

The Cluster of Excellence
Understanding Written Artefacts
at the Centre for the Study of Manuscript Cultures (CSMC)
cordially invites you to the workshop

**Musical Heritage Across Borders:
Materiality as an Indication
of Distribution Channels**

Wednesday, 29 May 2024, 9:00 am – 7:00 pm CEST
Thursday, 30 May 2024, 10:30 am – 3:30 pm CEST

Warburgstraße 26, 20354 Hamburg

Organised by Yasemin Gökpınar (Universität Hamburg)
and Christoph Weyer (Universität Hamburg)

Registration:

<https://www.csmc.uni-hamburg.de/en/register/workshop55>

Cross-border cultural relations have always existed between all cultures. Which cultural achievements found their way across borders depended, on the one hand, on their value for the source culture and, on the other hand, on their value for the receiving culture. In other words, cultural diffusion has always depended on political conditions. One exception to this is the exchange of music. At almost all times and across all borders, music was considered harmless, and where there was no benefit in adopting music, there was sometimes a benefit in studying the theoretical underpinnings of the other culture.

The current situation regarding the sources of musical and music-theoretical manuscripts is therefore difficult. In most cases, provenance research is more difficult than content analysis. However, in order to be able to embed the latter in the network of cross-cultural findings, it is almost impossible to avoid a precise determination of provenance. This brings the question of materiality into sharper focus. By tracing the routes of distribution of musical and music-theoretical manuscripts, we gradually come closer to an overview of cultural exchange relations, even beyond the dependence on political conditions.

The conference 'Musical Heritage Across Borders – Materiality as an Indicator of Distribution Channels' is therefore not limited to specific cultures, but rather promotes exchange across cultures and communicates approaches to solutions beyond the boundaries of academic disciplines.

Programme

Wednesday, 29 May 2024, 9:00 am – 7:00 pm

9:00 – 10:00	Registration
10:00 – 10:30	Introduction
10:30 – 11:30	Paper I Xidan Wang (Zhengzhou University) <i>The Possibility and Significance of the Yuèshū in the Eurasian Cross-cultural Music Historical Research: With Some Examples and Questions</i>
11:30 – 12:30	Paper II Christoph Weyer (CSMC, Universität Hamburg) <i>The ʿDīkr al-anḡām wa uṣūlihā by ‘Abd al-Qādir ibn Ġaibī: Or on the Close Relationship between the Production, Storage, and Dissemination of Knowledge</i>
12:30 – 2:00	Lunch Break
2:00 – 2:45	ECR Lecture I Sabah bin Muhammed (India) <i>Circulation of Manuscripts between Africa and Malabar through the Indian Ocean</i>
2:45 – 3:30	ECR Lecture II Maḥmūd as-Sa‘īd (Suez University, Egypt) <i>Maḥṭūṭāt al-mūsīqā al-‘arabiyya fī turāṭ al-‘arabī al-islāmī fī l-‘uṣūr al-islāmī</i>
3:30 – 4:00	Coffee Break

6:00 – 8:00	<p>Keynote</p> <p>Dwight Reynolds (University of California, Santa Barbara)</p> <p><i>Tales of a Songbook's Travels: From Granada to Tlemcen to Rome to Lebanon in conjunction with the research colloquium of the Institute for Historical Musicology at the University of Hamburg</i></p>
8:30	Dinner

Thursday, 30 May 2024, 10:30 am – 3:30 pm

10:30 – 11:30	<p>Paper III</p> <p>Saeid Kordmafi (University of London)</p> <p><i>When Anonymous Texts Speak Out! Addressing a Lacuna in Historiography of Classical Iranian Music Through Safavid-Oriented Writings</i></p>
11:30 – 12:30	<p>Paper IV</p> <p>Yasemin Gökpınar (Universität Hamburg)</p> <p><i>Pictures on a Journey: Musical Visualisations in al-Fārābī's Kitāb al-Mūsīqī al-kabīr</i></p>
12:30 – 2:00	Lunch Break
2:00 – 2:45	<p>ECR Lecture III</p> <p>Soheila Faraji (İstanbul University)</p> <p><i>The Amir Khan Gorji Musical Treatise: A Persian Manuscript on Iranian Music in the Safavid Court</i></p>
2:45 – 3:30	<p>ECR Lecture IV</p> <p>Fahimeh Rahravan (Universität Hamburg)</p> <p><i>Music Manuscript Cultures in Medieval Iran: Methods and Traditions of Writing Music in the Thirteenth Century Iran, from Sama' to Music Theory</i></p>
3:30 – 4:00	Discussion and Closing

