ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL

Volume 14
(Winter 2024)

Logos Verlag Berlin

ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL
(AEMR)
Volume 14, (Winter 2024)

Information for subscribers:
p-ISSN: 2701-2689
e-ISSN: 2625-378X
DOI: 10.30819/aemr

Subscription Rates/Orders:

Subscription Rate[*]	36.00 €
Single Issue	22.00 €
Postage per Issue	
- within Germany	2.00 €
- Abroad	4.50 €

[*] 2 issues, postage not included

see: https://www.logos-verlag.de/AEMR

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D-12681 Berlin, Germany
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INTERNET: https://www.logos-verlag.de

AEMR Volume 14 (Winter 2024)

Articles

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AEMR 14

The Number 14 of AEMR is again a diverse issue in its own sense. We offer papers not only from different fields of research and from different regions (South Asia, West Asia), but also important review essays of writings (Jähnichen, Sultanova, and Serratore), some methodologically challenging papers on local issues (Azerbaijan, India, Thailand) and analyses of various dimensions (genre classifications, museum tasks, dance patterns). we also included a biographical study, that shows the need of elaborating about personal developments (Samarasinghe).

AEMR, also being distributed as printed issue, published by LOGOS Berlin, is striving for higher quality papers and encourages scholars of various fields in music research to submit full papers or reviews of writings, events, or projects.

The central email: aemrc@shcmusic.edu.cn is the main address of the journal, that will receive submissions.

In order to make all issues available online, the publisher has introduced a small section with full previous issues in slightly lower resolution. In case you need a printed version, please, contact the publisher. ISSN Number and layout did not change. There are special conditions for purchases of two numbers. We are working on an audio edition of select papers as not everybody wants to or can contribute.

There was one remark from a previous author (Vich Boonrod, No. 13) that we may change a bit in his article, which was slightly too late (4 months after print). Here it comes as an excerpt: "[…] I am deeply concerned about an error in the content of my article, specifically in the Data Analysis section on page 30. The text currently states, 'This study used quantitative analysis,'" which is incorrect. My research for this study was actually qualitative in nature." We regret this mistake that was not carefully enough read by the author and hope that everyone can take it as an exception. Additionally, we really will only accept approx. 4000-word papers as articles.

AEMR Editors, November 2024.

ASIAN-EUROPEAN MUSIC RESEARCH JOURNAL (AEMR)

The journal 'Asian-European Music Research' is a double-blind peer-reviewed academic journal that publishes scholarship on traditional and popular musics, field work research, and on recent issues and debates in Asian and European communities. The journal places a specific emphasis on interconnectivity in time and space between Asian and European cultures, as well as within Asia and Europe.

e-ISSN 2625-378X/ p-ISSN 2701-2689

AZERBAIJAN IN THE MAP OF GLOBAL ART HISTORY: DISCOURSE THROUGH BOUNDARIES OF MUSIC AND DANCE

Giultekin B. Shamilli [Гюльтекин Б. Шамилли][1]

Abstract

The question of Azerbaijan's place in the global history of art was publicly raised in 1919 after Uzeyir Hajibeyli (1885–1948) published an article on the music of Azerbaijani Turks (Azərbaycan türkləri) as a multi-ethnic nation (millət) united by the Turkic language (türk dili). Hajibeyli pointed out the lack of direct connection between music and language and highlighted the contrasting musical traditions of the southern (Azerbaijanis, Ottomans) and northern (Volga region and Siberia) Turks. Developing the concept of Hajibeyli, the author suggests considering recontextualization as a method of ethnomusicology by which the traditional heritage of Azerbaijan can be presented simultaneously in super-ethnical, regional, and national options. The focus is on the phenomenon of responsorial singing of unmetric melodies that permeate all layers of traditional Azerbaijani music from the funeral rite to mugham art. This phenomenon crystallized from 3000 BC together with a complex of expressive means in the music-poetic genres (laments) of polytechnic Mesopotamian civilizations.

Special attention is paid to the problem of conceptualizing the traditional heritage of Azerbaijan on the example of the "Illustrated History of Music" by Agalar Aliverdibekov (1880–1953), which was written on the basis of Emil Nauman's "World History of Music". Aliverdibekov expanded the German historicism adding the chapter of "Azerbaijan" and presented the music of native Karabakh and Shusha with dozens of names and biographies.

Keywords

Azerbaijani music, global history of art, reconceptualization, lament, lamentation, responsorial singing

INTRODUCTION

The question of Azerbaijan's place in the global history of art was publicly raised in 1919 after Uzeyir Hajibeyli (1885–1948) published his research on the music of Azerbaijani Turks (Azərbaycan türkləri) in the Azerbaijani Freedom newspaper (Hajibeyli, 1919). In 2005, Professor Farah Aliyeva republished it in Arabic script with the Latin transcription and her detailed preface (Hajibeyli, 2005) (Fig. 1).

Hajibeyli dedicated this writing to the anniversary of the Azerbaijan Democratic Republic that was proclaimed on May 1918 after Turkish, Azerbaijani, and Lithuanian-Tatar generals sacrificed their lives for the freedom of Azerbaijan (Fig. 2). The main question– what is Azerbaijan's place in world history – was discussed through the music of Azerbaijani Turks as a multi-ethnic nation (millət) united by the Azerbaijan Turkic language

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Shamilli, Giultekin B. 2024. Azerbaijan in the Map of Global History of Art: Discourse Through Boundaries of Music and Dance. AEMR, 14: 1-12.
DOI: 10.30819/aemr.14-1

(Azerbaijani: türk dili), which had been used in the beginning of 20th century as a lingua franca not only for Azerbaijan but also for the South Caucasus region.

Figure 1: Uzeyir Hajibeyli. (This photograph is in the public domain.)

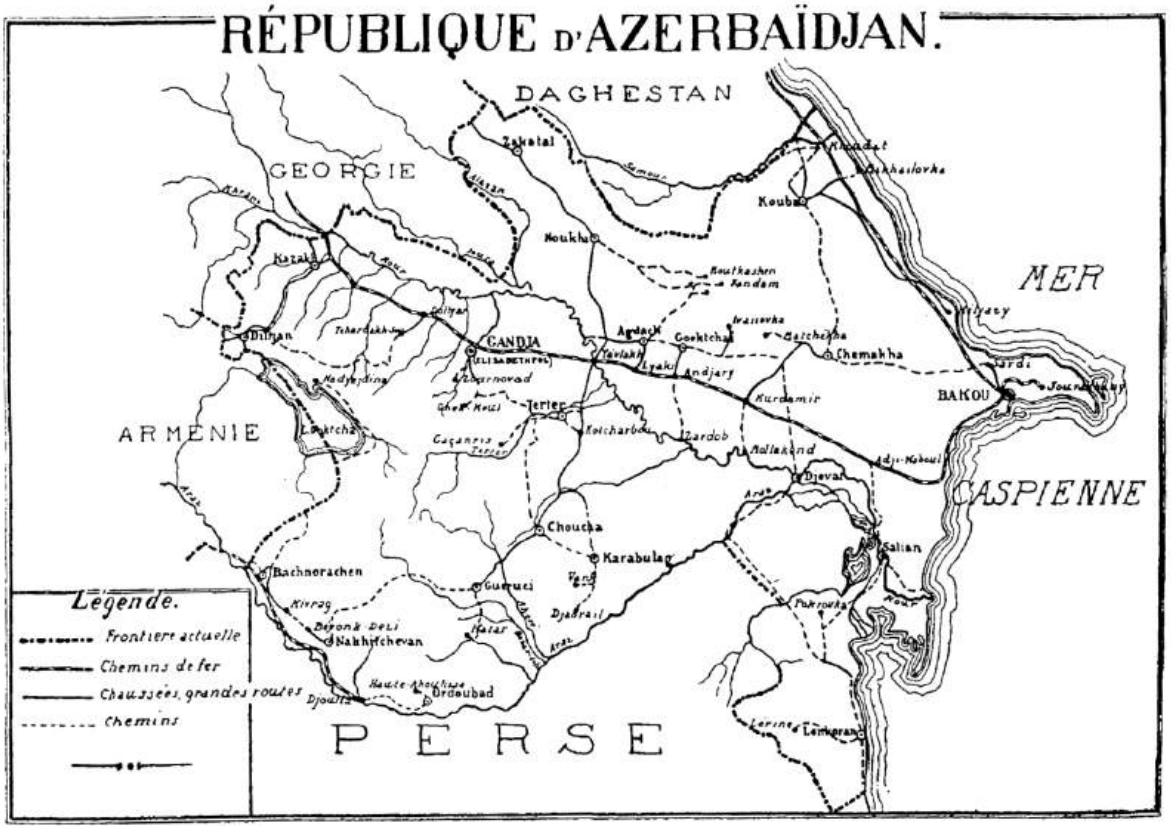

Figure 2: A map of the Azerbaijan Democratic Republic with territorial claims and disputed areas in the Paris Peace Conference 1919–1920. (This photograph is in the public domain.)

First, Hadjibeyli discussed music in connection with the official language of the Azerbaijani nation. The concept of türk in Hajibeyli's project carried a linguistic meaning for this reason that an identity in the East has never been based on ethnic features. Second, Hajibeyli does not support the idea of a direct connection between music and linguistic thinking. He said that despite the unity of the languages of Turkic-speaking people, their music is fundamentally different. Third, in accordance with the popular influence theory at the turn of the 19th and 20th centuries, Hajibeyli identified "big cultures" like Arabic and Chinese, which allegedly "influenced" the music of Ottomans and Azerbaijanis, on the one hand, and the Volga region and Siberian Turks, on the other. Fourth, Hajibeyli noted that people who do not have a common cultural border with each other may not understand each other's music. For example, it may seem to Europeans that Azerbaijanis are not singing but crying, while to Azerbaijanis that Europeans are not singing but howling: "Just as European 'dilettantes', that is, [simple] people without musical education, do not like either our music or the music of the East, so our people do not like theirs [music]. They stop their ears when they listen to our music; and in the same way our [ears] do not receive any pleasure from their music. According to them, our singers cry instead of singing; according to ours, they do not sing songs, but howl." (Hajibeyli 2005:19). According to Hajibeyli, the complete adherence between melody and verse seems to be very simplified for Azerbaijanis, so they attempt to disrupt the meter by inserting embellishments "in the midst of the words" (Hajibeyli, 2005:27). Finally, Hajibeyli suggested not to use criteria of "good" or "bad" comparing Western and Eastern musical cultures. He argued that all people use similar sounds, but organize them in different ways (ibid). All of Hajibeyli's statements just having been mentioned above were confirmed with a few exceptions, and it also turned out that music in its representative classical samples preserves the memory of a lost language during the historical transformations (Shamilli 2023: 25–36).

IDENTIFIED SOUNDSCAPE

Such representative classical samples in the traditions of northern and southern Turks as küy (Tatarstan, Bashkortostan) and muġam (Azerbaijan) are extremely contrasting. We usually listen to some küy examples in Altay, Tatarstan, or Bashkortostan, enjoying the anhemitonic as the basis of the modal thinking for all these regions. On the contrary, Azerbaijani muġām or Turkish uzun hava is based on the microtonal modes related to the Babylonian mode system. Hajibeyli could not have known about the assumption that Safi ad-Din al-Urmavi (d. 1294), who is considered being the founder of the Middle Eastern maqam theory, transferred musical theory from the linear representation of scales based on Greek antiquity to the Babylonian circular model with its advantages of describing a circle of fifths and octave scales. I repeat and extend this hypothesis following the comparative analysis of Babak Khazrai at the World of Mugham Symposium in 2018 in the Azerbaijani Shaki city. After that, I found the confirmation of this idea in Richard Dumbrill's works, dedicated to Babylonian treatise on music (Dumbrill, 2023).

Seven-pointed star, unfinished by the ancient author (Dumbrill 2023: 63) was completed by Safi al-Din to its logical conclusion on the base of *ud*, whereas his predecessors used in Babylonian theory a 10-stringed harp, which we see in the ancient Standard of Ur, conceptualized millennia later as the harp of King David (Fig. 3).

Figure 3: CBS1766, courtesy by the University Museum of Philadelphia, Pennsylvania. It was reused in Dumbrill, 2023: 61.

In 2011, Dumbrill made an important generalization on the presentation of transcripts of an ancient Babylonian treatise on music in Damascus. He said that he was quite anxious about reactions from maqam masters present, but to the contrary, some of them started to hum "as if they had known the music from some distant memory, firmly anchored in their consciousness", and later, it became obvious that there is "a direct link between Babylonian music theory… and the Oriental Maqam" (Dumbrill, 2023: 95).

Thus, the view of influence theory that was so much popular in the time of not only Uzeyir Hajibeyli but also Abraham Zvi Idelson who had been trying to find a common root for music that was scattered around the world by some Jewish diasporas does not work today although it is still used in significant scientific works.

RECONTEXTUALIZATION

That is why I would like to draw attention to the report of Kamila Dadash-Zadeh and Fattah Halykzadeh published in 2023 and dedicated to the importance of recontextualization as a term for ethnomusicology (Dadash-Zadeh & Halykzadeh, 2023). I am going to consider recontextualization not only as a term but also as a method, without its direct linking to the semiotic approach and transferring of linguistic methods to the ethnomusicology: "Recontextualization may be defined as the dynamic transfer-and-transformation of something from one discourse/text-in-context (the context being in reality a matrix or field of contexts) to another. Recontextualization involves the extrication of some part or aspect from a text or discourse, or from a genre of texts or discourses, and the fitting of this part or aspect into another context, i.e., another text or discourse (or discourse genre) and its use and environment." (Linell, 1998: 144-145). I see the advantages of this method because it helps us to understand the mechanism of the circulation of cultural and genre contexts within the super-ethnical, regional, and national perspectives of Azerbaijani musical tradition. The multicultural heritage of Azerbaijan offers a unique opportunity to explore music and dance through the changing genre discourses across the temporal and spatial scales of world history.

It is known that we can understand the uniqueness of any music through the eyes of another culture and understand ourselves in the mirror of *Other.* That is why a genetic code of Azerbaijani musical heritage was manifested in the article of Hajibeyli through the perception of European civilization. And *it is not crying* but *aesthetics of lament* that

has unique representations in the diverse ethnolinguistic landscape of Azerbaijan. Listening to lamentation in the introductory section of mugham, Bayaty Shiraz even thought that this section emerged in the structure of mugham at the turn of the 19th and 20th centuries. As a result of the globalization process, we understand not only the deeper roots of this tradition in Azerbaijan but also the Near Asian musical traditions at whole.

Lament as a Musical Genre

The next question would be what is lament as a singing of unmetric microtonal melodies from the perspective of super-ethnicity, regionality, and nationality in Azerbaijani musical heritage? Is it possible to consider lament as a genetic code that has determined not only its various forms in Azerbaijani tradition but also the principles of musical thinking?

Figure 4: Couple of musicians. Alabaster statuette Mari, temple of Inanna, chamber of the priests Sumer 2450 BC Museum of the Louvre AO 17568 (This photograph is in the public domain.)

Hittite text mentions a royal funerary ritual with laments uttered by female mourners, but their content is not quoted, perhaps because they were very formulaic or spontaneous (Rutherford, 2008; Furey et al. 2017: 687). What about Biblical laments over dead individuals) – "only two biblical exemplars of laments over individuals are known, uttered by King David over Saul and Jonathan (2 Sam 1: 17–27), and over Abner (2 Sam 3: 33–34). Others are merely reported (2 Chr 35: 25)" (Furey et al. 2017: 688). There are also cultic laments over dead deities in Mesopotamia (Mourning the Duma lady or Tammuz), Egypt (mourning Osiris) but "the Bible does not preserve laments of this type (Hvidberg, 1962: 124), however indications for the existence of the relevant ritual practice in Israel are found in Ezek 8: 14 and perhaps also in Zech 12: 11." (Hvidberg, 1962: 124). Finally, city laments, cultic laments, and prophetic laments such as Sumerians ("Lament for Sumer and Ur" (2004 BC), "Lament for Ur" (2000 BC), "Lament for Nippur" (1900-1600 BC), "Lament for Uruk" (1940 BC), "Crying by Erid" (5400 centuries BC), and Israel/Judea (City crying on Jerusalem, Prophetic cry) (ibid).

Such forms of music making as responsorial and antiphonal singing have been matched during the long-term ritual laments practice. We read in ancient Sumerian literature "nar-mu tigi-imin-eš ir-re-eš hama-an-ne-eš" that means "My singers, accompanied by seven [instruments] laments, like singing, truly performed" (Kaneva, 2006: 36). We also read "urú-hul-la-mu šir-re-eš ba-ab-bé-ne" that means "[lamentation] '0, my destroyed city as singing they say" (Kaneva, 2006: 49). The language of the female priests and imitators of the gala-priests (Fig. 4) who wore women's clothing was known as an emesal, and at the same time, the musical language indicated a professional vocal-instrumental tradition that had been preserved by women before the Islamization of the region and after that in the courts of Arab caliphs.

The first Abrahamic religion reduced the external expression of ancient ritual, such as beating of drums, scratching the face, screaming, cutting with daggers, and pulling out hair,[2] to the pure sound of the *kinnot*, which marked the beginning of musical professionalism in its modern sense: "For this reason, and because mythical reality – which consumes itself within the song of lament – is of such great internal truth, could Judaism, as it overcame myth and banned enchantment, absorb lament within itself. In this way, the Hebrew *kina* arose." (Barouch & Schwebel, 2014: 12).

SINGING AS THINKING

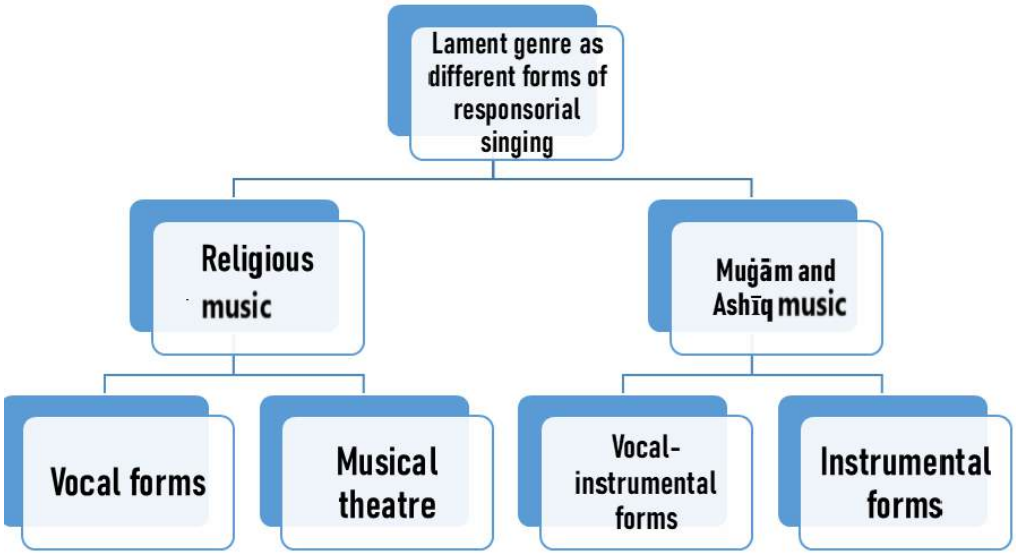

Figure 5: Recontextualization of the laments in Azerbaijani traditional music. (Scheme by the author.)

I consider the external and inner expressions of ancient rituals in all layers of Azerbaijani traditional music. That is why I suggest to systematize the traditional musical heritage of Azerbaijan not based on language, but a principle of musical thinking in its representative form as a responsorial singing of unmetered melodies (Fig. 5). These melodies based on such formula of the musical process as I (initium)↔T (terminus) = M (non-temporal motion) (Shamilli, 2017) that not only is music but also is organically principle of sense-making in dance tradition. The main principle of such musical thinking is untemporal motion bringing together an initium-and-terminus of phrase as one musical event and presenting the melody as a set of non-hierarchal processes.

The responsorial singing in the Azerbaijani funeral music begins with the ancient Yûġ rite[3], which repeats the syntagmatic expression of external plastic forms of ancient Egyptian laments for Osiris, with a funeral fest concluding with the playing of instruments and dancing. This conclusion can be drawn from the description of this ritual compiled by Mirali Seidov at the end of XX century: "In a number of regions of Azerbaijan, especially in the village of Almali of Kalbajar, a number of remnants of the yûġ ceremony are still

[2] Deu 14:1 בָּנִים אַתֶּם לַיהוָה אֱלֹהֵיכֶם לֹא תִתְגֹּדְדוּ וְלֹא־תָשִׂימוּ קָרְחָה בֵּין עֵינֵיכֶם לָמֵת: [You are the children of the LORD, your God. Do not cut yourselves or shave the front of your heads for the dead].

[3] "Yuğ: (Yuğ/Yığ/Ağ). Ağlamak anlamını taşır. Ağıt, ağu, ağlamak, yığlamak, yığut gibi sözcükler hep birbiriyle bağlantılıdır. Yığlamak/Yuğlamak sözcüğü ağlamak demektir" (Karakurt, 2011: 224).

alive today. In this village, before taking away the dead, men kneel on one side of it and women on the other side, and while waving their handkerchiefs in their hands, they chant "vaveyla" – "what a pity, fortuneless" <...>. After bringing the dead body and burying it in the middle of the village, they play, sing and dance like in the yûġ." (Seyidov, 2018).

The Akkadian term ağu, that is Azerbaijani ağı, means "outside, foreign, additional" and marks non-canonical parts of Shumerian laments: "This Akkadian term means 'outside, foreign, additional', and is frequently written with the Sumerian logogram BAR, which conveys the same meanings in Sumerian… The term aĝû, as used as in our context, occurs most frequently in regards to collections of omens. … the term aĝû means 'non-canonical' omens in regard to the standard excerpt series." (Cohen, 1988: 18-19).

Various forms of responsorial singing can be heard in the religious Azerbaijani music – in the prayers of the Mountain Jews from Baku to Jerusalem, in the singing of marsiyakhan, rouzekhans, and nouhakhans during lamentations of Shia Muslims for Imam Hussein and in the prayers of Udin-Christians who lost the voice of their Albanian Church in 1836 after the decree of Emperor Nicholas the First and subsequent assimilation by the Armenian Apostolic Church.

However, the modern classical genres of Azerbaijani mugham have also preserved the musical-poetic forms of ancient laments in its vocal-instrumental imitation of the principles of responsorial singing. Listen to how the kamancha and tar respond to the singer's voice instead choir in lament-muye (per. 'cry') in the mugham Zabul Segah! This is not polyphony, as one might understand but a recontextualization of ancient lamentations in Azerbaijani mugham, which has never been borrowed from Zoroastrian magicians or the Mug tribe, as we sometimes read in non-scientific literature.

We can consider a unique example of the overlapping of national, regional and supra-ethnic discourses in one piece of music created in our time. This is a genre of Azerbaijani symphonic mugham Zabul Segah of Vasif Adigezalov. His son Yalchin Adigezalov being the conductor of this score replaced the parts of oboe and violins with the voice of singer khananda and traditional instruments – tar and kemancha[4].

Thus, a symbolic location of two settlements of Kish in the north and south-west of Azerbaijan is not just a geographical statement as well as a stone with an inscription on an Aramaic coin near Shaki city in the north of Azerbaijan. All of these facts confirm not only the cultural ties with Babylon but also the formation of a universal melodic dictionary of the Near Asian region as a whole. It links such genres as Turkish uzun hava, maqam al-Iraqi, and Azerbaijani mugam. My colleague Guzel Tuimova will know more about this.

VOLUMETRIC VISION

Recently, my colleague Ilya Saitanov has suggested a "volumetric vision" of similar melodic phenomena in world musical traditions to understand them within the context of art history not on a linear timeline and not through the donor-recipient model, but as a polyhedron, each side of which representing a unique and equal national discourse (Saitanov preprint). For example, we find traces of ancient civilizations not only in Azerbaijani traditional music but also in dance. Azerbaijani Shalakho dance imitates the gestures

[4] Vasif Adigezalov Symphony Mugham Zabul-Segah: part V. Muye.

of a cormorant (Hebrew shalakh). The name Shalakho is translated as "His Shalakh," or "Shalakh of God" for this reason that this bird was forbidden for eating (Leviticus 11:17)[5]. Another meaning of shalakh is "outstretched arms" which refers to the cormorant's habit of sitting with outstretched wings to dry its feathers.

The habit of sitting with spread wings for hours doing nothing apparently formed a stable expression in ancient Aramaic such as shalaykim-malakim, which means "Our Shalakh – our Tsar" or "Our Cormorant – our Tsar". It is no coincidence that the outstanding Azerbaijani writer Najaf-bek Vezirov (1854–1926) conveyed with this expression a critical view of the idleness or laziness of the pre-revolutionary Russian bourgeoisie (Bədəlbəyli, 2007:125). In other words, the indolence of life was the personified thought of the negative connotation of shalakh.

Such other meanings of shalakh as verb – "to send; to dispatch; to reach out, (one's hand, arm, leg)" that means (transitive) to send (someone or something): cause to go (transitive) to move (something) physically away from one's body (intransitive) to send messengers or letters – correlates with Azerbaijani shalakh paltar as a very spread term in the oral traditions of Western regions of Azerbaijan Republic such as Gedebey ect[6]. Shalakh paltar in Azerbaijani or Azeri Turkish means "wide skirts", worn one on top of the other, the number of which in ancient times, before the Sovietization of the region, indicated the wealth of a woman. Apparently, they were called by this name because wide skirts usually look as if they had been moved away from a woman's body and resembled outstretched arms. This clothing was very popular among all populations not only in Azerbaijan but also in Iranian Kurdistan (Fig. 6).

Figure 6: Shalakh paltar. Jewish family at the end of the 19th century and the beginning of the 20th century. (This photograph is in the public domain.)

At the same time, shalakh has such additional dictionary meaning as "sprig" that is why this is at the same time the name of sort of apricot in the Caucuses.

Another example of reconceptualization units Azerbaijan with Syria, Lebanon, Iraq, and Turkey. This is an ancient dance for trampling reeds, which have been laid on a layer of clay at the base of Babylonian bricks. It presents the characteristic quality of movement-and-pause as one plastic-semantic event dependent on such musical process as I (initium)↔T (terminus) = M (non-temporal motion) about which I have just said the above.

[5] Lev 11:17 וְאֶת־הַכּוס וְאֶת־הַשָּׁלָךְ וְ אֶת־הַיַּנְשׁוּף: [the little owl, the cormorant, the great owl].

[6] The author thanks Iraa Kocharli, professor of the Institute of Architecture and Art of the National Academy of Sciences of Azerbaijan, for providing valuable information on this topic.

In modern time, this dance is known as a dabke. In the past, it also served the purpose of trampling branches for covering the roofs of huts. It is very interesting to remember that the ancient name of Baku – "Bad Kuba" –means "a branch of the hut" in Babylonian Aramaic that was a *lingua franca* of Caucasus Albania until the Arab Muslim conquest. It appears on the covers of Azerbaijani Arabic-script books, including the Collection of Turk melodies by the prominent educator Hassan Bey Zardabi (Fig. 7).

Figure 7: Bad Kuba on the cover of *Collection of Turk Melodies* by Hassan Bey Zardabi (circa 1837–1907) from the Russian State Library. (Photograph by the author, 2016.)

Today, this dance is mainly performed at weddings in Levant but in Turkey this is a love folk song. Famous Azerbaijani khananda Khajibaba Huseynov (1919–1993) in the early 1980s included this song in the function of Tasnif in Azerbaijani mugham-dastgah.

Aşiqəm gözlərinə
Vuruldum sözlərinə
Aşiqəm gözlərinə
Vuruldum sözlərinə
Özüm özünə qurban
Gözlərim gözlərinə
Ədalı yar, nisgilli yar
Onu burax, bana gəl
Olurmu, yar?
Əzizinəm, barama
Qara teli darama
Əziziəm, barama
Qara teli darama
Sənə qurban olaram
Yara vurma yarama
Ədalı yar, nisgilli yar
Onu burax, bana gəl
Olurmu, yar?
İki sevda çəkənlərin cəzası var
İki sevda çəkənlərin cəzası var

The same principle of sense-making united the movement-end-pause in one sense-generative event is evident in the traditional Azerbaijani dance: Amina Dilbazi (1919–2010) – the famous Azerbaijani folk dancer – marks each plastic phrase by nökte or noticeable head movement as a point at the end of the proposition. Her unique technique and dance style seem to reproduce the plastic images of the famous portraits of dancers from the Qajar palace of the late 19th century.

All these facts, which could be considered as a reinterpretation of genre discourses, definitely destroy the concept of racial and linguistic superiority, which is still evident in ethnomusicology, as well as an attempt to revive neo-colonial discourse, including the Iranian nationalist discourse that arose after Shah Mohammad Reza Pahlavi (1941–1979) came to power. In the map of such world history through the false concept of the "Indo-European supracivilisational community", we do not find no Azerbaijan neither other countries people of which being speaking Altai, Uralic, Caucasus, and Afro-Asiatic language families (including Semitic and Turkic languages group) supposedly borrowed from "Indo-Europeans" not only their ability to sing but even their thought and consciousness, culture, and spirituality.

Finally, I would like to remember that outstanding Azerbaijani intellectual Agalar Aliverdibekov (1880–1953) has reconstructed at the beginning of the 20th century Ger-

man historicism by including a chapter on Azerbaijan in his “Illustrated History of Music” written on the basis of famous Emil Naumann’s “World History of Music”. This was before the UNESCO program declared equality of world musical traditions at the end of the 1960s. Being the first manuscript in the Turkic languages written in Arabic script, Aliverdibekov’s history of music was such a conceptualization where there was also a place for Azerbaijan (Fig. 8).

Figure 8: Cover sheet of the Illustrated History of Music by Agalar Aliverdibekov (1880–1953). Manuscripts Institute of National Academy of Sciences of Azerbaijan. (Photograph by the author, 2023.)

Unfortunately, this manuscript was not published due to World War II cataclysms and the author’s early death. Only in 2005 a complete text of Aliverdibekov`s manuscript was published with Cyrillic transliteration at the Baku publishing house “Shusha” (Aliverdibekov, 2001). Its director Vasif Guliyev who had survived in 1993 in his native Shusha the ethnic cleansing by the Armenian occupation army preserved the names and photographs of even those few Armenians originally musicians who, together with Azerbaijani Turks participated in the performance of the Azerbaijani dastgah music at the turn between the 19th and 20th centuries.

Although “as a discipline, art history has acquired the ability and power to control and judge its boundaries, accept or reject people and objects, and teach and transfer values to others,” (Nelson, 1997: 28) the words of the great Uzeyir Hajibeyli remain constant in the endless change of approaches and theories. He said: «hər kəs bilmədiyinin düşmənidir» or “everyone is an enemy of what they don't know” (Hajibeyli, 2005: orally declared).

CONCLUSION

Considering Azerbaijan in the Map of Global History of Art through the genre discourses of music and dance, on the one hand, and unique Uzeyir Hajibeyli’s publication “On the music of Azerbaijani Turks”, on the other, it seems to be so necessary to bring the past to the present and understand the present through the past to see the blending of voices in its diversities and at the same time so simple form as responsorial singing at first so difficult distinguishing in vocal-instrumental forms of music-making in Azerbaijani traditional music. In Ashiq music represented at the same time in Yuğ ritual, this is a question-responsorial structure alternately linking the voice and the instrument (saz). In Mugham music, this is a so delicate response of tar and kemancha trying to reproduce the outline of the vocal melodic line accurately. This list of genres, including the religious music of Azerbaijan, can be continued indefinitely, all of which preserve a unique melodic vocabulary and tradition of singing non-metrical melodies. I call it the rhetoric of lamentation, referring to the Sumerian word balaga, which originally referred to lyre and part of lament accompanied by a lyre and a choir. Later, the Arabs used this word to denote rhetoric as the science of eloquence (‘ilm al-balaga), seeing in this grandiose phenomenon an act of interaction and communication – this is one of the etymologies of the Arabic balaga. It is

also interesting to remember that the Akkadian word bakû means “to weep”[7]. Perhaps the noise of the rolling waves processes of those same adjacent non-hierarchical sound waves that washed the Baku fortress reminded the ancient man of crying?

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MUSICAL FEATURE PERCEPTION: A COMPARATIVE STUDY AMONG MUSICIANS, DANCERS, AND NON-MUSICIANS

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Abstract

Music and dance are two art forms that depend on musical components to produce an output. The training usually starts at a young age, and the skills are fine-tuned through rigorous practice. Long-term musical or dance training has been associated with enhancements in various sensorimotor domains compared to non-trained laypeople. However, few studies have directly compared musicians' and dancers' performances for musical perception tasks. In the present study, we administered Mini-PROMS on 152 participants comprising formally trained musicians, dancers, and nonmusicians/dancers and recorded their performance in subtests of melody, tuning, tempo, and accent discrimination. The total score was computed as a composite of scores from the subtests. The results revealed a significant advantage for musicians only in the task of melody discrimination and not for other subtests or total scores. We also observed that the performances of a subgroup of nonmusicians were at par with musicians and dancers to be identical in the total scores. Dancers performed at par with musicians in untrained domains like accent. The findings suggest that cultural factors and innateness influence music perception. In addition, long-term musical and dance training leads to distinct enhancements in non-trained domains, hinting at a trans-modality transfer of skills.

