

Listening to The World

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A BRIEF SURVEY OF WORLD MUSIC

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New York



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Contents

Preface	xi
Introduction: The Elements of Music	xiv
<i>Music</i>	xiv
<i>Pitch</i>	xvi
<i>Beat</i>	xviii
<i>Timbre</i>	xxi
<i>Texture</i>	xxiv
<i>Form</i>	xxv
<i>Dynamics</i>	xxv
<i>Genre</i>	xxvi
<i>Issues</i>	xxvi

**PART I. MUSIC IN AFRICA, THE ARAB WORLD,
INDIA, AND CHINA**

1.	Chapter 1: The Music of Africa	3
	<i>African Music</i>	3
	<i>Pitch in African Music</i>	4
	<i>Beat in African Music</i>	6
	<i>Timbre and Instruments in African Music</i>	8
	<i>Texture in African Music</i>	9
	<i>Form in African Music</i>	10
	<i>Genres in African Music</i>	11
	<i>Issues In African music</i>	16
	<i>Some Web Resources for this Chapter</i>	21
2.	Chapter 2: The Music of the Arab World	22
	<i>Arabic Music</i>	22
	<i>Pitch in Arabic Music</i>	24
	<i>Timbre and Instruments in Arabic Music</i>	26
	<i>Texture in Arabic Music</i>	28
	<i>Form in Arabic Music</i>	29
	<i>Genres in Arabic Music</i>	30
	<i>Issues</i>	36
	<i>Some Web Resources for this Chapter</i>	43

3.	Chapter 3: The Music of India	44
	<i>Indian Music</i>	44
	<i>Pitch and Beat in Indian Music: Ragas & Talas</i>	44
	<i>Texture in Indian Music</i>	48
	<i>Form in Indian Music</i>	49
	<i>Genres in Indian Music</i>	50
	<i>Issues</i>	56
	<i>Some Web Resources for this Chapter</i>	59
4.	Chapter 4: The Music of China	60
	<i>Chinese Music: History</i>	60
	<i>Pitch in Chinese Music</i>	61
	<i>Timbre and Instruments in Chinese Music</i>	62
	<i>Texture in Chinese Music</i>	63
	<i>Genres in Chinese Music</i>	65
	<i>Issues</i>	68
	<i>Some Web Resources for this Chapter</i>	73

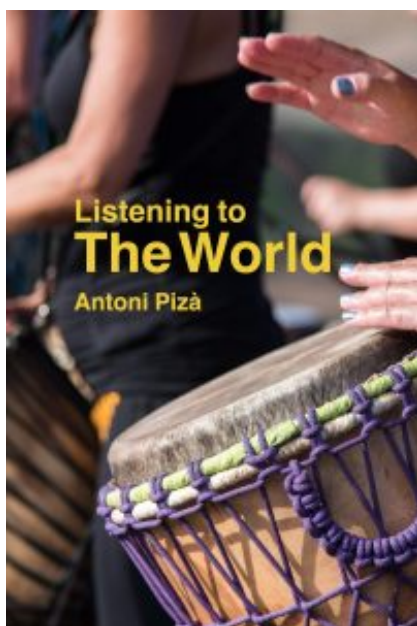
PART II. THE ELEMENTS OF MUSIC IN AFRICA, THE ARAB WORLD, INDIA, AND CHINA

5.	Chapter 5: Pitch & Beat in the Music of Africa, the Arab World, India, and China	77
	<i>Pitch</i>	77
	<i>Beat</i>	79
	<i>Pitch in African Music</i>	82
	<i>Beat in African Music</i>	84
	<i>Pitch in Arab Music</i>	86
	<i>Pitch and Beat in Indian Music: Ragas & Talas</i>	88
	<i>Pitch in Chinese Music</i>	91

6.	Chapter 6: Timbre & Texture in the Music of Africa, the Arab World, India, and China	92
	<i>Timbre</i>	92
	<i>Texture</i>	95
	<i>Timbre and Instruments in African Music</i>	96
	<i>Texture in African Music</i>	98
	<i>Timbre and Instruments in Arabic Music</i>	99
	<i>Texture in Arabic Music</i>	100
	<i>Timbre and Instruments in Indian Music</i>	101
	<i>Texture in Indian Music</i>	102
	<i>Timbre and Instruments in Chinese Music</i>	104
	<i>Texture in Chinese Music</i>	105
7.	Chapter 7: Form & Genres in the Music of Africa, the Arab World, India, and China	106
	<i>Form</i>	106
	<i>Dynamics</i>	106
	<i>Genre</i>	107
	<i>Form in African Music</i>	108
	<i>Genres in African Music</i>	109
	<i>Form in Arabic Music</i>	114
	<i>Genres in Arabic Music</i>	115
	<i>Form in Indian Music</i>	121
	<i>Genres in Indian Music</i>	121
	<i>Form in Chinese Music</i>	127
	<i>Genres in Chinese Music</i>	128

8. Chapter 8: Issues in the Music of Africa, the Arab World, India, and China	132
<i>Issues</i>	132
<i>Issues in African Music</i>	134
<i>Issues in Arabic Music</i>	139
<i>Issues in Indian Music</i>	146
<i>Issues in Chinese Music</i>	149
 Glossary	 155
World Music Web Resources	168
<i>Music of Africa</i>	168
<i>Music of the Arab World</i>	168
<i>Music of India</i>	168
<i>Music of China</i>	168
About The Author	170

Preface



Listen to the world. Explore music from around the globe. Acquaint yourself with a variety of international music styles and traditions. Investigate issues in popular music from both a social perspective (such as race, religion, language, economics, gender, diaspora, and politics), as well as an intrinsically musical position (beat, pitch, meter, rhythm, form, timbre, texture). Learn about how music reinforces values and negotiates tradition with innovation; how rural and urban contexts inform musical experiences; how soundscapes

shape identity. Learn how to collect sounds and ask questions: what is this instrument's name, how is it played and built; who plays it, why, and for whom? Why do all civilizations sing, play, and perform music? Like storytelling, like transcendence, spirituality, and religion, like politics and societal hierarchies

shaped by taste, music is an intrinsic part of humanness. So, *listen to world*.



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This book provides a very concise introduction to a selected number of musical traditions including Africa, the Arab World, India, and China. Mostly based on the author's experience teaching listening skills and music appreciation to non-music majors, it is intended as a roadmap for a sixteen-week undergraduate course, an outline that can be expanded upon. It includes two large sections: the first one covers summarily four regions (Africa, the Arab World, India, and China); the second section covers the same material, but transversally or by topic, not by region (see table of contents). Each instructor can choose if the regional approach or the transversal approach is better suited for his or her class. As a matter of fact in this author's experience the same material can be covered in the semester twice: first geographically (Africa, the Arab World, India, etc.); and then by topics (pitch, timbre, genres, etc.) thus reinforcing material learned earlier in the course. Additionally, I present some topics, but perhaps many more need to added. For example, in the section *Issues*, I cover "Censorship" and "Gender and Sexuality," but each instructor should not only amplify these issues, but add new ones that are appropriate to each class, for example "diaspora," "protest music" or "social inequality." Additionally, each instructor can select his or her play

list from the available online sources. It seems redundant and also unnecessary to offer a cannon of tracks to be learned.

A note on accessibility: This textbook has been written with accessibility in mind. Instructors can upload the whole text to online learning systems, such as Blackboard, Canvas, and Google Classroom. The book can be downloaded in multiple formats including PDF and EPUB files. It can also be accessed through text-to-speech readers provided through your learning institutions or other common text to speech tools, such as Read Aloud and Dragon. All videos have subtitles/closed captioning.

Introduction: The Elements of Music

MUSIC

Music is an expressive language or art form, if you will, that uses **pitch** and **beat** to create an aesthetic experience. It can be composed for various instruments and voices and can be performed live or recorded. Different cultures and historical periods have produced their own unique styles of music. Music can be used for entertainment, religious or ceremonial purposes, or as a form of expression.

SUMMARY OF ELEMENTS

There are several elements of music that are commonly used in the study and analysis of music. These include:

- **Pitch:** the highness or lowness of a sound.
 - **Melody:** the sequence of pitches that make up a musical line.
 - **Harmony:** the combination of different pitches played or sung at the same time to create a chord.

- **Beat:** a unit of time, the underlying pulse.
 - **Rhythm:** the combination of long and short beats.
 - **Tempo:** the speed of the music, measured in beats per minute (BPM).
 - **Meter:** the way in which beats are organized and grouped in a measure.
- **Timbre:** the unique quality or tone color of a sound; the instruments.
- **Texture:** the overall density and complexity of the music, whether it is thick or thin.
- **Form:** the structure of the music, such as the arrangement of sections and the way they relate to each other.
- **Dynamics:** the loudness or softness of a sound.
- **Genre:** a general category that refers to the purpose of music.
- **Context, Society, Politics:** The milieu in which the music develops, including teaching, notation, transmission, scholarship, censorship, freedom of speech, gender and sexuality, colonialism, diaspora, etc.

These elements can be combined and manipulated in various ways to create different musical styles and forms. Understanding these elements can also help in the analysis and appreciation of music.

Watch the following video to review the elements of music:



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PITCH

Pitch, as mentioned, is the perceived highness or lowness of a musical note or sound. It is determined by the frequency of the sound wave, with higher frequencies producing higher pitches and lower frequencies producing lower pitches. Pitch is typically measured in hertz (Hz) and is an important aspect of **melody**, **harmony**, and overall musical **form** or structure. It is also used in tuning instruments and in determining **chords** and **scales** in different musical styles and traditions.

MELODY

Melody is one of the most important elements of music and can be defined as the sequence of pitches that make up a musical line. A melody is often the first thing that listeners will notice and remember about a piece of music, and it is often the element that carries the main theme or tune of a song.

Melodies can be simple or complex, and they can be made up of different types of **intervals** such as whole steps, half steps, and more complex intervals. Melodies can also be diatonic, meaning they use only the notes of a specific **scale**, or chromatic, meaning they use notes outside of a specific scale.

Melodies can be composed using different techniques such as stepwise motion, where the melody moves by small **intervals**, or skips, where the melody jumps by larger intervals. They can also be composed using motives, which are short, repeated musical phrases.

In addition, **melody**, **harmony**, and **rhythm** are elements that are often used to support and develop the melody and can convey various emotions and ideas, and they can also be used to create different musical styles such as folk, pop, classical, and more.

HARMONY

Harmony is the combination of different pitches played or sung at the same time to create a chord. It is an essential element of music that provides richness and depth to a piece. Harmony can be used to create tension and release, and to provide a sense of direction or movement in a piece of music.

In Western music, **chords** are typically built by stacking **intervals** of thirds on top of a root note. For example, a C major chord is made up of the notes C, E, and G. These chords can be arranged in a progression to create a harmonic structure in a piece of music. Chord progressions can be simple, such as I-IV-V, or more complex, and they can be used to create different feelings and emotions.

Harmony can also be used to create dissonance and consonance. Consonant chords are pleasing to the ear, while dissonant chords create a sense of tension and instability.

In addition to chords, harmony can also include counterpoint, which is the technique of combining different melodies in a piece of music. This is often used in classical music and can add complexity and interest to a piece.

Overall, **harmony** is an essential element of music that can be used to create a wide range of expressive strategies, and it's an essential element that helps to create the **form** or structure and the emotional impact of a piece of music.

TONALITY

Tonality in music is a system of musical organization and composition that uses a specific key as its central element. This key provides a point of reference around which harmonic and melodic elements are organized. Tonality in music can be used to create a sense of movement, to establish a mood, or to express a particular emotion. The tonality of a piece of music is often determined by the key it is written in, but it can also be influenced by the melody, harmony, and rhythm of the piece.

BEAT

The **beat**, in the context of this book, is a unit of time that creates the underlying pulse of the music. It is the regular pattern of strong and weak musical accents that gives a piece of music its sense of movement. Although the beat is often established by the drums or percussion instruments in a piece of music, it can also be provided by other instruments such as the bass guitar or piano.

The **beat** is often considered the foundation of a song, and is used by listeners to move or dance to the music. In some cases, the beat is emphasized more than the melody, such as in electronic dance music, while in other types of music, such as classical, the beat may be less prominent.

Musicians use **beats** to structure their compositions, with each bar of music having a fixed number of beats. The time signature indicates the number of beats per bar, for example 4/4 or 3/4. The main beats are either downbeats and upbeats. The combination of all the elements and how they relate to the beat gives the music its unique feeling.

RHYTHM

Rhythm is the combination of long and short beats, as well as the pattern of beats and the timing of the music. It is an essential element of music that provides a sense of movement and structure to a piece. The rhythm can be simple or complex, and it can be used to create different artistic purposes.

Rhythm is often created using a steady beat, or pulse, that is established by the drums or other percussion instruments. The rhythm is usually divided into smaller units, such as beats and measures, which are organized into a rhythmic pattern.

The **rhythm** can be further divided into different levels such as the macro rhythm, which is the overall pattern of a piece, and the micro rhythm, which is the rhythm within a single measure or phrase.

Rhythm can be used to create different styles of music, such as the steady beat of rock and roll or the complex rhythms of African music.

In addition to the steady pulse, rhythm can also include **syncopation**, which is the displacement of the strong beats, and **polyrhythms**, which is the use of multiple conflicting rhythms at the same time.

Overall, **rhythm** is an essential element of music that helps to create the structure and the emotional impact of a piece of music and it's the element that gives music its sense of movement and groove.

TEMPO

Tempo is the speed of a piece of music and is measured in beats per minute (BPM). It is typically indicated with an Italian word such as Allegro (fast), Adagio (slowly), or Moderato (moderately). The tempo of a piece of music can affect the mood and feel of the piece.

A slow tempo can create a peaceful, relaxed atmosphere, while a faster tempo can be used to create energy and excitement.

The **tempo** of a piece can have a significant impact on its overall character and can convey a range of emotions and moods. For example, a slow tempo can create a contemplative or serene atmosphere, while a fast tempo can convey excitement or energy.

METER

Meter in music is the way in which **beats** are organized and grouped in a measure. Meter is usually indicated by a time signature, which is written as a fraction that shows the number of beats in a measure and which note type (quarter note, eighth note, etc.) receives one beat. There are a variety of meters and time signatures in Western music, including simple meters (2/4, 3/4, 4/4) and compound meters (6/8, 9/8, 12/8). It also refers to the regular pattern of strong and weak beats that gives a sense of structure and organization to a piece of music. It is often indicated by a time signature, which is a symbol at the beginning of a piece of sheet music that indicates the number of beats in a measure and the type of note that gets one beat.

The most common meters in Western music are duple meter, where there are two beats in a measure, and quadruple meter, where there are four beats in a measure. For example, common time (also known as 4/4 time) is a quadruple meter, with four quarter-note beats per measure.

In addition, there are compound meters, typical of many non-Western music practices, where the beats are grouped into threes and simple meters where the beats are grouped into twos.

Meter can play an important role in shaping the overall feel and character of a piece of music and can also be used to create a sense of tension or release, or to convey a particular mood or atmosphere.

It is important to note that **meter** is not the same thing as

tempo, which is the pace or speed at which a piece of music is performed. Tempo and meter can interact and affect each other, but they are separate elements of music.

TIMBRE

Timbre, also known as tone color or tone quality, is the unique quality or sound of a musical instrument or voice. It is the element of music that allows us to distinguish between different instruments or voices, even when they are playing the same pitch and at the same volume.

Timbre is determined by the harmonic content of a sound, which is the combination of different frequency components that make up a sound. For example, a guitar and a piano may play the same note, but the timbre of the guitar will be different from the timbre of the piano because the harmonic content of the sound is different.

Timbre can also be affected by the way the instrument or voice is played or sung. For example, a saxophone player can produce different timbres by changing the amount of breath they use or by using different techniques such as vibrato.

Timbre can be used to create different feelings and emotions in a piece of music. For example, a bright, clear timbre can create a sense of joy and energy, while a dark, muffled timbre can create a sense of sadness or mystery.

Timbre plays a crucial role in music, as it helps to create the unique character of a piece, and it's the element that gives a musical instrument or voice its identity.

Musical instruments can be classified in a variety of ways, but one common method is by the method of producing sound.

- Percussion instruments: produce sound by striking or shaking. Examples include drums, xylophones, and

marimbas.

- String instruments: produce sound by vibrating strings. Examples include violins, guitars, and pianos.
- Woodwind instruments: produce sound by blowing air into a reed or across a hole. Examples include flutes, saxophones, and clarinets.
- Brass instruments: produce sound by buzzing the lips into a cup- or funnel-shaped mouthpiece. Examples include trumpets, trombones, and French horns.
- Keyboard instruments: produce sound by striking strings or striking hammers against strings. Examples include pianos, harpsichords, and organs.

Another way to classify instruments is by their playing technique:

- Bowed instruments: played by drawing a bow across the strings. Examples include violins, cellos, and double basses.
- Plucked instruments: played by plucking the strings with the fingers or a plectrum. Examples include guitars, banjos, and mandolins.
- Wind instruments: played by blowing air into a mouthpiece. Examples include trumpets, saxophones, and flutes.
- Keyboard instruments: played by pressing keys to strike strings or hammers. Examples include pianos, harpsichords, and organs.

And also based on their origin:

- Western instruments
- Non-Western instruments

This classification is not exhaustive, and some instruments may fit into more than one category.

The Hornbostel-Sachs classification system is a method for categorizing musical instruments by their method of sound production. The system was developed by Erich Moritz von Hornbostel and Curt Sachs in 1914.

The system classifies instruments into five main categories:

- Idiophones – instruments that produce sound by vibrating themselves, such as xylophones and cymbals.
- Membranophones – instruments that produce sound by vibrating a stretched membrane, such as drums and kazoos.
- Chordophones – instruments that produce sound by vibrating strings, such as guitars and pianos.
- Aerophones – instruments that produce sound by vibrating air, such as flutes and clarinets.
- Electrophones – electronic instruments that produce sound with the help of electricity, such as synthesizers and electric guitars.

Each category is further subdivided into subcategories based on specific features of the instruments. The system is widely used in musicology and ethnomusicology to organize and describe musical instruments from around the world.

Watch the following video to review the musical instruments:





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TEXTURE

Texture is the overall density and complexity of the music, whether it is thick or thin. It is the element of music that describes the way different parts of a piece are layered together and how they interact with each other.

There are several types of texture in music, including:

- Monophonic texture: a single melody line without harmony.
- Polyphonic texture: multiple independent melody lines played or sung at the same time.
- Homophonic texture: multiple parts moving together rhythmically, with a clear melody and accompaniment.
- Heterophonic texture: two or more parts playing or singing the same melody with variations in rhythm or pitch.
- Homorhythmic texture: multiple parts moving together rhythmically, with similar or identical rhythms.
- Counterpoint: the art of combining different melodies in a piece of music.

The texture of a piece of music can change throughout the piece,

depending on the composer's intent and the development of the piece. For example, a piece may start with a thin texture, such as a solo instrument, and then build to a thicker texture with the addition of more instruments or voices.

Texture plays an essential role in music as it helps to create the overall sound and feel of a piece, it also helps to create different moods and emotions, and it helps to distinguish different styles and **genres** of music.

FORM

Form is the structure or organization of a musical composition. It can refer to the overall layout of a piece, as well as the arrangement of smaller sections within it. Common forms in Western classical music include sonata form, binary form, and ternary form. Form can also be found in other types of music, such as blues and jazz, which have their own unique forms. The use of form can help to create a sense of unity and coherence within a piece of music and can also provide a framework for the composer to express their ideas.

DYNAMICS

Dynamics is how loud or soft a piece of music is. Dynamics can be used to emphasize certain notes or sections of a piece, creating tension and release, excitement, or a sense of climax. Dynamics often change throughout a piece, gradually increasing or decreasing to create a sense of movement and emotion. Dynamics can be indicated in a score using words such as "piano" (soft) and "forte" (loud), or through symbols such as crescendos and

decrescendos. Dynamic changes can also be used to give a piece a sense of structure and form.

Dynamics in music is the volume or loudness at which a piece of music is performed. The term is also used to indicate variations in loudness throughout a piece of music.

Dynamic indications are written in music using Italian terms such as pianissimo (pp) for very soft, piano (p) for soft, mezzo-piano (mp) for medium soft, mezzo-forte (mf) for medium loud, forte (f) for loud, and fortissimo (ff) for very loud.

These dynamic markings can add a lot of expression and emotion to a piece of music, and are used by composers and performers to create a desired mood or atmosphere.

GENRE

Genre in music is a general category that refers to the purpose of music (dance, church, listening in concert, military, entertaining, etc.), the kind and number of instruments and voices participating in the performance (a duo, a symphony orchestra, a solo), or by its form and style. Some general genres of music are: folk, popular, classical, sacred (religious) or secular, etc.

ISSUES

There are many issues that help us understand the context, politics, and social impact of music. Some of these will be explored in the following chapters and they include: colonialism, history, gender and sexuality, teaching and pedagogy, and many more. At this point, let us only consider one, **notation**, since it has a great importance in the teaching, study, transmission, and scholarship of music.

NOTATION

Notation is a system of symbols used to represent musical sounds, techniques, and expressions. It is used to record and communicate musical ideas to musicians so that they can perform the music accurately. Common musical symbols used in notation include clefs, staves, notes, rests, rhythms, dynamics, and articulations.

Music **notation** uses a combination of notes, rests, clefs, and other symbols to indicate the pitch, duration, dynamics, and expression of the music.

The most basic element of music **notation** is the note, which indicates the pitch and duration of a sound. Notes are represented by round symbols, called noteheads, placed on a musical staff, which is a set of five horizontal lines. The vertical position of the notehead on the staff indicates the pitch of the note.

Rests, which indicate silences or pauses in the music, are represented by different symbols depending on the duration of the silence.

Time signatures and barlines are also used to indicate the meter of the music and to divide it into regular rhythmic units.

Modern music notation software can also include other symbols such as chord diagrams, guitar tab, drum notation and more.

Watch this video to review what you learned about musical notation:



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PART I

MUSIC IN AFRICA, THE ARAB WORLD, INDIA, AND CHINA

CHAPTER 1

Chapter 1: The Music of Africa

AFRICAN MUSIC

The musical traditions of Africa are numerous and varied. They include a vast range of musical genres, instruments, and styles that represent the various languages, cultures, and faiths found on the continent. The lyrical melodies of the **mbira** from Southern Africa, the West African rhythms of the **djembe** and the **kora**, and the traditional music of the Tuareg people of the Sahara are just a few of the most well-known African musical traditions. In addition to using traditional instruments like drums, **xylophones**, and stringed instruments, African music is renowned for its use of **polyrhythms** and **call-and-response** patterns.

Watch this video to introduce yourself to African Music:



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PITCH IN AFRICAN MUSIC

MELODY

Melody in African music can vary greatly depending on the specific cultural and musical tradition. In some traditional African music styles, melody is not as prominent as **rhythm** and is often subordinate to other musical elements. However, in other African music styles, melody is more prominent and is used as the focus of the music.

African melodies can be characterized by their use of **pentatonic scales**, which have five notes per octave, instead of the seven notes used in Western music. This can give African melodies a distinctive sound, with a limited range of notes that can create a sense of tension and release. African melodies often use a lot of ornamentation, such as slides, trills, and vibrato, and can feature elaborate vocal techniques like yodeling, falsetto and glissando.

In some traditional African music, **melody** is created using **call-and-response** patterns, where a lead vocalist sings a phrase and is then echoed by a chorus. This creates a sense of community and participation in the music, and allows for improvisation and spontaneity within the melody.

In summary, African **melody** can be complex, ornate, and often is intertwined with **rhythm** and vocalization.

HARMONY

Harmony in African music is often characterized by its use of complex **polyphony** (multiple melodies played at the same time). In some traditional African music, harmony is created through the use of **call-and-response** patterns, where a lead vocalist sings a phrase and is then echoed by a chorus. Additionally, African **harmony** often incorporates the use of **microtones**, or pitches that fall between the standard Western notes of a scale. These microtones can give African music a unique and distinctive sound.

MODES

The use of **scales** and modes in African music is diverse and varies between different cultures and traditions. However, some common features and practices can be identified.

African traditional music often features modal structures, as opposed to Western tonal structures. This means that the music does not rely on a central “tonic” note or chord, and instead features a series of repeating patterns or modes that can be used to create different melodies and harmonies. This allows for a greater degree of improvisation and flexibility in the music.

One of the most common scales in African music is the **pentatonic** scale, which is a five-note scale that is found in many traditional music cultures around the world. Many African traditional music also uses heptatonic scales, which are seven-note scales.

A good example of the use of modes in African music is the West African **Griot** music, where musicians use a variety of modes, such as the Dorian **mode** and Mixolydian mode, in their melodies and harmonies.

MICROTONES

In addition, a lot of African traditional music is based on a system of **microtones**, which uses notes that fall between the traditional Western semitones. This allows for a wider range of pitch variation and can create intricate and nuanced melodies.

Overall, the use of modes and scales in African music is a complex and diverse subject, influenced by a range of cultural and historical factors, and continues to evolve and change over time.

