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The Influence of Asian Musical Style in Western Classical Music

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DIPLOMOVÁ PRÁCE

Vliv asijského hudebního stylu na západní klasickou hudbu

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Praha, Červen 2023

D e c l a r a t i o n

I declare that I am a master's thesis entitled.

The Influence of Asian Musical Style in Western Classical Music

prepared independently under the professional guidance of the supervisor and using only the literature and sources mentioned and that the work was not used in the framework of another university study or to obtain a different or the same degree. I agree that the work will be published in accordance with the law and internal regulations of AMU.

Prague, on

.....

[First name Surname, Signature]

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Abstract

Every country has their own unique musical style. Even each indigenous groups have their own music. My aim for this thesis is to understand many Asian musical styles that inspired Westerners to compose their music based on it.

The first chapter will be a list of Asian countries, their musical style, types of instruments and on what occasions do they play their music.

The second chapter will be focusing on the Western classical music with the inspiration of the musical styles in Asia and analyzing their works that I have chosen.

Abstrakt

Každá země má svůj jedinečný hudební styl. Dokonce i každá domorodá skupina má svou vlastní hudbu. Můj záměr pro moji práci bylo pochopení mnoha Asijských hudebních stylů, které inspirovaly západní skladatele a jejich hudbu.

V první kapitole se budeme zabývat asijskými zeměmi, jejich hudebním stylem, typy nástrojů a při jakých příležitostech hrají svoji hudbu.

Kapitola druhá se zaměří na západní klasickou hudbu s inspirací hudebních stylů v Asii a bude zde provedena analýza jejich děl, které jsem si vybrala.

Contents

1.	Introduction.....	1
1.1	The reason on my thesis topic.....	1
2	Countries in Asia	2
2.1	Central Asia.....	2
2.1.1	Traditional Musical Style, Instruments and Occasions	2
2.2	East Asia	5
2.2.1	Traditional Musical Style, Instruments and Occasions	5
2.3	West Asia	10
2.3.1	Traditional Musical Style, Instruments and Occasions	10
2.4	South Asia.....	15
2.4.1	Traditional Musical Style, Instruments and Occasions	16
2.5	Southeast Asia.....	22
2.5.1	Traditional Musical Style, Instruments and Occasions	22
2.6	North Asia (Siberia) considered Asia?	30
3	Western Classical composers' compositions with Asian influence.....	31
3.1	Das Lied von der Erde ("The Song of the Earth") by Gustav Mahler	31
3.1.1	Analysis.....	32
3.2	Turandot by Giacomo Puccini	33
3.2.1	Analysis.....	33
3.3	Estampes by Claude Debussy	35
3.3.1	Analysis.....	35
3.4	Kaleidoscope by César Cui	36
3.4.1	Analysis.....	36
3.5	Sonatas and Interludes by John Cage	37
3.5.1	Analysis.....	37
3.6	Sept haï-kaïs by Maurice Delage	37
3.6.1	Analysis.....	38
4	Limitations	39
5	Conclusion.....	40

5.1	In conclusion	40
6	References	41
	Appendix 1: Analysis of Das Lied von der Erde, (Von der Jugend)	51
	Appendix 2: Analysis of Turandot (Act 1: Fermo! Che Fai? T'arresta!).....	52
	Appendix 3: Analysis of Estampes (Pagodas).....	53
	Appendix 4: Analysis of Kaleidoscope: Orientale	54
	Appendix 5: Analysis of Sonatas and Interludes (Sonata 1)	55
	Appendix 6: Analysis of 7 Hai-Kais ("La petite tortue ...").....	56
	List of Figures	57

1. Introduction

1.1 The reason on my thesis topic

I was playing Kreisler's Tambourin Chinois during my 2nd year bachelor studies, where it got me thinking about classical music that is inspired by the musical styles in Asia and how Asian countries got introduced to the world of Western classical music.

I came from an environment where all my family members are non-musician. I was introduced to classical music by my mother, who loves to listen to classical music, and started playing the piano at the age of 4, and later violin at the age of 7. Even though there are no music schools, like conservatoires, in Malaysia, we have Malaysian Philharmonic Orchestra and that is how I met my tutors, who influenced me to study in Europe and to aim on becoming a classical musician.

During my growth, not only I got to liking classical music, but I was also introduced to other genre of music as Malaysia is a multi-racial country, so many of us listen to different genres of music in different countries. My ancestors are from China, but migrated to Malaysia and my mother is Japanese. It is also an advantage that I studied in a normal Chinese-based and Malay-based government school before entering to HAMU, so the environment introduced me to diverse types of Asian musical style.

2 Countries in Asia

Asia is the largest and the most diverse continent in the world. It is bounded by the Arctic Ocean to the north, the Pacific Ocean to the east, and the Indian Ocean to the south. Asia was the birthplace of most of the world's mainstream religions such as Hinduism, Islam, Buddhism, Taoism, Christianity and so on. [Fg. 1 Map of Asia [1]]

The name Asia was invented by the Greeks that means the lands situated to the east of their homeland. It is believed that the name may have come from the Assyrian word *asu*, meaning “east.”

Asia can be divided into 5 official regions: Central Asia, East Asia, West Asia, South Asia, and Southeast Asia. [2] [3]

2.1 Central Asia

Countries: Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, and Turkmenistan [Fg. 2 Map of Central Asia [4]]

Central Asia extends from the Caspian Sea in the west to western China and Mongolia in the east. [5] It is bounded on the north by Russia and on the south by Iran, Afghanistan, and China. The region consists of the former Soviet republics of Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, and Turkmenistan. [6]

2.1.1 Traditional Musical Style, Instruments and Occasions

Most Central Asian music is made around the concept of a “maqam.” Maqam is the system of melodic modes used in traditional Arabic music, which is mainly melodies. The word means place, location, and position. The maqam is something like in classical music “scales” or “modes.” [7]

2.1.1.1 Kazakhstan

Kazakhstan’s music can be divided into two genres, instrumental music, and vocal music. Instrumental music is called *Küy* and performed by soloists using Kazakh traditional musical

instruments. Vocal music, either as part of a ceremony such as a wedding, or a part of a feast. [8]

Dombra is one of Kazakhstan's traditional instruments. It is a two-string lute and has a long neck. The importance of the dombra in the culture of Kazakhstan was marked by initiating the Dombra Day in 2018. The National Dombra Day is celebrated in Kazakhstan every first Sunday of July. [9]

Other instruments are the Kobyz; a bowed string instrument, mainly used in religious and magical rituals by baqsi (shamans). Sybyzgy; a side blown flute, Asatayak; a percussion instrument where it is a flat stick with decorated ornaments and hanging metal rings, and so on. [8]

2.1.1.2 Kyrgyzstan

Kyrgyz music is nomadic and rural and is closely related to Turkmen and Kazakh folk forms. It is characterized as using long, sustained pitches, with prominent Russian elements. The Kyrgyz and Kazaks are from the same ethnic origin (Turks & Mongols) and have shared the same lifestyle of nomadic shepherds.

Same as Kazakhstan, dombra is also one of Kyrgyzstan national instrument. Komuz is also one of the national instruments, it is an ancient fretless string instrument with three strings.

Songs and poems were improvised by traveling musicians, called akyns. Different from manaschi, who only performed the Epic of Manas, akyns traveled from village to village writing their own poems and performing them with music for crowds. [10] [11] [12]

2.1.1.3 Uzbekistan

Music of Uzbekistan is reflected from the diverse influences with Kazakhstan in the north, Turkmenistan in the west, and south are Afghanistan and Tajikistan, that is why its music is like middle east music with complicated rhythm and meters. Thanks to their long history, Uzbekistan is considered one of most musical diverse countries in Central Music. [13]

Shashmaqam is believed to come from Uzbekistan, where it means six modes. It is a refined sort of music, with lyrics derived from Sufi poem. The instruments of shashmaqam provide a strict accompaniment to the voices. [14] Fg. 3 Maqam [15]

Commonly used instruments in shashmaqam are a pair of long-necked lutes, a frame drum, which, with its jingles, is very much like a tambourine, and the tanbour, which vaguely resembles a bass fiddle. The languages of shashmaqam are Bukhari or Tajik or Uzbek. The lyrics are close to Sufi philosophy and ideas. It is vibrant and complex with male and female performances. [16]

Another music genre is Bakhshi singing. Historical folk epics are usually performed by Bakhshis and transferred orally from generation to generation. It is a difficult type of throat singing (overtone singing) genre and therefore not everyone can become a bakhshi. Their musical instruments vary depending on the locality. In Uzbekistan, bakshis use dombra and sometimes drums. Bakhshis in Uzbekistan have regional schools of art and differ from region to region in their style of singing and instruments. The historical folk epic Alpomish is the most popular epic among Uzbek Bakhshis. It is a millennium old epic of the Central Asian Turkic peoples that reveals their common historical roots through the history of the Qungrat brothers. [17]

2.1.1.4 Tajikistan

Tajik music is closely related to other Central Asian forms of music. The classical music is shashmaqam, which is also distinctive in Uzbekistan. Southern Tajikistan has a distinctive form of folk music called Falak, which is played at celebrations for weddings, circumcisions, and other occasions. [18]

Tajik folk music is traditionally divided into three styles, Pamir (Mountain-Badakhshan province), Central Kuhistoni (Hisor, Kulob, Gharm provinces) and Sogdiana's northern style; the latter is part of the same musical culture as the adjacent regions of Uzbekistan. There are many kinds of songs, both lyrical and instrument, including work songs, ceremonial, funeral, wedding, and musical epics, especially the central Tajik heroic legend Gurugli also known as "Omar Sham Sham". [19]

As Tajikistan lived under the umbrella of Persian culture for centuries, many of its musical instruments were also common in Iran, Azerbaijan and even in neighboring non-Persian lands such as India. Famous string or lute instruments from Tajikistan are the dutar, tanbur, dumbrak, and the Kashgar rubab; whereas the most common Tajik wind instruments are the nai, karnay, kushnay and sunray. Percussion instruments include the doira, kairok, nabora and tablak. [20]

2.1.1.5 Turkmenistan

The music of the nomadic and rural Turkmen people is closely related to Kyrgyz and Kazakh folk forms. Important musical traditions in Turkmen music include traveling singers and shamans called bakshy, who act as healers and magicians and sing either a cappella or with instruments like the dutar. [21]

The dutar is the most representative instrument of Turkmen folk music. It is used in many styles, ranging from the mukamlar and saltıklar to the kirkklar and navoi. These are performed by professional musicians called sazanda. No celebration, be it a wedding or a public holiday, is complete without performances by folk musicians. [22]

2.2 East Asia

Countries: Mongolia, China, Japan, North Korea, South Korea, and Taiwan [Fig. 4 Map of East Asia [23]]

East Asia, one of the five regions of Asia, is located east of Central Asia, with its eastern border running along the East China Sea. East Asia is politically divided into eight countries and regions: China, Mongolia, North Korea, South Korea, Japan and Taiwan. Hong Kong and Macau are quasi-dependent territories located in the south of China. They are officially highly independent but are under Chinese sovereignty. [24]

2.2.1 Traditional Musical Style, Instruments and Occasions

The music of East Asia is very diverse, with each region having its own unique style. However, there are some common elements that can be found in all the music of East Asia. These

elements include a focus on melody and rhythm, a use of pentatonic scales, and a use of instruments such as the zither and flute. [25]

2.2.1.1 Mongolia

Folk and traditional music is an important part of culture and life of Mongolian people, and their folk music has a deep root in the history. Among the unique contributions of Mongolia to the world's musical culture are the long songs, overtone singing and morin khuur, the horse-headed fiddle. [26]

Overtone singing, known as höömij (throat), is a singing technique also found in the general Central Asian area. This type of singing is considered more as a type of instrument. It involves different ways of breathing: producing two distinctively audible pitches at the same time, one being a whistle like sound and the other being a drone bass. The sound is a result of locked breath in the chest. [27]

"Long songs" (Urtyin duu) is the oldest form of melody. The singer who must vocalize as long as possible while modulating the vowels. Lyrical themes vary depending on context; they can be philosophical, religious, romantic, or celebratory, and often use horses as a symbol or theme repeated throughout the song. Eastern Mongols typically use a Morin khuur (horse-head fiddle) as accompaniment, sometimes with a type of indigenous flute, called limbe. Oirat groups of the Western Mongols traditionally sing long songs unaccompanied or accompanied with the Igil, a two-stringed bow instrument. [28]

The morin khuur, also known as the horsehead fiddle, is a traditional Mongolian bowed stringed instrument. It is one of the most important musical instruments of the Mongol people and is considered a symbol of the nation of Mongolia. It is also identified by UNESCO as one of the masterpieces of the Oral and Intangible Heritage of Humanity. [29]

2.2.1.2 China

Chinese music dates back thousands of years and sounds different from Western music thanks to important differences in tone, musical scale, pitch, instrumentation, and individual instruments.