Keywords

Music perception, Mini-PROMS, Innateness, Musical training, Musicians, Dancers, Trans-modality transfer

INTRODUCTION

Musicians and dancers are groups of interest for researchers exploring training-induced changes in various auditory perceptual and neural processing domains. Musical and dance trainings are comparable because both groups rely on music perception to produce a sensorimotor output. However, the training modality and information of interest derived from the musical piece vary between the two groups and might influence their music perception skills (Poikonen et al., 2018). There are plenty of studies exploring the perception of music as well as other auditory stimuli in musicians and nonmusicians. Musicians are known to outperform nonmusicians in behavioral tasks of rhythm perception (Bailey & Penhune, 2010; Drake et al., 2000), temporal perception (Repp, 2010), and tasks involving auditory-motor coupling (Chen et al., 2008). A similar advantage for

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Winston, Jim Saroj and Ajith Kumar Uppunda. 2024. Musical Feature Perception: A Comparative Study Among Musicians, Dancers, and Nonmusicians. AEMR 14: 13-24.
DOI: 10.30819/aemr.14-2

musicians is reported in event-related potential (Besson & Faïta, 1995) and functional neuroimaging studies (Grahn & Rowe, 2009). Studies on dancers often focus more on the visual than the auditory domain. Dancers perform better in beat perception than nondancers, independent of the presence or absence of auditory cues (Miura et al., 2013).

Music perception is a complex phenomenon involving processing a broad spectrum of features such as rhythm, melody, accent, tempo, and timbre. While music has a wholesome effect on the brain, the neuroanatomical pathways involved in processing the features are different (Herholz & Zatorre, 2012). Melodic sounds are known to spike activity in the limbic regions while suppressing the activity in the amygdala (Brown et al., 2004). Basal ganglia and supplementary motor area activation were noted in response to rhythmic stimuli (Grahn & Brett, 2007). Given that the musical feature of interest and the subsequent neural pathway are different in musicians and dancers, it is plausible that the music perception skills vary between the two groups. Few studies have directly compared the music perception skills of musicians and dancers in tasks of musical perception. The reports reveal a performance advantage for musicians over dancers in rhythm synchronization (Poikonen et al., 2018), melody discrimination (Karpati et al., 2015), and beat perception (Nguyen et al., 2022).

Furthermore, music- and dance-based intervention programs for various sensory and cognitive deficits have gained interest recently (Sihvonen et al., 2017; Ramadas et al., 2023). The underlying principle behind the music- and dance-based intervention programs is the trans-modality transfer of skills (TMTS) (Schwartz et al., 2019). TMTS is a neurological-driven process whereby a task/training in one domain leads to changes in a non-targeted domain. Studying the music perception abilities of the musicians and dancers sets the stage for addressing the nuances of TMTS. To better understand the differential effect of music and dance training on music perception skills, their performance in the perception of varied musical features needs to be explored using a validated music perception test and compared with a nonmusician control.

Mini-Profile of Music Perception Skills (Mini-PROMS) is a shorter version of the more extensive PROMS (Zentner & Strauss, 2017). It has good psychometric properties in tapping the individual's perception of musical features such as “Melody,” “Metric Accent/Rhythm,” “Tempo,” and “Tuning”[17]. Melody subtest assesses the ability of the individual to perceive variations in tunes. The participant's expertise in detecting the consonance/dissonance of notes in a chord is assessed in the tuning subtest. The accent and tempo subtests target the ability to identify differences in stress/emphasis and speed in a musical excerpt. The individual scores for each subtest and the total score are calculated and considered the metrics for the music perception abilities.

The present study was based on the primary objective of comparing the music perception skills of musicians, dancers, and nonmusicians in melody, metric accent, tempo, and tuning tasks. The findings will shed light on the music and dance training-induced TMTS and will have its application in understanding the intricacies of music perception and better designing music/dance-based intervention programs. In addition, cultural differences influence music perception skills (Trehub et al., 2015). Though the stimulus used in Mini-PROMS is culture and genre free, the music listening habits of the population could influence the music perception skills (Lappe et al., 2008). Based on the developers' database, the cutoff total score in Mini-PROMS for classifying a sample as a musician is 18.

The study also explored the cutoff total score in Mini-PROMS for the samples obtained from the Indian population.

METHOD

The study was approved by the ethical committee of the parent institute and complied with the ethical standards for biomedical research at the parent institute. Participation in the study was voluntary, and the participants signed an informed written consent in accordance with the World Medical Association Declaration of Helsinki ("World Medical Association Declaration of Helsinki: Ethical Principles for Medical Research Involving Human Subjects," 2014). A cross-sectional research design was used to execute the study. All the tests were done in an acoustically treated room, and the ambient noise levels were within permissible limits (Frank et al., 1993).

PARTICIPANTS

A total of 152 participants were recruited for the present study through convenience sampling. The participants were musicians, dancers, and a control group. The musician group (N=42, Mean age±SD=22.78±3.80, females=27) consisted of individuals with more than 5 years of professional training in Indian classical music forms such as Carnatic or Hindustani music. Individuals in the dancer group received more than 5 years of professional training in Indian classical dance forms (N=29, Mean age±SD=22.44±3.26, females=29). Musicians or dancers who reported not practicing presently were excluded from the study. The control group comprised individuals who had received no formal musical or dance training in their lifespan (N=80, Mean age±SD=22.20±3.53, females=59). The information regarding dancer/musicianship and the presence of any known sensory and cognitive comorbidity was extracted through a structured interview. None of the participants had a history of exposure to high levels of occupational, recreational, or domestic noise.

A calibrated pure-tone audiometer, Inventis Piano (Inventis Inc, Italy), connected to Sennheiser HDA 300 headphones was used to assess the pure-tone thresholds at octave frequencies between 250 and 8000 Hz using the modified Hughson–Westlake procedure (Carhart & Jerger, 1959). All participants had a pure tone average (PTA), calculated as the average of thresholds at 500, 1000, 2000 and 4000 Hz, lesser than 15 dBHL. The cochlear functioning was assessed in all participants using nonlinear click-evoked Transient Evoked Otoacoustic Emissions (TEOAEs). ILO-V6 (Otodynamics Inc, USA) otoacoustic emission analyzer delivered 260 sweeps of clicks at 80 dBSPL and analyzed the generated emissions. The TEOAE amplitudes and signal-to-noise ratios were greater than 6 dBSPL at more than three consecutive test frequencies of 1000 Hz, 1414 Hz, 2000 Hz, 2818 Hz, and 4000 Hz for all the participants.

PROCEDURE

The present study employed Mini-PROMS, an online and objective measure of music perception that evaluates an individual's performance in tasks of melody (tune comprising of a sequence of notes in rhythm), tuning (dissonance or consonance), accent (stress/emphasis), and tempo/speed discrimination (Zentner & Strauss, 2017). Mini-PROMS was administered on a Dell Inspiron15 3000 Series laptop connected to a local area network, and the stimuli were played on Sennheiser HD 380 pro headphones.

Before each subtest, three practice trials and feedback were provided. The number of test trials was different for each subtest. Melody and accent subtests had 10 trials, and tempo and tuning subtests had 8 trials each. In each trial, the comparison stimulus was presented twice, followed by the reference stimulus. The participants indicated if the reference stimulus and the comparison stimulus were "definitely same," "probably same," "I don't know," "probably different," or "definitely different." The "definite," "probably," and "I don't know"/wrong responses were given a score of one, half, and zero, respectively. Thirty-two trials were presented across the four subtests, and the scores were calculated for each subtest separately. The scores from all subtests were added to arrive at the total score. The maximum possible task-specific scores are 10 for melody and accent subtests and 8 for tempo and tuning subtests. The maximum possible total score was 36.

Statistical Analysis

The subtests scores and the total scores were subjected to descriptive and Bayesian statistical analyses using JASP 0.16.1 (Love et al., 2019). Bayesian statistics depends on the Bayesian theorem for data analysis and interpretation by applying probabilities to the null and alternative hypothesis (Kelter, 2020).

Results

The data of the total scores for the present study were subjected to descriptive statistical analysis, and the 50th percentile was calculated to arrive at a knee-point to classify the samples as individuals with superior and inferior music skills. The 50th percentile value obtained for the present sample set is 20, slightly higher than the knee-point value (18) suggested by the developers of the Mini-PROMS (Zentner & Strauss, 2017). Figure 1 depicts the total scores in Mini-PROMS for the dancers (DAN), musicians (MUS), control groups, and the 50th percentile scores. Interestingly, a few individuals (n=20) in the control group performed at par with MUS and DAN groups. For further analysis, the individuals in the control group with total scores greater than 20 and less than 20 were grouped separately as sleeper musicians/dancers (SMD) and nonmusicians/dancers (NMD). In addition, some individuals in the DAN and MUS groups had total Mini-PROMS scores of less than 20, suggesting poor music perception skills despite musical/dance training.

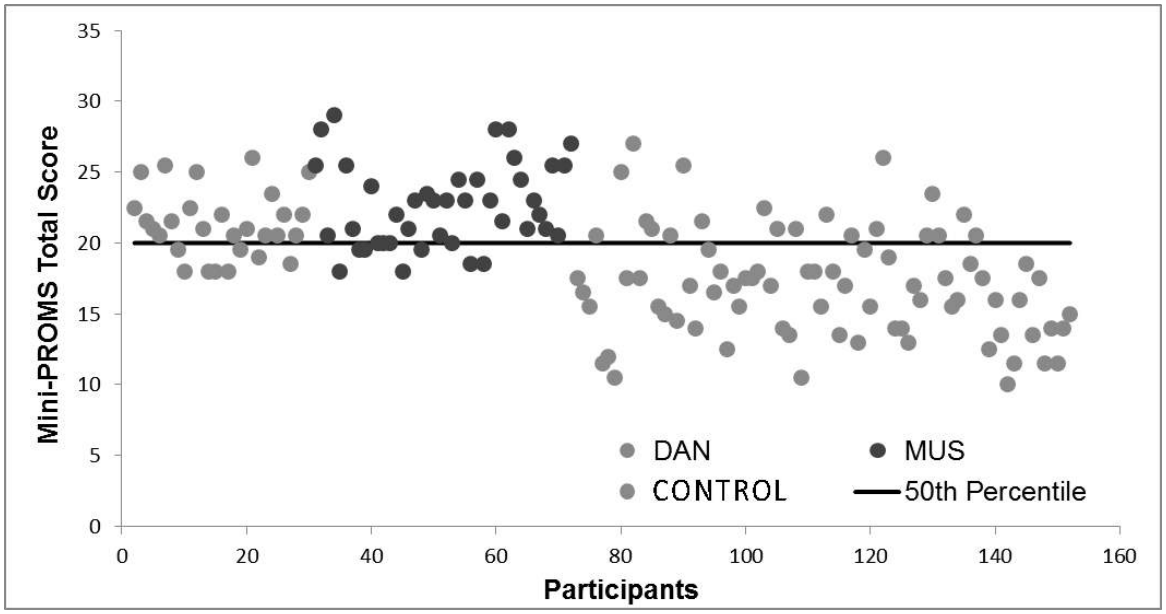


Figure 1. Mini-PROMS total scores for the DAN (n=29), MUS (n=42), and Control (n=80) groups, along with the 50th percentile used as the knee-point value for classifying expertise.

BETWEEN-GROUP COMPARISON OF MINI-PROMS

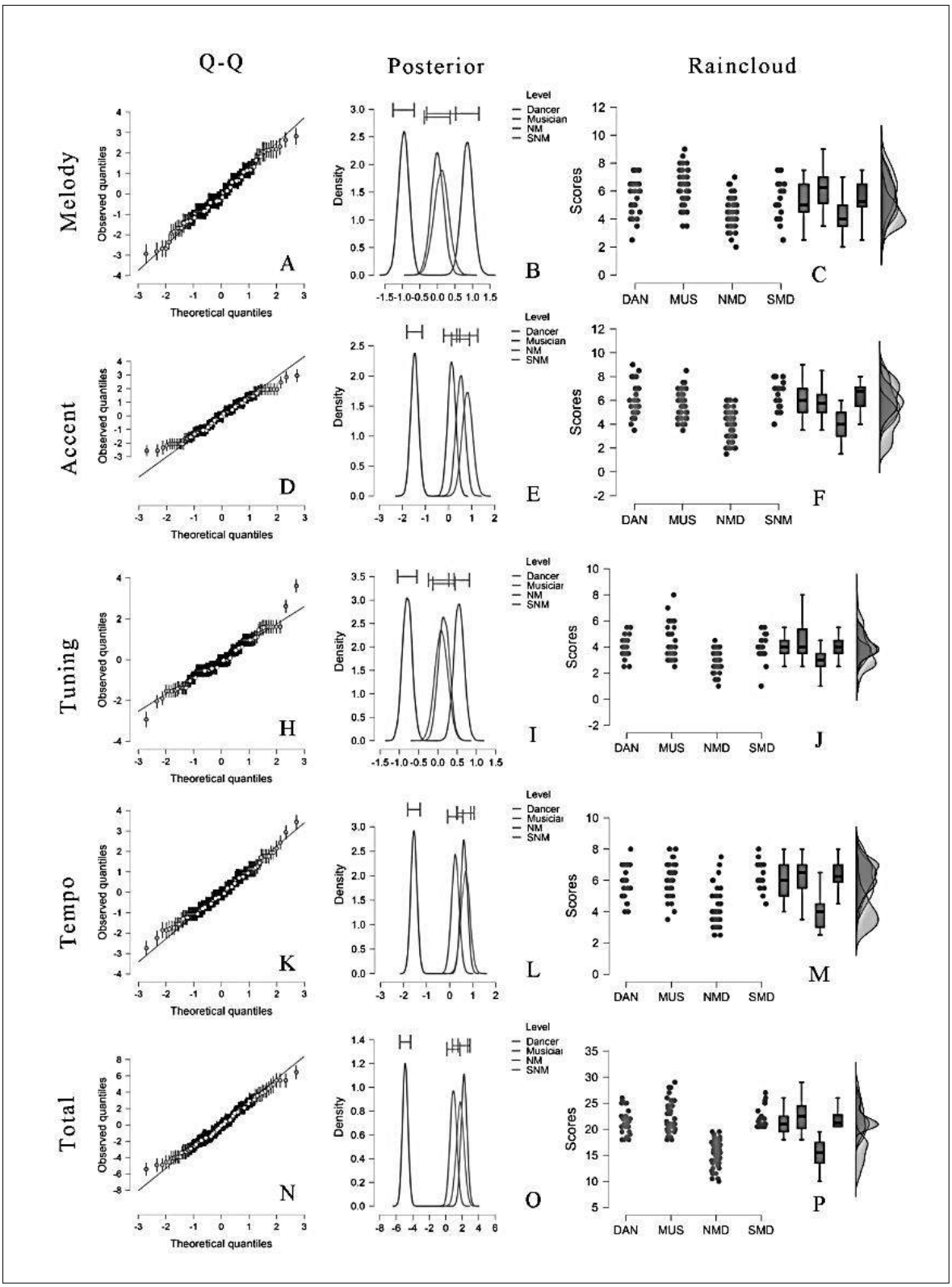
The Q–Q, posterior, and raincloud plots for the subtests and the total scores are given in Figure 2. The Q–Q plots for all the dependent variables indicate that the residuals lie closely along the diagonal line, suggesting a normal data distribution (Westfall, 1997). Bayesian one-way ANOVA was used to compare the predictive performance of the alternative hypothesis model that the Mini-PROMS subtest and total scores differ between levels of expertise (MUS vs. DAN vs. SMD vs. NMD) against the null hypothesis model. The resulting $\log(BF_{10})$ indicated extreme evidence in favor of the alternative hypothesis for the subtests melody ($\log(BF_{10})=21.09$), accent ($\log(BF_{10})=28.52$), tuning ($\log(BF_{10})=19.05$), tempo ($\log(BF_{10})=43.74$), and total Mini-PROMS scores ($\log(BF_{10})=66.49$) relative to the null hypothesis model.

Furthermore, to examine which specific levels of expertise differences occur, a post hoc analysis was conducted (Table 1). The prior odds for all the levels of expertise were 0.414 and were multiplied with the uncorrected Bayesian factor to calculate the posterior odds (considered as corrected BF_{10}) used further for interpreting the results (Westfall, 1997). In the melody subtest, the corrected $\log(BF_{10})$ suggests moderate evidence for the alternative hypothesis postulating differences in performance between DAN and MUS groups. Very strong evidence favoring H1 was noted between DAN vs. NMD and NMD vs. SMD group comparisons. In addition, strong evidence aligning with H1 was observed for performance differences between MUS vs. NMD groups. The post hoc analysis of accent, tuning, and tempo subtests revealed moderate favoring H1 on comparison between the DAN and MUS groups. However, the total scores aligned with H0 when comparing the DAN and MUS groups. Interestingly, when compared with MUS and DAN groups, the SMD performance aligned with the H0, suggesting at-par performance.

The error percentage is a measure of accuracy in the Bayesian factor calculation and was less than 10% for all measures, indicating the stability of the numerical algorithm used to obtain the results (Westfall, 1997).

Mini-PROMS	Group comparisons	Corrected log (BF_{10})	Strength of evidence	Hypothesis favored
Melody	DAN vs. MUS	0.53	Moderate	H1
	DAN vs. NMD	1.95	Very Strong	H1
	DAN vs. SMD	–0.90	Moderate	H0
	MUS vs. NMD	1.38	Strong	H1
	MUS vs. SMD	–0.11	Anecdotal	H0
	NMD vs. SMD	1.78	Very Strong	H1
Accent	DAN vs. MUS	–0.65	Moderate	H0
	DAN vs. NMD	1.08	Strong	H1
	DAN vs. SMD	–0.79	Moderate	H0
	MUS vs. NMD	1.07	Strong	H1
	MUS vs. SMD	0.05	Anecdotal	H1
	NMD vs. SMD	0.98	Moderate	H1
Tuning	DAN vs. MUS	–0.54	Moderate	H0
	DAN vs. NMD	4.59	Extreme	H1
	DAN vs. SMD	–0.91	Moderate	H0
	MUS vs. NMD	1.01	Strong	H1
	MUS vs. SMD	–0.55	Moderate	H0
	NMD vs. SMD	2.27	Extreme	H1
Tempo	DAN vs. MUS	–0.59	Moderate	H0
	DAN vs. NMD	1.37	Strong	H1
	DAN vs. SMD	–0.44	Anecdotal	H0
	MUS vs. NMD	1.24	Strong	H1
	MUS vs. SMD	–0.75	Moderate	H0
	NMD vs. SMD	1.17	Strong	H1
Total	DAN vs. MUS	–0.29	Anecdotal	H0
	DAN vs. NMD	1.25	Strong	H1
	DAN vs. SMD	–0.62	Moderate	H0
	MUS vs. NMD	1.41	Strong	H1
	MUS vs. SMD	–0.88	Moderate	H0
	NMD vs. SMD	1.24	Strong	H1

Notes: DAN–Dancers, MUS–Musicians, NMD–Nonmusician/Dancer, SMD–Sleeper Musician/Dancer, H1–Alternative Hypothesis, H0–Null Hypothesis Log (BF_{10}) between 0 and 0.47, 0.47 and 1, 1 and 1.47, 1.47 and 2, and >2 indicates "anecdotal," "moderate," "strong," "very strong," and "extreme" evidence. Positive values of log (BF_{10}) indicate evidence in favor of H1, and negative values indicate evidence in favor of H0.



Figures 2a and b: Results of the post hoc analysis for the between-group comparisons of the subtests and total scores are shown in the table 2a (above). Graphic representation are shown in figure 2b (below) of the output of the post hoc analysis. Q–Q plots (left), posterior plots (Middle), and the rain cloud plots (right) for the melody (row 1), accent (row 2), tuning (row 3), tempo (row 4), and total score (row 5) in Mini-PROMS.

DISCUSSION

This study compared the music skills of musicians, dancers, and nonmusicians in the Mini-PROMS test's melody, accent, tuning, and tempo discrimination tasks. Counting out performance in melody tasks, the results revealed that dancers perform at par with musicians in tuning, tempo, and accent tasks. Dancers perceive music comprehensively compared to musicians, and melody discrimination is trivial for their performance compared to accent, tempo, and tuning (Poikonen et al., 2018). Dancers rely on the rhythmic aspects of music and produce congruent body movements. Trained Indian classical dancers participated in the present study. Indian classical dancers rely heavily on "tal" (rhythm) and "layam" (tempo) for their performance (Srinivasamurthy et al., 2017).

Interestingly, dancers performed at par with musicians in accent discrimination, a domain in which no direct training was received. On the other hand, musicians are systematically trained to be precise in making intricate discriminations in melody, tuning, accent, and tempo, which are embedded right from the beginning of music lessons. A musical melody is composed of the basic units (notes) arranged in a temporal sequence (rhythm) with an accent (to convey emotions). Hence, the interplay between melody, tuning, accent, and tempo is essential for the musician (Rao et al., 2014). The present study's findings align with earlier reports by Karpati et al. that musicians are better at melody discrimination than dancers (Karpati et al., 2015). However, contrary to Karpati and colleagues' reports, tempo discrimination performance was similar in both groups (Karpati et al., 2015). It is plausible that the dependence of Indian classical dance forms on temporal aspects could give them an advantage over their Western counterparts and enable them to perform at par with musicians in tempo discrimination tasks.

Furthermore, the performance of the MUS and DAN groups, as indicated by the total scores, was similar to our study. However, their performances significantly differed in at least one subtest. Given that the primary purpose of using Mini-PROMS in research is to classify the population based on music perception skills, such intricate perceptual differences in musical features could affect the results. Hence, caution must be exercised when interpreting and applying the total Mini-PROMS scores.

Sleeper musicians/dancers performed better in all tasks than nonmusicians/ dancers. Interestingly, the results revealed a similar performance of the SMD group to that of the MUD and DAN groups in tasks tapping accent, tuning, and tempo. The SMD group performed at par with the DAN group in the melody perception task. Whether music perception is an innate ability or a learned skill is an age-old question. In tandem with earlier reports in this line (Nisha et al., 2021), the results of the present study conclusively point toward innateness providing significant performance advantage in music feature perception and strikingly at par with trained musicians and dancers. In studies comparing musicians' performance vs. nonmusicians, questionnaires are often employed to group the participants (Fujioka, 2006; Gromko & Poorman, 1998). However, individuals with innate musical skills will be missed in such an endeavor and mask the findings.

The 50th percentile value for the total Mini-PROMS score obtained in the present study (20) was slightly higher compared to the knee-point (18) reported by the developers of Mini-PROMS. This finding could be attributed to the sociocultural differences in the sample populations and the musical genre-related influences of the sample population (Skoe

& Kraus, 2012). The influence of the above-stated factors can be addressed by developing culture-specific norms for Mini-PROMS and including target population-specific genres in the stimuli. Future studies are warranted in this direction.

Hence, the findings of the present study indicate that long-term music and dance training exerts task-specific demands on the perceptual system, resulting in distinct enhancements in music perception. Though music is a part of dance, discrimination of the musical sub-features like accent is not directly trained, implying the long-term training-related trans-modal enhancement of skills in non-trained domains. In addition, sleeper musicians/dancers perform at par with their formally trained peers, and if they are not identified in the study sample, they could smear the findings.

Conclusion

The present study explored the perception differences between musicians, dancers, sleeper musicians/ dancers, and nonmusicians in melody, accent, tempo, and tuning discrimination tasks. The results revealed that dancers perform at par with musicians in all tasks except melody discrimination, pointing to the training demand-based differential effects of long-term musical or dance training on music perception skills. Furthermore, enhancement of performance in non-trained domains like accent was also observed. In addition, sleeper musicians/dancers perform better than nonmusicians/dancers and are at par with their formally trained peers, suggesting the influence of innate music perception skills. The findings from the present work have potential applications in music/dance-based therapies for auditory perceptual disorders. The differential effects of dance vs. music training on other auditory perception tasks must be explored further.

Ethical Disclosure

Ethical approval was received from the Institutional Ethical Committee of All India Institute of Speech and Hearing, Mysore, India (Ref No.: Ph.D/AUD-WF171/2021-21 dated 21st December 2020).

Acknowledgments

The authors sincerely thank Mysore University, the Director of All India Institute of Speech and Hearing, Mysore, and the participants for facilitating this research work at all stages.

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ADAPTING RHYTHMIC MOVEMENT IN DONDANG SAYANG: MELODY AND MOVEMENT MATCHING ANALYSIS

Md Jais Ismail[1]

Abstract

This study aims to analyze the adaptation of rhythmic movement in dondang sayang by examining its melodic and rhythmic structures. While previous research has extensively explored the lyrical content and melodic compositions of dondang sayang, there has been limited focus on the theoretical relationship between its melody and rhythmic elements. To address this gap, this study reviews existing literature and connects the elements of rhythmic movement with the musical framework of dondang sayang. Despite dondang sayang's deep roots in Malay culture, its rhythmic movements can effectively manifest the musical structure and convey the song's message. This research demonstrates how rhythmic movement is intricately blended into dondang sayang, resonating with the aesthetic principles of Malay music culture. By providing a detailed analysis of the interplay between melody and rhythm, this study contributes to a deeper understanding of how traditional music interacts with rhythmic movement, accommodating and molding each other to create a new form of aesthetic expression. It has the potential to enhance both the performance and the audience's experience, indirectly enriching and strengthening dondang sayang as a Malay cultural heritage for future generations.

Keywords

dondang sayang; rhythmic movement; melodic structure; traditional Malay music; cultural heritage

INTRODUCTION

The performance art of dondang sayang is a cherished traditional cultural expression that holds significant value as a heritage art form. Originating from Melaka, dondang sayang has been an integral part of Malay cultural events for centuries (Amend, 1998). Traditionally, dondang sayang is performed in a relaxed and sometimes humorous manner during pantun (poetry) exchanges. These performances are accompanied by a variety of musical instruments, including the violin, rebana, accordion, and tetawak, creating a rich auditory experience that complements the poetic dialogue. According to Ahmad (1984), this art form has existed since the reign of the Melaka Sultanate in 1511. The unique charm of dondang sayang lies in its pantun-based performance, where the singer's ability to skillfully exchange pantuns is crucial. The delivery style is casual, often infused with love poems, which adds an emotional and expressive dimension to the performance. The art of pantun exchange requires not only linguistic agility but also a deep understanding of cultural aesthetics, making each performance a display of both artistic and intellectual ability. This intricate interplay of lyrics and music has made dondang sayang a significant

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Ismail, Md Jais. 2024. Adapting Rhythmic Movement in Dondang Sayang: Melody and Movement Matching Analysis. AEMR, 14: 25-38.
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cultural treasure, representing the artistic legacy of the Malay people. A sample of pantun lyric in dondang sayang stated by Yusop (2016) is below:

Bunga gaharu di tepi padang,
Gugur ditimpa si pohon nangka,
Kalau tak tahu dondang sayang,
Jangan mengaku orang Melaka.

Dondang sayang's instruments provide the rhythmic foundation and melodic accompaniment that enhance poetic recitations (Chopyak, 1986). The combination of vocal and instrumental elements in dondang sayang creates a unique aesthetic experience that is both auditory and performative. Despite its long-standing tradition, the origins of dondang sayang's creator remain unknown, adding a layer of mystery to its history and perpetuating its allure as a cultural enigma. Over time, dondang sayang has undergone significant changes. Azharul (2024) stated that the traditional rhythm of dondang sayang has transitioned from its original gentle sway to incorporate modern beats such as joget, mambo, and zapin. This evolution reflects a broader trend of cultural adaptation and modernization, demonstrating how traditional art forms can transform while retaining their core identity. The shift from a purely traditional rhythm to a blend of old and new styles signifies the dynamic nature of dondang sayang, making it relevant to contemporary audiences while preserving its historical roots.

This study aims to analyze the adaptation of rhythmic movement in dondang sayang by examining its melodic and rhythmic structures. While previous studies have explored its lyrical content and melodic compositions, there has been limited research on the theoretical relationship between its melody and rhythmic elements. This research seeks to bridge this gap by providing a detailed analysis of how melodic structures influence rhythmic movements. By focusing on the theoretical aspects of melody and rhythm adaptation, this study aims to contribute to a deeper understanding of dondang sayang and its cultural significance.

Connecting Rhythmic Movement in Dondang Sayang

Dalcroze (1917) identified two fundamental elements to illustrate the connection between sound and movement: tone and movement. He emphasized movement as the primary element because it is inherently present within the human body, whereas tone is a secondary element that can be learned. Dalcroze's findings suggest that the concept of rhythm is naturally ingrained in individuals and can be manifested through music. The integration of rhythmic movement optimizes the interaction between brain functions and the body. Dalcroze believed that the brain is the key medium for receiving and analyzing stimuli, which then directs the body to perform corresponding actions. Rhythm, according to Dalcroze, consists of two core elements: time and energy. Experiencing rhythm (conscience du rythme) involves an individual's ability to perceive the timing between movements, thereby controlling time, space, and energy in their actions (Juntunen, 2016).

In rhythmic movement activities, the body's movements incorporate elements of time and energy within spatial dimensions. Using movement to illustrate music can significantly enhance aural skills and listening capabilities (Ismail et al., 2023). These movements are

performed as responses to the music, beginning with simple actions like walking to adjust to changes in tempo, dynamics, and phrasing of the song as shown in Figure 1.

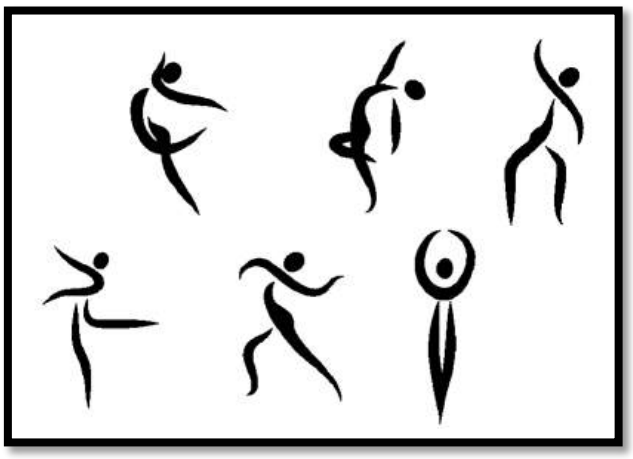


Figure 1: Rhythmic movement as shown in the author's previous work (Ismail et al., 2023).

The primary goal of these activities is to deepen musical knowledge, improve movement learning, enhance focus, listening skills, musical expression, and enrich the overall musical experience (Juntunen, 2004). Activities such as moving, listening, singing, improvising, thinking, and visualizing music in movement are integrated. This approach leverages the body as an instrument, blending music and physical movement seamlessly (Ismail et al., 2021).

The principles of rhythmic movement are deeply rooted in the distinction between locomotor and non-locomotor movements, both of which are essential components of dance, music (eurhythmics), and physical education. Locomotor movements, which involve a change of position, such as walking, galloping, or jumping, are fundamental for developing spatial awareness, coordination, and dynamic balance (Syahputra et al., 2021). These movements are essential not only for physical development but also for the mental and emotional engagement of individuals, as they often serve as responses to rhythmic stimuli and purposeful goals. The integration of locomotor movements into rhythmic activities highlights their role in planned behavior, driven by the anticipation of future achievements or the necessity to respond to immediate challenges.

Non-locomotor movements, in contrast, emphasize the importance of stability, control, and precision. These movements, such as twisting or stretching, are crucial for enhancing body awareness and the ability to execute complex movements without altering one's location (Kurniawan & Hanief, 2022). In rhythmic movement activities like dance and gymnastics, non-locomotor movements allow individuals to express rhythmic patterns while maintaining a grounded presence. The careful balance between locomotor and non-locomotor movements is what creates the fluidity and grace seen in artistic performances like dance, where rhythm is expressed through both dynamic and static forms of movement.

In the context of dondang sayang, these principles of rhythmic movement can be observed in the dance patterns that accompany the music. The fluid and graceful movements, guided by the rhythmic structure of the music, create a cohesive performance that is both visually and aurally engaging. In dondang sayang, movements can be identified through various dance patterns that enhance the overall performance. The arrangement of floor

patterns adds a layer of visual interest, making the dance sequences more engaging. The art of dondang sayang is characterized by the gentle movements of the dance, the melodious voice and rhythm, and the deep emotional resonance expressed through the song lyrics (Azharul, 2024). These movements are intricately aligned with the beat of the music, the dynamics of the song, and the melodic flow. Each motion not only complements the musical elements but also serves to communicate the underlying themes of dondang sayang. The performances often convey messages of love, advice, and warmth, all presented in a spontaneous, cheerful, and occasionally humorous manner.

The fluidity and grace of the dance movements, combined with the harmonious blend of voice and rhythm, create a powerful and immersive experience for the audience. The movements as shown in Figure 2 follow the beat, respond to the song's dynamics, and mirror the melodic progression, ensuring a cohesive and unified performance. Through this synergy, dondang sayang becomes a medium for storytelling, where each gesture and step contributes to the narrative of love, wisdom, and camaraderie.

