

ETHNIC FOLKWAYS RECORDS FE 4157



MUSIC OF THE ORIENT Dr. E. M. von HORNOSTEL

Compiled and with illustrated notes by Dr. von HORNOSTEL in 1934

CHINA / BALI / JAPAN / LOWER INDIA / JAVA / PERSIA / EGYPT / TUNIS / SIAM PLAYED BY NATIVE ARTISTS



SCULPTURE: ANGKOR, JAYAVARMAN VII (?), MUSEUM OF PHNOM PENH

COVER DESIGN BY RONALD CLYNE

Side 1

JAPAN

- Band 1 Naga-uta "Urashima"
- Band 2 Ha-uto "Umenimo Haru"
- Band 3 Shinnai "Sekitori senryonobori"
- Band 4 Mat-sumae-Oiwake

CHINA

- Band 5 Classical Drama (Kun'oh'ü)
"Pi-p'a-chi"
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Side 2

CHINA

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JAVA

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BALI

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BALI

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SIAM

- Band 16 Musical Drama
Scene from the "Rama" legend

INDIA

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Side 4

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DESCRIPTIVE NOTES ARE INSIDE

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Music of the Orient

Dr. E.M. Von Hornbostel

FOREWORD

WIDELY varying interests—among the musical and educational, no less than the general, public—are calling for examples of Exotic Music. The material collected for scientific purposes in the various phonographic archives, though most valuable for research work, does not always come up to the present-day high standards of recording and artistic reproduction. Further, records taken in the various countries of the Orient are not marketed in Europe and it is almost impossible to obtain anything but indiscriminate selections and that by the merest chance. The Parlophone Company have sought to overcome these difficulties by publishing a small but truly representative collection of such records. The records have been chosen to give within the smallest limit as complete a survey as possible of the principal musical products of all high Oriental Cultures. Not only have the interests of musical science been considered, but also historical, cultural and ethnographical aspects, so that the collection provides valuable help in the teaching of history and geography in schools and colleges. A certain prominence is given to the Indonesian Orchestras out of consideration for the interests of modern musicians no less than of modern dance students.

DR. E. M. VON HORNBOSTEL,
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in the University of BERLIN.*

Japan

Japan received the basis of its musical art, tunes, melodic line and manner of reproduction, the instruments, the system of notation, and the theory, from Corea and China during the fifth, sixth and seventh centuries. Its elements have been preserved in the Imperial Court Music and there only in a slight degree. Apart from this they have been subjected to a characteristic change; the dominant rule has been loosened and the harsh outlines softened. The purity of form is intentionally obscured and the blatant colours are softened in half-shades. The melodic basis is pentatonic, but the half-tone step, despised in China, leads downwards to the main tones. The time remains common, but for a free recitative alternates with the basic scheme. The singing voice moves mainly in unison with the accompaniment, but each tone commences either a little earlier or later than the instrument. In this more than in any other art or craft, the Japanese style is in strict antithesis to the Chinese.

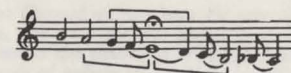
1. Naga-uta "Urashima"

Naga-uta, the "long song," was created about 1700 as a type of dramatic art-song. The song is employed to illustrate simultaneously with actors, a dancing pantomime. Naga-uta received its dramatic style of song delivery from the older Nō plays. The Japanese has to learn to master this style, the European to enjoy it. Flute and drum were also introduced, and are at times joining the essential guitar (shamisen) as accompaniment.

The East-Asiatic version of the Western "Fairy Mountain" tale is given as follows:—

Urashima saves a tortoise from destruction at the hand of mischievous boys. The tortoise rescues him from drowning at sea by carrying him on its back to the subterranean realm of the Sea King, who gives Urashima his daughter as wife. After three years Urashima becomes homesick, asks for leave and receives a casket to take with him on his journey. At home he finds everything changed. He learns from an old man that his family became extinct generations ago. Urashima opens the small box, from which thick smoke rises in clouds, and he suddenly and magically becomes an old man.