There are many ways to categorize Chinese music, but in a general sense, they can be divided into Folk Music and Opera. While both genres will sound vastly different from music produced in the West, Chinese folk music is somewhat similar to Western folk music as both can evoke the flavor of local culture and have a great degree of focus on instrumentation instead of voice and lyrics. Chinese opera, likewise, is similar to western opera in that it's largely focused on vocalization with light instrumental accompaniment. The voice truly takes center stage, although the overall style and sound of Chinese opera is vastly different.

Neither form is popular today and found in only selected areas of society. Chinese opera is still performed across the country but does not attract the same following as modern music. Folk music is played at weddings and funerals, occasional concerts are performed nationwide, and it can still be heard coming from the homes of elder citizens, but it's rarely found with the frequency and ubiquity of modern music.

Harmonic pitches produced by the division of strings were known in China. They may have been used to tune sets of bells or stone chimes, but the classical writings on music discuss a 12-tone system in relation to the blowing of bamboo pipes called *lü*. Below are the 12 pitches of the *lü*. [30] [Fig. 5 12 pitches of the lu [31]]

Bamboo pipes and the qin are some of the oldest known Chinese musical instruments. Musical instruments are divided into 8 categories known as "bayin". Traditional music in China is played on solo instruments or in small groups of stringed instruments, flutes, and different cymbals, gongs, and drums. Instruments are divided by their material of composition: animal skins, gourd, bamboo, wood, silk, earth/clay, metal, and stone.

There are around 15 different woodwind instruments in China, which mainly refer to bamboo instruments. The more popular are: dizi, suona, guan, paixiao, hulusi, and sheng. For percussions, there are as many as 75 known percussion instruments, but the more popular ones are paigu, gong, and cymbals. Strings instruments in China have two categories: bowed and plucked. Examples of bowed string instruments are erhu, zhonghu, banhu, jinghu, and gehu; whereas plucked strings instruments are guqin, pipa and guzheng. [32]

2.2.1.3 Japan

Japan classifies hōgaku (traditional music) as a category separate from other traditional forms of music, such as gagaku (court music) or shōmyō (Buddhist chanting). Hōgaku usually refers to Japanese music from around the 1700s to the 1900s. There are three types of traditional music in Japan: theatrical, court music, and instrumental. [33] [34]

Japan has several theatrical forms of drama in which music plays a significant role. The main forms are kabuki and Noh. Noh or nōgaku music is a type of theatrical music used in Noh theatre. Noh music is played by an instrumental ensemble called hayashi-kata. The instruments used are the taiko, stick drum, a large hourglass-shaped drum called the ōtsuzumi, a smaller hourglass-shaped drum called the kotsuzumi, and a bamboo flute called the nohkan. The hayashi ensemble is performed along with yōkyoku, vocal music, in Noh theater. Kabuki is a type of Japanese theatre known for its dancing and singing as well as the elaborate make-up worn by all-male cast. The first instances of kabuki used the hayashi from Noh performances. Later, kabuki began incorporating other instruments like the shamisen, a banjo-like lute with three strings.

Gagaku is court music and is the oldest traditional music in Japan. It was usually patronized by the Imperial Court or the shrines and temples. Gagaku music includes songs, dances, and a mixture of other Asian music. Gagaku has two styles; these are instrumental music (kigaku) and vocal music (seigaku). Gagaku literally means elegant music and generally refers to musical instruments and music theory imported into Japan from China and Korea. Gagaku is divided into two main categories: Old Music and New Music. [35]

Shōmyō is a kind of Buddhist chanting, usually performed by a male chorus. Shōmyō came from India, and it began in Japan in the Nara period. Shōmyō is sung a capella by one or more Buddhist monks.

Traditional string instruments are Koto (a long zither), Biwa (a pear-shaped lute) and shamisen. Fue, shakuhachi and Ryuteki are some of Japanese traditional woodwind instruments. Lastly, traditional percussion instruments are taiko and tsuzumi. [36]

2.2.1.4 North and South Korea

The Music of Korea refers to music from the Korean peninsula, ranging from prehistoric times to the division of Korea into South and North. It includes court music, folk music, poetic songs, and religious music used in shamanistic and Buddhist traditions. Together, traditional Korean music is referred to as *gugak*, which literally means "national music." Traditional Korean music can be divided into music listened by the royal family and by the commoners, each differing greatly in style. Among the different styles are *gullyeak* (music used in military ceremonies), *yeollyeak* (court banquet music) and *nongak* (farmers music). [37]

Jongmyo Jeryeak, royal ancestral ritual music, the representative royal court music and played during ancestral rites. In contrast, the commoners and farmers usually sung folk songs and *pansori*, a traditional Korean music that narrates a themed story. With a distinct, inimitable sound, rhythm, and singing technique, *pansori* was designated as a Masterpiece of the Oral and Intangible Heritage of Humanity by the UNESCO. [38]

Instruments used in Korean classical music, traditionally enjoyed by the upper classes, include the *taegum* (a Korean wind instrument); the *kayagum* (a 12-string zither); *kumungo* (traditional six-string Korean zither), *ajaeng* (seven-string zither); *cholkayagum* (12-metal-string zither); and *pyenchong*, (an instrument made up of 16 bronze bells first used in the 12th century). Other wind instruments include flutes, hollow vertical bamboo flutes and short vertical bamboo flutes. Among the copper wind instruments are *suona* horns and clanking horns. Percussion folk instruments include *jing* (large hanging gong), *kkwaenggwari* (hand-held gong), *buk* (barrel drum), *jangu* (hourglass drum). Percussion court includes the *pyeongjong* (bronze bells), *pyeongyeong* (stone chimes), *chuk* (square wooden box with mallet) and *eo* (tiger-shaped scraper). [39]

2.2.1.5 Taiwan

Taiwan has undergone several economic, social, and political changes through its cultural history, and Taiwanese music reflects those issues in its way. The music of the country has adopted a mixed style. As a country rich in Chinese folk culture and with many indigenous tribes with their own distinct artistic identity, various folk music styles are appreciated in Taiwan. [40]

Indigenous music performers dressed in exquisite traditional costumes and tattooed with mysterious art on their faces. It is usually considered a part of traditional festivals, like the famous Amis Harvest Festival, with perfect harmonies, full of passion and energy, often accompanied by dancing. There's also religious and hymnic music, mostly sung with the purpose to show respect for the creator god and our ancestors. [41]

2.3 West Asia

Countries: [Arab Country: Bahrain, Jordan, Iraq, Lebanon, Palestine, Saudi Arabia, Syria, United Arab Emirates, Yemen], Armenia, Georgia, Turkey (except Turkish Thrace), Azerbaijan, Cyprus, Iran, Egypt (only Sinai Peninsula), Israel, Kuwait, Oman, Qatar [Fig. 6 Map of West Asia [42]]

Western Asia is a subregion of Asia situated west of Central Asia and South Asia, south of Eastern Europe, east of Southern Europe, and north of Africa. The bodies of water that border Western Asia are the Mediterranean Sea, the Black Sea, the Red Sea, the Persian Gulf, the Gulf of Oman, the Gulf of Aqaba, the Gulf of Aden, the Caspian Sea, and the Aegean Sea. There are total of 20 recognized countries. [43]

2.3.1 Traditional Musical Style, Instruments and Occasions

The majority of traditional music in West Asia is based on Maqam. Maqams are used in secular and sacred art music, including Islamic rites such as Quran recitation and Sufi devotional ceremonies, as well as popular music traditions. The repertory has been preserved in an aural tradition for centuries and has strong connections between music and poetry. The music can be played solo, in ensembles, as instrumental music, vocal music, or both. As a melodic system, traditional music does not include harmony. [44]

2.3.1.1 Arab Country

Most of the Arabic music is characterized as melody and rhythm are the main, as opposed to harmony and typical Arabic music are homophonic. Habib Hassan Touma, a Palestine composer, submits that there are five components that characterize Arabic music: -

1 he Arab tone system; that is, a musical tuning system that relies on specific interval structures and was invented by al-Farabi in the 10th century.]

2 Rhythmic-temporal structures that produce a rich variety of rhythmic patterns, known as awzan or "weight", that are used to accompany metered vocal and instrumental genres, to accent or give them form.

3 A number of musical instruments that are found throughout the Arab world that represent a standardized tone system, are played with generally standardized performance techniques, and display similar details in construction and design.

4 Specific social contexts that produce sub-categories of Arabic music, or musical genres that can be broadly classified as urban (music of the city inhabitants), rural (music of the country inhabitants), or Bedouin (music of the desert inhabitants) ..."

5 An Arab musical mentality, "responsible for the esthetic homogeneity of the tonal-spatial and rhythmic-temporal structures throughout the Arab world whether composed or improvised, instrumental or vocal, secular or sacred." Touma describes this musical mentality as being composed of many things. [45]

The basis of Arabic music is the maqam (pl. maqamat), which looks like the mode, but is not quite the same. The tonic note, dominant note, and ending note (unless modulation occurs) are generally determined by the maqam used. Arabic maqam theory as described in literature over the ages names between 90 and 110 maqams, that are grouped into larger categories known as fasilah. Fasilah are groupings of maqams whose first four primary pitches are shared in common. [46]

Like every country's instrument, Arabic musical instruments can be broadly classified into three categories: string instruments (chordophones), wind instruments (aerophones), and percussion instruments. They evolved from ancient civilizations in the region. Examples of chordophones are rabab: one of the earliest string instruments, the rabab is the precursor to Western instruments such as the violin, Oud: a pear-shaped lute, and Qanoon: a trapezoid shaped zither. Ney: an end-blown wood instrument akin to a flute or recorder, is one of the popular aerophones. Finally, famous percussion instruments are riq: a tambourine, and goblet drums: the foundation of Arabic music. The most prominent types of goblet drums are the tablah and dumbec. Usually held under the nondominant arm or on the lap, the goblet drum can, depending on where the player strikes the head, emit deep bass sound as well as higher-pitched, lighter sounds.

The Ataaba is a traditional Arabic musical form sung at weddings, festivals, and other occasions. It is one of many Palestinian folk music traditions that continues to be performed at weddings and festivals. [47]

2.3.1.2 Armenia

The music of Armenia has its origins in the Armenian highlands, dating back to the 3rd millennium BCE, and is a long-standing musical tradition that encompasses diverse secular and religious, or sacred, music. Armenian music takes some characteristics from Middle Eastern music traditions. It is essentially monophonic (i.e., a single melodic line, without accompaniment at different pitches) and with a strong tonal center (a specific pitch which the music revolves around). However, its rhythm, melody, and dynamics reveal the influence of Western music as well.

Traditional Armenian folk music as well as Armenian church music is not based on the European tonal system but on a system of tetrachords. The last note of one tetrachord also serves as the first note of the next tetrachord, which makes a lot of Armenian folk music more or less based on a theoretically endless scale. [Fg. 7 Armenian Scale [48]]

Many different types of folk musical instruments are used in Armenia. Duduk is the national musical symbol of Armenia. It is an ancient double-reed woodwind flute made of apricot wood. It is indigenous to Armenia. Many duduk songs are sad and weeping. Aram Khachaturian told about the duduk: "It is the only instrument whose sound makes me cry." [49] [50]

2.3.1.3 Georgia

Georgia has rich and still vibrant traditional music, which is primarily known as arguably the earliest polyphonic tradition of the Christian world. Georgia is also the home of a variety of urban singing styles with a mixture of native polyphony.

Georgia's vocal polyphony, which weaves together many voices, each with its own melody. Musicologists believe Georgian polyphonic music predates the introduction of Christianity in Georgia in the early fourth century. Georgian polyphonic music is known for its dissonant harmonies, often in three parts. Georgian polyphonic singing is recognized in UNESCO's catalog of humanity's items of intangible cultural heritage.

A wide variety of musical instruments are known from Georgia. Among the most popular instruments are blown instruments soinari, also known as larchemi (Georgian panpipe), stviri (flute), gudastviri (bagpipe), sting instruments changi (harp), chonguri (four stringed unfretted long neck lute), panduri (three stringed fretted long neck lute), bowed chuniri, known also as chianuri, and variety of drums.

