

Asian Music

Chinese

- Pentatonic Scale: 1,2,3,5,6 (4&7 included in GDYY)
- Tempi: Kuaiban 快板 (fast) ; Manban 慢板 (slow), Beats: ban (strong), yan (weak)
- Texture: Heterophonic
 - All instrument playing the same qupai (skeletal melody) simultaneously, each with slightly different embellishments (jiahua), according to their idiomatic figurations (capability of instrument)
 - Natural "give and take" sensitivity during performance. One elaborate, rest play simply
- Percussion Instrument

Luo, Bo (cymbals)
Clappers - Used to keep time
Bangu - single-headed frame drum played with 2 bamboo sticks

Jiangnan Sizhu 江南丝竹

- Performance context
 - Performed at teahouses, by amateurs.
 - Highly participatory and improvisatory
- Instruments

Erhu	• Bowed, 2 stringed fretless fiddle • Played with bow placed between strings • Mellow (compared to gaohu) • Played on thighs • <u>Techniques</u> : Glissando, Pizzicato, Vibrato, Harmonics
Pipa	• 4 stringed pear-shaped lute • Played upright, strummed with finger • <u>Techniques</u> : Fretted pitch bends, Tremolo, Harmonics, 轮指 (continuous strumming)
Sanxian	• 3 stringed fretless lute with long fingerboard • Plucked with thin, hard plectrum • <u>Techniques</u> : Microtones, Glissando, Vibrato
Yangqin	• Hammered dulcimer, played with 2 lightweight bamboo beaters with rubber tips • Can be used solo or accompanying • <u>Techniques</u> : Tremolo
Dizi	• Transverse bamboo flute with six finger holes • Has reed membrane (dimo 笛膜) which vibrates to give instrument reedy sound • <u>Techniques</u> : Trills, Flutter Tonguing
Xiao	• Vertical end-blown bamboo flute • No dimo, gentler tone than dizi
Sheng	• free-reed mouth organ consisting of a series of bamboo pipes arranged in a circle with reed on its lower end • Played by blowing and sucking air through mouthpiece • Can be used solo or accompanying • <u>Techniques</u> : Chords
Guzheng	• Zither with 21 strings stretched over movable bridges • Can be used solo or accompanying • <u>Techniques</u> : Pitch bending, glissando, tremolo

Guangdong Yinyue 广东音乐

- Performance Context
 - Used as secular entertainment, accompanying music in special events
- Instruments
 - Same as JNSZ (Erhu, Pipa, Sanxian, Yangqin, Dizi, Xiao, Sheng, Guzheng)

Gaohu	• Two stringed fiddle • Higher pitched than erhu • Played between knees
Yehu	• Two stringed fiddle • Coconut soundbox
Ruan	• Four stringed plucked circular lute
Qinqin	• Three string lute with wooden round/hexagonal/octagonal body • Slender fretted neck
Yueqin	• Four stringed plucked lute with round, hollow wooden body • Short fretted neck • Now played with guitar pick
Suona	• Double reeded wind instrument • Wooden pipe with finger holes, flat copper bell

Indian

- Raga: Scale system in Indian Classical Music
- Swaras: Notes of the scale
- Gamakas - Grace, graceful and decorations
 - Sliding Gamaka
 - Oscillation Gamaka
 - Repeated Notes
- Tala: Organisation of time, Laya: Tempo
- Performance Context
 - Traditionally played for Hindu worship and prayers
 - Modern Performances can take place in concert halls and cultural festivals

Carnatic Music (South India)

- Form: (Singing)
 - Alapana: Unmetered, improvisation of raga
 - Krithi - Fixed compositions in Carnatic Music, with devotional context
 - Metered. Percussion enters with Tala
- Instrument

Vina (Plucked)	• Long-necked, fretted lute with pear-shaped body • 4 melodic, 3 drones, plucked with plectrum (No sympathetic strings)
Violin (Bowed)	• Scroll placed on ankle while playing • Tuned to sa-pa-sa-pa
Tambura (Plucked)	• Long necked, fretted lute • Tuned to sa-pa-sa-pa • Purpose: Provide drone • Sometimes substituted with Shruthi box
Mridangam (Perc)	• Double-headed barrel drum

Hindustani Music (North India)

- Form (No Singing)
 - Alap: Unmetered, improvisation of raga
 - Gat: Metered composition. Percussion enters with Tala
- Instrument

Sitar (Plucked)	• Long-necked, pear-shaped gourd body • 4 melodic, 2 drones, 13 sympathetic strings (resonant)
Sarod (Plucked)	• Lute, 4-6 melodic strings, with sympathetic and drone strings • No frets and have a metal fingerboard • Plucked with a plectrum
Sarangi (Bowed)	• Rectangular, short necked bowed fiddle, fretless • 3 main gut strings, 30-40 sympathetic strings
Tambura (Plucked)	• Long necked, fretted lute • Tuned to sa-pa-sa-pa • Purpose: Provide drone • Sometimes substituted with Shruthi box
Tabla (Perc)	• Two Single headed drums • Smaller drum - Daya (treble) - pure Sa pitch • Larger drum - Baya (bass) - Base of hands able to change pitch