The record shows the beginning of the play. A free recitative at first unaccompanied, varies with the basic rhythmic parts. The scheme of the tonal structure*:



It is characteristic of Japanese music that the voice slides from the finishing note.

* Angular brackets show the structural note values; the value of the notes illustrates the weight of the tone, the fermata the finishing tone: the leading notes are combined with the keynotes by ties.

2. Ha-uta "Umenimo haru"

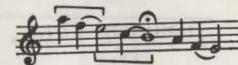
Ha-uta, "short song," is the most popular variety of Japanese art-song. It is sung by all classes, by Geishas as well as women of the cultured Classes. The singer is accompanied by two guitars (Shamisen) and a long-flute (Shakuhachi).

The following is a free translation of the poem:

It is New Year's morn and Spring already touches the plum tree.
Water rushes from the spring and people sing in the streets
The morning sun silhouettes the shadows of passers-by on my window.
From the distance the sound of flutes reaches my ear.
"Is he coming?" I ask of the oracle.
"At last you have come, dearest. Take the tea that I have prepared for you."

Temple-dance music (Kagura) is heard from afar, suggested by a flute solo.

Marked 4/4 time. Tonal structure:



Partly transposed a fifth higher:

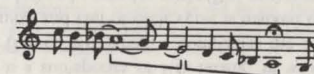


3. Shinnai "Sekitori Senryōnōbori"

The drama (Joruri) was created in Japan about 1600. The Shinnai is a modern reconstruction of the Joruri. As in Naga-uta (Record 1) the singer tells the version of the tale, similar to the antique tragedy, and the actors illustrate it by primitive miming and scant recitation. The vocal production is consequently directed to dramatic expression. The record gives the opening scene of the drama "The Prize-fighter." To rescue his parents from abject poverty, a prize-fighter sells his victory in the forthcoming fight to his opponent. His wife, however, from whom he conceals his deception, guesses the truth and begs him to withdraw from the fight under the pretext of illness.

After a prelude played by two guitars, tuned in octaves (Shamisen, see illustration), the song begins with a recitative, and slowly changes from free rhythm to strict 4/4 time.

Tonal structure *:



* Compare details on Record 1.



Street musicians, Guitars (Shamisen) and Violin (Kokyu).
Reproduced by kind permission of the Athenaeon Publishing House.

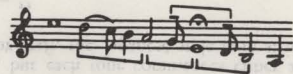
4. Matsumae-Oiwake

The folk-songs of Japan (Oiwake) were only adopted in the typical art-song of the cities at the end of the last century. The Oiwake-texts are characterised by their references to their districts of origin, Matsumae and Esashi in the province Hokkaido.

At the beach of the sea at Matsumae and Esashi two lovers are happily united.

"If I could only take the beloved girl with me! But a girl is not allowed to pass the border."

Again (see Record 2) the singer is accompanied by a flute (Shakuhachi) and the voice matches this instrument in colour and ornamentation. The tonal structure is based on a chain of structural fourths, but the Chinese pentatonic free of half-tone form of composition is retained in the Japanese folk-song. The lowering of the by-tones (\bar{d} and \bar{g})* is also of ancient origin and leads to a division of the fourth into two even halves. (Scheme of structure **)



* \bar{d} above a note means raising.

— lowering to a quarter tone.

** See details on Record 1.

China

The old Chinese music has vanished even from China and can only be traced in the border-states: the solemn temple hymns and festival music are to be found at the Korean and Japanese Court; the delicate songs, which learned poets sang at the bank of the river, accompanied by a zither, may perhaps be met in Java. (See Record 8.) Only the fundamentals have been preserved in the melodies of Chinese tragedy and in the songs of street singers: the pentatonic scale without half-tones (as on the black notes of the piano) and the strict time, divided into multiples of 2, and the artistic form, preserved in its simplicity and unity. These characteristic fundamentals, however, have always been of enormous influence. The whole of the Far East—Corea, Japan, Further-India and Indonesia—have followed the musical lead of China.