Figure 2: The dondang sayang dance from a video (still) made by the author.

Dondang sayang music typically features a slow tempo, utilizing the traditional Asli rhythm as partly seen in Figure 3.

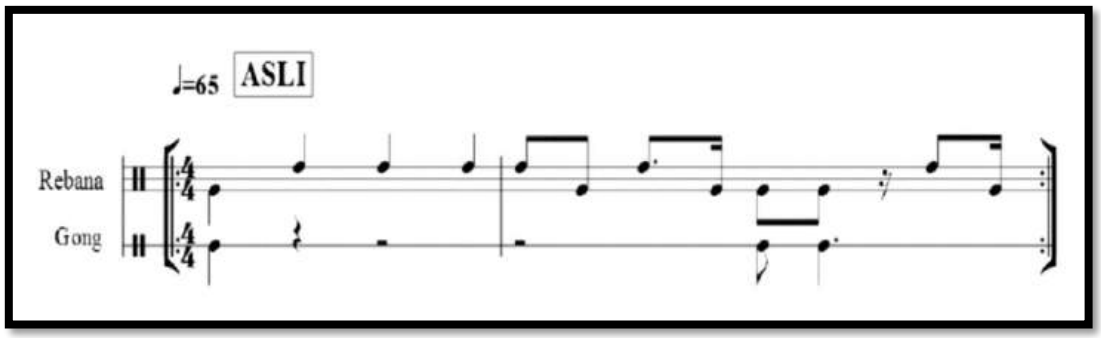
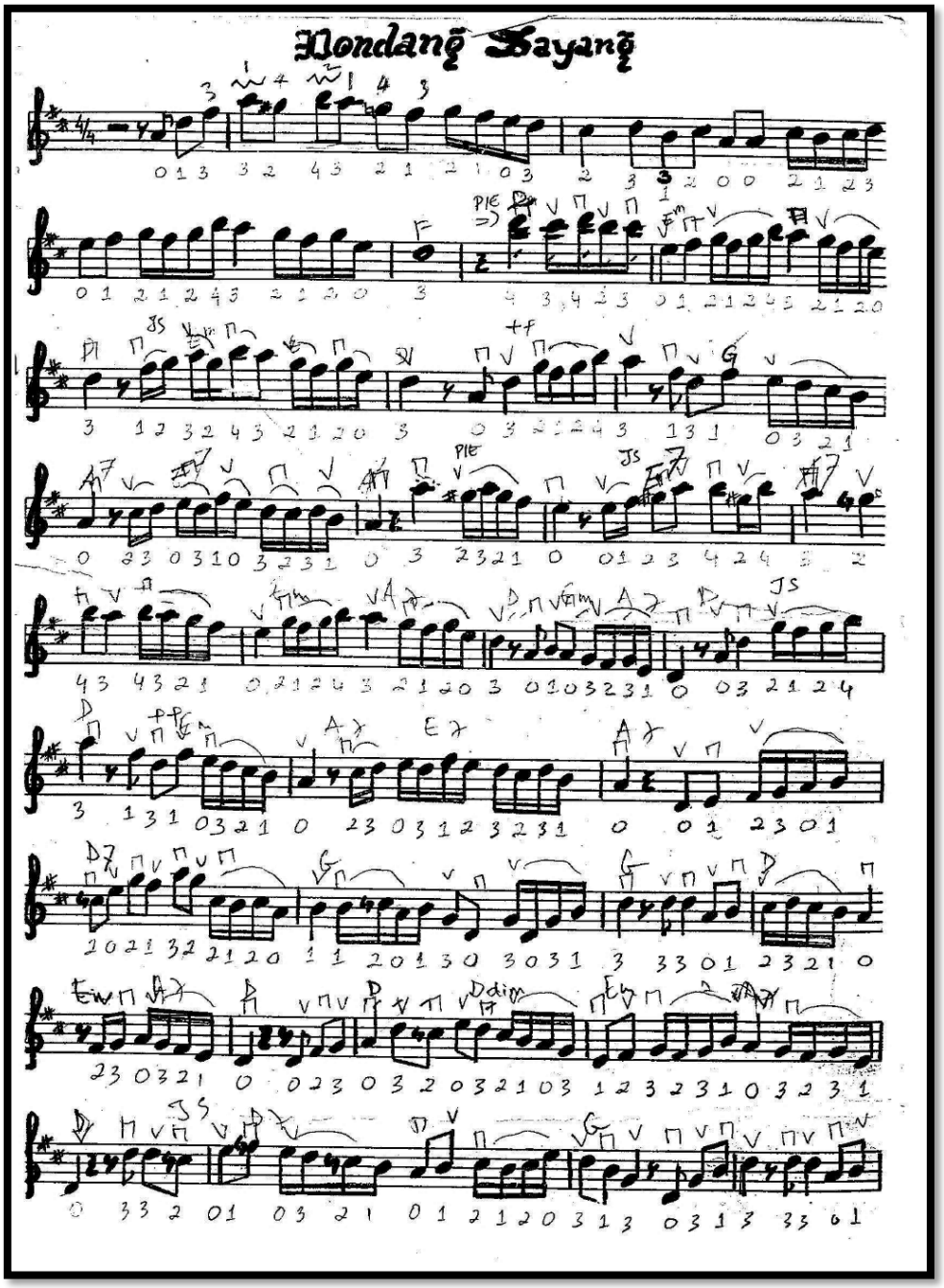


Figure 3: Stylized Asli rhythm as provided by courtesy of Arshad, 2015.

The dondang sayang song begins with an introduction (informal conversation by singers, softly accompanied by violin), followed by the rebana, then the tetawak, and finally the vocals starting at the introduction (singers' informal conversation). The musical style is informal, with the violin leading the melody and closely following the singer. The singer, in turn, must be alert to the violin sound to begin each line of the song. The dondang sayang's melody played by violin was transcribed into notation, articulated in Figure 4.



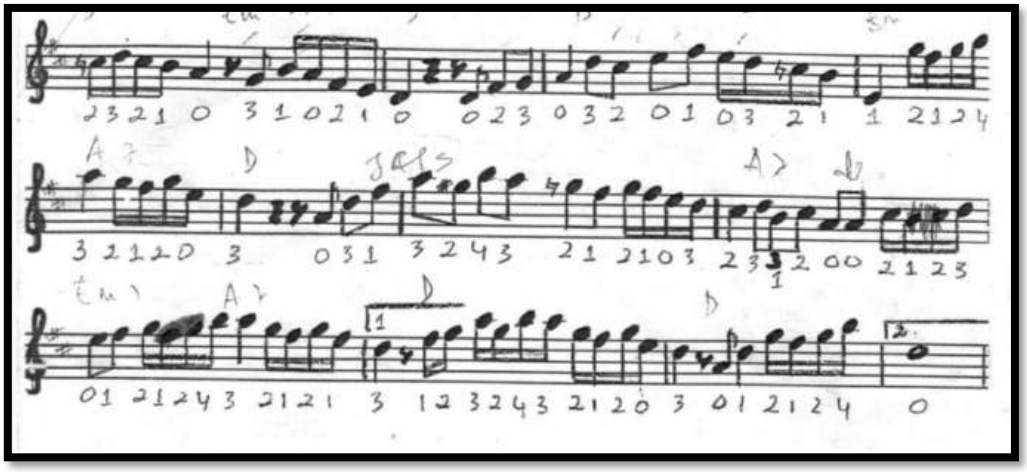


Figure 4. Original dondang sayang Music Score for Violin (Reproduced personally from the author's collection).

For amateur singers, dondang sayang music can be quite challenging. The complexity arises because there are no clear cues in the musical accompaniment to guide the singer in starting their verses. The lead violinist plays a crucial role in guiding the flow of the song, requiring the singer to pay close attention to the musical tones. This intricate interaction between the singer and the violinist adds to the depth and richness of the dondang sayang performance, demanding a high level of musical sensitivity and coordination.

Rhythmic Movement and Its Integration in Dondang Sayang Performances

Every individual inherently possesses a sense of rhythm, which is evident in nature and manifests most clearly through dance. Dance, as the art of movement, embodies rhythmic activities that are physical expressions of mental and emotional responses to rhythm (Goodridge,1999). These activities engage individuals physically, socially, and mentally with regular patterns of sound. In the context of *dondang sayang*, dance refers to movements set to music, emerging as a composition with organization, structure, and pattern. Mastery of dance requires fundamental knowledge and rhythmic skills to achieve proficiency and efficiency in bodily movements.

The elements of rhythm crucial to understanding *dondang sayang* include:

Beat: The underlying pulse of a rhythm.
Tempo: The rate of speed of a movement.
Intensity: Variation of stress in movement.
Pitch: The lowness or highness of a tone.
Accent: Emphasis on certain beats.
Meter: The regular recurrence of beats that divides a musical design into measures.
Phrase: Measures grouped together.
Bar: A vertical line in music dividing it into equal measures of time.
Count: A pulse beat, marking time.
Note: A printed symbol of a musical tone.
Measure: A group of pulse beats.
Tone Pattern: A set of tones with or without rest used for specific dance steps.

Step Pattern: The movements corresponding to each dance step.

In dance, movement elements such as direction, level, range, and floor pattern define how space is utilized. Direction refers to the line of movement, which may be forward, backward, sideward, diagonal, upward, or a combination. Level denotes movement through space at high, low, or medium levels. Range describes the area covered by the body, either small or large. Floor pattern outlines the path created during movement, which can form shapes like circles, squares, straight lines, or zigzags.

Movement qualities are expressed through the elements of time, energy, and space (Daly, 2022). Time qualities differentiate between fast movements, like a galloping horse or jet plane, and slow movements, like a turtle or growing flower. Creative rhythms, also known as fundamental rhythms or natural dances, result from exploration and improvisation, allowing individuals, especially children, to express themselves through movement.

Folk or ethnic dance is a cultural art form passed down through generations, reflecting the customs, beliefs, rituals, and occupations of a people. In dondang sayang, rhythmic activities serve not only as physical manifestations of emotional responses but also as sources of enjoyment across all ages. These activities help individuals acquire and develop a sense of rhythm, express feelings, and experience the principles of time, space, and energy.

The Asli dance movements in dondang sayang trace back to early Malay kingdoms of the 14th century, embodying traditional rhythms and steps. By meticulously mapping these movements to the music in the selected videos, the study aimed to demonstrate the suitability of rhythmic movement blends in traditional dance to portray musical notes effectively. This detailed analysis provides insights into the cultural significance and intricate connection between dance and music in dondang sayang, enriching the field of music and dance research. Figure 5 shows a prototype of rhythmic movement that integrated the dondang sayang's dance steps (ragam). The dancers, in colourful traditional attire, are moving to the rhythm of the music, showcasing various rhythmic movements. It indicates how the dance steps align with the musical elements, highlighting the integration of rhythm and melody of dondang sayang performances.

Figure 5. Prototype of Rhythmic Movement in dondang sayang. (Photograph by courtesy of the Music School of UiTM).

Analysis of the Integration between Rhythmic Movement and dondang sayang Melodic Structures

The data collection process for the study involved a meticulous examination of rhythmic movements observed in *dondang sayang* performances. The primary sources of data were two YouTube videos, which provided personal definition representations of dondang sayang performances relevant to the study's focus. The process began with the careful selection of these videos, ensuring comprehensive coverage of the dance sequences and musical performances. Each video was reviewed multiple times to accurately note specific dance steps, gestures, and movements synchronized with the music. The rhythmic movements were then meticulously mapped to the corresponding segments of the *dondang sayang* music. This involved breaking down the music into its melodic and rhythmic components and identifying how the dance movements aligned with these elements. Detailed annotations were made for each segment, including the timing of movements, the type of steps, and any notable gestures. Further, the melodic and rhythmic patterns of the *dondang sayang* music were analyzed to understand their structure and how they influence the dance movements as shown in Table 1. This analysis included identifying recurring themes, variations in tempo, and unique musical elements emphasized during the performances. A comparative analysis of the two videos was also conducted to identify similarities and differences in the adaptation of rhythmic movements. Factors such as the style of the dancers, the interpretation of the music, and the overall presentation were considered in this comparison.

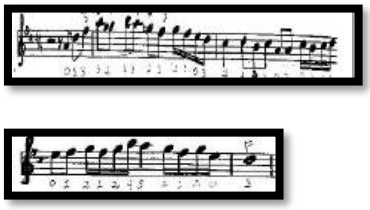
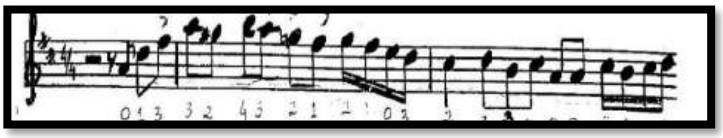
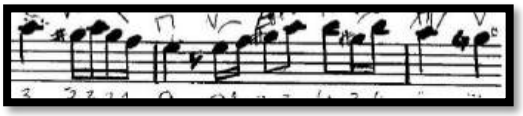
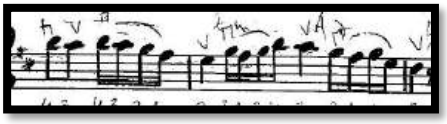
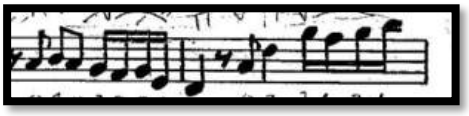
Music Score Excerpt	Video 1 Tarian dondang sayang Melaka	Video 2 JUARA Pertandingan Tarian dondang sayang 2022
		
		
		

Figure 6: Analysis of the dondang sayang melody and dance steps

All observations and analyses were documented in a structured format, including written notes, annotated video segments, and graphical representations of the rhythmic and melodic patterns. The documentation also reflected on the cultural significance of the movements and their relationship to the *dondang sayang* music. This thorough and systematic data collection process ensured that the rhythmic movements observed in the two YouTube videos were accurately mapped to the *dondang sayang* music, providing a solid foundation for the subsequent analysis of melody and movement adaptation in *dondang sayang* performances. The detailed observations and annotations enabled a comprehensive understanding of how rhythmic movements are intricately connected to the musical elements of *dondang sayang*, contributing valuable insights to the field of music and dance research.

Action	Melody Excerpt
	Intro 
	

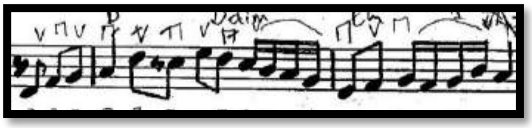
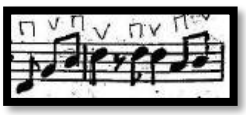
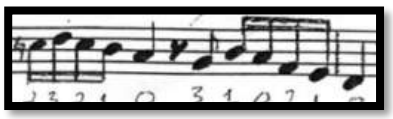
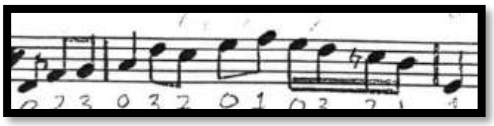
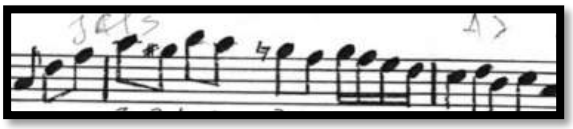
	 
	 
	
	 
	
	

Figure 7: Analysis of rhythmic movement and *dondang sayang* melody.

The analysis of rhythmic movements in dondang sayang reveals the involvement of both locomotor and non-locomotor movements. These movements are intricately combined with the aesthetic elements of *Silat*, seamlessly integrated into the dance in its original form. Locomotor movements include stepping forward, stepping backward, cross-stepping, swaying steps, and brisk walking. These movements are essential as they involve the body's ability to travel through space, demonstrating dynamic motion and directional change. Non-locomotor movements consist of hand crossing, side tapping, arm swinging, extending arms, stretching out hands, bending hands, interlocking palms, and blocking. These movements highlight the body's capacity to move in place, emphasizing control, balance, and expressive gestures.

Locomotor movements, such as stepping forward and backward, contribute to the dancer's spatial awareness and coordination. They are crucial for transitioning between different formations and maintaining the flow of the dance. Cross-stepping enhances agility and balance, allowing dancers to perform intricate footwork that adds complexity and visual interest to the performance. Swaying steps incorporate rhythm and fluidity, facilitating graceful transitions and embodying the dance's aesthetic appeal. Brisk walking demonstrates speed and control, contributing to the dynamic nature of the dance.

Non-locomotor movements, such as hand crossing and side tapping, emphasize rhythm and synchronization, enabling dancers to highlight specific beats and accents in the music. Arm swinging and extending arms enhance the visual impact of the dance, creating expansive movements that convey emotion and artistic expression. Stretching and bending hands require flexibility and precision, contributing to the overall aesthetic and technical quality of the dance. Interlocking palms and blocking add a sense of drama and narrative to the performance, often symbolizing traditional combat techniques and cultural motifs.

CONCLUSION

The gentle and graceful melodies inherent in dondang sayang play a crucial role in elevating the Malay community's cultural stature through its rich traditional music. Mastery of dondang sayang requires proficiency in several performance skills, including the use of figurative language, expressions of love and wisdom, and subtle satire. These elements are critical in maintaining the artistic integrity and traditional essence of the performance. However, the current generation struggles to master and practice these skills, posing a challenge to the continuity of this unique cultural art form. Abas Katan, in his observations, highlighted the declining involvement of younger generations in dondang sayang, noting that its preservation is largely upheld by veteran performers. The core strength of dondang sayang lies in the singer's prowess and the power of the poetic verses, making it a challenging art form for contemporary enthusiasts, particularly the youth.

This study is vital in the context of dondang sayang's performance art. Abas Katan's remarks underscore the urgency of ongoing efforts to prevent this cultural heritage from becoming obsolete. Continuous initiatives are needed to safeguard this tradition and to enhance the quality of dondang sayang performances in Malaysia. As a significant aspect of Melaka's artistic and cultural heritage, dondang sayang has been cherished and passed down through generations. Its popularity within the Melaka community attests to its cultural significance. Highlighting its unique features and importance to the younger generation is essential for its preservation.

The connection between rhythmic movements and the significance of this study is evident in how these movements encapsulate the essence of dondang sayang. The dance integrates locomotor movements, such as stepping forward, stepping backward, and cross-stepping, which align with the music's rhythmic and melodic components. Non-locomotor movements, such as hand crossing and arm swinging, emphasize control and expressive gestures, enhancing the visual and emotional impact of the performance. Understanding and analyzing these movements within the context of dondang sayang not only showcases the dancers' technical skills but also enriches the cultural and artistic expressions inherent in the dance. This study provided a comprehensive analysis that underscores the importance of rhythmic movements in preserving and promoting the traditional art form of dondang sayang.

Acknowledgment

The author would like to thank Cik Rita Dewi (Kak Dewi), Institut Seni Malaysia Melaka (ISMMA), Tan Sri Prof Dr Abdul Latif, Azhar Abdul Latif, Fauzi, Puan Noria, and Firdausiah. There are no conflicts of interest.

Remark

All depictions are produced by the author and/or used in his works repeatedly.

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MUGHAM: REAL EXISTENCE AND GENERALISATION VERSUS TRADITION AND PRACTICE

Jürgen Elsner[1]

Abstract

It is the aim of this writing to deal with the complexity and complicacy as well as the unity and integrity of the system of musical utterances existing and transmitted in Azerbaijanian mugham music. Undoubtedly, it is important to elaborate and use the abstract idea of the maqam principle for understanding historical evolution and special regional branches of maqam implicated in music making. However, this approach doesn't hold the whole truth. The generalisation of structural features and constructive rules reflects only essential inner aspects of the corresponding music which makes it more comprehensible but doesn't represent nor describe the peculiarity of the respective reproduction of a mugham. This passes beyond the system and stock of means of formation. Being based insolubly on the repertoire and the system of expression handed down, the achievement of the creative musician consists downright in lending to his execution a configuration of his own. The number of all reproductions embodies the real existence of any mugham which is characterised by general features and particularised by each creative performance. The peculiar executions of a mugham hold the perspectives of its real existence and the power not only of its development and change but also of the change of the corresponding system of musical utterances.

Keywords

Mugham, Azerbaijan Republic, living traditions, instrumental versions, vocal representations

INTRODUCTION

In 1976 and 1984, I had the splendid opportunity to get information on the mugham firsthand and practically. Especially, it has been Bahram Mansurov who procured me profound access to the art of mugham in an interview and during a 'symposium' at his home. The music performed on the Caucasian tar I recorded on tape. Based on my research on Egyptian and Iraqian music, I was interested particularly in the mugham rast which has become to me a type of vade mecum. The first unforgettable impression I got by the presentation of this mugham or dastgah, respectively, was performed by Djanali Akperov[2] and Bahram Mansurov (with Elsner, 1976; 1984). The performance lasted for more than half an hour. That was an half hour I would not like to miss. An analytical discussion followed in the course of which Bahram Mansurov performed a shortened version of the rast on his Caucasian tar. The banquet which I attended freely and without an idea about any serious outcomes in 1984 resulted in a recording of the rast performed on the Caucasian tar as well as in some examples of various shü`be interspersed into the informative discussion that was a bit short viewed at after some decades. As for my subject proposed, it is based on the commented version of the mugham rast from 1976 and the execution of the Caucasian tar from 1984. Of course, my observation, purely done out of surprised

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[2] Djanali Apkerov was a famous singer of mughams in Azerbaijan.

Elsner, Jürgen. 2024. Mugham: Real Existence and Generalisation Versus Tradition and Practice. AEMR, 14: 39-50.
DOI: 10.30819/aemr.14-4

opportunities, exploits a larger number of recordings given by discs and CDs and performed by Bahram Mansurov, Elkham Mansurov,[3] and other mugham musicians.

For shortage of time, I confine myself in my report to the first two sections of rast, namely, 'maye rast' and 'shü`be üshshak'. In my contribution to the Mugham Symposium in Baku 2009, organised by various institutions in the expected manner, I have presented a schematic notation of the tonal-melodic pivots and the formal construction of the mugham rast (Fig. 1).

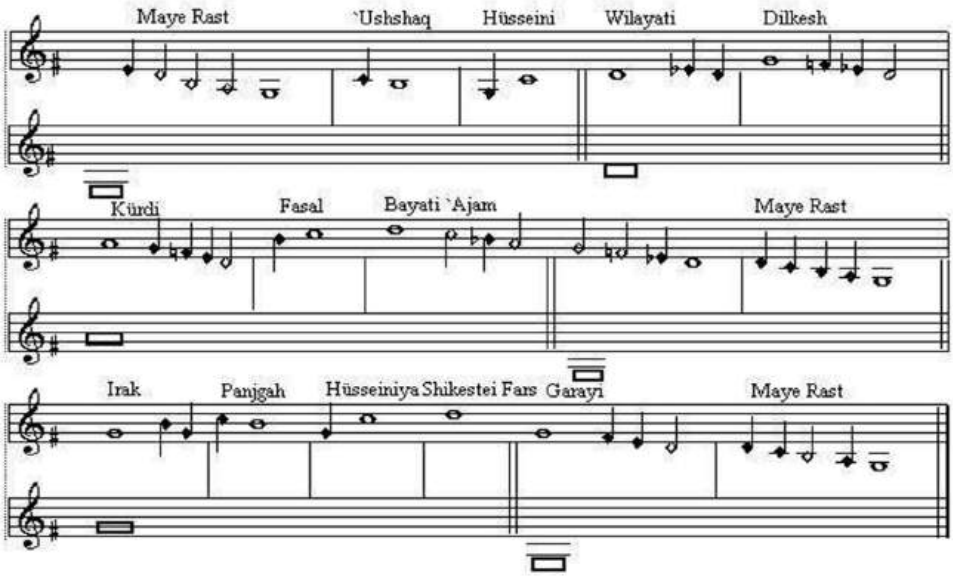


Figure 1: Schematic course of the mugham rast.[4]

However, this has been only a rough sketch of pivots and melodic tendencies describing the general construction of the mugham rast with regard to the succession of the shü' bes and some of its particular characteristics. The figure doesn't provide, however, a complete reproduction on the base of the tonal-melodic skeleton of each and every shü'be, and moreover, it doesn't contain at all any information on the real melodic process and the relation between the features of the mugham and its revival in the creative melodic reproduction by the artist.

Training and Analysis

First of all, it is necessary to state that in practice, no execution of a mugham is like another one. This is to some extent a prerequisite of the vitality of the music as well as of the mastery of the performers. The notational fixation of a realised piece being an important means for pedagogic and scientific purposes is simply in a vivid contradiction to this. If judged unrestricted as valid, the art of mugham is under threat from numbness.

[3] He is a relative of Bahram Mansurov.

[4] All transcriptions and notational schemes are made by the author.

The variability in performing a mugham may be caused differently. The most important reason exists in creative reproduction. In our talk, Bahram Mansurov (Elsner & Mansurov, 1984) stressed:

> "Each time it (the mugham performed) extends, changes with me. This is so since it comes with me and comes to an end. A new one, another one appears. I don't play model-like, I can't do it. The shü`be supply the framework, the fundament. Hüsseini . . . Vilayati . . . However, which Hüsseini I play by the plectrum, that is new in many respects. Each time, it varies, each time. There are pivots which hold the place." [UHER 4200 Report, track I, 565seq.]

Another reason for a different execution of a mugham may be caused by the special situation of the execution. This has been the case with the analytical demonstration of the mugham rast in 1976. The example followed the vocal-instrumental execution of the rast lasting more than half an hour. Obviously with regard to the given complete version and the purpose of the information, the second version was considerably shortened. Both the first sections, the maye rast and üshshak, last just 1 minute and 10 seconds in which the maye rast turns out very short (Fig. 2, example 1).

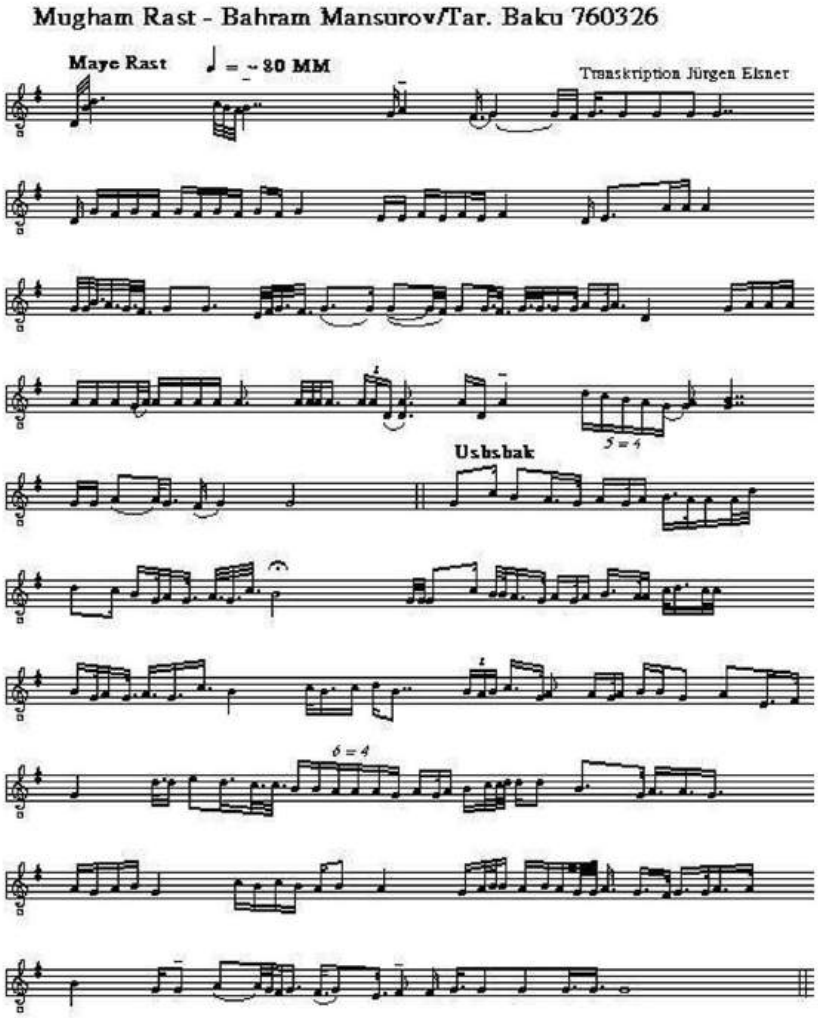
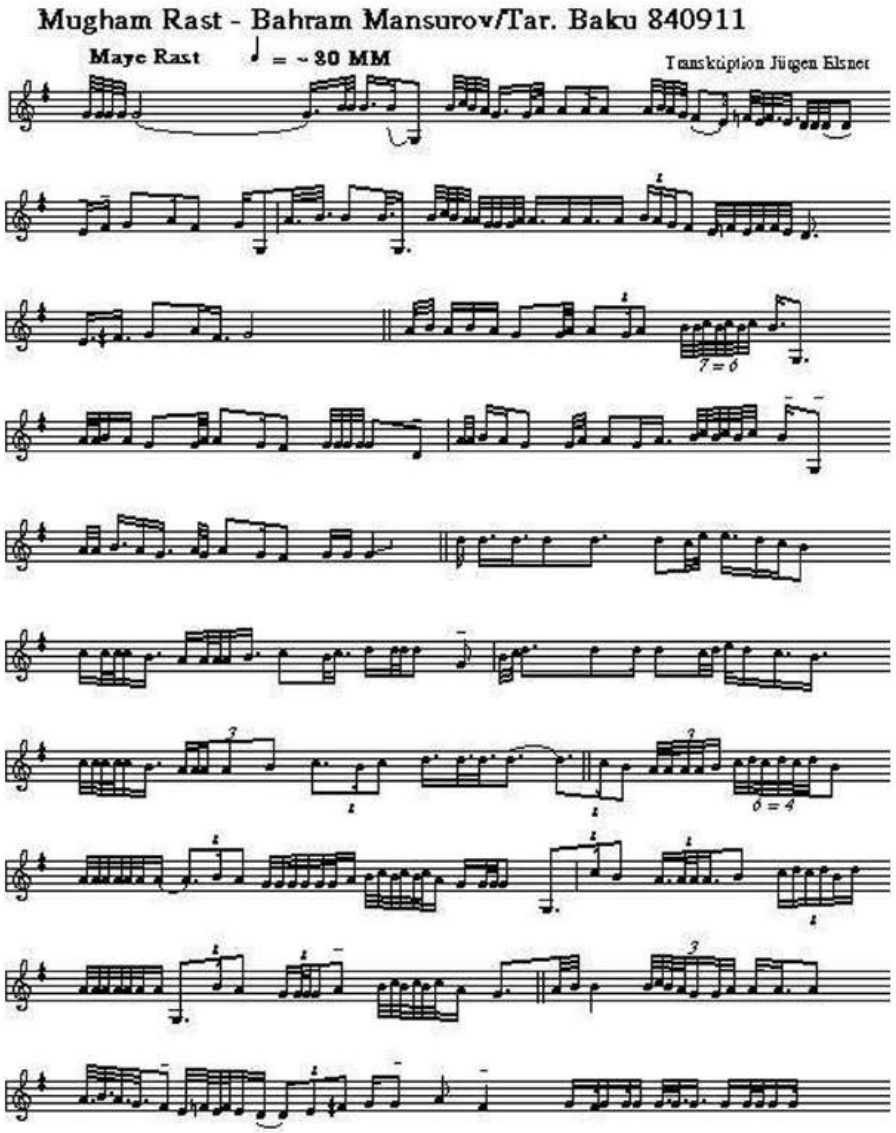
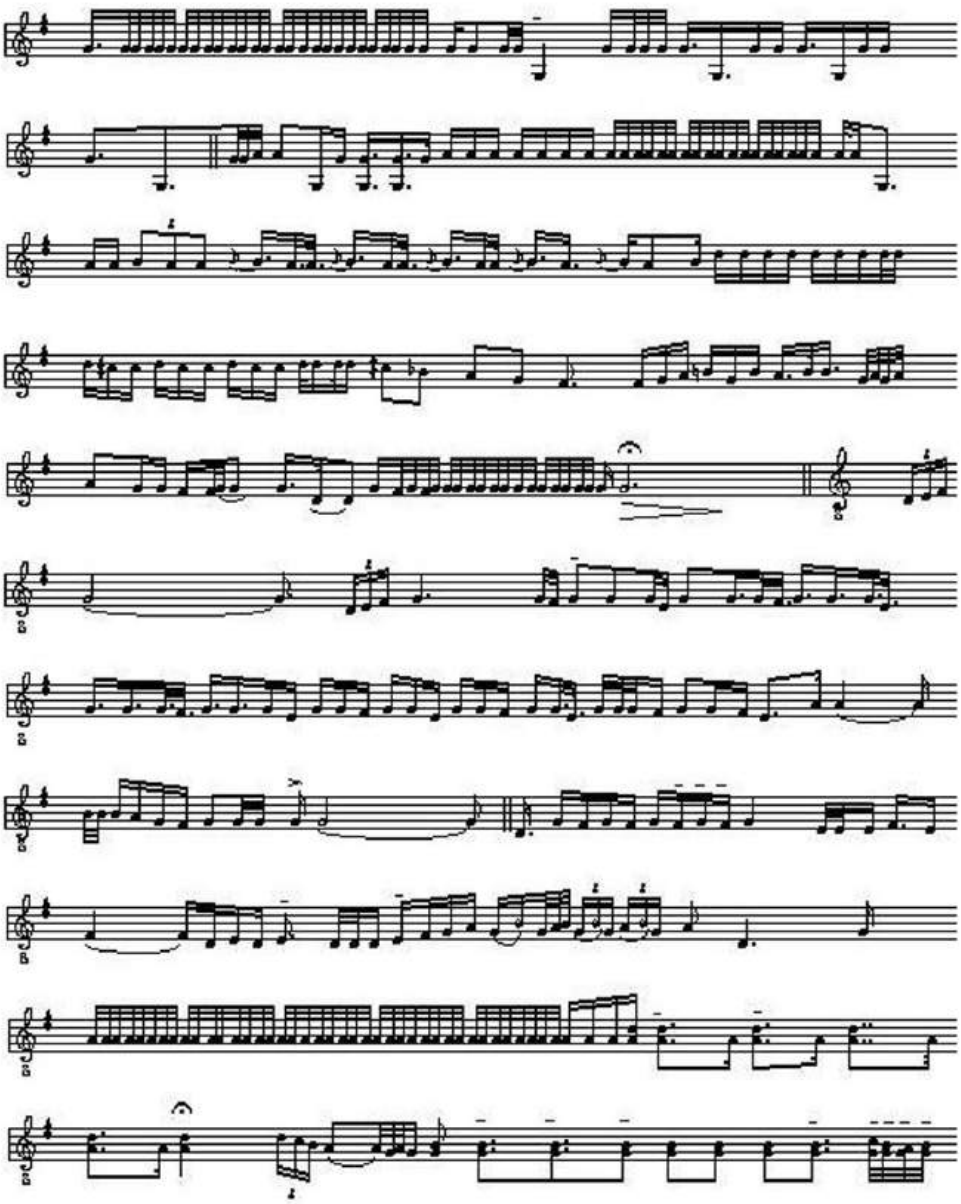
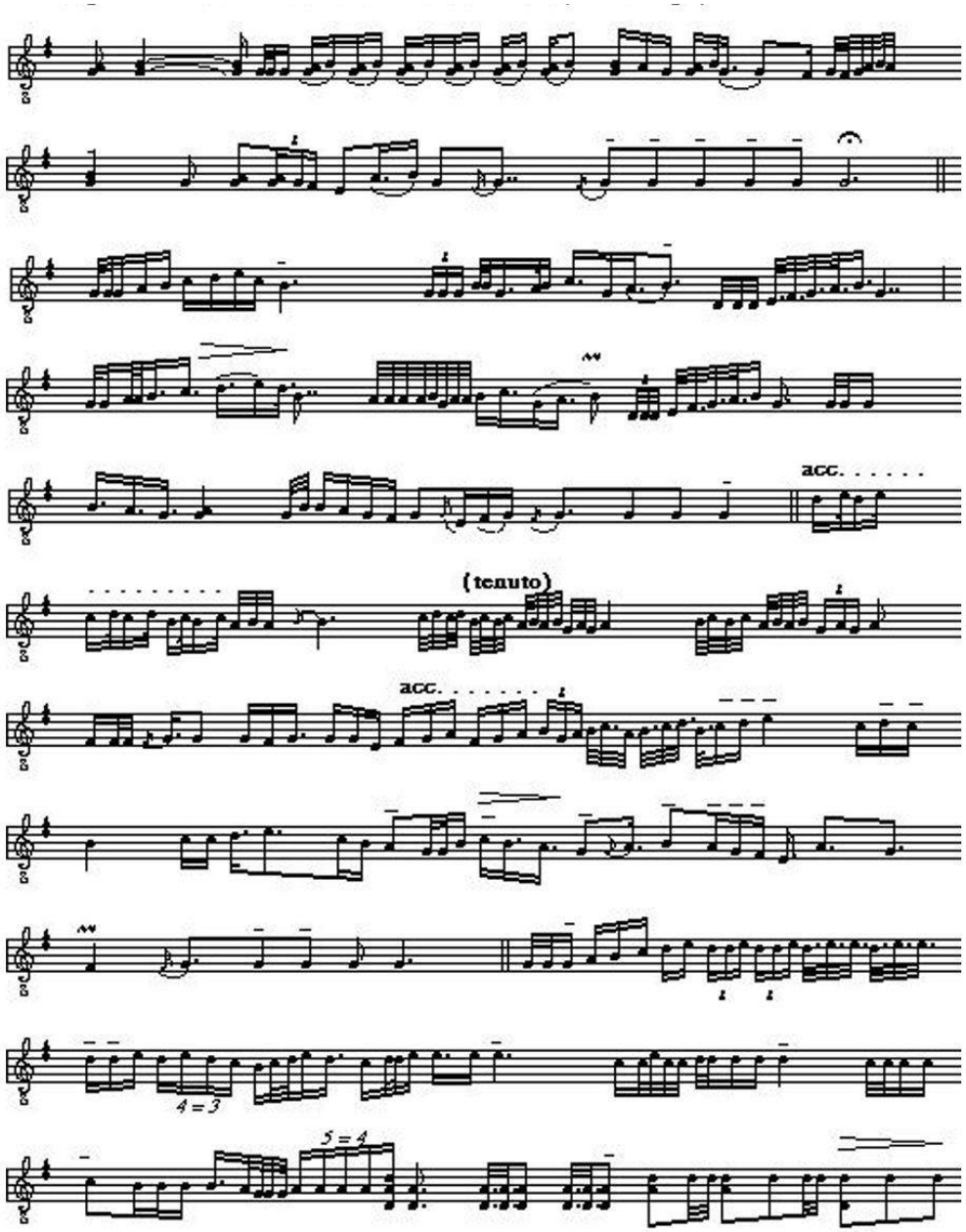