Singing is mostly a community activity in Georgia, and during big celebrations like weddings, all the community is expected to participate in singing. Georgian folk songs are often centered around banquet-like feasts called supra, where songs and toasts to God, peace, motherland, long life, love, friendship and other topics are proposed. [51] [52]

2.3.1.4 Azerbaijan

Azerbaijani music has evolved under the badge of monody (a solo vocal style distinguished by having a single melodic line and instrumental accompaniment), producing rhythmically diverse melodies. Music from Azerbaijan has a branch mode system, where chromatisation of major and minor scales is of great importance. [53] [54]

Azerbaijan folk music combines the distinct cultural values of all civilizations that have lived in Azerbaijan and Iranian Azerbaijan region. Azerbaijani folk songs are divided into several genre groups due to the variety of themes and content, clarity and diversity of music, and poetic language. These include labor songs, ceremonial songs, household songs (including lyrical songs), and historical songs. [55]

Ashiqs are traveling bards who sing and play the saz, a form of lute. Their songs are semi-improvised around a common base. This art is one of the symbols of Azerbaijani culture and considered an emblem of national identity and the guardian of Azerbaijani language, literature and music. Since 2009 the art of Azerbaijani Ashiqs has been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity. [56]

Mugham is one of the many folk musical compositions from Azerbaijan. Mugam draws on Arabic maqam. It is a highly complex art form that combines classical poetry and musical improvisation in specific local modes. Mugham is a modal system. Unlike Western modes,

"mugham" modes are associated not only with scales but with an orally transmitted collection of melodies and melodic fragments that performers use during improvisation. Mugham is a compound composition of many parts. The choice of a particular mugham and a style of performance fits a specific event. The dramatic unfolding in performance is typically associated with increasing intensity and rising pitches, and a form of poetic-musical communication between performers and initiated listeners. In 2003, UNESCO proclaimed mugham as a Masterpiece of Oral and Intangible Cultural Heritage of Humanity. [57]

Azerbaijani musical instruments include nagara (drum); tulum-zurna (bagpipe); balaban (cylindrical oboe); zurna (shawm); and tutek (duct flute). [58]

2.3.1.5 Cyprus

The music of Cyprus includes a variety of traditional, Western classical and Western popular genres. Cypriot traditional music is similar to the traditional music of Greece with Turkish and Arab influences.

Traditional Cypriot music, similar to Greek and Turkish traditional music, is modelled on the musical systems of the Byzantine echos and Turkish makam. The traditional music of Cyprus is also influenced by the music of the surrounding Arab countries. Both Greek and Turkish Cypriots use the violin as the main solo instrument, accompanied by the lute. The tamboutsia and the pithkiavlin are also used. Until the beginning of the 20th century, the davul and the zurna (daouli and zournes in Greek) were used by both communities in village festivals and weddings, but these instruments were later excluded from the Greek Cypriot soundscape. Another instrument that was played earlier in Cyprus was tambouras, which is known in Greece as 'pandoura' or 'trichordo' (a three-stringed instrument). [59] [60]

2.3.1.6 Iran

Iranian music influenced other cultures in West Asia, building up much of the musical terminology of the neighboring Turkic and Arabic cultures. The repertoire of melody patterns in traditional Persian art music is organized into systems or modes. The seven main systems are called Dastagh, and the five secondary systems are Avaz. Classical. The Dastgah Systems in Classical music of Iran presents examples of both. The music usually consists of a solo instrument or instrument plus voice, often singing verses from mystic Persian poets. Musicians improvise off a traditional melody and use a number of instruments, such as the tar (6-string

lute), Santour (hammered dulcimer), and kamancheh (a stringed instrument similar to a violin). [61] [62]

The "Radif of Iranian music" was officially inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity in 2009. [63]

2.3.1.7 Turkey

Turkish music comes from various old music courses. The cultures that Turks absorbed throughout the centuries reflected their genres of Turkish music from their instruments to their performances. Turkish rural music is mentioned as folk ('halk') music in Turkey. Folk genre is performed by a variety of people. Semi-professional folk poets and minstrels called as 'ozan' occupy a prominent place in folk music. The aşık ('lover') poets improvise new songs drawn from traditional material and they promulgate their voice through Bağlama-saz, a long-necked lute which is the one of the most important instruments in Turkish folk music. Folk music is performed by men and women at social gatherings like rural festivities throughout the country. People sing and perform heterophonically (simultaneously and at the same melodic line) in Turkish folk music. Musicians improvise musical interludes. In Turkey, folk music styles are very similar except for the Black Sea coast having lively dance tempos. Folk music uses heptatonic scale (with seven notes) but it is concentrated around tetrachords. Turkish folk music is based on modal structures called 'ayak' (meaning foot or step). There are four ayak which are bozlak, kerem, derbeder and garip. Many folksongs are anonymous and very well known, on the other hand talented singers continue to create new folk songs. [64]

Besides bağlama, kemençe (spike-fiddle), darbuka (or deblek and dümbelek which is a single-headed goblet-shaped percussion instrument), def (single-headed frame drum), davul (bass drum), kaval (shepherd's flute), and zurna (single-reed double pipe) are the most popular Turkish folk music instruments. [65]

2.4 South Asia

Countries: Nepal, Sri Lanka, Pakistan, Maldives, India, Bhutan, Bangladesh and Afghanistan [Fig. 8 Map of South Asia [66]]

South Asia, subregion of Asia, consisting of the Indo-Gangetic Plain and peninsular India. The term is often used synonymously with “Indian subcontinent,” though the latter term is sometimes used more restrictively to refer to Bangladesh, India, and Pakistan. South Asia is home to one of the world’s earliest known civilizations, the Indus civilization, and today is one of the most densely populated regions on the planet. [67]

2.4.1 Traditional Musical Style, Instruments and Occasions

South Asian music comprises a range of prominent musical genres and styles that are unique to the countries within the region. Throughout history, South Asian musicians have emulated religious and spiritual beliefs into their compositions, resulting in the creation of musical styles such as Qawwali, Ghazal and Hindustani classical music. [68]

2.4.1.1 Afghanistan

Afghanistan has a rich musical heritage and features a mix of Persian melodies, Indian compositional principles, and sounds from ethnic groups such as the Pashtuns, Tajiks and Hazaras. There is no one tradition in Afghan music since it is a mix of different traditions and styles evolved over centuries in the context of a society with highly diverse ethnic, linguistic, regional, religious, and class distinctions. The Indian classical tradition was a hugely influential strain. This style emphasized compositions in the Indian raga style and the singing of Ghazals in melodies very similar to Indian classical and court music. The classical musical form of Afghanistan is called *klasik*, which includes both instrumental and vocal and belly dancing ragas, as well as Tarana and Ghazals. Many Ustads, or professional musicians, have learned North Indian classical music in India. They maintain cultural and personal ties with India, and they use the Hindustani musical theories and terminology, for example raga (melodic form) and tala (rhythmic cycle).

The second group, Mohali (folk) music was more diverse. It contained various folkloric and regional styles which had evolved indigenously without outside influence. These styles include Qataghani, Logari, Qarsak etc. which are specific to a region & linguistic group in Afghanistan. [69]

The most popular musical traditions in Afghanistan are the Pashto (which belongs to the folk and Indian classical tradition simultaneously), and the pure Afghan musical style. The pure Afghan musical style was popularized by the Afghan singer Ahmad Zahir. This style is primarily

popular with Persian/Dari-speaking audiences, though it transcends regional and class barriers. The style borrows from many other musical traditions such as the Indian, Iranian, Middle Eastern, and folkloric Afghan traditions, but it fuses these styles into a sound that is unique to Afghanistan and suits the lyrical, poetic, rhythmic, and orchestral tastes of Afghan Persian/Dari-speaking audiences. [70]

Music of Afghanistan features instruments such as the rubab (lute), saranda (bowed instrument like the violin and lute), and tabla drums. [71]

Under the Taliban regime, most forms of music like playing instruments, singing, and listening to recorded music was strictly prohibited in either public or private. Afghans are generally very musical people and enjoy singing playing many types of instruments. [72]

2.4.1.2 Bangladesh

Bangladesh is rich in culture and tradition, and its folk music is no exception. There are many different types of folk music in Bangladesh. The first type of folk music in Bangladesh is Bhatiali, which is traditionally sung by fishermen. This type of music is based on the rhythm of rowing a boat, and often tells stories of love, loss, and nature. The second type of folk music in Bangladesh is Bhawaiya, which is a form of narrative song that often tells stories of rural life. This type of music is popular among the people of Bengal, and often uses simple instrumentation such as the flute or tabla. The third type of folk music in Bangladesh is Lalon Geeti, which is a form of devotional song that is based on the teachings of the Sufi saint Lalon Fakir. Lalon Geeti often uses highly ornamented vocal melodies and is popular among both Muslims and Hindus in Bangladesh. Bangla Baul is the fourth type of folk music in Bangladesh. This type of music is based on the traditions of the Baul people, who are a mystic sect from Bengal. Bangla Baul songs often deal with topics such as love, religion, and nature. The fifth and final type of folk music in Bangladesh is Marfati Geeti, which is a form of commercial Bengali pop music that often incorporates elements from other genres such as rock and hip hop. Marfati Geeti songs are typically about love or other light-hearted topics. [73]

The instruments used in Bangladeshi folk music are very diverse and include both traditional Bangladeshi instruments as well as instruments brought over by different groups and cultures throughout history. Some of the traditional Bangladeshi instruments are the dotara (a two-

stringed instrument resembling a sitar), the sarinda (a three-stringed instrument), and the flute. The tabla, a type of drum, is also sometimes used. [74]

Folk music has always been an important part of Bangladeshi culture. It is often used as a form of entertainment at social gatherings such as weddings and festivals. [75]

2.4.1.3 Bhutan

The music of Bhutan is an integral part of its culture and plays a leading role in transmitting social values. Traditional Bhutanese music includes a spectrum of subgenres, ranging from folk to religious song and music. Some genres of traditional Bhutanese music intertwine vocals, instrumentation, and theatre and dance, while others are mainly vocal or instrumental. [76]

The folk music of the country is very local in flavour and differs with subtle variations from village to village or region to region. There are three subgenres: Boedra, Zhungdra and Zhey and Zhem. The lyrics of the folk music are also in Choke or Dzongkha (or Bhutanese). The folk music is also usually accompanied by dance and performances as enacted during the Tsechus. The dancers adorn beautiful costumes with masks and the music plays an important role in depicting the various characters, such as the demons, heroes, animals and so on.

Bhutan is predominantly a Buddhist nation, and the religious music of the country is deeply reflective of the Buddhist teachings and rituals. The Cham dance is a religious performance and is also a part of the Tibetan Buddhist culture. The founder and Lama of Bhutan Zhabdrung Ngawang Namgyal are believed to have introduced the masked dances in Bhutan that are performed mainly during the Tsechus or festivals celebrated in monasteries. Ordinary people watch cham dances in order to receive a spiritual benefit and merit. The music and choreography of the cham dance are heavily associated with Tibetan Buddhism, however some common features derive directly from the Bön religion. [77]

Some of the most popular Bhutanese musical instruments are drangyen (lute), piwang (or chiwang, or fiddle), lim (flute), and yangchen (hammered dulcimer), which are all used to accompany traditional songs and dances. [78]

2.4.1.4 India

Traditional Indian music is a broad term that encompasses various musical forms that reflect the cultural diversity of the nation. Some of the main types of traditional Indian music are devotional music, folk music, and classical music. Folk music varies by region and often features lively and upbeat rhythms and dances. Classical music has two major traditions: Hindustani in the north and Carnatic in the south. Classical music is based on two foundational elements: raga (melody) and tala (rhythm). [79]

There are numerous types of folk music in India. They express the culture of that region and play a major role in exhibiting the lifestyle of the tribal people of India. Examples of Folk Music of India are Lavani of Maharashtra, Bhangra and Giddha of Punjab, Bihu and Borgeet of Assam, Dandiya of Gujarat, Jhumair of Bihar, Odisha, Chhattisgarh, West Bengal and Jharkhand, Kalbelia of Rajasthan, Uttarakhandi Music of Uttarakhand and others. [80]

Sitar is of the most popular music instruments of North India. The Sitar has a long neck with twenty metal frets and six to seven main cords. Below the frets of Sitar are thirteen sympathetic strings which are tuned to the notes of the Raga. A gourd, which acts as a resonator for the strings is at the lower end of the neck of the Sitar. [81]

2.4.1.5 The Maldives

The most widely known form of indigenous music is called boduberu. [82] This is the most popular form of traditional music in the Maldives and every island has its own Bodu Beru group who plays for every important function or festival in the area. Its songs begin with a slow beat, which eventually enters a frenetic crescendo accompanied by frenetic dancing. Lyrics can be about any number of subjects, and often include vocables. Usually there is one lead singer and a band of 10 to 15 people, who sing in the chorus. As the song continues, the rhythm picks up and people come out of the chorus and dance to the music. [83]

The name boduberu literally refers to the instruments used, big drums, usually 3 or 4 drums made from hollowed coconut wood, which are covered on both ends with either manta ray skin or goat hide, plus a variety of other thumping / drumming instruments. [84]

2.4.1.6 Nepal

As Nepal has more than fifty ethnic groups, its music is also highly diverse. Some of the main genres that are widely played are linked to specific ethnic or language groups like Tamang Selo, Maithili, Gurung, and Newa, other genres like Dohori, Bhajan, and Classical music are generally applied by all ethnic groups in the country. Musical genres from Tibet and India have greatly influenced Nepalese music. [85]

The madal is a folk musical instrument of Nepal that you will find throughout the country anywhere where people are playing folk music. It is a hand drum which is mainly used for rhythm-keeping accompanying songs and dance. Another traditional Nepalese music instrument is the sarangi. This is a small fiddle which is used in folk music throughout South Asia. It is a short-necked instrument with three melody strings that are made of gut. The bansuri is a side-blown flute, traditionally made of bamboo, widely used in India and Nepal. It is depicted in ancient Buddhist, Hindu and Jain religious icons, paintings and reliefs. [86]

2.4.1.7 Pakistan

The classical music of Pakistan is based on the traditional music that was patronized by various empires that ruled the region and gave birth to several genres of classic music including the Klasik. The classical music of Pakistan has two main principles, 'sur' (musical note) and 'lai' (rhythm). The systematic organization of musical notes into a scale is known as a raag. The arrangement of rhythm (lai) in a cycle is known as taal. Improvisation plays a major role during a performance. [87]

A ghazal is a light style of classical Persian love music adored by the Mughals. Originally more of a poetic than musical form, the name is derived from an Arabic word meaning "to talk amorously to women." Although sometimes referred to as the Urdu equivalent of khayal, it is based as often on folk melodies as on ragas.

