

# みんなくりポジトリ

国立民族学博物館学術情報リポジトリ National Museum of Ethnology

## SES no.005; Preface

メタデータ	言語: eng 出版者: 公開日: 2009-04-28 キーワード (Ja): キーワード (En): 作成者: 藤井, 知昭 メールアドレス: 所属:
URL	<a href="https://doi.org/10.15021/00003437">https://doi.org/10.15021/00003437</a>

## Preface

TOMOAKI FUJII

*National Museum of Ethnology*

To most Japanese the society and culture of the West Asian Region still remains largely unknown. Although there was once a sudden rise of interest in this area, as a consequence of the “oil shock”, it was only through a notion of “desert and harem”, and was far from what can be regarded as “understanding”.

Yet since ancient days Japan has had a deep relationship with the West Asian world by way of China. Evidence of such cultural ties can be found in the imperial collection of Shōsō-in, a wooden structure of the Nara period in which the art treasures of Emperor Shōmu (701–756 A.D.) have been kept since 756 A.D. In the course of history, Japan has approached the European civilization bypassing Asia, and especially the West Asian Region. Thus, Japanese understanding of this region does not go beyond the awareness of the ancient oriental civilization that developed in the Tigris and Euphrates valleys. The true picture of neither the Islamic religion, with vast numbers of adherents and great energy, nor the West Asian and Arabic world, which had achieved a high level of culture in the Middle Ages, is known to the Japanese people. Apart from archeologists interested in the ancient remains and ruins, neither has there been much interest in the structure of modern society and culture of the region, especially in its music, except in such a stereotyped and exotic aspects as the *Arabian Nights*.

In viewing the historical facts from a purely objective standpoint, the high level of medieval music culture of this area, such as fully developed music theory, intricate structure of musical instruments, and advanced technique of playing them, not only had great influence on European culture but also found its way into China and Japan via Inner Asia. And this West Asian Region, which once served as the pivot of East-West cultural intercourse, is filled with valuable materials that provide clues to the understanding of the origins of Japanese culture. To those who seek to chronologize the musical events and to those who try to trace the origin of the musical instruments transmitted to Japan, the culture of West Asia can be compared to a treasury filled with many historical documents, such as literary works and various paintings and drawings of musical instruments, performances, and dancing, which have been found on the innumerable ruins and remains of the region.

From another viewpoint, music is often called “the art of limited time”. It makes an appeal to man’s heart only to disappear in the course of time. In so far as music of such a nature is the subject of study, the music that can be heard today is regarded as the only true music. It is not possible to suppose the sound of ancient

music only by looking at the pictures from ruins. Therefore, the analytical study of existing West Asian music becomes one of the possibilities offering an understanding of the music of the past. The study of such existing music, the music which lives among the peoples of West Asia and is sung and played today, is the purpose of ethnomusicology.

The music that has been transmitted in lands with differing climatic conditions, ethnic groups, cultures, languages, and religions presents us with many interesting aspects. Some music and musical instruments are universal throughout the West Asian Region whereas others can be found only in a limited area. It is also possible to observe the development of a unique musical structure as a result of the intercourse with, and the influences from other cultures.

Since ancient times many different cultures met in this West Asian Region and sometimes blended and sometimes clashed with one another to create the complex mixture of music that exists today. By closely examining and analyzing such a mixture, it is possible to determine the musical characteristics of the West Asian culture, and further to establish the domains of different music cultural areas on the basis of their characteristics and peculiarities. It is also the subject of a cultural anthropologist who would make a comparative study of sensibility characteristics of various West Asian ethnic groups. From the distributional pattern of the music of various localities which have made contact with and have influenced each other, those aspects of music that are easily changeable and those that are not can be clearly determined. And by extracting the music structure peculiar to a given ethnic group, it is also possible to approach the pattern of the transmission of music. This is one way of tracing the history of the sound of music.

Because of these significant aspects, the music of West Asian peoples offers the most valuable materials for considering what music really means to man.