Figure 2: Example-notation of mugham rast – maye rast. According to the interpretation of mugham rast – maye rast – üshshak, played by Bahram Mansurov on Tar, Baku, 26 March 1976.

Though shortened, the maye rast contains the fundamental features characteristic of the mugham Rast. First of all, the central fifth tone group appears above the central tone g, which finally sucks in again and again the melodic movement. The third and the fifth are important melodical pivots. The third and the fifth compressed in this shortened version to a single melodic line become pivots of each of the whole lines in the extended version of the Rast presented later. After the first melodic line controlled by the fifth is finished, the melodic development continues in the frame of the fourth tone group below the central tone. This tone group constituted in the beginning of the maqam music making the main tone group. Its constructive power can be noticed up to the present. The melodical movement descending from the upper frame tone, the central tone g, to the lower frame tone d is led back to the central tone g by a fourth swing-up from e to a. This turn with ‘f#’ and ‘d’ across ‘e’ and ‘a’ has cadential function as it will become obvious in the following. The third more extended melodic line running through the whole tonal space concerned makes wide room for the second a above the central tone. This holdout increases the expectation of the third h important with regard to rast and being in a ‘harmonious’ relation to the final tone where the melody is finally in balance.



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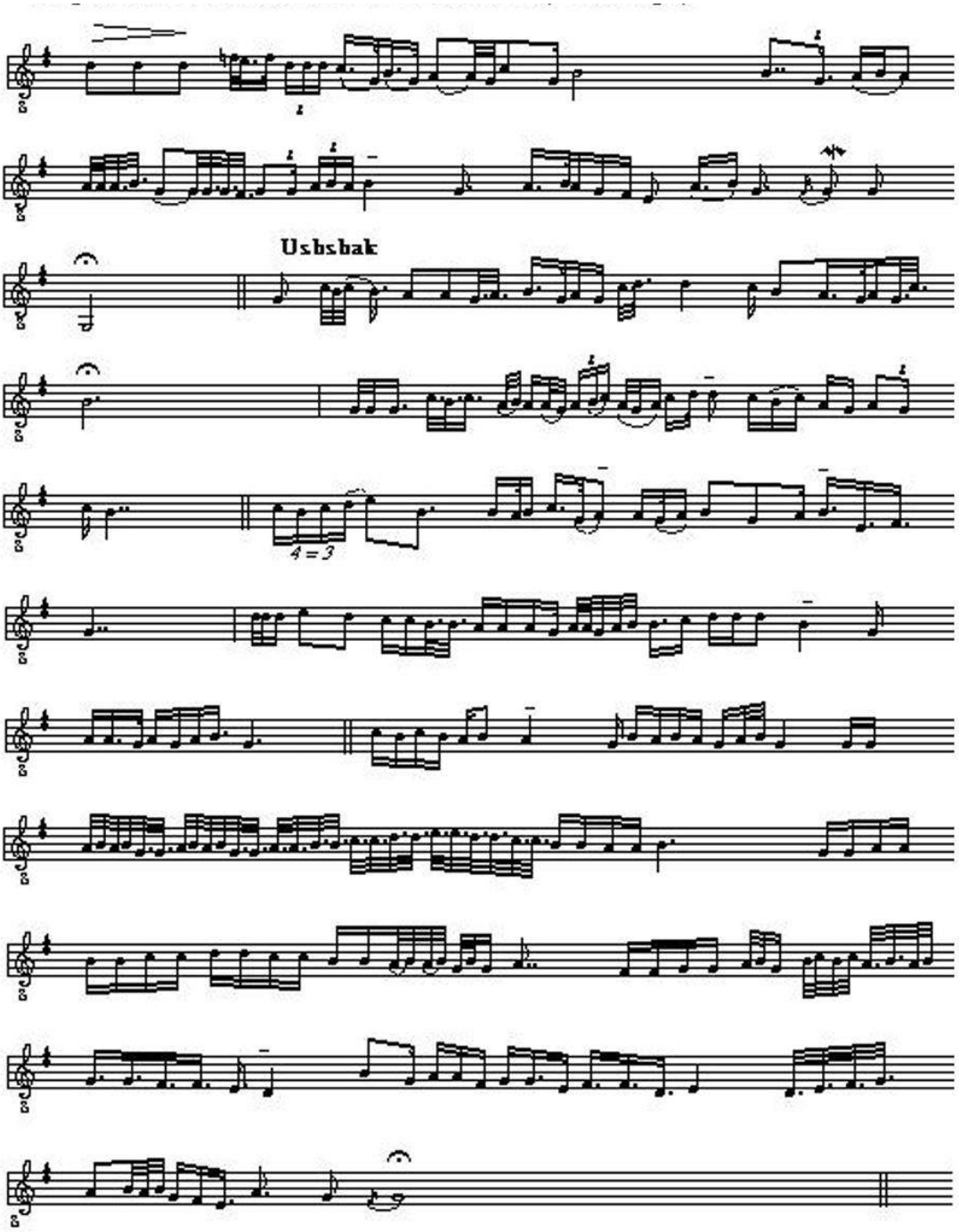

Figure 3: Example-notation of mugham rast – maye rast – üshshak, as having been played by Bahram Mansurov on tar, Baku, 11 September 1984.

The shü`be üshshak follows, which in contrast to the maye rast is more developed. Üshshak is much oriented towards the third above the final tone important for the mugham rast and emphasised again and again by the characteristic turn ‘g – c – h’. With regard to function, the shü`be is looked upon as the conclusion of the first large part starting with the maye rast. This becomes obvious by those three melodic lines that follow the repetition of the characteristic starting line and tend to the final tone ‘g’, twice across the cadential turn already quoted above. Concerning the example referred to it is a matter of a short developed version of the first two sections of the mugham rast. For that reason, it is

not of special advantage to discuss the relationship of the existing configurations and features of the mugham and a valid realisation on this base. This could be done with the second example in a better way.

This example supplies not only a richer version of rast but at the same time it is more informative in many respects. The features and the construction are more distinct. Here Bahram Mansurov develops the maye rast in larger moves without leaving open something and compressing the remaining particularities in the shortened version as in the example before.

This execution of the maye rast is remarkable for its stronger elaboration as the form is concerned. There exists a striking number of repetitions of melodic lines with which can be observed both the degree of melodic fixation and the extent of freehanded configuration. The opening line establishes first the central pivots of rast, namely, the final tone g and the third above. They are embedded in a melodical movement that reaches from the upper to the lower fourth of the central tone. The line holds more key features. It comes to the already characterised cadential turn after the f#, the major seventh, leading the central tone to change to the minor seventh f signalling melodical descent. This, too, is a symptom of coming to an end. The function of the minor seventh becomes obvious at the end of the maye rast.

The opening line is repeated in differing execution, as the repetition of melodic lines plays anyway an important part in the formal development of the melodics in this version. The second couple of lines put the second a above the central tone in the foreground this way bringing into relief the characteristic position of the third by delay. Wide room is granted to the tone a as mediating link in additional lines. The tone obtains importance as fifth to the basic tone of the fourth tone group and enters characteristically the cadential turn. The same is valid also for the e below which stands for the melodical tone aimed at the fourth tone group below the fifth tone group. The relatively short ‘plagal’ section is led back again to the central tone group by the rather extended mediation of the ‘a’.

Finally, the melody rises in the succeeding section by various starts to the sixth e above the central tone as a culmination in order to conclude then relatively quickly the maye rast by the characteristic cadence after having inserted the minor seventh ‘f’ signalling the end. The shü`be üshshak shows on the whole the form similar to the version of 1976. Merely the execution of the closing lines of the maye rast is more extended. With regard to the peculiarities characterising the maye rast, it is useful to glance at the Irakian maqam rast Hindi. There appear some features that can be compared with those of the maye rast (Fig. 4).

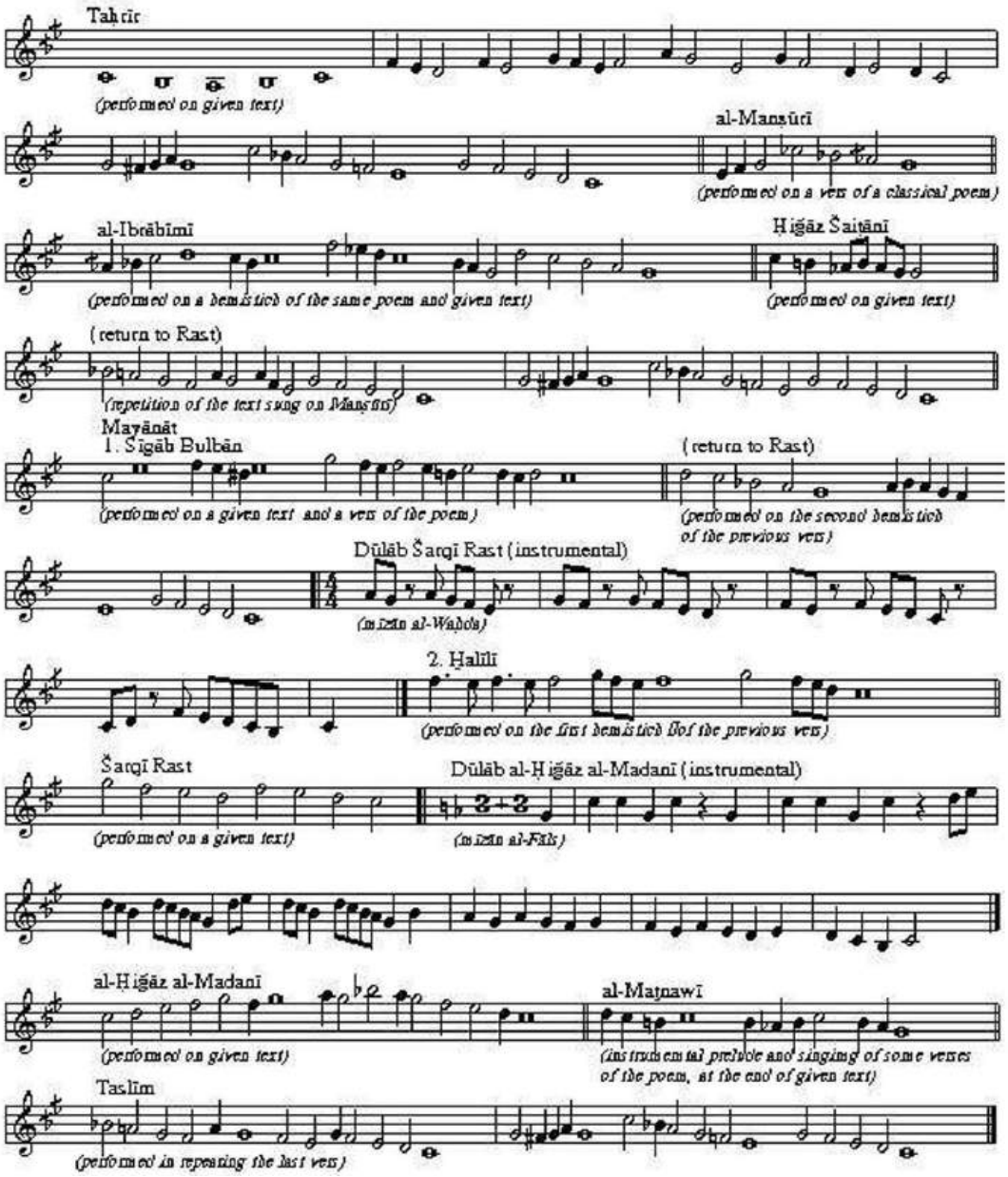

Figure 4: Analytical demonstration of the Iraqian maqam rast Hindi. As played by Sha`ubi Ibrahim Khalil in Bagdad on 5 December 1975, here in a more generalised notation.

The melodically fixed opening of the tahrir is striking. The melodical course leads into the realm of the fourth beneath the central tone down to the third. Furthermore, the central tone, the third, fourth, and fifth above represent the essential melodical pivots and they are the carriers of the formal construction in distinctly defined sections. Lastly, the minor seventh in cadential context is yet to mention. As for the relation of the knowledge handed over in the form of repertoire and execution to the respective actual realisation of a transmitted musical figure, both examples presented allow, compared even with other written or sonorous realisations, to draw certain conclusions on the personal share of the musician to the production of a mugham version.

Only one must beware of overrating and also wrong interpretation while in wait with every limited starting material. In any case, however, the personal share passing inseparably in the total reproduction of a piece and presenting the essential achievement and contribution should not thought of as little. Certainly, the difficulty to find out this consists in that it doesn't concern the aspect of quantity but the aspect of quality, of content. I think there are two levels of investigation, firstly the examination of the basic form of the mugham and secondly the real execution. As to the first level, Bahram Mansurov accepts the facts given as he stated in our conversation: "The shü`be are the framework, the base." and "There are pivots which remain at their spot." However, the system of musical utterances on which the improvisatory practice of mugham is based disposes of a certain extent of flexibility. To be sure, the building of the mugham concerning the arrangement of the shü`be is not to be questioned. However, at suitable points, it is possible to insert or exchange shü`be as it was done by the great masters. And within the shü`be exists even much more mobility. Melodical pivots may absolutely occur by anticipation or at another spot besides the traditional place within the arrangement of a shü`be on which for instance I draw attention by looking at the beginnings of both examples quoted. Segments are exchangeable, permutation occurs, the multiple use of several constructive components, etc. In general, however, should be valid that the building of a shü`be may not be questioned if meaning and system should not be destroyed.

Much more freedom exists with regard to the melodical development of the shü`be which according to his statement Mansurov entrusts to the "plectrum". However, the effect on the shape of the mugham is limited even if the possibilities of the formation according to space and time are considerable. A comparison between the abbreviated version of the maye rast and the extended one may clarify this. Looking at the "plectrum", i.e. the formation of the melodical development in detail, certain figures, turns, tendencies appearing again and again in the same or similar form attract immediately the attention. Here is only one quotation from the given notations (Fig. 5).

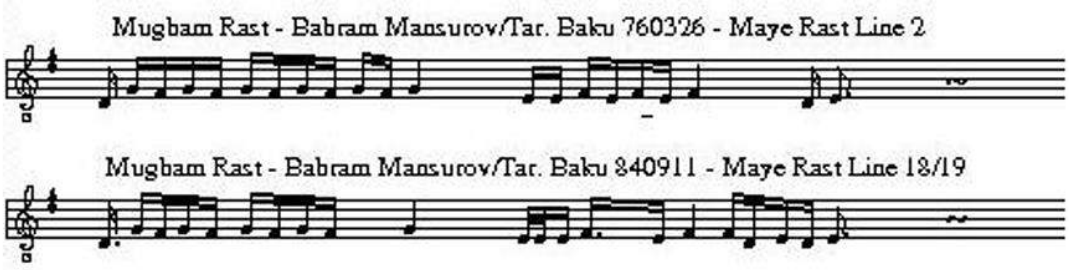

Figure 5: Comparison of two passages from the lower fourth tone group of the maye rast. The differences can be seen through the different recording codes given. These codes represent the dates of the recordings (Mansurov and Elsner, 1976; 1984).

1976 AND 1984

Apart from the fact that the notation can reflect only partially the musical process and its content the notation transmits nevertheless an idea of varying formation and meaning. Yet the differences of the formation can be observed more distinct by a synopsis of the functionally central cadential turn of rast (Fig. 6).

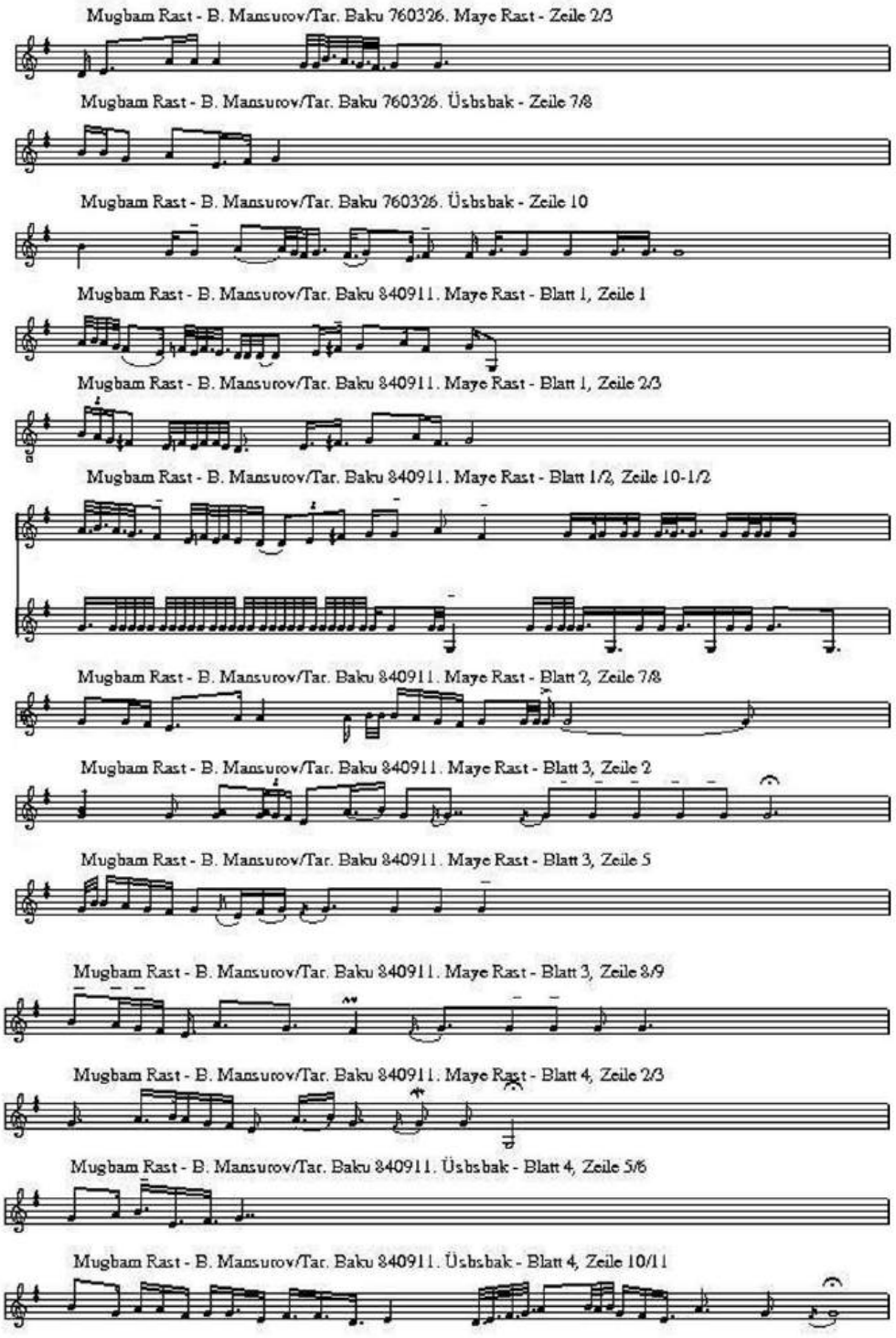

Figure 6: Synopsis of the cadences in maye rast and üshshak 1976 and 1984.

Some Final Ideas

Concerning shaping, it is possible to produce a catalogue of signs, figures, and turns from a piece, from a repertoire, or from a tradition as was done by Simms (2011) in his interesting contribution to the 2011 symposium in Baku.

But by such a stock of components, merely the material-technical aspect is registered in the meaning of morphemes, the semantics of which results first from the context and the inner stimulation. Something of it, however, can be read undoubtedly from the comparative example. But beyond the general constructive principles and the abstract means of formation which gain life only in the real execution and conjure up characters, attitudes and feelings, the meaning of musical utterances depends considerably according to the objection of Mohammad Reza Shajarian quoted by Simms on timbre, timing, dynamics, articulation, energy and so on (Simms, 2011: 8). Even more. The means of formation are not to comprehend as set pieces, as patches, from which patched-up melodies and patchwork are produced. On the contrary, it is about a clear-cut shaping of melodies leading to development and culminations. The aspects of relations and functions of tones and tonal figures, of preparation, conduct, withholding, putting off, emphasis, striving, playing around the respective target and others are much important. The notations must be looked at under this perspective. Only by an experienced listening comprehension, the musical productions reveal the achievement of the musicians and can be understood in all their real truth and appreciated in their creativity and uniqueness.

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Remarks

All music examples used and transcribed or noted down are properly recorded and made by the author himself in the time mentioned. The entire paper was also shortened by the author in order to be more essential.

READING PUNJABI SUFI POETRY AS PERFORMANCE: REVIEWING THE MUSICAL RENDITIONS OF THE KĀFI

Ayesha Latif[1]

Abstract

The work presents an analysis of the regional poetic and musical genre called the kāfi pioneered by Sufi poets in early modern Indian Punjab, including Shah Hussain in the sixteenth century and Bulleh Shah in the eighteenth century. The study starts from tracing the origins of the genre kāfi to highlight its quintessential folk characteristics. Taking cue from the designation of ragas in kāfi collections, this work specifically attempts to understand the significance and role played by these ragas in the performances of Sufi Punjabi poetry.

Moreover, the work examines the repetitive patterns in the musical renditions of the Sufi poetry that fetch the mundane and sacred meanings embedded within the Sufi-devotional paradigm. It includes views of contemporary performers on their conception of the kāfi as well as references to mediatized contemporary recorded performances. In conclusion, the study brings to focus how over a vast timespan these works have accrued popular prominence in South Asian music which attests to the resilience and dynamism of the Punjabi poetic genre of the kāfi.

Keywords

Sufi-devotional poetry, historiography, Pakistan, reading and singing, renditions

INTRODUCTION

The poetry in the kāfi associated with Punjabi Sufi poets is hardly acknowledged as a significant musical genre. The early modern Punjabi poets that include the sixteenth-century poet Shah Hussain and Bulleh Shah from the eighteenth century created these "mystical songs" in Punjabi dialects (Claus, Diamond & Mills, 2003:317; Hannabuss, 2003). These short poems in the kāfi transmitted across epochs through verbal tradition not only enriched the Punjabi literary culture but continue to echo in the realms of poetry and music throughout South Asia.

The sixteenth-century Sufi poet Shah Hussain pioneered his poetry in the genre of the kāfi in a way that no study of the genre is complete without referring to its place in the musical realm. However, not much thought has been given to the function and association of music with the kāfi. It is no coincidence that from the earliest collected manuscript versions of Shah Hussain's collected works, we find every single poem in the kāfi is ascribed to be sung following a ragor raga.[2] These song types were set to ragas or ragas, which technically speaking are permutations and combinations of tones within a scale in Indian Classical music.

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[1] Ayesha Latif is a lecturer in the Department of Humanities at Comsats University in Pakistan. In addition, she is currently working as a PhD research scholar on the regional poetry of the Sufi-saints from the early modern South Asian region of Punjab. She is interested in reviewing the history of Punjab embedded within the Sufi orature. Alongside, Ayesha Latif is working on the translation of scripts authored by a female Punjabi mystic- poet of the early nineteenth century Piro Preman. More information can be obtained via email ayesharamzan83@gmail.com.

[2] Significant textual renditions include Shah Hussain's works collected by Asif Mohammad Khan (2014) and by Muzaffar A. Ghaffar. 2006, , where each kāfi is assigned to a specific raga.

Latif, Ayesha. 2024. Reading Punjabi Sufi-Poetry as Performance:
Reviewing the Musical Renditions of the Kāfi.
AEMR, 14: 51-64.
DOI: 10.30819/aemr.14-5

The word raga derives from the Sanskrit word reg, which means "to dye or to color" (Thompson Platts, (1884 [1974]: 583).

Underlying the concept of ragas is the Indian philosophical view of the interconnection between natural rhythms of time and music. The ragas follow the rotating patterns of the day and night, the cycle of seasonal change, and the successive set of life and death. It would not be completely misplaced to say that the meanings of the word 'reg' connote the transformative power of musical performance to morph the listeners' emotional state. Poems sung in ragas following an order through specific pacing of rhyme and rhythm are meant to draw listeners into different emotional states. The kāfi is sung in the raga patterns, but as practice shows, there has been no compulsion on the performers to follow a specific rhythmical pattern.

The Indian classical system of music based on the system of raga*s* confounded oriental historians and scholars. A case in point is the description found in Amaury de Reincourt, the French historian and ethnographer's earliest fourteenth-century writing. He recorded the encounter with the musical culture of the pre-colonized India in the following words:

"Unlike Western music, which frequently alters and contrasts its moods and sentiments, Indian music concentrates utterly on one particular mood with the help of a constantly repeated tonic sound…The musician delves into it, develops and cultivates it relentlessly until the hypnotic suggestion can no longer be resisted by the audience" (Reincourt, 1986: 124). Reincourt's overall tone betrays a western ethnographer's insufficient knowledge of the Indian musical system. In the eighteenth- and nineteenth-century texts on music, we come across "colonial denigration" of the Indian musical system in the works of later Orientalists such as Sir William Jones and Richard Johnson (Butler Schofield, 2010: 486). It is only much later that the Indian musical system of raga*s* and raginis was recognized as unique and exclusive; however, the theorizations that rendered the patterns as "classical" are not unproblematic. For more detailed discussion one can consult, Butler Schofield's discussion in the article 'Reviving the Golden Age Again: 'Classicization,' Hindustani Music and the Mughals' (Butler Schofield, 2010).

DISCUSSION

To continue with the discussion on the kāfi and its relation to the rāgas, scholars have proposed that the very word kāfi denotes a specific form of Indian rāga called kāfi. However, the scholar Nazir Ahmed disagreed and viewed that the notion of limiting the complete repertoire of poems in the kāfi to only one rāga is absurd (Bhutta, 2008: 224). In a recent work titled "Ishqnama Shah Hussain", Farrukh Yaar associates 11 melodic ragas with Shah Hussain's poems.[3] For each raga, he specified a set of poems in the kāfi: tilang, rāam kāli, dhna siri, basānt, budhans, tikhāri, asāwari, snādhra, bilāwal, kidāra, and kalyān (Yaar, 2022: 127). On one hand, this designation of the kāfi with a raga can be understood as a reminder to the contemporary readers that these poems were meant to be sung. For the performers, it suggests that the songs were meant to be sung for specific times and seasons; however, in practice, the ambience has never been a bondage. On the other hand, the poems in the kāfi as set to raga forms had deeper implications.

The use of specific vocabulary and expressions provide further hints that the poetry was meant to be publicly sung. The Punjabi literary critic Hosain Syed viewed that "the kāfi …are designed as musical compositions to be interpreted by the singing voice" (Hosain

[3] Yaar documents Shah Hussain's poetry comparing the earliest textual renditions compiled by various collectors such as Mohan Singh Diwana (1942), Abdul Hameed Bhatti (1961), and Muhammad Asif Khan (1988).

Syed, 2006:10). Whether the pioneering poet of the kāfi was trained in the musical knowledge is a key question; however, apart from a few speculations about the poet's musical training, not much is known about his biography. Nevertheless, there is much more that can be inferred about the environment in which the form of the kāfi originated.