Qawwali is a kind of Sufi devotional music with a high-pitched and fast-paced style of singing. It literally means "philosophical utterance" in Arabic and has come to mean performing Sufi poetry to music. Qawwali songs are based on devotional Sufi poems and often have romantic themes that can be interpreted as love between a devotee and his God or between a man and a woman. Qawwali has a very distinct sound. The "sweeping melodies" and rhythmic hand

clapping and the drone of the harmonium is instantly recognizable. It is often featured in Indian films and clubs and gatherings. [88]

Four types of instruments are traced, which are: plucked strings belong to the flute family; Sitar, Rubab, sarod, tambura, and dambora are included in this type. The bowed instruments: Sarangi, Sarinda, Taos, Siroz, and Dilruba, are included in this type. Wind instruments are bansuri, been, and shehnai. Lastly, percussion instruments are the Tabla, dhol, dholak, nagara, chimta, and tamboor. [89]

2.4.1.8 Sri Lanka

The two main forces in traditional Sri Lankan music have been dance and festival, accompanying drumming and Buddhist chanting. [90]

Kolam, Sokaro and Nadagam are words used to describe Sri Lanka's tradition of theatrical music. This music has its roots in open-air dramas performed at festivals and other gatherings. This tradition has been strongly influenced by the music, dance and drama of both southern and northern India.

Another traditional Sri Lankan folk style is called the Virindu. It involves an improvised poem sung to the beaten melody of a rabana. Traditional song contests were held in which two virindu singers would compete through spontaneous verse. The Portuguese influenced Baila has been a popular folk tradition along the coastal districts in the past five hundred years and is now part of the mainstream music culture. [91]

There were five sorts of traditional musical instruments in Sri Lanka. Atata (one faced drum), Vitata (two faced drum), Vitata-taya (three faced drum), Ghana (metal percussion) and sisiraya, (wind instrument). The panther, a tambourines-like instrument, is also very common. Some of the traditional string instruments and wind instruments are from southern India. [92]

2.5 Southeast Asia

Countries: Malaysia, Brunei, Cambodia, Indonesia, Singapore, Thailand, Vietnam, Philippines, East Timor, Laos, and Myanmar [Fg. 9 Map of Southeast Asia [93]]

Southeast Asia, vast region of Asia situated east of the Indian subcontinent and south of China. It consists of two dissimilar portions: a continental projection (commonly called mainland Southeast Asia) and a string of archipelagoes to the south and east of the mainland (insular Southeast Asia).

Mainland Southeast Asia is divided into the countries of Cambodia, Laos, Myanmar (Burma), Thailand, Vietnam, and the small city-state of Singapore at the southern tip of the Malay Peninsula; Cambodia, Laos, and Vietnam, which occupy the eastern portion of the mainland, often are collectively called the Indochinese Peninsula. Malaysia is both mainland and insular, with a western portion on the Malay Peninsula and an eastern part on the island of Borneo. Except for the small sultanate of Brunei (also on Borneo), the remainder of insular Southeast Asia consists of the archipelagic nations of Indonesia and the Philippines. [94]

2.5.1 Traditional Musical Style, Instruments and Occasions

The influence of the great traditions of Asia: Indian, Chinese, Islamic, and Khmer (Cambodian); on native Southeast Asian music varies in different countries. From India come principally two ancient Sanskrit epics, the Mahabharata and the Ramayana. In general, music in Southeast Asia is a tradition taught to each succeeding generation without the use of written notation. From exclusive families of musicians in courts, gamelan music was transmitted to the people. Epic and ritual songs are learned by rote and handed down from older to younger generations. Hence, skill in instrumental music is developed by imitation and practice. [95]

2.5.1.1 Cambodia

The music of Cambodia is derived from a mesh of cultural traditions dating back to the ancient Khmer Empire, India, China and the original indigenous tribes living in the area before the arrival of Indian and Chinese travelers. Classical Khmer music usually is divided into two parts: pin peath and mahori, all of which are associated with their religious dances. [96]

Pin Peath is with stringed and percussion instruments and the other the Mohory with only stringed instruments. The different instruments are: Pin Peath is a group of instruments which have Roneath (xylophone in metal or bamboo), Kong (percussion instrument surrounding the player), a pair of Skor Thom (a very big drum, which has two faces, for making the rhythm), Sampho (a big drum, which has two faces, for making the rhythm), Sro Lai (a big recorder), Chhoeng (percussion instrument hitting each other for making rhythm). This kind of music is used to accompany dances, praying to God or spirit and other ceremonies.

Mohory is a group of instruments, which have Khoem (with 35 horizontal strings instrument), Ta Khe (with 3 horizontal strings instrument), Tro (with vertical strings instrument), Skor Dai (a small drum for making rhythm), Khloy (recorder) and Chhoeng. This kind of music is used to accompany dance, theatre, wedding and other ceremonies. There are 4 to 6 percent of children attend these courses and they start learning all the traditional Khmer instruments and choose one they prefer to form the group. [97]

The reason why there is little knowledge about traditional music of Cambodia is mainly due to the war. Cambodia was involved in several wars in the last decades. After the Vietnam war the self-enthroned “Khmer Rouge” regime under the leadership of Pol Pot tried to destroy every cultural root of Cambodia in order to start at “Point Zero” again. This means that many relics of traditional and cultural meaning have been destroyed, teachers, musicians and performers have been killed and most of the traditional knowledge perished in less than twenty years. Today only a few traditional habits survived, sometimes mixed up with popular and Western influences. [98]

2.5.1.2 Laos

The traditional music of Laos has similarities with the traditional music of Thailand and Cambodia, including the names of the instruments and influences and developments. The most popular form of music in Laos is the indigenous mor lam. [99]

Mor Lam is regarded as a kind of folk music in Laos that combines music, poetry, jokes, talking, debate and performing. There are four main types of Mor Lam. The first one, story Mor Lam, which often with costumed performers. The second one is couple Mor Lam, which is performed by men and women. The next one is dueling Mor Lam, which presented as a challenge. And

the last one is solo Mor Lam, which is presented by men or women. In fact, each region has its own style, the southern style is popular in Thailand as well as Laos. [100]

The Laotian national instrument is the khène, typically mouth organ constructed of seven or eight pairs of bamboo pipes that are connected with a small, hollowed-out hardwood reservoir into which air is blown. Its sound is similar to that of a violin. The khène also occurs in a two-meter version, which few musicians have powerful enough lungs to master. [101]

2.5.1.3 Myanmar

Myanmar traditional music is special in its own way. Although it shares some minor similarities with some kinds of traditional music, including Chinese and Thai music, it still has its unique characteristics. Traditional music is melodic, having its own unique form of harmony, often composed with a 4/4 (na-yi-se), a 2/4 (wa-let-se) or an 8/16 (wa-let-a-myan) time signature. In Burmese, music segments are combined into patterns, and then into verses, making it a multi-level hierarchical system. Various levels are manipulated to create a song. Harmony in Mahagita (the Burmese body of music) is known as twe-lone, which is like a chord in western music. [102]

Myanmar traditional music is based on the sounds made from instruments grouped in the following five categories: 1) Kyee (kyay), bronze instruments such as gongs; 2) Kyoo (kyo), string instruments such as harps; 3) Tha Yey Tha Yey, hide instruments like drums; 4) Lei (Lay), wind instruments such as flutes; and 5) Let Khok (lekkoke), clappers, particularly bamboo clappers. [103]

2.5.1.4 Thailand

Thai music for all intents and purposes follows the pentatonic scales with the exception of tuned percussion which have seven note octaves. Most music is two beats with a stress on the second beat. Melody structures are complex because of frequent transpositions. Singing melodies are often conceived as narratives.

The two most popular styles of traditional Thai music are luk thung and mor lam; Mor lam is more categories as music of Laos. Aside from the Thai, ethnic minorities such as the Lao,

Lawa, Hmong, Akha, Khmer, Lisu, Karen and Lahu peoples have retained traditional musical forms. [104]

Piphat is the most common Thai classical music. Symbolizing the dancing of the Thailand's legendary dragons, it is played by a midsized orchestra that includes two xylophones (ranat), an oboe (pi), barrel drums (klong) and two circular sets of tuned horizontal gong-chimes (khong wong lek and khong wong yai). Piphat can be performed in either a loud outdoor style using hard mallets (Piphat mai khaeng); or in an indoor style using padded hammers (Piphat mai nuam). There are several types of piphat ensembles ranging in size and orchestration, each kind typically being associated with specific ceremonial purposes. The highly decorated piphat ensemble that features the ornately carved and painted semicircular vertical gong-chime is traditionally associated with the funeral and cremation ceremonies of the Mon ethnic group. Different versions of the piphat ensemble are employed to accompany specific forms of traditional Thai drama such as the large shadow puppet theater (nang yai) and the khon dance drama.

Mahori has traditionally been played by women in the courts of both Central Thailand and Cambodia. Historically the ensemble included smaller instruments more appropriate, it was thought, to the build of female performers. Today the ensemble employs regular sized instruments; a combination of instruments from both the Khruang Sai and Piphat ensembles but excluding the loud and rather shrill oboe pi. The ensemble, which is performed in three sizes, small, medium and large, includes the three-string saw sam sai fiddle, a delicate-sounding, middle-range bowed lute with silk strings. Within the context of the Mahori ensemble, the so sam sai accompanies the vocalist, which plays a more prominent role in this ensemble than in any other classical Thai orchestra. [105]

2.5.1.5 Vietnam

Traditional Vietnamese music encompasses a large umbrella of Vietnamese music from antiquity to present times, and can also encompass multiple groups, such as those from Vietnam's ethnic minority tribes. There are three main styles of Vietnamese music: 1) the Hue style (with an emphasis on solo pieces); 2) northern professional style (often accompanied by a lute); and 3) southern amateur style (incorporates more western instruments such as violins and Hawaiian guitars). [106]

Traditional music in Vietnam is extremely varied, 8 of them have been recognized by UNESCO as intangible heritage. These are 1) the Quan Ho singing: a typical folk song from the Red River in northern Vietnam, always sung in groups, 2) the Hue royal court music: also called Nha Nhạc Cung Đình Hue, in which people play flute, percussion, oboe etc. in ceremonies, festivals, coronation and funerals, 3) the Ca Tru: or Hat A Dao: this is a mixture of poetry and music from Northern Vietnam. This kind of music was at the time very popular among aristocrats. The ca tru groups are usually composed of a female singer and 2 instrumentalists. Today, this singing is divided into two categories, either diverse or ritual, 4) the Tay Nguyen Gongs music: in the central highland of the country, the Gongs music is practiced, usually with Gong instrumentals. and 5) Hat Xoan: the songs of the villagers: in the province of Phu Tho, this art is a performance that mixes singing and dancing.

The songs of the villagers, 6) Vi and Giam: This type of music is popular among north-central Vietnam. The lyrics are sung in dialects, and show the respect for parents, loyalty, care and devotion, the importance of honesty and a good heart in the maintenance of village customs and traditions., 7) Don Ca Tai Tu: his type of traditional music is preferred by southern rural populations. This form was very famous as the band performance, combining five traditional music instruments of Vietnam: dan nguyet (moon lute), dan tranh (zither), dan bau (monochord), dan ty ba (pipa), and dan tam; sometimes accompanied by the flute. The singers are usually normal people who sing with no particular rhyme schemes just for passing time during community gatherings, and 8) Bai Choi Singing: t combines the music, poetry and action to create an interesting performance. In the past, Bai Choi only was transmitted orally. [107]

Đàn đá is the oldest percussion instrument in Vietnam and one of the most primitive musical instruments of mankind. It is a type of stone xylophone. Another popular percussion instrument is the Đàn T'rung, made of several bamboo tubes of different sizes. String instruments are the Đàn bầu, a gourd zither, and Đàn nguyệt, moon lute. Popular wind instrument is the Sáo trúc, a bamboo flute. [108]

Vietnam has a genre of music specifically created for the dead and is traditionally only played at funerals and ceremonies honoring the dead. The art of playing has traditionally been handed through families and almost died out in the early Communist era. [109]

2.5.1.6 Singapore

Singapore has many ethnics living together: the Chinese form the largest ethnic group in Singapore, with Malays, Indians as well as a smaller number of other peoples of different ethnicities including Eurasians. The different people with their traditional forms of music, the various modern musical styles, and the fusion of different forms account for the musical diversity in the country.