Abstracts and Contributors

Wang Xidan (University ZschoZschou)

The Possibility and Significance of the Yuèshū in the Eurasian Cross-cultural Music Historical Research: With Some Examples and Questions

Wednesday, 29 May 2024, 10:30 am – 11:30 am

Yuèshū (乐书, the book of music) was written by ChénYáng (陈旸, 1061-1128AD) for more than 40 years and accomplished in the 12th Century. It is regarded as the first music encyclopedia in ancient China. *Yuèshū* has 200 volumes, including music literatures from ancient times until the North Song Dynasty and 540 pieces of musical instrument images and instructions. Although the images and instructions of these musical instruments need to be observed carefully, these materials showed precious historical information about musical development and cross-cultural communication during the 9th to 12th Century. This article tries to find some 'foreign' music factors in the book. At first, the article talks about the brief introduction of *Yuèshū*, including the author, date, primary classification, etc. In the second, it gives some possible examples, like *Shēng* (笙, reedpipe), *Yú* (竽, smaller reedpipe), *Páixiāo* (排箫, panpipes), *Kōnghóu* (箜篌, harp), *Pípa* (琵琶, Lute), 水盂 (*Shuizhan*, water cups) etc. At last, it points out the possibility and significance of *Yuèshū* to the Eurasian cross-cultural music historical research.

Christoph Weyer (Universität Hamburg)

The ʿIḳr al-anḡām wa uṣūlihā by ʿAbd al-Qādir ibn Ġaibī: Or on the close Relationship between the Production, Storage, and Dissemination of Knowledge

Wednesday, 29 May 2024, 11:30 am – 12:30 am

The close relationship between the production, storage, and dissemination of knowledge has ever influenced the selection of research approaches. Manuscript studies, for instance, were constrained by traditional catalogues and their categories. Research was thereby at least influenced, if not outright limited, by geographical and material accessibility. However, with the advent of digital databases, the work with sources has fundamentally changed. These databases allow for flexible keyword searches and ease of access. This is particularly pertinent to texts on Arabic music theory, whose sources are often geographically remote and could only be researched with considerable temporal and financial expenditure.

It has been investigated to what extent new categories allow for studies of a different nature and to what extent such studies are meaningful. For this purpose, the accessibility of sources, i.e., their regional attainability or digitalization, was chosen as a category, with the Qalamos database, containing over 141,241 objects, serving as the basis. The search limited to Europe yielded the "Ḍikr al-anḡām wa uṣūlihā" by 'Abd al-Qādir ibn Ġaibī, a text held both in Berlin and Gotha, as the subject of investigation.

The lecture outlines the journey of these manuscripts to Europe, examines their composition, and compares the texts. The aim is to illuminate the impact of digital databases on research into Arabic music theory and to reveal new perspectives for the analysis of historical sources. This new approach demonstrates how digital tools can overcome traditional research boundaries and how even less extensive texts can deepen the understanding of the history of Arabic music.

Sabah bin Muhammed (India)

Circulation of Manuscripts between Africa and Malabar through the Indian Ocean

Thursday, 16 Wednesday, 29 May 2024, 2:00 pm – 2:45 pm

Malabar's historical significance in the production and dissemination of Islamic manuscripts and its pivotal role as a maritime trade hub during medieval times is explored in this research paper. Formerly referred to as 'Malabar', Kerala served as a crucial nexus connecting diverse international communities through the Indian Ocean routes, including Arabs, Persians, Chinese, Africans, and others. This paper investigates Malabar's rich tradition of writing, influenced by extensive networks spanning from the Red Sea to the Mediterranean and the Indian Ocean. Within this cosmopolitan context, Muslim artists, craftsmen, merchants, and states actively participated in the vibrant exchange of artistic endeavours.

