

## The Fusion of Music Theories observed in the *Tarāna-yi Surūr*

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The Culture of Kashmir is said to be the blend of Persian and Central Asian and Indian streams. It is quite true for the traditional Kashmiri music called *Sufiyāna Mūsīqī*. If you look at the theory of this relatively unknown genre, you could find so many elements borrowed from globally well-known Hindustani music and Iranian music and some of central Asian music.

In this presentation, I will focus on one specific Persian treatise on music written in 18<sup>th</sup> Century Kashmir by Kashmiri pandit called Daya Ram Kachru. The uniqueness of this treatise is that it tells us that Persian and Indian music theories are prevailed in those days side by side, and Indian musicians and Kashmir musician were actively exchanging the musical skills and theories.

In the ethnomusicology, Kashmiri music has not been researched deeply until now. Only few researchers like Josef Pacholczyk have written about *Sufiyāna Mūsīqī*. He has researched about the musical repertoires in present time and notated them extensively but has not covered much about historical aspects. It is my humble contribution to the field of Kashmiri studies by presenting the historical aspect of *Sufiyāna Mūsīqī* especially on the cultural fusion of Persia and India.

My presentation is divided into two parts:

The first part will deal with the theoretical aspect. In *Sufiyāna Mūsīqī*, the theory of melody is called maqam and the theory of rhythm is called tala. The terms used in those theories are borrowed from Persian music and Hindustani music. As far as I know, this treatise is the one of the few examples which shows maqam and raga (Indian theory of melody) side by side also *uṣūl* (Persian theory of rhythm) and tala. By examining these writings, I will make it clear how the Persian and Indian music fused together in 18<sup>th</sup> Century Kashmir.

The second chapter deals with the interaction of musicians. In this treatise, you can find much information about musicians from the outside of Kashmir. Those musicians seem to be the key figures who brought the Persian and Indian elements into Kashmiri music.

In conclusion, I will discuss about the prospect of the research in Kashmir music.