BEAT IN AFRICAN MUSIC

RHYTHM AND POLYRHYTHMS

Rhythm is a central element in African music and plays a vital role in many traditional African music styles. African rhythms are often complex, with multiple layers of beats and rhythms played simultaneously. The use of drums is prevalent in African music, and they are often used to create a steady pulse or beat that serves as the foundation for the music. In addition to drums, other percussion instruments such as **xylophones**, **marimbas**, and bells are also commonly used to create intricate rhythms. African rhythms often have a strong sense of syncopation and **polyrhythms**, where multiple rhythms are played at the same time, creating a layered and dynamic sound. African rhythms can also be intertwined with dance and movement and are often used in ceremonial and ritual contexts.

Polyrhythms are a defining characteristic of African music, and refer to the use of multiple, interlocking rhythms in a single musical performance. This creates a complex and layered musical texture that is unique to African music.

Polyrhythms are created by layering different rhythms on top of

each other, with each rhythm being played at a different tempo or meter. This creates a sense of tension and release, as the different rhythms interact and clash against each other.

In traditional African music, **polyrhythms** are often created using drums and other percussion instruments, but they can also be found in other types of instruments such as the **xylophone**, and in singing, and dancing.

The use of **polyrhythms** is widespread in Africa and can be found in music from many different regions and cultures. Some of the most well-known polyrhythmic traditions include the drumming of the Yoruba people of Nigeria, the music of the Akan people of Ghana, and the **mbira** music of the Shona people of Zimbabwe.

It is important to note that **polyrhythms** are not only present in traditional music but also in contemporary music genres developed in Africa and in the diaspora such as **Soukous**, **Highlife**, **Afrobeats** and many more.

It is considered that the use of **polyrhythms** is a way to reflect the complexity and diversity of the African societies, and also is a way to express the oral tradition, where the music is used as a tool for transmitting knowledge and history.

Watch this video to review what you learned about polyrhymns:



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You can view them online here: [https://pressbooks.cuny.edu/](https://pressbooks.cuny.edu/apiza/?p=44#oembed-2)

apiza/?p=44#oembed-2

TIMBRE AND INSTRUMENTS IN AFRICAN MUSIC

Timbre, also known as tone color or tone quality, refers to the unique sound characteristics of a particular instrument or voice. In African music, a wide variety of instruments are used, each with their own distinct timbre. These include drums, **xylophones**, **marimbas**, percussion instruments such as shakers and bells, and stringed instruments such as the **kora** and the **ngoni**. The human voice is also an important element in African music, with a wide range of vocal styles used to convey different emotions and messages. The use of timbre in African music is often used to create a rich and complex soundscape, with different instruments and voices blending to create a unique and dynamic musical experience.

African music encompasses a wide variety of instruments, each with its own unique sound and history. Some of the most used instruments in African music include:

- **Drums:** drums are one of the most important instruments in African music and are used in a wide variety of styles and rhythms. Some of the most well-known African drum traditions include the djembe from West Africa, the dhol from South Asia, and the talking drum from West Africa.
- **Xylophones:** xylophones are a type of percussion instrument that consists of a series of wooden bars that are struck with mallets to produce sound. They are commonly used in traditional African music, particularly in Southern Africa.
- **Stringed instruments:** African music also includes a variety of stringed instruments, such as the **kora** from West Africa, which is a type of harp, the **oud** from North Africa, which is a type of lute, and the lyre from East

Africa.

- Wind instruments: flutes, horns, and trumpets are also used in African music. The flute is a common instrument in traditional music of many ethnic groups in West Africa.
- Percussion instruments: other percussion instruments include bells, shakers, and rattles.
- Electronic instruments: electronic instruments are becoming more popular in African music, such as synthesizers and drum machines.

These are some examples but there are many more depending on the regions and ethnic groups in Africa.

In African music, **vocables** are non-lexical syllables or sounds that are used to provide a rhythmic or melodic foundation for a song or performance. These sounds can include clicks, grunts, hums, and other vocalizations that are not specific words or phrases. They are often used in conjunction with lyrics and other instrumentation to create a complex and layered musical experience. African music is incredibly diverse and rich with many different cultures, so vocables may vary from place to place and from culture to culture.

TEXTURE IN AFRICAN MUSIC

African music is known for its rich and complex **textures**, which are created by a variety of instruments, vocal styles, and rhythms. Many African music traditions utilize **polyrhythms**, in which multiple rhythms are played simultaneously, creating a layered and dynamic sound. Additionally, African music often incorporates **call-and-response** patterns, in which a lead vocalist sings a phrase and is then echoed by a chorus or group of musicians. This creates a sense of interaction and participation among the performers

and listeners. The use of traditional instruments such as drums, **xylophones**, and stringed instruments also add to the unique textures found in African music

Heterophony is a musical technique in which multiple performers play the same melody but with slight variations, creating a rich and complex texture. It is commonly used in traditional music of many cultures, including Africa. In African music, **heterophony** can be found in a variety of forms, including vocal and instrumental music, and is often used to create a sense of unity and continuity within the music. Additionally, heterophony is also used to create a sense of spontaneity and improvisation in the performance.

FORM IN AFRICAN MUSIC

CALL-AND-RESPONSE

Call-and-response is a common element in African music, where a leader sings or plays a phrase and the rest of the group responds with a similar phrase. This creates a back-and-forth dialogue between the leader and the group, and can be used to create a sense of unity and participation among the performers and audience.

This **call-and-response** pattern can be found in a variety of African musical traditions, including gospel, blues, jazz, and traditional music. In traditional African music, call-and-response is often used in songs, dances, and other ceremonies, and can involve singing, drumming, or playing an instrument.

It is a way for the performer to engage the audience, to make them feel part of the performance. Also, it can be used to communicate, to tell stories, or to transmit messages.

In addition to its musical function, **call-and-response** also has

cultural, social and spiritual significance. In some cultures, call-and-response is seen as a way to communicate with the spiritual realm and to connect with ancestors.

Watch this video to review what you learned about call-and-response:



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OSTINATO

An **ostinato** is a repeating musical phrase or pattern. In African music, ostinatos are commonly found in rhythms and melodies. They are often used in traditional music as a way to create a sense of continuity and structure and can be played on a variety of instruments including drums, percussion, and stringed instruments. **Ostinato** patterns can be quite complex and intricate and are often a defining feature of the music of a particular culture or tradition.

GENRES IN AFRICAN MUSIC

GRIOTS

Griot music typically features a combination of singing,

accompanied by instruments such as the **kora**, **balafon** , and percussion. The music often tells stories of the community's history and heroes, as well as addressing current issues and events. Griots also play an important role in ceremonies and celebrations, such as weddings and funerals.

It is also worth noting that the **griot** tradition is not limited to West Africa, similar tradition can be found in other parts of Africa such as the jali in West Africa, the praise singer tradition in East Africa, and the praise poet tradition in Southern Africa.

Watch this video to review what you learned about griots:



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POPULAR MUSIC

Pop music in Africa is a diverse and constantly evolving genre, with influences from both traditional African music and Western pop music. It has been known to be characterized by the use of African rhythms and melodies, as well as the incorporation of modern instruments and production techniques. In the 1960s and 1970s, African pop music began to incorporate elements of funk, rock, and soul, creating a new sound that came to be known as "Afro-rock." This genre was popularized by artists such as Osibisa and Manu Dibango. In the 1980s and 1990s, a new wave of African pop music emerged, known as "Afrobeats." This genre was heavily influenced by American R&B and funk, and was characterized by the use of

electronic instruments and drum machines. It was popularized by artists such as Fela Kuti and King Sunny Ade. Today, African pop music continues to evolve, with new styles and sub-genres emerging all the time. Some examples of contemporary African pop music include Naija pop, a Nigerian genre characterized by the fusion of traditional Nigerian music and Western pop; Amapiano, a South African genre characterized by its use of piano riffs and deep bass; and Coupé-Décalé, an Ivorian genre characterized by its use of electronic instruments and its fast-paced rhythms. Overall, African pop music is a genre that is constantly evolving and blending different influences and styles, and is a reflection of the continent's rich cultural heritage and its ongoing engagement with the world.

RAP AND HIP HOP

Rap and hip hop are popular music genres in Africa, with a diverse and growing community of artists and fans. The origins of African hip hop can be traced back to the 1980s, when the genre began to spread from the United States to the continent. Rap and hip hop in Africa have grown to become a reflection of the social and political issues that are affecting the continent, as well as a way for artists to express their own personal experiences and perspectives. Many African rappers and hip hop artists incorporate elements of traditional African music, such as rhythms and melodies, into their music, creating a unique sound that is different from the American hip-hop. In countries like South Africa, Nigeria, Senegal, Kenya, and Tanzania, hip hop has become a major cultural force and a way of life for many young people. With the increased access to the internet, African hip-hop has been able to reach a global audience. The popularity of hip hop in Africa has also been driven by the many Hip-Hop festivals, concert and competitions that have been established in different countries, providing a platform for local artists to showcase their talents and gain recognition.

Overall, rap and hip hop in Africa are an important part of the continent's cultural landscape and continue to evolve and grow in popularity.

OTHER POPULAR GENRES AND STYLES

There are many different genres of popular music in Africa, each with its own unique history and characteristics. Some of the most popular genres include:

- **Highlife:** Originated in Ghana and Nigeria in the early 20th century, it is a fusion of African rhythms and Western brass band music.
- **Soukous:** Originated in the Congo, it is a style of dance music that features a strong bassline and a mix of African and Western influences.
- **Mbalax:** Originated in Senegal, it is a style of music that combines African rhythms with elements of jazz and funk.
- **Afrobeats:** Originated in Nigeria, it is a style of music that combines elements of hip-hop, R&B, and traditional African rhythms.
- **Amapiano:** Originated in South Africa, it is a style of music that combines elements of house music and traditional African rhythms.
- **Taarab:** Originated in East Africa, it is a style of music that combines elements of Arabic and Indian music with African rhythms.
- **Gazal:** Originated in the Sudan, it is a style of music that combines elements of traditional Sudanese music with Western influences.
- **Juju:** Originated in Nigeria, it is a style of music that combines elements of traditional Nigerian rhythms with

Western influences.

These are just a few examples of the many popular music genres found in Africa. Each country and region have its own unique styles and traditions.

ARTISTS

There are many famous artists in African music, and the following is a list of some notable examples:

- Youssou N'Dour, a Senegalese singer and songwriter who has been active since the 1970s and is considered one of the most prominent African musicians of all time.
- Salif Keita, a Malian singer and songwriter who is known for his unique blend of traditional and modern styles.
- Angelique Kidjo, a Beninese singer and songwriter who is known for her powerful and energetic performances, and for her work promoting African culture.
- Amadou & Mariam, a Malian couple and musician that sing in different languages and mix different music styles together, such as blues and funk with traditional Mali music.
- Ladysmith Black Mambazo, a South African choral group that is known for its unique a cappella singing style, which is influenced by traditional Zulu music.
- Ali Farka Toure, a Malian musician and songwriter who is considered one of the greatest African guitarists of all time, known for his mix of blues, Malian music and West African rhythms.



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- Nneka, a Nigerian singer and songwriter who is known for her powerful and socially conscious lyrics.
- Oumou Sangaré, a Malian singer and songwriter who is known for her powerful and emotive performances, and for her work promoting women's rights in Africa.

This is a small sample of the many talented artists in African music, and there are many more that are worth discovering.

ISSUES IN AFRICAN MUSIC

PRESERVING, TEACHING, NOTATING AFRICAN MUSIC

The preservation of African music is an important task, as it helps to ensure that the rich and diverse musical traditions of the continent are passed on to future generations. There are several ways in which African music can be preserved, including:

- **Recording and archiving:** Recording and archiving African music is an important step in preserving it for future generations. This can include both audio and video recordings, as well as written documentation of the music

and its cultural context.

- **Education and performance:** One of the best ways to preserve African music is through education and performance. By teaching and performing the music, it helps to keep it alive and ensures that it will continue to be passed on.
- **Collaboration with local communities:** Collaborating with local communities is important in preserving African music, as they are the ones who are most closely connected to the music and its cultural context. This can include working with traditional musicians and dancers, and supporting local music festivals and events.
- **Digital preservation:** As technology advances, digital preservation is becoming an increasingly important tool in preserving African music. Digitizing old recordings, creating digital archives and making them accessible online can help ensure that the music is preserved for future generations.
- **Protecting and promoting cultural heritage:** African music is an important part of the continent's cultural heritage. Protecting and promoting this heritage can help to preserve the music and its cultural context for future generations.

Overall, preserving African music is an ongoing process that requires a multi-faceted approach, including collaboration with local communities, education and performance, and the use of technology to ensure that the music is accessible to future generations.

GEOGRAPHY

North African music and Sub-Saharan African music are both diverse and rich with tradition but have some distinct differences.

North African music is heavily influenced by Arabic and Berber cultures and is characterized by the use of complex rhythms and the incorporation of instruments such as the **oud**, **qanun**, and **bendir**. The Gnawa music of Morocco, which combines traditional Berber and sub-Saharan rhythms, is a good example of the blend of cultural influences in North Africa. We'll consider this music in the next chapter.

Sub-Saharan African music is diverse, with traditional music varying greatly between different countries and ethnic groups. It often features polyrhythmic patterns and the use of drums and percussion instruments. The use of the human voice is also prominent, with traditional singing and call-and-response singing common. The use of the **kora** and the **xylophone** are also notable in sub-Saharan African traditional music.

Some examples of Sub-Saharan African traditional music include the **Griot** music of West Africa, the traditional music of the Ashanti people of Ghana, and the traditional music of the Zulu people of South Africa. A **griot** is a West African musician, storyteller, and oral historian. The **griot** tradition is an important part of the cultural heritage of many West African societies, particularly in countries like Mali, Senegal, and Guinea. **Griots** are known for their ability to preserve and pass down the history and oral traditions of their communities through their music and storytelling.

COLONIALISM

Colonialism has had a significant impact on music in Africa. During the colonial period, European powers imposed their culture and values on the colonized people, including their music. This often resulted in the suppression of traditional African music, as well

as the forced adoption of European music and instruments. In some cases, traditional music was banned and punished. However, African musicians also drew inspiration from European and American music, incorporating new styles and instruments into their own music to create a unique sound. After the decolonization, some African musicians started to reclaim and revitalize traditional music, while others continue to incorporate new influences.

CENSORSHIP AND FREEDOM OF SPEECH

Censorship and freedom of speech of music in Africa has been an issue in many countries on the continent, with governments and other authorities using various means to control the content of music and limit freedom of expression. The reasons for censorship can vary, but often include political, social, or religious considerations. In some countries, governments have used censorship to control the spread of political or social messages that they view as a threat to their power or ideology. This has been the case in countries like Zimbabwe, where the government has targeted musicians who criticize the government or its policies. In other countries, censorship has been driven by religious or moral considerations, with authorities seeking to control the spread of music that they view as promoting immorality or inappropriate behavior. This has been the case in countries like Sudan, where the government has targeted musicians who promote Western-style music and dress. In some cases, censorship has been driven by economic considerations, with governments or other parties seeking to control the distribution and sale of music to protect their own financial interests. Despite these challenges, many African musicians have continued to produce and perform music despite censorship, often using underground networks and social media to bypass government restrictions and reach their audiences. Overall, the censorship of music in Africa is a complex issue that varies

by country and is influenced by a range of political, social, and economic factors.

GENDER AND SEXUALITY

Gender roles and sexuality have played a significant role in African music throughout history. In many traditional African cultures, music is closely tied to religious and spiritual beliefs, and as such, it often reflects societal norms and values.

In many African societies, men are traditionally seen as the primary musicians and performers. Men often play instruments like drums, **xylophones**, and guitars, and are also responsible for composing and arranging the music. However, women also play an important role in traditional African music, often singing and dancing in ceremonies and celebrations.

In terms of sexuality, African music often expresses and reinforces societal norms and values around gender and sexuality. For example, in some traditional African societies, music and dance play a significant role in rituals related to coming of age and initiation, including initiation into adulthood, marriage, and even fertility. In these rituals, the music and dance often serve to reinforce societal norms and expectations around gender roles and sexuality.

In recent years, there has been a growing movement to challenge and subvert traditional gender roles and stereotypes in African music. Many contemporary African musicians and performers are pushing the boundaries and challenging societal norms around gender and sexuality through their music and performances.

Overall, gender roles and sexuality have played a significant role in African music throughout history and continue to shape the way it is performed and understood today.

INFLUENCE ON USA'S MUSIC

African music has had a significant influence on American music, particularly in genres such as blues, jazz, and rock and roll. The transatlantic slave trade brought millions of enslaved Africans to the Americas, who brought with them their musical traditions and instruments. The African rhythms and melodies present in their music helped to shape the development of blues and jazz, which later influenced the development of rock and roll. Additionally, the African American community has continued to draw inspiration from African music and incorporate it into their own music throughout the 20th century.

In more recent times, many African musicians have also been influenced by American music, particularly hip-hop and R&B, which have gained popularity across the continent. Many African artists have adopted elements of these genres into their own music, creating unique African versions of these styles.

Overall, the influence of African music on American music and vice versa is a two-way street, both cultures have continuously influenced each other throughout history.

SOME WEB RESOURCES FOR THIS CHAPTER

Web Resources

For further information, click on the following links:

- [African Drumming– Kennedy Center](#)
- [African Dance– Kennedy Center](#)

CHAPTER 2

Chapter 2: The Music of the Arab World

ARABIC MUSIC

Arabic music is a rich and diverse genre that encompasses a wide range of styles and traditions from various countries in the Arab world. It is characterized by its use of complex **rhythms** and **melodies**, as well as its incorporation of traditional instruments such as the **oud**, **qanun**, and **nay** (or ney). Arabic music is also known for its use of improvisation and its emphasis on the vocal performance. Some of the most well-known Arabic music styles include classical Arabic music, Egyptian pop, and Lebanese pop.

Because Arabic music is a rich and diverse and encompasses many different styles and forms, it is found in many countries across the Arab world. Here are a few examples of countries where Arabic music is particularly popular and influential:

Egypt: Known as the “cradle of Arabic music,” Egypt has a long and rich history of Arabic music. From classical and traditional forms such as Andalusian and classical Arabic music, to more modern and popular styles such as **shaabi** and pop.

Lebanon: Lebanese music is known for its diversity and has been

influenced by a variety of cultures, including Arabic, Mediterranean, and Western. Lebanese music is particularly known for its rich vocal traditions, as well as its use of the **oud** and the **qanun**.

Algeria: Algerian music is known for its blend of traditional Berber and Arabic music, as well as its incorporation of elements of African and Western music. **Chaabi** and **Rai** are two of the most popular genres in Algeria.

Iraq: Iraq has a rich and diverse musical heritage, and its music has been influenced by a variety of cultures, including Arabic, Persian, and Turkish. The most popular genres in Iraq are traditional music, such as maqam and **classical Arabic music**, as well as modern pop and hip-hop.

Syria: Syrian music is known for its rich vocal traditions, and its use of the **oud**, **qanun**, and the **nay**. Traditional genres such as classical Arabic music and dabke are popular in Syria, as well as more modern styles like pop and hip-hop.

Morocco: Moroccan music is known for its blend of traditional Berber, Arabic, and African influences. Gnawa music, which is a traditional form of music that originated in sub-Saharan Africa, is particularly popular in Morocco.

These are just a few examples of countries where Arabic music is particularly popular and influential, but Arabic music is found in many other countries across the Arab world, including **Tunisia, Oman, Qatar, Kuwait, Bahrain.**

Watch this video to review what you learned:



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PITCH IN ARABIC MUSIC

In Arabic music, scales and melodies are based on a system of modes called **maqamat**. The maqam system is an integral part of Arabic music, and different maqamat are used to create different moods and emotions in the music.

Some of the most commonly used **maqamat** in Arabic music include:

- **Hijaz**: characterized by its use of a raised fourth scale degree and a lowered seventh scale degree, this maqam is often used in religious and spiritual music.
- **Rast**: characterized by its use of a natural fourth and seventh scale degrees and a neutral third scale degree, this maqam is considered to be the most basic and fundamental maqam in Arabic music and is often used in folk and popular music.
- **Bayati**: characterized by its use of a lowered second scale degree and a raised fourth scale degree, this maqam is considered to be one of the most popular and widely-used **maqamat** in Arabic music and is often used in romantic and melancholic music.

- **Saba:** characterized by its use of a neutral third scale degree, a lowered sixth scale degree, and a raised seventh scale degree, this maqam is often used in music that is meant to convey a sense of longing or nostalgia.
- **Nahawand:** characterized by its use of a lowered third scale degree, a lowered sixth scale degree, and a lowered seventh scale degree, this maqam is often used in music that is meant to convey a sense of sadness or sorrow.
- **Kurd:** characterized by its use of a neutral third scale degree, a raised fourth scale degree, and a raised sixth scale degree, this maqam is often used in music that is meant to convey a sense of joy and celebration.

These are just a few examples of the many different maqamat used in Arabic music. Each maqam has its own unique characteristics and is used to create a specific emotional or musical effect.

Maqam, as mentioned, is a system of melodic modes used in traditional Arabic music. Each maqam has its own set of melodic rules and characteristics, and musicians use them as the basis for improvisation and composition. The maqam system is like the Western concept of a key or mode, but it has many more variations and subtleties. It is an important element of Arabic music and is used in various genres such as classical Arabic music, pop and **folk music**.

MICROTONES

Microtones and quarter tones are important elements in Arabic music, and they refer to the use of notes that fall between the traditional Western semitones.

In Arabic music, the traditional system of tuning includes 24 quarter tones or **microtones**, which are used to create a wider range of pitch than the Western 12-note system. This allows for the

expression of different emotions and moods, and it adds to the overall richness and complexity of Arabic music.

The use of **microtones and quarter tones** is particularly important in traditional Arabic vocal music, where it is used to create the complex and emotive melodies associated with Arabic music. For example, in classical Arabic music, maqam, the use of microtones and quarter tones is essential to the expression of the different modes or scales.

Instrumental music also makes use of **quarter tones**, particularly in traditional instruments like the **oud**, **qanun**, and **nay**. These instruments are constructed and tuned to produce **microtones**, which is an essential aspect of the Arabic music.

The use of microtones and quarter tones in Arabic music varies depending on the region, the genre, and the artist. Some contemporary Arabic music may not use them as extensively as traditional music does, but they are still an important aspect of Arabic music and are widely used in traditional forms.

TIMBRE AND INSTRUMENTS IN ARABIC MUSIC

There are many traditional musical instruments used in Arabic music, each with its own unique sound and history. Some of the most used instruments include:

- **Oud:** a pear-shaped stringed instrument that is the national instrument of several Arab countries. It has a distinctive deep and warm sound and is often used as a solo instrument or as the lead instrument in an ensemble.
- **Qanun:** a plucked string instrument that is like a zither or dulcimer. It has many strings stretched over a trapezoidal soundboard and is played with small plectrums attached

to the fingers.

- **Nay:** a cylindrical flute made from reed or bamboo. It is one of the oldest instruments in Arabic music and has a clear and high-pitched sound.
- **Riq:** a small tambourine with jingles, which is used to provide the main rhythm in Arabic music.
- **Darbuka:** a hand-held drum that is played with the fingers. It is also known as a goblet drum and has a distinct sharp sound.
- **Buzuq:** a long-necked lute with a pear-shaped body, which is mostly used in the Eastern Mediterranean and Egypt.
- **Kanun:** a plucked string instrument that is similar to the **qanun** but it is mostly used in Turkey, Greece, and the Middle East.
- **Violin:** it is considered as a modern instrument, but it's widely used in Arabic music mainly in the classical genre.

These are just a few examples of the many traditional instruments used in Arabic music. Each country in the Arab world also has its own unique instruments and traditions.

Watch this video to review what you learned about Arab musical instruments:



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TEXTURE IN ARABIC MUSIC

Heterophony is a musical technique where multiple musicians or singers perform the same melody simultaneously, but with slight variations in rhythm, melody or ornamentation. This technique is commonly used in Arabic music and it creates a rich, complex and layered sound.

Heterophony is often used in ensemble performances, particularly in **traditional Arabic music**, where multiple musicians will play or sing the same melody on different instruments or at different registers. This can include different variations in rhythm, melody and ornamentation, which creates a rich, complex and layered sound.

Heterophony is also commonly found in Arabic vocal music, particularly in traditional forms such as Qawwali and Sufi music. In these styles, multiple singers will sing the same melody in harmony, often using variations in rhythm, melody, and ornamentation to create a rich and complex sound.

This technique is also used in Arabic instrumental music, particularly in traditional forms such as maqam music where multiple instruments play the same melody with slight variations.

Heterophony is an essential element in Arabic music, it creates a sense of improvisation and spontaneity, which is an important aspect of Arabic music. It also allows for the expression of different emotions and moods, and it adds to the overall richness and complexity of Arabic music. The use of heterophony varies depending on the genre, the artists, and the cultural context. It's more commonly found in traditional Arabic music, but it can also be found in more contemporary forms of Arabic music.

