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VORWORT

Dieser 3. Band des Jahrbuches bringt eine Anzahl größerer und einige kleinere Beiträge, die sowohl Themen der asiatischen und orientalischen Kunstmusik wie der europäischen und außereuropäischen Volksmusik behandeln. Da der Umfang der Bände nach den Bestimmungen der Deutschen Forschungsgemeinschaft nicht beliebig erweitert werden kann, mußte ich drei Beiträge, die für diesen Band bestimmt waren, bereits für den folgenden zurückstellen, dessen Erscheinen in kürzerem Abstand als bisher erfolgen kann.

Die umfangreiche Arbeit von Peter Crossley-Holland ist die Frucht ausgedehnter Studien des Autors im indischen Grenzbereich Tibets, in dem sich Flüchtlinge aus Tibet angesiedelt haben. Er ist deshalb besonders bedeutsam, weil er die volksmusikalischen Traditionen behandelt, die im europäischen wie asiatischen Schrifttum zugunsten der Kunstmusik der Kulturvölker Asiens bisher arg vernachlässigt sind. Dabei ist die Kenntnis der Volksmusik eines Kulturvolkes für die richtige Einschätzung und Beurteilung der Kunstmusik von größter Wichtigkeit, baut sich doch deren Erscheinungsbild zu großen Teilen auf den Traditionen der Unterschichten auf. Freilich ist der Anteil solcher folkloristischen Überlieferungen an der Thematik und Form der Kunstmusik in den einzelnen Kulturen sehr verschieden, wie ja auch die abendländische Kunstmusik nicht generell und zu allen Zeiten von Volksmusikstilen beeinflusst ist. Andererseits ist die Kenntnis der traditionellen Folklore fremder Völker von allgemeinem Interesse für die Musikethnologie und für eine vergleichende Folkloristik, so daß dieser Beitrag sicher Beachtung fände, auch wenn er nicht einen bisher so gut wie unbekanntem Gegenstand behandeln würde.

Dr. Khatschis Beitrag behandelt ein spezielles Problem der iranischen Kunstmusik. Seine sorgfältigen Analysen verraten die vorzügliche Schulung der Kölner Musikethnologen durch Marius Schneider, die auch in Josef Kuckertz Darlegungen über den Tāla der südindischen Kunstmusik spürbar ist, die sich auf eingehende Studien mit indischen Guris stützt. Jürgen Elsner wendet sich aufführungspraktischen Fragen der arabischen Musik zu. Mit dem Beitrag von Felix Hoerbürger wird eine der Verbindungslinien von Orient und Occident angesprochen. Griechenland und der Balkan bieten ja eine Fülle orientalischer, speziell türkischer Elemente in ihrer Volksmusik an,

deren Elimination oft genug schwierig ist, da sie zum Teil weitgehend in den jeweiligen Volksmusikstil eingepaßt und dadurch verwischt und verändert wurden. Hellmuth Christian Wolff endlich wertet die Ballettkomposition Rameaus „Les Indes Galantes“ von 1735 als Quelle für die Kenntnis des französischen Rokoko von der Musik und den Sitten und Bräuchen der Indianer aus. Exotische Themen lagen in der Luft und wurden in allen Künsten abgewandelt. Wir dürfen solche Produkte wie die Chinoiserien in den bildenden Künsten oder die Darstellung türkischer („Le Bourgeois Gentilhomme“ von Lully und Molière) oder wie hier indianischer Typen auf der Bühne nicht nur belächeln. Sie sind die ersten Versuche, Anregungen aus der außereuropäischen Kunst im Gewand der herkömmlichen abendländischen zu verarbeiten und verraten bei näherer Betrachtung viel von der Aufgeschlossenheit jener Zeit für fremde Eindrücke.

Den Autoren danke ich für die bereitwillige Überlassung Ihrer Arbeiten und der Deutschen Forschungsgemeinschaft für die Bereitstellung der Mittel zur Herausgabe dieses Bandes, nicht zuletzt dem Verlag Walter de Gruyter & Co. Berlin für die sorgfältige Herstellung und ansprechende Gestaltung dieser Publikation.

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FORM AND STYLE IN TIBETAN FOLKSONG MELODY

by

PETER CROSSLEY-HOLLAND, London

As I have indicated elsewhere¹, printed references to Tibetan folk music have up to the present been based almost entirely upon publications made between 1899 and 1931 by A. H. Francke², a Moravian missionary from Berlin who worked exclusively in Ladak. Francke himself states very clearly that "the Ladakhi music and art of dancing is so entirely different from Tibetan music and dancing that non-Tibetan influences must be suspected"³. Francke's work, virtually unique in its own field, was orientated primarily towards songs with a more or less literary content rather than the folksong proper. In any case Ladak, which was separated from Tibet in 1840, is not the best starting-point for investigating the folk music of Tibet and as yet the relationship between the music of the two regions has not been examined.