Shah Hussain is a vernacular poet; concomitantly, the genre of the kāfi belongs to the South Asian regional tradition. In simple words, Shah Hussain is a Sufi-mystic poet of the common people of the Punjab. The regional poetic tradition of the kāfi grew outside of the sphere of the court. The Mughal court patronized the Persian literary traditions; thus, it was in the late sixteenth century and seventeenth century within the Mughal court that works on "outlining music theory, the chapter on sangīt in Ain I Akbari (1593)" appeared in Persian script (Butler Schofield, 2010: 499). To put into a clearer perspective, since the kāfi belongs to the desi tradition of poetry, the use and association of ragas with this poetic tradition should be conceptually and theoretically seen as distinct from the Indo-Persian court tradition. In choosing to compose verses in the regional language, the Sufi poets of Punjab created poetry accessible to the widest range of listeners and combined aesthetic, musical, and emotional effects in ways that resonated with the common populace across ritual, gender, and ethnic divides. Scholars have grappled with the question of the varied influences on the Punjabi Sufi poets. It seems to be well established that the Sufi poets appropriated precolonial local cultural traditions which foremost include music and singing.

A preliminary historical view of Indian society's precolonial cultural ethos reveals that perhaps more than in any other region, ritual behaviour and music had been intricately connected. An important observation shows that ritual music was produced in Indian Hindu temples for the recital of sacred hymns called 'tevaram'. However, one of the defining aspects of the ritual poetry consecrated in the temples was that it was strictly codified. Sambamoorthy wrote that "When the music of the hymn was known, nobody would dare change it" (Sambamoorthy 1967: 76). Conversely, outside the temple in the realm of the rather vernacular, another category of poetry, the folk songs in varied regional languages, asserted influence.

The South Asian Medieval Era

Scholarship on the South Asian medieval era fetches a large reservoir of folklore that includes songs in different regional languages. One of the earliest anthropologists of medieval India, Richard M. Eaton, in the work titled "Sufi Folk Literature and the Expansion of Indian Islam" mentions songs in the regional language called 'Dakani' that were especially popular among the women; these little songs were chanted as the women of the house executed the routine, household chores, which included spinning and weaving cloth (1974:119)[4]. Eaton, In the context of Shah Hussain and Bulleh Shah's poetry, terminologies similar to the Dakani poetry can be identified in the kāfi. Novetzke (2016) surveyed the pervasiveness of oral songs in varied regional dialects in the precolonial Indian subcontinent. In a similar way, historians recorded that the Bhakti as oral poets who preceded the Sufi saints had a widespread presence among the local communities already, a phenomenon, discussed in length by Hawley (2018) in his work titled 'Sūrdās: Poet, Singer, Saint' Hawley displayed that the fame and eminence accorded to the fifteenth-century saint from Banaras, Kabir, and the sixteenth-century poetess from Rajasthan, Mira Bai,

[4] The most popular songs were named Chakki-Nama the grindstone], and Charkha-Nama [the spinning wheel]. The grinding tool and the spinning wheel were part of common households. Interesting here is to notice that both these activities, grinding grains, and spinning yarn, entail repeated turning movements of a wheel, which in a way symbolizes the repetitive patterns of human life. Eaton, 1974:119.

not only validate the strong impact of Bhakti orature in various communities across the Indian regions, but it also shows how it derived its survival value from being passed orally among the common populace (Novetzke, 2007). Bhakti collections categorized on the basis of raga*s* further suggest the Sufi poets' partaking of its aesthetic and performative aspects.

It is amidst the dynamic precolonial ethos that the Sufi poets created works in the kāfi genre. In what other significant ways can we conjecture the origin of the songs called the kāfi*?*

The eminent researcher of South Asian Sufi-mystic poetry, Anne Marie Schimmel, cited that the earliest reference to the kāfi, "often chanted like songs" (Schimmel 1971: 75, is found in the works of Western oriental ethnographers, Sir Richard Francis Burton (1821-1890) and Ernst T. Trumpp (1828-1885). South Asian scholars estimated that the etymology of the word kāfi derives from the Sanskrit-Hindi expression, kāviya or kāvita, which simply means a song. Bhutta (2008) discussed various scholarly attempts to trace the origins of the word kāfi. According to Bhutta (2008: 224), "The etymology of the term kāfi is unclear; some scholars trace it to the Arabic term *qāfiya*, which denotes an end-rhyming scheme, and some others tie it to the Sanskrit term *kāvya* which means a poem". Bhutta rejects the sundry views on the origin of the kāfi that connect it with the Arabic or Sanskrit tradition, claiming instead that the kāfi is rooted in the "indigenous song-like poems" that had diffused throughout the premodern Indian subcontinent.

For a more technical view of the kāfi, we refer back to Anne Marie Schimmel's definition of the kāfi as "a mono-rhymed poem, which is interrupted by a refrain" (Schimmel, 1962: 175) The South Asian scholar and collector Muhammad Asif Khan in the definition of the kāfi validates that it is 'rahao' which means a refrain, the key feature distinguishing the kāfi from other songs (Khan, 2014: 48). Similarly, Carla Petievich writes that "The kāfi*'s* binding force is the refrain which is repeated after every line or stanza" (Petievich, 2007: 16). Hosain Syed defined the kāfi as " […] a small poem in stanzas followed by a refrain […] kāfi is a traditional song with traditional associations with music" (Hosain Syed, 2006:22).It is at this juncture where we find that the former delineations on the structural makeup of the kāfi coincide with discussions on folklore from other parts of the world.

For instance, we find parallel structural forms in Eastern European folk poetry which like the kāfi consists of "few intervals, a small range, and short repeated lines or stanzas" (Nettl, 2010: 479). Bruno Nettl said that "a short line or stanza repeated and varied lightly" is found in "African tribal music to south Slavic epics to modern urban minimalist music" (Nettl, 2010:479). Atkinson referred to the English folk songs that are characterized by "verbal and structural repetitions, parallelism, and patterning" (Atkinson, 2004: 469). Foley found the repetitive verbal structures, " […]density of formulaic phraseology", as a persistent feature of folk poetry (Foley, 1992: 280). Foley further elaborated that the lexical iterations function as mnemonic devices for local bards and consequently create the possibility of indiscreet circulation of poetry among the folk majority. Across cultures, we come across an age-old understanding of the sundry functions of oral poetic performances. Huizinga remarked that "antique poetry" in the oral cultures served beyond aesthetics in a way that it had a more important "social and liturgical function"; it was "entertainment, ritual, artistry, riddle-making…" all at the same time (Huizinga, 1944:13). Despite the cross-cultural similarities, the kāfi must be placed in the specific South Asian tradition of the devotional regime of knowledge, a term used by Michel Boivin to refer to the Sufi poetic texts and performances (Boivin, 2020).

This is the loci, the category of 'devotional' poetry, where the performance of the kāfi yields other functions in music and singing. Michel Boivin ascribed Sufi orature as part of "devotional regimes of knowledge". Boivin adduces that in contrast to the ritual texts, as the Quran or the Bhagavat Gita, the Sufi poetic texts constitute the "devotional regimes of knowledge" that feature the "use of vernacular language" and the import of "musical performances" regularly (Boivin, 2020:19). What specific role did mystical or devotional poetry play in the sphere of performance?

Michel Boivin remarked that "devotional poetry" is sung to reach a spiritual state (Boivin, 2020:310). This is validated by Shemeem Abbas in her ethnographic work that highlights the Sufiana Kalaām sung at the public performances in the Sufi shrines. Abbas observed that during these performances, the musicians and performers concentrate on delivering an "ecstatic devotional aspect" to the listeners (Abbas, 2002: 58). Regula Burkhardt Qureshi captured both the details and the dynamics of the Sufi ritual performances. Qureshi analyzed that during the live musical concert known as sama, performers often utilize the polyphonic effect of music through various modes to reach the desired goal which is to invoke spiritual ecstasy ((Qureshi, 1986: ii). Direct observations of shrine performances show common people initiated into the ecstatic spiritual state, also known as Haal.

In the context of precolonial Indian Punjabi society, a conglomeration of various communities comprising different rituals, castes, and ethnic traditions, what value did these devotional practices of Sufi poetry hold?

Historical Analyses

Historical analyses fetch pictures of a socio-ritual culture in precolonial India as dominated by the Hindu pundits. For years, the Brahman Hindu pundits exercised control over the ritual sphere of the temple. The tyrannical presence of the Hindu pundits made it especially crippling for the common folk to access the spiritual realm. After the ingress of Islam in India, Muslim ritual teachers, mullahs and qāzis, exhibited similar oppressive tendencies. In contrast, the Sufi saints showed a different approach. According to Ali. S. Asani, the Sufis introduced a 'folk' version of Islam which they shaped distinctly from the orthodox prescriptive Islamic ritual approach (Anjum, 2017; Anjum & Pervaiz 2019). Not surprisingly, the condemnation of tyrannical authority exercised by ritual orthodoxy is a huge part of Sufi Punjabi poetry, an aspect that resonated with the common folk; conversely, this opened a path for the ordinary people to equally partake in the sacred and the spiritual sphere. Asani viewed that unlike the orthodox Islamic approach, the Sufi saints blended Islamic messages with local culture and traditions. They conveyed the messages through poetry in vernacular dialects to reach out to the common folk. In Novetzke's view, the Sufi poets did not aim to propagate exclusive forms of knowledge for a single specified community; in other words, their aspirations were far from proselytization. It makes sense since unlike the orthodox traditional version of Islam that strongly prohibits music as part of the Islamic way of life the Sufi poets embraced musical and poetic impacts.

This work argues that the kāfi embodies this historical moment when the Sufi poetic sensibility, keenly perceptive of the outward forms, and expressions tapped into the folk oral traditional culture. Mohinder Pal Kohli's assertion that the advent of Islam had "philosophical, literary, and linguistic consequences" finds expression primarily in Sufi poetry (Quoted by Puri, Rakshat & Bulleh Shah, 1997: n.p.). The Sufi shrines, where these discourses circulate, provide an instance of this embracive spirit. In contrast to the Muslim mosques or Hindu temples, Sufi shrines are open and inclusive sites for people across

ritual, ethnic, class, and gender segregation. It is within these spaces primarily that ritual performances of the kāfi take place. If religion is defined as "an act or series of acts regularly repeated in a set precise manner" that yield wider cultural significance, we find the shrines as sites which allow devotees to practice religion in creative ways using ritual acts. These spaces are a fascinating ground for the intermingling of various cultural and ritual traditions which include the meshing of music, prayer, and intermittent ecstatic dances on the beat of drums. Brian Bond (2020a and 2020b) in his ethnographic essays argued that Sufi poetry in musical performances becomes affective practices that function beyond aesthetics. To illustrate, he referred to the Muslim singers of Sufi poetry in the region of Kachchh, who continue to foster "inter-ritual" interaction between Hindu and Muslim communities through musical public concerts held regularly.[5]

The Sufi poetry recorded long after the death of the poets continued to derive its power from its execution in music and singing.[6] The role of local minstrels and bards has left an indelible mark in carrying forth this tradition through oral performances. Unlike poetry coded in the form of writing, oral poetry allowed performers to sing in an effortless and spontaneous manner, an exercise that is visible in the contemporary live musical performances of Sufi poetry. The Sufi musical performances illustrate how agency is inscribed to both the musical performers and the listeners. Michel Boivin's study corroborated that the Sufi devotional practice does not lend itself to a linear connection between the performers as active soloists and the listeners as passive participants (Boivin, 2020:282). A similar point is mentioned by Christian Novetzke who wrote that the performance of vernacular oral poetry converts the dichotomy between the poet and the listener in a way that the relationship between the poet, the performer, and the audience is changed into a trichotomy (Novetzke, 2008: 256). Often, in a single musical performance, the singers blend different pieces of works from different Sufi poets; the singers insert quotations, lines, and verses from diverse sources.[7] Shemeem Burney Abbas employed the term "call- and -response" to denote how the singers chant, sing, and enact these live performances (Abbas, 2002). Regula Qureshi (986: xiii) noted that the solo and group performances of mystical poetry are "characterized by repetition and improvisation". The listeners or audience equally participate in the live performances, which often extend over three consecutive dusks, compelling performers to continuously extemporize the orature. Qureshi added that in between these Sufi musical performances, the audience and performers practice zikr, repetition of God's name, as a ritual. In Anne Marie Schimmel's view, who uses alternate spellings for the practice of zikr as dhikr, "the dhikr [zikr] can be compared to the act of spinning", and it cultivates feelings of renewal of faith in the devoted practitioners (Schimmel, 1975 :386). Shemeem Abbas specifically mentioned the doyen singer of the kafi, Abida Parveen, who is recorded to repeatedly chant "devotional Kalimats (Zikr)" to induce "ecstasy" (Abbas, 2002:23).

[5] It is important to mention that Brian E. Bond's essay is a study of the kāfi performance, based in Kachchh in the province of Sindh, which is separate from the Punjabi genre and its musical renditions. The Sindhi Kachchh tradition evolved on its own and was popularized by the performers in the second half of the twentieth century. See, article "Teaching Islam in Song: Storytelling and Islamic Meaning in Sindhi Sufi Poetry Performance".

[6] Reportedly Bulleh Shah's most famous Kafi *Bulleh noo Samjhawan aaiyan* [The women came to admonish Bulleh] was discovered and recuperated directly from the oral singers writes Khalid Ahmad in the Introduction to *Bulleh Shah. A Selection*. (2015: 27).

THE CLASSICS

Let us return to the question of the associative function of the raga with the *kafi* performance. In a discussion of the Indian raga system, Powers established that in contrast to the Christian church musical mode, which is "liturgical text dependent", the most essential feature of the Indian musical system is its freedom from any "textual bonds" (Powers, 1958: 449).

The raga system allows performers and musicians to "improvise" freely which in turn generates a "self-renewing spontaneous creativity" (Powers, 1958:452). Powers referred to the extemporaneous transmission of the various kinds of "non-liturgical" Indian musical traditions.

This is also a reminder that the kāfi categorized as belonging to the sacred sphere presents a contrast from the institutional devotional tradition and constructs spirituality where the blurring of the sacred and the secular can occur. The recurring line *Ghoom charakhra* in the *kafi* by Shah Hussain has been interpreted in both secular and spiritual ways. For instance, Richard M. Eaton viewed the circular movement of the "spinning wheel" and "the grindstone" as the poets' way of urging the listeners to repeatedly practice the "Islamic precepts" (Eaton, 1974:123). Michel Boivin (2020:132) found that "the wheel of a spinner" is "a gesture of daily labor"; this pervasive metaphor has been taken from everyday lives of the common people since the spinning wheel was a central part of every household in early modern India Michel Boivin's study focuses on Sindhi Sufi Folk literature. Interestingly, the works of the Sindhi Sufi poets show stark similarities with the Punjabi Sufi poets in their use of allegories, parables, and motifs that are essentially derived from everyday life of the common people..In one of the musical renditions of Shah Hussain's kāfi sung by the eminent Pakistani Sufi singer Abida Parveen and the rock singer Ali Azmat, the line *Ghoom charakhra* [Spin, O spinning wheel… Spin, O Spinning wheel] is repeatedly chanted (Hussain Shah, 2018: 3m 04ss). To a common listener, the musical performance of the elegant and simple lines of the kāfi unfolds multiple layers of meanings; the repetition of the refrain reassures the connection between the varied interpretations. This polyvalent feature of the lyrics allows both secular and sacred meanings to materialize in the musical performance; inarguably, the Sufi poetry has found a permanent space in a variety of musical arenas. Shah Hussain's poetry is popular as part of musical renditions in the category of Sufiana Kalaam sung at the shrines, and in commercially produced qawwali performances.

Equally popular is Bulleh Shah, the lyrical genius who followed Shah Hussain's poetic tradition of the kāfi and complemented it further with the spontaneity of expression and emotion. According to Najm Hussain, Bulleh Shah's kāfi appear as "a dramatic song with traditional associations with music" (Hosain Syed, 2006: 22). Scant biographical references of the eighteenth-century poet hint that he was trained by musicians at some point though not much is credible. Nevertheless, Bulleh Shah's verses were acquired by the local musicians and bards and appear to have blended so well in the oral milieu of pre-colonial India; reportedly, one of his famous works in the kāfi *"Bulleh noo Samjhawan aaiyan"* was recuperated directly from the folk singers. It is important to remind readers that the term folk singers usually associated with the rural class represents a much wider category in the Indian context; demographic analysis shows that the people who sang these songs were by no means restricted to one class or community. The vernacular rituals and musical performances studied and observed at the annual fairs at Sufi shrines attest to the presence of the diverse community of singers. Contrary to public opinion, historically, the spread of songs in local vernaculars was so expansive and deeply embedded

within Indian subcultures that it is misleading to strictly associate the folk songs with rural communities or classes alone. Butler Schofield remarked with certainty that the vernacular song lyrics were known at the Mughal court since the Indic and Persianate traditions often show stark similarities in the ways "emotions" were cultivated through music and artistic performances.

While it is almost impossible to describe the musical experience in words to some degree in a typical Bulleh Shah's kāfi, the emotional intensity is mirrored in the textual renditions as the following lines illustrate:

> "Come embrace me, my Beloved,
> Why embroil us in this fight?
> The distracted never attain their goal,
> I've seen that it is only through vigilance." (Petievich, 2007:51).

What other features in the kāfi performance play a key role in the execution of the emotional effect? Contrived for oral recitals, Bulleh Shah's poems in the kāfi medium allow performers to artfully vary the repetitive verses where musical affect reaches a heightened state.

Carla Petievich noted that in the musical renditions, the "repetition of the rahāo (the refrain)" plays a key role to "reinforce the central mood and the message of the kāfi" (Petievich, 2007: 17). Michel Boivin also found that the structure of the kāfi sanctions musical performers for "rhythmic free improvisations" (Boivin, 2020:311). In the article titled "Performing realization: The Sufi music videos of the Taalibe Baye of Dakar", Ogunnaike specifically pointed out the role of repetition of successive lines in Sufi musical performances. In his view, it is primarily the repetitive feature that creates a symbiotic relationship between the performers and the listeners. Ogunnaike further argued that in Sufi performances "each new invocation or repetition represents an invitation to a new and fresh approach to—a new revelation of—the same reality in a new context" (Ogunnaike, 2018:29). In a study on the function of sestina or the refrain in a poetic text, Michael Frishkopf's remark resonates with the former observation. According to Frishkopf, the performance of the refraining line embodies an "incantatory affect"; thus, "the repetition allows for interpretations in both sacral and secular ways" (Frishkop,f 2003:88). As adduced later, we get to know that the performers of the kāfi are aware of the emotional effect on the audience and can tell that the deliberate reiteration of lines induces the oftenmentioned "incantatory" or "hypnotic" experiences. Thus, we find the refrain repeated in varying styles in different versions of the song.[8]

What Evokes Emotional Depth

To ensemble what else evokes the emotional depth of a typical poem in the kafi genre, this study incorporates the views of contemporary singers and performers of the genre. This includes a conversation on the kāfi with Noor Zehra Kazmi, one of the most revered veena players and performers in South Asia. Noor Zehra Kazim is a Sagar Veena (a stringed instrument) player based in Pakistan. She is a veteran in the art of South Asian classical music and has been practicing and teaching music for over four decades. Kazmi remarked that the kāfi cannot be understood in entirety through an academic perspective. In her view, the study of the kāfi necessitates an analysis of the musical structures that are part of the basic Indic epistemology on music. During a conversation at *Sanjan Nagar*,

[8] This can be compared to another musical version of Shah Hussain's poem, [Spin, O Spinning Wheel, spin], by a younger artist. The refrains occur at the interval of 7 m: 18 ss.

the classical center for music studies in Lahore, Kazmi said that the inherent expressive quality of Indian music creates a deep emotional resonance which does not necessitate expressions or gestures used in writing, but it arouses emotion, a power secondary in writing. She mentioned the great kāfi singers, Pathanay Khan, Abida Parveen, and Hammid Ali Bela, whose renditions transfer the emotional intensity to the audiences. In her opinion among nonclassical forms of music, the kāfi is the only exception that allows the words and music to flow as a single entity (for lack of a better word). Kazmi viewed that the kāfi cannot be sung without the performer's feeling being aligned with the lyrics. The performer's voice transfers the emotions to the listeners. The language and the music meld, becoming one inseparable entity. This overpowering visceral quality of the kāfi spreads outward. In her view, the sufis were no less than philosophers, who had felt deep grief and pain and were able to manifest emotions in the Sufi lyrics.

As mentioned by Noor Zehra Kazmi, Pathanay Khan (1926–2000) is a singer whose name is synonymous with the singing of the kāfi. His kāfi renditions comprise verses penned by Shah Hussain, Bulleh Shah, and Khwaja Ghulam Farid. He found a wide audience among both the common folk and the gentry. Not only has he influenced and inspired many contemporary artists and vocalists, his voice brings the profound felt experiences of pain and passion through the quality of his voice which is both sweetly splintered and lovable, coarse rustic.[9]

Modern Ideas in Pakistan

Similarly, the modern Pakistani singer known for his Sufi poetry renditions Arieb Azhar commented that the *kafi* can be viewed as "the blues of our part of the world, though these musical renditions are without lively beats".[10] Azhar mentioned that the kāfi is sung preferably in a single drone-like tone and does not necessarily require the support of a variety of musical instruments. Azhar added that the repetition of the lines or phrases in the performance enhances the aesthetic quality in the singing of poems in the kāfi. He referred to his personal preference for improvisations and mentioned that often, in live performances, he combines varying verses from different sufi oratures. Arieb Azhar's comments directed attention to the primary intertextual quality of folk orature that facilitates the singers to move beyond "text-centric" renditions (Bond, 2020a: 45). Azhar concluded the conversation by pointing to the quintessential female centric themes in the kāfi.

Inarguably, many poems by Shah Hussain are about female social spaces, places where women gather to spin and weave cotton or to grind flour on the grindstone. Simply, the recurring images spinning, weaving, and dying portray the everyday life of the Punjabi folk, and amidst these images, essential human experiences of love, pain, joy, and separation ricochets. Interestingly, it is through the use of feminine voice that the male poets evoke the emotive aspect. The male poets, Shah Hussain and Bulleh Shah, repeatedly employ Heer as a symbol and persona in the kāfi. Schimmel (1975: 388) writes "The story of the tragic lovers, Heer-Ranjha, has been retold by nearly a hundred poets in Panjabi, Urdu, Sindhi and has been translated several times into English language ". Thematically, the love-story is comparable to the Shakespearean tragic-romance "Romeo and Juliet". The archetypal tragic love heroine from Punjab, Heer, is the central character in the legendary love story called Heer-Ranjha, symbolizing the passion and intoxication of

[9] Pathany Khan performances on you tube: https://youtu.be/a3uWDBxUFE0?si=DoMf--NzvCPMrOgb.

[10] Arieb Azhar is a Pakistani musician known for his renderings of traditional Sufi poetry and folk songs.his first album, *Waajj*, released in 2006 consists of eight tracks in which he vocalizes the classic Sufi lyrics of the poets that include Punjabi poets as Ghulam Farid, and Bulleh Shah. I interviewed him at a local Café in Islamabad, his hometown, on January 1, 2023.

love. For instance, in Bulleh Shah's poem, *Main aapay ranjha hoi*, [I have transformed myself into my beloved, I am one with him], the poetic voice repeatedly chants Heer's longing for her lover Ranjha. In the voice and persona of Heer, the words "main aapay Ranjha hoi" convey Heer's sweeping affection for her lover. In Shah Hussain's kāfi, Heer appears as a defiant character who repeatedly proclaims her love for her beloved, Ranjha, against the wishes of her family. In the refrain, she repetitively tells her mother "I belong to Ranjha and he belongs to me" (Syed, 2006:12).

Much has been written about the use of female voice and persona by the male poets. However, it is the magic of the performance that wields a "gamut of emotions", an expression borrowed from Heidi Pauwels, through the performer's persona as a female lover (Pauwels 2021:147). The singers of the kāfi are cognizant of the use of feminine voice in poetry. Shemeem Abbas in her research study questioned both male and female singers, the qawwals, on the use of feminine voice in Sufi performances. The responses to this question show that not only are the musicians aware of the "aesthetics of female voice", which adds a formidable emotional feature to the performance, but it also allows them to "play with the syntactic and semantic structures of the languages to speak as though they were females" (Abbas, 2002). Abbas remarks that within the musicians' gesture of imitating the female heroines and their voice manifests a "challenge" to the patriarchal norms; this is a very fascinating aspect, Abbas argued that unlike the "elitist" qawwali, the kāfi is a grassroot oral tradition that essentially encapsulates the female domain (Abbas, 2002:19). That the performers tap into its feminine and folk features is made explicit in the varied forms and diverse ways of performance. In a musical rendition of the kāfi by Shah Hussain, the late maestro Nusrat Fateh Ali's voice would send the audience in dollops of joy and delirium when chanting lines that celebrate the arrival of the lover, *O laalni mera piya ghar aaya* [My beloved is home at last]. Popularized by Nusrat Fateh Ali Khan and performed by dozens of other musicians, the refrain in Bulleh Shah announces the long-awaited arrival of the beloved: [come my friends, its time to celebrate. See how lucky I am to have found a beautiful beloved].

Shah Hussain's deftly crafted lines impart a rich resonance in music executions; his poems in the kāfi have been sung by various musicians and singers in diverse styles. The late classical singer Hamid Ali Bela sang Hussain's *kafi* in the most melancholic tone, and the more contemporary rendition is an electrifying dance number released in Bollywood.[11]

In a similar way, Bulleh Shah's works occupy a significant position in the contemporary musical landscape of both India and Pakistan; his poetry has found traction with young musicians and vocalists. *Ki Janan main kaun* [Bulleh Can I know who I am?] is one of the most favorite tracks among young vocalists and musicians. Najm Hosain Syed described this poem as "a dance of negative phrases accompanied by the double interrogative of the refrain", which pours forth a series of questions that essentially touch the ontological precepts (Hosain Syed 2006: 115).

"Bulleh Can I know who I am? […] I am neither the Pharoah nor Moses […] I am neither a Hindu nor a Turk […] I am neither scared nor profane […] Bulleh Shah Can I know who I am? […]"

[11] Shah Hussain: Neu La laya Bayparwa dai naal. <https://youtu.be/QtlYH87eMtM> The Orchard Music (on behalf of Oriental Star Agencies Ltd); Polaris Hub AB, and 1 Music Rights Societies. Also, see the thrilling dance number from Bollywood, https://youtu.be/V_0nZVqHAO8 . SME (on behalf of Sony Music Entertainment India Pvt. Ltd.); SOLAR Music Rights Management, UNIAO BRASILEIRA DE EDITORAS DE MUSICA - UBEM, ASCAP, SMEIndia_Pub, BMI - Broadcast Music Inc.

This kāfi has been sung by Pakistani vocalists such as Salman Ahmad and Ali Azmat of the Junoon band, and in India, by the Indian singer, Rabbi Shergill. Correspondingly, the meaning of a kafi as a single entity is animated by the repetition of the line: *Ki Janan Main kaun*. As Bulleh Shah's poetry continues to enjoy popularity across time and space, one can find a stark similarity to the way in which Hawley refers to "the transtemporal" quality of Kabir's poetry. Unsurprisingly, many poetic expressions and verses from Sufi orature have been variously appropriated in the modern and commercialized ventures, which validates its prominence among the younger, and more contemporary audiences. For instance, in 2020, the Sufi vernacular poetry resonated in the citadels of commercial studios in Pakistan, that too with unparalleled vigor.[12] The semantic range of the lyrics in many of these modern performances betray acquaintances with Sufi indigenous poetry. The appropriation of Sufi lyrics by modern singers is one of the debatable features criticized by the traditionalists. Similarly, the subsumption of the kāfi as Sufiana Kalaam, categorized by Shemeem Abbas Burney, is not entirely problematic, given that the genre is popular across different spheres and domains of performance, and thus is not limited to the shrine enactments only.

The genre remains an unmarked musical tradition, and its historical specificity has been ignored equally; however, it seems to have carved a lifecycle of its own. It is within the genre of the kāfi that the intricate and resilient connections between the oral folk early modern Indian culture and the Punjabi Sufi poetic tradition are repeatedly echoed. Accepted and revered both inside and outside of the Sufi traditional musical practices, the kāfi as a genre continues to reverberate in the contemporary South Asian musical culture in both Pakistan and India.

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[12] The coke studio season 2020 performances, in particular, bring back the Punjabi folk devotional music. *Ishq da Kukkar* [The bird of love], < https://youtu.be/RomqjGzBXKE > *Na Tuttaya Vay* [My heart suffers greatly] <https://youtu.be/kezdQcNcDCs.>

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KATHAKALI MUSIC: A SEARCH ON THE EVOLUTIONARY TRAJECTORY

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Abstract

Kathakali, a classical art form of Kerala, is known for its unique blend of various disciplines such as literature, music, enactment, and dance. Music plays a central role by creating an ideal ambience, facilitating excellent possibilities for enacting, and setting the tone right from the beginning of the play. Kathakali music, in its present form, has a history of more than 300 years, and all the way through, it has been subjected to notable changes primarily due to the influence of other styles of music. However, information on the cascade of changes that Kathakali music has been subjected to, during these years, is fragmentary. Interestingly, the Kathakali music of the present day owes considerably to Gītāgovindaṁ of the 12th century (~1170 CE) authored by Jayadeva, a poet and a court musician, who lived in Kenduli of the present Orissa. Gītāgovindaṁ, also referred to as ashtapadi, is considered in every respect as a masterpiece of musical and literary excellence that had remarkable influence not only on temple performing arts of that locality but also on the entire nation. Although the verses of Gītāgovindaṁ practiced in Kerala temples are the same as those practiced in Orissa, there exist considerable differences between the two in the style of singing. The entire Gītāgovindaṁ was originally set to Hindustani ragas; however, the singing of ashtapadi, as it reached Kerala, acquired a unique style, referred to as "sopāna sangeetham", considered to be the forerunner of Kathakali music. The paper examines the trajectory of events beginning from the original ashtapadi singing that prevailed in the 12th century, leading to the sopāna style of singing ashtapadi, which in turn paved the way for Kathakali music of modern times. The paper also discusses the impact of Carnatic music on Kathakali music. On the one hand, the introduction of Carnatic ragas has enriched Kathakali music by providing it with a proper structure and robustness; but on the contrary, this is leading to predominance of the Carnatic ragas in the entire scenario, progressively replacing the indigenous ones. Resultantly, the indigenous ragas, which had been central to the sopāna style of singing, are getting less prominence and are prone to a state of "extinction", an alarming situation.

Keywords

Kathakali, ashtapadi, sopāna sangeetham, Gītāgovindaṁ, Jayadeva, Kathakali music

INTRODUCTION

Kathakaḷi is a classical art form of Kerala, which has its origin approximately three to four centuries ago, and is known for its unique blend of sāhityaṃ (literature), saṃgītaṃ (music), vādyaṁ (instrumental music), abhinayaṃ (enactment), and nruthaṁ (dance) (Iyer, 2011). In this art, the literature manifests itself in the shape of music, with an intermingling of ṣlokaṁ (verses) and padaṁ (songs), thus creating an ideal ambience, enriched

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DOI: 10.30819/aemr.14-6

with excellent possibilities for abhinayaṃ (enacting). Over the years, Kathakali has gradually evolved by adopting and incorporating several aesthetic components, particularly in music, dance, and costumes, interwoven in the most optimized and sophisticated way, to attain the state of an incomparable piece of art, as it is today.

Music (both vocal and instrumental) is not just an important component in Kathakali, but it is something more than that. The entire storytelling is deeply entrained with the act of singing, where the lyrical beauty (sāhityaṃ), the expression of singing (bhāva), and the scale (rāgā) in which the verses are composed play vital roles in the quality of the performance. In other words, right from the beginning of the play, music (lyrics and the tune) sets the mood and triggers emotions that align with the nature of the scene and the rhythm to which the actor-dancers perform the choreography. We would even go to the extent of stating that performing Kathakali without music is next to impossibility. In Kathakali, it is the vocal music that embodies the verbal acting (vācikābhinayaṃ)".

It has been reported that Kathakali music, as a separate entity, has a history of more than 300 years (Vatsyayan, 2014), and all the way through these years, it has been subjected to notable (evolutionary) changes, primarily due to the influence of other styles of music that had appeared from time to time. The impact of Carnatic classical music could be a glaring example worth citing at this juncture. Nevertheless, admittedly, information on the cascade of changes that Kathakali music has been subjected to during these years is fragmentary. Information on the evolution of the present form of Kathakali music is quite inadequate, which in turn restrains us from having a comprehensive picture on the transformation of Kathakali music all the way through its centuries' old tradition. It is amazing to note that the roots of Kathakali music lie embedded with the cultural practices, including folk music from various parts of India. Keeping this in view, this paper examines the forerunners of this musical entity and the changes it underwent over the past centuries.

Gītāgovindaṁ: A Forerunner of Kathakali Music Through Ashtapadi

It deserves special mention at this juncture that the Kathakali music of the present day owes considerably to Gītāgovindaṁ of the 12th century (~1170 CE). Jayadeva, the author of Gītāgovindaṁ, was a poet and musician, who lived in Kenduli of the present Orissa. He was a court poet and musician in the court of King Lakshamanasena of Bengal and a devotee of Lord Krishna. Jayadeva wrote Gītāgovindaṁ, inspired from Śrīmad Bhāgavataṃ (10th Canto Chapters 29–33), depicting primarily "rāsakrīḍa" or the interactions of Lord Krishna with Rādha, Sakhi, and Gopis. Gītāgovindaṁ could be considered as the earliest-known poem dealing with the theme of the divine lovers, Radha and Krishna (Jayadeva and Miller, 1977).