FORM IN ARABIC MUSIC

Taqasim is a form of improvisation in traditional Arabic music that is based on the maqam system. It is often performed on an instrumental solo, such as the **oud** or **qanun**, and typically involves the musician improvising a melody over a fixed harmonic progression. The goal of a taqasim is to showcase the musician's skill and mastery of the maqam system, and to take the listener on a musical journey through the different melodic and emotional possibilities of the chosen maqam. It is a common element in Arabic classical music and is considered a high art form.

In traditional Arabic music, improvisation and composition are closely intertwined. The maqam system provides a foundation for both improvisation and composition, with each maqam having its own set of melodic rules and characteristics. Musicians use these rules as a basis for creating new melodies, both in the moment during improvisation and in the more deliberate process of composition.

Improvisation is a central element in Arabic music, particularly in instrumental solo performances such as the **taqasim**. Musicians use their knowledge of the maqam system to create new melodies on the spot, often building on a pre-existing melody or rhythm.

Improvisation is considered a high art form, and skilled improvisers are highly respected in Arabic music.

Composition, on the other hand, is a more deliberate process in which musicians create new melodies and songs. Composers often draw on the maqam system to create a specific emotional or structural framework for their compositions. Many traditional Arabic songs are passed down through oral tradition and are passed on from one generation to the next.

In both improvisation and composition, Arabic music emphasizes the use of melody, rhythm, and ornamentation to convey emotion and express personal feeling.

GENRES IN ARABIC MUSIC

There are many different genres of Arabic music, each with its own unique characteristics and influences. Some of the most well-known and widely practiced genres include:

- **Classical Arab music:** also known as “Arab art music,” this genre is characterized by its complex rhythms and melodies, as well as its use of traditional instruments such as the **oud**, **qanun**, and **nay**. It is the foundation of all Arab music and has a long history dating back to the medieval period.
- **Raqs Sharqi:** also known as “belly dance music,” this genre originated in Egypt and is characterized by its use of a steady drumbeat and its emphasis on the rhythm of the dance.
- **Andalusian classical music:** This genre is influenced by the music of the Moors in Al-Andalus (Medieval Iberian Peninsula) and has a strong emphasis on the use of melody and rhythm.

- **Gulf music:** this genre is characterized by its use of the **oud** and the traditional percussion instrument “Tabl” and has a strong influence from the Bedouin culture.
- **Pop music:** this genre is popular across the Arab world and is characterized by its incorporation of Western elements such as electric guitars and drums.
- **Sufi music:** this genre has its roots in the spiritual and mystical practices of Islam and is characterized by its use of devotional poetry and its emphasis on the emotional and spiritual aspects of music.
- **Shaabi:** is a genre of Egyptian popular music that traces its roots to the working-class urban areas of Cairo and has a strong influence from the local culture and dialect.
- **Bedouin music:** This genre is mostly from the bedouin culture and characterized by its use of the **oud**, Tabl and the use of poetry that reflects the Bedouin’s way of life and culture.
- **Chaabi:** This genre is mostly from the Maghreb region (Algeria, Tunisia and Morocco) and characterized by its use of the guembri (a type of lute) and the use of poetry that reflects the social issues and people’s daily life.

These are just a few examples of the many different genres of Arabic music. Each country in the Arab world also has its own unique styles and traditions.

RAP AND HIP HOP

Rap and hip-hop are relatively new genres in the Arabic music scene, but they have been gaining popularity in recent years. Arabic rap and hip-hop have their roots in the Western genre, but they

have been adapted to reflect the culture and experiences of Arab youth.

One of the main characteristics of Arabic rap and hip-hop is its use of colloquial Arabic, which is often mixed with elements of foreign languages, particularly English. This reflects the reality of the Arab youth who use a mix of languages in their daily lives.

Rap and hip-hop in the Arab world often address issues such as poverty, unemployment, and political oppression, which are relevant to many young people in the region. The lyrics often express frustration with the political and social conditions and voice the aspirations of the youth for a better future.

Rap and hip-hop artists in the Arab world have faced many challenges, including censorship, lack of support from the music industry, and limited exposure. However, many artists continue to produce music and gain a following through the internet and social media.

Arabic rap and hip-hop music is still a niche in the Arabic music industry and not as widely accepted as traditional Arabic music, but it is becoming more popular among the youth and gaining more acceptance.

Arabic hip-hop and rap is a genre that has been growing in popularity in recent years. This genre is characterized by its use of colloquial Arabic and often addresses themes of social and political issues in the Arab world.

POPULAR MUSIC

Popular Arabic music encompasses a wide range of styles and genres, including traditional and modern forms. Some of the most popular styles of Arabic music include:

- **Raqs Sharqi** (also known as belly dance music) is a genre of Arabic music that originated in Egypt and is characterized by its fast-paced rhythms and melodic lines.

- **Classical Arabic** music is a traditional genre that is characterized by its complex rhythms and intricate melodies. It is performed on a variety of instruments, including the **oud**(lute), **qanun** (zither), and **nay** (flute).
- **Pop Arabic music**, also known as Khaleeji pop or Gulf pop is a modern genre that has become increasingly popular in the Arab world in recent years. This genre is characterized by its catchy melodies, simple lyrics, and use of electronic instruments.
- **Shaabi** music is a popular genre of music from Egypt that has roots in traditional **folk music**. It is characterized by its simple lyrics and upbeat rhythms and is often associated with lower-class neighborhoods and working-class people.

These are some of the most popular genres of Arabic music, but there are many other styles and sub-genres that are popular in different regions of the Arab world.

FOLK MUSIC

Folk Arabic music, also known as traditional Arabic music, is a genre of Arabic music that has its roots in the traditional culture and customs of the Arab people. It encompasses a wide range of styles and sub-genres and is characterized by its use of traditional instruments and its focus on the oral tradition. Folk Arabic music is often divided into regional styles, each with its own distinct characteristics and instrumentation. Some popular regional styles of folk Arabic music include:

Andalusian music, which originated in the Iberian Peninsula and is characterized by its use of the **oud** (lute) and **qanun** (a zither)

Gulf music, which is popular in the Gulf states and is characterized by its use of the **oud** and the **nay** (flute)

Bedouin music, which is popular among the Bedouin people of

the Arabian Peninsula and is characterized by its use of the rababa (fiddle) and the mizmar (oboe)

Sudanese music, which is popular in Sudan and is characterized by its use of the tambour (drum) and the ardin (harp).

Egyptian music, which is characterized by its use of the **oud**, the **qanun**, and the tabla (drum).

Folk Arabic music is often performed at traditional events such as weddings, celebrations and religious ceremonies and it is usually passed down through generations through oral tradition. Folk Arabic music is an important part of Arab culture and it's still widely popular in many regions of the Arab world.

ARTISTS

There are many famous artists in Arabic music, from the classical and traditional to the modern and contemporary. Here are a few examples of some of the most well-known and influential Arabic musicians:

Umm Kulthum, also known as "The Voice of Egypt," was one of the most famous and influential Arabic singers of the 20th century. She was known for her powerful voice and emotive performances, and her music continues to be widely popular in the Arab world.

Watch the artist in this video:



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apiza/?p=46#oembed-3

Fairuz, is a Lebanese singer and actress considered as one of the most famous and enduring singers in the Arab world. Her music often reflects the social and political changes in the Middle East over the past several decades.

Abdel Halim Hafez, was an Egyptian singer, actor, and one of the most popular and enduring icons of Arabic music. He was known for his emotive performances and powerful voice.

Amr Diab, is an Egyptian singer and songwriter who is considered as one of the most successful Egyptian and Arabic pop singers. He is known for his blend of Western and Arabic music styles and helped to introduce a new genre of music, known as "Mediterranean Music".

Cheb Khaled, is an Algerian musician, singer and songwriter who is considered as one of the most popular and influential artists in the Arab world. He is known for his blend of traditional Algerian music with modern pop and rock.

Nancy Ajram, is a Lebanese singer and actress who has become one of the most successful and influential female singers in the Arab world. She is known for her blend of pop and traditional Arabic music, and her music videos have been widely popular on the internet.

These are just a few examples of some of the most famous and influential Arabic musicians. There are many other artists from different regions and styles of Arabic music who have made significant contributions to the genre and continue to influence the music industry.

ISSUES

NOTATION

Notation, as you already know, is a system used to represent music through the use of written symbols, and it is used in many different musical traditions, including Arabic music.

In Arabic music, written notation is used to document and preserve traditional melodies, rhythms, and forms. The use of notation in Arabic music has a long history, dating back to the 19th century when it was first introduced by European musicians and musicologists who were studying and documenting traditional Arabic music.

The most common form of notation used in Arabic music is the solfeggio system, which uses the letters of the alphabet to represent different notes. This system is similar to the Western solfeggio system, and it is used to notate the melody and rhythm of Arabic music.

Another system used to notate Arabic music is the maqam notation system, which is used to notate the complex melodies and rhythms of traditional Arabic music. This system uses a combination of letters and symbols to represent different notes and rhythms.

The use of notation in Arabic music varies depending on the region, genre, and context. While notation is widely used in classical and traditional forms of Arabic music, it is less commonly used in more contemporary forms of Arabic music. Also, not all Arabic music is written down, traditional music is often passed down through oral tradition and improvisation is an important aspect of Arabic music.

TEACHING

The teaching and pedagogy of Arabic music is typically based on the transmission of knowledge and skills from master to student through a combination of oral and written instruction. Traditionally, the study of Arabic music has been based on the master-student relationship, where a student would study with a master musician and learn through observation, imitation, and practice. This approach is still used in many traditional music schools and conservatories. In recent years, there has been a shift towards more formalized and structured methods of teaching Arabic music, particularly in universities and conservatories. This often includes the use of written notation and instructional materials, as well as the incorporation of Western music theory and pedagogy. The teaching and learning of Arabic music can also include the study of different aspects of the music, such as history, theory, performance practice, and the use of different instruments. In addition to formal education, many people learn Arabic music informally through participation in community music groups, or by learning from family members and friends. Regardless of the approach, the teaching and pedagogy of Arabic music often emphasizes the importance of maintaining the traditional techniques and forms while also encouraging experimentation and innovation. Thus the teaching and pedagogy of Arabic music can vary depending on the region, cultural context and the level of education, and that the traditional approach is still widely used especially in countries where there is less access to formal education.

The transmission and preservation of Arabic music is an ongoing process that involves passing down knowledge, skills, and traditions from one generation to the next.

Traditionally, the transmission of Arabic music has been based on the master-student relationship, where a student would study with a master musician and learn through observation, imitation,

and practice. This approach is still used today, and many musicians continue to learn and pass down traditional techniques and forms through this method.

In addition to the oral tradition, the use of written notation has played an important role in the transmission and preservation of Arabic music. Written notation was developed in the 19th century and has been used to document and preserve traditional melodies, rhythms, and forms.

More recently, technology has also played a role in the preservation of Arabic music. The use of recording technology has allowed for the documentation and preservation of traditional music, and the internet and digital media have made it possible for people all over the world to access and learn about Arabic music.

Another aspect of preservation of Arabic music is the work of Ethnomusicologists and musicologists, who study and document the traditional music of different cultures, including Arabic music. This research helps to understand, appreciate, and preserve the traditional music and its cultural context.

In addition to the above, there are also initiatives from governments, cultural organizations and private initiatives to preserve and promote Arabic music. These include festivals, concerts, competitions, and educational programs that aim to raise awareness about the importance of preserving and promoting Arabic music, and to encourage its practice and study.

Therefore the preservation of Arabic music is an ongoing process and that the transmission and preservation of Arabic music is facing several challenges such as globalization, urbanization, and the influence of Western culture.

ISLAM

Music has a long history within Islam, and it has been an important part of Muslim culture for centuries. However, the relationship

between music and Islam has been a complex and sometimes controversial one.

Many Islamic scholars have traditionally held that music is permissible if it does not lead to sinful behavior and is not used in a way that is disrespectful or dishonors God. Some Islamic scholars also believe that music can have spiritual and therapeutic benefits and can be used as a means of drawing closer to God.

On the other hand, some Islamic scholars and conservative Muslims believe that music is haram (forbidden) because it is seen as a distraction from the worship of God and can lead to sinful behavior. They argue that it can be a source of temptation, and that it is not consistent with the teachings of the Quran and the Hadith (the sayings of the Prophet Muhammad).

Sufi music is widely accepted within Islam as it is considered a form of devotional music that is used to invoke the presence of God and to achieve a state of spiritual ecstasy.

In general, the Islamic stance on music varies depending on the interpretation of Islamic teachings and the cultural context. However, it is widely accepted that if music is performed and consumed with moderation and in a respectful manner, it can be considered permissible in Islam.

Quranic recitation refers to the act of reciting or reading the Quran, the central religious text of Islam. Quranic recitation is considered a highly spiritual and devotional practice in Islam and is considered as a way of gaining blessings, forgiveness, and closeness to God. It is also considered a way of gaining knowledge and understanding of the teachings of Islam. Quranic recitation is typically performed in Arabic, the original language of the Quran, and is usually accompanied by the proper pronunciation and intonation of the text, which is known as Tajwid.

The call to prayer, also known as the adhan, is the Islamic call to worship that is recited by the muezzin, the person appointed to lead the call to prayer, to invite Muslims to come to the mosque and perform the congregational prayer (salat). The adhan is recited

in Arabic and consists of specific phrases that declare the greatness of God and the importance of prayer.

The **call to prayer** is recited five times a day, at specific times determined by the Islamic calendar. It is traditionally recited from a minaret, the tower of a mosque, but can also be recited from loudspeakers or other speakers in modern times. The adhan is considered a devotional act of worship and is also meant to remind Muslims of the importance of prayer and devotion throughout the day.

Watch this video to review what you learned:



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CENSORSHIP AND FREEDOM OF SPEECH

Censorship and freedom of speech is a significant issue in the Arabic music industry, and many artists have faced censorship and restriction of their work because of their lyrics, themes, and/or videos. In many Arabic countries, the government and religious authorities have significant control over the content of music and other forms of media. This means that music that is deemed to be offensive or in violation of religious or moral values can be banned or censored. Themes such as sex, politics, and criticism of the government are particularly sensitive and can lead to censorship. Artists who produce music that is critical of the government or that addresses sensitive political or social issues can also face

harassment, imprisonment, and even violence. This has led to self-censorship among many artists who avoid discussing certain topics in order to protect themselves and their families. In addition to government censorship, there is also self-censorship among the music industry and media outlets, who avoid promoting or airing music that may be controversial to avoid backlash and negative publicity. Despite the censorship, many artists and musicians continue to produce music that addresses important social and political issues, using metaphors and symbolism as a way to express their views without getting banned. Some also use the internet and social media to bypass censorship and reach their audience. It can be said that the level of censorship and control of the music industry varies from one country to another, and that the censorship laws and practices are in constant evolution.

GENDER AND SEXUALITY

In traditional Arabic music, there are distinct gender roles and expectations placed on men and women. Historically, men have typically been the primary performers and creators of Arabic music, while women have played a more limited role. Men are typically considered to be the primary vocalists and instrumentalists and are often the ones who perform in public and on stage. They are also often the ones who compose and arrange music. On the other hand, women's participation in Arabic music has typically been more restricted. In some traditional societies, women were not allowed to perform in public or on stage, and their participation in music was generally limited to singing in private or at home. However, in recent years there has been a change in this paradigm, and more and more women are becoming involved in Arabic music as performers, composers, and producers. This trend is particularly seen in the Gulf countries, where women are breaking the traditional barriers and making a name for themselves in the music industry. There are many examples of women who have been

successful in the Arabic music scene, despite the traditional gender roles.

Sexual themes and references have long been present in Arabic music, but the way they are expressed, and the level of explicitness can vary depending on the cultural, social, and historical context. In traditional Arabic music, sexual references were often implied through metaphor or symbolism and were not always explicit. However, in recent years there has been a shift towards more explicit sexual themes and references in Arabic music, particularly in pop and hip-hop. This reflects a shift in societal attitudes towards sexuality, and a greater willingness to discuss and express these themes in the public sphere. However, while some Arabic music may contain explicit sexual content, many Arabic countries still have strict cultural and legal restrictions on such content. This means that sexual themes and references in Arabic music can still be considered controversial and can lead to censorship and backlash.

Finally, the representation of women in Arabic music, particularly in videos and performances, can be highly sexualized and objectifying. This is a reflection of a wider societal issue, and there has been criticism and discussions about the way women are represented in Arabic music and media in general.

In conclusion, the representation of sexuality in Arabic music varies depending on the genre, the artist, and the cultural and societal context. It can range from implicit references in traditional music to more explicit representation in contemporary music, but it's a topic that is still considered sensitive and controversial in many Arabic countries.

COLONIALISM

Arabic music, like many other cultural forms in the Arab world, has been deeply influenced by European **colonialism**. During the colonial period, European powers exerted a great deal of control

over the region, and their cultural influence was felt in many areas, including music. European military bands and orchestras were often brought in to perform for colonial officials and the local elite, and many Middle Eastern musicians were exposed to European classical music for the first time. Additionally, European music notation and instruments such as the piano and violin were introduced and adopted into Arabic music. As a result, many traditional Arabic music forms have been modified to incorporate elements of European music, and a distinct genre of “Arab classical music” emerged. This genre often features Western-style orchestras and arrangements, and is still popular in the Arab world today.

Colonialism, thus, has had a significant impact on Arabic music. During the colonial period, European powers exerted control over many Arab countries, and their cultural influence was often imposed upon the indigenous population. This included the suppression of traditional music and the promotion of Western-style music. Additionally, many musicians were forced to adopt Western musical instruments and techniques. However, despite these efforts, Arabic music has managed to preserve its traditional elements and continues to evolve and thrive.

SOME WEB RESOURCES FOR THIS CHAPTER

Web Resources

For further information, click on the following links:

- Music of the Arab World– Kennedy Center
- Understanding Arab Music– Kennedy Center

CHAPTER 3

Chapter 3: The Music of India

INDIAN MUSIC

The music of India includes multiple varieties of classical music, folk music, filmi, and Indian pop. Indian classical music is divided into two main traditions: **Carnatic** and **Hindustani**. Folk music is an important part of India's musical heritage and is characterized by its own unique rhythms, melodies, and lyrics. **Filmi** music is the music used in Indian films and is a blend of classical, folk, and popular music. Indian pop, also known as **Indipop**, is a genre of music that combines Indian classical and folk music with Western pop music.

PITCH AND BEAT IN INDIAN MUSIC: RAGAS & TALAS

Indian classical music is based on the concept of **ragas**, which are melodies that evoke certain emotions in the listener. Some of the most popular ragas used in Indian music include Bhairav, Yaman, Malkauns, Todi, Bhupali, Marwa, and Darbari. Each raga

has a distinct melodic structure and is associated with a particular time of day, season, or mood.

Talas are rhythmic cycles used in Indian classical music. They are composed of a specific number of **beats** and can be used to structure improvisations, compositions and performances. Talas are divided into three parts: thekhādī, the vibhāg and the laggī. Thekhadi is the cyclical pattern of beats, the vibhag divides the cycle into two halves and the laggi is the part of the cycle which is improvised. Each **tala** has its own unique character, which is determined by the number of beats and the way in which they are grouped together. Talas are an essential part of Indian classical music, and are used to create a sense of structure, repetition and form in the music.

Like the **maqam** system in Arab music, in Indian classical music, a **raga** is a melodic mode or framework that serves as the foundation for a composition or improvisation. It is characterized by a specific set of melodic rules and guidelines, including the use of certain notes, the order of the notes, and the way they are ornamented.

Each **raga** has a specific mood or emotion associated with it and is meant to be performed during certain times of the day or in specific seasons.

Ragas are classified into various types such as Janaka, Janya, and Upanga.

- Janaka ragas are the “parent” ragas from which many other ragas are derived.
- Janya ragas are derived from Janaka ragas and are its “children”
- Upanga ragas are Janya ragas that have been modified or adapted in some way.

In **Hindustani** music there are ten thaats and in **Carnatic** music seventy-two Melakartha ragas.

Ragas are also accompanied by **tala**, which is the rhythmic pattern that serves as the foundation for the composition or improvisation. Each **tala** is characterized by a specific number of beats and a specific time-cycle.

In Indian classical music, a **tala** is a rhythmic cycle that serves as the foundation for a composition or improvisation. It is characterized by a specific number of beats and a specific time-cycle and is usually indicated by a specific hand or finger gesture called a “kriya” that is used by the percussionist to signal the start of each cycle.

Tala is an integral part of Indian classical music and is used in both **Hindustani** and **Carnatic** music traditions. The use of tala creates a structure for the improvisation and composition by providing a framework for the musicians to build their improvisations around.

In **Hindustani** music, talas are classified into four main categories: Trital, Dhamar, Ek tal, and Jhaptal.

In **Carnatic** music, talas are classified into three main categories: Tisra, Chatusra, and Misra.

Each **tala** has its own specific name, such as Dadra, Jhaptal, and Rupak in Hindustani music and Adi, Rupaka, and Triputa in **Carnatic** music.

The use of **talas** requires a high level of skill and practice to master, as the musician must be able to keep a steady beat while also improvising and adapting to the other musicians in the ensemble.

A quarter tone, also known as a microtone, is a musical interval that is equal to one-fourth of a semitone. In Indian music, quarter tones are used to express subtle inflections in melody and are an integral part of the melodic system. These subtle melodic nuances are often used to create a sense of tension and release and to create a feeling of improvisation. Quarter tones are also used to create a more complex texture in ragas, or melodic forms, by adding additional notes to a particular phrase. Quarter tones and

microtones are used extensively in Northern Indian classical music, where a raga is composed with precise intonation and intricate ornamentation.

Microtones are tones that fall between the standard twelve-note chromatic scale. In Indian music, microtones are used to create a more subtle and nuanced sound. They are important in making **ragas** (melodies) and **talas** (rhythmic cycles) more expressive.

Microtones can be used to make a note sound higher or lower than it would on the standard twelve-note chromatic scale, which can result in a more complex and emotive sound. Indian music also makes use of vibrato, which is a slight fluctuation in pitch. This creates a more complex sound and can be used to add expression and emphasis to a performance.

TIMBRE AND INSTRUMENTS IN INDIAN MUSIC

Indian classical music is traditionally performed on a variety of instruments, many of which have been in use for centuries. Some of the most used instruments in Indian classical music include:

Sitar: A long-necked string instrument with a large number of strings that is played with a plectrum (mizrab) and is commonly used in Hindustani music.

Sarod: A string instrument with a deep, mellow tone that is played with a plectrum (jawari) and is commonly used in Hindustani music.

Tabla: A pair of small hand drums that are played with the fingers and palms and are used to provide the rhythm in Indian classical music.

Harmonium: A small reed organ that is played with the fingers and is used to provide accompaniment in Indian classical music.

Mridangam: A double-headed drum that is played with the hands and is commonly used in **Carnatic** music.

Ghatam: A clay pot that is played with the hands and is commonly used in **Carnatic** music.

Kanjira: A tambourine-like instrument that is played with the hands and is commonly used in **Carnatic** music.

Violin: A bowed string instrument that is played with a bow and is commonly used in both Hindustani and Carnatic music.

Flute: A wind instrument that is played by blowing into a hole and is commonly used in both Hindustani and Carnatic music.

Sarangi: A bowed string instrument that is played with a bow and is commonly used in Hindustani music.

These are just some of the instruments commonly used in Indian classical music, and there are many more instruments that are used depending on the specific style and tradition of music.

Review what you know about Indian instruments by watching this short video:



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TEXTURE IN INDIAN MUSIC

In Indian music, **texture** refers to the way in which the different musical elements of a piece are arranged and combined. There are several different types of texture found in Indian music, including:

Monophonic: A monophonic texture is one in which a single melody is played or sung. This is often the case in traditional Indian

vocal music, where a solo vocalist sings a melody accompanied by a **drone** or a simple percussion instrument.

Polyphonic: A polyphonic texture is one in which multiple melodies are played or sung simultaneously. This is less common in Indian music, but can be found in some forms of Indian classical music, such as the South Indian carnatic music where there is a use of counterpoint melodies.

Homophonic: A homophonic texture is one in which multiple voices or instruments play or sing the same melody simultaneously, but with slightly different variations. This type of texture is common in Indian classical music, particularly in ensemble performances where multiple instruments play the same melody in a coordinated manner.

Heterophonic: A heterophonic texture is one in which multiple voices or instruments play or sing the same melody simultaneously, but with slightly different variations. This is a common feature in Indian classical music, particularly in improvisation, where the musicians play the same melody with different nuances.

Drone: **Drone** is a constant and unchanging sound that provides a foundation for the melody to be played or sung. The use of drone is common in Indian classical music, particularly in vocal music where the drone is provided by a tanpura or a sruti box.

Overall, Indian music is known for its rich and diverse textures, which are created through the combination of different musical elements such as melody, rhythm, and timbre.

FORM IN INDIAN MUSIC

COMPOSITION AND IMPROVISATION

Indian music has long been a form of both composition and improvisation. Improvisation is a key element of Indian music

culture and is often embedded within composed pieces. It is said that improvisation is the soul of Indian music, and it is often used to create a unique and individual sound. Improvisation is used to express emotion and creativity, and to emphasize the beauty of the melody.