Turning then to Tibetan folksong proper, such work as has been done by Tucci and others has been virtually confined to the word-texts. We have in all only four or five^{3a} published melodies or fragments of melodies of any direct relevance, from Somervell⁴, Schneider⁵, and Sachs⁶, and two of these⁷, written down from oral impressions, are no longer subject to check.

The prospects for study of the music have been much improved by the possibilities of recording, and among the discs published during the last two decades, some six⁸ contain folk music material. The documentation is usually slender, however, and no transcriptions or analyses have appeared.

The scientific study of Tibetan folk music may thus be said hardly to have begun; the position has been well summed up in a recent communication by Dr. Ernst Emsheimer: "Musikethnologisch ist Tibet noch völlig unerschlossen"⁹.

The present paper is offered as a first essay in the systematic study of Tibetan folksong melody. Its principal objects are:

1. to present, in transcription, the melodies of some forty Tibetan folksongs hitherto unpublished, supplemented by excerpts from the writer's sound recordings¹⁰;

2. to analyse the songs structurally and stylistically;
3. to present a first classification of some major melodic forms and styles, with a provisional stratification of the elements involved.

I. THE SAMPLE AND THE METHOD

The sample selected for analysis consists of the melodies of forty Tibetan folk-songs. It is hoped to publish word-texts with translations elsewhere, as well as a more general treatment of their background. The recording identification of these songs and the serial numbers by which they are referred to during the course of this article are listed in Appendix 1, where their subject labels or titles also appear, with the date and place of recording. Twenty-nine of them are taken from the writer's own recordings, eleven from published discs. These latter provide examples of types not to be found in the writer's tapes and help to give a wider basis to the sample as a whole.

The writer's recordings were made in May 1961, variously in the Tibetan Self Help Centre, Darjeeling, the Indo-Tibetan Buddhist Cultural Institute, Kalimpong, and, in a few instances, at the Tibetan School, Gangtok, Sikkim, the singers being chiefly from farming and artisan families lately arrived from Tibet. The other recordings are selected from recordings made by: 1. the ethnologist René von Nebesky-Wojkowitz (? c. 1951) from caravaneers at the Kalimpong end of the ancient Indo-Tibetan trade-route coming from Lhasa — with notes by W. Graf¹¹; 2. the *Expédition cinématographique Serge Bourguignon* (1955), from caravaneers on this same trade-route in Gangtok — with notes by Gilbert Rouget¹²; 3. Howard Kaufman (1962), in a refugee camp near Kathmandu, whose occupants had come from the border of Tibet adjoining Northern Nepal — with notes by the recordist¹³; and 4. Caspar Cronk of the American Himalayan Expedition (1959), among Tibetan refugees in a camp at Shulong La and in a tent at Sangda Kho, both in Nepal — with notes by the recordist and George List¹⁴.

Almost all of the songs are sufficiently documented to tell us what they concern (App. 1), their function (App. 2) and their immediate region of origin (App. 3).

In grouping the songs by their functions (App. 2) and as far as possible within the communities to which they belong, we find four main classes:

1. Songs of nomadic and pastoral life;
2. Occupational songs, chiefly connected with agriculture;
3. Dance-songs, which are grouped separately in view of their context, though they may come from the communities of groups 1 and 2, or have words with a theme from group 4;
4. Occasional songs, whose themes are variously descriptive, instructive, eulogistic, religious (but not for sacred use), moralistic and patriotic;
with a further class:

4 a. Occasional songs: *transitional*, whose themes are similar to those of group 4, but whose music is known to be new or newly adapted, with some examples of songs which have originated among Tibetans in exile. For reasons which will emerge, this must be considered a separate class.

The folksongs of the main classes are intimately connected with Tibetan traditional life. We have carefully excluded other song-types often loosely called "folk-song" but whose context, performance or literary content tend to disqualify them from this category: court songs, the multi-part songs connected with the morality plays, the epic songs of the bards, and the repertoire of the professional minstrels. Some of these types may contain material of folk origin and some may be sung in popular forms, but since the relationship of these categories with the folk music has been insufficiently studied, we have thought it better to limit our material as indicated.