5. Classical Drama (kun ch'ü) "P'i-p'a-chi"

The music to the drama "P'i-p'a-chi" (history of lute-playing) was composed circa 1330 by We Liang Fu himself, the founder of the "Kun-ch'ü" style. The text, by Kao Ming (14th century), tells of an episode of the poet Tsai Yung (133—192 A.D.). Whilst Tsai is studying in the capital his young wife, Dschao Wu Niang, leads the life of a virgin and supports her parents-in-law by self-sacrificing love. In order to secure food for the aged parents during a famine, she suffices her wants with rice-husks. She cuts off her beautiful hair and sells it to be able to give her father-in-law a fitting funeral. Singing to the accompaniment of a lute she makes her way to the capital and finds Tsai has become a high official and married against his will to the daughter of the chancellor. The chancellor permits the return of the reunited couple to their home.

The Chinese drama may be regarded more as an opera than as play, as the "history of luteplaying" contains more than one hundred arias, which alternate with the dialogue. The falsetto voice to which the singer is forced when playing female parts is typical of the style. The harsh attack in starting the tone is likewise traditional and is a feature of the classical style. The accompaniment of flute (Ti-tse) and triple-string guitar (San-hsien—Jap. Shamisen, see ill. Record 6) is always in unison with the vocal part. The rattling of wooden sticks announces the beginning, and the clear beat of the gong the finish of each section. Strict 4/4 time and pure pentatonic scale. Tonal structures *:

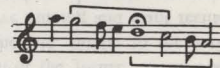


* See details Record 1.

6. Modern drama Erh-huang (Hsi-pi) "Tso fang Tsao"

The classical style of the musical drama (Kun-ch'ü, see Record 5) was supplanted in the middle of the 19th century by the newer styles Erh-huang and Pang-tse (see Record 7). Hsi-pi "High key" is a sub-species of Erh-huang, in which the small violin with cylinder-shaped body (Hu-ch'in)* which accompanies the song, is tuned a whole tone higher. The beginning and end of each verse is marked by two gongs (Lo and Siao Lo), a flat drum (Pang-ku) and a wooden rattle (P'ai-pan) (see illustration). The two traditional figures: the villain—the minister Tsao—and his noble friend, the court-official Cheng, appear in this drama. Cheng receives Tsao hospitably and orders his wife to truss and kill a pig; he himself will "see to the rest." Tsao's bad conscience leads him to suspect that his host's "see to the rest" is but a euphemism: he fears that Cheng means to kill him and has only gone to fetch his murderers. On his return, Cheng finds his wife and child dead, and their murderer. Tsao, has escaped.

Duet (two singers). The violin dissolves the melody into flowing semiquavers in 4/4. The pentatonic scale is in places broken by the use of middle tones (pien). Tonal structure **:



* See illustration Record 7.

** See details Record 1.



Hsien-tsé (guitar), Pang-ku (drum), P'ai-pan (rattle).
Photo: Dr. Herbert Mueller.

7. Modern drama Pang-tse "Nan-tien-mên"

In the middle of the 19th century, the type of musical drama called Pang-tse was first introduced in the north-western Chinese province, Shensi. The drama takes its name from the drumsticks which provide the rhythmic accompaniment for the song. The voice is accompanied by a two-stringed violin (Hu-hu), the body of which is made of a coconut shell, and a small lute (Ti). Strict unity is, however, unknown in the Orient—liberties are granted to each instrument, even to the voice, and it is left to the players to treat the melody to their tastes.

The scene from the tragedy, "Southern City-gate," is acted by two female singers, and since it is forbidden in China for actors of different sexes to appear on the stage together, one of them takes a male part. The high tessitura of both the vocal and instrumental parts, and the monotonous beating of the drumsticks, makes Pang-tse even still more vivid in colour than Erh-huang. (See Record 6.)