Composition is also an important part of Indian music. Indian composers create melodies and rhythms that are unique to the particular genre of music. These compositions can range from simple classic ragas to complex and intricate pieces. Composers strive to create music that is both beautiful and meaningful, and which reflects the culture and values of the society.

In Indian music, composition and improvisation often come together to create music that is both meaningful and creative. This combination of composition and improvisation is what makes Indian music so special and unique.

GENRES IN INDIAN MUSIC

Hindustani music is one of the two main traditions of Indian classical music, the other being **Carnatic** music. It originated in the northern regions of India and is characterized by its use of improvisation and the influence of devotional and Sufi music. It is also known for its use of a wide range of musical scales, called **ragas**, and its use of **talas**, which are rhythmic patterns. **Hindustani** music is traditionally performed on a variety of instruments, including the **sitar**, sarod, **tabla**, and **harmonium**. It is also often accompanied by singing, with the main vocal forms being khayal, thumri, and dhrupad.

There are several different genres of Indian music, including classical, folk, and **filmi music**. Classical Indian music is divided into two main traditions: **Hindustani** and **Carnatic**. Hindustani music is primarily associated with the northern regions of India, while

Carnatic music is primarily associated with the southern regions. Folk music is also diverse, with different styles and traditions found throughout the country. **Filmi** music, also known as **Bollywood** music, is a popular genre in India and is often based on a fusion of traditional and Western styles.

Folk music in India is an ancient and varied form of music that has been passed down for generations and is deeply connected to the culture, customs, and beliefs of the people of India. It is an integral part of the social, religious, and cultural life of India, and is made up of songs, stories, and poems that are sung and performed in villages, towns, and cities throughout the country. Folk music reflects the lives of the people, capturing their joys, sorrows, and struggles. It is performed at festivals and other special occasions and can be heard in many different styles and forms, including those of classical, devotional, and Sufi music. Folk music often has a strong regional flavor and is usually accompanied by traditional instruments such as drums, **flutes**, and strings.

Bollywood music, also known as Hindi film music, is the music composed for the Indian film industry, known as Bollywood. Bollywood music is heavily influenced by Indian classical music and has incorporated many western musical styles. It is quite eclectic, and often combines elements of different musical genres, such as Indian classical music, folk music, qawwali, and modern electronic music. Bollywood songs typically make use of a variety of musical instruments, including guitars, **sitars**., **tablas**., synthesizers, and drums. **Bollywood** music is often romantic and upbeat and is often used to underscore the emotions of a scene in a movie.n about contemporary Bollywood music.

ARTISTS

- AR Rahman
- Lata Mangeshkar

- A. R. Rehman
- R. D. Burman
- Zakir Hussain
- Kishore Kumar
- Ustad Bismillah Khan
- Pandit Ravi Shankar
- Bhimsen Joshi
- Hariprasad Chaurasia

Watch this video to review what you learned:



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Carnatic music, on the other hand, is primarily associated with the southern regions of India, particularly in the states of Tamil Nadu, Andhra Pradesh, Karnataka, and Kerala.

Carnatic music is centered around the vocal music, and it is based on a system of **ragas** (melodic modes) and **talas** (rhythmic cycles). It is known for its complex and intricate melodies, as well as its use of rhythmic patterns and improvisation.

Instruments commonly used in **Carnatic** music include the **violin**, **mridangam**, **ghatam** and the **kanjira**.

Carnatic music is also accompanied by singing, with the main vocal forms being keerthanam, varnam, and kriti.

Carnatic music is traditionally performed during religious and spiritual ceremonies and festivals. It is also taught and studied in specialized schools called sangeetha vidyalayas or sabhas and it has a strong tradition of oral transmission.

Differences between north and south Indian music:

- North Indian music is based on classical **ragas** and is usually more focused on the tonal aspects of music, while South Indian music is based on the **Carnatic** system and is more rhythmically oriented.
- North Indian music is mainly performed on the stringed instruments such as the **sitar**;, **sarod**, **tambura** and **sarangi**, while South Indian music is mainly performed on the wind instruments such as the **nagaswaram**, **flute** and **shehnai**.
- North Indian music is usually more lyrical and melodic, while South Indian music is more rhythmic and percussive.
- North Indian music is typically accompanied by a **tabla**;, while South Indian music is usually accompanied by a **mridangam**.

Watch this video to review the differences between Hindustani and Carnatic music:





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OTHER GENRES AND THEIR INFLUENCE ON WESTERN MUSIC

Secular music in India is mainly derived from the influence of different cultures and traditions that have been brought to the country through the centuries. It includes the music of the many folk traditions present in the country, as well as the music of the various historical periods, such as the classical period. Popular genres of secular music in India include **Bollywood** music, Indian fusion music, Indi-pop, and rock.

Religious music in India has been an integral part of the culture since ancient times. It is closely linked to various religious practices and beliefs, and is performed in temples, shrines, and other places of worship. It is also used in ceremonies and festivals, as a form of devotion and meditation. Popular genres of religious music in India include bhajan, kirtan, qawwali, and shloka.

Ravi Shankar was an Indian musician and composer who popularized the **sitar**, a traditional Indian string instrument, and whose work helped bridge the gap between Indian and Western music. He was awarded three Grammy Awards and was named a Bharat Ratna, India's highest civilian honor, in 1999. Shankar was born in Benares, India in 1920 and began studying music at a young age. He studied under the legendary singer Ustad Allaaddin Khan

and eventually became a master of the **sitar**. Shankar's music was heavily influenced by Indian classical music, but he also incorporated elements from jazz and other genres to create a unique sound. He collaborated with many famous musicians, including George Harrison, Philip Glass and Yehudi Menuhin, and performed concerts around the world. Shankar passed away in 2012 at the age of 92.

Watch this video to learn more about Ravi Shankar and his **sitar** playing:



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You can view them online here: [https://pressbooks.cuny.edu/](https://pressbooks.cuny.edu/apiza/?p=48#oembed-4)

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The Beatles began to explore Indian music during the mid-1960s, when they visited India and studied under the guidance of Ravi Shankar. George Harrison was particularly inspired by Indian culture and music, and incorporated elements of it into the Beatles' sound, most notably on the song "Within You Without You" from the 1967 album *Sgt. Pepper's Lonely Hearts Club Band*. The influence of Indian music was also heard on other Beatles tracks, such as "Love You To" and "The Inner Light", both of which featured **sitar**. Harrison went on to collaborate with Shankar and other Indian musicians throughout his solo career, and the influence of Indian music continued to be heard in modern Western music.

ISSUES

CENSORSHIP AND FREEDOM OF SPEECH

Music censorship in India is a contentious issue, with various groups and government bodies seeking to regulate or restrict certain types of music. The Indian government has the authority to censor music under the Cinematograph Act of 1952, which allows for the banning of films and songs deemed to be obscene or offensive. Additionally, the Central Board of Film Certification (CBFC) is responsible for reviewing and censoring films and music videos. However, the laws and regulations surrounding music censorship in India are often criticized for being vague and inconsistent, and for being used to silence political dissent and minority voices.

Politics and music have been intertwined in India for many years, with various songs and performances being used to express political views and mobilize social and political movements. Many Indian musicians, particularly those in the film industry, have used their platform to promote political causes and ideologies.

Historically, Indian music has been used as a tool for political propaganda and mobilization. For example, during the Indian independence movement, patriotic songs were used to inspire and mobilize people to fight for freedom from British colonial rule.

In recent years, Indian music has also been used to comment on and critique current political issues and events, such as corruption, poverty, and inequality. Many musicians have used their music as a form of protest, and songs have been written and performed to raise awareness about these issues and to call for change.

Additionally, in Indian cinema, film music has been used as a means of promoting nationalistic sentiments and promoting a sense of national unity. The music often reflects the culture, values,

and sentiments of the Indian society and reflects the social, economic and political climate of the time.

Overall, politics and music have a close relationship in India, with music often being used as a tool for political expression and social and political mobilization.

COLONIALISM

Colonialism had a significant impact on Indian music, as the British colonial government actively sought to suppress and control Indian musical traditions. The British viewed Indian music as inferior and primitive, and sought to replace it with Western classical music.

During the colonial period, the British government imposed strict regulations on Indian music and musicians. They banned certain instruments and styles of music, and established Western-style music schools and academies, which aimed to train Indian musicians in Western music. Many traditional Indian musicians were forced to change their styles or give up music altogether.

Despite these efforts to suppress Indian music, many traditional musicians continued to perform and pass on their music in secret. Some Indian musicians began to incorporate elements of Western music into their own compositions, creating new fusion styles of music.

In addition, Indian musicians who were trained in Western classical music began to compose music that reflected the Indian musical tradition and culture. These composers helped to preserve traditional Indian music and create a new musical style that reflected both the Indian and Western musical traditions.

Overall, colonialism had a significant impact on Indian music, as the British sought to control and suppress traditional Indian musical styles. However, Indian musicians continued to perform and preserve their music, and many adapted and incorporated elements of Western music into their own compositions, creating new fusion styles of music.

GENDER AND SEXUALITY

Gender roles in Indian music have traditionally been defined by societal norms and cultural expectations. In classical Indian music, for example, women were generally not encouraged to become professional musicians and were often relegated to singing devotional songs in the home. In popular music, women have been more visible as performers and songwriters, but they still often face challenges in the industry such as discrimination and sexual harassment.

However, there are also examples of female musicians who have broken through these barriers and achieved success in the Indian music industry. Women like Lata Mangeshkar, Asha Bhosle, and K.S. Chithra, who have had a long and successful career in the music industry. And now, many female artists are breaking the traditional gender roles in music and making a name for themselves in the industry through their talents and hard work.

In Indian music, sexuality is often depicted using suggestive lyrics and imagery, as well as through the use of sensual rhythms and melodies. The themes of love, desire, and eroticism are common in both classical and popular Indian music and are often used to express the emotional and physical aspects of human relationships. Additionally, many Indian music traditions, particularly classical forms such as Kathak and Bharatanatyam, incorporate erotic gestures and movements into their performances, which are meant to convey the emotions and experiences of the characters in the stories being told through the music. Overall, sexuality plays an important role in Indian music as a means of expressing the full range of human emotions and experiences.

SOME WEB RESOURCES FOR THIS CHAPTER

Web Resources

For further information, click on the following links:

- Music of India– Kennedy Center
- Rhythm and Raga– Kennedy Center

CHAPTER 4

Chapter 4: The Music of China

CHINESE MUSIC: HISTORY

Chinese music is a rich and diverse tradition that has evolved over thousands of years. It encompasses a wide range of musical styles, instruments, and forms, including traditional Chinese instruments like the **erhu**, **guzheng**, and **dizi**, as well as more modern instruments like the piano and guitar. Chinese music is characterized by its use of **pentatonic** scales and complex rhythms, as well as its emphasis on melody and expressiveness. Traditional Chinese music is often associated with specific occasions, such as weddings and religious ceremonies, and is often accompanied by dance or other performances. In recent years, Chinese music has also been influenced by Western styles, resulting in the emergence of a vibrant contemporary music scene in China.

The early history of Chinese music can be traced back to ancient times, with the earliest known examples dating back to the Xia Dynasty (c. 2070–1600 BCE). During this period, music was primarily used for ceremonial and religious purposes, and was often played on instruments such as bronze bells and stone chimes.

As the Chinese civilization developed, so too did the complexity

and diversity of its music. During the Zhou Dynasty (c. 1046–256 BCE), music became more sophisticated and was used to express emotions and convey political and social messages. This period saw the development of a system of musical notation, known as **jianpu**, which is still used in traditional Chinese music today.

During the Han Dynasty (206 BCE–220 CE), music continued to evolve and diversify, with the emergence of new instruments such as the **qin or guqin**, **erhu**, and **Xiao**. Music also played an important role in court life and was used to entertain the emperor and his courtiers.

During the Tang Dynasty (618–907 CE), Chinese music reached its golden age, with the development of a wide variety of musical forms, such as the **yayue** (court music) and **chuigushou** (popular music). This period saw the emergence of famous musicians, such as the blind qin player and composer Bo Ya, who was celebrated for his virtuosity and creativity.

Overall, the early history of Chinese music reflects a rich and diverse tradition that has evolved over thousands of years, shaped by the political, social, and cultural context of each historical period, and it has a great influence in the world today.

PITCH IN CHINESE MUSIC

Chinese traditional music is based on a **pentatonic scale**, which is a five-note scale. The most used pentatonic scale in Chinese music is the gong hexatonic scale, which consists of the notes C, D, E, G, A, and C. This scale is often used in solo instrumental and vocal music.

In addition to the pentatonic scale, Chinese music also uses various modes, which are similar to Western modes such as major and minor. Some of the most common modes used in Chinese music include the Zhi mode, the Yu mode, and the Shang mode.

Each of these modes has its own unique characteristics and is used in different types of music.

The Zhi mode is often used in **folk music** and has a bright and lively character. The Yu mode is used in slower, more contemplative music and is often associated with sadness and longing. The Shang mode is used in more formal and ceremonial music and has a more serious and dignified character.

Overall, the scales and modes used in Chinese music are an integral part of its unique character and help to create the diverse range of emotions and feelings expressed in the music.

TIMBRE AND INSTRUMENTS IN CHINESE MUSIC

There are many traditional Chinese instruments, some of the most well-known include:

Guqin – a seven-stringed zither

Guzheng – a plucked zither with up to 21 strings

Erhu – a two-stringed fiddle

Pipa – a four-stringed lute

Dizi – a flute

Yangqin – a hammered dulcimer

Sheng – a mouth organ

Xiao – end-blown bamboo flute

Ruan – a plucked lute

These instruments have a long history and are an important part of Chinese culture and music. They are used in traditional Chinese music, as well as in contemporary and fusion music.

A Chinese orchestra typically consists of a variety of traditional Chinese instruments, including string instruments such as the **erhu** and **guzheng**, wind instruments like the **dizi** and **suona**, and percussion instruments like the gong and drum. These instruments

are combined to create a unique and distinct sound that is associated with traditional Chinese music. The orchestra may also include a conductor and a vocalist who performs traditional Chinese songs and **operas**. The ensemble typically plays both traditional Chinese music and contemporary pieces that are based on traditional Chinese music.

Watch this video to review what you learned about Chinese musical instruments:

<https://www.youtube.com/watch?v=2Xlp6r8pvrA>

TEXTURE IN CHINESE MUSIC

Heterophonic texture is a common feature in traditional Chinese music, particularly in ensemble performances. It is characterized by multiple voices singing or playing the same melody, but with slight variations in rhythm or phrasing. This technique adds depth and complexity to the music and creates a sense of improvisation and spontaneity within a performance. It is often used in Chinese **folk music**, as well as in traditional **Chinese operas**, where it is used to create a sense of unity among the performers.

Heterophony is a technique commonly used in traditional Chinese music. It is a musical texture where multiple voices sing or play the same melody, but with slight variations in rhythm or phrasing. This technique adds depth and complexity to the music and creates a sense of improvisation and spontaneity within a performance. Heterophony is often used in ensemble performances, such as Chinese **folk music** and traditional **Chinese operas**, where it is used to create a sense of unity among the performers.

Heterophony can be found in different Chinese traditional instruments such as **guqin**, **erhu**, and in vocal music. It is also present in some regional music such as the Nanyin, a genre of

traditional Chinese music from the Fujian province, which is characterized by its rich use of heterophony.

It's important to note that Heterophony is not unique to Chinese music, it can be found in other musical cultures such as in the Malian music and in some traditional Japanese music.

Overall, heterophony is an important technique in traditional Chinese music that adds depth and complexity to performances, and is often used to create a sense of unity and improvisation among performers.

Improvisation and composition play important roles in traditional Chinese music. Improvisation is a common practice in Chinese music, particularly in ensemble performances, where musicians will often add their own variations to a melody or create new melodies on the spot. This allows for a sense of spontaneity and creativity within a performance. Improvisation is particularly important in Chinese traditional instruments such as **guqin** and **erhu**, where the player is expected to have a high level of skill in improvisation.

Composition is also an important aspect of traditional Chinese music. Many Chinese traditional compositions are based on classical literature, such as poetry, and are often intended to tell a story or convey a particular emotion. In the past, it was common for composers to use pre-existing melodies and forms, but in recent years, there has been a trend towards more original compositions.

In **Chinese opera**, compositions are often based on historical events or legends and the music is written to reflect the emotional content of the story. Improvisation is also present, especially in the form of "Xipi" and "Erhuang", two traditional operatic styles that demand a high level of improvisation skill.

Overall, both improvisation and composition play important roles in traditional Chinese music and are considered essential skills for Chinese musicians.

GENRES IN CHINESE MUSIC

The main genres of music in China include traditional Chinese music, **folk music**, and popular music. Traditional Chinese music includes elements such as the use of pentatonic scales and the guqin, a seven-stringed instrument. Folk music includes regional styles such as Cantonese and Hokkien music. Popular music in China includes a range of styles, including **Mandopop** (Mandarin popular music), **Cantopop** (Cantonese popular music), and **C-pop** (contemporary Chinese popular music). There are also emerging genres such as Chinese hip-hop, rock and electronic music.

The main genres of music in China include traditional Chinese music, **Cantopop**, **Mandopop**, and Chinese rock. Traditional Chinese music is characterized by its use of ancient instruments and classical structures, while Cantopop and Mandopop are popular music genres that originated in Hong Kong and Taiwan, respectively, and are heavily influenced by Western pop music. Chinese rock, also known as Mandopop, is a relatively new genre that has gained popularity in recent years, featuring rock and roll music with Chinese lyrics.

ARTISTS

Some famous pop singers in China include:

- Faye Wong
- Jacky Cheung
- Jay Chou
- Na Ying
- Liu Huan
- Han Hong
- Wang Leehom

- Jane Zhang
- Eason Chan
- JJ Lin

This is not an exhaustive list and there are many other popular and talented singers in China.

Watch this video to experience a contemporary pop song:



One or more interactive elements has been excluded from this version of the text.

You can view them online here: [https://pressbooks.cuny.edu/](https://pressbooks.cuny.edu/apiza/?p=50#oembed-1)

apiza/?p=50#oembed-1

MAINLAND AND TAIWAN

Chinese music in mainland China and Taiwan can differ in several ways, including the types of instruments used, the styles of music that are popular, and the historical and cultural influences that have shaped the music.

In mainland China, traditional instruments such as the **erhu**, **guqin**, and **yangqin** are commonly used, as well as more modern instruments like the piano and guitar. The music that is popular in mainland China can vary, but it often includes traditional Chinese music, as well as pop music and Western-influenced music.

In Taiwan, traditional instruments such as the **guqin** and **erhu** are also commonly used, but the island's unique history and cultural influences have led to the development of unique musical styles, such as Hokkien pop and Taiwanese aboriginal music. Pop music and Western-influenced music are also popular in Taiwan.

Additionally, Taiwan has a more developed and diverse music industry, as well as a more freedom in the art expression.

In sum, mainland China and Taiwan both have their own unique styles and influences in their music, but Taiwan's music is more diverse, and has a more developed music industry.

Chinese opera, also known as Chinese theatre, is a traditional form of Chinese performing arts that combines music, vocal performance, mime, dance, and acrobatics. It is one of the oldest forms of Chinese art, dating back to the 7th century. Chinese opera is performed in various regional styles, such as Beijing opera and Cantonese opera, and it is often accompanied by a traditional Chinese orchestra. The stories and characters portrayed in Chinese opera are typically drawn from Chinese literature and folklore.

Watch this video to experience a performance of Chinese opera:



One or more interactive elements has been excluded from this version of the text.

You can view them online here: [https://pressbooks.cuny.edu/](https://pressbooks.cuny.edu/apiza/?p=50#oembed-2)

apiza/?p=50#oembed-2

Rap and hip hop have been gaining popularity in China in recent years. The genre has been embraced by young Chinese people to express their individuality and challenge societal norms. However, the Chinese government has been known to censor and restrict the spread of hip hop culture, as it is seen as a potential source of Western influence and a threat to traditional values. Despite this,

many Chinese rappers and hip hop artists have found success and have a dedicated fanbase in China.

Folk music in China refers to the traditional music of the country's ethnic minorities and Han Chinese people. It encompasses a wide range of styles and instruments, including regional folk songs, dances, and **operas**. Some examples of popular Chinese folk music include the music of the Miao and Dong ethnic minorities, which often feature the use of traditional instruments such as the **lusheng** and the **xiangxian**; and the music of the Uyghur ethnic group, which features the use of the **dutar** and the **dap**. Folk music in China also encompasses the traditional art of storytelling, known as "story-singing," which is still practiced in some rural areas of the country. Folk music in China has been passed down through generations and has an important cultural significance, providing a connection to the country's history and traditions.

ISSUES

PRESERVING, TEACHING, NOTATING

Music teaching and pedagogy in China has a strong emphasis on traditional Chinese music and the mastery of traditional instruments. The most common instruments taught in schools and music conservatories include the **erhu**, **guzheng**, and **dizi**. Students typically begin learning music at a young age and progress through a rigorous curriculum that includes both theoretical and practical studies. Music education in China also often includes ensemble performance and training in traditional vocal styles such as **Beijing opera**. Additionally, many students participate in national music competitions and exams to showcase their skills and progress.

ETHNIC MINORITIES

China is home to a diverse population of ethnic minorities, and each group has its own unique musical traditions. Some of the main ethnic minority groups in China include the Tibetans, Mongols, Uyghurs, and the various ethnic groups of the Yunnan province.

Tibetan music is characterized by the long-necked lutes and flutes, as well as chanting and throat singing. Mongolian music features the use of the morin khuur (horsehead fiddle) and the yatga (zither), as well as traditional vocal styles. Uyghur music includes the use of the **dutar** and the **satar** (plucked lute), as well as traditional dances such as the “dap” dance.

Watch this video to experience different “throat” singing styles:



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You can view them online here: <https://pressbooks.cuny.edu/apiza/?p=50#oembed-3>

The music of the various ethnic groups of Yunnan province is also diverse, with influences from Southeast Asia and India. The music of the Dai people, for example, features the use of xylophones and bamboo flutes, while the music of the Bai people features traditional singing styles such as “da ku.”

China’s ethnic minority music is an important part of the country’s cultural heritage and efforts are being made to preserve and promote it. However, the government’s policies towards ethnic

minorities in China have been criticized in recent years, which has affected the music of ethnic minority groups in different ways.

Regional music in China encompasses a wide variety of styles and forms, from traditional folk songs and dances to modern pop and rock music. Some examples of regional music in China include:

Cantonese music, which is popular in the southern province of Guangdong and Hong Kong. It is known for its use of complex rhythms and melodic ornamentation.

Peking opera, which is a traditional form of opera that originated in the Beijing area. It is characterized by its elaborate costumes, acrobatic performances, and exaggerated gestures.

Mongolian throat singing, which is a traditional form of music from Inner Mongolia that involves singing in a deep, guttural voice.

Chinese rock music, which is a relatively new form of music that has emerged in China in recent years. It combines elements of Western rock music with traditional Chinese instruments and themes.

Sichuan opera, which is a traditional form of opera that originated in the Sichuan province, and it is known for its use of colorful face masks, acrobatic and martial arts performances, and comedic elements.

Music of the Xinjiang Uyghur autonomous region, which has its own set of traditional and modern music forms, like the traditional Uyghur Muqam, which is a form of folk music that is characterized by the use of complex melodies and rhythms, and it is passed down orally.

CENSORSHIP AND FREEDOM OF SPEECH

In China, the government uses censorship for music and other forms of media to ensure they align with the values and ideologies of the Communist Party. This includes removing lyrics or themes that are deemed politically sensitive, such as references to democracy or criticism of the government. Some foreign songs

and music videos are also banned from being distributed in China. Additionally, many popular foreign music streaming services, such as Spotify and YouTube, are blocked in the country. Overall, the censorship of music in China is a reflection of the government's efforts to control the flow of information and maintain a tight grip on the country's cultural landscape.

WESTERN INFLUENCE

Western classical music has a long history in China, dating back to the late 19th century when it was first introduced by foreign missionaries and diplomats. Over time, it gained popularity and was embraced by many Chinese musicians, composers, and audiences.

In the early 20th century, Western classical music began to be taught in Chinese conservatories and universities, and Chinese musicians began to study and perform it.

During the cultural revolution, the study and performance of Western classical music was discouraged, but it regained popularity in the 1980s and 1990s. Nowadays, it has become an important part of the Chinese music scene, with many orchestras and ensembles dedicated to performing it, and many young Chinese musicians receiving training in Western classical music.

There are also several music festivals, concert series and educational programs dedicated to Western classical music in China. Some Chinese composers have also taken inspiration from Western classical music to create their own works, combining elements of Chinese and Western music to create a unique sound.

GENDER AND SEXUALITY

In traditional Chinese culture, there are distinct gender roles and expectations for men and women in relation to music. Historically, men were typically the ones who performed and composed music,

while women were expected to be listeners and appreciators. This is reflected in the traditional instruments that men and women play, with men tending to play instruments such as the **erhu** and **guzheng**, and women playing instruments like the zither and dulcimer.

However, in recent years, there has been a shift towards greater equality and representation in the Chinese music scene, with more women taking on traditionally male roles as musicians, composers, and conductors.