There are speakers of various dialects amongst the Chinese population and thanks to that they form and support their respective forms of opera. These opera troupes typically perform during festivals and national events, and may also hold regular small-scale performances, or large-scale ones annually or biannually. [110]

Music genres popular in neighboring Malaysia and Indonesia, such as Dondang Sayang and Keroncong, were also popular among Malays in Singapore. Vocal performances accompanied by kompong and hadrah drums are among the most popular types of Malay music in Singapore and may be performed during weddings and official functions. Other vocal genres such as dikir barat and ghazal are also popular. [111]

2.5.1.7 Malaysia

Malaysia's multi-cultural and multi-racial heritage is most prominently exhibited in its diverse music and dance forms. Middle Eastern music is popular with the Malay people. Malay music is influenced by Islamic prayers and Middle Eastern and Arab music as well as music from Southeast Asia, Indonesia and Europe. [112]

Instruments used in traditional Malay music include the "rebab" (an Arab-style fiddle), "gendang" (an Arab-style doubled headed drum), "rebana" (an Arab-style frame drum), Chinese-style "tawak" gongs, the harmonium from India and Western-style violins. The tong is a Kayan instrument similar to a Jew's harp. Malaysia has two traditional orchestras: the gamelan and the nobat. Originally from Indonesia, the gamelan is a traditional orchestra that plays ethereal lilting melodies using an ensemble of gong percussion and stringed instruments. The nobat is a royal orchestra that plays more solemn music for the courts. [113]

2.5.1.8 Brunei

There is a wide array of native folk music, and dance. Brunei shares some Cultural perspectives and links with the countries of Southeast Asia. The strong Islamic influence means that dance performances and music are somewhat restricted. [114]

This traditional genre is distinctly divided into Kedayan music or 'Aduk-Aduk' and Malay music. While Kedayan is a type of ceremonial dance performed during the harvesting season and holidays. Dancers would wear traditional warrior's attire, in tengkolok, red belt, and black clothing, and dance to the beat of silat, a Malay martial art.

The Malay population is known for the Jipin or Zapin dance, performed by six men and women, accompanied by instruments that include the gambus, biola, dombak and rebana. Gongs like the Kulintangan (a set of small gongs), duck gongs, and other styles are played. [115]

2.5.1.9 Indonesia

Indonesia is home to hundreds of forms of music, and music plays an important role in Indonesia's art and culture. 'Gamelan' is the traditional music from central and east Java. Other forms of music include the Keroncong with its roots in Portugal, the soft Sasando music from West Timor and Degung and Angklung from West Java, which is played with bamboo instruments. [116]

Indonesian music can be found in Javanese and Balinese gong-chime orchestras (gamelan) and shadow plays (wayang), Sundanese bamboo orchestras (angklung), Muslim orchestral music at family events or Muslim holiday celebrations, trance dances (reog) from east Java, the dramatic barong dance or the monkey dances for tourists on Bali, Batak puppet dances, horse puppet dances of south Sumatra, Rotinese singers with lontar leaf mandolins, and the dances for ritual and life-cycle events performed by Indonesia's many outer island ethnic groups. All such arts use indigenously produced costumes and musical instruments, of which the Balinese barong costumes, and the metalworking of the gamelan orchestra are the most complex. [117]

2.5.1.10 Philippines

Philippine musical compositions are often a mixture of indigenous styles, and various Asian styles, as well as Spanish/Latin American and American influences through foreign rule from those countries. [118]

Philippine gong music today can be geographically divided into two types: the flat gongs commonly known as gangsa unique to the groups in the Cordillera mountains and the bossed gongs of Muslim and animist groups spanning the Sulu archipelago, much of Mindanao, Palawan, and the inlands of Panay and Mindoro. The latter were once ubiquitous throughout coastal, lowland Philippine societies before widespread Christianization, and less frequently imports of flat chau gongs from China.

Kulintang refers to a racked gong chime instrument played in the southern islands of the Philippines, along with its varied accompanying ensembles. Different groups have different ways of playing the kulintang. Two major groups seem to stand out in kulintang music. These are the Maguindanaon and the Maranao.

The musical traditions involving the kulintang ensemble consist of regional musical styles and varying instrumentation transcending the present national borders of maritime Southeast Asia, comprising Buddhist, animist, Muslim, and Christian peoples around Borneo, lesser Sunda islands, Sulawesi, Maluku, Sulu, and Mindanao. It is distantly related to the gamelan ensembles of Java, Bali, Sumatra & the Malay peninsula, and south Borneo, even moreso the ensembles of mainland Southeast Asia, primarily because of the usage for the same racked bossed gong chimes that play melody and/or percussion. [119]

2.5.1.11 East Timor

East Timor's music reflects its history under the control of both Portugal and Indonesia, who have imported music like gamelan and fado. The most widespread form of native folk music was the likurai dance, performed by women to welcome home men after war. They used a small drum and sometimes carried enemy heads in processions through villages; a modern version of the dance is used by women in courtship. [120]

Music and dance are intertwined in the traditional Timorese genres, being fundamental elements of cultural expression. The repertoire played includes four well-defined genres: tebe, tebedai, dansa and cansaun. All are based on oral tradition and have been passed down from generation to generation. [121]

Babadok and dadir are the most common traditional instruments of East Timor.

2.6 North Asia (Siberia) considered Asia?

North Asia is a geographical region consisting of Siberia, the Russian Far East and outlying islands. [Fg. 10 Map of North Asia (Siberia) [122]]

North Asia, geographically, is a subregion of Asia. However, because it was colonized and incorporated into Russia, many international organizations either consider or classify North Asia as part of Eastern Europe along with European Russia. European cultural influences, specifically Russian, are predominant in the entire region, due to it experiencing Russian emigration from Europe starting from the 18th century. [123]

3 Western Classical composers' compositions with Asian influence

Westerners are very open to different cultures, especially with Asian culture, since the early ages when westerners travelled to the eastern countries. Nowadays, thanks to social media and internet, more and more people could find and understand more about Asia, even in music. [124]

Many Western classical music composers are inspired by their travel or knowledge of Asia that they incorporated into their compositions. In this chapter, I chose 5 example pieces and analyzed a specific movement in each of them.

3.1 Das Lied von der Erde ("The Song of the Earth") by Gustav Mahler

Das Lied von der Erde is a composition for two voices and orchestra. Composed between Year 1908 and Year 1909 following the most painful period in Mahler's life (Year 1907). The songs address themes such as Living, Parting and Salvation. Das Lied von der Erde is the first work giving a complete integration of song cycle and symphony.

Das Lied von der Erde is scored for a large orchestra. Mahler deploys these resources with great restraint: only in the first, fourth and sixth songs does the entire orchestra play at once, and in some places the texture almost resembles chamber music, with only a few instruments playing.

Mahler was inspired by German poet Hans Bethge's book "Die Chinesische Flöte" ("The Chinese Flute"). The book is a collection of 83 Chinese Tang dynasty poems translated into German. It includes poems by household-names like Li Bai and Meng Haoran. Mahler was attracted by the "earthly beauty and the transience" expressed in the poems. He later took seven of them as his texts in "Das Lied von der Erde." The first song: Das Trinklied vom Jammer der Erde (The Drinking Song of Earth's Misery), poet written by Li Bai; the second song: Der Einsame im Herbst (The lonely one in Autumn), based on Qian Qi; third song: Von der Jugend (Of Youth), fourth: Von der Schönheit (Of Beauty), and fifth song: Der Trunkene im Frühling (The drunken man in Spring), are based again on Li Bai. And last song: Der Abschied (The Farewell), are based on Mong Kao Yen and Wang Wei. [125]

3.1.1 Analysis

Among all 6 songs, I chose to analyze the 3rd song, Von der Jugend. This song is less sorrowful compared to the others, the shortest and the most obviously pentatonic and faux-Asian.

There are 7 paragraphs in the song cycle. The lyrics are in the first paragraph, about a pavilion with green and white porcelain stands in the middle of a pond. Second paragraph, there is a jade bridge going to the pavilion. Third paragraph is there are friends who are wearing beautiful clothes are enjoying by drinking, chatting and even writing verses. They are drunk till their clothes are slipping is fourth paragraph. Fifth: the reflection is upside down on the pond. All of them are upside down in the pavilion. Friends who are finely dressed, enjoy drinking and chatting at the pavilion. [126]

As the lyrics described, where it is about enjoying the company of friends at a party and drinking with them, is very whimsical. Mahler even wrote in the score *Behaglich heiter* (comfortable cheerful). The piece starts off with an intro for 12 bars, then comes tenor. Bar 3 when 2nd flute and 1st oboe played, it is in pentatonic scale. Tenor's melody line is also in a pentatonic and the first motif of this piece. [Fig. 11 Motif A [127]]

Picture above is motif A. This motif sang by the tenor and played by the piccolo first, later it is played by other instruments like the oboes in bar 29 and later in bar 25 by the trumpets. From bar 35 comes a new key, G major, and in bar 39 comes a new motif, motif A1. Not only a new motif is introduced, the cellos and double basses are starting to play, with pizzicatos. It seems like Mahler wants this 3rd song to be light, that is why the basses are not introduced until motif A1. [Fig. 12 Motif A1 [127]]

Again, tenor introduce to another motif and later other instruments play take turns to play the motif. But from bar 59, the motif A1 changes to minor slowly, from G major to G minor in bar 64, but starting in the D minor key. Even though it is theme B, the motif A1's last 4 notes are repeated by the string instruments. The tempo is also slow in this section, as written by Mahler, *Ruhiger*. But the storm goes away and comes back in B-flat major as recapitulation with again the cheery motif A and from bar 111, motif A1, where it ends in *ppp*.

3.2 Turandot by Giacomo Puccini

Turandot is an opera in three acts by Giacomo Puccini but is left unfinished at the time of his death. Franco Alfano, an Italian composer, completed the opera, and set to a libretto in Italian by Giuseppe Adami and Renato Simoni.

The opera is set in Peking, China, about a prince, named Calaf, who falls in love with the cold Princess Turandot. In order to win her hand in marriage, a suitor must solve three riddles, with a wrong answer resulting in their execution. Calaf passes the test, but Turandot refuses to marry him. He offers her a way out: if she is able to guess his name before dawn the next day, he will accept death. [128]

3.2.1 Analysis

As with *Madama Butterfly*, another opera that is based in Japan, Puccini strove for a semblance of authenticity by using music from the region. Baron Edoardo Fassini-Camossi, the former Italian diplomat to China, gave Puccini a music box that played 4 Chinese melodies. Puccini incorporated three of these melodies into his opera, the most memorable of which is the folk melody "Mò Li Hūa (茉莉花)" ('Jasmine Flower'). Mò Li Hūa serves as a leitmotif for Princess Turandot. In total, eight of the themes from *Turandot* appear to be based on traditional Chinese music and anthems. [Fig. 13 Mò Li Hūa [129]]

And of course, the best-known aria of this opera, "Nessun dorma (Let no one sleep)" "Nessun dorma" has long been a staple of operatic recitals after Luciano Pavarotti, an Italian tenor opera singer, popularized the piece beyond the opera world in the 1990s with his performance of it for the 1990 World Cup, which received a global audience.

In performance, the final "Vincerò!" features a sustained B4, followed by the final note, an A4 sustained even longer, but Puccini's score did not explicitly specify that either note be sustained. In the original score, the B is written as a sixteenth note while the A is a whole note. Both are high notes in the tenor range. In Alfano's completion of act 3, the "Nessun dorma" theme makes a final triumphal appearance at the end of the opera. [130] [Fig. 14 Vincerò! (Nessun dorma) [131]]

But the one scene that really stands out to me is Act I: Fermo Che Fai? T'arresta! (Stop! What are you doing? Go away!), where the ministers (Ping, Pong, Pang) appear and urge Calaf cynically to not lose his head for Turandot and to instead go back to his own country. The reason that it attracts me is the upbeat Chinese music feel.

