ensemble)

Khayal A virtuosic, highly ornamented Hindustani vocal style. 31.
(Encarta 96: word search “khyal”; musical example of “Classical Khyal of North India” in article “Indian Music”)

Khoomi A form of throat-singing or overtone singing used in Mongolia and Siberia in which a singer produces a single, low-pitched drone and emphasizes different overtones by changing the shape of his oral cavity in order to create a clear, high melody above the drone. 40, 41.
(Atlas 96: Mongolia: Traditional Music)

Khomuz Common term for jew's-harp in Central Asia. 41, 42.
(Atlas 96: Kyrgyzstan: Jew's Harp Song)

Kirtana Hindu devotional song. 29.

Kkaeng'ari Hanging gong played in the Korean *sanulnori* ensemble. 55.

Kolam Masked, dance drama of Sri Lanka. 36.

Komedya Philippine theater genre based on Spanish folk dramas depicting the defeat of the Moors by the Christians. 26.

Kös Turkish, small kettle drums. 47.

Koto Japanese board zither with 13 strings stretched over moveable bridges. Unlike its relatives the *zheng*, *dan tranh* and *kayagum*, the *koto* is played by plucking strings with ivory picks worn on the thumb, index and middle fingers of the right hand. Also

kutu in Okinawa. 7, 10, 11, 55.

(Encarta 96: word search "koto"; musical example of "Classical Gagaku Music of Japan" in article "Japanese Music")
(Atlas 96: Japan: Gagaku Music)

Kotsuzumi Small, hour-glass shaped hand drum used in the *noh* ensemble. 21.

(Encarta 96: word search "ko tsuzumi"; musical example of "Classical No Drama of Japan" in article "Japanese Music")
(Musical Instruments: "kotsuzumi")

Kruang sai (krong sai) String and wind ensemble of Thailand. 25.

Kulintang* Gong ensemble of the southern Philippines. Also the name of the instrument with eight gongs in a rack, which lends its name to the ensemble. 26, 58, 59, [62].

(Encarta 96: musical example of "Traditional Music of the Philippines" in article "Philippines, Republic of the")
(Atlas 96: Philippines: Gong Ensemble)

Lakon Dance-dramas of Cambodia and Thailand. 26.

Legong A Balinese dance drama danced by a pair of pre-adolescent girls. 26.

Luc huyen cam (lòk hu yen kam) A Vietnamese guitar that literally means "six-stringed instrument" and is a modified Western guitar. 26, [28].

Lute European short-neck, plucked lute related to the Middle Eastern *`ud* from which it takes its name, and other short-neck, plucked lutes of Asia. Also a general term to denote an instrument that has strings stretched over the neck and body of the instrument, such as the guitar. 2, 7, 10, 11, 31, 40, 41, 42, 45, 46, 47, [50], [51].

(Encarta 96: word “lute”; musical examples in article “Lute” and others, photo)

(Musical Instruments: “lute”)

(Atlas 96: keyword “lute”—36 examples)

Mahabharata Classical Sanskrit epic composed between 200 B.C. and A.D. 200. It is the longest poem in world literature and the foremost source on classical Indian civilization. It remains an important source for the many dance-dramas and performing arts of South and Southeast Asia. 24, 26, 35.

(Encarta 96: word search “mahabharata”)

Mahakali pyakhan Masked dance drama of the Newar people of Nepal. It is related to the worship of the goddess Durga. 35.

Mahori Mixed wind, string and percussion ensemble of Thailand, Laos, and Cambodia. 25.

Maqam (ma qam) A general term denoting melodic mode in the Arabic classical music systems. The spelling *makam* with a “k” instead of “q” is used in Turkey. Each *maqam* is identified by a specific name such as “bayyati.” 44, 59.

(Encarta 96: word search “maqam”; musical examples in article “Arab Music”)

(Atlas 96: Jordan: Arabic Music; Lebanon: Qanun Music, Turkey: Classical Music; Turkey: Ney Music; Turkey: Sharki Music; Turkey Tzigane Music)

Melodic mode A system of rules pertaining to scales, melodies, moods and ornamentation that forms the basis for improvisation. A general term that is used to identify a melody-type according to a scale-type or structure that is used in classifying music in Asia. 27, 43, 44, 45, 59.

(Encarta 96: word search “mode (music)”; musical examples and photo of notation in article “Arab Music”)

Metallophone. A musical instrument with metal bars or keys placed over resonators and played with mallets much in the manner of a xylophone, which has wooden keys. 23, 24, 25.

Mijwiz Arabic paired single-reed pipes providing a melody and drone. 46.