In every respect, Gītāgovindaṁ proved to be a masterpiece of musical and literary excellence that had remarkable influence not only on temple performing arts of that locality but also on the entire nation in general, and Kerala in particular. Verses from Gītāgovindaṁ were made popular by Chaitanyadeva, a Bengali saint, during his Bhakthi movement in the 14th–15th century (Glynn, 2001). These verses continue to be sung even today at Bhajanas and Kirthanas (rendering songs praising the deity in gatherings of devotees) throughout India. Having been the inspiration for many beautiful miniature paintings of the Rajasthani and Pahari schools in the 17th and 18th centuries, Gītāgovindaṁ was sung

and enacted in several places. These performances became very popular in both the north and the southern part of India.

Now, it deserves to be addressed if the recital of Gītāgovindaṁ had any systematic pattern. Going through the literature, it is evident that Gītāgovindaṁ has been structured very well for its recital. Having been an accomplished musician and poet, Jayadeva himself had designed Gītāgovindaṁ in such a way that each and every "geetham" should be sung in a particular rāgā (scale), and perhaps thala (rhythm). Significantly, all the 24 padams, each padam having 8 verses (hence the name, ashtapadi), had been set to specific rāgās, as shown in Figure 1 (Mohapatra, 2015).

No	Padam	Rāga
1	Pralayapayodhijale	Mālava or Mālavagouḍa
2	Sritakamalākucha maṇḍala	Maṅgala Gujjari or Gurjari
3	Lalitalavaṁga	Basanta
4	Chandana charchitha	Rāmakiri or Rāmakerī
5	Sancharadadhara	Gujjarī or Gurjarī
6	Nibhṛuta nikunjagṛhaṁ	Guṇḍakirī or Guṇḍakerī or Mālavagauḍa
7	Māmiyaṁ chalitha	Gujjari or Gurjari
8	Nindathi chandanaṁ	Karṇṇāṭa
9	Rādhikā tava virahē	Desākhya or Desākṣa
10	Vahati malaya samīrē	Desī Barāḍi or Desa Barāḍi or Panchama Barāḍi
11	Rathisukha sārē	Gujjari or Gurjarī
12	Pasyathi diśi diśi	Guṇḍakiri or Guṇḍakeri
13	Kathita samayēpi	Mālava or Mālavagauḍa
14	Smara samarōcita	Basanta
15	Samuditā madanē	Gujjari or Gurjari
16	Anila tarala kuvalaya nayanēna	Baraḍi or Desa Barāḍi or Deśee Barāḍi
17	Rajanijanita:	Bhairabi
18	Harirabhi sarathi	Gurjari or Ramakeri
19	Vadasi yathi	Deśī or Deśa Barāḍi
20	Virachita cāṭuva	Basanta
21	Manjuthara kunjalatha	Barāḍi or Deśa Barāḍi
22	Rādhāvadana vilōka	Barāḍi
23	Kisalaya sayanathalē	Rāmakirī or Rāmakerī or Bibhāsa
24	Kuru yadunandana	Rāmakirī or Rāmakerī

Figure 1: Here is a list of 24 padams of ashtapadi**, as originally composed in specific ragas by Jayadeva in the 12th century AD. (Table constructd by the authors from the sources named in the text).**

Evidently, Jayadeva in his creation of Gītāgovindaṁ, from its very inception, had conceptual clarity about the structure, in terms of not only its lyrical beauty but also the musical content. However, now the interesting question is, how far Gītāgovindaṁ (ashtapadi) practiced in South India, for instance, Kerala, is similar to Gītāgovindaṁ originally practiced in Orissa. Upon examining the various styles practiced in different parts of the country, we find all of them are lyrically the same. Musically, there is a very close similarity among at least 11 of them, which are composed in identical rāgās (Figure 1 for

details), implicating that the padams of ashtapadi used in Kerala are highly influenced by the original version of Gītāgovindaṁ practiced in Orissa centuries ago (Jayadeva, 2023). The remaining 13 of the ashtapadis (out of a total of 24) do not seem to be comparable with the original style; apparently, these changes have been caused by local influences. At this juncture, it would be worthwhile to recall that, on the one hand, the lyrical components of ashtapadi have been directly taken from Gītāgovindaṁ, but on the other hand, the musical style of singing has evidently undergone remarkable changes as it became a performing dance-drama in temples of the southern part of India (Kerala). It deserves special mention that Gītāgovindaṁ was performed not only in the form of music, but also in dance forms, played in Odissi (Mahari) and Kathak styles (Dhar, 2007; Pradhan, 2017; Banerjee, 2021). Krishna Leelatharangini of Narayana Theertha was truly inspired by Gītāgovindaṁ, and this composition, named Tharangam, is used for the dance genre Kuchipudi in Andhra Pradesh (Menon, 1986).

From Ashtapadi to Kathakali

As ashtapadi had entered the state of Kerala in the 15th century, it paved the way for evolution of a dance form known as Ashapadiyaattam (meaning the dance of ashtapadi), choreographed by the Koodiyattam exponents (Kaimal, 1986), which gained immense popularity as it became a regular item of performing art in temples, especially the famous Guruvayoor temple in Trichur District (Kerala, India).

Having been inspired by ashtapadiyaattam, Manavedan Raja, the Zamorin Raja of Calicut in North Kerala (1585–1658), who was a regular visitor to the Guruvayoor temple, wrote "Krishnageethi" in 1653 (Swaminathan and Gopalakrishnan, 1997). This Sanskrit text in turn became the template for the dance drama "Kṛiṣhṇanāṭṭaṃ", the forerunner of "Rāmanāṭṭaṃ" which is a depiction of the epic Ramayana, written and composed by Kottarakara Raja, leading to the creation of kathakali. In its structure and composition, Krishnageethi is comparable to ashtapadi as the entire poetry is interspersed with shlokam and padam. Each padam of Krishnageethi has been composed in definite rāgās. Among the common rāgās used in both ashtapadi and Krishnageethi are Sankarabharanam, Mukhaari, Malahari, Aahari, Kedarapanthu, and Bhairavi, strongly indicating the influence of ashtapadi on the creation of Krishnageethi (Raja, 2020).

In spite of these similarities in the general structure, there exist differences between ashtapadi and Krishnageethi with respect to the lyrical content in its entirety. While ashtapadi is primarily the depiction of "rāsakrīḍa", the romantic relationship between Lord Krishna and Radha, Krishnageethi refers to the full story of "Mahabhagavatham", from "Avathaaram" to "Swargarohanam" illustrated in eight plays or chapters. Rāmanāṭṭaṃ, wrote during 1653–1694 (Kaimal, 1986), had further distinct features, compared to Kṛiṣhṇanāṭṭaṃ. One of the major differences has been the influence of Malayalam (Vernacular) language (in manipravaalam style, i.e., a mixture of Sanskrit and Malayalam) in Rāmanāṭṭaṃ, which has made it more popular among the public. Furthermore, in its styles of recital, Rāmanāṭṭaṃ was very much influenced by the local art forms like Kalamezhuthu paattu, Mudiyettu, and Padayani that were prevalent in Kerala during those days as popular forms of performing arts. However, in spite of the differences in the lyrical content between ashtapadi and rāmanāṭṭaṃ, one can find remarkable similarities between these two in the style of rendering the padams.

Evolution of Sopāna

It is well known that ashtapadi is being sung in the sopāna style wherever it is recited in temples of Kerala. It is puzzling that ashtapadi, which was originally composed in Hindustani rāgās (Figure 1), has attained a different style, the sopāna style, as it is being practiced in Kerala, a challenging question to be addressed. In fact, sopāna or sopāna sangītaṃ is the name of a singing style, sung in front of the sanctum sanctorum (the word sopāna has its origin from this), at the time of pooja (ritually worshipping the deity from time to time). It is also known as sopānathil pāttu and is somewhat distinctive in the method of musical exposition, which was originally offered as a prayer worshiping the deity in an exceedingly quiet atmosphere inside a typical Kerala temple, while the door of the sanctum sanctorum is closed (Natarajan, 1981). The prevailing atmosphere in the temple was suitable exclusively for a musical prayer with the gentle rhythm of the "Itakka" and "Chengila" as accompanying instruments. For the same reason, the tempo of the music was slow, or in "vilamba-kaala".

Now, we are tempted to ask a question if the sopāna style of singing has its roots exclusively in ashtapadi. It may not be. Because it is reliably understood that even before the inception of Gītāgovindaṁ, the temples of Kerala had the practice of singing in front of the sanctum sanctorum, a musical ritual called Kottipadi seva, meaning striking the rhythm (kotti), singing (paadi), and worshiping (seva), which would mean worshipping through percussion and song (Rajagopal, 1977). Quite plausibly, the sopāna singing style of ashtapadi is more indebted to Kottippadi seva than to the original Gītāgovindaṁ style proposed and practiced by Jayadeva. Now, it would be worthwhile to address the question of the history of the origin of Kottippadi seva, which has a history of about 1000 years right from Sanghakala (Geetha, 2010). During its journey, this musical style has imbibed, rather incorporated into it, an array of styles adopted from several of the singing practices or tunes. The role of "Panns" of Tamil Nadu, a cluster of tunes set by the local folk, deserves special mention in this context. Although the exact number of panns is not clear, it is estimated that there are 23 major panns (Jayalakshmi, 2006). The statement that "Kerala's sopāna music seems to be the only repository of the pann in current use" (Nayar, 1986) is a clear testimony to the bondage between the sopāna style and Tamil Panns. Literature suggests that Kerala was exposed to actual pann music at about the same time as they were in use at their source of origin (Nair, 1986). It would be worthwhile to mention some of the popular (widely used) panns such as Kurinji pann, Mullai pann, Marutham pann, Naithal pann, and Pālai pann, which are classified based on its geographic origin; "Kurinji Pann", for example, refers to the hilly and forest terrain, while "Mullai Pann" would refer to the plain lands with lush greenery and dense forest, "Marutham Pann" refers to the agricultural land, "Neithal pann" refers to the coastal area, and "Pālai Pann" refers to the dry, deserted land (Panikkar, 2016).

Presumably, Kurinji Pann from Kurinji nilam (kurinji land) has contributed more to the tunes of "Kottipadi Seva" than any other panns. Furthermore, the rāga names mentioned in the old treatises mostly have "Kurinji" as a suffix (e.g., megharāga kurinji, vyazhakurinji, andalikurinji, naattakurinji, and kurinji).

In spite of the fact that the custom of singing ashtapadi in front of the deity began in Vishnu temples of Kerala, worshipping the deity with hymns authored by saints was a common practice in the Siva, Vishnu, and Sakthi temples. Chola rulers (985–1014 CE) assigned Ouduvars (those who are expected to recite hymns from Thevaram during pooja)

to perform the hymns in Siva temples. This was regarded as part of the temple's daily pooja system. They had musicians play instruments and dancers perform in front of the deity (Jayalakshmi, 2006).

Another possible contributor to Kottipadi Seva, and to the sopāna style, is Thevaram, a ritualistic practice prevalent in temples of Tamil Nadu, and a successor to panns (Geetha, 2010). Thevaram is a collection of hymns in the Tamil language dedicated to Lord Shiva, one of the principal deities of Hindus. These hymns are an integral part of Tamil Saivism that developed in South India. The Thevaram hymns were composed by a group of Tamil saint-poets known as the Nayanars, who devoted themselves to Lord Shiva and played a significant role in spreading the Bhakti movement in Tamil Nadu during the 6th to 9th centuries CE (Gomathi, 1981). It is considered that Thevaram comprises more than 1000 hymns – 1062 lyrically depicted (and composed) by 4 Shaivite saints (Appar – 600–681, Thirugnana Sambandhar – 644–660, Manickavasagar – 662–692, and Sundarar – 710–735 during the 6th–9th century CE) (Jayalakshmi, 2006). These hymns were rendered in definite tunes adopted from panns. Accordingly, a total of 103 panns were considered to have been used in reciting the hymns, which would mean that one pann was used to recite more than one hymn. Kurinji pann, for instance, has been used in 61 hymns, Sevvazhi (Yedukula kambhoji) in 13 hymns, Gandharapanjamam (Kedaragowla) in 76, and Puraneermai (Puraneer) in 21 (Jayalakshmi, 2006). Notably, almost all these panns show a characteristic style, that of Andolikagamakam (Andolikam means wave like, and gamakam refers to the special kind of modulation in singing), which could be considered as the primary source of the sopāna style (Pisharodi, 1995). These explanations could help us establish a link between "Kottipadi Seva" and the Tamil panns.

Another important milestone in the evolution of the sopāna style of singing is Tyanis; Tyani is a song created in the traditional couplet structure of Kerala music, very much associated with Kottipadi seva. There are many Dhyana Shlokas in Sanskrit associated with different deities (Devi and Devas). The songs composed in the style of these Dhyana Shlokas (Dhyana Shlokas describe the God and help the devotee to bring the deity into his/her conscience and proceed with meditation) in Malayalam came to be called as Tyanis; derived from the Sanskrit term Dhyanam, Tyanis are the hymns sung for Kottipadi seva. Significantly, Panikkar (2017) in his article referred to a "Tyani" style of singing as a hallmark in Kottipadi seva, before the inception of ashtapadi, signifying the emergence of the sopāna style. In one of the accounts, it has been mentioned that "Tyanis are short songs sung standing in front of the sopāna (sanctum sanctorum) of a temple with the accompaniment of Itakka, characteristic of Kottipadi seva, or in general term "sopāna Sangitha", thus reiterating a clear bondage of Tyanis with Kottipadi seva and the sopāna style (Nayar, 1994). Tyanis are usually composed in rāgās. There are certain rāgās known as Nidana rāgās, prescribed for singing the Tyanis. Time for singing these rāgās are strictly followed. There are specific rāgās for Tyanis to be sung for various poojas. Significantly, Tyanis were sung primarily in pure Desi rāgās (indigenous rāgās) such as Desakshi, Srikanti, Nalattha, Malahari, Ahiri, Bhupali, Samantha Malahari, Natta, Andhari, Puraneer, and Andhali, referred to as "non-Carnatic rāgās" (Marar, 2022), which contribute to the essence of the sopāna style. In terms of the fundamental components, such as Sruti, Swara, and Thala, sopāna sangeetham has so much of comparability with the Indian Classical music, but at the same time has maintained its unique characteristics. For instance, the extensive elaborations of ragalapana or intense sangathis (ornamentations) and swara are not practiced in sopāna sangeetham (Nair, 2008). We are encouraged to suggest

that, when compared with Panns and Thevaram which are more inclined to the Tamil language, Tyanis could be rated as the "Malayalam" form of singing at the sanctum sanctorum and could thus be considered as the "window" toward the sopāna style of singing in kathakali.

Transformation of Ramanattam to Kathakali

Rāmanāṭṭaṃ has been portraying the story of Sree Rama pertaining to Ramayanam. As this was written in manipravalam (a mix of Sanskrit and Malayalam, unlike Kṛiṣhṇanāṭṭaṃ which was written completely in Sanskrit), its proximity to the local language has enhanced its popularity. Furthermore, Rāmanāṭṭaṃ was more open to be performed in any place (including festivals) unlike Kṛiṣhṇanāṭṭaṃ, which was performed only in temple premises and royal palaces. Subsequently, Rāmanāṭṭaṃ was subjected to refinement during the time of Vettathu Raja (mid-17th century, 1620); refinement has happened in all quarters of this form of art, including "āhāryam" (costumes), Nrutham (dance), and "vachikam" (music). It deserves special mention that until this time, it was a common practice in Rāmanāṭṭaṃ that the actor himself used to handle the act of singing. It was during this time that the erstwhile practice of singing by the actor was given exclusively to the background singers with a view to give better provision for the actor to enacting (Abhinaya) (Zarrilli, 2000).

During the reign of Vettathu Raja, the art form was simply known as Rāmanāṭṭaṃ as the plot was based solely on the Ramayana. When Kottayathu Thamburan (1645–1716) composed and choreographed stories from the Mahabharatha, the art form was given its current name, kathakali, as it signified any story which could be performed anywhere in public. He authored his debut story, Bakavadham, and then he composed three more: Kalyana sougandhikam, Kirmmeera vadham, and Nivaathakavacha kalakeya vadham. These four stories and their system formed the foundation of the kathakali story or Aattakatha (Bolland, 1996).

Musically, Rāmanāṭṭaṃ has so much similarity in the singing style with that of Kṛishṇanāṭṭaṃ and ashtapadi. Furthermore, it is interesting to note that there exists considerable comparability between the rāgās used in ashtapadi and Rāmanāṭṭaṃ. For instance, Indalam, Puraneer, Paadi, Kaanakkurinji, Indisa, and Samanthamalahari are some of the glaring examples to suggest parallelism between these two forms of art (Kaimal, 1986). Moreover, these rāgās are being considered as "Desi" (indigenous) implicating its local origin, and having been applied right from the inception of ashtapadi in Kerala (14–15 C). Significantly, the expressions of these rāgās give a flavor of the "sopāna style" to the singing pattern, something very much central to its transformation from the Hindustani style of singing with the original rāga in which the Gītāgovindaṁ was composed, to its present form.

Kalamandalam and Kathakali Music

It would be worth examining, at this juncture, the impact of Kalamandalam, an institute of excellence to teach, practice, and promote traditional classical art forms including kathakali music. Vallathol Narayana Menon, the founder of Kalamandalam, brought in Mundaya Venkatakrishna Bhagavathar (1881–1957), described as "the man who redefined kathakali vocal music" as a teacher to this great institution with the objective of making the singing style of kathakali padams more structured and robust (Kaimal, 1986).

Bhagavathar reworked the kathakali padams by adding more Carnatic rāgās, but retaining the indigenous rāgās, thalas, and singing style of sopāna sangeetham. Till the dawn of the 20th century, the vocal music of kathakali might have been following sopāna sangeetham rather canonically as was sung by the Marars and Poduwals beside the sanctum sanctorum (Kaladharan, 2021). The impact created by Mundaya Venkitakrishna Bhagavathar has been considerable. After an intimate reading of the visual grammar of kathakali with its unfailing accent on the navarasas (nine expressions), Mundaya Venkitakrishna Bhagavathar (also fondly referred to as "Bhagavathar") strongly felt that kathakali's vocal music should be redefined and restructured to empower the text, contexts, and characters. It is considered that Bhagavathar's arrival marked a turning point to kathakali music. Prior to his influence, the emphasis was on singing within the high pitch of the "chengila " (a percussion instrument); two singers singing in different pitches at the same time was not even considered as a fault. Bhagavathar, with his Carnatic music background, introduced a new focus on "shruti" (pitch) and "layam" (rhythm). Introduction of a "shruthi" system" (with the addition of a shruthi box or harmonium) was another remarkable contribution of Bhagavathar (Kaimal, 1986). Mundaya Venkitakrishna Bhagavathar lived during the recent times (up to 1957) would evidently mean that the modifications in kathakali singing lasted until recently, i.e., less than 100 years ago.

Increasing Predominance Of Carnatic Ragas In Kathakali Music: Boon Or Bane?

It deserves special mention that the hymns of Tyanis were sung in indigenous (non-Carnatic) rāgās only (e.g., Desakshi, Sreekanti, Nalatha, Malahari, Ahiri, Bupali, Samanthamalahari, Anthari, Puraneer, and Andhali); none of them would belong to the conventional rāgās of Carnatic music, thus giving a "flavor" of the sopāna style (Marar, 2022).

No	Raga	Remarks
1	Indalam	It can reasonably be assumed that raga Indalam of ancient Tamil music is the Indalam of kathakali.
2	Puranira	Would seem to be essentially a Kerala rāga.
3	Indisa	A janyarāga of Natabhairavi – to be distinguished from the Ghanta of Carnatic music, which is a janya of Todi.
4	Ghantaram	refers to the resonance or tonal quality produced by some bells or metallophones, typically used in devotional or classical contexts.
5	Paadi	Paadi in kathakali music is a janya rāga of Harikamboji. In Carnatic music, paadi is a janya rāga of mayamalavagoula.
6	Kaanakurinji	Somewhat is similar to Neelambari in Carnatic music, Janya rāga of Harikamboji in Tamil music. It is megharāga kurinji.
7	Maaradhanaasi	Rarely used, only seen in kathakali derived from raga kharaharapriya.
8	Samanthamalahari	It is used only in Kerala, janya raga of Sankarabharanam.
9	Gopikaavasantham	The rāga of this name used in kathakali is a janya of Harikamboji.
10	Navarasam	This is quite the same as raga Navaroj of the Carnatic system, both being derived from Sankarabharanam, and usually sung in madhayama sruti.

Figure 2: This table shows the 10 indigenous ("non-Carnatic rāgās") referred by Omanakutty, and cited in Nayar (1994). (The table above was developed by the authers based on the sources given in the text).

A close examination reveals that kathakali scripts of the 17th and 18th centuries featured more indigenous rāgās (e.g., *Puraneer, Indisa, Desakshi*) compared to the kathakali

padams of recent times. However, as time proceeded, more and more Carnatic rāgās entered into the scenario, slowly replacing the indigenous rāgās at an alarming rate; even the exponents of kathakali music are unable to precisely sing some of the rāgās like indisa, gopika vasantham, kaanakurinji, indalam. We performed a quantitative assessment of the situation, collecting data from the 17th to 21st century. The percentage of indigenous music shows a perceptibly declining trend as time proceeds. In this connection, a predictive regression analysis was carried out with centuries drawn on the X axis and the percentage of indigenous rāgās on the Y axis. The assessment gives us an alarming signal to the effect that if the decline in the percentage of indigenous rāgās continues at the same rate, then these rāgās might face the threat of "extinction" within another three decades (Figure 1 and the regression analysis given underneath); in 2050, the percentage of indigenous rāgās might fall to less than 1% (Figure 3 and 4).

	Name of āṭṭakkatha and author	Century	Carnatic rāgās
1	Bakavadham by Kottayam Thamburan	17th century	54.54%
2	Kirmmeera vadham (the second āṭṭakkatha of Kottayathu Thamburan)	17th century	56.52%
3	Ambareesha charitham, Aswathi Thirunal RamaVarma	18th century	66.66%
4	Keechaka vadham, Irayimman Thambi	18th century	61.9%
5	Kamsa vadham, Kilimanoor Valiya Koyi Thamburan	19th century	76.19%
6	Kiratham, Irattakkulangara Rama Varier	19th century	64.29%
7	Kuchelavrutham, Muringoor Sankaran Potti	19th century	62.5%
8	Karnna sapatham, new āṭṭakkatha Maali (Madhavan Nair)	20th century	86.95%
9	Arjuna vishada vrutham, Vaikom P Rajasekharan	21st century	85.71%
10	Divya karunnya charitham, Fr. Joy Chencheril and Radha Madhavan	21st century	82.35%

Figure 3: This table shows the data on the percentage of indigenous rāgās in kathakali from the 17th to 21st century.

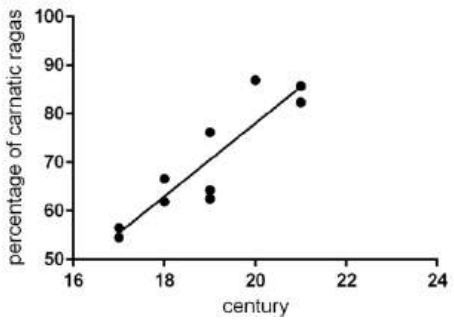

Figure 4: Regression graph showing the temporal decline in the percentage of indigenous *rāgās* during the period from the 17th to 21st century. (Scheme and table above by the authors).

Evolutionary Pathway of Instruments Used

The role of the musical instruments in kathakali is to augment the music of the vocalists in creating the mood for the enactment of the story. Each musical instrument used in kathakali is unique as it is an ensemble of several kinds of instruments belonging to the percussion family; Chenda, maddalaṃ, and iṭakka are the parched instruments, while chengila and ilattālaṃ are the metal instruments, used in kathakali. String or wind instruments, however, are not used in kathakali. Iṭakka is mainly used as an accompaniment for the female characters and is also used for auspicious and ceremonial occasions, marked by the use of conch.

Musical instruments used in kathakali are chenda (a wooden, cylinder-shaped drum that is played with two sticks), maddalaṃ (a traditional percussion instrument to heighten the dramatic impact of the performance), and vadya trayas (such as chengila, a gong made of brass metal; Ilattālaṃ, two small brass hand cymbals; and iṭakka, another traditional percussion instrument used in the classical art forms of Kerala including ashtapadi). Out of these instruments, chenda and maddalaṃ have undergone substantial changes (maddalaṃ, for instance, has been smaller, called thoppi-maddalaṃ, than the present day instrument sudha maddalaṃ), while the rest of the instruments have been remaining the same as far as it is known to the authors.

Thalas Used in Kathakali

From the very moment the artist (the actor) enters the stage and till he returns, anything and everything in kathakali is set to a rhythmic pattern. This includes not only singing and playing the instruments, but all the other movements as well, all the way through the play. The pattern of rhythm and its tempo are designed as per the sequences and characters in each scene (Pandeya, 2017). The rhythmic movement in kathakali is temporally classified into five, depending on the tempo and pace at which the characters move. They are *Athivilamba* (slowest), *Vilamba* (slow), *Madhya* (middle), *Drutha* (fast), and *Athidrutha* (fastest), almost on par with the Western pattern of Grave (the slowest), Adagio (slow pace), Moderato (moderate speed), Allegro (brisk and lively), and Prestissimo (very brisk and fastest). Furthermore, kathakali uses six time signatures (*thalas*) such as *Chempata, Panchari, Atantha*, *Muriyadantha, Triputa, and Eka*. All of these time signatures (*thalas*) have their counterparts in Carnatic music. However, in kathakali, the style of beats inside each time signature, as well as the stress applied, is different from that of Carnatic music.

Kathakali Thalam	*Corresponding Carnatic Thalam*	*Thalam* Count
Chempata	*Chathurasrajathi triputa (aadi)*	*Cycle of 8*
Champa	*Misrajathi jhampa(jhampa)*	*Cycle of10*
Adantha	*Khanda jathi ata*	*Cycle of 14*
Panchari	*Chaturasra jathi rupakam (rupakam)*	*Cycle of 6*
Muriyadantha	*Khandajathi ata*	*Cycle of 14 (speed will be double of adantha)*
Triputa	*Tisrajathi triputa(chapu)`*	*Cycle of 7*
Eka	*Chathurasrajathi eka*	*Cycle of 4*

Figure 5: **This table shows the thalas used in kathakali and its corresponding signature in Carnatic music thalas with its beat count.**

Conclusion

To our knowledge, this is the first report on kathakali music, depicting its link with a robust art form having originated in Odisha (Gītāgovindaṁ), way back in the 12th century AD. The lyrical style of Gītāgovindaṁ (as it is being practiced as ashtapadi in temples of Kerala) remained unchanged for centuries, till date. The singing style of Asthtapadi, however, has undergone perceptible changes, imbibing the folk and the classical music traditions, from various parts of India, from both the north and the south, to get transformed into the sopāna style, the forerunner of kathakali music. The study also throws light on the gradual change the kathakali music has been subjected to for over a century. On the one hand, the introduction of Carnatic rāgās has given a new dimension to kathakali music. But on the other hand, the trend for inclusion of more and more Carnatic rāgās would lead to the declining importance of "indigenous" rāgās at an alarming rate (Table 3). The indigenous *rāgās* that have been pivotal to the very (sopāna) style of kathakali music brings out its relevance. In the long run, as there is a remarkable increase in the use of Carnatic *rāgās* in kathakali music (figure 1), the situation could even cause the disappearance of indigenous rāgās from the scene, which in turn could prove to be a perpetual threat to the very existence of the characteristic sopāna style of kathakali music.

Acknowledgments

The authors express their gratitude to the Management of Vellore Institute of Technology, Vellore, for providing the facilities and support. The authors are grateful to Dr. N. Ramanathan (formerly Dean of Fine Arts and Head of the Department of Music, University of Madras, India) for his advices and constructive suggestions.

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A Biographical Study of William Banda Makulloluwa's Contributions

Kamani Samarasinghe [කමනි සමරසිංහ][1]

Abstract

William Banda Makulloluwa (1922–1984) was a musician in Sri Lanka who made a significant contribution to preserving Sinhalese music. He dedicated his scholarly pursuits to the investigation of Sinhalese music and the cultural intricacies of Sri Lanka. Undertaking extensive fieldwork from the 1960s to the 1980s, he methodically documented and studied traditional music, with a particular emphasis on various communities in Sri Lanka. The objective of this study is to investigate the contribution of Makulloluwa's musical style, expectations, and ideologies to elevate Sri Lankan traditional music. The study is based on the narrative method of qualitative research. Interviews, records, autobiographies, various reports, and books written by Makulloluwa were used to collect data. Seven in-depth semi-structured interviews were conducted in November and December 2022 and January 2023 to gain a better understanding of his musical style, expectations, and ideologies. Non-probability purposive and snowball sampling were used as the sampling method. Content analysis was used to evaluate the data. Research revealed that he used techniques such as recording, documenting, rearranging, and educating to safeguard the distinct Sinhalese musical melodies. He established a formal framework for community singing, which helped to establish the foundation for Sinhalese traditional music. He assumed the task in a proactive manner as a musician, showing genuine interest in recording and conserving Sinhala traditional tunes. He worked very hard to locate, preserve, and share these tunes with the next generation. This study emphasizes Makulloluwa's unwavering commitment to the growth and preservation of Sri Lankan folk dance and music.

Keywords

Safeguarding Music, Sinhalese Singing, Traditional Music, W. B. Makulloluwa

Introduction

The transmission of knowledge, cultural and social values, and collective memory occurs through oral traditions and expressions. They are essential to the survival of cultures. Traditional music is recognized as part of the intangible cultural heritage of humanity by organizations such as UNESCO. This designation acknowledges the importance of traditional music in safeguarding cultural diversity, promoting sustainable development, and fostering dialogue between communities. Traditional music often reflects the cultural identity, values, and practices of a particular community, region, or ethnic group (Bohlman, 1988). It connects people to their roots and preserves their collective memory, acting as a potent emblem of cultural legacy. Music traditions that have been passed down orally are crucial to the survival of cultures (Wolcott, 2016). Furthermore, it was greatly associated with folklore and was passed down orally from person to person, town to town, and even country to country as this was the only way they could share music. American Blues was the foundation of today's jazz, rock, country, soul, gospel, and funk music

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Samarasinghe, Kamani. 2024. A Biographical Study of William Banda Makulloluwa's Contributions. AEMR, 14: 77-86.
DOI: 10.30819/aemr.14-7

(Cohen et al., 2015). The music has a strong nationalist (country of origin) component as it is associated with national culture rather than the artistic elite (Baro, 2019). Oral traditions are under threat from large-scale migration, industrialization, fast urbanization, and environmental change, just like other kinds of intangible cultural heritage. Traditional music is considered as heritage because of its intrinsic cultural, historical, social, and artistic value, as well as its role in preserving and transmitting cultural traditions from one generation to the next. An integral part of Sri Lankan civilization's long-term growth system are songs performed by common village people, whose social growth has been influenced by the unconscious and initiative exercise of natural and inborn facilities rather than any formal system of training or education. These songs inherit Sri Lankan culture in a number of ways. Its historical culture is diverse, and its unfolding process is adaptable and changing, allowing it to represent traditional national values, cultural values, and aesthetic values. Every major social movement in Sri Lankan history has relied heavily on music. Music was integrated into every aspect of Sri Lankan life William Banda Makulloluwa was one of the first in the study of music in Sri Lanka (Manaranjanie, 2019). The research question of this study is "How did Makulloluwa's musical style, expectations, and ideologies help to elevate Sri Lankan traditional music?". This article aims to examine William Banda Makulloluwa's contributions to the survival of traditional music in Sri Lanka. The research objectives are to discover the factors that inspired him to search for Sinhalese music and to investigate his methods in building and sustaining the Sinhalese musical style. Several characters should not be overlooked when discussing Sinhalese traditional music. Among them, Makulloluwa (1922–1984) is particularly significant. This study will contribute to the preservation of musical knowledge by exirstploring Makulloluwa's contribution and supporting facts that effectively highlight his role in introducing Sri Lankan traditional music as a topic. Furthermore, it is hoped that the analysis presented in this short study will be useful for future research on musical diversity preservation and promotion.

LIFE HISTORY

Makulloluwa was born on 17th February, 1922, in the village Idamegama, district Harispattuwa, Kandy province. He began his formal education at the village school in Idamegama before joining Rahula College in Kandy. Later, he enrolled at Ananda College in Colombo for further education. As his parents were farmers, he was exposed to and studied many dancing and singing traditions associated with farm life from a young age. Young Makulloluwa was captivated by the popular Kandyan dancers Rangama Gunamala, Nittawela Gunaya, and Malagammana Gurunnanse's traditional dance, from whom he learned traditional Kandyan dance.