The articles in this volume deal not only with ethnomusicological aspects but also with those aspects of comparative literature whose interest also lies in the same area. In order to better understand the characteristics of West Asian music it is of the utmost importance to coordinate the study of ethnomusicology with studies in such related fields as comparative literature, social anthropology, linguistics and religion.

These articles in this volume are based on materials collected through surveys conducted in Afghanistan, Iran, and Turkey, during the First and Second Academic Survey of East-West Music Intercourse of 1973 and 1975, under the auspices of the Ministry of Education Fund for Academic Research. These field surveys were based on the Survey of West Asian Music, that has been conducted by the editor, Tomoaki Fujii, since 1964. It should further be noted that these are the result of cooperative studies by ethnomusicologists, comparative literature scholars, linguists, art historians and social anthropologists, all of whom belong to an interdisciplinary group for a series of studies entitled the "Process of Acculturation in West Asia: Peoples and Music". This group, located in the National Museum of Ethnology was organized in 1976 by Tomoaki Fujii.

## OVERVIEW OF THE SURVEY ON EAST-WEST MUSICAL

### INTERCOURSE: AFGHAN, IRANIAN, AND TURKISH FOLK MUSIC

#### I. THE 1973 FIELD SURVEY

The First Survey of East-West Musical Intercourse was conducted in 1973 under the auspices of the Ministry of Education. It focused primarily on the folk music of Iran and Afghanistan.

##### 1. The Purpose of the Survey and Its Significance

Understanding the history of East-West musical intercourse occupies an important place in the study of East-West cultural relationships. It also provides answers to a number of ethnomusicological questions. It is possible to approach the problem of discovering the pattern of East-West musical relationships from several different perspectives: In approaching from that of art history, examination of wall drawings found on the ruins of Ajantā, Bamiyan, Kyzyl, and Dunhuang should prove useful. They usually include drawings of musicians and musical instruments which can be examined on a comparative basis. Aside from these are a number of drawings and paintings of musical themes at Kucha, Bezeklik, and Āstamēh, which are as useful to the study of art history and historical aspects of culture as are those of Dunhuang and elsewhere.

It is also extremely worthwhile to conduct research from the viewpoint of music history. The development and transmission of the harp (Japanese *kugo*) and the lute (Japanese *biwa*), for example, would be interesting and meaningful subject matters. The engravings of musical instruments at the ruins of Gandhara clearly show the development of the instruments as they were transmitted along the ancient Oriental trade route. And we can easily see that they were the earlier versions of the instruments that were later brought into Japan through China. Any effort to understand the history of Japanese music in the specialized areas of *gigaku*, *gagaku*, and *sangaku* is quite meaningless unless it is related to the ten branches of Chinese music developed during the Tang dynasty. Some of these branches are called *Yàn-yuè*, *bāi-xì*, and Kyzyl music. Thus it is necessary to begin the study of ancient musical relationships from the examination of musicians and musical instruments depicted on the ancient ruins and remains, together with the philosophy of music as expressed in ancient literature.

Still another approach to the study of East-West musical relationship can be made by comparing present-day folk music. Studies of tone system, tone structure, melody, rhythm, song texts (language), styles of performance, types ensemble, and methods of transmission are extremely meaningful. Many such attempts go beyond the domain of folk music and extend into the field of cultural anthropology.

To discover the pattern of East-West musical intercourse, the editor has surveyed a number of ancient ruins and remains and the present-day folk music of Afghanistan and its neighboring areas including the Soviet Union, Pakistan, India, Nepal, and Sikkim, beginning in 1964. The primary purpose of the surveys has been to examine the pattern of interaction among the Iranian (Islamic), Indian (Hindu) and the Tibetan (Lamaistic) cultures. This region has also shown an interesting blending of nomadic and agrarian cultures. The data collected through these field surveys now amount to several hundred reels of recorded magnetic tapes, several thousand photographs, and a number of copies of ancient literary works. They have been moderately well classified. Except in 1964, each survey was undertaken as an individual project and met with a number of limitations. However, this 1973 survey was a far more comprehensive project involving several specialized researchers. As such it was certain to produce much better results. Based on the accumulation of past data, this was a comprehensive attempt to grasp the entire pattern of Afghan folk music. Afghanistan is considered as the meeting point of East and West, and understanding the pattern of Afghan music in relation to its neighboring cultures should offer an important key to the elucidation of the history of East-West musical relationships.