Strict 4/4 time, pentatonic. The tonal structure is built on two whole-tone pairs a fifth apart.



Hu-ch'in (cylinder violin). Photo: Dr. Herbert Mueller.

Java

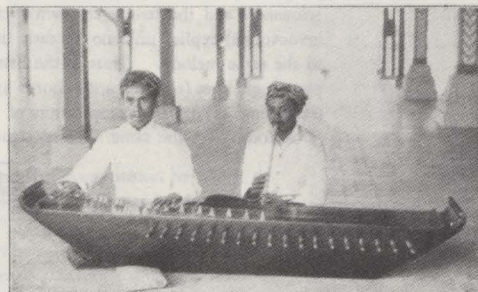
The high culture of Indonesia has its origin in Malayan culture. Apart from repeated influences, originating in East Asia, the following cultures left their mark:—The Hindu culture (4th century A.D.) which left here its marvellous architecture, the Islam (15th century) and the Dutch colonists (since 1597). This development stills shows itself in music in the great variety of musical instruments and their timbres, in the abundance of musical species, in the multitude of technical expressions, and, last not least, in the wide variety of melody, harmony and rhythm.

8. Sundanese song "Udan mas"

For the typical chamber music in West Java a professional female singer is joined by a flute (Suling)—a remnant from the old Malayan influences—and the zither with movable bridge (Katjapi) (illus.) related to similar instruments used in Burma and East Asia. This composition of instruments and voice as well as the semi-tone pentatonic is similar to Japanese music. The tonal structure of the Sundanese "Gold rain" song :



is exactly the same as in the Japanese art-song (Ha-uta) shown in this collection (Record 2). The style of the two compositions, however, is utterly different: the flute is not used as accompaniment which supports the singing-voice in harmony, but is a solo-voice of equal importance with equal liberties of melody and rhythm. Both weave their soft lines, which only unite on the main notes, into the dark ground of the zither strokes, which by their smooth, flowing rhythmical movement implant the characteristic feature of the melody.



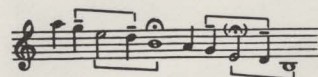
Katjapi (Zither) and Suling (Flute). Photo: Dr. J. Kunst.

9. Gamelan Slendro. "Sekar gadung"

The instruments of the Javanese orchestras (Gamelan) are divided into different groups according to their function:—(1) Freely melodic, independent in rhythm and melody and merely hovering above the heavy main tone: singing-voice, flute (Suling) and pin-violin, adopted from the Arabs (Rebab); (2) Instruments taking the leading melody, giving character to the melody by simple and strict rhythm: the long-sounding, sonorous kettle-gongs (Bonang) and metallophones with bamboo resonators, over which metal rods are hanging (Gendèr); (3) Further accompanying instruments sub-dividing the melody into a network of smaller intervals: the short-toned metallophones without resonators (Saron) and xylophones (Gambang); (4) Punctuating instruments, underlining the division of the melody by strong beats on the end tones of the parts and verses: different gongs and kettle-gongs; (5) Drums for rhythmical purposes, frequently providing counterpoints.

The pentatonic grades used in China without half-tones have been softened in Java (Slendro) by compensating the whole tones and small one-third-tone intervals, thus creating equal intervals of $1/4$ tones. (Melodically, however, ears allured to Western music have the impression of hearing the usual intervals, slightly out of tune.)

The song, "Sekar gadung," accompanied by the Court gamelan of Prince Pakoe Alam of Jogjakarta, belongs to the Patet (type of melody*) Manjura, marked by the high key of the main tone. The female singer, whose head and chest register are equally well trained, changes without any trouble from the highest to the lowest part of the voice. Her song commences solo, accompanied only by a high gong, often interrupted by a male voice, reciting on a low note. It is only later that the female voice glides over to the accompaniment of the softly flowing melody of the orchestra. Tonal structure **:



Javanese Gamelan.

* See details Record 17.
** See details Record 1.