The scene starts immediately when all three ministers came out together to stop Calaf and sing "Fermo, che fai? T'arresta!" in A-flat major pentatonic scale. In theme A (bar 1-16), every bar changes from 2/4 and 3/4. Even though all three sing together until bar 11, Ping, the Grand Chancellor, sings an octave lower, emphasizing he is the head among the three, whereas Pong (the Grand Purveyor) and Pang (the Grand Cook) sing together for whole theme A and A1 (bar 17-29), both in the same octave. [Fg. 15 Theme A [131]]

Theme A1 starts off with Ping singing in D-flat and every ending of the phrase both Pong and Pang sing together. From D-flat it turns to f minor, the same key signature as A-flat major, then change back to A-flat major. The time signature here is now stable in 2/4, showing that the Chancellor is being serious with the warning to the prince. [Fg. 16 Theme A1 [131]]

But the prince is also serious as shown in section B (bar 30-54), where the prince starts shouting, and only shouting, the command: "Lasciatemi passare!" (Let me be!) for this whole scene and the time signature is in 3/4 for the whole B section. It shows his determination for crossing to see the princess. This whole section the ministers are singing separately with different words, each giving their warnings of the danger Calaf will face for trying to pursue Turandot, but Calaf still insist. [Fg. 17 Lasciatemi passare! [131]]

Later comes back theme A (bar 55-70) and theme A1 (bar 71-84), but this time only Ping is singing and telling the prince that he can have any other women, even a hundred wives! But Calaf still wants to win Turandot (bar 85-87). The ministers themselves also does not want to lose in this argument that theme A comes back again in bar 88, telling the prince to go away, until the handmaidens told them to be silence from bar 96 and the orchestra continues to play until the next scene, changing to D-flat/ C# minor.

3.3 Estampes by Claude Debussy

Estampes ("Prints"), L.100, is a composition for solo piano by Claude Debussy. It was finished in 1903. Estampes is a suite containing three movements: I) Pagodes ("Pagodas") (B major), II) La soirée dans Grenade ("Evening in Granada") (F # minor → F # major), and III) Jardins sous la pluie ("Gardens in the Rain") (E minor → E major). [132]

3.3.1 Analysis

The first movement, Pagodes, was inspired by Indonesian's gamelan ensemble, where Debussy first heard in the Paris World Conference Exhibition. A pagoda is an East Asian tiered tower with multiple eaves. Four different pentatonic scales are incorporated within the piece, further defining the imagery of the pagoda. It is with petite bases that give rise to ornate roofs that typically curve upwards, much like the ascending melodic line (G#, C#, D#) which serves as a repeated motive through different portions of the piece.

It starts off with the chord G# D# for 10 bars, probably imitating the gong. Even after bar 10, the G# still holds for 4 bars until bar 15. For the melody, it changes between left and right, but one thing that is consistent is the uses of G# C# D# and F# until bar 15. Also, since it is B major, the key signatures (F#C#G#D#A#) helps to make the pentatonic sounds. From bar 15 to 22, the background are triplets, and the melody line is in normal beats of quarters and 8ths. Both hands are crossing each other between melody and the triplets. [Fg. 18 Theme A [133]]

Then comes the B theme (bar 23-36). [Fg. 19 Theme B [133]] Based on my analysis, even though it is still theme B from bar 37 to 52, I feel that it is more of a variation of the first B theme, so I defined it as B1. Theme B for 4 bars, both hands are intertwined between triplets and 8ths cross rhythm. Later from bar 27-30, it is triplets with normal quarter beats of melody line. Finally, from bar 31-36, the left hand is in syncopated rhythm and the melody is with C# major chord. Theme B1, the melody line is the same rhythm, but the accompaniment is the accompaniment of theme B, but doubled per bar. Bar 41-44 both hands are playing in octave of the melody. Bar 46-49 the right hand now is playing the accompaniment, whereas the left hand the melody line. [Fg. 20 Theme B1 [133]]

And then comes back to Theme A (recapitulation bar 53). It is mostly the same as the beginning, both melody and accompaniment. From bar 78 until the last (theme A1), left hand

becomes the main melody line, whereas the right-hand plays 32nd notes. From theme A1, it starts off with the dynamics *ff* and quickly become even quieter than any of the themes, it is possibly so that the G# can be heard more prominently, as Debussy wrote in the score *quasi pp que possible*, meaning as quiet as possible. [Fig. 21 Theme A1 [133]]

3.4 Kaleidoscope by César Cui

Kaleidoscope, pieces (24) for violin & piano, Op. 50 is written by César Cui, a Russian composer. Like so much of César Cui's music, the 24 miniatures that together make up the Kaleidoscope for violin and piano are forgotten, all but one of the 24, that is. Op. 50, No. 9 is the famous "Orientale," and has been a staple on violinists' encore lists. [134]

3.4.1 Analysis

"Orientale" is drawn from the same stock of faux-Eastern gestures that Tchaikovsky and countless other lesser late nineteenth century composers drew from in their efforts to satiate the Orient-crazed Russian and French musical publics. Most of the melody line is in Hungarian minor scales, a minor harmonic scale, but with the 3rd and the 4th are an augmented 2nd. [Fig. 22 Hungarian Minor Scale [135]]

The form for this piece is ABA form with the coda ending. In the beginning, the violin plays as an accompaniment for the piano for 10 bars, with the piano plays the dominant chord. Then, violin plays the theme from bars 11-19 and ends the A section with a B-flat major chord, major 3rd of G minor.

Then comes section B. Similar to section A, piano starts first for four bars (bar 19-22) and later the violin plays. The whole section B is in D major/ D major seventh, a dominant chord of G minor. And later, comes back recapitulation (bar 27-35), where this time only the violin plays the theme.

Finally, the coda (bar 36-49). The chords change from B-diminished-seventh, G-diminished seventh and C minor. Then, turns and end in G minor, which means the coda ends in a plagal cadence.

3.5 Sonatas and Interludes by John Cage

Sonatas and Interludes is a cycle of twenty pieces for prepared piano by composer John Cage. It was composed in 1946–48, shortly after Cage's introduction to Indian philosophy and the teachings of art historian Ananda K. Coomaraswamy, both of which became major influences on the composer's later work.

The cycle consists of sixteen sonatas (thirteen of which are cast in binary form, the remaining three in ternary form) and four more freely structured interludes. [136]

3.5.1 Analysis

Cage wrote: "Mutes of various materials are placed between the strings of the keys used, thus effecting transformations of the piano sounds with respect to all of their characteristics." [137] [138] He gave a specific instruction on what piano strings should put a bolt, screws etc. It takes about two or three hours to prepare a piano for performance. Despite the detailed instructions, any preparation is bound to be different from any other and Cage himself suggested that there is no strict plan to adhere to: "if you enjoy playing the Sonatas and Interludes then do it so that it seems right to you". [139; 140] The main technique Cage used for composition is the proportions: an arbitrary sequence of numbers defines the structure of a piece on both the macroscopic and the microscopic level, so that the larger parts of each piece are in the same relation to the whole as the smaller parts are to a single unit of it. [Fig. 23 table of preparations of Sonatas and Interludes [141]]

Sonata 1 has a total of 26 bars in AABB form (including repeats). Part A consists of 12 bars (bar 1-12) and part B consists of 14 bars (bar 13-26). From bars 1-7, it is in time signature 2/2. Then, in bar 8, it is one bar of 7/4, followed by 2 bars (bar 9-10) of 6/4 time and 2 bars (bar 11-12) of 9/8 time. Calculating in proportions, it is $1\frac{1}{4}$ and $\frac{3}{4}$ for part A, where from bar 1-8 is $1\frac{1}{4}$ and from bar 9-12 is $\frac{3}{4}$. Then, in part B, it is $1\frac{1}{2}$, where from bar 13-19 is 1, and bar 20-26 is $\frac{1}{2}$., where the unit size/bar is 7, as is shown in my written graph. [see article 4]

3.6 Sept haï-kaïs by Maurice Delage

Sept haï-kaïs ("Seven haikais") is a song cycle of mélodies by the French composer Maurice Delage for soprano and chamber ensemble of flute, oboe, B ♭ clarinet, piano, and string quartet. Delage composed the work in 1924 based on classical Japanese tanka and haiku poems he translated into French. [142]

3.6.1 Analysis

During the early 20th century, many were fascinated in the art of Japan that French refers to the trend as Japonism, especially Delage, as he was in Japan and studied the Japanese language. Since it is based on tanka and haiku poems, Delage used 5 known poems from Japanese poets for 5 of his song cycles with the lyrics translated by the composer himself. There are total of 7 song cycle: 1) *Préface du Kokinshū*, 2) "Les herbes de l'oubli ...", 3) "Le coq ...", 4) "La petite tortue ...", 5) "La lune d'automne ...", 6) "Alors ..." and 7) "L'été ...".

The mélodies are very short in every song cycle, totaling all song cycle around 6 minutes long. The 4th mélodie, "La petite tortue ...", is only seventeen measures long, which is the number of syllables in a Japanese haiku (5-7-5). What fascinates me with this 4th song cycle is that even though Delage uses the total number of haiku syllables, the poem that he used for the lyrics is a tanka poem, where that syllables are 5-7-5-7-7.

The poem is about a turtle crawling very slowly, and the poet could not help, but thinks that he/she is moving just like the turtle. Alexis Roland-Manuel remarked on this mélodie: "Do not let your modesty make you forget a certain fable by La Fontaine. You hurry slowly, perhaps, but none of your steps are wasted. How many hares envy you!" [143]

As like Roland-Manuel mentioned, the whole time the tempo is Lent (apart from poco rit and rall. e morendo in the last 5 bars (bar 13-17)). Dynamics are all constant in p, with a bit of cresc. decresc., but no subito of dynamics. The only part that can say is the climax in my point of view is from bars 10-13, the time signature changes every bar between 2/4 and 3/4. Bars 10-13 the instruments have also a bit of changes, like the piano plays 1 bar nothing and next bar two 16th notes octaves from bar 1, and slowly the notes increased until at bar 10, during the changes in time signature, it becomes silent and only the woodwinds and strings are playing, until bar 14 it starts playing again.

The lyric in the climax is also goes with the music. From bars 8-12, the lyric is where the poet realized he is moving slowly like the turtle, the realization makes it a peak of this music, and then the singer ends in bar 12, and the turtle, continues his walk, slowly till the end from bars 13-17. [Fig. 24 Bars 8-12 singing part of Hai-Kais [144]]

4 Limitations

Even though I come from an Asian background, with both family in east and southeast Asia, does not mean I know all the musical styles in Asia.

The prominent limitation I had for this thesis is the resources for this research. Most of the sources that I managed to find is through internet. But not all of them are to be trusted. I also read some books at the library of HAMU, but there is still a limit to the research as most of the books are written from a third-person view, especially countries that are mostly indigenous music are even more complicated to find as indigenous music are slowly depleting in the future generation.

Secondly, regarding the analysis. All the analysis came from what I discovered and researched so whether it is according to what the composers thought when composing may or may not be accurate as all of the composers, that I had analysed their works, passed away, so again only third-person view.

Lastly, the language barrier. Even though I managed to find the sources in English, there are still limitation as all countries have their own languages and I must rely solely on English, Chinese, Japanese and Malay written materials.

5 Conclusion

5.1 In conclusion

In conclusion, there are many musical styles in Asia. Many composers, even today, are still composing their works that are inspired by the Asian distinguished musical style. Even though I am Asian, I learned and discovered many styles that I never knew before. From the countries that I have no connections with to their traditional music, especially indigenous musical styles.

Because of their engrossing styles that it travelled and fascinated Western composers to try and understand their techniques and methods of Asian music. It is also thanks to the Western composers' works that they also influenced Asian classical music composers to write Western classical music with their own countries' musical styles, composers like Akira Ifukube, a Japanese composer, Ulvi Cemal Erkin, a Turkish composer, Xian Xinghai, a Chinese composer, and many more to come. Hopefully the styles will continue to pass along to the future generations and will not wither away.