Of particular interest is Malabar's instrumental involvement in the exchange of classical Islamic manuscripts from Southeast African countries. Notably, the Sudani (Sudan) and Barnavi (Borno, Nigeria) writing styles exhibit remarkable similarities with the Ponnani (Khath-Fonnani) style prevalent in Malabar, underscoring the interconnectedness of writing traditions across regions. Research focusing on the illumination, Arabic calligraphy and decoration of manuscripts plays a pivotal role in identifying and understanding these cultural connections. The Egyptian government has collaborated with Nigeria to revive and develop the Barnavi writing style in Nigeria.

Kerala's extensive coastline, boasting the longest in India, facilitated its maritime influence extending up to Gujarat. Traders from Malabar's major seaports embarked on voyages laden with cargoes of silk and cotton materials to trade markets in Malacca, Hormuz, Mozambique, Zanzibar, and the Swahili coast. The distinct characteristics of Indian Quran manuscripts, particularly

in the Bihari writing style, further illustrate the region's unique contribution to the Islamic manuscript tradition.

Furthermore, ornamental motifs, different calligraphy styles, decorative elements, and colourful vegetal scrolls found in manuscripts from Malabar bear resemblances to those from African countries, such as Harari (Ethiopia). This paper explores these parallels, shedding light on the intricate exchanges of artistic and cultural influences between Malabar and African regions.

In conclusion, Malabar emerges as a key player in the historical narrative of Islamic manuscript production and maritime trade, showcasing its significant contributions to cultural exchange and artistic innovation in the medieval period. Through meticulous examination of archival sources, historical records, and artistic motifs, this research paper aims to provide a comprehensive understanding of Malabar's multifaceted role in shaping the Islamic manuscript tradition and maritime trade networks of the time.

Fahimeh Rahrvan (Universität Hamburg)

Music Manuscript Cultures in Medieval Iran: Methods and Traditions of Writing Music in the Thirteenth Century Iran, from Sama' to Music Theory

Wednesday, 29 May 2024, 2:45 pm – 3:30 pm

There is no form of notation to Iranian music prior to the 13th century. Rather, music was mostly transmitted either orally or in form of text on the vehicle of literature, mathematics, and astronomy books. Given the expansion of Sufism in the 13th century, numerous books were also written entirely or partially on *samā'*, Sufis' ceremonial dance, as musical manuscripts.

Around the establishment of Ilkhans in 1250s through the very early 1300s, Šafī al-Dīn Urmawī, calligrapher, musician, and litterateur of both 'Abbasid and Ilkhanid courts, systematized the ways in which music was written and notated Iranian music. Influenced by Fārābī and Ibn Sīnā in the previous centuries and by revitalizing the Pythagorean system, Urmawī managed to compile, notate, and analyse music in form of music theory treatises.

Focusing on Urmawī's innovation of a writing system on music, this research seeks to survey the transformation of writing music in the 13th century, the influence of Urmawī's musical writing legacy on the music theorists of the following centuries, and the durability of the musical heritage by virtue of the new writing system.

In addition to Urmawī's treatises of *Kitab al-Adwār fi al-Mūsīqī* from the University of Pennsylvania and *Al-Risālah al-Sharafīyah fi al-Nisab al-Ta'līfīyah* from Yale University, the three manuscripts of *Awārif al-Ma'ārif* (Persian translation) and *Ashjār wa Athmār* both from the Library of

Islamic Parliament of Iran, and Dar 'Ilm-i Mūsīqī from Kerman University of Medical Sciences Library have been surveyed in this paper.