Throughout his student years, music was his main interest. His early musical inclinations began while attending Rahula Vidyalaya, a school that encouraged musical expression. As the award for the best singer in the school dance competition "*Anaatha Premaya*," he received a violin. This gift paved his musical path (Ariyarathne, 2020). His connection with contemporary aesthetic teachers no doubt influenced his later music and dancing activities which he pursued very zealously. All of the above demonstrate that music and dance have been his lifelong passions. He began his teaching career at Sri Rahula Vidyalaya in Kandy as an English teacher. He departed for Shanti Niketan in India to further his musical studies. He was a student in the College of Music (Sangit-Bhavana), Visva-

Bharati University in Shanti Niketan, India, and went through the full course of studies in instrumental music and Rabindra-sangit during the academic sessions 1944–1948. He also received training in Indian dance, both the Manipuri and Kathakali styles. As related by his son, Kosala, “three significant events in Makulloluwa's life are connected with Shanti Niketan.” (Kosala Makulloluwa & Samarasinghe, 2023) It was the center where his musical ambitions were realized, where he became its first Sri Lankan teacher. In 1951, he returned to Sri Lanka as he wished to work in the music department of Horana Sripali, founded by Wilmot Perera. In 1953, he was appointed as a Music Inspector in the Ministry of Education of Sri Lanka, and in 1956, he was promoted to Chief Music Inspector. In 1973, he was appointed as the principal of the Government Dance and Music Teachers College in Giragama. His vigorous aesthetic activities naturally led him to play a leading role in the country and became the director of research and creative in the Government Ministry of Cultural Affairs in 1976 and retired from government service in 1982. He passed away on 8th of September, 1984.

Methods

The methods of this short study are based on the narrative method in qualitative research. Biographies are compelling narratives. Biographies are often useful to better understand musicians, their music, and their cultural environment. The author conducted narrative research by studying people's lives and asking one or more people to tell their personal stories in this context. It allows to capture the rich data contained within stories, such as feelings, beliefs, images, and time. It also takes into account the connection between personal experience and larger social and cultural contexts (Creswell, 2009). Interviews, records, autobiographies, various reports, and books written by Makulloluwa were used to collect data. Seven in-depth semi-structured interviews were conducted in November and December 2022 and January 2023 to gain a better understanding of his musical style, expectations, and ideologies. The semi-structured interview method means that the author was gathering qualitative data in which she asks open-ended questions. Participants included his son, senior academics, contemporaries, and people who contributed to his creations. Participants were chosen based on their ability to best inform the research question and their understanding of the phenomenon under investigation (Creswell, 2014). Non-probability purposive and snowball sampling were used as a sampling method. Content analysis was used to evaluate the data.

Factors That Inspired Him To Search For Sinhalese Music

The first objective of this study was to discover factors that inspired him to search for Sinhalese music. According to Sykes (2018), the conversation about traditional music that arose from the Shanti Niketan experience inspired Sinhala musicologists to search for a Sinhala musical system. Among them, Makulloluwa is a stalwart who has worked tirelessly to revitalize traditional music. Despite having studied Indian music at an Indian university, he used his musical knowledge to develop local Sri Lankan music. During the interview, his son claimed that his mother asked his father, "I hear the same Hindustani tunes here, why is there no unique music to Sri Lanka?" (Kosala Makulloluwa & Samarasinghe 2023). This remark jolted him. His great appreciation for tunes started in 1957

when he heard a violin rhapsody based on the music of the Hungarian community (Makulloluwa, 2000). Furthermore, the father William Banda Makulloluwa stated that he realized at this point that there is a lot of potential in transforming melodies and tunes into high-quality musical pieces. This was one of his major turning points. Ratanjankar, a Hindustani vocalist and musicologist who visited Sri Lanka in 1952, gave a speech on 'Folk Songs and Music' at the Ceylon branch of the Royal Asiatic Society. William Banda Makulloluwa said that "proper native music of Sri Lanka is in its villages. Vannams, the kavi, the astaka, and stotra are important specimens of the musical traditions of Sri Lanka, and must not let them fade away into oblivion. We can yet build upon them as independent systems of Sri Lankan music" (Makulloluwa, 2000: Kosala Makulloluwa & Samarasinghe, 2023). Ratanjankar's message deeply impacted his subsequent musical directions. At an undefined Russian music festival, Makulloluwa once represented Sri Lanka. There, the listeners requested a Sri Lankan song instead of the Sinhala song that had been sung to an Indian tune. The group, which included Makuloluwa, sang "Turaga Vanname" and "Tikiri Tikiri Tikiri Liya," both being Sri Lanka's traditional songs. When traditional Sri Lankan songs with original melodies were sung, the audience cheered (Gunatillake & Samarasinghe, 2022). From all these events, he realized that to preserve an identity as a nation, Sri Lankans must develop their own music. Ediriweera Sarathchandra's *Maname Natya* based on the *Sinhala nadagam* tradition and the section on *Hela Virit* in Somapala's book *Thala Gnanaya* also raised Makulloluwa's expectations for local music (Makulloluwa, 2000). He deeply believed that it is more important to protect the national honor by showing the manifested part than to be insulted by showing the popular and advanced sections as one's heritage. He realized that people should find their roots in their own culture. All of these instances made him realize that the country needs its own unique style of music and changed his musical expectations widely. He realized that the true Sinhalese singing style is found among the villagers and in village songs.

Makulloluwa's Methods to Build and Sustain a Unique Sinhalese Musical Style

The second objective of this study was to discover Makulloluwa's methods to build and sustain Sinhalese music. He toured village by village, collecting exquisite musical tune patterns close to the heart of the villagers. He focused on the folk tunes of Bibila, Monaragala, Pollebedda, Maha Oya, Rathu Pasketiya, and Ethimalae and then expanded his explorations throughout Sri Lanka. He asked people to perform songs for him, which he then wrote down carefully (Jayasinghe, 1968). He collected and recorded work songs, lullabies, vannams, kavi (poetic verses), astaka, Kiri-Amma[2] ritual songs, and many more voices of people bound up with their lives and daily routines. He shared this interest in collecting folk melodies with his contemporary Kulatillake, Rathnayake, Jayasinghe, Gunatilake, and many more (Jayasinghe, 1968).

He gained an understanding of different Sinhalese unique singing styles, tunes, and abilities. Makulloluwa (2000) divided Sinhalese music into two main subcategories: Gemi

[2] Deities.

gee (created and sung by common people) and Se gee (written by scholars). He discovered that Gemi gee verses and Se gee verses are sung by Sinhala characteristics and styles appropriate to the occasion and meaning. Accordingly, he further categorized Sinhala folk songs into many other groups such as Bethi gee (Worshipping songs), Yaga gee (songs sung in rituals), Mehe gee (related to careers in life), Samaja gee (Community songs), Keli gee (songs sung for folk games and dances), Nalu gee (songs used by dances or actors), Virudu gee (songs sung while playing the tambourine –Rabana, a hand drum held in one hand and played with the other), Rana gee (battle songs), and Venum gee (songs praising the beauty of nature or others). He stated unequivocally that the foreign music methods being tried to popularize in this country cannot create the musical taste of the Sinhalese. He was vehemently opposed to the country's promotion of foreign music by completely removing native country music. He used the notion of native Sinhalese music in school education (Aravinda & Samarasinghe, 2023). He believed that old musical habits associated with our culture which is the birth gift of our country's students should be taught as part of a school music subject so that the child can understand the terminology and sentimental habits of his people. Schippers (2010) proposed a five-domain approach to support music sustainability which includes systems of learning music, musicians and communities, contexts and constructs, regulations and infrastructure, and media and the music industry. Education is critical to the long-term viability of musical traditions. Learning systems for traditional music aid in the transfer of these traditions to the next generation and promote the long-term viability of a certain music form (Schippers & Grant, 2016). He included Nelum gee (transplanting songs), Goyam gee (harvesting songs), Seepada, vannaum, keli gee (sung while playing folk games and dances), lullabies (daru nelavili), and prasasthi into the school music syllabus. This would not only aid in the preservation of these songtexts and song melodies but would also instill a sense of pride and belonging in students. This ensured that the folk traditions would live on. Music teachers were also given special training in singing, and many workshops were held to help them improve their skills. He established a music teacher orchestra to increase the music teachers' familiarity with and proficiency in ensemble musical activity. The "centennial ensemble concert" he directed was without further proof well received by both teachers and students. His position as Chief Music Inspector at the Ministry of Education aided him in this endeavor. Cyril de Silva Kulatillake, who collaborated with him, used modified tunes to spread the ideology of indigenous music via radio. Kulatillake's position as the director of the music research section of the Sri Lankan Broadcasting Cooperation (SLBC) aided him in popularizing traditional music throughout the country.

His research on tunes, verses, and melodies have resulted in scholarly essays and books that have helped to build, sustain, and preserve knowledge. Grant (2016) expanded on Schippers' (2010) five-domain model to promote music sustainability by including documentation and archiving. Documentation involves more than preservation; it may also help to maintain and revitalize traditional music genres (Grant, 2016). Makulloluwa's book on traditional music *Hela Gee Maga* was published in 1962 and received a state literary award in 1963. This book established the basis for the Sinhala tradition of music (Fernando & Samarasinghe, 2022). He also published "Abhinava Moolika Geetha, Dances of Sri Lanka, Prasathi haa hatan kawyawala athi githama agaya and Singithi Geetha" books. In his book *Hela Gee Maga*, he stated that "comparing Sinhala traditional songs to other classical music and dismissing them as undeveloped and inferior is a national disaster" (Makulloluwa, 2000: ix). He taught his peers about the significance of

people's music, how it is unique to one's own culture, and how it represents Sri Lankan history and traditions (Jayasekara & Samarasinghe, 2023).

Nanda Perera (Perera & Samarasinghe, 2023) stated that Makulloluwa used his collected tunes in his musical compositions. He held a number of concerts in order to boost the musical taste of the general public by demonstrating the beauty of traditional melodies. He displayed the artistic value of the nation's unique singing practices in his Hela Mihira concert, which featured folk songs. All of his musical concerts and programs improved cultural awareness.

He thematically used his collected melodies to compose and design new musical works. Furthermore, Fernando stated that he experimented with folk songs and melodies and adopted the Western opera and symphony orchestra models for his musical compositions for concerts. His first Sinhala opera is*Depano*, a dramatic story told through the melodies of various songs of Sri Lanka. Apart from that, he produced *Pahanin pahana, Taraṇaya, Sakhaňḍa, Anduru vala pala giya, Gamaṭa ira payayi,* and *Svarṇabhumi* musical dramas. His musical symphonies *Goyam Daa Magula*, *Mara Parajaya*, *Siragein Marumuwata*, and *Mahabhinishkramanaya* became withut any doubt very popular in society. In these compositions, he demonstrated the spirit of songs. Festivals and innovation were recommended by Jia Kuang and Lan He (2022) as a protection mechanism for preserving community music. Makulloluwa's *Goyam Daa Magula* is the first musical symphony in Sri Lanka (Ariyarathne, 2020). He laid the groundwork for contemporary Sri Lankan music compositions. He was determined to create a Sinhala music system. He formalized the local tal system known as 'tit kramaya' for this purpose. He believed that in order to preserve song styles, everyone in the community should be exposed to and imbibe them; he broadcasted songs and tunes on the radio, employing talented singers in programs. He raised song awareness in the community through his island-wide lectures and demonstrations. Among these, the lecture demonstration on methodical traditional singing styles aided many people in developing an appreciation for Sinhala-texted music. He established the 'State dance and music ensemble', which he used to popularize dance and music both locally and internationally (Balasuriya & Samarasinghe, 2022). Every one of the talented singers was recognized and featured. In summary, a range of methods has been identified from this data analysis that he used to build and sustain a musical style. The table shown in figure 1 mentions the identified methods that he used to survive village people's music in Sri Lanka.

Identified methods
Organized programs of cultural awareness (engagement)
Provided an opportunity to participate in cultural ceremonies (engagement)
Encouraged people who perform/listen to traditional music (engagement)
Introduced unique traditional music into school and music college syllabi (formal music education)
Eradicated social discrimination
Wrote the lyrics and standard music notation into books and articles (documentation)
Recorded songs in the fashion of his time for future listening (archival)

Researched the origin of the songs to seek their provenance and to add depth to why they were originally written.
Designed and composed new productions

Figure 1: Identified Makulloluwa's Methods. (Scheme by the author.)

CONCLUSION

The engagement of musicians and their dedication to the genre's survival is a vital aspect of music genre sustainability initiatives (Grant, 2016; Schippers, 2010). He was the pre-eminent activist in the development of the folk-song revival in Sri Lanka. As a musician himself, Makulloluwa took the initiative and a selfless interest to harbor and document Sinhala folk songs while dedicating a magnanimous effort by identifying, conserving, and presenting them to the next generation. After analyzing data, it was discovered that Makulloluwa used many methods to preserve the old Sinhalese musical melodies unique to the Sinhalese from being lost or destroyed by the influence of other foreign music, established a formal system of local singing, and laid the foundation for the Sinhala traditional music style. It has been observed that he sought the identity of our culture and music and encouraged traditional music in the country. Traditional music appears to be further safeguarded by his inclusion of folk songs from various communities in school curricula and government music college curricula. Most importantly, including traditional music and dance from our cultural heritage in the school curriculum increased the awareness among youth and interest in such activities, encouraging them to learn why people developed that particular melody and how it applied to their daily life and folklore. It connects the present to the past directly. It evokes memories of our ancestors' culture, heritage, and psyche. All his performances of dances and rhythms from the Sri Lankan culture as it is known, particularly *Depano*, *Swarbabhumi*, *Helamihira*, *Aduru wala pala giya*, *Kusa*, *Tharanaya*, *Gamata ira payai* (Sunshine of the Village), *Siragein marumuwata*, *Sak hada*, and *Mara parajaya,* have exemplified the beauty of folk songs and raised awareness. Everyone who took part in the cultural ceremonies did so with pride. He supported the young generation of traditional musicians by establishing a state music ensemble. He preserved his knowledge in books in a manner that can be used by future generations. According to the study, he was deeply committed to preserving and promoting Sri Lankan traditional music and dance created by the common people.

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ACKNOWLEDGMENT

The author would like to thank Rohan Nethsinghe for making this work possible and his guidance and advice through all stages of writing this paper. The author would also like to thank the University of the Visual and Performing Arts C de S Kulatillake Research Center for all the support provided in collecting data.

APPENDIX 1

GLOSSARY USING KNOWN SOURCES

(Makulloluwa, 2000; Dissanayake, 2001)

Term	Definition (loosely based on translation)
astaka	Sanskrit origin with eight parts. Song used to get God's blessing.
bethi gee	Worship songs.
daru nelavili	Lullabies.
gemi gee	Created and sung by common people.
goyam gee	Harvesting songs.
Kandyan dance	A dancing tradition in Sri Lanka that is rooted in Kandy.
kavi	Poetic verses.
keli gee	Sung while playing folk games and dances.
kiri-amma	Deity.
mehe gee	Related to careers in life.
nadagam	Sri Lankan folk drama of South Indian taste.

nalu gee	Songs used by dancers or actors.
nelum gee	Transplanting songs.
prasasti	Court panegyrics composed in praise of Kings.
rana gee	Battle songs.
samaja gee	Community songs.
se gee	Songs written by scholars.
seepada	The singing of the quatrain. It is a common style sung to express the boatman's song, watch hut song, carter's song, miner's song, and honey-collecting song. Although all these songs agree on the common pattern of seepada renderings, the melodies have their modifications based provincially and also on their functional backgrounds. All seepada singing serves a communicative purpose (Kulatillake, 1976:11).
stotra	A Sanskrit/Pali phrase, a simple poem of praise and personal worship to God
tal	Indian term used in music. Literarily means the palm of the hand.
vannams	A style of versification where the phono-metric element is important. A majority of Sinhala vannams are composed to describe animals and birds, while some to eulogizing deities.
venum gee	Songs praising the beauty of nature or others.
virudu gee	Songs sung while playing the tambourine – Rabana, a hand drum held in one hand and played with the other.
yaga gee	Songs sung in rituals.

SIAMESE MUSICAL INSTRUMENTS: THE FRENCH HISTORICAL ARCHIVES RECORDED DURING THE REIGN OF KING NARAI THE GREAT

Waraporn Cherdchoo [วราภรณ์ เชิดชู] [1]

Abstract

As the site of Siam's first interaction with the Europeans, Ayutthaya is regarded as having an open social scheme. As seen by the journey made by the French ambassadors to the court in Ayutthaya under King Narai (Narayana), the Siamese court dedicated itself to developing foreign affairs. Thus, this cultivated the historical source of information that enables us to go in time to comprehend a variety of phenomena from the observant, curious, comparative, critical, and anecdotal habits of those Europeans. Using the recorders' understanding, this revealed the existence and function of Siamese music, which is still relatively limited.

In total, the study assessed 82 books, covering the French annals from 1656 to 1688 as well as the English and Thai translations. Based on critical analysis in organology and historical ethnomusicology, the musical instruments and their roles in the Siamese court were studied. Additionally, the refinement of errors caused by translations across languages, cultural perspectives, expertise, and time was also accomplished by integrating additional modern sources. According to the primary records of 20 books published in French, percussive-ideophone and membranophone instruments were the most frequently cited, followed by aerophones and chordophones, respectively. The music was mostly utilized as fanfare during ceremonies, such as social ceremonies, royal ceremonies held in honor of the king, honoring ceremonies for important people, and Siamese entertainment activities. The results provide an ontological approach to coming closer to reality. Consequently, evidence of Siamese music during the Ayutthaya period was generated and refined.

Keywords

Siamese musical instrument, Historical archive, French ambassador, King Narai, Siamese music

INTRODUCTION

A study of archival evidence recorded by French visitors who arrived in Ayutthaya between 1656 and 1688 in the kingdom of King Narai the Great (1656–1688). As a result of the French ambassador's observant, skeptical, comparative, and critical personality, they recorded and conveyed the story in detail based on their perspective and experience. Many aspects of Siamese society in Ayutthaya – including politics, government, economy, diplomacy, trade, religion, society, traditions, arts and culture, and entertainment activities – were described and then have become a great contribution to knowledge.

Among the various fields of information, the music in various aspects was described, including activities, ceremonies, musical instruments, musicians, or the use of music in the social and cultural context of the royal court. Also, a critique of music's worldview has prominently appeared and been mentioned.

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DOI: 10.30819/aemr.14-8

The current status of information in this topic, according to historical scholars, social science, and the field of music has been previously studied until these days. The 15 documents in which 14 names of authors were mentioned were collected from general historians. The list of authors includes 1) Jacques de Bourge, 2) François Pallu, 3) Guy Tachard, 4) Chevalier de Chaumont, 5) Nicolas Gervaise, 6) Simon de La Loubère, 7) Desfarges, 8) Vollant des Verquains, 9) Le Blanc Marcel, 10) François Timoleon de Choisy, 11) Claude de Forbin, 12) Fonteney, 13) Claude de Bèze, and 14) Joachim Bouvet (Khachon Sukphanit, 1980)..

The field of social sciences has collected 36 copies of documents in which 21 additional names excluding from a field of historical scholars have been found, including 1) Pièrre Davity, 2) Jean-Baptise Tavernier, 3) Pierre Lambert de la Motte, 4) Claude de l'Isle, 5) Bénigne Vachet, 6) Jean Donneau de Vizé, 7) Robert Challe, 8) Claude Cebéret, 9) De la Touche, 10) Thomas Goüye, 11) Beauchamp, 12) Véret, 13) Sint Vandrill, 14) Pierre-Joseph d'Orléans, 15) Louis Laneau, 16) Adrien Launay, 17) Anonymous (Relation des missions des Eve…), 18) Anonymous (Relation des missions et des voyages…), 19) Anonymous (Relation de ce qui s'est passé…), 20) Anonymous (A European version of the revolution in Siam…), and 21) Anonymous (A Full and True Relation of the great and wonderful…) (Pridi Phitphumwithi, 2015).

The music scholars trained by Terry E. Miller and Charoenchai Chonpairot focused on the documents recorded during the time from 1657 to 1688, which was King Narai the Great's reign. A record document having seven recorders' name provides in-depth music aspects. The list includes 1) Chevalier de Chaumont, 2) Guy Tachard, 3) François Timoleon de Choisy, 4) Nicolas Gervaise, 5) Simon de La Loubère, 6) Claude de Forbin, and 7) Joachim Bouvet (Terry E. Miller and Jarernchai Chonpairot, 1994).

Two additional new recorders were discovered for this study, which is considered fresh in this field, namely 1) the archives of Monsieur Lucien Lanier and 2) Fonteney's archives.

Therefore, a total of 38 copies have been discovered, comprising 33 documents with the name of the authors and only 5 documents which are anonymous.

With the restriction and inadequacy of music information from the Ayutthaya period, this study as a view of historical ethnomusicology will therefore be reinforced more effectively if further new empirical evidence is found in other sources. It is clear that the majority of archives was written based on an "etic" perspective of cultural outsiders with knowledge, attitude, or even bias which is intentional or unintentional among European visitors. Also, it was recorded in the distant past, more than three centuries ago. Overall, making careful use of facts to create a space for constructive criticism is beneficial to scholar work in music.

Research Objectives and Methods

The main objective is to examine information regarding musical instruments found in French archives during King Narai the Great's reign.

1. Data management of 82 copies of primary historical documents recorded in French, including English and Thai translations.

2. Methodologies of analysis and criticism in historical ethnomusicology, regarding Thai music theory and practice.

RESEARCH RESULTS

The results of this study can be divided into three aspects: 1) the number of archival documents, 2) the instrument information found in the archives, and 3) the roles and functions of the music as the following details.

RESULT 1 THE NUMBER OF ARCHIVAL DOCUMENTS

Recording information from various ambassadors who visited Siam for contributing relationship between the two countries. Information about Siamese, Siamese society, and Siamese arts and culture in the reign of King Narai the Great was recorded as historical archive. The 20 documents were found including a list of 18 French recorders (some with more than 1 copy) as listed.

Year	French recordists	Year	French recordists
1660	Pièrre Davity	1688	Nicolas Gervaise
1666	Jacques de Bourge	1688	Robert Challe
1668	François Pallu	1688	De la Touche
1681	Jean-Baptise Tavernier	1689	Guy Tachard
1684	Claude de l'Isle	1689	ไม่ปรากฏนามผู้บันทึก
1686	Chevalier de Chaumont	1691	Simon de La Loubère
1686	Guy Tachard	1748	Claude de Forbin
1687	François Timoleon de Choisy	1883	Monsieur Lucien Lanier
1687	François Timoleon de Choisy	1920	Adrien Launay
1688	Claude Céberet	1963	Joachim Bouvet

Figure 1: Table overview of recordists.

RESULT 2 THE INSTRUMENT INFORMATION FOUND IN THE ARCHIVES

The ambassadors identified by their names recorded various information regarding the musical instruments of the Siamese people along with critical analysis. Although some descriptions and contents do not cover the entire facts of current Thai music, such information can help understand the important role music plays in the society. Thus, Siamese musical instruments were described in different aspects covering their physical appearance and use and function of them according to various social activities. Various types of musical instruments with a variety of roles can be classified into four groups: percussion, wind, leather, and string according to the Hornbostel–Sachs classification.

GROUP OF PERCUSSIVE INSTRUMENTS

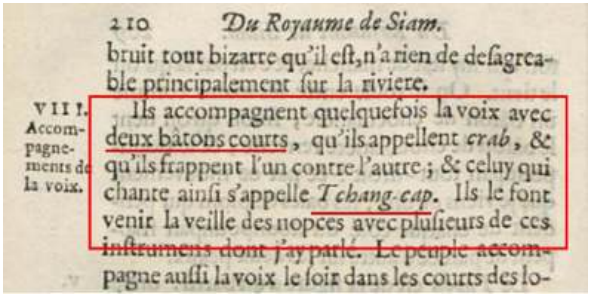
Seven types, including *rakhang* (bell), gong (*mong* (suspended gong), *meng*-suspended gong, and *khong chai* large-suspended gong), 4) *chap* (cymbal), 5) *mahorathuek* (metal drum) 6) *ching* (a pair of small cups rattled and sounding like a cymbal), and 7) *krap* (wooden crap). These are divided into three groups.

GROUP 1 A GROUP OF RHYTHMIC PERCUSSION

This is separated into two, namely metal and wood instruments.

FOR EXAMPLE:

The krap: According to Simon de La Loubère's record, a "crab" is assumed to be the "krap" that appears in Thai musical culture to the present. As the word appears in the French version of the archives, “Du Royaume de Siam” corresponds to the word "deux bâtons courts" (meaning two short pieces of wood) as the message describes:



210 *Du Royaume de Siam.*

bruit tout bizarre qu'il eſt, n'a rien de deſagreable principalement ſur la riviere.

VIII. Accompagnements de la voix.

Ils accompagnent quelquefois la voix avec deux bâtons courts, qu'ils appellent *crab*, & qu'ils frappent l'un contre l'autre ; & celuy qui chante ainſi s'appelle *Tchang-cap*. Ils le font venir la veille des nopces avec pluſieurs de ces inſtrumens dont j'ay parlé. Le peuple accompagne auſſi la voix le ſoir dans les courts des lo-

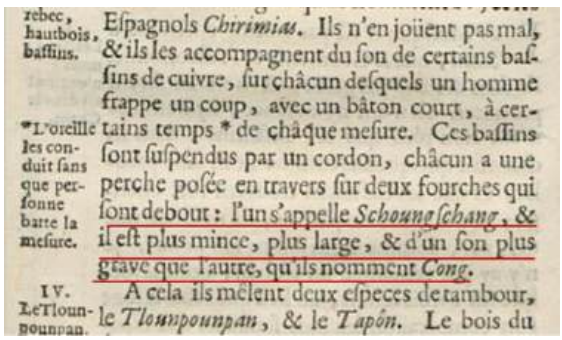
Figure 2: Simon de La Loubère (1691)

GROUP 2 A GROUP OF PERCUSSION FOR SIGNALING

This comprises five different types, namely gong (mong, khong chai), ching (a pair of cup cymbals), *chap* (cymbal), *mahorathuek* (metal drum), and *rakhang* (bell).

EXAMPLE

The following details are provided regarding the phrases "Schoung Schang" [Thai document pronounced "Chong Chang"] and "Cong" from original French records together with a drawing of a gong (Cong) made by Simon de La Loubère:



rebec, hautbois, baſſins. Eſpagnols *Chirimias*. Ils n'en joüent pas mal, & ils les accompagnent du ſon de certains baſſins de cuivre, ſur châcun deſquels un homme frappe un coup, avec un bâton court, à certains temps * de châque meſure. Ces baſſins ſont ſuſpendus par un cordon, châcun a une perche poſée en travers ſur deux fourches qui ſont debout : l'un s'appelle *Schoung ſchang*, & il eſt plus mince, plus large, & d'un ſon plus grave que l'autre, qu'ils nomment *Cong*.

*L'oreille les conduit ſans que perſonne batte la meſure.

IV. Le Tloun-pounpan. A cela ils mêlent deux eſpeces de tambour, le *Tloumpounpan*, & le *Tapón*. Le bois du

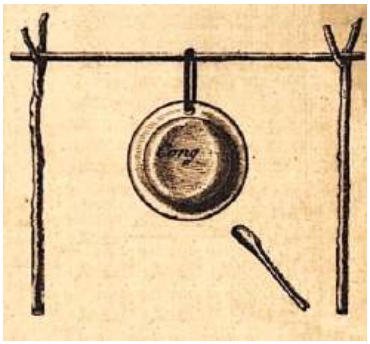
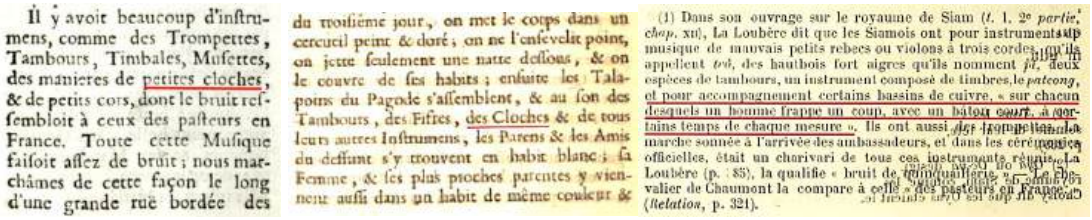


Figure 3a and b: Simon de La Loubère (1691); Simon de La Loubère (1691)

The word ‘cloches’ appears in French documents.



Il y avoit beaucoup d'inſtrumens, comme des Trompettes, Tambours, Timbales, Muſettes, des manieres de petites cloches, & de petits cors, dont le bruit reſſembloit à ceux des paſteurs en France. Toute cette Muſique faiſoit aſſez de bruit ; nous marchâmes de cette façon le long d'une grande rue bordée des

du troiſiéme jour, on met le corps dans un cercueil peint & doré ; on ne l'enſevelit point, on jette ſeulement une natte deſſous, & on le couvre de ſes habits ; enſuite les Talapoins du Pagode s'aſſemblent, & au ſon des Tambours, des Fifres, des Cloches & de tous leurs autres Inſtrumens, les Parens & les Amis du deffunt s'y trouvent en habit blanc ; la Femme, & ſes plus proches parentes y viennent auſſi dans un habit de même couleur &

(1) Dans son ouvrage sur le royaume de Siam (*t.* 1, 2e *partie*, *chap.* xii), La Loubère dit que les Siamois ont pour instruments de musique de mauvais petits rebecs ou violons à trois cordes, qu'ils appellent *tro*, des hautbois fort aigres qu'ils nomment *pi*, deux espèces de tambours, un instrument composé de timbres, le *patcong*, et pour accompagnement certains bassins de cuivre, « sur chacun desquels un homme frappe un coup, avec un bâton court, à certains temps de chaque mesure ». Ils ont aussi des trompettes dans la marche soutenue à l'arrivée des ambassadeurs, et dans les cérémonies officielles, était un charivari de tous ces instruments réunis. La Loubère (p. 85), la qualifie « bruit de mauvaise musique ». Le chevalier de Chaumont la compare à celle « des pasteurs en France » (*Relation*, p. 321).

Figures 4 a, b, and c: Chevalier de Chaumont (1686); Nicolas Gervaise (1688); Lucien Lanier (1883).

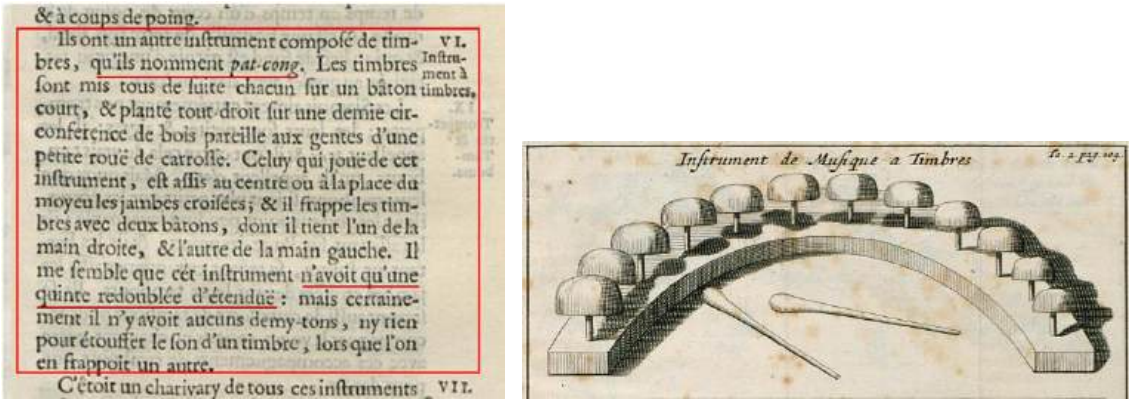
Therefore, the description of the instrument "*Gong*" in this section appears as a physical description and how to play it which is the same style as "*Gong Mong*" (a single suspended gong). The word found in the Thai translation that was translated from the French record of Simon de La Loubère includes only the use of the words "*Cong*" [gong] and "*Schoung Schang*". The word translated into word "bell" in the English version which aligns with the French version of the original document using the word "cloches" [cloches] referring to bells in English.

GROUP 3 MELODIC IDIOPHONES

The gong which is called "*Pat Cong*" in the French document is considered the only percussion instrument. It is assumed to be the foundation development of the current Thai *khong wong* (a gong chime).

EXAMPLE

The name "*pat-cong*" of the instrument is mentioned in Roman characters in one of Simon de La Loubère's two books. The term "*pat-cong*" was described further in terms of its practice, which involved striking with two short sticks, "*un 91edou court*" (meaning a pair of short bats)", and the tuning scale appeared only five notes, "*n'avoit qu'une quinte 91edouble d'étenduë*" (meaning "five sound").



& à coups de poing.

Ils ont un autre inſtrument compoſé de timbres, qu'ils nomment *pat-cong*. Les timbres ſont mis tous de ſuite chacun ſur un bâton court, & planté tout droit ſur une demie circonference de bois pareille aux gentes d'une petite roue de carroſſe. Celuy qui joüe de cet inſtrument, eſt aſſis au centre ou à la place du moyeu les jambes croiſées; & il frappe les timbres avec deux bâtons, dont il tient l'un de la main droite, & l'autre de la main gauche. Il me ſemble que cét inſtrument n'avoit qu'une quinte redoublée d'étenduë: mais certainement il n'y avoit aucuns demy-tons, ny rien pour étouffer le ſon d'un timbre, lors que l'on en frappoit un autre.