(Encarta 96: word search “mijwiz”)

Mizmar The loud, outdoor, double-reed instrument of the Arabic-speaking regions of West and Southwest Asia. (Also called *zamr*.) 46.

(Encarta 96: word search “mizmar”)

Mohlam Ballads accompanied by the *khaen* in Laos and Northeastern Thailand. 26.

Morinhur “Horse-head fiddle” of Mongolia. A horse-hide covered spike-fiddle with a carved horse-head pegbox. 41, 42.

(Encarta 96: musical example of “Traditional Music of Mongolia” in article “Mongolia, Republic of”)

(Atlas 96: Mongolia: Traditional Music)

Moro Moro Philippine theater genre based on Spanish folk dramas depicting the defeat of the Moors by the Christians. 26.

Mridangam A double-headed, barrel drum used to accompany classical *Karnatac* instrumental and vocal concerts. 33, 35.

(Encarta 96: word search “mrdangam”; musical example of “Traditional South Indian Drumming” in article “Indian Music”)

(Musical Instruments: “mrdanga”)

(Atlas 96: India: Vina Music)

Nagasvaram* The double-reed, outdoor, ceremonial instrument of South India and Sri Lanka. 35, [37], 46.

(Encarta 96: word search “nagasvaram”)

(Atlas 96: Malaysia: Temple Music)

Nai/Nay* A common West and Southwest Asian end-blown flute made out of cane reed. Also spelled *nay* or *ney*. 47, [54].

(Encarta 96: word search “nay”; musical example of “Sacred Sufi Nay Music of Turkey” in article “Arab Music”; in Interactive Media Game “ney”)

(Musical Instruments: “nay”)

(Atlas 96: Iraq: Traditional Music; Turkey: Ney Music; Greece: Rebetika Music; Tunisia: Classical Music; Morocco: Religious Festival Music; Tanzania: Taarab Music)

Naqqara (nak ka ra) Kettle drums common in West and Southwest Asia. The predecessor of the Western timpani. (Also known as *kudum*.) 46, 47.

(Encarta 96: word search “naqqara”)

(Musical Instruments: “naqqara”)

(Atlas 96: Tunisia: Classical Music)

Noh* The fourteenth century, classic theater of Japan that is still performed today. The plays are based on Confucian and Buddhist philosophy. 18, [20], 21, 23.

(Encarta 96: word search “no”; musical example “Classical No Drama of Japan” in article “Japanese Music”)

Nohkan A transverse flute used in the *noh* ensemble. It is constructed so that overblowing does not produce an octave. 21.

(Encarta 96: word search “nokan”; musical example “Classical No Drama of Japan” in article “Japanese Music”)

Nuba A suite performance form in the Andalusian music, the classical music of North Africa. 45.

(Atlas 96: Tunisia: Classical Music)

O-bon Japanese Buddhist festival that honors ancestors. The highlight of these festivities is *bon odori*, group folk dances in which everyone participates. 55.

Otsuzumi Large hour-glass shaped hand drum of the *noh* ensemble. The drum head is struck with thimbles worn on the fingers, thereby producing a high-pitched crack. 21. (Encarta 96: word search “o tsuzumi”; musical example “Classical No Drama of Japan” in article “Japanese Music”)

Pabuji* Epic tale of historical-mythical, medieval Rajput hero from Rajasthan. 36, [39].

Pakhawaj Double-headed, barrel-shaped drum of North India. It is the principal accompanying instrument for the *dhrupad* repertoire. 31. (Encarta 96: word search “pakhavaja”) (Atlas 96: India: Dhrupad)

Pansori Korean narrative genre in which a single storyteller performs, accompanied by a *puk* drum. 14. (Atlas 96: South Korea: P`ansori Singing)

Pat waing A circle of 21 tuned drums played by the leader of the Burmese *hsaing waing*. 24. (Encarta 96: musical example of “Classical Patt waing of Burma” in article “Burma”) (Atlas 96: Burma: Hsaing waing Music)

Pentatonic A general term referring to any melody or melodic system based on 5 principal tones. 9. (Encarta 96: word search “pentatonic”—5 examples)

Pinpeat (pi pat) The outdoor, ceremonial ensemble of Cambodia. 25. (Encarta 96: musical examples of “Classical Pinpeat of Cambodia”, and “Classical Dance of Cambodia” in article “Cambodia”) (Atlas 96: Cambodia: Pin Peat Music)

Pipa Chinese short-neck, plucked lute related to other short-neck, plucked lutes of East and Southeast Asia, Middle East and Europe. 2, 7, 10, 14, 45, 57. (Encarta 96: word search “pipa”; musical example of “Classical Pipa Music of China” in article “Lute”) (Musical Instruments: “pipa”)

Pi phat The outdoor, ceremonial ensemble of Thailand. 25. (Atlas 96: Thailand: Pi Phat Music)

Puk Korean double-headed, barrel-shaped drum played with a stick used to accompany *pansori*. Also included in *samulnori* ensemble. 14, 55. (Atlas 96: South Korea: P`ansori Singing)

Qanun (ka nun) A plucked zither. The instrument is spelled with a “k” in Turkish, *kanun*. 46.