Additionally, there is a growing popularity of female solo artists in the Chinese music industry, which is a significant change from the past where the majority of famous singers were men.

While progress has been made, there is still a long way to go in terms of achieving gender equality in the Chinese music industry and in the way that music is taught in China.

In traditional Chinese culture, there has been a long-standing stereotype that women should not play certain instruments, such as the **guqin** and the **erhu**, which are more “masculine.” Women were also often discouraged from becoming professional musicians. However, this perception has been changing in recent years, with more and more women breaking through these barriers and achieving success as musicians in China.

Also, there’s the phenomenon of “diva” culture in Chinese pop music, where many female singers are known for their powerful and emotive vocal performances, often characterized by the use of vibrato and belting. This is a popular and successful genre, yet some argue it reinforces traditional gender roles and expectations for women in Chinese society.

In recent years, there has been an increase in the number of female composers, music producers, and sound engineers in China, which reflects a growing recognition of the importance of women in the music industry.

SOME WEB RESOURCES FOR THIS CHAPTER

Web Resources

For further information, click on the following links:

- [Music of China– Kennedy Center](#)
- [Chinese Instruments– Kennedy Center](#)
- [China: Arts and Culture– Kennedy Center](#)

PART II

THE ELEMENTS OF MUSIC IN AFRICA, THE ARAB WORLD, INDIA, AND CHINA

CHAPTER 5

Chapter 5: Pitch & Beat in the Music of Africa, the Arab World, India, and China

Music is an expressive language or art form, if you will, that uses **pitch** and **beat** to create an aesthetic experience. It can be composed for various instruments and voices and can be performed live or recorded. Different cultures and historical periods have produced their own unique styles of music. Music can be used for entertainment, religious or ceremonial purposes, or as a form of expression.

PITCH

Pitch, as mentioned, is the perceived highness or lowness of a musical note or sound. It is determined by the frequency of the sound wave, with higher frequencies producing higher pitches and lower frequencies producing lower pitches. Pitch is typically measured in hertz (Hz) and is an important aspect of **melody**, **harmony**, and overall musical **form** or structure. It is also used

in tuning instruments and in determining **chords** and **scales** in different musical styles and traditions.

MELODY

Melody is one of the most important elements of music and can be defined as the sequence of pitches that make up a musical line. A melody is often the first thing that listeners will notice and remember about a piece of music, and it is often the element that carries the main theme or tune of a song.

Melodies can be simple or complex, and they can be made up of different types of **intervals** such as whole steps, half steps, and more complex intervals. Melodies can also be diatonic, meaning they use only the notes of a specific **scale**, or chromatic, meaning they use notes outside of a specific scale.

Melodies can be composed using different techniques such as stepwise motion, where the melody moves by small **intervals**, or skips, where the melody jumps by larger intervals. They can also be composed using motives, which are short, repeated musical phrases.

In addition, **melody**, **harmony**, and **rhythm** are elements that are often used to support and develop the melody and can convey various emotions and ideas, and they can also be used to create different musical styles such as folk, pop, classical, and more.

HARMONY

Harmony is the combination of different pitches played or sung at the same time to create a chord. It is an essential element of music that provides richness and depth to a piece. Harmony can be used to create tension and release, and to provide a sense of direction or movement in a piece of music.

In Western music, **chords** are typically built by stacking **intervals** of thirds on top of a root note. For example, a C major chord is

made up of the notes C, E, and G. These chords can be arranged in a progression to create a harmonic structure in a piece of music. Chord progressions can be simple, such as I-IV-V, or more complex, and they can be used to create different feelings and emotions.

Harmony can also be used to create dissonance and consonance. Consonant chords are pleasing to the ear, while dissonant chords create a sense of tension and instability.

In addition to chords, harmony can also include counterpoint, which is the technique of combining different melodies in a piece of music. This is often used in classical music and can add complexity and interest to a piece.

Overall, **harmony** is an essential element of music that can be used to create a wide range of expressive strategies, and it's an essential element that helps to create the **form** or structure and the emotional impact of a piece of music.

TONALITY

Tonality in music is a system of musical organization and composition that uses a specific key as its central element. This key provides a point of reference around which harmonic and melodic elements are organized. Tonality in music can be used to create a sense of movement, to establish a mood, or to express a particular emotion. The tonality of a piece of music is often determined by the key it is written in, but it can also be influenced by the melody, harmony, and rhythm of the piece.

BEAT

The **beat**, in the context of this book, is a unit of time that creates the underlying pulse of the music. It is the regular pattern of strong and weak musical accents that gives a piece of music its sense of movement. Although the beat is often established by the drums or

percussion instruments in a piece of music, it can also be provided by other instruments such as the bass guitar or piano.

The **beat** is often considered the foundation of a song, and is used by listeners to move or dance to the music. In some cases, the beat is emphasized more than the melody, such as in electronic dance music, while in other types of music, such as classical, the beat may be less prominent.

Musicians use **beats** to structure their compositions, with each bar of music having a fixed number of beats. The time signature indicates the number of beats per bar, for example 4/4 or 3/4. The main beats are either downbeats and upbeats. The combination of all the elements and how they relate to the beat gives the music its unique feeling.

RHYTHM

Rhythm is the combination of long and short beats, as well as the pattern of beats and the timing of the music. It is an essential element of music that provides a sense of movement and structure to a piece. The rhythm can be simple or complex, and it can be used to create different artistic purposes.

Rhythm is often created using a steady beat, or pulse, that is established by the drums or other percussion instruments. The rhythm is usually divided into smaller units, such as beats and measures, which are organized into a rhythmic pattern.

The **rhythm** can be further divided into different levels such as the macro rhythm, which is the overall pattern of a piece, and the micro rhythm, which is the rhythm within a single measure or phrase.

Rhythm can be used to create different styles of music, such as the steady beat of rock and roll or the complex rhythms of African music.

In addition to the steady pulse, rhythm can also include **syncopation**, which is the displacement of the strong beats, and

polyrhythms, which is the use of multiple conflicting rhythms at the same time.

Overall, **rhythm** is an essential element of music that helps to create the structure and the emotional impact of a piece of music and it's the element that gives music its sense of movement and groove.

TEMPO

Tempo is the speed of a piece of music and is measured in beats per minute (BPM). It is typically indicated with an Italian word such as *Allegro* (fast), *Adagio* (slowly), or *Moderato* (moderately). The tempo of a piece of music can affect the mood and feel of the piece. A slow tempo can create a peaceful, relaxed atmosphere, while a faster tempo can be used to create energy and excitement.

The **tempo** of a piece can have a significant impact on its overall character and can convey a range of emotions and moods. For example, a slow tempo can create a contemplative or serene atmosphere, while a fast tempo can convey excitement or energy.

METER

Meter in music is the way in which **beats** are organized and grouped in a measure. Meter is usually indicated by a time signature, which is written as a fraction that shows the number of beats in a measure and which note type (quarter note, eighth note, etc.) receives one beat. There are a variety of meters and time signatures in Western music, including simple meters (2/4, 3/4, 4/4) and compound meters (6/8, 9/8, 12/8). It also refers to the regular pattern of strong and weak beats that gives a sense of structure and organization to a piece of music. It is often indicated by a time signature, which is a symbol at the beginning of a piece of sheet music that indicates the number of beats in a measure and the type of note that gets one beat.

The most common meters in Western music are duple meter, where there are two beats in a measure, and quadruple meter, where there are four beats in a measure. For example, common time (also known as 4/4 time) is a quadruple meter, with four quarter-note beats per measure.

In addition, there are compound meters, typical of many non-Western music practices, where the beats are grouped into threes and simple meters where the beats are grouped into twos.

Meter can play an important role in shaping the overall feel and character of a piece of music and can also be used to create a sense of tension or release, or to convey a particular mood or atmosphere.

It is important to note that **meter** is not the same thing as **tempo**, which is the pace or speed at which a piece of music is performed. Tempo and meter can interact and affect each other, but they are separate elements of music.

PITCH IN AFRICAN MUSIC

MELODY

Melody in African music can vary greatly depending on the specific cultural and musical tradition. In some traditional African music styles, melody is not as prominent as **rhythm** and is often subordinate to other musical elements. However, in other African music styles, melody is more prominent and is used as the focus of the music.

African melodies can be characterized by their use of **pentatonic scales**, which have five notes per octave, instead of the seven notes used in Western music. This can give African melodies a distinctive sound, with a limited range of notes that can create a sense of tension and release. African melodies often use a lot of

ornamentation, such as slides, trills, and vibrato, and can feature elaborate vocal techniques like yodeling, falsetto and glissando.

In some traditional African music, **melody** is created using **call-and-response** patterns, where a lead vocalist sings a phrase and is then echoed by a chorus. This creates a sense of community and participation in the music, and allows for improvisation and spontaneity within the melody.

In summary, African **melody** can be complex, ornate, and often is intertwined with **rhythm** and vocalization.

HARMONY

Harmony in African music is often characterized by its use of complex **polyphony** (multiple melodies played at the same time). In some traditional African music, harmony is created through the use of **call-and-response** patterns, where a lead vocalist sings a phrase and is then echoed by a chorus. Additionally, African **harmony** often incorporates the use of **microtones**, or pitches that fall between the standard Western notes of a scale. These microtones can give African music a unique and distinctive sound.

MODES

The use of **scales** and modes in African music is diverse and varies between different cultures and traditions. However, some common features and practices can be identified.

African traditional music often features modal structures, as opposed to Western tonal structures. This means that the music does not rely on a central “tonic” note or chord, and instead features a series of repeating patterns or modes that can be used to create different melodies and harmonies. This allows for a greater degree of improvisation and flexibility in the music.

One of the most common scales in African music is the **pentatonic** scale, which is a five-note scale that is found in many

traditional music cultures around the world. Many African traditional music also uses heptatonic scales, which are seven-note scales.

A good example of the use of modes in African music is the West African **Griot** music, where musicians use a variety of modes, such as the Dorian **mode** and Mixolydian mode, in their melodies and harmonies.

MICROTONES

In addition, a lot of African traditional music is based on a system of **microtones**, which uses notes that fall between the traditional Western semitones. This allows for a wider range of pitch variation and can create intricate and nuanced melodies.

Overall, the use of modes and scales in African music is a complex and diverse subject, influenced by a range of cultural and historical factors, and continues to evolve and change over time.

BEAT IN AFRICAN MUSIC

RHYTHM AND POLYRHYTHMS

Rhythm is a central element in African music and plays a vital role in many traditional African music styles. African rhythms are often complex, with multiple layers of beats and rhythms played simultaneously. The use of drums is prevalent in African music, and they are often used to create a steady pulse or beat that serves as the foundation for the music. In addition to drums, other percussion instruments such as **xylophones**, **marimbas**, and bells are also commonly used to create intricate rhythms. African rhythms often have a strong sense of syncopation and **polyrhythms**, where multiple rhythms are played at the same

time, creating a layered and dynamic sound. African rhythms can also be intertwined with dance and movement and are often used in ceremonial and ritual contexts.

Polyrhythms are a defining characteristic of African music, and refer to the use of multiple, interlocking rhythms in a single musical performance. This creates a complex and layered musical texture that is unique to African music.

Polyrhythms are created by layering different rhythms on top of each other, with each rhythm being played at a different tempo or meter. This creates a sense of tension and release, as the different rhythms interact and clash against each other.

In traditional African music, **polyrhythms** are often created using drums and other percussion instruments, but they can also be found in other types of instruments such as the **xylophone**, and in singing, and dancing.

The use of **polyrhythms** is widespread in Africa and can be found in music from many different regions and cultures. Some of the most well-known polyrhythmic traditions include the drumming of the Yoruba people of Nigeria, the music of the Akan people of Ghana, and the **mbira** music of the Shona people of Zimbabwe.

It is important to note that **polyrhythms** are not only present in traditional music but also in contemporary music genres developed in Africa and in the diaspora such as **Soukous**, **Highlife**, **Afrobeats** and many more.

It is considered that the use of **polyrhythms** is a way to reflect the complexity and diversity of the African societies, and also is a way to express the oral tradition, where the music is used as a tool for transmitting knowledge and history.

Watch this video to review what you learned about polyrhythms:



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PITCH IN ARAB MUSIC

In Arabic music, scales and melodies are based on a system of modes called **maqamat**. The maqam system is an integral part of Arabic music, and different maqamat are used to create different moods and emotions in the music.

Some of the most commonly used **maqamat** in Arabic music include:

- **Hijaz**: characterized by its use of a raised fourth scale degree and a lowered seventh scale degree, this maqam is often used in religious and spiritual music.
- **Rast**: characterized by its use of a natural fourth and seventh scale degrees and a neutral third scale degree, this maqam is considered to be the most basic and fundamental maqam in Arabic music and is often used in folk and popular music.
- **Bayati**: characterized by its use of a lowered second scale degree and a raised fourth scale degree, this maqam is considered to be one of the most popular and widely-used **maqamat** in Arabic music and is often used in romantic and melancholic music.

- **Saba:** characterized by its use of a neutral third scale degree, a lowered sixth scale degree, and a raised seventh scale degree, this maqam is often used in music that is meant to convey a sense of longing or nostalgia.
- **Nahawand:** characterized by its use of a lowered third scale degree, a lowered sixth scale degree, and a lowered seventh scale degree, this maqam is often used in music that is meant to convey a sense of sadness or sorrow.
- **Kurd:** characterized by its use of a neutral third scale degree, a raised fourth scale degree, and a raised sixth scale degree, this maqam is often used in music that is meant to convey a sense of joy and celebration.

These are just a few examples of the many different maqamat used in Arabic music. Each maqam has its own unique characteristics and is used to create a specific emotional or musical effect.

Maqam, as mentioned, is a system of melodic modes used in traditional Arabic music. Each maqam has its own set of melodic rules and characteristics, and musicians use them as the basis for improvisation and composition. The maqam system is like the Western concept of a key or mode, but it has many more variations and subtleties. It is an important element of Arabic music and is used in various genres such as classical Arabic music, pop and **folk music**.

MICROTONES

Microtones and quarter tones are important elements in Arabic music, and they refer to the use of notes that fall between the traditional Western semitones.

In Arabic music, the traditional system of tuning includes 24 quarter tones or **microtones**, which are used to create a wider range of pitch than the Western 12-note system. This allows for the

expression of different emotions and moods, and it adds to the overall richness and complexity of Arabic music.

The use of **microtones and quarter tones** is particularly important in traditional Arabic vocal music, where it is used to create the complex and emotive melodies associated with Arabic music. For example, in classical Arabic music, maqam, the use of microtones and quarter tones is essential to the expression of the different modes or scales.

Instrumental music also makes use of **quarter tones**, particularly in traditional instruments like the **oud**, **qanun**, and **nay**. These instruments are constructed and tuned to produce **microtones**, which is an essential aspect of the Arabic music.

The use of microtones and quarter tones in Arabic music varies depending on the region, the genre, and the artist. Some contemporary Arabic music may not use them as extensively as traditional music does, but they are still an important aspect of Arabic music and are widely used in traditional forms.

PITCH AND BEAT IN INDIAN MUSIC: RAGAS & TALAS

Indian classical music is based on the concept of **ragas**, which are melodies that evoke certain emotions in the listener. Some of the most popular ragas used in Indian music include Bhairav, Yaman, Malkauns, Todi, Bhupali, Marwa, and Darbari. Each raga has a distinct melodic structure and is associated with a particular time of day, season, or mood.

Talas are rhythmic cycles used in Indian classical music. They are composed of a specific number of **beats** and can be used to structure improvisations, compositions and performances. Talas are divided into three parts: thekhādī, the vibhāg and the laggī. Thekhadi is the cyclical pattern of beats, the vibhag divides the

cycle into two halves and the *laggi* is the part of the cycle which is improvised. Each **tala** has its own unique character, which is determined by the number of beats and the way in which they are grouped together. Talas are an essential part of Indian classical music, and are used to create a sense of structure, repetition and form in the music.

Like the **maqam** system in Arab music, in Indian classical music, a **raga** is a melodic mode or framework that serves as the foundation for a composition or improvisation. It is characterized by a specific set of melodic rules and guidelines, including the use of certain notes, the order of the notes, and the way they are ornamented.

Each **raga** has a specific mood or emotion associated with it and is meant to be performed during certain times of the day or in specific seasons.

Ragas are classified into various types such as Janaka, Janya, and Upanga.

- Janaka ragas are the “parent” ragas from which many other ragas are derived.
- Janya ragas are derived from Janaka ragas and are its “children”
- Upanga ragas are Janya ragas that have been modified or adapted in some way.

In **Hindustani** music there are ten thaats and in **Carnatic** music seventy-two Melakartha ragas.

Ragas are also accompanied by **tala**, which is the rhythmic pattern that serves as the foundation for the composition or improvisation. Each **tala** is characterized by a specific number of beats and a specific time-cycle.

In Indian classical music, a **tala** is a rhythmic cycle that serves as the foundation for a composition or improvisation. It is characterized by a specific number of beats and a specific time-

cycle and is usually indicated by a specific hand or finger gesture called a “kriya” that is used by the percussionist to signal the start of each cycle.

Tala is an integral part of Indian classical music and is used in both **Hindustani** and **Carnatic** music traditions. The use of tala creates a structure for the improvisation and composition by providing a framework for the musicians to build their improvisations around.

In **Hindustani** music, talas are classified into four main categories: Trital, Dhamar, Ek tal, and Jhaptal.

In **Carnatic** music, talas are classified into three main categories: Tisra, Chatusra, and Misra.

Each **tala** has its own specific name, such as Dadra, Jhaptal, and Rupak in Hindustani music and Adi, Rupaka, and Triputa in **Carnatic** music.

The use of **talas** requires a high level of skill and practice to master, as the musician must be able to keep a steady beat while also improvising and adapting to the other musicians in the ensemble.

A quarter tone, also known as a microtone, is a musical interval that is equal to one-fourth of a semitone. In Indian music, quarter tones are used to express subtle inflections in melody and are an integral part of the melodic system. These subtle melodic nuances are often used to create a sense of tension and release and to create a feeling of improvisation. Quarter tones are also used to create a more complex texture in ragas, or melodic forms, by adding additional notes to a particular phrase. Quarter tones and microtones are used extensively in Northern Indian classical music, where a raga is composed with precise intonation and intricate ornamentation.

Microtones are tones that fall between the standard twelve-note chromatic scale. In Indian music, microtones are used to create a more subtle and nuanced sound. They are important in making **ragas** (melodies) and **talas** (rhythmic cycles) more expressive.

Microtones can be used to make a note sound higher or lower than it would on the standard twelve-note chromatic scale, which can result in a more complex and emotive sound. Indian music also makes use of vibrato, which is a slight fluctuation in pitch. This creates a more complex sound and can be used to add expression and emphasis to a performance.

PITCH IN CHINESE MUSIC

Chinese traditional music is based on a **pentatonic scale**, which is a five-note scale. The most used pentatonic scale in Chinese music is the gong hexatonic scale, which consists of the notes C, D, E, G, A, and C. This scale is often used in solo instrumental and vocal music.

In addition to the pentatonic scale, Chinese music also uses various modes, which are similar to Western modes such as major and minor. Some of the most common modes used in Chinese music include the Zhi mode, the Yu mode, and the Shang mode. Each of these modes has its own unique characteristics and is used in different types of music.

The Zhi mode is often used in **folk music** and has a bright and lively character. The Yu mode is used in slower, more contemplative music and is often associated with sadness and longing. The Shang mode is used in more formal and ceremonial music and has a more serious and dignified character.

Overall, the scales and modes used in Chinese music are an integral part of its unique character and help to create the diverse range of emotions and feelings expressed in the music.

CHAPTER 6

Chapter 6: Timbre & Texture in the Music of Africa, the Arab World, India, and China

TIMBRE

Timbre, also known as tone color or tone quality, is the unique quality or sound of a musical instrument or voice. It is the element of music that allows us to distinguish between different instruments or voices, even when they are playing the same pitch and at the same volume.

Timbre is determined by the harmonic content of a sound, which is the combination of different frequency components that make up a sound. For example, a guitar and a piano may play the same note, but the timbre of the guitar will be different from the timbre of the piano because the harmonic content of the sound is different.

Timbre can also be affected by the way the instrument or voice is played or sung. For example, a saxophone player can produce different timbres by changing the amount of breath they use or by using different techniques such as vibrato.

Timbre can be used to create different feelings and emotions in a piece of music. For example, a bright, clear timbre can create a sense of joy and energy, while a dark, muffled timbre can create a sense of sadness or mystery.

Timbre plays a crucial role in music, as it helps to create the unique character of a piece, and it's the element that gives a musical instrument or voice its identity.

Musical instruments can be classified in a variety of ways, but one common method is by the method of producing sound.

- Percussion instruments: produce sound by striking or shaking. Examples include drums, xylophones, and marimbas.
- String instruments: produce sound by vibrating strings. Examples include violins, guitars, and pianos.
- Woodwind instruments: produce sound by blowing air into a reed or across a hole. Examples include flutes, saxophones, and clarinets.
- Brass instruments: produce sound by buzzing the lips into a cup- or funnel-shaped mouthpiece. Examples include trumpets, trombones, and French horns.
- Keyboard instruments: produce sound by striking strings or striking hammers against strings. Examples include pianos, harpsichords, and organs.

Another way to classify instruments is by their playing technique:

- Bowed instruments: played by drawing a bow across the strings. Examples include violins, cellos, and double basses.
- Plucked instruments: played by plucking the strings with the fingers or a plectrum. Examples include guitars, banjos, and mandolins.

- Wind instruments: played by blowing air into a mouthpiece. Examples include trumpets, saxophones, and flutes.
- Keyboard instruments: played by pressing keys to strike strings or hammers. Examples include pianos, harpsichords, and organs.

And also based on their origin:

- Western instruments
- Non-Western instruments

This classification is not exhaustive, and some instruments may fit into more than one category.

The Hornbostel-Sachs classification system is a method for categorizing musical instruments by their method of sound production. The system was developed by Erich Moritz von Hornbostel and Curt Sachs in 1914.

The system classifies instruments into five main categories:

- Idiophones – instruments that produce sound by vibrating themselves, such as xylophones and cymbals.
- Membranophones – instruments that produce sound by vibrating a stretched membrane, such as drums and kazoos.
- Chordophones – instruments that produce sound by vibrating strings, such as guitars and pianos.
- Aerophones – instruments that produce sound by vibrating air, such as flutes and clarinets.
- Electrophones – electronic instruments that produce sound with the help of electricity, such as synthesizers and electric guitars.

Each category is further subdivided into subcategories based on specific features of the instruments. The system is widely used in musicology and ethnomusicology to organize and describe musical instruments from around the world.

Watch the following video to review the musical instruments:



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TEXTURE

Texture is the overall density and complexity of the music, whether it is thick or thin. It is the element of music that describes the way different parts of a piece are layered together and how they interact with each other.

There are several types of texture in music, including:

- Monophonic texture: a single melody line without harmony.
- Polyphonic texture: multiple independent melody lines played or sung at the same time.
- Homophonic texture: multiple parts moving together rhythmically, with a clear melody and accompaniment.
- Heterophonic texture: two or more parts playing or singing the same melody with variations in rhythm or pitch.

- Homorhythmic texture: multiple parts moving together rhythmically, with similar or identical rhythms.
- Counterpoint: the art of combining different melodies in a piece of music.

The texture of a piece of music can change throughout the piece, depending on the composer's intent and the development of the piece. For example, a piece may start with a thin texture, such as a solo instrument, and then build to a thicker texture with the addition of more instruments or voices.

Texture plays an essential role in music as it helps to create the overall sound and feel of a piece, it also helps to create different moods and emotions, and it helps to distinguish different styles and **genres** of music.

TIMBRE AND INSTRUMENTS IN AFRICAN MUSIC

Timbre, also known as tone color or tone quality, refers to the unique sound characteristics of a particular instrument or voice. In African music, a wide variety of instruments are used, each with their own distinct timbre. These include drums, **xylophones**, **marimbas**, percussion instruments such as shakers and bells, and stringed instruments such as the **kora** and the **ngoni**. The human voice is also an important element in African music, with a wide range of vocal styles used to convey different emotions and messages. The use of timbre in African music is often used to create a rich and complex soundscape, with different instruments and voices blending to create a unique and dynamic musical experience.

African music encompasses a wide variety of instruments, each

with its own unique sound and history. Some of the most used instruments in African music include:

- **Drums:** drums are one of the most important instruments in African music and are used in a wide variety of styles and rhythms. Some of the most well-known African drum traditions include the djembe from West Africa, the dhol from South Asia, and the talking drum from West Africa.
- **Xylophones:** xylophones are a type of percussion instrument that consists of a series of wooden bars that are struck with mallets to produce sound. They are commonly used in traditional African music, particularly in Southern Africa.
- **Stringed instruments:** African music also includes a variety of stringed instruments, such as the **kora** from West Africa, which is a type of harp, the **oud** from North Africa, which is a type of lute, and the lyre from East Africa.
- **Wind instruments:** flutes, horns, and trumpets are also used in African music. The flute is a common instrument in traditional music of many ethnic groups in West Africa.
- **Percussion instruments:** other percussion instruments include bells, shakers, and rattles.
- **Electronic instruments:** electronic instruments are becoming more popular in African music, such as synthesizers and drum machines.