VI. Inſtrument à timbres.

C'étoit un charivary de tous ces inſtruments VII.

Figures 5 a and b: (above) Simon de La Loubère (1691); (below) Simon de La Loubère (1691)

Therefore, information about the characteristics of the gong chime comprising 12 kettle gongs named "pat cong" is very useful for explaining the derivation and development of the specific instrument during the 12th–13th centuries in the Prasat Angkor Wat and Sukhothai eras, which have continued to develop into the present day known as Thai *khong wong yai* or Khmer *khong vong thom*.

GROUP 4 OF WIND INSTRUMENTS

This group includes six types: horn, sangkha (choch shell), trae ngon, trae fun fa, shawm, and flute. The wind instruments found can be categorized into three groups as follows:

- Group 1 Horn or shell wind instrument
- Group 2 Metal wind instrument
- Group 3 Woodwind instrument

Additionally, a variety of instrument's names was discovered in the documents as follows:

Thai Documents	English Documents	French Documents
เขา (animal horn)	horn	*trompette*
สังข์ (*shankha* or conch chell)	pipes	*hautbois*
แตรงอน (curved horn)	flutes	*musette*
แตรลำโพง (horn with bell end)	trumpet	*cornet*
ปี่ (shawm)	*tré*	*cors*
ขลุ่ย (flute)	-	*fifres*
		pi

Figure 6: Table showing another comparison of terms in various documents.

It can be concluded that the naming of wind instruments that appear in most archives does not specify the name of the instrument, but only specifies the characteristics, just to distinguish different wind instruments. It is also observed that **a metal wind instrument** with the word “trumpet” is the only instrument found to have a clear name, as well as an analogy to the musical instrument in European culture, the trumpet. It denotes a trumpet that plays as a sign of respect for the King. However, descriptions of the word "trumpet" from some documents compare the sound of the trumpet to that of a farmer and shepherd's blow.

Two types of woodwind instrument found are an oboe and a flute. Therefore, the description of words in the French version varies according to individual views. Furthermore, a description is perhaps based on the background of each recorder trying to convey as much as possible the unique characteristics of these instruments as we can see from the use of the word "pi" as follows:

French ambassador name	English version	French version
Simon de La Loubère	pi	pi
Monsieur Lucien Lanier	oboe	hautbois musettes
Nicolas Gervaise	pipe	fifres

Figure 7: Table showing a continuing comparison of terms in various documents.

The orthography of the word "flute" is part of the information demonstrating the evolution of the term for musical instruments in Europe in the 17th century (1600–1699). The orthography of such a word corresponds to that found in the documents. In other words, the orthography of such a word corresponds to that found in the documents.

During the reign of King Narai the Great (1656–1688), the only document found is Nicolas Gervais, recorded in the word "flustes". This is an old orthography that was established in French dictionaries around 1694. Later, around 1740, this term was changed to "flûte" as current French word.

The information indicates that some wind instruments are made from natural materials, such as horns. The use of the French word to refer to a horn is "*de petits cors*". The meaning of the French word “*cor*” is equivalent to the English word “horn”.

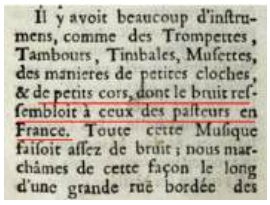

Il y avoit beaucoup d'inſtrumens, comme des Trompettes, Tambours, Timbales, Muſettes, des manieres de petites cloches, & de petits cors, dont le bruit reſſembloit à ceux des paſteurs en France. Toute cette Muſique faiſoit aſſez de bruit ; nous marchâmes de cette façon le long d'une grande ruë bordée des

Figure 8: Chevalier de Chaumont (1686).

Furthermore, in French records, information about the conch shell (shankha) is given using the general term "trompettes" rather than a specific name, which corresponds to the English word "trumpet". However, the context of the instrument shown helps us identify the "*shankha*" in reference to an instrument in the court music ensemble currently known as "*wong trae sang*", performed during royal ceremonies.

Group of drums: Seven types – *thon taphon, talungpungpang pongpang, klong chana, klong suek, klong song na-klong na diaw, tone,* and *klong yai*.

EXAMPLES

TONG

Simon de La Loubère used the term "tong" to describe a specific sort of single-headed drum known as *thon* at the present time.

Figure 9 a and b: Simon de La Loubère (1691); Simon de La Loubère (1691)

TAPÔN

Simon de La Loubère gave the drum the name "tapôn" (French pronunciation: "ta pong") based on its Siamese pronunciation in its original form (I assume). Furthermore, the shape of the musical instrument appears like a wooden barrel. In Addition, a technique for playing the instrument involves striking both sides with both hands as the message describes below:

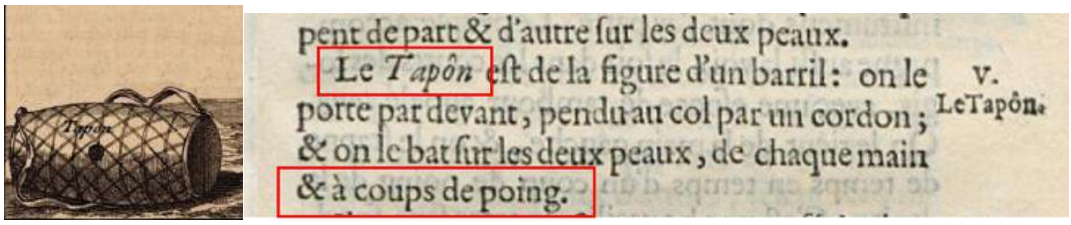


Figure 10a and b: Simon de La Loubère (1691); Simon de La Loubère (1691).

A particular sort of drum was given its French name by Simon de La Loubère, "tloun-pounpàn" (which is sound in Thai "Talung Pung Pang") or "Pong Pang" found in some

of the records. The word in the message below is in French with the male prefix "le" added.

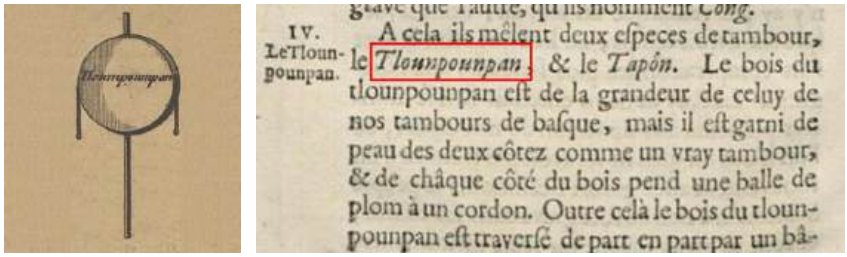


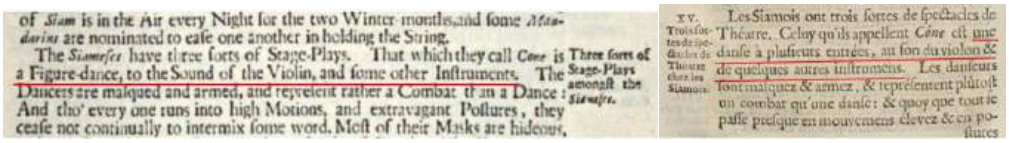
Figure 11 a and b: Simon de La Loubère (1691); Simon de La Loubère (1691)

Although their physical shape based on the drawing is very different from the contemporary Ban dao, most of the Thai experts assume that this musical instrument is the present-day "ban do." Furthermore, according to our knowledge regarding Thai music history, this instrument has never been used for the Siam royal occasion and is instead regarded as a general musical instrument for local children. Otherwise, it is possible that the instrument has been misplaced from a Thai royal court for some time.

Such a musical instrument is only known to have been used in royal events in Siamese court reflecting with ancient Siam-Khmer relations. As a result, this finding is the only information that can firmly prove the existence of the musical instrument known as "Talung Pung Pang" in the French record.

Group of stringed instruments: Four types, *so duang*, *so-u*, *so samsai,* and *krachappi* (found only in a Thai version), use the term "*du violon*" and "*de quelgues autres instrumens*". The instruments mentioned here denote the current Thai fiddle, known as *so-duang* and *so-u*.

English Document → French Document



Figures 12a and b: An early manuscript (1693) compared with Simon de La Loubère (1691).

Some information identified an instrument corresponding to the current "fiddle", with characteristics and also nomenclature resembling those of the r*ebeck* or violin. It consists of three strings and is called trô in the English translation of the text.

RESULT 3 THE ROLES AND FUNCTIONS OF THE MUSIC

The musical instruments discovered were primarily used in imperial court ceremonial functions, particularly the funeral ceremony for the King and royal family. The music was represented as a significant honor for a person. In other important royal ceremonies, for example, music was used as one of the elements in the parade to welcome King Louis XIV's royal letter, which was brought in by the French ambassadors and their companions.

It represents the reception as a function of the royal court or on behalf of the King, or even using music to accompany the King's honor when he walks and appearing in public

to accomplish royal duties. Furthermore, music is represented as signals in the royal ceremonies, as well as the musical context associated with Siam's entertainment. A summary of the roles and functions of Siamese musical instruments can be summarized in five ways:

1) Musical instruments used in common people's ceremonies, such as funerals, weddings, and other ceremonies and traditions.

2) Musical instruments were used during the royal ceremony. There will be a royal funeral ceremony, a honor royal reception of a royal letter from King Louis XIV, a king's parade, a royal parade for Buddhist ceremony, death notification, and the King's visitation process as governorship.

3) Music for the purpose of honor or dignity.
4) Music for army movements or battles.
5) Music is a form of entertainment in Siam.

Discussion and Conclusion

Many insights could be achieved with information from the archives about various phenomena in Siamese society in the past. It is the only important tool for understanding the Siamese people's musical culture. Even if it is only from the perspective of a foreigner. There will unavoidably be some ideas or opinions that contradict the facts. We should also acknowledge the recorder's validity in the face of significant limitations such as the method of writing material, opportunity to approach music stuff, and musical background knowledge about music theory and practice. These would unavoidably create a significant impact on the performance of the recorded data. Therefore, a critical analysis should be performed to determine the cause and background of the recorder's capability. It is a curiosity challenge to access facts that are combined with their "etic" views and worldviews.

In addition, studies of music data from this type of evidence are limited in Thai translations. In addition, there was an inconsistency of some essences arising from the translation from the source to the end of the translated versions. This could be due to linguistic differences at the time, and the subject matter is explained from a cross-cultural perspective. All of this unavoidably led to inconsistencies in information and historical facts about Thai music. As a result, there were two difficulties in determining the name of the instrument: 1) the name of the instrument in the archives was the same as the name of the current instrument; but they are different instruments, and 2) a number of instruments whose physical characteristics can be inferred to which musical instrument is currently present but are known by different names.

Therefore, this study is regarded as an extraction of music facts through the use of the music knowledge base as a data analysis tool to demonstrate the music as its appearance in cultural and social contexts as well as the outlook of Westerners who interacted with Siam at the time. This eventually leads to an explanation that can connect the essence of Siamese musical history with data from other sources.

The findings will help to support, promote, and expand the body of knowledge about the history of Thai music culture. Therefore, further investigation into this topic from various perspectives or on a larger scale is recommended.

REMARK

All depictions are provided by courtesy of the named archives.

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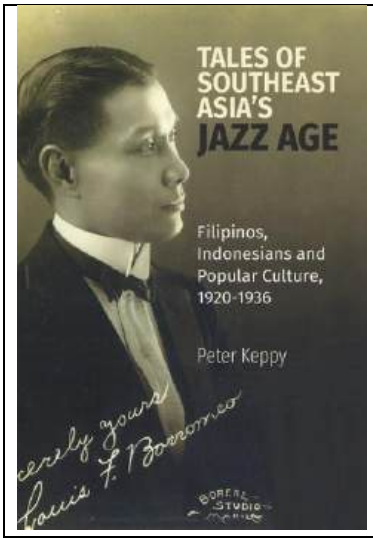

Review Essay on: Keppy, Peter. 2019. Tales of Southeast Asia's Jazz Age: Filipinos, Indonesians and Popular Culture, 1920–1936. Singapore: NUS Press

Gisa Jähnichen[1]

Abstract

This short abstract introduces the following review essay written about some tales told about the Southeast Asian jazz age and some crucial figures from the Philippines and Indonesia. The book in that is at the centre of interest was written by Peter Keppy and was published in 2019 by Singapore's NUS Press and distributed by The University of Chicago Press.

Keywords

Jazz, Keppy, Southeast Asia, age-and era-definition, popularity

In his book, Tales of Southeast Asia's Jazz Age: Filipinos, Indonesians and Popular Culture, 1920–1936, Peter Keppy provides enriching and varied stories about a specific time period in the history of popular music in Southeast Asia that is termed "Southeast Asia's Jazz Age." These tales reveal how, during this period, Filipinos and Indonesians were widely involved in the development of local entertainment industries and the turn, at least in urban context, towards a new intellectualized popular culture.

The chapters focus largely on the impact of urbanization and industrialization on musical entertainment in Indonesia and the Philippines. As far as Malaya is regarded, the writings of Tan Sooi Beng are referenced in the discussion of some elements of Bangsawan, a form of musical theatre that emerged slightly earlier than the time frame of this study (1920 to 1936). The book's ten chapters (not counting the introduction and supplemental material), delineate the author's approach to the topic. First describing what was then a "New Cultural Landscape," Keppy provides a number of striking examples, such as that of Luis Francisco Boromeo and the development of Filipino pop cosmopolitanism and the Cabaret Girls and their legacy. Providing Filipino examples of the early entertainment industry, in his final three chapters the author moves on to document how the entire Indonesian- and Malay-speaking world came to establish their own local jazz cultures. The author is a gifted narrator, taking the reader on a journey into the past. This is a subject that has not been widely explored academically, dealing as it does primarily with the urban spaces of some remote regions of Southeast Asia. This study is as necessary as anything else written about Indonesia and the Philippines.

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[1] Gisa Jähnichen, Prof. Dr. at the Shanghai Conservatory of Music, is doing studies in this field over many decades. Her writings are widely published. More information can be obtained via email: gisajaehnichen@web.de.

Jähnichen, Gisa. 2024. Review Essay on: Keppy, Peter (2019). Tales Of Southeast Asia's Jazz Age: Filipinos, Indonesians and Popular Culture, 1920-1936. Singapore: NUS Press. AEMR 14: 97-98
DOI: 10.30819/aemr14-9

The author relates the impressive story of Max Birckhahn's recordings (159), especially the description of the environment in which these recordings in Semarang were made, and provides a detailed account of the newspapers and trading agents who were involved in the development of Miss Riboet's and her jazz orchestra. The entire book is full of these small stories that together form a mosaic of knowledge about a past and the many thoughts that played a role in the history connected to some persons and institutions involved in the history of Jazz.

Although the time frame is given in the title of the book and the statement of the author to cover this time from various perspectives, the 'Jazz Age', however, is rather hidden in the wayside of the main stories by putting the book title in this way, as it seems, the author problematizes the choice of the term "Jazz Age". Jazz was a global phenomenon during the period studied and found itself a home everywhere. What is missing, I dare say, is any discussion of the distinct role jazz played in Southeast Asia's rapid social transformation and urbanization and in the economic awakening of nation-states facing late colonial, and then post-colonial, structures. Jazz is at times presented as having been chosen out of many other cultural imports. Jazz was rather necessarily introduced through social changes in urban contexts due to the availability of this music practice among immigrated musicians. It was not an intellectual playground as it might be interpreted later in some writings to which the author refers.

Chapter 9, under the title "Stardom, Compassion and Progress," makes important points regarding social differentiation among various populations and the cultural role of charity, political engagement, and the development of stardom. His examination of female performance stars that were rather unknown in a wider region of Indonesia deserves special attention. He writes how "their popularity [was, sic] remained very much a local affair" (188). The author debates the term "Miss" for a celebrity who could have chosen other interesting names to be addressed. In the debate, the author draws on Tan Sooi Beng's statement about this way of addressing female performers. The author provides his own observations of the communication styles in the given time frame and assumes that there must have been a group of followers and a respective appearance of a "star".

It can be critically annotated that the entire work does not say much about jazz as music and also not about how this jazz music could have been locally embedded. The author tried to compensate the missing music in his music research by keeping painstakingly to the tales told, the stories distributed, and to already existing authorities in the field. Possibly, it could have been enriching to go for a short parallel study to a volume of Jazz Research edited by Tony Whyton and Catherine Tackley in 2010 (Whyton, Tony and Catherine Tackley, eds. 2010. The Other Jazz. Jazz Research Journal, 4.2). Stephane Dorine's examples in his article 'Jazz and Race in Colonial India' could have been of value in getting some fresh ideas about terms used.

I also think that, only taking one tale or story as an example would have delivered more than enough thoughts to be debated. The comprehensiveness of the undertaking leads to many terminological questions that could not be resolved in the context of this book. It may limit its future use. The unsaid and not mentioned is still waiting to be explored and discussed.

Keppy's study is extended by tables, an index, a quite comprehensive bibliography, and acknowledgements. The work is outstanding and unique and should not be missed by everyone interested in the studies of Southeast Asian cultural phenomena.

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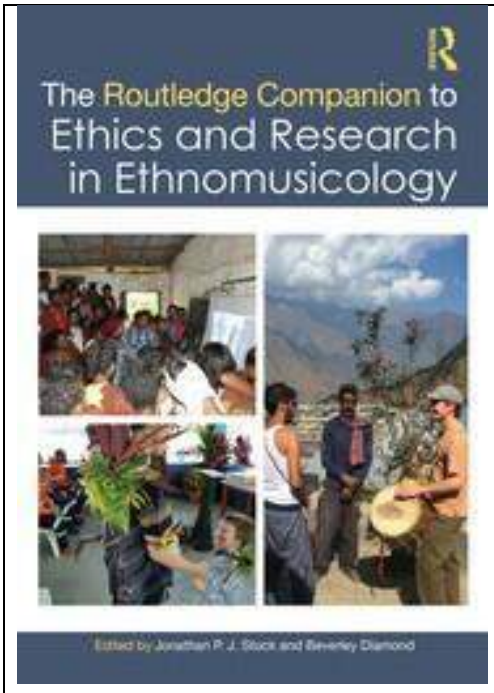

Review Essay on: Jonathan P.J. Stock and Beverly Diamond, eds. 2022. The Routledge companion to ethics and research in ethnomusicology

Razia Sultanova [Разия Султанова][1]

Abstract

This review is dedicated to the recently published work of Jonathan P.J. Stock and Beverly Diamond (eds)., named “The Routledge Companion to Ethics and Research in Ethnomusicology”, published by Cambridge University Press in the year 2022. The book, authored by twenty six authors, has 339 pages.

Keywords

Ethics, Research, Ethnomusicology, Handbook, multiple authors

As world famous Russian satirical writers Ilya Ilf and Yevgeny Petrov said a century ago: “Не надо спорить о чистоте, надо подметать! “[No need to campaign for cleanliness! You have to sweep!] (Ilf and Petrov. 1939: n.p.)

It looks like the Ethics subject is one of the most difficult in our field of ethnomusicology. The necessity to develop the ETHICS study has been consistently emphasized by leading ethnomusicologists (Reyes-Schramm, 1992). For example, Bruno Nettl in his landmark "The Study of Ethnomusicology: 31 issues and concepts” in 1983 wrote about “Ethics" that "Studying other people's music… A kind of exploitation...? Are we taking an economic advantage of the musicians? … Should not we (in North America and Western Europe) be helping every culture to develop ethnomusicology?” (Nettl, 1983:197). Mark Slobin in his article "Ethical Issues” published in 1992, edited by Helen Myers, looked at the ethic problem from seven cases: discovery of a rare musical instrument, making a documentary film, distributing record royalties, receiving permission for investigation from only a part of a community, problems open in taking a teacher on tour in the United States, record liner notes, and reflexivity in publishing one’s findings, pointing out the

[1] Prof Dr. Razia Sultanova is working at Cambridge Muslim College, UK. She also wrote chapter 15 of the work, on which she wrote this review essay.

Sultanova, Razia. 2024. Review Essay on: Jonathan P.J. Stock and Beverly Diamond (eds). 2022. Routledge Companion on Ethics and Research in Ethnomusicology. AEMR 14: 99-101
DOI: 10.30819/aemr.14-10

need to study the issue (here cited according to Myers, 1992). In Kay Shelemay's article on The Ethics of Ethnomusicology in a Cosmopolitan Age, published in 2013, we found the remark "Ethnomusicological engagement with music in a cosmopolitan age has transposed longstanding ethical issues into incredibly complex context…", and she continues, The "well known 'Shadows in the field' (1997), for example, did not contain an essay dedicated solely to the subject of ethics. So, ethics has long been among the 'shadows' that confront any ethnomusicologist in the course of ethnographic research process." (Shelemay, 2013: 1 and 5). Martin Stokes, focusing on concepts of empathy, compassions, and cultural intimacy, pointed out lesser-known ethical perspectives, taking as an example just one particular issue – the study of migration crisis (78), which is often far from clear what ethnomusicologists might actually do when even "ethnomusicologists' presence in refugee camps …is often barely tolerated" Therefore, numerous comments on the lack of the ETHICS investigation by leading ethnomusicologists went on and on, but only Jonathan Stock and Beverley Diamond were able to develop the study and to publish a book.

We all know how difficult it is to get even a few colleagues from the same faculty or university to agree on any issues in ethnomusicology. But Jonathan Stock and Beverley Diamond managed to bring together the understanding of ethical issues from 26 authors or, in other words, to produce the GLOBAL VERSION on ethics in ethnomusicology. According to the introduction, the book was written not to propose a new model for ethical practice, but to "draw together voices from a globally distributed set of contexts and subject positions" (XIII). Indeed. The geographical scale of the 26 authors' book is huge. It includes the following: the Cree culture (indigenous people of what is modern Canada), Siksikatisitapii peoples of Turtle Island (now part of North America), indigenous aboriginal Australians, Twin Oaks in rural Virginia, the Dungans and Xinjiang in China, the Shona people of Southern Africa, Papua New Guinea, Iran, Central Asia, Greece, and others. Some authors touched upon the philosophical sides of ethics in ethnomusicology, focusing on policy, cine-ethnomusicology, musical museums, Covid-19 pandemic era, or films about music and dementia, among other issues.

Therefore, the first ever book on ethics in ethnomusicology, initiated and published by Cambridge University Press, is a real landmark study for our discipline, and we are happy that it has been realized in the United Kingdom. Many thanks to Jonathan Stock and Beverley Diamond for their dedication and hard work in producing a highly important study in ethnomusicology, which is extremely useful to our colleagues and students. As the paperback edition just came out (Stock & Diamond, 2022, paperback 2023), I would like to extend my sincere congratulations to the editors.

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Figure 1: Cover of the volume: Petruzzi, Carlo Alberto and Stella Guo Chen. eds. 2023. 《蝴蝶夫人》 Madame Butterfly: 字对字精准解析 Precise Word-by-Word Explanation of Italian Opera Librettos in Chinese.

Review Essay of the Book Series: Guo Chen, Stella and Carlo Alberto Petruzzi, eds. 2021-2023. Precise Word-by-Word Explanation of Italian Opera Librettos in Chinese in Eight Volumes

Francesco Serratore[1]

Abstract

This review essay focuses on the eight-volume book series:
Petruzzi Carlo Alberto and Stella Guo Chen, eds. (2021–2023), *Precise Word-by-Word Explanation of*
Italian Opera Librettos in Chinese (8 volumes), as the main subject. Only the most essentail parts are critically investigated. They derive from 1) G. Donizetti and F.Romani, “L'elisir d’amore”; 2) P. Mascagni, G. Targioni-Tozzetti, and G. Menasci, “Cavalleria Rusticana”; R. Leoncavallo, “Pagliacci”; 3) G. Puccini, G. Giacosa, and L. Illica, “La Bohème”; 4) G. Puccini, G. Giacosa, and L. Illica, “Tosca”; 5) G. Verdi and F. M. Piave, “Rigoletto”; 6) G. Verdi and F. M. Piave, “La Traviata”; 7) G. Verdi, S. Cammarano and L. E. Bardare, “Il Trovatore”; and 8) G. Puccini, G. Giacosa, and L. Illica, “Madama Butterfly”.

Keywords

Opera, Italia, Chinese language, Libretti, Translation

As the Uni-Italia 2023/2024 data demonstrate (Uni-Italia 留意风向标, 2023), Italy continues to attract a significant number of Chinese students, a good part of whom are turning their interest to Italian music academies and fine arts academies. Among the most popular

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Serratore, Francesco. 2024. Review Essay of The Book Series: “Guo Chen, Stella and Carlo Alberto Petruzzi, eds. 2021–2023. Precise Word-By-Word Explanation of Italian Opera Librettos in Chinese in Eight Volumes”. AEMR: 14: 102-105.
DOI: 10.30819/aemr.14-11

disciplines, opera is the one that most attracts Chinese students to begin a course of study at Italian music conservatories. The language barrier represents one of the main obstacles, not only from the point of view of interpersonal communication but also and above all for the successful interpretation of an opera. As underlined by the current director of the G. Verdi Conservatory of Milan, Massimiliano Baggio in his message reported at the beginning of each of the volumes of the series:

> "In order to sing well an Opera, it isn't enough to have a beautiful voice. Perfect knowledge of the text to its smallest details is also essential. This is true for every singer, including Italian singers, and even more for foreigner singers.
>
> Each part of a libretto needs to be fully understood and assimilated in order to execute a full and authentic interpretation. And it is for this reason the accurate and precise work done by Stella Guo and Carlo Alberto Petruzzi is extremely necessary.
> The text is studied and analyzed from every angle. Pronunciation, meaning and context of every single word are explained, does make it possible to understand the row that every word has in every context. I find this work absolutely indispensable for all Chinese students, who love Italian opera so much, so that they can deepen their knowledge and, as a consequence, interpret every nuance at their very best".

From Baggio's words, and also from my personal experience as a conservatory teacher in China, it emerges that it is progressively necessary to increase the quantity and quality of teaching materials available to Chinese students and scholars in the music sector. The series *字对字精准解析 zì duì zì jing zhǔn jiěxī* ("Precise Word-by-Word Explanation" of Italian Opera Librettos into Chinese), edited by the native Chinese speaker Stella Guo Chen and the Italian expert Carlo Alberto Petruzzi, offers an immersive approach to studying the texts of Italian operatic librettos for Chinese-speaking readers. This series proves being useful for both enthusiasts and Chinese students who intend to advance their level of linguistic and cultural understanding of the texts of Italian opera, having the potential to become an important element in the teaching of the discipline even for professionals. To date (April 2024), the series contains eight volumes on iconic Italian works of the 19th century, including The Elixir of Love by Donizetti, La Bohème by Puccini, Tosca by Puccini, Rigoletto by Verdi, Traviata by Verdi, Trovatore by Verdi, Cavalleria Rusticana by Mascagni, Clowns by Leoncavallo, and also Madama Butterfly by Puccini.

Each of the volumes in the series has the following structure and can be searched for:

1) Editors preface

2) Index

3) Historical overview of the work

4) Synopsis

5) Characters and roles

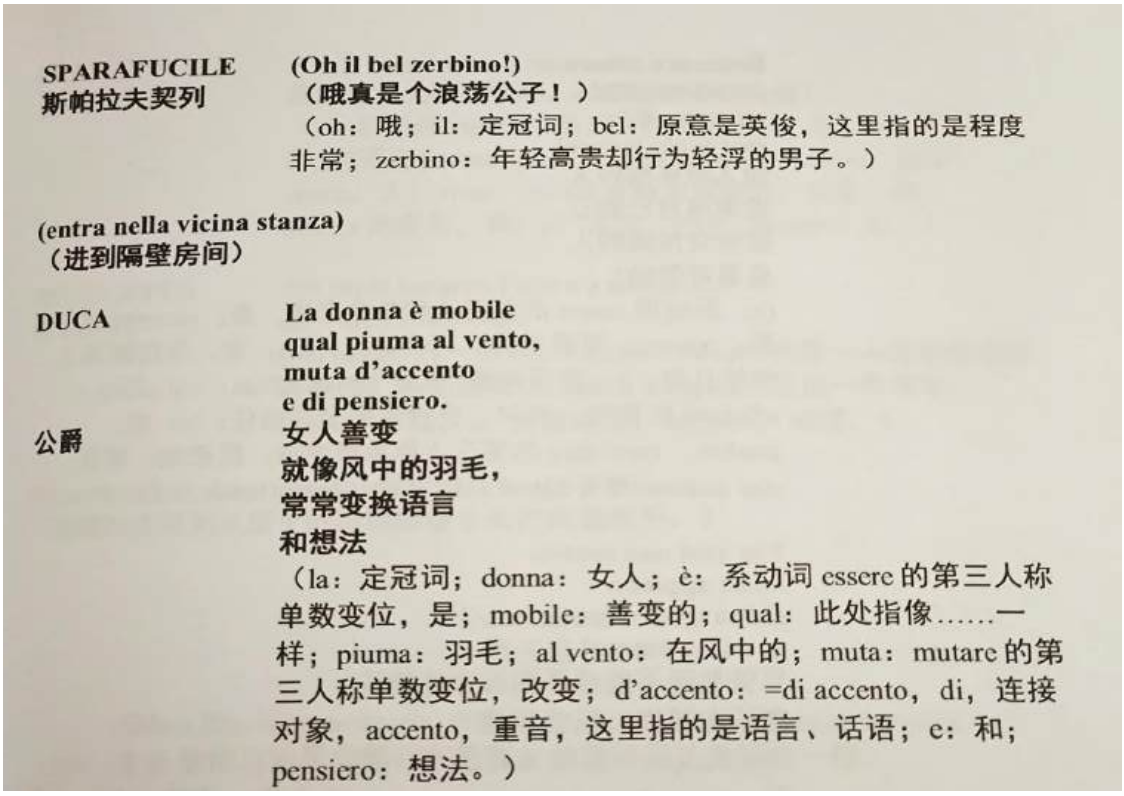
6) Word by word translation of the libretto

As can be seen easily, each volume contains the precise word-for-word translation of the Italian libretto into Chinese. The series uses simplified Chinese, which is the language used in Mainland China.

In some places, a series of insights into the cultural and linguistic context are also added to the translation. In this way, readers have at their disposal a significant quantity of materials necessary for a more in-depth understanding of the work in its complexity. Among the linguistic insights, topics such as literary allusions, jargon, and linguistic nuances are covered, further enriching the possibilities of understanding of a non-Italian reader.

The collaboration between Stella Guo Chen, a professional opera interpreter with decades of experience in Italy, and Carlo Alberto Petruzzi, an expert native Italian speaker who has worked as a language coach and assistant director in various opera houses, aims to give the volumes a solid structure capable of satisfying both aspects relating to linguistic understanding and those of an artistic nature.

To what has been described above, the authors have also added a detailed description of the scene movements and the psychological nuances of the characters, all done in a specific section, in order to offer the reader more in-depth interpretative possibilities. The following can show an extract of the volume *Rigoletto* for better understanding.



SPARAFUCILE
斯帕拉夫契列

(Oh il bel zerbino!)
（哦真是个浪荡公子！）
（oh：哦；il：定冠词；bel：原意是英俊，这里指的是程度非常；zerbino：年轻高贵却行为轻浮的男子。）

(entra nella vicina stanza)
（进到隔壁房间）

DUCA

La donna è mobile
qual piuma al vento,
muta d'accento
e di pensiero.

公爵

女人善变
就像风中的羽毛，
常常变换语言
和想法
（la：定冠词；donna：女人；è：系动词 essere 的第三人称单数变位，是；mobile：善变的；qual：此处指像……一样；piuma：羽毛；al vento：在风中的；muta：mutare 的第三人称单数变位，改变；d'accento：=di accento，di，连接对象，accento，重音，这里指的是语言、话语；e：和；pensiero：想法。）

Figure 2: The figure is extracted from one of the volumes: Petruzzi, Carlo Alberto, & Stella Guo Chen, eds. (2022). Verdi, G. and F. M. Piave,《弄臣》Rigoletto: 字对字精准解析 Precise Word-by-Word Explanation of Italian Opera Librettos in Chinese, vol. 4.

Conclusion

In conclusion, this series makes Italian opera accessible to a wide range of Chinese students and scholars and also contributes to the understanding of opera as an art form in

which linguistic and cultural aspects are crucial elements for the full understanding of a text. The book series can be considered a first step for building a transcultural bridge between China and Italy.

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ABSTRACTING AND INDEXING

Asian-European Music Research Journal is indexed by **RILM**, the Directory of Open Access Journals (**DOAJ**) and **ERIH PLUS**. It has been accepted for inclusion in **SCOPUS**.

FREQUENCY AND PUBLICATION

Two issues per volume year, June (summer) and December (winter) commencing 2018.

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(based on Elsevier recommendations and COPE's Best Practice Guidelines for Journal Editors)[1]
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[1] We refer to: COPE's Ethics toolkit for a successful editorial office to be found under: https://publicationethics.org/guidance
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4 November, 2024.