In studying these songs, allowances should be made for the fact that many of them were recorded from the singing of Tibetans in exile, the only exceptions being the two from Nebesky-Wojkowitz and the three from the Bourguignon Expedition. When a song is sung out of context, changes may ensue, though it seems probable that our overall analytical picture is not likely to have been more than marginally affected by this. We are, in our sample, looking at the interesting phenomenon of a traditional folksong caught in the act of transition.

The regions from which our songs come (App. 3) correspond to the former Tibetan provinces of 1. *Ü* (Central) and 2. *Tö* (West), which have together constituted the unchanging core of Tibet proper, 3. *Kham* (East), which has had closer links with China, and 4. a "region" which we may call Extramural, in that its songs have originated in the Tibetan refugee communities living in the north of Bengal. In present circumstances it is not easy to envisage the detailed investigation of Tibetan song from a single region or ethnic group. As we shall later see there are reasons for thinking that whatever part ethnic factors may have played in the moulding of the music, cultural strata have played a much greater one.

In presenting the songs, we have transcribed each in notation, specifying the original pitch, with bar-lines indicated where the natural measures appear to fall. The transcription is of one stanza only except where paired stanzas show significant differences, variants being indicated only where these are important. For 14 songs the transcriptions are supplemented by recorded excerpts, of not fewer than two complete stanzas, from the writer's recordings (App. 1 and disc at end of volume). The sound of eleven further songs may be consulted on the appropriate discs (App. 1 and footnotes 10–13).

On the question of resources, we may note that most of our songs are for unaccompanied voices^{14a}. The dance-songs and some others are accompanied by the

dancers' feet and sometimes by an instrument as well: drum (19, 34, 35), flute (15, 16, 32) or "guitar" (33). Where the "guitar" is involved we have transcribed only the vocal melody since the singers, choosing the pitch natural to them, tend to disregard the tonality of the accompaniment.

The analytical method here used necessarily takes cognizance of the work of Hornbostel¹⁵ and of that of numerous other systematists since his time. It would be ponderous to trace back the first use and subsequent adaptation of every element in the method I have employed, for most of these are now in common use. It would be equally tedious to draw separate attention to the additional categories I have evolved in the process of investigating Tibetan folksong. I have above all tried to preserve an organic order in the presentation and interpretation of data. The detailed analyses have, both in the interests of systematic reference and so as not to overburden the text, been kept to the Appendices. The conclusions to be drawn from them and their interpretation form the substance of the text (For abbreviations see App. 4)¹⁶.

II. THE ANALYSIS

The stanza and the air

The structure of Tibetan folksong is almost invariably that of the stanza. In our sample, stanzas variously consist of 2, 3, 4, 5, 6 or 8 lines of poetry which is metrical, but, save accidentally, unrhymed. A song may consist of a single stanza, like some of those given by Tucci¹⁷ and Duncan¹⁸, or may have a succession of more or less uniform stanzas, varying in number from two to nine among the songs we are now considering. Our collection contains but a single example of a song where stanza form cannot be decisively established: it is a vocalise improvised for walking across the high plateaux (no. 15).

Refrains. The stanza may have a refrain, as found in several of our examples (see nos. 4, 6, 13, 23, 24, 37), three of which are occupational songs. The refrain may consist of quite normal words, or it may consist of "nonsense syllables" which precede or follow the poem proper. The latter type is exemplified in our no. 23 (cf. no. 24), a building song from Gyantse of a structure already noted by Tucci whose remark, that "these rhythmic words prolong as a fading echo the melody of the song"¹⁸, is not inappropriate.

Strophic structure and antiphony

Whereas many songs show a simple succession of stanzas with music virtually identical or little varied, others exhibit a strophic pairing of stanzas. Examples of this are to be found especially among songs of labour, dance and love. The pairing

may be reflected in musical terms by alternate singing transposition, and sometimes in smaller thematic, cadential or metrical variations. In such cases the pairing becomes an organising element in a larger cycle of musical form.

Writing in 1904, Grenard tells us: "They love double choirs of men and women, drawn up in opposite rows, replying to each other in alternate verses and moving slowly backwards and forwards in time to the music"²⁰. The antiphony in paired stanzas — strophe and antistrophe — is often found between a man and a woman, especially in love songs²¹, or between men and women (our nos. 28, 33–36). Usually the men lead, but in a bridal song (no. 34) they follow after the women. In the performances of our nos. 17 (crop turning song) and 22 (barley cutting song) the alternation happens to be between individual men, but these songs were sung out of context and I was informed of no. 22 that it could have been sung by men and women in groups. In no. 36, two old men sing all the time, but the voices alternate in taking the lead.