## 2. Outline of Survey Activities

The field survey in Afghanistan was carried out almost as scheduled. After the arrival of the project team in Afghanistan on July 17, there was a coup d'état in the country and a republican form of government was established with the abolition of the monarchy. Because of this changed political situation the survey in the Nuristan region had to be dropped from the schedule, for, in spite of patient negotiations with the government, permission could not be obtained to enter the region controlled by the royalists. Aside from this and a few other minor changes in the itinerary, most of what had been scheduled was carried out and the team was able to obtain more data than had been expected. There follows an outline of the activities carried out in various regions in 1973:

### (1) AFGHANISTAN

a. Central region (Hazarajat and other districts): An inquiry into the Mongoloid Hazara tribe and other minority groups. Tape recording of *chaharbaiti* and other songs presumed to have some relationship with Mongolian songs since the Middle Ages. Photographing of wall drawings related to musical activities at the cave temple of Bamiyan.

b. Northern region: An inquiry into and tape recording of the music of the Aryan Tajik tribe and Turkish Uzbek and Turkoman tribes around Balkh and the entrance to the Wakhan Valley. Photographing, measuring, and analyzing the structure of musical instruments. Investigation of Balkh street performers presumably having their origins in the Middle Ages. Linguistic surveys, and inquiries

in urban settings into the music peculiar to women, at women's schools, and into children's songs.

c. Southern and southeastern regions: An inquiry into and tape recording of the music of the Aryan Pashtun tribe, the ruling tribe, in Kabul, near the Pakistani border and in the Kandahar region. Collecting data on *ghazal* and *landai*, the latter being the style of song text peculiar to the Pashtuns, and epics having strong ties with Arabian literature. A thorough investigation of Islamic *azān* chanted by both the Sunnites and Shiites. Visiting schools, meeting with specialists, and tape recording their music.

d. Western region: A survey of music around Herat, the region bordering Iran. An inquiry into the influence of Iranian music, such as the Persian instrument, *dotar*, on the music of the Tajiks and other tribes.

## (2) IRAN

Field surveys in Mashhad, the Caspian Sea coast, Tehran and its vicinity, Azerbaijan, around Tabriz, and the inland Yazd district. Inquiries into and tape recording of the religious music of the Armenian Church and Nestorian Church, and the folk music of multi-ethnic districts. A preliminary survey of Turkey and Arab states in view of the Second Survey.

### 3. Results of the Analytical Work

Based on the original research schedule, the first-stage classification of photographs, recorded tapes, and notecards was completed in June, 1974. The second stage of the classificatory work consisted of classifying the music of each ethnic group and each district into different categories on the basis of its musical instrument, song text, style of performance, and its relationship with language and religion. Certain songs were transcribed into musical scores. This second stage was completed almost on schedule. Then, intensive research was carried out on each subject matter, although a comprehensive analysis was never neglected. As a result, a better understanding of musical characteristics peculiar to each tribe was obtained and the relationship between the music of one tribe and that of its neighbors was classified. The results were also satisfactory regarding the song text of *Laylā Majnūn*, the story of which can be found in both Turkey and Iran, as well as the songs of the Mongoloid Hazara tribe, which have some characteristics in common with the music of Mongolia and Tibet.

## II. THE 1975 FIELD SURVEY

As a continuation of the First Survey on East-West Musical Intercourse conducted in 1973 and the analytical work of 1974, the Second Survey was conducted in 1975 to investigate the folk music of Iran and Turkey. The survey was carried out under the auspices of the Ministry of Education Fund for Academic Researches, through the National Museum of Ethnology.