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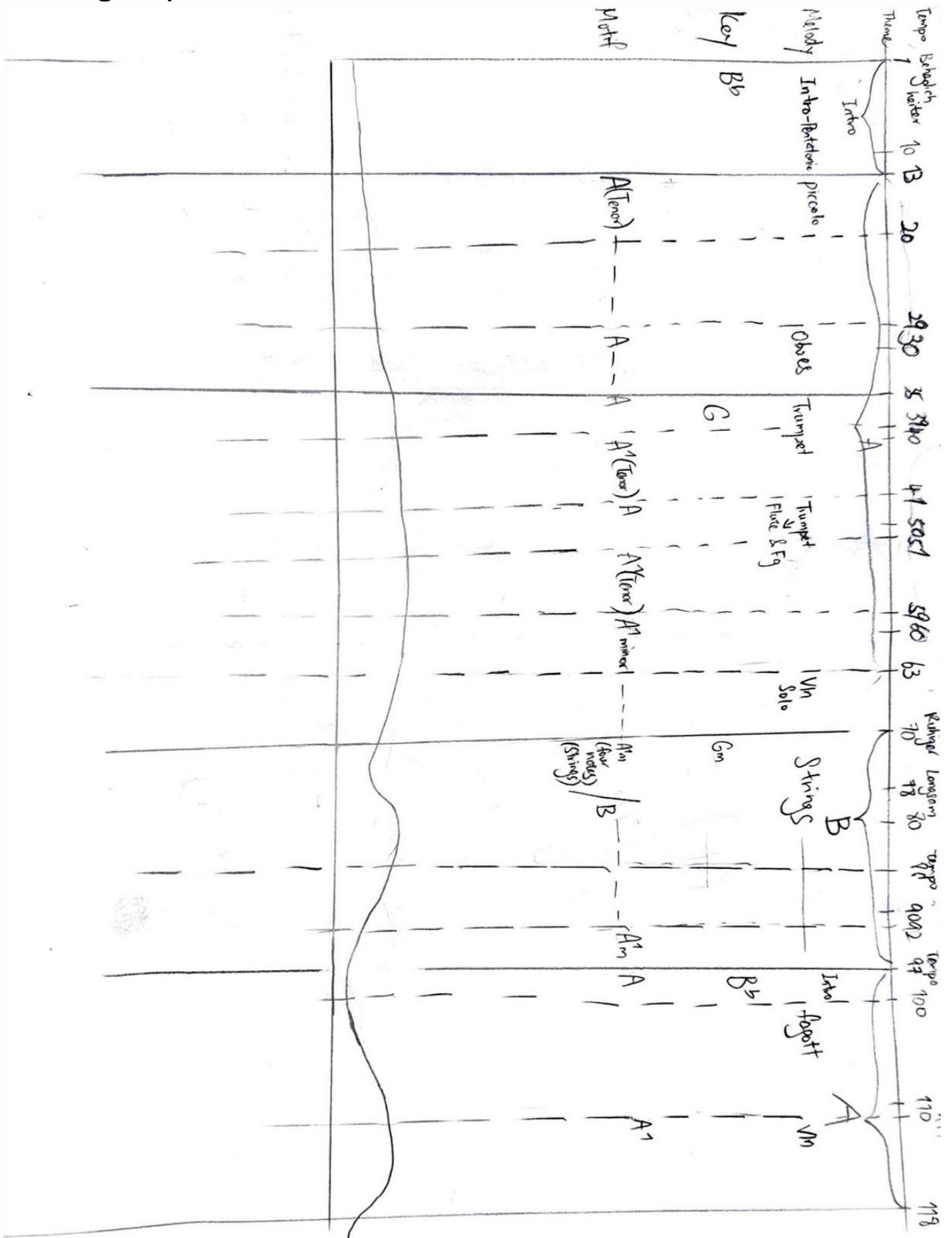
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Appendix 1: Analysis of Das Lied von der Erde, (Von der Jugend)



Appendix 3: Analysis of Estampes (Pagodas)

Tempo Modérément animé

1 (Tempo=rit.)

10 11 15 19 20

Annet in pen

23

Toujours Rennez Sons au 1er temps

24 30 35

plus blanc

37

40 41

46

53

Tempo 1°

60 61

65

Annet in pen

69 70 75

78

1° Tempo

80

84 87 90

A1

98

Tempo

Bars

Rhythms / Articulation

Dynamics

Melody

R

pp

R

L R

pp

pp

p

p acc. ff amp <-> p

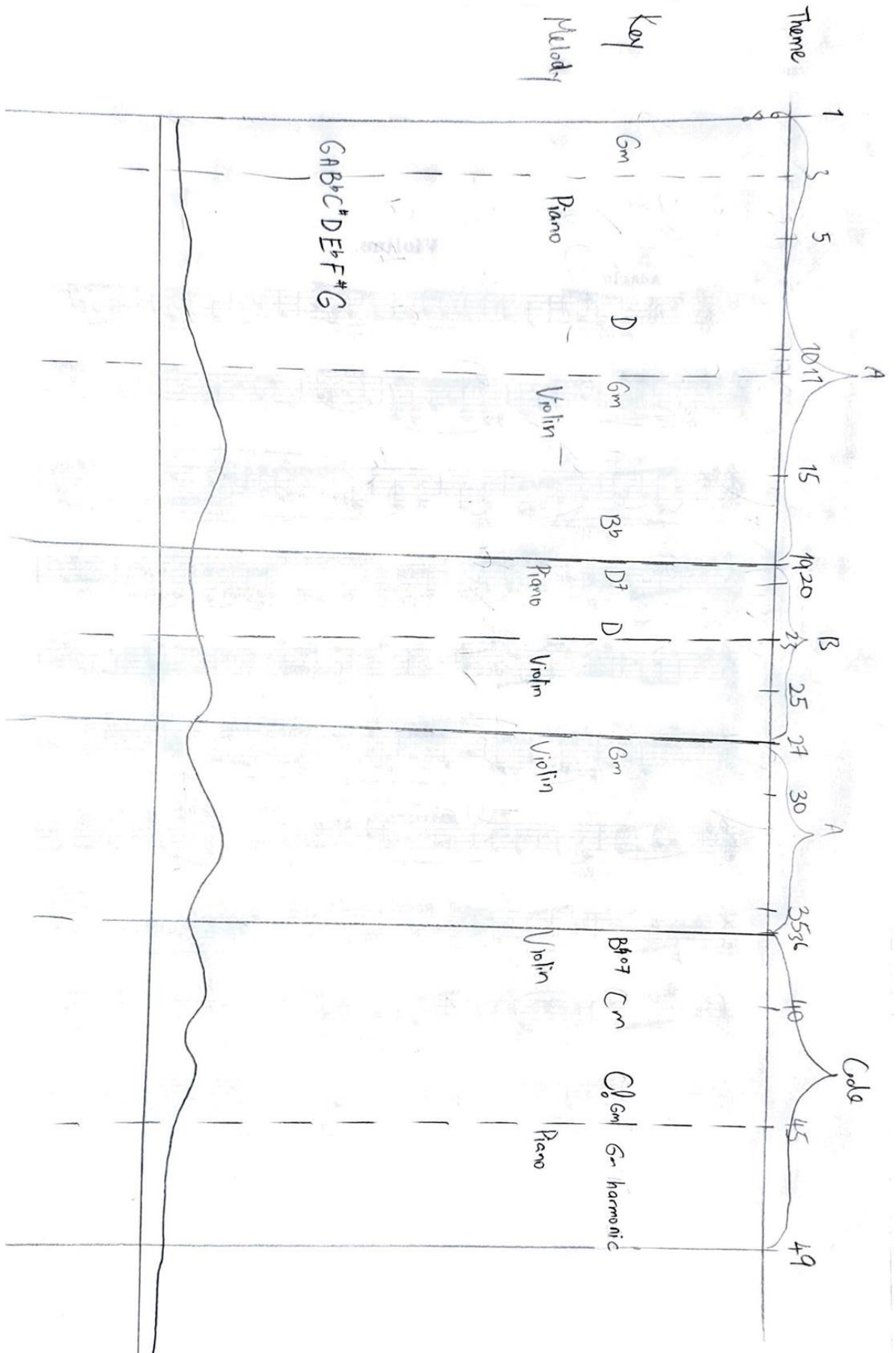
pp

L R

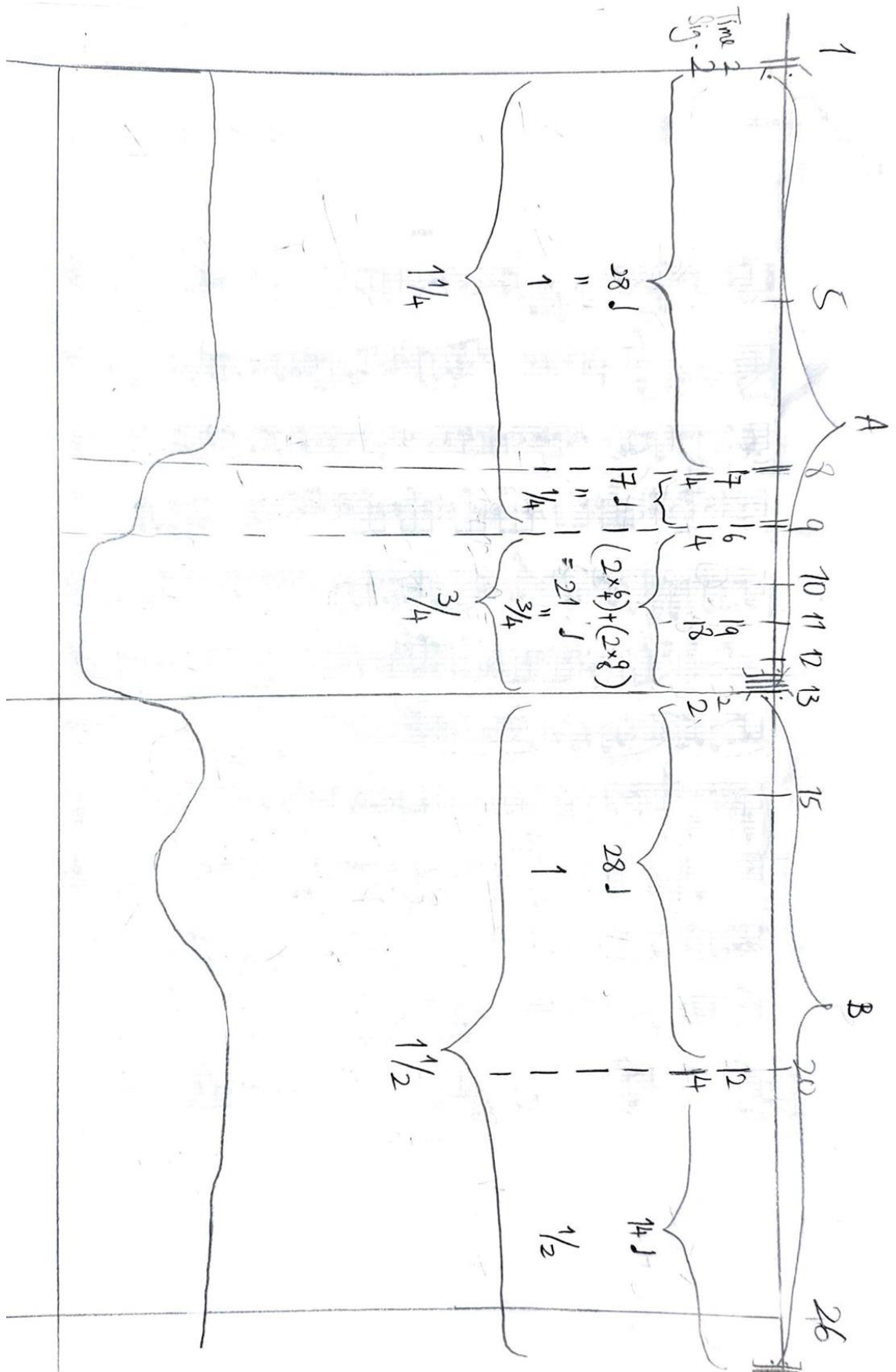
R/L

L

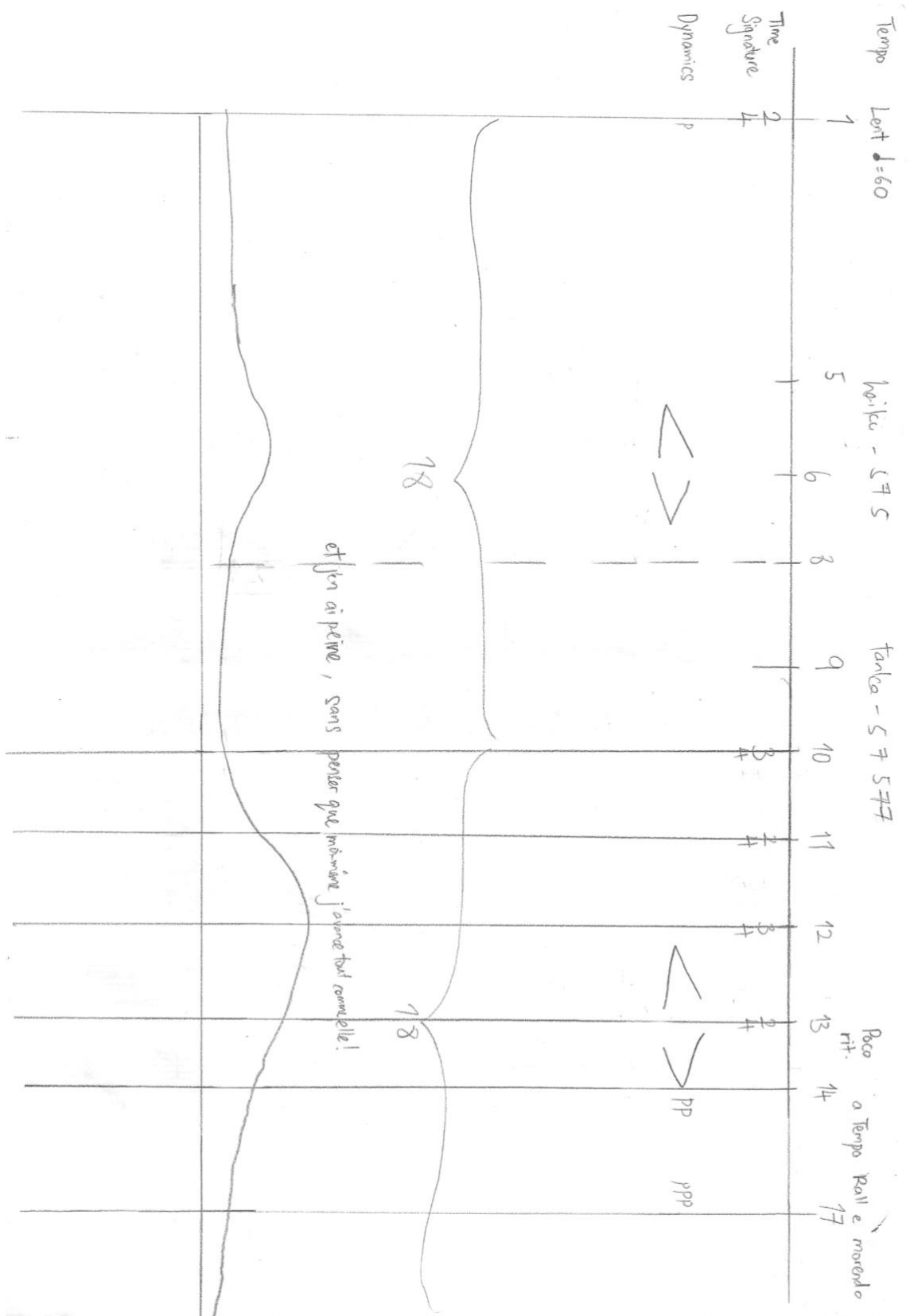
Appendix 4: Analysis of Kaleidoscope: Orientale



Appendix 5: Analysis of Sonatas and Interludes (Sonata 1)



Appendix 6: Analysis of 7 Hai-Kais ("La petite tortue ...")