These are some examples but there are many more depending on the regions and ethnic groups in Africa.

In African music, **vocables** are non-lexical syllables or sounds that are used to provide a rhythmic or melodic foundation for a song or performance. These sounds can include clicks, grunts, hums, and other vocalizations that are not specific words or

phrases. They are often used in conjunction with lyrics and other instrumentation to create a complex and layered musical experience. African music is incredibly diverse and rich with many different cultures, so vocables may vary from place to place and from culture to culture.

TEXTURE IN AFRICAN MUSIC

African music is known for its rich and complex **textures**, which are created by a variety of instruments, vocal styles, and rhythms. Many African music traditions utilize **polyrhythms**, in which multiple rhythms are played simultaneously, creating a layered and dynamic sound. Additionally, African music often incorporates **call-and-response** patterns, in which a lead vocalist sings a phrase and is then echoed by a chorus or group of musicians. This creates a sense of interaction and participation among the performers and listeners. The use of traditional instruments such as drums, **xylophones**, and stringed instruments also add to the unique textures found in African music.

Heterophony is a musical technique in which multiple performers play the same melody but with slight variations, creating a rich and complex texture. It is commonly used in traditional music of many cultures, including Africa. In African music, **heterophony** can be found in a variety of forms, including vocal and instrumental music, and is often used to create a sense of unity and continuity within the music. Additionally, heterophony is also used to create a sense of spontaneity and improvisation in the performance.

TIMBRE AND INSTRUMENTS IN ARABIC MUSIC

There are many traditional musical instruments used in Arabic music, each with its own unique sound and history. Some of the most used instruments include:

- **Oud:** a pear-shaped stringed instrument that is the national instrument of several Arab countries. It has a distinctive deep and warm sound and is often used as a solo instrument or as the lead instrument in an ensemble.
- **Qanun:** a plucked string instrument that is like a zither or dulcimer. It has many strings stretched over a trapezoidal soundboard and is played with small plectrums attached to the fingers.
- **Nay:** a cylindrical flute made from reed or bamboo. It is one of the oldest instruments in Arabic music and has a clear and high-pitched sound.
- **Riq:** a small tambourine with jingles, which is used to provide the main rhythm in Arabic music.
- **Darbuka:** a hand-held drum that is played with the fingers. It is also known as a goblet drum and has a distinct sharp sound.
- **Buzuq:** a long-necked lute with a pear-shaped body, which is mostly used in the Eastern Mediterranean and Egypt.
- **Kanun:** a plucked string instrument that is similar to the **qanun** but it is mostly used in Turkey, Greece, and the Middle East.
- **Violin:** it is considered as a modern instrument, but it's widely used in Arabic music mainly in the classical genre.

These are just a few examples of the many traditional instruments

used in Arabic music. Each country in the Arab world also has its own unique instruments and traditions.

Watch this video to review what you learned about Arab musical instruments:



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TEXTURE IN ARABIC MUSIC

Heterophony is a musical technique where multiple musicians or singers perform the same melody simultaneously, but with slight variations in rhythm, melody or ornamentation. This technique is commonly used in Arabic music and it creates a rich, complex and layered sound.

Heterophony is often used in ensemble performances, particularly in **traditional Arabic music**, where multiple musicians will play or sing the same melody on different instruments or at different registers. This can include different variations in rhythm, melody and ornamentation, which creates a rich, complex and layered sound.

Heterophony is also commonly found in Arabic vocal music, particularly in traditional forms such as Qawwali and Sufi music. In

these styles, multiple singers will sing the same melody in harmony, often using variations in rhythm, melody, and ornamentation to create a rich and complex sound.

This technique is also used in Arabic instrumental music, particularly in traditional forms such as maqam music where multiple instruments play the same melody with slight variations.

Heterophony is an essential element in Arabic music, it creates a sense of improvisation and spontaneity, which is an important aspect of Arabic music. It also allows for the expression of different emotions and moods, and it adds to the overall richness and complexity of Arabic music. The use of heterophony varies depending on the genre, the artists, and the cultural context. It's more commonly found in traditional Arabic music, but it can also be found in more contemporary forms of Arabic music.

TIMBRE AND INSTRUMENTS IN INDIAN MUSIC

Indian classical music is traditionally performed on a variety of instruments, many of which have been in use for centuries. Some of the most used instruments in Indian classical music include:

Sitar: A long-necked string instrument with a large number of strings that is played with a plectrum (mizrab) and is commonly used in Hindustani music.

Sarod: A string instrument with a deep, mellow tone that is played with a plectrum (jawari) and is commonly used in Hindustani music.

Tabla: A pair of small hand drums that are played with the fingers and palms and are used to provide the rhythm in Indian classical music.

Harmonium: A small reed organ that is played with the fingers and is used to provide accompaniment in Indian classical music.

Mridangam: A double-headed drum that is played with the hands and is commonly used in **Carnatic** music.

Ghatam: A clay pot that is played with the hands and is commonly used in **Carnatic** music.

Kanjira: A tambourine-like instrument that is played with the hands and is commonly used in **Carnatic** music.

Violin: A bowed string instrument that is played with a bow and is commonly used in both Hindustani and Carnatic music.

Flute: A wind instrument that is played by blowing into a hole and is commonly used in both Hindustani and Carnatic music.

Sarangi: A bowed string instrument that is played with a bow and is commonly used in Hindustani music.

These are just some of the instruments commonly used in Indian classical music, and there are many more instruments that are used depending on the specific style and tradition of music.

Review what you know about Indian instruments by watching this short video:



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You can view them online here: [https://pressbooks.cuny.edu/](https://pressbooks.cuny.edu/apiza/?p=644#oembed-3)

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TEXTURE IN INDIAN MUSIC

In Indian music, **texture** refers to the way in which the different

musical elements of a piece are arranged and combined. There are several different types of texture found in Indian music, including:

Monophonic: A monophonic texture is one in which a single melody is played or sung. This is often the case in traditional Indian vocal music, where a solo vocalist sings a melody accompanied by a **drone** or a simple percussion instrument.

Polyphonic: A polyphonic texture is one in which multiple melodies are played or sung simultaneously. This is less common in Indian music, but can be found in some forms of Indian classical music, such as the South Indian carnatic music where there is a use of counterpoint melodies.

Homophonic: A homophonic texture is one in which multiple voices or instruments play or sing the same melody simultaneously, but with slightly different variations. This type of texture is common in Indian classical music, particularly in ensemble performances where multiple instruments play the same melody in a coordinated manner.

Heterophonic: A heterophonic texture is one in which multiple voices or instruments play or sing the same melody simultaneously, but with slightly different variations. This is a common feature in Indian classical music, particularly in improvisation, where the musicians play the same melody with different nuances.

Drone: **Drone** is a constant and unchanging sound that provides a foundation for the melody to be played or sung. The use of drone is common in Indian classical music, particularly in vocal music where the drone is provided by a tanpura or a sruti box.

Overall, Indian music is known for its rich and diverse textures, which are created through the combination of different musical elements such as melody, rhythm, and timbre.

TIMBRE AND INSTRUMENTS IN CHINESE MUSIC

There are many traditional Chinese instruments, some of the most well-known include:

Guqin – a seven-stringed zither

Guzheng – a plucked zither with up to 21 strings

Erhu – a two-stringed fiddle

Pipa – a four-stringed lute

Dizi – a flute

Yangqin – a hammered dulcimer

Sheng – a mouth organ

Xiao – end-blown bamboo flute

Ruan – a plucked lute

These instruments have a long history and are an important part of Chinese culture and music. They are used in traditional Chinese music, as well as in contemporary and fusion music.

A Chinese orchestra typically consists of a variety of traditional Chinese instruments, including string instruments such as the **erhu** and **guzheng**, wind instruments like the **dizi** and **suona**, and percussion instruments like the gong and drum. These instruments are combined to create a unique and distinct sound that is associated with traditional Chinese music. The orchestra may also include a conductor and a vocalist who performs traditional Chinese songs and **operas**. The ensemble typically plays both traditional Chinese music and contemporary pieces that are based on traditional Chinese music.

Watch this video to review what you learned about Chinese musical instruments:

<https://www.youtube.com/watch?v=2Xlp6r8pvrA>

TEXTURE IN CHINESE MUSIC

Heterophonic texture is a common feature in traditional Chinese music, particularly in ensemble performances. It is characterized by multiple voices singing or playing the same melody, but with slight variations in rhythm or phrasing. This technique adds depth and complexity to the music and creates a sense of improvisation and spontaneity within a performance. It is often used in Chinese **folk music**, as well as in traditional **Chinese operas**, where it is used to create a sense of unity among the performers.

Heterophony is a technique commonly used in traditional Chinese music. It is a musical texture where multiple voices sing or play the same melody, but with slight variations in rhythm or phrasing. This technique adds depth and complexity to the music and creates a sense of improvisation and spontaneity within a performance. Heterophony is often used in ensemble performances, such as Chinese **folk music** and traditional **Chinese operas**, where it is used to create a sense of unity among the performers.

Heterophony can be found in different Chinese traditional instruments such as **guqin** , **erhu**, and in vocal music. It is also present in some regional music such as the Nanyin, a genre of traditional Chinese music from the Fujian province, which is characterized by its rich use of heterophony.

It's important to note that Heterophony is not unique to Chinese music, it can be found in other musical cultures such as in the Malian music and in some traditional Japanese music.

Overall, heterophony is an important technique in traditional Chinese music that adds depth and complexity to performances, and is often used to create a sense of unity and improvisation among performers.

CHAPTER 7

Chapter 7: Form & Genres in the Music of Africa, the Arab World, India, and China

FORM

Form is the structure or organization of a musical composition. It can refer to the overall layout of a piece, as well as the arrangement of smaller sections within it. Common forms in Western classical music include sonata form, binary form, and ternary form. Form can also be found in other types of music, such as blues and jazz, which have their own unique forms. The use of form can help to create a sense of unity and coherence within a piece of music and can also provide a framework for the composer to express their ideas.

DYNAMICS

Dynamics is how loud or soft a piece of music is. Dynamics can

be used to emphasize certain notes or sections of a piece, creating tension and release, excitement, or a sense of climax. Dynamics often change throughout a piece, gradually increasing or decreasing to create a sense of movement and emotion. Dynamics can be indicated in a score using words such as “piano” (soft) and “forte” (loud), or through symbols such as crescendos and decrescendos. Dynamic changes can also be used to give a piece a sense of structure and form.

Dynamics in music is the volume or loudness at which a piece of music is performed. The term is also used to indicate variations in loudness throughout a piece of music.

Dynamic indications are written in music using Italian terms such as pianissimo (pp) for very soft, piano (p) for soft, mezzo-piano (mp) for medium soft, mezzo-forte (mf) for medium loud, forte (f) for loud, and fortissimo (ff) for very loud.

These dynamic markings can add a lot of expression and emotion to a piece of music, and are used by composers and performers to create a desired mood or atmosphere.

GENRE

Genre in music is a general category that refers to the purpose of music (dance, church, listening in concert, military, entertaining, etc.), the kind and number of instruments and voices participating in the performance (a duo, a symphony orchestra, a solo), or by its form and style. Some general genres of music are: folk, popular, classical, sacred (religious) or secular, etc.

FORM IN AFRICAN MUSIC

CALL-AND-RESPONSE

Call-and-response is a common element in African music, where a leader sings or plays a phrase and the rest of the group responds with a similar phrase. This creates a back-and-forth dialogue between the leader and the group, and can be used to create a sense of unity and participation among the performers and audience.

This **call-and-response** pattern can be found in a variety of African musical traditions, including gospel, blues, jazz, and traditional music. In traditional African music, call-and-response is often used in songs, dances, and other ceremonies, and can involve singing, drumming, or playing an instrument.

It is a way for the performer to engage the audience, to make them feel part of the performance. Also, it can be used to communicate, to tell stories, or to transmit messages.

In addition to its musical function, **call-and-response** also has cultural, social and spiritual significance. In some cultures, call-and-response is seen as a way to communicate with the spiritual realm and to connect with ancestors.

Watch this video to review what you learned about call-and-response:



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OSTINATO

An **ostinato** is a repeating musical phrase or pattern. In African music, ostinatos are commonly found in rhythms and melodies. They are often used in traditional music as a way to create a sense of continuity and structure and can be played on a variety of instruments including drums, percussion, and stringed instruments. **Ostinato** patterns can be quite complex and intricate and are often a defining feature of the music of a particular culture or tradition.

GENRES IN AFRICAN MUSIC

GRIOTS

Griot music typically features a combination of singing, accompanied by instruments such as the **kora**, **balafon**, and percussion. The music often tells stories of the community's history and heroes, as well as addressing current issues and events. Griots also play an important role in ceremonies and celebrations, such as weddings and funerals.

It is also worth noting that the **griot** tradition is not limited to

West Africa, similar tradition can be found in other parts of Africa such as the jali in West Africa, the praise singer tradition in East Africa, and the praise poet tradition in Southern Africa.

Watch this video to review what you learned about griots:



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POPULAR MUSIC

Pop music in Africa is a diverse and constantly evolving genre, with influences from both traditional African music and Western pop music. It has been known to be characterized by the use of African rhythms and melodies, as well as the incorporation of modern instruments and production techniques. In the 1960s and 1970s, African pop music began to incorporate elements of funk, rock, and soul, creating a new sound that came to be known as “Afro-rock.” This genre was popularized by artists such as Osibisa and Manu Dibango. In the 1980s and 1990s, a new wave of African pop music emerged, known as “Afrobeats.” This genre was heavily influenced by American R&B and funk, and was characterized by the use of electronic instruments and drum machines. It was popularized by artists such as Fela Kuti and King Sunny Ade. Today, African pop music continues to evolve, with new styles and sub-genres emerging all the time. Some examples of contemporary African pop music include Naija pop, a Nigerian genre characterized by the fusion of traditional Nigerian music and Western pop; Amapiano,

a South African genre characterized by its use of piano riffs and deep bass; and Coupé-Décalé, an Ivorian genre characterized by its use of electronic instruments and its fast-paced rhythms. Overall, African pop music is a genre that is constantly evolving and blending different influences and styles, and is a reflection of the continent's rich cultural heritage and its ongoing engagement with the world.

RAP AND HIP HOP

Rap and hip hop are popular music genres in Africa, with a diverse and growing community of artists and fans. The origins of African hip hop can be traced back to the 1980s, when the genre began to spread from the United States to the continent. Rap and hip hop in Africa have grown to become a reflection of the social and political issues that are affecting the continent, as well as a way for artists to express their own personal experiences and perspectives. Many African rappers and hip hop artists incorporate elements of traditional African music, such as rhythms and melodies, into their music, creating a unique sound that is different from the American hip-hop. In countries like South Africa, Nigeria, Senegal, Kenya, and Tanzania, hip hop has become a major cultural force and a way of life for many young people. With the increased access to the internet, African hip-hop has been able to reach a global audience. The popularity of hip hop in Africa has also been driven by the many Hip-Hop festivals, concert and competitions that have been established in different countries, providing a platform for local artists to showcase their talents and gain recognition.

Overall, rap and hip hop in Africa are an important part of the continent's cultural landscape and continue to evolve and grow in popularity.

OTHER POPULAR GENRES AND STYLES

There are many different genres of popular music in Africa, each with its own unique history and characteristics. Some of the most popular genres include:

- **Highlife:** Originated in Ghana and Nigeria in the early 20th century, it is a fusion of African rhythms and Western brass band music.
- **Soukous:** Originated in the Congo, it is a style of dance music that features a strong bassline and a mix of African and Western influences.
- **Mbalax:** Originated in Senegal, it is a style of music that combines African rhythms with elements of jazz and funk.
- **Afrobeats:** Originated in Nigeria, it is a style of music that combines elements of hip-hop, R&B, and traditional African rhythms.
- **Amapiano:** Originated in South Africa, it is a style of music that combines elements of house music and traditional African rhythms.
- **Taarab:** Originated in East Africa, it is a style of music that combines elements of Arabic and Indian music with African rhythms.
- **Gazal:** Originated in the Sudan, it is a style of music that combines elements of traditional Sudanese music with Western influences.
- **Juju:** Originated in Nigeria, it is a style of music that combines elements of traditional Nigerian rhythms with Western influences.

These are just a few examples of the many popular music genres

found in Africa. Each country and region have its own unique styles and traditions.

ARTISTS

There are many famous artists in African music, and the following is a list of some notable examples:

- Youssou N'Dour, a Senegalese singer and songwriter who has been active since the 1970s and is considered one of the most prominent African musicians of all time.
- Salif Keita, a Malian singer and songwriter who is known for his unique blend of traditional and modern styles.
- Angelique Kidjo, a Beninese singer and songwriter who is known for her powerful and energetic performances, and for her work promoting African culture.
- Amadou & Mariam, a Malian couple and musician that sing in different languages and mix different music styles together, such as blues and funk with traditional Mali music.
- Ladysmith Black Mambazo, a South African choral group that is known for its unique a cappella singing style, which is influenced by traditional Zulu music.
- Ali Farka Toure, a Malian musician and songwriter who is considered one of the greatest African guitarists of all time, known for his mix of blues, Malian music and West African rhythms.



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- Nneka, a Nigerian singer and songwriter who is known for her powerful and socially conscious lyrics.
- Oumou Sangaré, a Malian singer and songwriter who is known for her powerful and emotive performances, and for her work promoting women's rights in Africa.

This is a small sample of the many talented artists in African music, and there are many more that are worth discovering.

FORM IN ARABIC MUSIC

Taqasim is a form of improvisation in traditional Arabic music that is based on the maqam system. It is often performed on an instrumental solo, such as the **oud** or **qanun**, and typically involves the musician improvising a melody over a fixed harmonic progression. The goal of a taqasim is to showcase the musician's skill and mastery of the maqam system, and to take the listener on a musical journey through the different melodic and emotional possibilities of the chosen maqam. It is a common element in Arabic classical music and is considered a high art form.

In traditional Arabic music, improvisation and composition are closely intertwined. The maqam system provides a foundation for

both improvisation and composition, with each *maqam* having its own set of melodic rules and characteristics. Musicians use these rules as a basis for creating new melodies, both in the moment during improvisation and in the more deliberate process of composition.

Improvisation is a central element in Arabic music, particularly in instrumental solo performances such as the **taqasim**. Musicians use their knowledge of the *maqam* system to create new melodies on the spot, often building on a pre-existing melody or rhythm. Improvisation is considered a high art form, and skilled improvisers are highly respected in Arabic music.

Composition, on the other hand, is a more deliberate process in which musicians create new melodies and songs. Composers often draw on the *maqam* system to create a specific emotional or structural framework for their compositions. Many traditional Arabic songs are passed down through oral tradition and are passed on from one generation to the next.

In both improvisation and composition, Arabic music emphasizes the use of melody, rhythm, and ornamentation to convey emotion and express personal feeling.

GENRES IN ARABIC MUSIC

There are many different genres of Arabic music, each with its own unique characteristics and influences. Some of the most well-known and widely practiced genres include:

- **Classical Arab music:** also known as “Arab art music,” this genre is characterized by its complex rhythms and melodies, as well as its use of traditional instruments such as the **oud**, **qanun**, and **nay**. It is the foundation of all Arab music and has a long history dating back to the medieval period.

- **Raqs Sharqi:** also known as “belly dance music,” this genre originated in Egypt and is characterized by its use of a steady drumbeat and its emphasis on the rhythm of the dance.
- **Andalusian classical music:** This genre is influenced by the music of the Moors in Al-Andalus (Medieval Iberian Peninsula) and has a strong emphasis on the use of melody and rhythm.
- **Gulf music:** this genre is characterized by its use of the **oud** and the traditional percussion instrument “Tabl” and has a strong influence from the Bedouin culture.
- **Pop music:** this genre is popular across the Arab world and is characterized by its incorporation of Western elements such as electric guitars and drums.
- **Sufi music:** this genre has its roots in the spiritual and mystical practices of Islam and is characterized by its use of devotional poetry and its emphasis on the emotional and spiritual aspects of music.
- **Shaabi:** is a genre of Egyptian popular music that traces its roots to the working-class urban areas of Cairo and has a strong influence from the local culture and dialect.
- **Bedouin music:** This genre is mostly from the bedouin culture and characterized by its use of the **oud**, Tabl and the use of poetry that reflects the Bedouin’s way of life and culture.
- **Chaabi:** This genre is mostly from the Maghreb region (Algeria, Tunisia and Morocco) and characterized by its use of the guembri (a type of lute) and the use of poetry that reflects the social issues and people’s daily life.

These are just a few examples of the many different genres of

Arabic music. Each country in the Arab world also has its own unique styles and traditions.

RAP AND HIP HOP

Rap and hip-hop are relatively new genres in the Arabic music scene, but they have been gaining popularity in recent years. Arabic rap and hip-hop have their roots in the Western genre, but they have been adapted to reflect the culture and experiences of Arab youth.

One of the main characteristics of Arabic rap and hip-hop is its use of colloquial Arabic, which is often mixed with elements of foreign languages, particularly English. This reflects the reality of the Arab youth who use a mix of languages in their daily lives.

Rap and hip-hop in the Arab world often address issues such as poverty, unemployment, and political oppression, which are relevant to many young people in the region. The lyrics often express frustration with the political and social conditions and voice the aspirations of the youth for a better future.

Rap and hip-hop artists in the Arab world have faced many challenges, including censorship, lack of support from the music industry, and limited exposure. However, many artists continue to produce music and gain a following through the internet and social media.

Arabic rap and hip-hop music is still a niche in the Arabic music industry and not as widely accepted as traditional Arabic music, but it is becoming more popular among the youth and gaining more acceptance.

Arabic hip-hop and rap is a genre that has been growing in popularity in recent years. This genre is characterized by its use of colloquial Arabic and often addresses themes of social and political issues in the Arab world.

POPULAR MUSIC

Popular Arabic music encompasses a wide range of styles and genres, including traditional and modern forms. Some of the most popular styles of Arabic music include:

- **Raqs Sharqi** (also known as belly dance music) is a genre of Arabic music that originated in Egypt and is characterized by its fast-paced rhythms and melodic lines.
- **Classical Arabic** music is a traditional genre that is characterized by its complex rhythms and intricate melodies. It is performed on a variety of instruments, including the **oud**(lute), **qanun** (zither), and **nay** (flute).
- **Pop Arabic music**, also known as Khaleeji pop or Gulf pop is a modern genre that has become increasingly popular in the Arab world in recent years. This genre is characterized by its catchy melodies, simple lyrics, and use of electronic instruments.
- **Shaabi** music is a popular genre of music from Egypt that has roots in traditional **folk music**. It is characterized by its simple lyrics and upbeat rhythms and is often associated with lower-class neighborhoods and working-class people.

These are some of the most popular genres of Arabic music, but there are many other styles and sub-genres that are popular in different regions of the Arab world.

FOLK MUSIC

Folk Arabic music, also known as traditional Arabic music, is a genre of Arabic music that has its roots in the traditional culture and customs of the Arab people. It encompasses a wide range of

styles and sub-genres and is characterized by its use of traditional instruments and its focus on the oral tradition. Folk Arabic music is often divided into regional styles, each with its own distinct characteristics and instrumentation. Some popular regional styles of folk Arabic music include:

Andalusian music, which originated in the Iberian Peninsula and is characterized by its use of the **oud** (lute) and **qanun** (a zither)

Gulf music, which is popular in the Gulf states and is characterized by its use of the **oud** and the **nay** (flute)

Bedouin music, which is popular among the Bedouin people of the Arabian Peninsula and is characterized by its use of the **rababa** (fiddle) and the **mizmar** (oboe)

Sudanese music, which is popular in Sudan and is characterized by its use of the **tambour** (drum) and the **ardin** (harp).

Egyptian music, which is characterized by its use of the **oud**, the **qanun**, and the **tabla** (drum).

Folk Arabic music is often performed at traditional events such as weddings, celebrations and religious ceremonies and it is usually passed down through generations through oral tradition. Folk Arabic music is an important part of Arab culture and it's still widely popular in many regions of the Arab world.

ARTISTS

There are many famous artists in Arabic music, from the classical and traditional to the modern and contemporary. Here are a few examples of some of the most well-known and influential Arabic musicians:

Umm Kulthum, also known as “The Voice of Egypt,” was one of the most famous and influential Arabic singers of the 20th century. She was known for her powerful voice and emotive performances, and her music continues to be widely popular in the Arab world.

Watch the artist in this video:



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Fairuz, is a Lebanese singer and actress considered as one of the most famous and enduring singers in the Arab world. Her music often reflects the social and political changes in the Middle East over the past several decades.

Abdel Halim Hafez, was an Egyptian singer, actor, and one of the most popular and enduring icons of Arabic music. He was known for his emotive performances and powerful voice.

Amr Diab, is an Egyptian singer and songwriter who is considered as one of the most successful Egyptian and Arabic pop singers. He is known for his blend of Western and Arabic music styles and helped to introduce a new genre of music, known as "Mediterranean Music".