## 1. The Purpose of the Survey

The purpose of this survey was to make a comprehensive investigation of all the materials related to music in Central Asia. These included musical instruments and scenes depicted on the engravings of ancient ruins, materials related to music found on such ruins, literature concerning music, and the folk music of various contemporary tribes. The area investigated was limited to Asia. As a continuation of the First Survey, conducted in Iran and Afghanistan, this Second Survey was conducted in various areas of Iran and Turkey.

## 2. Organization of the Survey

### (1) AREAS TO BE INVESTIGATED

Having investigated all Afghanistan and northern and northeastern Iran in 1973, the 1975 survey covered northwestern central, and southern Iran, together with selected regions of Turkey.

### (2) SUBJECTS AND ACTIVITIES OF THE INVESTIGATION

- a. examination and tape recording of folk music,
- b. examination and recording of various artistic performances,
- c. examination of ancient musical scenes found on ruins,
- d. examination and collection of literary works related to music,
- e. examination of the relationships among music and language, religion, etc,
- f. ethnological and cultural anthropological study, and
- g. other items related to music.

### (3) METHODS OF INVESTIGATION

Based on previous experience a number of critical areas were selected in both Iran and Turkey and the structure of representative music from each critical area was studied thoroughly. To improve efficiency, the team was divided into two groups, surveys were carried out both intensively, by staying at one locality, and extensively, by covering as many places as possible in a given period. This gave us the advantage of always having an overall picture of the survey activities and quickly being able to point out what further data had to be obtained.

Musical and other artistic performances were either tape recorded or videotaped and the other objects were photographed. Musical instruments were photographed, measured and their tuning and string pitches measured where applicable. Linguistic inquiries were made regarding terms used for kin, musical terminology, and the relationship between the structure of language and the structure of melody. Other inquiries were made about the relationship between religion and music and between tribe, sex, age, occupation and music. All these data were recorded on data cards and in notebooks.

### 3. The Significance of the Survey

At least two perspectives may be taken to study the history and the pattern of East-West musical relationships. One is the historic approach via inquiries into the transmission and development of music through the analysis of chronological data such as historical ruins and remains and various pieces of literature. But it is virtually impossible to reproduce the music played centuries ago and this method would leave many unanswered questions. The other approach relies on the comparative methods that seeks to discover certain regularities in music peculiar to a certain ethnic group or locality. Then, by comparing the music of one group with that of others attempts are made to uncover relationships that might suggest a certain direction of transmission or influence. In this way it becomes possible to trace the path of transmission and development. This second approach, which can be regarded as a method for ethnological and cultural-anthropological studies, could, in turn, offer keys to understanding some of the historical documents and art objects related to music. But few investigations use this method, and even when such an approach is made, it usually deals with one selected group or locality isolated from other groups, localities, and especially from related fields. This project, therefore, attempts to investigate these ethnomusicological questions in a comprehensive manner. During the past years the project team has made attempts to discover the pattern of East-West musical relationships in Central Asia by means of these two approaches. The 1973 survey was especially fruitful. Several preliminary surveys and the 1973 survey were enough to produce a clear picture of Afghan folk music and its structure. Besides completing the survey in Afghanistan, the 1973 survey covered some parts of Iran, namely the northeastern region bordering Afghanistan, the area along the Caspian Sea coast, and Azerbaijan district in the northwest, mostly in Tabriz. In these areas of Iran different religions—Islam, the Armenian Church, Nestorianism, and Zoroastrianism—intermingle along with many different ethnic groups such as Turks, Armenians and Kurds. In such a complex social system with different religions, ethnic groups, and languages, it is necessary to continue the research to further understand the composition of all the musical elements. Since music is one of the most fundamental aspects of human society, as is language, to understand the other aspects of human life is also a way of understanding the music of each ethnic group. Thus the study of music in such a complex society as Iran involves a far more detailed investigation of every aspect of the society. There are also many untouched areas in Iran. The folk music of various ethnic groups in the South and in central highland around Yazd, Shiraz, and Kerman probably had never been studied before. In Iran alone there were plenty of reasons to return in 1975 to continue the 1973 survey.