Whereas the antiphony does not necessarily of itself modify the music as between strophe and antistrophe (e. g. no. 34), it not infrequently does so. For instance, in no. 33, the women's stanzas are sung a fourth higher than the men's. This change, arising out of a natural difference in voice pitch, already introduces the principle of transposition and in no. 35, where the women are not at the distance of a fourth but only of a major third, the transposition is no longer literal, and notes are modified so as to preserve an organic sense of tonal relationship. A difference of finalis in paired stanzas is, moreover, to be found in songs 38 and 39 which are non-antiphonal as presented to us: in both cases the finalis of stanza 1 is a minor third below that of stanza 2. In no. 37 the difference is at the opening.

In no. 17 the variety is of a different kind. The paired stanzas show small tonal differences, the highest note being reached only in the second of the pair; but, unlike the structure of the tunes so far considered, the antiphon comes at the half stanza, so that within the complete musical unit of two stanzas each voice is heard twice. This division between lines of a distich here introduces an element of variety additional to the tonal one: since the two lines of the distich are unequal in length, we have a rhythmical assymetry in the antiphony.

The frequency of alternation between voices assumes a quite different aspect in a song like no. 22, where the distribution of work involved in cutting the barley demands an unequal proportion: whereas stanzas 1 to 3 (first, second, first voices in alternation) are of equal length, stanza 4 (second voice) is as long as all three together.

A much freer and less formal balance is found between alternate voices in the nomadic type of song, based upon the rhythmically varied use of a single melody pattern, as in no. 28, a horseback song whose words concern "what a man and a woman think about as they ride through the hills to another place".

We thus see that the vocal, tonal and rhythmical variety arising in the course of alternate singing is partly due to the distribution of work and partly due to a difference of the sexes.

Syllabic structure and note-values

Syllabic Structure. The length of line varies much between one song and another and may also vary within a single song. Tucci has made a broad distinction between religious verse whose lines consist of an odd number of syllables (7, 9, 11, 13 etc.) and popular songs (his own collection being from Gyantse) whose lines "almost always contain an even number of verses (*sic*²³): in prevalence 6 or 8. The exceptions are very few"²³. Duncan agrees on the 6-syllable lines for love songs from East Tibet, drawing attention to the fact that variations may occur, especially in colloquial improvisations and songs of consolation for love-sickness²⁴. For the latter he lists 6-, 7- and 8-syllable forms, remarking that he knows of no lines having fewer than 4 nor more than 14 syllables²⁵. Labour chants worked up for an occasion may also be irregular.

The essential point for the music, unmentioned by these collectors, is that normally the musical equivalent of the word syllable is the single note. Exceptions are naturally found in the melismata of the nomadic airs, but far less frequently so in the airs of other classes. As a rule the note count provides an index to the number of syllables. We do not propose, however, to present a detailed analysis here since this is a matter more pertinent to the text than to the music, though we may say that in the great majority of our airs, but not in those few nomadic or pastoral songs based upon a melody pattern, we find nothing exceeding Duncan's upper limit of 14 syllables to a line. We do not, however, find anything like the regularity of poetic stanza claimed for Tucci's and for Duncan's examples of particular categories and drawn from particular areas.

Note-values. Of prior importance for us is not the number of syllables or notes in a line, but the values of the notes used to render these syllables. We find all ordinary note-values in use: as we have transcribed them, semi-quaver, quaver, crotchet, minim, semibreve, and dotted forms of the last four, as well as triplet forms of quaver, and long *tenuto* notes of varying duration. It is very usual for an air to employ three contiguous note-values. Tibetan folk music tends to use notes of unequal length, although there are instances where more account is taken of the speech value of the syllables and where shorter note-values tend to occur in groups; this is found especially in the more recitative style of the occupational songs. Thus no. 26, a song for repairing water-channels, consists mostly of quavers. A harvest festival song (no. 10) consists largely of crotchets. In our sample as a whole, however, note-values are determined somewhat less by purely verbal considerations than by melodic architecture. The melody is important in itself, though one element in this may be that in some cases old airs are adapted to new words.

The use of tenuto. The long held note calls for special mention. The occurrence of such notes has been noticed by Duncan who maintains that love songs invariably end "on the high drawn note"²⁶. A held note occurs initially in two of our songs (nos. 38, 39), being placed on the supertonic. In three further songs (19, 28, 33) it is introduced by a short rapid phrase. Such notes are, however, more frequently found at the ends of phrases as in twelve examples. In half of these (1, 16, 21, 32, 34, 36) the note comes at the final cadence, while in the others (9, 11, 25, 27, 28, 35) it occurs at the end of one or more phrases. It is found more in our nomadic and pastoral songs than in the others while in no. 28, where it is found at the end of every section as well as at other points, it passes beyond the incidental to become a recurrent structural feature.