(Encarta 96: word search “qanun”; musical example of “Classical Music of Morocco” in article “Arab Music”)

(Atlas 96: Lebanon: Qanun Music; Egypt: Classical Music; Tunisia: Classical Music; Jordan: Arabic Music; Turkey: Classical Music; Turkey: Tzigane Music)

Qawwali* (kaw wa li) Muslim devotional songs based on Sufi poetry. 29, 30, [32].

(Encarta 96: musical example of “Sacred Sufi Music of Pakistan” in article “Arab Music”)

(Atlas 96: Pakistan: Qawwali Music)

Qin (chin) A Chinese board zither with seven silk strings. It is considered to be the classic instrument of the Chinese Confucian scholar. Sometimes also spelled *ch’in*. 2, 7, 9, 10.

(Encarta 96: word search “qin”; musical example of “Classical Zin Music of China” in article “Chinese Music”, photo)

(Musical Instruments: “qin”)

(Atlas 96: China: Qin Music)

Rabab Short-neck, plucked lute with skin-covered body from Afghanistan. It is thought to be the predecessor of the Indian *sarod*. 31.

(Encarta 96: word “rabab”)

(Atlas 96: Tunisia: Classical Music)

Raga A term denoting melodic mode in both the *Hindustani* and *Karnatac* traditions. It is the basis for melodic improvisations in Indian music. 27, 30, 31, 44.

(Encarta 96: word search “raga”; musical examples “Classical Sarangi of North India”, “Classical Khyal of North India”, “Classical Sitar of North India”, “Classical Dance of South India” in article “Indian Music”)

(Atlas 96: keyword “raga”—5 examples)

Ragamala Literally, “garland of ragas.” Refers to a special performance practice that enables a musician to modulate from one *raga* to another. 44.

Ramayana Classical Sanskrit epic of India probably composed in the third century BC. The source of many dance-dramas and performing arts of South and Southeast Asia. 24, 26, 35.

(Encarta 96: word “Ramayana”; musical examples “Classical Dance of Cambodia” and “Classical Dance of South India” in article “Ramayana”)

(Atlas 96: Cambodia: Pin Peat Music; Indonesia: Kecak Chant)

Rebab An Arabic spiked-fiddle also known as *rababah*. The *rebab* is also a spiked-fiddle used in Central Javanese *gamelans*. 47.

Rhythmic mode A general term used to identify a rhythmic structure according to a system of rules concerning the number of beats in a cycle and the function and character of beats within the cycle. 27, 45.
(Encarta 96: word search “rhythmic mode”; musical example and photo of notation in article “Arab Music”)

Riqq (rik) A single-headed frame drum used in Arabic music ensembles. 46.
(Atlas 96: Egypt: Classical Music)

Rondalla (rondalya) String ensemble of the Philippines. 26.

Samulnori A Korean percussion ensemble sometimes known as “farmer’s music.” 53.
(Atlas 96: South Korea: Popular Music)

Sanshin* Okinawan three-string, plucked lute. Introduced to Okinawa from China, the sound box is covered with snake-skin. Later, the *sanshin* was introduced to Japan where the snake-skin was replaced by cat-skin and became known as the *shamisen*. 7, 11, [15]. (Atlas 96: Japan: Okinawan Music)

Santur* Persian struck zither or dulcimer. 10, 46, [52].
(Encarta 96: word search “santur”; musical example of “Classical Santur Music of Iran” in article “Iran”)
(Atlas 96: Iran: Classical Music)

Sanxian (san shian) A Chinese three-string, plucked lute with a membrane-covered body. Related to the Japanese *shamisen* and the Okinawan *sanshin*. 7, 11, 14.