Dwight Reynolds (University Santa Barbara)

Tales of a Songbook's Travels: From Granada to Tlemcen to Rome to Lebanon in conjunction with the research colloquium of the Institute for Historical Musicology at the University of Hamburg

Wednesday, 29 May 2024, 6:00 pm – 7:00 pm

A remarkable example of a musical manuscript's travels is found in an anonymous songbook that was briefly seen by the Lebanese journalist Philippe Khazen on a visit to Rome. He copied portions of the song texts contained in the manuscript along with their musical indications of melodic mode and later published them in 1902 in Beirut under the title al-'Adhārā al-mā'isāt fī l-azjāl wa-l-muwashshaḥāt (The Swaying Virgins of Zajals and Muwashshaḥs), after which the manuscript disappeared for a hundred years. Several attempts to locate the manuscript were unsuccessful, but finally it was located, bound untitled along with several unrelated texts in a Miscellanea. Khazen's publication was a musical conundrum because it contained musical terminology from both North Africa and the Eastern Mediterranean. An examination of the manuscript, however, reveals that Khazen had changed the order of the songs and had added the Mashriqi terminology: the manuscript is entirely Maghribi in both script and musical terminology. Remarkably, it appears to have been started in Granada before 1492, and then traveled to Tlemcen, before eventually arriving in Rome. Even more exciting is the fact that the collection is written in a succession of different hands and contains very rich marginal commentaries referring to additional songs, songbooks, and variant lyrics. The final section includes a few dates and the names of 15th-century Tlemcenian literati, and then breaks off and devolves into roughly scrawled scribbling on the final pages. I will argue in this presentation that a close reading of the manuscript allows for a strong hypothesis about some of its history and travels, and the cultural pathways that determined its route.

Maḥmūd as-Sa'īd (Kairo)

Maḥṭūṭāt al-mūsīqā al-'arabiyya fī turāṭ al-'arabī al-islāmī fī l-'uṣūr al-islāmī

Thursday, 30 May 2024, 10:30 am – 11:30 pm

The Arabs showed great interest in the composition and writing of music during the Islamic periods, for several reasons. Among these were its use as a form of entertainment to bring joy and delight to caliphs, sultans, rulers, and kings. Additionally, music was considered an art of the Arab-Islamic civilization, warranting documentation and composition much like other sciences

such as medicine, geography, and history. The Arabs contributed numerous works and treatises on music, discussing Arabic musical instruments, melodies, and musical modes. These compositions were often employed during celebrations.

This study aims to shed light on these musical manuscripts, the authors of such works, the historical periods in which they were written, and their contents, which encompass valuable information related to Arabic music. It will also discuss the significance of these manuscripts in the Arab-Islamic heritage and the extent to which they have been published.

It is worth noting that two Arab scholars made significant contributions to the field of musical writing. They are among the most renowned authors in this domain: Ya'qub ibn Ishaq al-Kindi, who passed away in 252 AH / 866 AD, was the first to begin composing in this field. Following him, the distinguished Arab scholar Ibn Sina, who died in 428 AH / 1037 AD, authored several works on music. It is noteworthy that anyone writing on Arabic music during the Islamic eras had to refer to the treatises of al-Kindi and Ibn Sina due to the importance of their works and the valuable information they contained about melodies, tunes, and musical instruments.

These writings are considered primary references for anyone engaging in the study of music, and thus, these books have been published and authenticated by specialized scholars based on the original manuscripts. Consequently, it becomes evident that the Arabs made substantial contributions to the literary field of Arabic musicology.

Soheila Faraji (İstanbul University)

The Amir Khan Gorji Musical Treatise: A Persian Manuscript on Iranian Music in the Safavid Court

Thursday, 30 May 2024, 11:30 am – 12:30 am

This article examines the musical treatise authored by Amir Khan Gorji, a court musician during the reign of Shah Sultan Husayn Safavi in 1696. Commissioned by the Shah himself, the available manuscript of this treatise is written in Persian by Mirza Isa Khan Tafreshi and is preserved Library, Museum and Document Center of IRAN Parliament. Structured into two sections and twelve chapters, the treatise demonstrates a relatively high level of coherence in its writing. It draws influence from the works of notable figures such as Najm al-Din Kawkabi Bakharai, Abdul Rahman bin Saif Ghaznavi, and Abdul Mumin bin Safi al-Din Gorgani. This treatise extensively covers Iranian music, including the twelve musical modes, the intricacies of each mode, vocal modes (mostly in poetic form), and the musical meters derived from the teachings of Khwaja Abd al-Qadir Maraghi. Other features include the correlation of the twelve modes with the twelve zodiac signs, symbolic animals associated with each mode, the energy and its moral implications, therapeutic properties, and the relationship of each mode with one of the angels. The