Although some study had already been done along the Black Sea coast of Turkey it was never considered to be enough. Historically, this area was always a critical meeting point of Eastern and Western cultures. Ethnologically the area posed a number of questions. Thus some activities in Turkey had to be included in this

project. Antalya and Adana in the east, Trabzon in the north, Sivas in the center, and Izmir and Istanbul in the west, were chosen for the survey.

The Hittite drawings of ancient musicians currently preserved as archaeological objects seem to offer some keys to a possible historical connection between the East and the West, by showing some resemblance to *bǎi-xì* of ancient China and *sangaku* of Japan. The music of the Greek Orthodox Church, that had once diffused religious teaching throughout the Eastern Roman Empire, and a number of musical theories found in the writings of Al-Kindi and Al Fārābī, who were active during the peak of the medieval Arabian music, all had great influence on today's Turkish and Iranian music. While it is important to study how these music theories and musical instruments influenced the music of pre-modern Europe, it is equally important to study their influence on the music of central Asia, especially during the days of the Ottoman Empire, by analyzing the traditional artistic music and folk music of Turkey and Iran.

#### 4. Outline of Survey Activities

##### (1) IRAN

a. Northwestern region: Since the northeastern, northern, and central regions were surveyed in 1973, the adjoining northwestern region was surveyed in 1975. The fieldwork was concentrated mostly in eastern and western Azerbaijan, in northwestern Iran. The subjects of investigation were various kinds of music, artistic performances, social structure, language, and religion for each ethnic group such as the Turks, Kurds, Armenians, Assyrians, and some nomadic tribes. The religious music of the Sunnites, Shiites, Armenian Church, and Nestorians was thoroughly investigated and tape recordings, photographs, and 8 mm motion pictures were made. Folk music and artistic performances of various tribes, especially of the Kurds, were studied. As a result the social structure in eastern and western Azerbaijan became clear and it was possible to fit the music culture of this area into a larger framework of East-West musical relationships.

b. Central and southern regions: Zoroastrian ceremonial music and other music peculiar to the Zoroastrians was investigated in the Yazd district. The songs of *kanāt* (irrigation system) diggers and their domain of activities were also subjects of study. The music and life of the nomadic Qashqais were also looked into. Efforts were made to discover any relationship that might exist between the music of other regions or ethnic groups.

c. Tehran: In cooperation with the Ministry of Culture and Arts, literary materials and other data collected by the Bureau of Anthropological Studies, National Ethnological Society, and Ethnological Museum were analyzed. Some inquiries were also made into the religious music of Islam, the Armenian Church, Nestorianism, and Bahai, and into the classic and the folk music of the area.

##### (2) TURKEY

Although permission for field survey had been obtained earlier, the scheduled

survey in the northeastern region was never permitted owing to the political situation including the Cyprus crisis. Since the team had already obtained some data from the eastern, northeastern, and Caspian Sea coastal regions during the 1973 survey, attempts to enter these regions were not made.

a. Ankara and its vicinity: In Ankara the project team was assisted by some governmental offices, broadcasting companies, and two "inspectors"—guides sent by the government to assist the research activities—who were specialists in the field. With their assistance, the team examined thoroughly the data on folk music that had already been collected. Some studies on classic music and artistic performances were also carried out. It was possible to obtain a number of valuable data on ancient musicians, dancers, and literary works through an examination of ruins and remains. As a whole the activities in Ankara had extremely meaningful results.

b. Southern and central regions: Inquiries into various types of music and folk dance were made along the Mediterranean coast and in the cities of Adana and Silifke. In and around the city of Konya, Mevlevi ceremonial music and the music of the nomadic Uruks were also studied.

c. Western region: In Istanbul and its vicinity the team was able to collect valuable data on the religious music of the Greek Orthodox Church, folk music such as *Åsheq*, artistic performance such as *Karagöz*, classic music, musical figures found on ancient ruins, musicians depicted in medieval paintings and drawings, and literary works concerning music.

## 5. Results of the Survey and Analysis

The following summaries the results of the analysis of data collected during the two field surveys, which should shed light on the study of East-West musical intercourse, especially in terms of the transformation of music.