Sarangi Hindustani bowed lute with skin-covered body. With more than forty sympathetic strings, it provides a rich, resonant accompaniment to vocal music. 31, 33.
(Encarta 96: word search “sarangi”; musical example of “Classical Sarangi of North India” in article “Indian Music”)
(Musical Instruments: “sarangi”)
(Atlas 96: India: Popular Vocal Music; India: Sarangi Music; Nepal: Gaine Music)

Sarod Plucked short-neck lute with a skin-covered body of North India. 31, 58.
(Encarta 96: word search “sarod”)

Saung gauk (san gak) Burmese harp of thirteen strings. 24.
(Encarta 96: musical example of “Classical Saung-gauk of Burma” in article “Burma”)
(Musical Instruments: “saung-gauk”)
(Atlas 96: Burma: Saung Gauk Music)

Saz A long-neck, plucked lute of the Turkish folk and popular music tradition. 46.
(Encarta 96: musical example of “Classical Saz Music of Turkey” in article “Arab Music”)

Sehtar* A small, long-neck plucked lute of Iran. 46, [50].
(Atlas 96: Iran: Persian Art Music)

Shahnai Double-reed, outdoor, ceremonial instrument of North India and Pakistan. Also spelled, *shenai*. 33, 35, 46.
(Encarta 96: word search “shahnai”)
(Atlas 96: India: Shenai Music)

Shakuhachi A Japanese end-blown bamboo flute related to the Chinese *xiao*. 7, 10, 11. (Encarta 96: word search “shakuhachi”)
(Musical Instruments: “shakuhachi”)
(Atlas 96: Japan: Shakuhachi Music)

Shamisen Japanese three-string plucked lute with membrane-covered body (cat-skin) related to the Okinawan *sanshin* and the Chinese *sanxian*. The *shamisen* is played with an ivory or tortoise plectrum shaped like a paddle. 7, 10, 11, 14, 21, 23.
(Encarta 96: word search “samisen”; illustration in article “Japanese Music”)
(Musical Instruments: “shamisen”)

Sheng Chinese mouth organ. 7, 11.
(Encarta 96: word search “sheng”)
(Musical Instruments: “sheng”)

Sho Japanese mouth organ related to the Chinese *sheng*. 7, 11.
(Encarta 96: word search “sho”; illustration in article “Japanese Music”; musical example of “Classical Gagaku Music of Japan” in article “Japanese Music”)
(Atlas 96: Japan: Gagaku Music)

Sitar A North Indian plucked lute with frets like those on the Indian *vina*, an Indian stick zither. These high, curved frets permit the player to pull and stretch the strings as well as simply stopping the strings by pressing. The *sitar* owes its rich, resonant sounds to its great number of sympathetic strings. 31, 33.
(Encarta 96: word search “sitar”; musical example of “Sitar” in article “Indian Music”, photo)
(Musical Instruments: “sitar”)
(Atlas 96: India: Dhun)

Sizhu (shi tsu) Literally, “silk and bamboo,” a reference to the string and wind instruments of China. 7.

Sorna The loud, outdoor, double-reed instrument of Iran and Afghanistan, related to the *shahnai*, *zurna*, and *mizmar*. 46.
(Encarta 96: musical example of “Traditional Dance of Afghanistan” in article “Afghanistan”)
(Musical Instruments: “zurna”)
(Atlas 96: Afghanistan: Dance Music; Bulgaria: Wedding Music)

Tabl Large double-headed drum played with sticks often paired with the outdoor double-reed instrument, *mizmar*. 46.
(Encarta 96: musical example of “Traditional Music of Yemen” in article “Arab Music”)

Tabla A pair of North Indian drums used to accompany *Hindustani* classical music. 31, 33.

(Encarta 96: word search “tabla”; musical examples “Sitar” and “Classical Sarangi of North India” in article “Indian Music”)

(Musical Instruments: “tabla”)

(Atlas 96: keyword “tabla”—6 examples)

Taegum A transverse or side-blown Korean flute with a membrane-covered hole added to make a slight buzzing sound. 7, 11.

Taiko* A Japanese term that denotes “drum” in general, but in the context of the *noh* ensemble, the *taiko* is a shallow barrel drum played with two sticks. In Okinawa, the *taiko* is a pair of drums. The drums of the *taiko* ensembles are of varying shapes and sizes. 11, [16], 21, 55, 58, 59, [61].

(Encarta 96: word search “taiko”; musical example of “Classical Drum Music of Japan” and “Classical Gagaku Music of Japan” in article “Japanese Music”; in Interactive Media Game)

(Atlas 96: Japan: Gagaku Music; Japan: Taiko Drum Music)

Tala A rhythmic cycle or rhythmic mode in Indian music. 27, 30.

(Encarta 96: word search “tala”; musical examples of Classical Drumming of South India” and “Classical Khyal of North India” in article “Indian Music”)

(Atlas 96: India: Dhrupad; India: Shenai; India: Vina; India: Popular Vocal Music)

Talam* Small finger cymbals used to keep the tala in some South Indian ensembles. [37].