musical notation system used in the treatise, employing the letters "D" and "K," presents a challenge in its interpretation. Deciphering this notation and analytically studying the content of the treatise can significantly contribute to a better understanding of Iranian music during that period and enrich the available resources and information in this field.

Yasemin Gökpınar (Universität Hamburg)

Pictures on a Journey: Musical Visualisations in al-Fārābī's Kitāb al-Mūsīqī al-kabīr

Thursday, 30 May 2024, 2:00 pm – 2:45 pm

The tenth century witnessed the emergence of the most significant book on music theory in Arabic language of its time, al-Fārābī's Kitāb al-Mūsīqī al-kabīr ("Great Book on Music"). However, the six extant manuscripts of the work date from later centuries, namely the 12th to the 16th centuries. These manuscripts contain numerous visualisations, ranging from depictions of well-known musical instruments and tables to schematic simplifications of musical intervals. Particularly interesting in this context are the bow diagrams, which are also found in manuscripts of Boethius' *De institutione musica*. In this talk, I will trace the textual tradition of the manuscripts and bring it together with the musical visualisations. Thus, I will examine the extent to which the place, time, and purpose of each copy may have influenced them, and endeavour to understand the language of musical visualisation at the time of the manuscripts' creation.

Saeid Kordmafi (University of London)

When Anonymous Texts Speak Out! Addressing a Lacuna in Historiography of Classical Iranian Music Through Safavid-Oriented Writings

Thursday, 30 May 2024, 2:45 pm – 3:30 pm

The scholarly inquiry into the historiography of Iranian music within the last decade has been increasingly redirected towards elucidating the evolution of the contemporary tradition of classical Iranian music, commonly referred to as the *dastgah* tradition. This pursuit delves into unravelling how this distinct musical idiom emerged out of the cosmopolitan aesthetics of music-making in the Islamic world. Considered perhaps the most challenging question of the historical musicology of Iranian music, this has drawn attentions to a corpus of textual materials that were previously dismissed by the preceding scholarly endeavours mainly due to their perceived lack of clarity and precision in their accounts of theoretical concepts, mathematical delineations of intervallic structures underpinning melodic modes, scholarly examination of rhythm and at times detailed classifications of musical instruments— subjects meticulously discussed within

the so-called scholastic and systematist schools of musical literature in the Islamic world. Fragmentary in nature, often anonymous or ascribed with fictitious attributions, the majority of these treatises—herein identified as Safavid-oriented writings—were compiled by different generations of authors, in some cases, spanning centuries from the 17th to the 19th century. Given the writing style employed as well as the degree to which these texts concern the careful theorisation of technical concepts, it may be conceivable that music practitioners or/and aficionados also contributed to the composition of such texts.

This paper aims to provide a brief overview of this newly discovered corpus of music writings, illuminating their significance in the exploration of crucial dimensions of classical Iranian music history. Despite their epistemological and methodological contrast to systematist scholarly works, these texts offer invaluable insights into a new mode of musical expression that significantly resonates with contemporary manifestations of classical Iranian music in various dimensions, such as the structuring of musical suite, rhythm-making, modal conceptions, etc. This paper seeks to demonstrate that the given convergence between textual materials and sonic realisation might foster opportunities for methodological innovations, that is, combining historical musicology and ethnographic research. I will also attempt to show the potential of this corpus of Persian manuscripts to facilitate cross-cultural study of other contemporary traditions in the maqam realm which resemble the dastgah tradition in terms of music-making approach. Thus, a careful analysis of these musicological writings may potentially not only enrich our understanding Iranian music history but also shed light on historical development of neighbouring musical traditions.