List of Figures



Fig. 1 Map of Asia [1]



Fig. 2 Map of Central Asia [4]

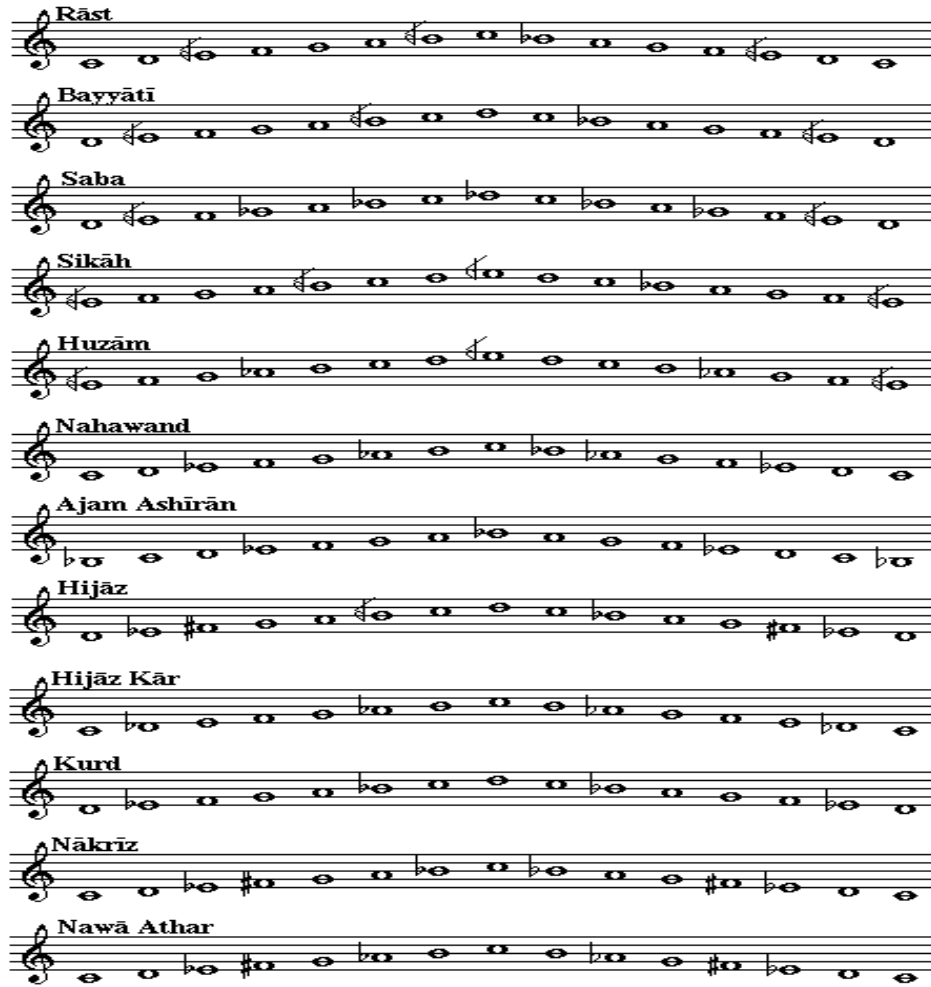


Fig. 3 Maqam [15]



Fig. 4 Map of East Asia [23]

overblown

yellow bell <i>huangzhong</i>	forest bell <i>linzhong</i>	great frame <i>taicu</i>	southern pipe <i>nanlü</i>	old purifier <i>guxian</i>	answering bell <i>yingzhong</i>
lush vegetation <i>ruibin</i>	large pipe <i>dalü</i>	equalizing rule <i>yize</i>	pressed bell <i>jiazhong</i>	not ending <i>wuyi</i>	mean pipe <i>zhonglü</i>

Fig. 5 12 pitches of the lu [31]

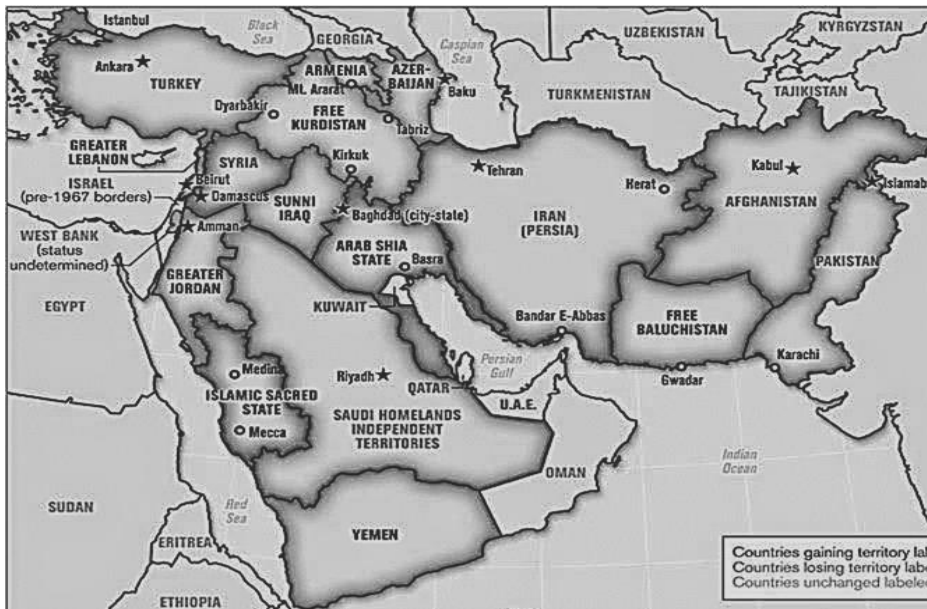


Fig. 6 Map of West Asia [42]

Fig. 7 Armenian Scale [48]

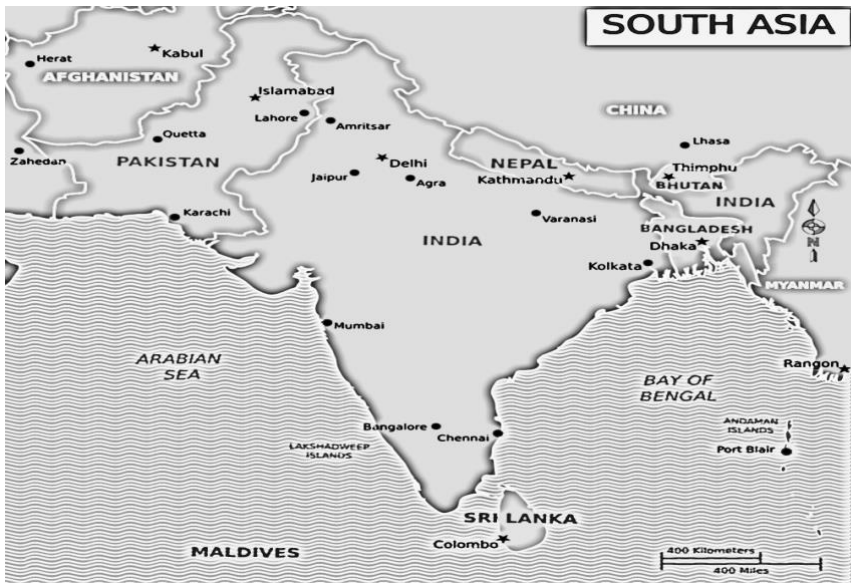


Fig. 8 Map of South Asia [66]



Fig. 9 Map of Southeast Asia [93]



Fig. 10 Map of North Asia (Siberia) [122]



Fig. 11 Motif A [127]



Fig. 12 Motif A1 [127]



Fig. 13 Mò Li Hūa [129]



Fig. 14 Vincero! (Nessun dorma) [131]



Fig. 15 Theme A [131]



Fig. 16 Theme A1 [131]

il varco)

Lasciate-mi pas-sa - re!

Fig. 17 Lasciatemi passare! [131]

Fig. 18 Theme A [133]

Toujours animé

pp

Fig. 19 Theme B [133]

dans une sonorité plus claire

p

Fig. 20 Theme B1 [133]

1° Tempo

pp

Fig. 21 Theme A1 [133]



Fig. 22 Hungarian Minor Scale [135]

TO NE	MATERIAL	STRINGS LEFT TO RIGHT	DISSONANCE FROM PREVIOUS	MATERIAL	STRINGS LEFT TO RIGHT	DISSONANCE FROM PREVIOUS	MATERIAL	STRINGS LEFT TO RIGHT	DISSONANCE FROM PREVIOUS	TO NE
				SCREW	2-3	1 1/2%				A
				MED BOLT	2-3	1 1/4%				G
				SCREW	2-3	1 1/4%				F
				SCREW	2-3	1 1/4%				E
				SM. BOLT	2-3	2%				D
				SCREW	2-3	1 1/4%				C
				FURNITURE BOLT	2-3	2 1/2%				C
				SCREW	2-3	2 1/2%				B
				SCREW	2-3	4%				B
				MED BOLT	2-3	2%				A
				SCREW	2-3	2%				A
				SCREW	2-3	3%				G
				SCREW	2-3	2 1/2%				F
	SCREW	1-2	3%	BOLT + 2 NUTS	2-3	2%	SCREW + 2 NUTS	2-3	5%	F
				SCREW	2-3	1 1/2%				E
				FURNITURE BOLT	2-3	1%				E
				SCREW	2-3	1 1/6%				C
				SCREW	2-3	1 1/6%				C
				MED BOLT	2-3	3%				B
				SCREW	2-3	4%				B
	RUBBER	1-2-3	4%	FURNITURE BOLT	2-3	1%				A
				SCREW	2-3	1%				G
	RUBBER	1-2-3	5%	SCREW	2-3	1%				G
	RUBBER	1-2-3	6%	BOLT + NUT	2-3	6%				F
				FURNITURE BOLT	2-3	2%				E
	RUBBER	1-2-3	3%							E
				BOLT	2-3	7%				D
				BOLT	2-3	2				D
				SCREW	2-3	1				C
	SCREW	1-2	10				RUBBER	1-2-3	8%	B
	(PLASTIC (w/ D))	1-2-3	2%				RUBBER	1-2-3	4%	B
	PLASTIC (w/AL WOOD)	1-2-3	2%				RUBBER	1-2-3	10%	G
	PLASTIC (w/ D)	1-2-3	4%				RUBBER	1-2-3	5%	G
	PLASTIC (w/AL - UNDER 2-3)	1-2-3	4%				RUBBER	1-2-3	9%	D
	BOLT	1-2	15 1/2	BOLT	2-3	4%	RUBBER	1-2-3	4%	D
	BOLT	1-2	14 1/2	BOLT	2-3	7%	RUBBER	1-2-3	4%	D
	BOLT	1-2	14 1/2	BOLT	2-3	4%	RUBBER	1-2-3	6%	C
	RUBBER	1-2-3	9%	BOLT	2-3	10%	RUBBER	1-2-3	4%	B
	SCREW	1-2	5%	MED BOLT	2-3	5%	SCREW + NUTS	1-2	1	B
	BOLT	1-2	7%	LG BOLT	2-3	2%	RUBBER	1-2-3	4%	A
	LONG BOLT	1-2	8%	LG BOLT	2-3	3%				A
				BOLT	2-3	4%				G
	SCREW + RUBBER	1-2	4%							D
	ERASER	1	6%							D

* MEASURE FROM BRIDGE

Fig. 23 table of preparations of Sonatas and Interludes [141]



Fig. 24 Bars 8-12 singing part of Hai-Kais [144]