Tambura A plucked, drone instrument used in both *Hindustani* and *Karnatak* music. Also spelled *tampura*. 31.

(Encarta 96: word search “tambura”; musical example of “Classical Bhajan of North India” in article “Indian Music”)

(Atlas 96: India: Dhrupad)

Tanbur long-neck, plucked lute of the classical music tradition of Turkey. 46.

(Atlas 96: Turkey: Sharki Music)

Taqsim (tak sim) An instrumental improvisation that modulates from one *maqam* to another. The word is Arabic, but in Turkish, it is spelled with a “k,” *makam*. 45.

(Encarta 96: word “taqsim”)

(Atlas 96: Turkey: Classical Music; Turkey: Tzigane Music; Greece: Urban Folk Music; Jordan: Arabic Music)

Tar* A long-neck plucked lute with a membrane-covered waisted-body of Iran and Central Asia. In some Arabic-speaking areas, a reference to a single-headed frame drum. 46, [51].

(Encarta 96: musical example of “Classical Music of Azerbaijan” in article “Arab Music”)

(Atlas 96: Azerbaijan: Tar Music; Azerbaijan: Vocal Song; Tunisia: Classical Music)

Tavil* A *Karnatak* double-headed drum played with a stick and finger thimbles. It is used for ceremonial music and to accompany *nagasvaram*. 35, [37].

(Atlas 96: Malaysia: Temple Music)

Temir-komuz Khirgiz jew's harp. 41.

(Atlas 96: Kyrgyzstan: Jew's Harp Song)

Topeng Javanese masked dance. 26.

(Encarta 96: word search "topeng")

Ty-ba Vietnamese short-neck, plucked lute related to other short-neck, plucked lutes of East and Southeast Asia, Middle East and Europe. 2, 7, 10, 26, 45.

'Ud (ööd) Middle Eastern short-neck, plucked lute related to other short-neck, plucked lutes of East and Southeast Asia and Europe. 2, 45, 46, 57.

(Encarta 96: word search "ud"; musical examples "Classical 'ud Music of Egypt" and "Classical Music of Morocco" in article "Arab Music")

(Musical Instruments: "ud")

(Atlas 96: keyword "ud"—9 examples)

Vina* The classic string instrument of India. The various forms of vina in India developed from a simple stick zither. It is also known as *bin*. 31, 33, [34].

(Encarta 96: word search "vina")

(Musical Instruments: "vina")

(Atlas 96: India: Vina Music)

Waslah Egyptian suite performance form. 45.

(Encarta 96: word search "waslah")

Wayang kulit Shadow puppet theater of Indonesia and Malaysia. 26, 27.

(Encarta 96: word search "wayang kulit")

Xiao (shao) A Chinese, bamboo vertical or end-blown flute. 7, 11.

Yanggum A Korean dulcimer related to the Persian *santur* and the Chinese *yangqin*. 10.

Yangqin (yang chin) A Chinese zither or dulcimer struck with a pair of bamboo sticks. It was possibly introduced to China from Persia where the instrument is known as *santur*. 10.

(Encarta 96: word search "yangqin")

(Atlas 96: China: Yang-chin Music)

Zarb Persian single-headed, goblet-shaped hand drum; also known as *dombak*. 46.

(Atlas 96: Iran: Persian Art Music)

Zat pwe Court dance drama of Burma (Myanmar). 26.

Zheng (cheng) Chinese board zither with strings stretched over moveable bridges. 7, 9, 10.

(Encarta 96: word search “zheng”.)

(Atlas 96: China: Cheng Music)

Zil Turkish cymbals. 47.

Zither A technical term for string instruments that have a body but no neck. The strings are stretched across a resonating body whose general shape is used in describing the instrument such as “board zither,” “stick zither,” “tube zither” and “trough zither.” 2, 6, 7, 9, 10, 25, 31, 46, [52].

(Encarta 96: word search “zither”; musical examples and illustration in article “Zither”)

(Musical Instruments: “zither”)

(Atlas 96: keyword “zither”—21 examples)

Zummarah Arabic paired single-reed pipes providing a melody and drone. 46.

Zurna The loud, outdoor double-reed instrument of Turkey. It is often paired with the large double-headed drum, *davul*. 46, 47.

(Encarta 96: musical example of “Traditional Dance of Afghanistan” in article “Afghanistan”)

(Musical Instruments: “zurna”)

(Atlas 96: Afghanistan: Dance Music; Bulgaria: Wedding Music)