These long-held sounds have a curiously arresting quality and are far from static in their musical function. In dance-songs, for instance, they provide a kind of rallying point: the instrumental accompaniment or stamping of the dancers' feet keeps the rhythm going while the voices gain poise for a new attack (19, 33, 34).

Metre and musical time

Speaking of the metrical units of Tibetan popular songs, Tucci has observed that "the predominating rhythm seems to be iambic. In fact, these songs can be considered as being composed of three or four bi-syllabic metres: with the accent on the second syllable"²⁷. We find little reflection of such a scheme in the rhythmical structure of our melodies. It would imply a triple time scheme with the use of *anacrusis*. Both are very unusual in our sample. The nearest example is no. 26 which, like many of Tucci's collection, is an occupational song from Gyantse: we have barred it in triple measure and find that each of its four sections begins with an *anacrusis*. But otherwise we find *anacrusis* only at the opening of no. 19, in some phrases of nos. 24 and 25, and in the refrains of nos. 6 and 23, that is, it occurs in only six songs in all. Clearly many of our songs are of a type different from those collected by Tucci and, even allowing that some might turn out to be similar in poetic metre, we must not underestimate the dominance of purely musical ideas in moulding the song form²⁸.

Classes of Metric Structure. According to our analyses, the music normally falls into patterns which it is possible to "bar" in a more or less western manner. The barring we have proposed is not to be taken as final, although it does appear to correspond closely to the material under review and it provides at least a working basis for the metrical classification of our melodies. In effect, the melodies appear to fall into four broad classes: I. isometric, regular; II. isometric, varied; III. heterometric; IV. quasi-metric or freely rhythmical (App. 5).

Isometric airs. Isometric structure, used fairly strictly as in much West European folk music, accounts for half of our songs (20 ex.), of which 18 are in duple times.

A further 11 airs, also basically in duple times, are varied with single or occasional bars in triple and quintuple times. Such variation is felt to be incidental and not to affect the essential isometrism of the structure. Out of our 40 examples, therefore, we may say that 31 are isometric, of which about one-third are not strictly so.

Heterometric airs. Six airs are, on the other hand, heterometric, and of these four are songs of occupation (17, 22, 23, 25). Each differs in pattern from the others. Some of the forms are simple, but the varied elements are never felt to be incidental, as in the airs we have called "isometric: varied"; the contrasts are clearly "built in". We have classified them according to the number of beats found in a bar, whether 4 (or 2) and 3, 3 and 5, or 3, 4 and 5, but they may also be examined for their regularity or symmetry of structure. Thus, while no. 30 (class III. A. i) might be regarded as little more than a $\frac{5}{4} \frac{3}{4}$ modification of what is basically a $\frac{4}{4} \frac{4}{4}$ scheme, no. 17 patternises $\frac{5}{4} \frac{3}{4}$ in a regular recurrent way. Taking the six heterometric examples as a whole, two may be said to have regular recurrent periods (17, 22), two not (23, 30), while the remaining two (5, 25) are intermediate between these types. The heterometric class as a whole is comparable with a structure familiar in the folk airs of Eastern Europe, the near East and India.

Quasi-metric airs. There is a small residue of three songs, all having highly melismatic airs whose structure is less easy to classify. They are all rhythmically very flexible, yet all appear to have some basic sense of metre, though in performance this remains elusive. We have thus called these airs quasi-metric or freely rhythmical.

The triple time element. Whereas the great majority of the airs are in duple times, triple times represent a small but definite element. Two instances of pastoral and occupational airs in which they are found are of a decidedly traditional character, and they happen to be airs of the isometric class. Additionally, we find occasional triple time elements in other classes (see App. 5, classes I. B, C; II C, III. A, B, C; IV. B). We may thus say that triple elements are to be found in at least 13 airs or nearly one-third of the sample.

Number and thematic relationship of sections

The number of sections in a melody usually reflects the number of lines in the poetic stanza. In his collection of folksongs from the district of Gyantse, Tucci gives stanzas of 2, 4 and exceptionally of 6 lines. These types are represented in our sample, together with songs of 3, 5 and 8 lines (and in one case it is more). We have thus everything from distiches to long stanzas. In analysing the airs in terms of their number of sections, we have at the same time indicated their thematic content (App. 6). This we have done by means of letters as is usual in European folk music, though the use of these letters is not to be taken as implying sections of equal length for, as we shall later see, the sections are by no means always equal.