10. Gamelan Pelog. "Kinanti madumurti"

Apart from the Slendro (Record 9), Java uses the seven-graded tone-system with full and half-tones. (Pelog.) The melody, however, uses only the five grades at a time (see Record 8 and Japanese Records 1-3). The recording, played by one of the renowned orchestras (Gamelan) of the Royal Court (Kraton) in Jogjakarta, is one of the favourite types of melody (Patet) Nem (=six, after the sixth grade of the scale). The female voice, accompanied by a single gong is joined by a male voice. As in all Gamelan pieces $4/4$ time and regular arrangement of the verses. Tonal structure *:



* See details Record 1.



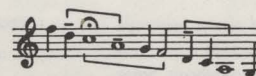
Gamelan of the Regent of Pahatong. Photo: A. B. Meyer, 1870.

Bali

On Java's neighbouring island Bali, the older Indonesian cultures were better protected against Western influences and their development was consequently more consistent. The Hindu-Javanese culture in Bali still occupies the high level it had already achieved in Java before the pre-Islam period (16th century). Even the old Malayan foundation still appears now and then. Instruments which have not been known in Java for generations are still in daily use in Bali. The composition of the orchestra, the musical rules, the melodies and rhythms are much more manifold than in Java. Most remarkable, however, is the very subtle shading of volume, of tempo, and the mixing of instrumental colour (see Record 15). In general, these features are not found outside European music, and can only be explained by the artistic instincts and the innate energy of this race.

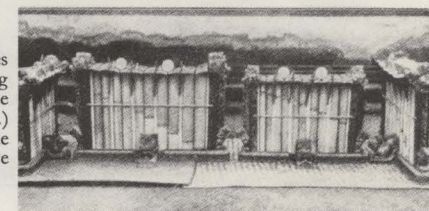
11. Gendèr Wajang. "Seléndero"

The music to the silhouette play (Wajang Parwa) which illustrates the Lower Indian myths, is played by a small orchestra, consisting of two pairs of metallophones, tuned in octaves, the resonance plates of which hang loosely over bamboo resonators. (Gendèr.) The tonic system, from which the music takes its name, is the Javanese Slendro (see Record 9), which divides the octave into five even intervals ($1/4$ notes). Tonal structure *:



The rhapsodical commencement is repeated at the finish, this form being customary in Lower India (see Records 17-18). At the end of the middle main section, the leading melody appears in the bass as Canto firmo. The intensity of tone is often raised by quart parallels.

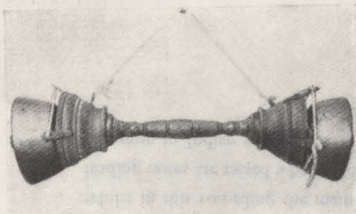
* See details Record 1.



Gendèr Wajang. Photo: Poenggawa v. Oeboed.

12. Gamelan Anklung. "Berong pengètjèt"

During various religious ceremonies—marriages, funerals, &c.—the Gamelan Anklung is played. It is an ensemble of different Gender types, two drums, one gong and the ancient Réjongs: couples of kettle-gongs, mounted on dumb-bell-shaped supports (illus.) Ancient, also, is the restriction of the instruments and melodies to four tones:



Réjong. Photo: Dr. J. Kunst.

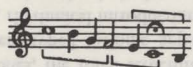


Gamelan Anklung. Photo: Poenggawa von Oeboed.

The Canto firmo of the bass-instrument, divided up into lines by mighty beats of the gong, first strides in solemn double time like an old Chinese temple hymn through the confusion of higher sounding, surrounding voices; afterwards it dissolves into a more lively semiquaver movement, which is characteristic of this allegro section (pengètjèt=triple-movement).