### (1) AUTONOMY AND TRANSFORMATION OF IRANIAN CULTURE (MUSIC)

The assimilation of minority cultures into the Iranian culture is now underway. A rapid process of Iranianization is taking place in certain areas of neighboring countries and among the nomadic tribes. But in the western region the influence of the Turkish culture is more pronounced.

### (2) TURKIZATION OF THE AZERBAIJAN DISTRICT

Because of the complicated past and superimposed national boundaries, north-west Iran shows a peculiar ethnic composition. In spite of the continued effort by the government to assimilate the area into the Iranian cultural domain, certain minority groups are moving toward Turkish culture because of their Turkish origin. This tendency is especially true of their music.

### (3) AN APPROACH TOWARD ESTABLISHING THE MODEL OF IRANIAN MUSIC CULTURAL AREAS

The work of establishing cultural areas based on ethnomusicological data has not been completed yet. As a result of analyzing the characteristics of Iranian folk

music, the following divisions of the cultural areas have emerged:

- a. Northeastern Area (Turkoman Region)
- b. Caspian Sea Coast
- c. Northwestern Area (Azerbaijan District)
- d. Western Area (Kurdish Region)
- e. Central Mountains Area (Nomadic Region)
- f. Central Area (Yazd District)
- g. Eastern Area
- h. Southeastern Area (Baluchi Region)
- i. Persian Gulf Coast

It is still possible to improve the details of this list by collecting more data.

#### (4) THE UNIQUENESS OF TURKISH MUSIC

Since the Middle Ages there has been a tendency to group the classic music of Turkey with the classic music of Arabian and Persian origins. This group has usually been regarded as that of the pan-Islamic cultural group. However, Turkish classic music has experienced significantly different stages of transformation.

#### (5) REGIONAL CATEGORIES OF TURKISH MUSIC CULTURE

- a. Northwestern Thrace
- b. Black Sea Coast (western, central and eastern)
- c. Central Anatolia
- d. Mediterranean Sea Coast (western and eastern)
- e. Eastern Area (Lake Van District)
- f. Southeastern Border Area

#### (6) OVERALL EVALUATION OF THE ANALYTICAL WORK

Although a large portion of comprehensive analysis has been completed on schedule certain aspects of the analysis have proved more difficult tasks because of the microtones ( $1/4$  and  $3/4$  tones) based on microscales, which are commonly found in West Asian music. Although the task will be carried out according to the original schedule, one cannot help feeling that a new method for notation has to be developed.

### III. SUMMARY AND PROSPECTS

About 80 percent of Iran that is significant in terms of ethnomusicology had been covered by the preliminary surveys prior to 1973, and the 1973 and 1975 surveys supported by the Ministry of Education Fund for Academic Researches. The data collected through these activities have clarified the relationships among music and locality, ethnic group, language, and religion. They have also produced certain conclusions about the structural characteristics of music along ethnic and regional lines. As a result, it has become easier to approach the subject of transformation and

interaction in Iranian music culture. In particular, the structure of culture in eastern and western Azerbaijan has become clearer and certain regularities are now seen in the culture and music of a society composed of a number of ethnic groups, different religions, and historical backgrounds.

In Turkey it was not possible to conduct field surveys in all the regions that had been scheduled, because of government restrictions. However, by analyzing the data that had been previously obtained and the new data on the shadow play, *Karagös*, and those on *Āsheq*, the distribution of which has been thoroughly investigated, there is a good possibility of discovering the pattern of cultural interaction and distribution.

As a whole, the surveys have produced sufficient data to probe into some of the central themes of East-West musical intercourse; i.e., the distribution of musical instruments in West Asia and the relationship among various types of religious music found in this area, namely the music of the Armenian Church, Greek Orthodox Church, Roman Catholic Church, Nestorianism, Zoroastrianism, Islam, and Judaism. In the future it may be possible to answer a number of important questions about East-West musical interaction through the analysis of the structure of music and its relationship to locality, ethnic group, religion, and language. Furthermore, plans and methods should become increasingly concrete with regard to an extended study of the transmissional process of music in the areas to the east of the area already surveyed.