Malay Dances

Zapin

▼ Instruments

▼ Melodic

Violin	4-string fiddle
Accordion	• Box shaped, bellows-driven free reed aerophone • Played by compressing or expanding bellows whilst pressing buttons or key
Seruling	• Transverse ring flute made of bamboo • 6 finger holes and a mouth hole
Gambus	Short-necked, pear shaped, fretless lute

▼ Rhythmic

Rebana	• Single headed frame drum • Kompang: Smaller rebana
Marwas	Small, double headed hand drum
Gong	COLOTOMIC • To mark off nested time intervals • Add rhythmic structure, emphasizing metrical unit

▼ Form of the Dance

Introduction	Taksim • Solo Gambus • Unmetered and improvisatory • Followed by a short section of melody + accompaniment
Main Dance	• Kopak rhythm ◦ Brighter and more punchy timbre ◦ Loud interlocking patterns in semiquavers by Rebana • Marking transition to next verse
Ending	Wainab • Ends with kopak
Optional Outro	Tahtim • Similar to Taksim, but now heard at the end

▼ Contextual Information

Traditional	• Only males were allowed to perform • Only at religious ceremonies
Modern	• Females can perform • Form of traditional entertainment and celebration

Joget

▼ Instruments

▼ Melodic

Violin	4-string fiddle
Accordion	• Box shaped, bellows-driven free reed aerophone • Played by compressing or expanding bellows whilst pressing buttons or key
Seruling	• Transverse ring flute made of bamboo • 6 finger holes and a mouth hole

▼ Rhythmic

Rebana	• Single headed frame drum • Kompang: Smaller rebana
Gong	COLOTOMIC • To mark off nested time intervals • Add rhythmic structure, emphasizing metrical unit

▼ Form of the Dance (**Strophic**)

Introduction	Heterophonic, short instrumental introduction
Main Dance	• Successive stanzas sung with same melody (verse, verse, verse) • Singing can improvise on melodies • Heterophonic
Ending	• Climax of piece - long instrumental coda to accompany dance • "Tandak" movement may be present, involving dancer skipping heel-toe

▼ Musical Features

Looser structure than zapin
Fast-paced popular dance with lively, cheerful dance steps
Heterophony

▼ Contextual Information

Origin	Portuguese, introduced to Malays in Malacca in the early 16th century
Traditional	Performed by couples in cultural festivals, weddings
Modern	Standardized for performances in proscenium stages. Featured in Bangsawan (cosmopolitan commercial theatre)

Indonesian

Gamelan

▼ Instrument families

▼ Roles of instrument

Balungan	Skeletal main melody of which a piece is built upon
Punctuating	Colotomic function, punctuate the texture by marking off various intervals
Elaboration	Complex melody line based on balungan

▼ Instrument families

Metallophones	Right hand hit keys with mallets, left hand dampen previous key to prevent over-resonating • Saron (Balungan) • Peking (Elaborating) - Play each balungan note twice • Gendèr (Elaborating) • Slenthem (Balungan)
Gongs	Assortment of hanging gongs suspended on a frame • Gong Ageng (punctuating) - Marks one full cycle of the basic melody • Kempul (punctuating) - Heard at regular intervals to mark out cyclical structure of the piece
Kettle Gongs	• Bonang (elaborating) - plays more complicated figuration based on the balungan • Kenong and Kethuk-Kempyang (punctuating) - Similar to kempul
Other Instruments	• Kendang • Set of different sized double headed drums • Tempo keeper, acts as conductor of ensemble • Rebab (elaborating) • 2 string spiked fiddle • Suling (elaborating) • Vertical bamboo flute with 4 finger holes

▼ Texture

POLYPHONIC STRATIFICATION

- Balungan is played simultaneously through different intensities of melodic activity

▼ Form and Structure

COLOTOMIC STRUCTURE - Music is cyclical in nature, various instruments help mark off specific, regular intervals

- Forms (use gong ageng to hear the end of the cycle and count)
 - 8 beats - Gangsaran
 - 16 beats - Lancarang
 - 32 beats - Ladrang
 - 64 beats +- - Gendhing

Bukâ	Opening/introduction played by bonang/suling/rebab, with kendang entering from the middle
Main Section	• All players to start from the last beat of the Bukâ • Repeats indefinitely • Tempo may fluctuate, kendang directs
Ending	• Kendang guides ensemble slows down towards the end • Pause before last note, where gong ageng will play. Players will randomly play their final note after the pause • Speeding up all the way at the end to a climax

▼ Tempo

- Laya**
- Irama: Balungan will slow down per increase in levels, so more elaborating notes per balungan

▼ Tuning System

- Slendro (5-tone) - Out of tune pentatonic scale
- Pelog (7-tone) - 4-5 of 7 pitches are used
 - Listen out for semitones

▼ Performance Context

"Gamel" means to "strike" or hammer

Traditional	• Performed at special occasions such as ritual ceremonies, wayang kulit and for royal family • Used to accompany dances in rituals
Modern	• Concert Music at social and cultural gathering to welcome guests • Taught in schools to young people