13. Gamelan Djogèd. "Tjetjing-Kereman"

Wooden bars are precursors of metal bars. The orchestra, which plays for the female dancers (Djogèd), consists exclusively of xylophones: a deeper xylophone marks the leading melody and is surrounded by two other xylophones with a compass of three octaves, whilst the punctuating gongs are replaced by single bars with bamboo resonance. Tune: pentatonic (see Record 10). Tonal structure *:



Short themes join into a chain of variations, increased in tempo and figuration to an artistic finishing Stretta. The beats of the hide-drum drop into the breathing spaces of the rattling wood.

* See details Record 1.



Gamelan Djogèd. Photo: Dr. J. Kunst.

14. Djangèr. "Putih putih saput anduk"

The primitive function of producing ecstasy by quick movement of dancing and music still has the desired effect with civilised races* as well as with savages. An example is shown in the sitting dance, Djangèr, which was only created in 1925. The participants of this dance sit in rows in a rectangle, the men opposite to each other on both sides and the women on the other two sides. The leader in the middle of the space throws wild, hypnotising glances, the dancers swing upper body and head convulsively to and fro. A monotonous motive of the drum and the eerie creeping, ostinato melody of the Rebab, the Arabian violin, complete the hypnosis. The speaking chorus of the men, in a rousing broken rhythm, casts fortissimo accents into the sleepy, flowing main movement. Then women and men unite to a new, simple graded melody (4×4/4) which vividly shows the tritonus (b-f):



Even the Record (although prematurely interrupted) indicates the wild frenzy that is created by the tempo and general excitement.

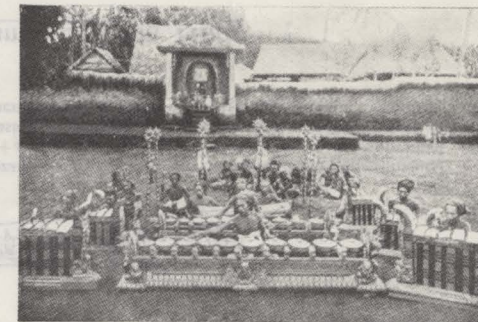
* See Record 24.

15. Gamelan Gong "Lagu Kebiar"

The biggest orchestra in Bali, Gamelan Gong, corresponds in its composition to the orchestras of the princely courts in Java (see Records 9-10). The art of concerted playing, the brilliancy of the instrumentation, the dynamic shading, the rhapsodical liberties by which the time is quickened or retarded, are here shown in manifold application. There is no doubt that the Gamelan Gong tends to introduce European harmony into the traditional polyphony. The "Lagu (Jav.: Melody) Kebiar" with the pronounced beginning—C major—E minor, in triple sound (the only one possible in the Pelog scale), the change from brilliant Tutti to nebulous haze, the clever interruption of the loud finale by the delicate theme of a solo voice, almost resembles a modern symphonic composition, and only the stereotyped surrounding motive of the middle part serves as a reminder of traditional, pure form. Tonal structure *:



* See details Record 1.



Gamelan Gong. Photo: Weissenborn.

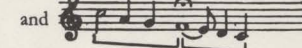
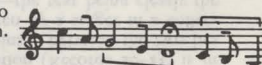
Siam

The musical culture of Further-India—Burma, Siam, Cambodia—is a connection between East-Asia and Indonesia. The melody, rhythm, and voice production show the dependency on China (see recording 5-7). In tone-system, composition and use of the orchestras, there is a clear relationship with Java (see recording 9-10). Like the pentatonic scale in Java (Slendro), the 7-graded scale (Pelog) was modified in Siam. The division of the octave into 7 even intervals results in neutral seconds, thirds, sixths and sevenths. The melody, however, principally pentatonic, forces the ear to receive the intervals as full tones and small thirds in the sense of Chinese pentatonic, free of half-tones. Fewer instruments are used in the orchestra than in the Javanese Gamelan: 2 flutes (and the singing-voice) take the free melodic part, 2 kettle-gongs the leading melody, 2 metallophones and 2 xylophones the accompaniment, 1 gong the punctuation, and 3 drums the rhythmical instruments.*