Cheb Khaled, is an Algerian musician, singer and songwriter who is considered as one of the most popular and influential artists in the Arab world. He is known for his blend of traditional Algerian music with modern pop and rock.

Nancy Ajram, is a Lebanese singer and actress who has become one of the most successful and influential female singers in the Arab world. She is known for her blend of pop and traditional Arabic music, and her music videos have been widely popular on the internet.

These are just a few examples of some of the most famous and influential Arabic musicians. There are many other artists from

different regions and styles of Arabic music who have made significant contributions to the genre and continue to influence the music industry.

FORM IN INDIAN MUSIC

COMPOSITION AND IMPROVISATION

Indian music has long been a form of both composition and improvisation. Improvisation is a key element of Indian music culture and is often embedded within composed pieces. It is said that improvisation is the soul of Indian music, and it is often used to create a unique and individual sound. Improvisation is used to express emotion and creativity, and to emphasize the beauty of the melody.

Composition is also an important part of Indian music. Indian composers create melodies and rhythms that are unique to the particular genre of music. These compositions can range from simple classic ragas to complex and intricate pieces. Composers strive to create music that is both beautiful and meaningful, and which reflects the culture and values of the society.

In Indian music, composition and improvisation often come together to create music that is both meaningful and creative. This combination of composition and improvisation is what makes Indian music so special and unique.

GENRES IN INDIAN MUSIC

Hindustani music is one of the two main traditions of Indian classical music, the other being **Carnatic** music. It originated in

the northern regions of India and is characterized by its use of improvisation and the influence of devotional and Sufi music. It is also known for its use of a wide range of musical scales, called **ragas**, and its use of **talas**, which are rhythmic patterns. **Hindustani** music is traditionally performed on a variety of instruments, including the **sitar**, sarod, **tabla**, and **harmonium**. It is also often accompanied by singing, with the main vocal forms being **khayal**, **thumri**, and **dhrupad**.

There are several different genres of Indian music, including classical, folk, and **filmi music**. Classical Indian music is divided into two main traditions: **Hindustani** and **Carnatic**. Hindustani music is primarily associated with the northern regions of India, while Carnatic music is primarily associated with the southern regions. Folk music is also diverse, with different styles and traditions found throughout the country. **Filmi** music, also known as **Bollywood** music, is a popular genre in India and is often based on a fusion of traditional and Western styles.

Folk music in India is an ancient and varied form of music that has been passed down for generations and is deeply connected to the culture, customs, and beliefs of the people of India. It is an integral part of the social, religious, and cultural life of India, and is made up of songs, stories, and poems that are sung and performed in villages, towns, and cities throughout the country. Folk music reflects the lives of the people, capturing their joys, sorrows, and struggles. It is performed at festivals and other special occasions and can be heard in many different styles and forms, including those of classical, devotional, and Sufi music. Folk music often has a strong regional flavor and is usually accompanied by traditional instruments such as drums, **flutes**, and strings.

Bollywood music, also known as Hindi film music, is the music composed for the Indian film industry, known as Bollywood. Bollywood music is heavily influenced by Indian classical music and has incorporated many western musical styles. It is quite eclectic, and often combines elements of different musical genres, such as

Indian classical music, folk music, qawwali, and modern electronic music. Bollywood songs typically make use of a variety of musical instruments, including guitars, **sitars**;, **tablas**;, synthesizers, and drums. **Bollywood** music is often romantic and upbeat and is often used to underscore the emotions of a scene in a movie.n about contemporary Bollywood music.

ARTISTS

- AR Rahman
- Lata Mangeshkar
- A. R. Rehman
- R. D. Burman
- Zakir Hussain
- Kishore Kumar
- Ustad Bismillah Khan
- Pandit Ravi Shankar
- Bhimsen Joshi
- Hariprasad Chaurasia

Watch this video to review what you learned:



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Carnatic music, on the other hand, is primarily associated with the southern regions of India, particularly in the states of Tamil Nadu, Andhra Pradesh, Karnataka, and Kerala.

Carnatic music is centered around the vocal music, and it is based on a system of **ragas** (melodic modes) and **talas** (rhythmic cycles). It is known for its complex and intricate melodies, as well as its use of rhythmic patterns and improvisation.

Instruments commonly used in **Carnatic** music include the **violin**, **mridangam**, **ghatam** and the **kanjira**.

Carnatic music is also accompanied by singing, with the main vocal forms being **keerthanam**, **varnam**, and **kriti**.

Carnatic music is traditionally performed during religious and spiritual ceremonies and festivals. It is also taught and studied in specialized schools called **sangeetha vidyalayas** or **sabhas** and it has a strong tradition of oral transmission.

Differences between north and south Indian music:

- North Indian music is based on classical **ragas** and is usually more focused on the tonal aspects of music, while South Indian music is based on the **Carnatic** system and is more rhythmically oriented.
- North Indian music is mainly performed on the stringed instruments such as the **sitar**, **sarod**, **tambura** and **sarangi**, while South Indian music is mainly performed on the wind instruments such as the **nagaswaram**, **flute** and

shehnai.

- North Indian music is usually more lyrical and melodic, while South Indian music is more rhythmic and percussive.
- North Indian music is typically accompanied by a **tabla**., while South Indian music is usually accompanied by a **mridangam**.

Watch this video to review the differences between Hindustani and Carnatic music:



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OTHER GENRES AND THEIR INFLUENCE ON WESTERN MUSIC

Secular music in India is mainly derived from the influence of different cultures and traditions that have been brought to the country through the centuries. It includes the music of the many folk traditions present in the country, as well as the music of the various historical periods, such as the classical period. Popular genres of secular music in India include **Bollywood** music, Indian fusion music, Indi-pop, and rock.

Religious music in India has been an integral part of the culture

since ancient times. It is closely linked to various religious practices and beliefs, and is performed in temples, shrines, and other places of worship. It is also used in ceremonies and festivals, as a form of devotion and meditation. Popular genres of religious music in India include bhajan, kirtan, qawwali, and shloka.

Ravi Shankar was an Indian musician and composer who popularized the **sitar**; a traditional Indian string instrument, and whose work helped bridge the gap between Indian and Western music. He was awarded three Grammy Awards and was named a Bharat Ratna, India's highest civilian honor, in 1999. Shankar was born in Benares, India in 1920 and began studying music at a young age. He studied under the legendary singer Ustad Allauddin Khan and eventually became a master of the **sitar**. Shankar's music was heavily influenced by Indian classical music, but he also incorporated elements from jazz and other genres to create a unique sound. He collaborated with many famous musicians, including George Harrison, Philip Glass and Yehudi Menuhin, and performed concerts around the world. Shankar passed away in 2012 at the age of 92.

Watch this video to learn more about Ravi Shankar and his **sitar** playing:



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The Beatles began to explore Indian music during the mid-1960s, when they visited India and studied under the guidance of Ravi

Shankar. George Harrison was particularly inspired by Indian culture and music, and incorporated elements of it into the Beatles' sound, most notably on the song "Within You Without You" from the 1967 album Sgt. Pepper's Lonely Hearts Club Band. The influence of Indian music was also heard on other Beatles tracks, such as "Love You To" and "The Inner Light", both of which featured **sitar**. Harrison went on to collaborate with Shankar and other Indian musicians throughout his solo career, and the influence of Indian music continued to be heard in modern Western music.

FORM IN CHINESE MUSIC

Improvisation and composition play important roles in traditional Chinese music. Improvisation is a common practice in Chinese music, particularly in ensemble performances, where musicians will often add their own variations to a melody or create new melodies on the spot. This allows for a sense of spontaneity and creativity within a performance. Improvisation is particularly important in Chinese traditional instruments such as **guqin** and **erhu**, where the player is expected to have a high level of skill in improvisation.

Composition is also an important aspect of traditional Chinese music. Many Chinese traditional compositions are based on classical literature, such as poetry, and are often intended to tell a story or convey a particular emotion. In the past, it was common for composers to use pre-existing melodies and forms, but in recent years, there has been a trend towards more original compositions.

In **Chinese opera**, compositions are often based on historical events or legends and the music is written to reflect the emotional content of the story. Improvisation is also present, especially in the form of "Xipi" and "Erhuang", two traditional operatic styles that demand a high level of improvisation skill.

Overall, both improvisation and composition play important

roles in traditional Chinese music and are considered essential skills for Chinese musicians.

GENRES IN CHINESE MUSIC

The main genres of music in China include traditional Chinese music, **folk music**, and popular music. Traditional Chinese music includes elements such as the use of pentatonic scales and the guqin, a seven-stringed instrument. Folk music includes regional styles such as Cantonese and Hokkien music. Popular music in China includes a range of styles, including **Mandopop** (Mandarin popular music), **Cantopop** (Cantonese popular music), and **C-pop** (contemporary Chinese popular music). There are also emerging genres such as Chinese hip-hop, rock and electronic music.

The main genres of music in China include traditional Chinese music, **Cantopop**, **Mandopop**, and Chinese rock. Traditional Chinese music is characterized by its use of ancient instruments and classical structures, while Cantopop and Mandopop are popular music genres that originated in Hong Kong and Taiwan, respectively, and are heavily influenced by Western pop music. Chinese rock, also known as Mandopop, is a relatively new genre that has gained popularity in recent years, featuring rock and roll music with Chinese lyrics.

ARTISTS

Some famous pop singers in China include:

- Faye Wong
- Jacky Cheung
- Jay Chou
- Na Ying

- Liu Huan
- Han Hong
- Wang Leehom
- Jane Zhang
- Eason Chan
- JJ Lin

This is not an exhaustive list and there are many other popular and talented singers in China.

Watch this video to experience an contemporary pop song:



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MAINLAND AND TAIWAN

Chinese music in mainland China and Taiwan can differ in several ways, including the types of instruments used, the styles of music that are popular, and the historical and cultural influences that have shaped the music.

In mainland China, traditional instruments such as the **erhu**, **guqin**, and **yangqin** are commonly used, as well as more modern instruments like the piano and guitar. The music that is popular in mainland China can vary, but it often includes traditional Chinese music, as well as pop music and Western-influenced music.

In Taiwan, traditional instruments such as the **guqin** and **erhu** are also commonly used, but the island's unique history and cultural influences have led to the development of unique musical styles, such as Hokkien pop and Taiwanese aboriginal music. Pop music and Western-influenced music are also popular in Taiwan.

Additionally, Taiwan has a more developed and diverse music industry, as well as a more freedom in the art expression.

In sum, mainland China and Taiwan both have their own unique styles and influences in their music, but Taiwan's music is more diverse, and has a more developed music industry.

Chinese opera, also known as Chinese theatre, is a traditional form of Chinese performing arts that combines music, vocal performance, mime, dance, and acrobatics. It is one of the oldest forms of Chinese art, dating back to the 7th century. Chinese opera is performed in various regional styles, such as Beijing opera and Cantonese opera, and it is often accompanied by a traditional Chinese orchestra. The stories and characters portrayed in Chinese opera are typically drawn from Chinese literature and folklore.

Watch this video to experience a performance of Chinese opera:



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Rap and hip hop have been gaining popularity in China in recent years. The genre has been embraced by young Chinese people to

express their individuality and challenge societal norms. However, the Chinese government has been known to censor and restrict the spread of hip hop culture, as it is seen as a potential source of Western influence and a threat to traditional values. Despite this, many Chinese rappers and hip hop artists have found success and have a dedicated fanbase in China.

Folk music in China refers to the traditional music of the country's ethnic minorities and Han Chinese people. It encompasses a wide range of styles and instruments, including regional folk songs, dances, and **operas**. Some examples of popular Chinese folk music include the music of the Miao and Dong ethnic minorities, which often feature the use of traditional instruments such as the **lusheng** and the **xiangxian**; and the music of the Uyghur ethnic group, which features the use of the **dutar** and the **dap**. Folk music in China also encompasses the traditional art of storytelling, known as "story-singing," which is still practiced in some rural areas of the country. Folk music in China has been passed down through generations and has an important cultural significance, providing a connection to the country's history and traditions.

CHAPTER 8

Chapter 8: Issues in the Music of Africa, the Arab World, India, and China

ISSUES

There are many issues that help us understand the context, politics, and social impact of music. Some of these will be explored in the following chapters and they include: colonialism, history, gender and sexuality, teaching and pedagogy, and many more. At this point, let us only consider one of them, **notation**, since it has a great importance in the teaching, study, transmission, and scholarship of music.

NOTATION

Notation is a system of symbols used to represent musical sounds, techniques, and expressions. It is used to record and communicate musical ideas to musicians so that they can perform the music accurately. Common musical symbols used in notation include clefs, staves, notes, rests, rhythms, dynamics, and articulations.

Music **notation** uses a combination of notes, rests, clefs, and other symbols to indicate the pitch, duration, dynamics, and expression of the music.

The most basic element of music **notation** is the note, which indicates the pitch and duration of a sound. Notes are represented by round symbols, called noteheads, placed on a musical staff, which is a set of five horizontal lines. The vertical position of the notehead on the staff indicates the pitch of the note.

Rests, which indicate silences or pauses in the music, are represented by different symbols depending on the duration of the silence.

Time signatures and barlines are also used to indicate the meter of the music and to divide it into regular rhythmic units.

Modern music notation software can also include other symbols such as chord diagrams, guitar tab, drum notation and more.

Watch this video to review what you learned about musical notation:



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ISSUES IN AFRICAN MUSIC

PRESERVING, TEACHING, NOTATING AFRICAN MUSIC

The preservation of African music is an important task, as it helps to ensure that the rich and diverse musical traditions of the continent are passed on to future generations. There are several ways in which African music can be preserved, including:

- **Recording and archiving:** Recording and archiving African music is an important step in preserving it for future generations. This can include both audio and video recordings, as well as written documentation of the music and its cultural context.
- **Education and performance:** One of the best ways to preserve African music is through education and performance. By teaching and performing the music, it helps to keep it alive and ensures that it will continue to be passed on.
- **Collaboration with local communities:** Collaborating with local communities is important in preserving African music, as they are the ones who are most closely connected to the music and its cultural context. This can include working with traditional musicians and dancers, and supporting local music festivals and events.
- **Digital preservation:** As technology advances, digital preservation is becoming an increasingly important tool in preserving African music. Digitizing old recordings, creating digital archives and making them accessible online can help ensure that the music is preserved for future generations.

- **Protecting and promoting cultural heritage:** African music is an important part of the continent's cultural heritage. Protecting and promoting this heritage can help to preserve the music and its cultural context for future generations.

Overall, preserving African music is an ongoing process that requires a multi-faceted approach, including collaboration with local communities, education and performance, and the use of technology to ensure that the music is accessible to future generations.

GEOGRAPHY

North African music and Sub-Saharan African music are both diverse and rich with tradition but have some distinct differences.

North African music is heavily influenced by Arabic and Berber cultures and is characterized by the use of complex rhythms and the incorporation of instruments such as the **oud**, **qanun**, and **bendir**. The Gnawa music of Morocco, which combines traditional Berber and sub-Saharan rhythms, is a good example of the blend of cultural influences in North Africa. We'll consider this music in the next chapter.

Sub-Saharan African music is diverse, with traditional music varying greatly between different countries and ethnic groups. It often features polyrhythmic patterns and the use of drums and percussion instruments. The use of the human voice is also prominent, with traditional singing and call-and-response singing common. The use of the **kora** and the **xylophone** are also notable in sub-Saharan African traditional music.

Some examples of Sub-Saharan African traditional music include the **Griot** music of West Africa, the traditional music of the Ashanti people of Ghana, and the traditional music of the Zulu people of South Africa. A **griot** is a West African musician, storyteller,

and oral historian. The **griot** tradition is an important part of the cultural heritage of many West African societies, particularly in countries like Mali, Senegal, and Guinea. **Griots** are known for their ability to preserve and pass down the history and oral traditions of their communities through their music and storytelling.

COLONIALISM

Colonialism has had a significant impact on music in Africa. During the colonial period, European powers imposed their culture and values on the colonized people, including their music. This often resulted in the suppression of traditional African music, as well as the forced adoption of European music and instruments. In some cases, traditional music was banned and punished. However, African musicians also drew inspiration from European and American music, incorporating new styles and instruments into their own music to create a unique sound. After the decolonization, some African musicians started to reclaim and revitalize traditional music, while others continue to incorporate new influences.

CENSORSHIP AND FREEDOM OF SPEECH

Censorship of music in Africa has been an issue in many countries on the continent, with governments and other authorities using various means to control the content of music and limit freedom of expression. The reasons for censorship can vary, but often include political, social, or religious considerations. In some countries, governments have used censorship to control the spread of political or social messages that they view as a threat to their power or ideology. This has been the case in countries like Zimbabwe, where the government has targeted musicians who criticize the government or its policies. In other countries, censorship has been driven by religious or moral considerations, with authorities seeking to control the spread of music that they view as promoting

immorality or inappropriate behavior. This has been the case in countries like Sudan, where the government has targeted musicians who promote Western-style music and dress. In some cases, censorship has been driven by economic considerations, with governments or other parties seeking to control the distribution and sale of music to protect their own financial interests. Despite these challenges, many African musicians have continued to produce and perform music despite censorship, often using underground networks and social media to bypass government restrictions and reach their audiences. Overall, the censorship of music in Africa is a complex issue that varies by country and is influenced by a range of political, social, and economic factors.

GENDER AND SEXUALITY

Gender roles and sexuality have played a significant role in African music throughout history. In many traditional African cultures, music is closely tied to religious and spiritual beliefs, and as such, it often reflects societal norms and values.

In many African societies, men are traditionally seen as the primary musicians and performers. Men often play instruments like drums, **xylophones**, and guitars, and are also responsible for composing and arranging the music. However, women also play an important role in traditional African music, often singing and dancing in ceremonies and celebrations.

In terms of sexuality, African music often expresses and reinforces societal norms and values around gender and sexuality. For example, in some traditional African societies, music and dance play a significant role in rituals related to coming of age and initiation, including initiation into adulthood, marriage, and even fertility. In these rituals, the music and dance often serve to reinforce societal norms and expectations around gender roles and sexuality.

In recent years, there has been a growing movement to challenge and subvert traditional gender roles and stereotypes in African music. Many contemporary African musicians and performers are pushing the boundaries and challenging societal norms around gender and sexuality through their music and performances.

Overall, gender roles and sexuality have played a significant role in African music throughout history and continue to shape the way it is performed and understood today.

INFLUENCE ON USA'S MUSIC

African music has had a significant influence on American music, particularly in genres such as blues, jazz, and rock and roll. The transatlantic slave trade brought millions of enslaved Africans to the Americas, who brought with them their musical traditions and instruments. The African rhythms and melodies present in their music helped to shape the development of blues and jazz, which later influenced the development of rock and roll. Additionally, the African American community has continued to draw inspiration from African music and incorporate it into their own music throughout the 20th century.

In more recent times, many African musicians have also been influenced by American music, particularly hip-hop and R&B, which have gained popularity across the continent. Many African artists have adopted elements of these genres into their own music, creating unique African versions of these styles.

Overall, the influence of African music on American music and vice versa is a two-way street, both cultures have continuously influenced each other throughout history.

ISSUES IN ARABIC MUSIC

NOTATION

Notation, as you already know, is a system used to represent music through the use of written symbols, and it is used in many different musical traditions, including Arabic music.

In Arabic music, written notation is used to document and preserve traditional melodies, rhythms, and forms. The use of notation in Arabic music has a long history, dating back to the 19th century when it was first introduced by European musicians and musicologists who were studying and documenting traditional Arabic music.

The most common form of notation used in Arabic music is the solfeggio system, which uses the letters of the alphabet to represent different notes. This system is similar to the Western solfeggio system, and it is used to notate the melody and rhythm of Arabic music.

Another system used to notate Arabic music is the maqam notation system, which is used to notate the complex melodies and rhythms of traditional Arabic music. This system uses a combination of letters and symbols to represent different notes and rhythms.

The use of notation in Arabic music varies depending on the region, genre, and context. While notation is widely used in classical and traditional forms of Arabic music, it is less commonly used in more contemporary forms of Arabic music. Also, not all Arabic music is written down, traditional music is often passed down through oral tradition and improvisation is an important aspect of Arabic music.

TEACHING

The teaching and pedagogy of Arabic music is typically based on the transmission of knowledge and skills from master to student through a combination of oral and written instruction. Traditionally, the study of Arabic music has been based on the master-student relationship, where a student would study with a master musician and learn through observation, imitation, and practice. This approach is still used in many traditional music schools and conservatories. In recent years, there has been a shift towards more formalized and structured methods of teaching Arabic music, particularly in universities and conservatories. This often includes the use of written notation and instructional materials, as well as the incorporation of Western music theory and pedagogy. The teaching and learning of Arabic music can also include the study of different aspects of the music, such as history, theory, performance practice, and the use of different instruments. In addition to formal education, many people learn Arabic music informally through participation in community music groups, or by learning from family members and friends. Regardless of the approach, the teaching and pedagogy of Arabic music often emphasizes the importance of maintaining the traditional techniques and forms while also encouraging experimentation and innovation. Thus the teaching and pedagogy of Arabic music can vary depending on the region, cultural context and the level of education, and that the traditional approach is still widely used especially in countries where there is less access to formal education.

The transmission and preservation of Arabic music is an ongoing process that involves passing down knowledge, skills, and traditions from one generation to the next.

Traditionally, the transmission of Arabic music has been based on the master-student relationship, where a student would study with a master musician and learn through observation, imitation,

and practice. This approach is still used today, and many musicians continue to learn and pass down traditional techniques and forms through this method.

In addition to the oral tradition, the use of written notation has played an important role in the transmission and preservation of Arabic music. Written notation was developed in the 19th century and has been used to document and preserve traditional melodies, rhythms, and forms.

More recently, technology has also played a role in the preservation of Arabic music. The use of recording technology has allowed for the documentation and preservation of traditional music, and the internet and digital media have made it possible for people all over the world to access and learn about Arabic music.

Another aspect of preservation of Arabic music is the work of Ethnomusicologists and musicologists, who study and document the traditional music of different cultures, including Arabic music. This research helps to understand, appreciate, and preserve the traditional music and its cultural context.

In addition to the above, there are also initiatives from governments, cultural organizations and private initiatives to preserve and promote Arabic music. These include festivals, concerts, competitions, and educational programs that aim to raise awareness about the importance of preserving and promoting Arabic music, and to encourage its practice and study.

Therefore the preservation of Arabic music is an ongoing process and that the transmission and preservation of Arabic music is facing several challenges such as globalization, urbanization, and the influence of Western culture.

ISLAM

Music has a long history within Islam, and it has been an important part of Muslim culture for centuries. However, the relationship

between music and Islam has been a complex and sometimes controversial one.

Many Islamic scholars have traditionally held that music is permissible if it does not lead to sinful behavior and is not used in a way that is disrespectful or dishonors God. Some Islamic scholars also believe that music can have spiritual and therapeutic benefits and can be used as a means of drawing closer to God.

On the other hand, some Islamic scholars and conservative Muslims believe that music is haram (forbidden) because it is seen as a distraction from the worship of God and can lead to sinful behavior. They argue that it can be a source of temptation, and that it is not consistent with the teachings of the Quran and the Hadith (the sayings of the Prophet Muhammad).

Sufi music is widely accepted within Islam as it is considered a form of devotional music that is used to invoke the presence of God and to achieve a state of spiritual ecstasy.

In general, the Islamic stance on music varies depending on the interpretation of Islamic teachings and the cultural context. However, it is widely accepted that if music is performed and consumed with moderation and in a respectful manner, it can be considered permissible in Islam.

Quranic recitation refers to the act of reciting or reading the Quran, the central religious text of Islam. Quranic recitation is considered a highly spiritual and devotional practice in Islam and is considered as a way of gaining blessings, forgiveness, and closeness to God. It is also considered a way of gaining knowledge and understanding of the teachings of Islam. Quranic recitation is typically performed in Arabic, the original language of the Quran, and is usually accompanied by the proper pronunciation and intonation of the text, which is known as Tajwid.

The call to prayer, also known as the adhan, is the Islamic call to worship that is recited by the muezzin, the person appointed to lead the call to prayer, to invite Muslims to come to the mosque and perform the congregational prayer (salat). The adhan is recited

in Arabic and consists of specific phrases that declare the greatness of God and the importance of prayer.

The **call to prayer** is recited five times a day, at specific times determined by the Islamic calendar. It is traditionally recited from a minaret, the tower of a mosque, but can also be recited from loudspeakers or other speakers in modern times. The adhan is considered a devotional act of worship and is also meant to remind Muslims of the importance of prayer and devotion throughout the day.

