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South and West Asian Music: A Brief Teaching Discussion of the Music of India and Israel

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Abstract: This article (short communication) was initiated to aid both teachers and students in the teaching-learning process in music, specifically in South and West Asian music in the Philippine K-12 junior high school music curriculum. This brief teaching discussion is intended for Grade 8 junior high school students, particularly in the third grade period under the Asian music subject. This brief teaching discussion will just focus on one country per region in Asia: India (South Asia) and Israel (West Asia). That is, the brief method is applicable for both distance (online, modular, blended, flexible) and traditional modes of learning. The discussion will focus on the cultural backgrounds, characteristics, and vocal and instrumental music of the two countries, which are aligned in the content and performance standards, as well as learning competencies, of the aforementioned curriculum. In this initiative in music education, teachers and students characterized the various instruments related to music of South and West Asian nations and distinguished features of their traditional music and culture.

Keywords: Discussion, Indian Music, Israeli Music, Lesson, Music, Teaching.

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INTRODUCTION

South Asian [and West Asian] nations have a exclusive vantage point because they are bordered by various cultures that mix and go through their borders; these contacts have mobilized and inspired the social structure that surround the countries (Miguel, 2018). Because of this reason we have discussed just one country from one region Asia: India (South Asia) and Israel (West Asia) There are 2 broad categories of music: (a) devotional music/religious music (e.g. worship songs, ritual music, spiritual music, praise songs), and (b) secular music/non-religious music (e.g. traditional music, folk songs, songs for life passage events).

Objectives and Learning Competencies

The following are the objectives of the lesson as shown in Figure 1: (a) differentiate South and West Asian characteristics in their music, culture, and tradition; (b) evaluate the culture of South and West Asian music and traditional songs; and (c) describe the characteristics of different instruments related to music of Asian (South and West region) countries using the Hornbostel-Sachs Classification of music Instruments.



Figure 1. Objectives of the Lesson

On the other hand, the following are the learning competencies of the lesson aligned in accordance with the Philippine K-12 music curriculum (Department of Education, 2016), in which the learner: (a) explains howgeography and culture is influenced by South Asian and the Middle East countries music; (b) purposeful listening of music of South Asia and the Middle East; (c) patterns of singing of sings songs of South Asia and the Middle East; (d) synthesis of musical elements of selected songs and its instrumental characteristics in performance;(e) adding and improvise elements to selected South Asia and the Middle East music; and (f) evaluates music and music performances applying knowledge of musical elements and style.

MATERIALS AND METHODS

This article employed the descriptive method study strategy through the library reading method and review of literature in gathering and synthesizing the articles and scientific papers related to the music of South Asian and the Middle East countries in relation to its geography and culture. Materials and references used in this brief teaching discussion (Tabuena, 2020; & 2019) were adapted from various K-12-based learning materials and other music-related resources in the present curriculum in the book of Castro & Fallarcuna (2002), Department of Education (2014), Morales et al. (2014), Perez et al. (2014), Serrano & Orsoe (2015), & Thompson (2018).

RESULTS AND DISCUSSION

MUSIC OF INDIA

Cultural Background and Characteristics of Indian Music



Figure 2. Cultural Background and Characteristics of Indian Music

As shown in Figure 2, Carnatic which extend from South and Hindustani music which extends from Central to Northern region characterize the Indian music. While singing Hindustani music, two distinct pattern were followed, these are nasal singing and khayal. Muslim and other outside culture influenced northern music but Hinduism played a significant role in singing of Southern which is more grounded and based on Hindu mythology (Miguel, 2018).

Vocal and Instrumental Music of India



Figure 3. Vocal and Instrumental Music of India

Melismatic is the another way of singing with a nasal style as shown in Figure 3. Melisma is a way of singing which is based on a single syllable of writing according to different notes. The following are some of the important terminologies in the vocal and instrumental music of India: (a) Sama Veda- a respected writings in samagana style; (b) Samagana – it is a uniting thoughts based on philosophy and science;(c) Rig Veda –an ancient Sanatani holy hymen

Instrument related to Music in South and West Asia are distinguished by four well known charters based on Hornbostel-Sachs Classification of Musical Instruments and these are: (a) aerophone by vibrating air (blowing); (b) chordophone - vibration of a string; (c) idiophone - by the use of sticks or mallets ;and (d) membranophone - use of the bare hand . Classification of the musical instruments of India as shown in Figure 4.



Figure 4. Musical Instruments of India

Music of Israel

In Israel, types of vocal music are found: (a) devotional and (b) secular, which can be performed and executed in communal worship, life passage events, mystic rituals, and entertainment, as illustrated in Figure 5.



Figure 5. Music of Israel

In devotional music, in Sabbath [in Israel], this kind of music is featured, it is the way of their pray and worship; But in life passage such as birth rites and death rites; birthday and eulogy, they performed secular songs which are generally romantic and popular.. On the other hand, the teacher may ask the students regarding the classification of the musical instruments of Israel as shown in Figure 6.



Figure 6. Musical Instruments of Israel

Generalization of the Lesson

The teacher may ask the students the following in terms of the generalization of the teaching discussion, as shown in Figure 6: (a)What are the two types of traditional Indian music? (b) Directed at the Hindu god, "temple music." (c) Singing style as Khyal is called; (d) The philosophy and science of uniting thoughts, sound and music; (e) Two divisions of Israel music; (f) Featured during Sabbath, entirely vocal; and (g) Played during life passage events, instruments and voice.

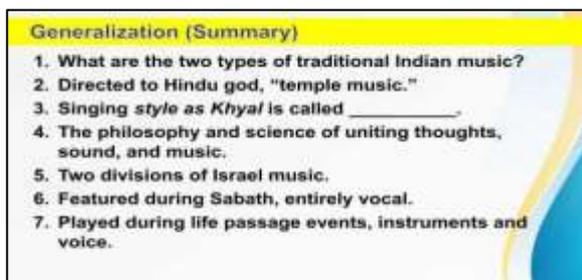


Figure 7. Sample Generalization of the Lesson

CONCLUSION

The nations of South Asia and West Asia are surrounded by civilizations that mix and flow through their territories, inspiring and influencing the societies around them. There are two forms of music: devotional music (religious music) and secular music (non-religious music). Indian music is divided into two categories: Carnatic from the south and Hindustani from the north. In Hindustani music, there are two distinct vocal styles: nasal and khyal. The third Indian singing style is melismatic with a nasal tone. Melisma is the way of a singing of a single syllable while changing notes rapidly. On the other hand, vocal music in Israel is divided into two categories: devotional and secular, and is used in worship, rituals and rites, and entertainment.. These songs are commonly performed in rites of passage: birth, death, and between the two, that is, birthday, eulogy, Instrument related to Music in South and West Asia are distinguished by four well known charters based on Hornbostel-Sachs Classification of Musical Instruments, such as the aerophone, chordophone, idiophone, and membranophone. This brief teaching discussion aimed to characterize the different musical instruments of South and West Asian countries and distinguish the characteristics of their music, culture, and tradition (Tabuena, 2021).

Notes

- The figures (pictures) in this article were made by the author.
- Part of the material presented in this article is derived from a preprint entitled "“South and West Asian Music: India and Israel Music” with DOI: 10.13140/RG.2.2.17120.61440/1 under License CC BY-NC-ND 4.0 (Tabuena, 2018) of the author.

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