16. Musical Drama. Scene from the Rama-Legend

In the Siamese drama, vocal and oral parts alternate in the fashion of the Chinese drama. A favourite subject is the Lower-Indian legend of the exiled king's son, Rama, the rape of his wife, Sidha, by the demon-king of Ceylon, the intrigues of the monkey, Hanuman, a confederate of Rama, the long fights and the final victory of Rama, through which he regains his wife and his paternal right to the throne. The scene on the Record is that in which Rama dispatched Hanuman to the king of the demons in order to visit Sidha secretly and to spy out the forces of the enemy. Hanuman appears as Sidha and sings: "I just arrived at the king's residence and stepped from my sedan chair."

"By a spell I changed into the figure of Sidha." A characteristic departure from Javanese practice is that the solo of the female singer is always unaccompanied, it alternates with orchestral interludes in which the flute takes the part of the voice. There is an artistic acceleration of tempo and tremolo glissandos at the finish. The tonal structure varies between:



* See details Record 9.



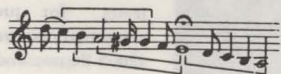
Siamese Orchestra.

Lower India

In music, as in other spheres, India forms the middle between the Far- and the Near-East; the North particularly had its original musical form diffused by Arabian and Persian elements since the conquest by the Islam (11th century). To these elements belong, for instance, the development of melodic types (Ind. Rāga, Arab. Maqām, Jav. Patet), the scales with close intervals, the counter-rhythm of the ostinato drum-motives (tāl), the artistic coloratura, &c. Two North-Indian airs serve as illustration. Both are accompanied by a string instrument (probably Sārangi. See illus.)—resonating strings giving the characteristic resounding effect to the tone colour—and by a drum. The female singer follows with admirable virtuosity every ripple of the instrumental ornamentation.

17. Art-song from Meerut. Rāga Bhairavī

Rāga="Tint"—"Mood"—is the Indian expression for a special type of composition to which an individual melody belongs—to be compared with one of the "Winterreise" Lieder as being typically Schubert, a Lanner Waltz representing Viennese music and the "Requiem" by Verdi, typifying Roman Catholic music. The nature of the Rāga is difficult to describe: The absolute high register of the main tones, the tonal structure—the scale with consideration of the function of the notes—and certain stereotyped melodic applications. The player or vocalist marks the peculiarity of the Rāga in a free, rhythmical introduction (Alāpa, "Speech," "Conversation") in order to bring himself and his audience into the desired mood. Tonal structure *:



* See details Record 1.

18. Art-song from Jummo. Rāga Bilāval(?)

Although the scale and main-tone (e) in this recording are the same as on the preceding recording (17), this melody is taken from another Rāga. (Bilāval?) In the former the upper-fourth and treble are dominating, whilst in this recording the main-tone is formed in the centre of the dominating treble (c-g, Mi-Modus). The leading notes are raised when ascending (b-f sharp) and lowered when descending (b flat-f). This is a peculiarity common in Indian music.



A very characteristic feature of Indian music is the smooth unnoticeable transition into the rondo-like recurring leading theme. Free rhythm, only in great outline, regulated by a drum. Highest culture of coloratura.

* See details Record 1.



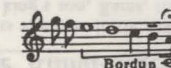
Sārangi.

Persia

19. Popular Song

In the Lower Orient the subtle musical art of the town population (Records 20-23) is in pronounced contrast with the primitive folk music of the Bedouins. Between the two lies the popular music as represented by very simple song, often given by a singer in a coffee-house, accompanied by a violin and lute. He recites the poem—the text being clearly the most important matter both to him and to his audience—on a few notes, the voice chiefly using the upper fourth and descending later to the fifth of the key note, which is played by the lute in hardly perceptible rhythm. The violin accompanies the tune of each stanza and repeats it solo. From the simple musical construction of the melody, it is obvious that it has no connection with the artistic Maqām-system (see Record 20).