Watch this video to review what you learned:



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CENSORSHIP

Censorship is a significant issue in the Arabic music industry, and many artists have faced censorship and restriction of their work because of their lyrics, themes, and/or videos. In many Arabic countries, the government and religious authorities have significant control over the content of music and other forms of media. This means that music that is deemed to be offensive or in violation of religious or moral values can be banned or censored. Themes such as sex, politics, and criticism of the government are particularly sensitive and can lead to censorship. Artists who produce music that is critical of the government or that addresses sensitive political or social issues can also face harassment,

imprisonment, and even violence. This has led to self-censorship among many artists who avoid discussing certain topics in order to protect themselves and their families. In addition to government censorship, there is also self-censorship among the music industry and media outlets, who avoid promoting or airing music that may be controversial to avoid backlash and negative publicity. Despite the censorship, many artists and musicians continue to produce music that addresses important social and political issues, using metaphors and symbolism as a way to express their views without getting banned. Some also use the internet and social media to bypass censorship and reach their audience. It can be said that the level of censorship and control of the music industry varies from one country to another, and that the censorship laws and practices are in constant evolution.

GENDER AND SEXUALITY

In traditional Arabic music, there are distinct gender roles and expectations placed on men and women. Historically, men have typically been the primary performers and creators of Arabic music, while women have played a more limited role. Men are typically considered to be the primary vocalists and instrumentalists and are often the ones who perform in public and on stage. They are also often the ones who compose and arrange music. On the other hand, women's participation in Arabic music has typically been more restricted. In some traditional societies, women were not allowed to perform in public or on stage, and their participation in music was generally limited to singing in private or at home. However, in recent years there has been a change in this paradigm, and more and more women are becoming involved in Arabic music as performers, composers, and producers. This trend is particularly seen in the Gulf countries, where women are breaking the traditional barriers and making a name for themselves in the music industry. There are many examples of women who have been

successful in the Arabic music scene, despite the traditional gender roles.

Sexual themes and references have long been present in Arabic music, but the way they are expressed, and the level of explicitness can vary depending on the cultural, social, and historical context. In traditional Arabic music, sexual references were often implied through metaphor or symbolism and were not always explicit. However, in recent years there has been a shift towards more explicit sexual themes and references in Arabic music, particularly in pop and hip-hop. This reflects a shift in societal attitudes towards sexuality, and a greater willingness to discuss and express these themes in the public sphere. However, while some Arabic music may contain explicit sexual content, many Arabic countries still have strict cultural and legal restrictions on such content. This means that sexual themes and references in Arabic music can still be considered controversial and can lead to censorship and backlash.

Finally, the representation of women in Arabic music, particularly in videos and performances, can be highly sexualized and objectifying. This is a reflection of a wider societal issue, and there has been criticism and discussions about the way women are represented in Arabic music and media in general.

In conclusion, the representation of sexuality in Arabic music varies depending on the genre, the artist, and the cultural and societal context. It can range from implicit references in traditional music to more explicit representation in contemporary music, but it's a topic that is still considered sensitive and controversial in many Arabic countries.

COLONIALISM

Arabic music, like many other cultural forms in the Arab world, has been deeply influenced by European **colonialism**. During the colonial period, European powers exerted a great deal of control

over the region, and their cultural influence was felt in many areas, including music. European military bands and orchestras were often brought in to perform for colonial officials and the local elite, and many Middle Eastern musicians were exposed to European classical music for the first time. Additionally, European music notation and instruments such as the piano and violin were introduced and adopted into Arabic music. As a result, many traditional Arabic music forms have been modified to incorporate elements of European music, and a distinct genre of “Arab classical music” emerged. This genre often features Western-style orchestras and arrangements, and is still popular in the Arab world today.

Colonialism, thus, has had a significant impact on Arabic music. During the colonial period, European powers exerted control over many Arab countries, and their cultural influence was often imposed upon the indigenous population. This included the suppression of traditional music and the promotion of Western-style music. Additionally, many musicians were forced to adopt Western musical instruments and techniques. However, despite these efforts, Arabic music has managed to preserve its traditional elements and continues to evolve and thrive.

ISSUES IN INDIAN MUSIC

CENSORSHIP

Music censorship in India is a contentious issue, with various groups and government bodies seeking to regulate or restrict certain types of music. The Indian government has the authority to censor music under the Cinematograph Act of 1952, which allows for the banning of films and songs deemed to be obscene or offensive. Additionally, the Central Board of Film Certification

(CBFC) is responsible for reviewing and censoring films and music videos. However, the laws and regulations surrounding music censorship in India are often criticized for being vague and inconsistent, and for being used to silence political dissent and minority voices.

Politics and music have been intertwined in India for many years, with various songs and performances being used to express political views and mobilize social and political movements. Many Indian musicians, particularly those in the film industry, have used their platform to promote political causes and ideologies.

Historically, Indian music has been used as a tool for political propaganda and mobilization. For example, during the Indian independence movement, patriotic songs were used to inspire and mobilize people to fight for freedom from British colonial rule.

In recent years, Indian music has also been used to comment on and critique current political issues and events, such as corruption, poverty, and inequality. Many musicians have used their music as a form of protest, and songs have been written and performed to raise awareness about these issues and to call for change.

Additionally, in Indian cinema, film music has been used as a means of promoting nationalistic sentiments and promoting a sense of national unity. The music often reflects the culture, values, and sentiments of the Indian society and reflects the social, economic and political climate of the time.

Overall, politics and music have a close relationship in India, with music often being used as a tool for political expression and social and political mobilization.

COLONIALISM

Colonialism had a significant impact on Indian music, as the British colonial government actively sought to suppress and control Indian musical traditions. The British viewed Indian music as inferior and primitive, and sought to replace it with Western classical music.

During the colonial period, the British government imposed strict regulations on Indian music and musicians. They banned certain instruments and styles of music, and established Western-style music schools and academies, which aimed to train Indian musicians in Western music. Many traditional Indian musicians were forced to change their styles or give up music altogether.

Despite these efforts to suppress Indian music, many traditional musicians continued to perform and pass on their music in secret. Some Indian musicians began to incorporate elements of Western music into their own compositions, creating new fusion styles of music.

In addition, Indian musicians who were trained in Western classical music began to compose music that reflected the Indian musical tradition and culture. These composers helped to preserve traditional Indian music and create a new musical style that reflected both the Indian and Western musical traditions.

Overall, colonialism had a significant impact on Indian music, as the British sought to control and suppress traditional Indian musical styles. However, Indian musicians continued to perform and preserve their music, and many adapted and incorporated elements of Western music into their own compositions, creating new fusion styles of music.

GENDER AND SEXUALITY

Gender roles in Indian music have traditionally been defined by societal norms and cultural expectations. In classical Indian music, for example, women were generally not encouraged to become professional musicians and were often relegated to singing devotional songs in the home. In popular music, women have been more visible as performers and songwriters, but they still often face challenges in the industry such as discrimination and sexual harassment.

However, there are also examples of female musicians who have

broken through these barriers and achieved success in the Indian music industry. Women like Lata Mangeshkar, Asha Bhosle, and K.S. Chithra, who have had a long and successful career in the music industry. And now, many female artists are breaking the traditional gender roles in music and making a name for themselves in the industry through their talents and hard work.

In Indian music, sexuality is often depicted using suggestive lyrics and imagery, as well as through the use of sensual rhythms and melodies. The themes of love, desire, and eroticism are common in both classical and popular Indian music and are often used to express the emotional and physical aspects of human relationships. Additionally, many Indian music traditions, particularly classical forms such as Kathak and Bharatanatyam, incorporate erotic gestures and movements into their performances, which are meant to convey the emotions and experiences of the characters in the stories being told through the music. Overall, sexuality plays an important role in Indian music as a means of expressing the full range of human emotions and experiences.

ISSUES IN CHINESE MUSIC

PRESERVING, TEACHING, NOTATING

Music teaching and pedagogy in China has a strong emphasis on traditional Chinese music and the mastery of traditional instruments. The most common instruments taught in schools and music conservatories include the **erhu**, **guzheng**, and **dizi**. Students typically begin learning music at a young age and progress through a rigorous curriculum that includes both theoretical and practical studies. Music education in China also often includes ensemble performance and training in traditional

vocal styles such as **Beijing opera**. Additionally, many students participate in national music competitions and exams to showcase their skills and progress.

ETHNIC MINORITIES

China is home to a diverse population of ethnic minorities, and each group has its own unique musical traditions. Some of the main ethnic minority groups in China include the Tibetans, Mongols, Uyghurs, and the various ethnic groups of the Yunnan province.

Tibetan music is characterized by the long-necked lutes and flutes, as well as chanting and throat singing. Mongolian music features the use of the morin khuur (horsehead fiddle) and the yatga (zither), as well as traditional vocal styles. Uyghur music includes the use of the **dutar** and the **satar** (plucked lute), as well as traditional dances such as the “dap” dance.

Watch this video to experience different “throat” singing styles:



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apiza/?p=660#oembed-3

The music of the various ethnic groups of Yunnan province is also diverse, with influences from Southeast Asia and India. The music of the Dai people, for example, features the use of xylophones and bamboo flutes, while the music of the Bai people features traditional singing styles such as “da ku.”

China's ethnic minority music is an important part of the country's cultural heritage and efforts are being made to preserve and promote it. However, the government's policies towards ethnic minorities in China have been criticized in recent years, which has affected the music of ethnic minority groups in different ways.

Regional music in China encompasses a wide variety of styles and forms, from traditional folk songs and dances to modern pop and rock music. Some examples of regional music in China include:

Cantonese music, which is popular in the southern province of Guangdong and Hong Kong. It is known for its use of complex rhythms and melodic ornamentation.

Peking opera, which is a traditional form of opera that originated in the Beijing area. It is characterized by its elaborate costumes, acrobatic performances, and exaggerated gestures.

Mongolian throat singing, which is a traditional form of music from Inner Mongolia that involves singing in a deep, guttural voice.

Chinese rock music, which is a relatively new form of music that has emerged in China in recent years. It combines elements of Western rock music with traditional Chinese instruments and themes.

Sichuan opera, which is a traditional form of opera that originated in the Sichuan province, and it is known for its use of colorful face masks, acrobatic and martial arts performances, and comedic elements.

Music of the Xinjiang Uyghur autonomous region, which has its own set of traditional and modern music forms, like the traditional Uyghur Muqam, which is a form of folk music that is characterized by the use of complex melodies and rhythms, and it is passed down orally.

CENSORSHIP

In China, the government uses censorship for music and other forms of media to ensure they align with the values and ideologies

of the Communist Party. This includes removing lyrics or themes that are deemed politically sensitive, such as references to democracy or criticism of the government. Some foreign songs and music videos are also banned from being distributed in China. Additionally, many popular foreign music streaming services, such as Spotify and YouTube, are blocked in the country. Overall, the censorship of music in China is a reflection of the government's efforts to control the flow of information and maintain a tight grip on the country's cultural landscape.

WESTERN INFLUENCE

Western classical music has a long history in China, dating back to the late 19th century when it was first introduced by foreign missionaries and diplomats. Over time, it gained popularity and was embraced by many Chinese musicians, composers, and audiences.

In the early 20th century, Western classical music began to be taught in Chinese conservatories and universities, and Chinese musicians began to study and perform it.

During the cultural revolution, the study and performance of Western classical music was discouraged, but it regained popularity in the 1980s and 1990s. Nowadays, it has become an important part of the Chinese music scene, with many orchestras and ensembles dedicated to performing it, and many young Chinese musicians receiving training in Western classical music.

There are also several music festivals, concert series and educational programs dedicated to Western classical music in China. Some Chinese composers have also taken inspiration from Western classical music to create their own works, combining elements of Chinese and Western music to create a unique sound.

GENDER AND SEXUALITY

In traditional Chinese culture, there are distinct gender roles and expectations for men and women in relation to music. Historically, men were typically the ones who performed and composed music, while women were expected to be listeners and appreciators. This is reflected in the traditional instruments that men and women play, with men tending to play instruments such as the **erhu** and **guzheng**, and women playing instruments like the zither and dulcimer.

However, in recent years, there has been a shift towards greater equality and representation in the Chinese music scene, with more women taking on traditionally male roles as musicians, composers, and conductors.

Additionally, there is a growing popularity of female solo artists in the Chinese music industry, which is a significant change from the past where the majority of famous singers were men.

While progress has been made, there is still a long way to go in terms of achieving gender equality in the Chinese music industry and in the way that music is taught in China.

In traditional Chinese culture, there has been a long-standing stereotype that women should not play certain instruments, such as the **guqin** and the **erhu**, which are more “masculine.” Women were also often discouraged from becoming professional musicians. However, this perception has been changing in recent years, with more and more women breaking through these barriers and achieving success as musicians in China.

Also, there’s the phenomenon of “diva” culture in Chinese pop music, where many female singers are known for their powerful and emotive vocal performances, often characterized by the use of vibrato and belting. This is a popular and successful genre, yet some argue it reinforces traditional gender roles and expectations for women in Chinese society.

In recent years, there has been an increase in the number of

female composers, music producers, and sound engineers in China, which reflects a growing recognition of the importance of women in the music industry.

Glossary

Afrobeats (Africa)

Originated in Nigeria, it is a style of music that combines elements of hip-hop, R&B, and traditional African rhythms.

Amapiano (Africa)

Originated in South Africa, it is a style of music that combines elements of house music and traditional African rhythms.

Andalusian classical music (Arab)

This genre is influenced by the music of the Moors in Al-Andalus (Medieval Iberian Peninsula) and has a strong emphasis on the use of melody and rhythm.

Balafon (Africa)

A wooden xylophone.

Beat

A unit of time, the underlying pulse.

Bedouin music (Arab)

This genre is mostly from the bedouin culture and characterized by its use of the **oud**, Tabl and the use of poetry that reflects the Bedouin's way of life and culture.

Bendir (Arab)

A wooden-framed drum of North Africa.

Bollywood music (India)

Also known filmi and Hindi film music, is the music composed for the Indian film industry, known as Bollywood.

Buzuq (Arab)

A long-necked lute with a pear-shaped body, mostly used in the Eastern Mediterranean and Egypt.

C-pop (China)

Contemporary Chinese popular music.

Call to prayer (Arab)

Also known as the adhan, is the Islamic call to worship that is recited by the muezzin, the person appointed to lead the call to prayer.

Call-and-response (Africa)

A common element in African music, where a leader sings or plays a phrase and the rest of the group responds with a similar phrase.

Cantopop (China)

Contemporary Cantonese popular music.

Carnatic (India)

Classical music commonly associated with South India.

Chaabi (Arab)

A genre mostly from the Maghreb region (Algeria, Tunisia and Morocco) and characterized by its use of the guembri (a type of lute) and the use of poetry that reflects the social issues and people's daily life.

Chinese opera (China)

Also known as Chinese theatre, is a traditional form of Chinese

performing arts that combines music, vocal performance, mime, dance, and acrobatics.

Chord

Pitches sounding simultaneously.

Chuigushou (China)

Popular music during the Tang Dynasty.

Classical Arabic music (Arab)

Also known as “Arabic art music,” this genre is characterized by its complex rhythms and melodies, as well as its use of traditional instruments such as the **oud**, **qanun**, and **nay**. It is the foundation of all Arabic music and has a long history dating back to the medieval period.

Colonialism

A policy of control by one people or power over other people or areas.

Context

The milieu in which the music develops.

Dap (China)

A frame drum used by the Uyghurs.

Darbuka (Arab)

A hand-held drum played with the fingers; goblet drum with a distinct sharp sound.

Dizi (China)

A flute.

Djembe (Africa)

A djembe or jembe is a rope-tuned, skin-covered goblet drum played with bare hands, originally from West Africa.

Drone (India)

A constant and unchanging sound that provides a foundation for the melody to be played or sung.

Dutar (China)

A traditional long-necked two-stringed lute used by the Uyghurs.

Dynamics

How loud or soft a piece of music is.

Egyptian music (Arab)

Genre characterized by its use of the **oud**, the **qanun**, and the tabla (drum).

Erhu (China)

A two-stringed fiddle.

Filmi music (India)

Music used in Indian films blending classical, folk, and popular music; also known as Bollywood.

Flute (India)

A wind instrument played by blowing into a hole and commonly used in both Hindustani and Carnatic music.

Folk music (Arab)

Also known as traditional Arabic music, is a genre of Arabic music that has its roots in the traditional culture and customs of the Arab people.

Folk music (China)

The traditional music of the country's ethnic minorities and Han Chinese people.

Form

The structure of a musical composition.

Gazal (Africa)

Originated in the Sudan, it is a style of music that combines elements of traditional Sudanese music with Western influences.

Genre

A general category that refers to the purpose of music, the kind and number of instruments and voices participating in the performance, or its form and style.

Ghatam (India)

A drum made of an earthen pot.

Griot (Africa)

A West African musician, storyteller, and oral historian.

Gulf music (Arab)

A genre characterized by its use of the **oud** and the traditional percussion instrument “Tabl” and has a strong influence from the Bedouin culture.

Guqin (China)

A seven-stringed zither.

Guzheng (China)

A plucked zither with up to 21 strings.

Harmonium (India)

A small reed organ played with the fingers and used to provide accompaniment in Indian classical music.

Harmony

The combination of different pitches played or sung at the same time to create a chord.

Heterophony

A type of texture or musical technique where multiple

musicians or singers perform the same melody simultaneously, but with slight variations in rhythm, melody or ornamentation.

Highlife (Africa)

Originated in Ghana and Nigeria in the early 20th century; it is a fusion of African rhythms and Western brass band music.

Hindustani (India)

Classical music from the northern regions of India characterized by its use of improvisation and the influence of devotional and Sufi music.

Indipop (India)

Music known also as India pop.

It combines Indian classical and folk music with Western pop music.

Interval

The distance between two or more sounds.

Jianpu (China)

A system of musical notation.

Juju (Africa)

Originated in Nigeria, it is a style of music that combines elements of traditional Nigerian rhythms with Western influences.

Kanjira (India)

A tambourine-like instrument.

Kanun (Arab)

A plucked string instrument similar to the **qanun** but it is mostly used in Turkey, Greece, and the Middle East.

Kora (Africa)

A 21-stringed harp-lute.

Lusheng (China)

A mouth organ with multiple bamboo pipes used by the Miao and Dong ethnic minorities.

Mandopop (China)

Mandarin popular music.

Maqamat (Arab)

A system of modes in Arab music; Maqam system.

Marimba (Africa)

A musical instrument made of wooden bars that are struck by mallets.

Mbalax (Africa)

Originated in Senegal, it is a style of music that combines African rhythms with elements of jazz and funk.

Mbira (Africa)

A family of instruments, traditional to the Shona people of Zimbabwe, consisting of a wooden board with attached staggered metal tines.

Melody

The sequence of pitches that make up a musical line.

Meter

The way in which beats are organized and grouped in a measure.

Microtones and quarter tones

The pitches that fall between the standard Western twelve-note chromatic scale.

Mridangam (India)

A double-headed drum.

Music

An expressive language or art form, if you will, that uses **pitch** and **beat** to create an aesthetic experience.

Nagaswaram (India)

A double-reed wind instrument from South India.

Nay (Arab)

A cylindrical flute made from reed or bamboo.

Ngoni (Africa)

A string instrument and a traditional West African guitar.

Notation

A system of symbols used to represent musical sounds, techniques, and expressions.

Ostinato (Africa)

A repeating musical phrase or pattern.

Oud (Arab)

A pear-shaped stringed instrument that is the national instrument of several Arab countries.

Pentatonic scale

A five-note scale.

Pipa (China)

A four-stringed lute.

Pitch

The highness or lowness of a sound.

Polyphony

Multiple melodies played at the same time.

Polyrhythm (Africa)

A defining characteristic of African music, and refer to the use of multiple, interlocking rhythms in a single musical performance.

Pop music (Arab)

A genre is popular across the Arab world and is characterized by its incorporation of Western elements such as electric guitars and drums.

Qanun (Arab)

A plucked string instrument that is like a zither or dulcimer. It has many strings stretched over a trapezoidal soundboard and is played with small plectrums attached to the fingers.

Quranic recitation (Arab)

The act of reciting or reading the Quran, the central religious text of Islam.

Raga (India)

A melodic mode or framework that serves as the foundation for a composition or improvisation. It is characterized by a specific set of melodic rules and guidelines, including the use of certain notes, the order of the notes, and the way they are ornamented.

Rai (Arab)

Rai is a type of Algerian popular music that arose in the 1920s and that stood against the usual artistic and social mores.

Raqs Sharqi (Arab)

Also known as “belly dance music,” this genre originated in

Egypt and is characterized by its use of a steady drumbeat and its emphasis on the rhythm of the dance.

Rhythm

The combination of long and short beats.

Riq (Arab)

A small tambourine with jingles.

Ruan (China)

A plucked lute.

Sarangi (India)

A bowed string instrument played with a bow and commonly used in Hindustani music.

Sarod (India)

A string instrument with a deep, mellow tone that is played with a plectrum (jawari) and is commonly used in Hindustani music.

Satar (China)

A traditional Uyghur long-necked bowed lute.

Scale or mode

Set of musical pitches.

Shaabi (Arab)

A genre of Egyptian popular music that traces its roots to the working-class urban areas of Cairo and has a strong influence from the local culture and dialect.

Shehnai (India)

Musical instrument made of wood, with a double reed at one end and a metal or wooden flared bell at the other end.

Sheng (China)

A mouth organ.

Sitar (India)

A long-necked string instrument with a large number of strings that is played with a plectrum (mizrab) and is commonly used in Hindustani music.

Soukous (Africa)

Originated in the Congo, it is a style of dance music that features a strong bassline and a mix of African and Western influences.

Sudanese music (Arab)

Popular in Sudan, it is characterized by its use of the tambour (drum) and the ardin (harp).

Sufi music (Arab)

A genre has its roots in the spiritual and mystical practices of Islam and is characterized by its use of devotional poetry and its emphasis on the emotional and spiritual aspects of music.

Suona (China)

A double-reed instrument (oboe).

Syncopation

The displacement of the strong beats or downbeats.

Taarab (Africa)

Originated in East Africa, it is a style of music that combines elements of Arabic and Indian music with African rhythms.

Tabla (India)

A pair of small hand drums, played with the fingers and palms and are used to provide the rhythm in Indian classical music.

Tala (India)

Rhythmic cycles used in Indian classical music.

Tambura (India)

A long-necked plucked string instrument playing a drone.

Taqasim (Arab)

A form of improvisation in traditional Arabic music that is based on the maqam system.

Tempo

The speed of a piece of music.

Texture

The overall density and complexity of the music, whether it is thick or thin.

Timbre

Also known as tone color or tone quality, refers to the unique quality or sound of a musical instrument or voice.

Tonality

A system of musical organization and composition that uses a specific key as its central element.

Violin (Arab)

In Arabic music it is considered as a modern instrument, but it's widely used mainly in the classical genre.

Violin (India)

A bowed string instrument played with a bow and commonly used in both Hindustani and Carnatic music.

Vocables (Africa)

Non-lexical syllables or sounds that are used to provide a rhythmic or melodic foundation for a song or performance.

Xiangxian or sanxian (China)

A three-stringed traditional lute used by the Miao and Dong ethnic minorities.

Xiao (China)

An end-blown bamboo flute.

Xylophone (Africa)

An instrument that consists of a series of wooden bars that are struck with mallets to produce sound.

Yangqin (China)

A hammered dulcimer.

Yayue (China)

Court music during the Tang Dynasty.

World Music Web Resources

MUSIC OF AFRICA

- African Drumming– Kennedy Center
- African Dance– Kennedy Center

MUSIC OF THE ARAB WORLD

- Music of the Arab World– Kennedy Center
- Understanding Arab Music– Kennedy Center

MUSIC OF INDIA

- Music of India– Kennedy Center
- Rhythm and Raga– Kennedy Center

MUSIC OF CHINA

- Music of China– Kennedy Center
- Chinese Instruments– Kennedy Center

- China: Arts and Culture– Kennedy Center

About The Author

Antoni Pizà has taught at The City University of New York for three decades. The author and co-author of nineteen volumes, he is also the Director of the Foundation for Iberian Music at The Graduate Center of The City University of New York where he has organized dozens of events, concerts, conferences, lectures, and many other interdisciplinary programs that bridge the gap between academic and general interests.

His publications (authored and edited) include:

- *Songs of Themselves: Aspects of Autobiography and Music* (forthcoming 2023).
- *The Way of the Moderns: Six Perspectives on Modernism in Music* (Brepols, 2022).
- *Gioachino Rossini: «La Veuve andalouse»* (Reichenberger, 2022).
- *Celebrating Flamenco's Tangled Roots: The Body Questions* (Cambridge Scholars, 2022).
- *Tomás Bretón: Quinteto en sol mayor para piano y cuerda* (ICCMU, 2022).
- *Transatlantic malagueñas and zapateados in music, song and dance: Spaniards, natives, Africans, Roma* (Cambridge Scholars, 2019).

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- *Francesc Guerau i el seu temps* (Documenta, 2014; orig. published in 2000).
- *La dansa de l'arquitecte* (Ensiola, 2013).
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- *El doble silenci: Reflexions sobre música i músics* (Documenta, 2003).
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- *Bravo Joan Pons!: L'univers del baríton a Nova York*, prologue by Luciano Pavarotti. (Documenta, 2001).
- *Francesc Guerau i el seu temps* (Govern de les Illes Balears, Conselleria d'Educació i Cultura, Direcció General de Cultura, Institut d'Estudis Baleàrics, 2000).
- *El music Joan Aulí* (Centre Cultural, 1996).