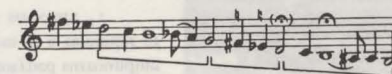
Tonal structure *:



Egypt

20. Art-song. "Maqām Sika."

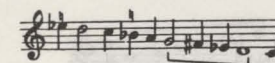
This recording which is characteristic for the "town" music throughout the entire Arabian sphere, shows the composition typical of Egypt: vocalist, long-flute (Nai), a trapezoid box-zither (Qānūn) and a four-stringed short lute (Ud). It is part of the Maqām (type of melody, see recording 17) Sika, having the main tone on the third (Mi-Modus, see recording 18). The free rhythmical structure which accentuates the peculiarity of the Maqām by marked melodic variations, does not, as usual (recordings 23, 17), precede the song, but follows it in four cadences, played by different instruments: (1) zither (with lute-bordun); (2) vocal part (without text); (3) lute; (4) flute (with zither-bordun). The main-quarte is filled by an exaggerated second (f sharp—e flat) which, however, is replaced at some points by diatonical grades (f, e):



The tune is divided in three equal stanzas—the middle one and the prelude being instrumental—each stanza of eight lines of 6+4+4 quavers. Change of subdivision in the individual lines—here, for instance, on one occasion 3+3+3+3+2 quavers—is a common feature of Oriental rhythm but hardly comprehensible for a European, particularly if he "counts."

21/22. Bāschrav "Kuzum," Maqām Hijaz

Egyptian music has adopted a Turkish instrumentation—the Bāschrav—characterised by the firm, even time and regular composition: four stanzas of equal length, each followed by the same ritornelle constructed to correspond with the stanza. The usual instruments used, zither (Qānūn), violin (Kamandja) and long flute (Nai), deliver in succession the Maqām structure (Arab.: Taqsim) in a number of cadences (see recording 20). The cadences of the two other players are underlined by the zither on the leading tone as bordun. The exaggerated second time within the quaver descending to the leading tone is typical of the Maqām Hijaz. Tonal structure *:



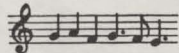
* See details Record 1.

Tunis

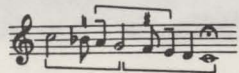
23. Art-song. Maqām Mezīm

The ancient view of life places the life of man as well as all earthly events—microcosmos—in counter-relation to a path of deified stars, seasons and hours of the day—macrocosmos. The music, too, is included in the harmony of the cosmos; the harmony adopts the personality of the planetary deity represented in the leading tone; this type of composition demands a proper time and occasion of delivery in order to bring about bliss and not destruction. Maqām Mezīm calls the demons—but woe if the call resounds inside the house!

The ancient faith and customs have, in the "Andalusian" style—originating in the Moorish Period of Granada—been more purely preserved in the north-western towns of Africa than in the East. This Tunisian recording belongs to this style. A European violin alternates with the vocalist in the melody, a lute ('Ud) accompanies (see recording 19). The metrically timed song is preceded by a rhythmically free structure, which displays the characteristic feature of the Maqām: the leading tone at the base of the structural treble (Do-Modus), the accentuated "Neutral" third (halving the treble) and principally the fundamental theme:



Tonal structure *:



* See details Record 1.



Town Players. Photo: Dr. R. Lachmann.

24. Song of the Dervishes, Maqām Dil

The intercourse of solo voices and chorus in the religious ceremony of a Dervish Order is an example of religious music of the Oriental Islam. Here the same means are made use of as are commonly employed to produce emotional rapture and ecstasy (see Record 14): the violent rhythmical tossing of head and body, the short theme repeated literally to unconsciousness and the tempo constantly raised up to physical limits. The chorus refrain (Allah invocations) replies unisono to each line of the chanter, who continually gives new words to the same melody. Thus in the first part distichs ($2 \times 12/4$), and in the accelerated second part single lines (solo $2 \times 4/8$ + chorus $4/8$) are constructed. Maqām Dil varies from Mezīm (recording 23) by the composition of the melody, although the leading tone and the scale (Do-Modus) are the same. Tonal structure:

