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MUS 328/528 MUSIC CULTURES OF THE WORLD COURSE INFORMATION

Description: Survey of non-Western musical traditions selected from the Pacific, Asia, the Near East and Africa, plus Native Americans and Jazz. Esthetic approach with emphasis on acculturation, musical comprehension and the role of women and music in society. Hands-on experience with instruments and folk dances from selected areas of the world. This is an efa core course offered for 3 credits.

Philosophy: Everyone, regardless of her ultimate professional goal, is entitled to an introduction to music and cultures different from her own. With a global perspective increasingly important today, one can cultivate a deep appreciation and understanding of a wide variety of people and their unique contributions to the arts of the world. One principal benefit of a familiarity with other cultures is that it leads to a better understanding of one's own culture as well.

Text: Music Cultures of the World: A Feminine Perspective, compiled and edited by S. Marcia Zofkie

Supplementary Readings: Music Cultures of the Pacific, the Near East and Asia, 2nd ed., by William P. Malm, library #780.9 M29. An excellent reference resource is The Garland Encyclopedia of World Music (1997ff), R780.9 G233, 10 volumes.

ASSIGNMENTS

1. **Read from text** or other sources **prior to class presentation**. See Daily Class Schedule.
2. Take notes on all lectures, activities and AV enrichment presentations.
3. Jot down brief notes on each culture studied on the **World Music Cultures Concepts Charts** found at the end of this textbook. This will assist you in studying for tests.
4. Write reports and a research paper, using the options and point system listed on the next page. Please **choose several different options** to give exposure to other possible sources. Assignments are given weighted points; you will need to choose several to accumulate 18 or more points during the semester. These are graded for content and grammar/spelling. **No final A grade can be given to anyone not achieving 18 points by the second last class.** Note when the first one is due (see p. v); please hand in these assignments as completed throughout the semester. No cover sheets are needed for these reports.

Both graduate and undergraduate students will do a research paper; **grad students** will give an oral presentation (10-12 minutes) of their research at the final class.

8 points:

Research paper: Submit your topic for approval of instructor by fifth class. Use the blue Effective Writing handbook for correct MLA format. This paper should be **at least three to five pages long, single spaced, double spaced between paragraphs**. It should also include **endnote references and at least five or more bibliographic entries from at least three different sources: books, articles, personal interviews, etc.** These are preferred over Internet sources, which may not be accurate. Wikipedia sources are not reliable as primary sources. If using occasional quotes directly from a source, put in quotations. You may hand in a first draft for non-graded suggestions by the tenth week of classes. If using reliable Internet sources, include the printout with the paper, with a maximum of two different sources allowed.

Format for a Research Paper:

1. First paragraph: introductory statement of purpose and focus.
2. Body of paper: arranged and developed in a logical manner, with endnotes.
3. Final summarizing paragraph to include a reflection of the process.
4. Alphabetized bibliography, source of your endnotes.

2 points:

- ◆ Attend a live ethnic music program/lecture/display. The classroom bulletin board will have current listings; please inform the class of other opportunities not listed.
- ◆ Visit the second and third floors of the Milwaukee Public Museum; it has excellent displays of non-Western cultures, some with recorded music. WEAC card admits education students at no charge, also on Mondays Milwaukee County residents are admitted free. You may get 2 points for write-up of each major area or continent.
- ◆ Attend the Holiday Folk Fair, held annually the weekend before Thanksgiving in Milwaukee since 1943. It is the largest ethnic indoor festival in the world. You may earn a total of six points: attending folk spectacle/dances, viewing cultural displays, and eating ethnic food, with a one page written review of each.
- ◆ Prepare a meal for two or more people after shopping for specific ethnic food. Give a written report of the menu, recorded background music, and outcome. Limit: 3 meals.
- ◆ Ethnic restaurant review, preferably non-Western. Hand in some proof of attendance with a written report, noting the food, decor, background music, native clientele, etc. Limit: three different non-Western restaurant reports.
- ◆ Personal interview of a person(s) from a non-Western culture. Prepare a list of questions stressing the esthetic components of the culture and the influence of American culture on their lives.

Format for 1 and 2 Point Reports

Type each on a full page, preferably single spaced or one and a half spaces, double space between paragraphs, approximately 600 to 1000 words.. Check for spelling and grammar. If your report exceeds one page, you may use the back side of your paper. List your name, date of event, the type of the event, then a concise **objective** report of your observations. Your concluding paragraph will be your **subjective/reflective** reaction to the experience. Include any programs or receipts.

Please hand in within two weeks of your attendance or completion.

1 point:

- ◆ View a non-Western movie, TV cultural program or video. Many are available in the MMC library; consult list at the end of this book or ask at the Library.
- ◆ Select two chapters from a non-Western book; these should include esthetic components.
- ◆ Find information about a specific topic on Internet page(s) and write a one-page report. Include the printout with the report. **Use reliable sources only, such as worldmusic.nationalgeographic.com or .edu.** Wikipedia is not reliable. **Limit 2.**
- ◆ Read an article from/about a non-Western culture from a periodical such as *Asian Outlook*, *Ethnomusicology*, and the *Garland Encyclopedia of World Music* found in the Reference section of the Library. The librarians are excellent sources to answer your questions. Also check Computer Catalog, or the Bibliography and Videographies found at the end of this textbook.

Optional: Listen to examples of non-Western music; keep a Listening Log for yourself. The MMC Library is well supplied with ethnic music CDs for additional listening.

FINAL GROUP PROJECT

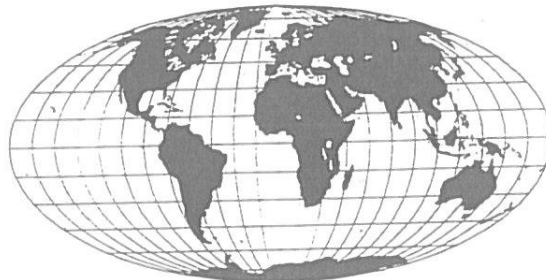
Create a Mythical Culture with three or four participants. This will be given to the class during the Final Exam. Possibilities that may be included: beliefs, celebrations, climate, clothing, customs, flag, flower/bird/tree, food, motto, symbolism, etc. Each participant will make a sound-producing instrument. These will be played during your presentation, along with an original poem, a sung anthem, or a group dance (see Ethnic Rhythm Patterns chapter for ideas). Strive for ORIGINALITY and VISUAL IMPACT! Important: Plan for 10 to 12 minutes for your presentation. No written report required. Both peer and self-evaluation will be utilized.

Grading

1. Tests =40% of final grade. Final exam grades will be doubled.
2. Prompt assignments =35%
3. Class participation = 25%

It is vital to attend every class, as each class covers a different culture and cannot be repeated. Habitual tardiness, unexcused or excessive absences will result in lowering your grade. My office-studio is NDH room number 136, ext. 390. My email address is zofkiem@mtmary.edu. Office hours are posted on the door....May you enjoy this sonic and visual adventure in world music arts and cultures!

God Bless You!



Music Cultures of the World:

A Feminine Perspective

Marcia Zofkie, SSND

MUSIC CULTURES OF THE WORLD: INTRODUCTION

"A journey of a thousand miles must begin with a single step." Lao-tzu

This introduction to world music cultures is designed to initiate the novice taking that first step into some of the sights, sounds, arts and activities of people around the globe. It will try to answer some of the most common questions that might be asked: What is music? Why do people make music? Why do people value music? Why study music at all? Why study music of the world? What is ethnomusicology? How does music communicate? How does one define culture? Are there different ways and degrees of learning? What are the goals of this course?

The study of the multiplicity of music cultures found in the world is a fascinating pursuit, though a lifetime would not be long enough to touch upon every area. Therefore a course such as this must necessarily be selective in its approach. Major music cultures primarily from the non-Western world (not European-American) will be the focal points of this exploration. If a favorite area of the reader is not covered in this collection, one can pursue the subject either as one of the required supplementary readings or more in depth as a research paper presentation.

What is music? There are numerous definitions, one of which is that it is sound organized into socially accepted patterns, or more simply, a succession of sounds in time. Music has been called *audible math*. It is a non-threatening and enriching experience with the potential to transform cultural understanding. Making music is a form of learned behavior, with styles based on what people have chosen to select from nature as a part of their cultural expression rather than on what nature has imposed on them. The function of music is to relate people more closely to certain experiences that have come to have meaning in their social or religious activities. Music is one valid way of exploring life.

"Of all sounds, music is perhaps the most potent in creating celebratory atmospheres.

*It can create a magical aura outside mundane time,
when rejoicing can become absolute and mourning pure beauty.
Celebration is almost unthinkable without music.
It can express and symbolize a whole community
as well as the 'still small voice' of the individual."* Anonymous

Why do people make music? All human groups seem to have something that might be called music. Personal involvement with any art form makes one more perceptive, more aware of new dimensions in human experience, hence more alive. Larger groups of people involved in joint enterprises achieve greater productivity. In such cases, an increase in the division of labor is dynamically productive, but only when it is not also a division of people, which could ultimately cause a social collapse. (Blacking 1977:107)

Why do humans value music? Music is the aural form of artistic expression. In his *Vision 2020* publication (2002), Bennett Reimer listed five guiding principles:

1. Music is ends and means. It is valuable in and of itself.
2. Music encompasses mind, body and feeling.
3. Music is universal, cultural and individual.
4. Music is product and process.
5. Music is pleasurable and profound.

“Education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained.”
Plato, 4th century BCE

Why study music at all? One advantage of studying music is that it is a relatively spontaneous, unconscious process. Savoring even a single sound can be the beginning of musical wisdom. Yet music is actually one of the most puzzling aspects of human behavior. The meaning and value of music will often shift from one society to another, with a dazzling variety of techniques and underlying esthetic values displayed by its perpetrators. Music is one of the most enigmatic, varied and unknown qualities of human life. (Herndon 1982:2 1) Pursuing music is challenging yet a pleasurable and exciting activity. It provides the means by which human beings can express feelings when no other means of expression will suffice. Many cultures throughout the world share the view that music is essential for the very survival of humanity. (Blacking 1977:54)

*“Unless our education recognizes that the peculiarity
of our nationalism is its internationalism,
we shall breed enmity and division in our frantic efforts to secure unity.”*
John Dewey, 1916

Why study music of the world? Music is an enriching and non-threatening experience that potentially can transform cultural understanding. Through exposure to world music, one’s attitudes are altered to be open to acceptance of others through this understanding. Confining the study of music to Western art and/or popular music is ethnocentric; people who love music are alive to all types of music. Today people travel to all parts of the globe, stimulating an upsurge in ethnic awareness. Music can be viewed as a keyhole through which one could view an entire society. Many composers of western music keep their musical horizons broad by incorporating resources of the whole world in their compositions. The world beat phenomenon has ushered in a fusion of popular music and elements of an indigenous traditional music.

Each November the city of Milwaukee hosts the Holiday Folk Fair that draws huge crowds who eagerly enjoy the cultures of more than fifty countries from all over the world. Music and dance play a predominant role in the popular folk spectacle, as well as cultural displays, ethnic food and global products for sale..

In a pluralistic study of music, one can see how music can become an intricate part of the development of mind, body and harmonious social relationships. One can learn what sounds and what kinds of behavior different societies have chosen to call “musical.” In so-called primitive societies where music is not written down, informed and accurate listening is as much a measure of musical ability as is performance, because the ear is the only means of ensuring continuity of a given musical tradition. Either innate or learned perception of sonic order must be in the mind before it emerges as music.

*“When we see things globally, we have more wisdom and feel better.
We are not caught by small situations.”*

Thich Nhat Hanh, Vietnamese monk

What is ethnomusicology? It is the study of music in the context of human life. It explores their musical sound, musical behavior and their ideas about music. All music is ethnic music. The social, historical and cultural aspects of the human performance are important to ethnomusicologists, who consequently gain insights from sociology, anthropology, history and criticism to understand music as human expression. With its worldwide scope and eclectic methods of combining elements of the fine arts, humanities and social sciences, ethnomusicology is well suited in a liberal arts context.

Ethnomusicologists are torn between two ideals: the basic unity of humankind as exhibited in music and musical behavior, and the infinite variety of music found in the world. In their approach they seek knowledge and want to communicate it, thus the results are more scientific than artistic. Both the arts and sciences engage in analysis, synthesis and reduction to practice. Analysis involves making distinctions, dividing, and classifying, while synthesis seeks to make connections among data and theories. In its approach and goals ethnomusicology is more scientific than humanistic, while its subject matter is more humanistic than scientific. (Merriam 1978:25)

After one has absorbed the sounds that make up a new music, one can begin to compare and understand the styles of the music itself. Rudimentary investigation of scales, rhythmic groupings, tone colors, textures and structures help unveil the styles. One thus learns to appreciate diversities, and more deeply the similarities.

*“An awareness that music is global and a first-hand knowledge
of some of its infinite diversity afford—no demand—
an international perspective in every department of life.”* Mantle Hood

How does music communicate? On a simple level, music is probably invested with symbolic meanings known and agreed upon by members of the community. More complex societies can verbalize about music through development of a theory of music, though little is known about these processes, hence it lacks real communication.

In an experiment with some school children in Liberia, the students were unable to perceive any emotional content in Western music that specifically depicted fear, reverence, rage and love that were quite obvious to Western-trained auditors (Merriam

1978: 12). Intercultural music understanding must also contain the factor of receptivity to understanding; unless the auditors desire to hear the material presented, little can be accomplished. It is not known what precisely music communicates, or how it communicates it, though both understanding and receptivity to understanding are involved.

One avenue to seek out ways to communicate musically is to search for commonalities between divergent cultures. Music itself is a universal human phenomenon, as are religion and artistic behavior. Other universal principles found world-wide are the need for tension and release, the need to mark off musical closings with a distinct cadential sound, the tendency to find a tonal center in melodic music, and interest in creating a forward progression sense with melodic, rhythmic or harmonic stereotypes. In addition, unity along with variety is found in examples around the globe. Tone, rhythm, melody, texture, harmony, tonality and form are musical elements that to a greater or lesser degree occur in most music of the world. A commonality found in almost all music cultures is the frequency of the intervals of the octave, fifth and fourth, which are considered stable, focal, central tones toward which other tones of the system tend to gravitate. Vocal music is everywhere, though styles of singing vary widely. Found in almost all cultures, drums and flutes are the most common instruments in the world. It can be seen that rather than being an international language, music is more a universal medium of expression for the deepest feelings and aspirations of all humanity.

How does one define culture? Anthropologists claim that culture is not an elitist trademark, nor is it genetically based. It is a people's way of life, the sum total of their thoughts and actions, learned, accumulated and changed, actively producing a heritage that adds value to the past and present. Being transmitted through the centuries, it adapts to the natural and human world (Titon 1996: xxi). Music is just one phenomenon produced by culture. The source of cultural creativity is the consciousness that springs from social cooperation and loving interaction. Most people live below their potential because of the oppressive nature of many societies. In the entire world only human beings have culture, their cumulative learned behavior. Cultures evolve; even seemingly primitive cultures have subtle intricacies that are worth exploration. A culture is viable if it survives.

Are there different ways and degrees of learning? Scientists such as Howard Gardner have identified seven intelligences that are common to all human beings. These areas of learning vary in degree with each individual.

Body/Kinesthetic: one has a sense of knowing and remembering through physical movement and body wisdom.

Interpersonal: one operates and learns through group relationships and communication; the other intelligences are involved.

Intrapersonal: one learns best through self-reflection, working alone, and is more aware of spiritual realities.

Logical/Mathematical: one deals well with numbers and recognizes abstract patterns.

Musical/Rhythmic: one learns aurally through rhythm, rhyme and repetition;

recognizes tonal patterns and environmental sounds.

Verbal/Linguistic: one learns and thinks through spoken and written words; is able to memorize facts, take written tests, and enjoys reading.

Visual/Spatial: one visualizes images and pictures; is able to create graphic designs and communicate through diagrams and graphics.

Is live performance of non-western music in this class of any value?

Any performance of non-western music or dance would be to gain a deeper understanding of process rather than an attempt to produce an exemplary product. Through actual involvement in music making, attitudes and meanings can be discovered, new stylistic and interpretive possibilities revealed, and a new reservoir of sound or movement created and projected. One thus can become more perceptive and aware of new dimensions in human experience.

What are the general goals of a course in global music? The study of world music cultures should lead to the following outcomes:

1. It should develop an aural flexibility in defining what constitutes music.
2. It should help one gain a basic core of information and musical experiences involving the major musical systems, while allowing the student to explore areas of particular interest in greater detail with an in-depth study of a specific topic.
3. It should make one aware of the immense diversity in music cultures, customs, social life, religions and thought of various countries of the non-Western world, and to observe acculturation (mingling of indigenous and foreign influences) in various areas.
4. It should develop the ability to make cross-cultural comparisons by recognizing stylistic aspects of certain cultural areas, sensing the similarities and importance in the use of music among societies.
5. It should enable one to recognize the musical logic of a given genre, thereby becoming more tolerant and respectful of many musical styles.
6. It should provide the opportunity to dance simple ethnic dances and to play various percussion instruments from selected regions.
7. The result of the above should be satisfaction in achieving some degree of skill, and enjoyment in the fellowship of participation.
8. It should develop an appreciation of the musical contributions of many peoples of the world, thus helping to promote greater understanding of many cultures.

This course cannot pretend to be more than a tentative gesture toward experiencing world music cultures, but if it is able to accomplish the above goals, then the participants will undoubtedly sense a new reality and a new significance in being members of this global village. May this be only the beginning of a better understanding of several familiar cultures, plus a possibility of future memorable journeys to far-away places.

Below are the **principal objectives for *this* course in music of the world:**

1. to become aware of the diversity in world music cultures in the customs, social and religious life of selected areas of the non-Western world, particularly the role of women.

2. to gain a basic core of information and musical experiences involving the major musical systems of the world.

3. to observe acculturation, the influence of outside cultures on each area being studied, and to be aware of historical and artistic changes.

4. to understand the relationship of music to other art forms.

5. to develop an aural flexibility and tolerance of many music styles.

6. to participate in playing selected ethnic percussion instruments and in participating in ethnic folk dances.

7. to find satisfaction in the above skills, and to enjoy the cooperative interchange of group participation.

8. to appreciate the differences and contributions of many ethnic cultures, thus promoting greater understanding of all people.

“**Namaste**” is a traditional greeting in India, which is a reminder of the presence of the Divine in the one being greeted. Christine Korb, a Mount Mary graduate, used this as the title of her prize-winning choral piece in 1984. It won the International Peace Award after its premiere performance in Warsaw, Poland. Translated from Sanskrit, the text has a universal message, one most appropriate for a person embarking on this course.

*In the heart of each person lies indwelling Reflection of Divine Spirit,
Reaching out, bridging differences, seeking truth. Darkness fades,
dawn awakes! Harmony and peace among peoples!*



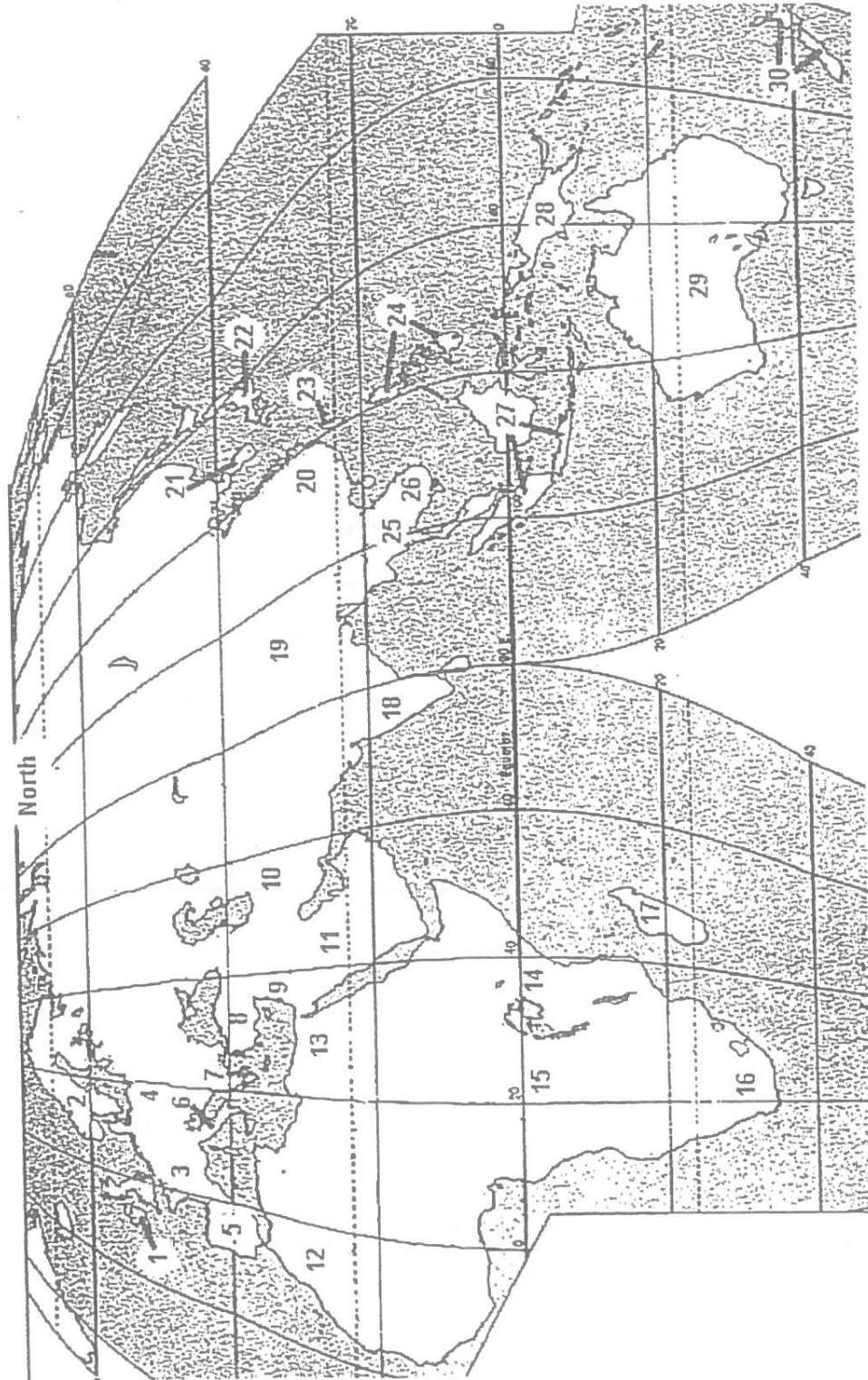
MAPS OF THE WORLD

MAP OF WESTERN HEMISPHERE

How good are you at geography? On this and the next page are maps of the world; using a separate paper, start with number 1 and identify each **country, island or state** next to its number. Label your paper as WESTERN HEMISPHERE on one side and EASTERN HEMISPHERE on the other. For starters, your first answer is..... Wisconsin! Happy hunting! (20 answers)



MAP OF THE EASTERN HEMISPHERE (30 answers)



NATIVE AMERICAN CULTURE

*“Walk on a rainbow trail;
Walk on a trail of song
And all about you will be beauty.
There is a way out of every dark mist,
Over a rainbow trail.” Navajo Song*

The first music in America was that of the Native Americans, the early inhabitants of the land who came here from Asia more than 20,000 years ago, according to most scholars. A gentle, curious people who lived in tune with nature met European explorers in the West Indies. In Florida the explorers found tattooed warriors, while in Mexico the Spanish soon learned that the land was ruled by Aztecs whose ruling class of priests had great power. They did not live the same way of life nor did they possess the same physical characteristics of the seafaring Europeans. The name “Indian” is actually a misnomer given the natives by the Europeans (“people of India”) but long usage has made the term acceptable to most people.

The number of tribes in the past was truly immense. It is believed that over two thousand different languages were spoken in North America alone at the time of the arrival of Columbus. Today that number of U.S. tribes has diminished to about 500, each with its distinctive heritage.

In the historic Archaic Period before 1500 BCE, the principal genre of music must have been animal-speech songs, which survive in repertoires all over North America, the “Great Turtle Island.” These early forms connect with songs of tribal peoples of Northeast Asia, from whom they originated.

The period of New World Innovations extended to the mid-16th century CE, with the spread of agriculture and the emergence of distinctly American cultural patterns. They were excellent farmers, the first to cultivate many of the world’s plant foods commonly consumed today. From 1540 to 1870 native cultures of many regions were altered as the migrating Euro-Americans not only displaced and destroyed many of these cultures but also stimulated social adaptations among them.

Early settlers noticed that men performed most of the dances, while women were merely onlookers or were not even present. It was probable that the men shielded their women from visiting eyes, or clothed them in long garments when present. Before adopting white people’s patterns, the typical tribal woman was strong, vigorous, self-reliant, patient, and courageous. Her duties included planting and cultivating all crops, harvesting and preparing the food, and grinding corn into flour or meal to make bread. While doing these, women composed and sang lullabies, spinning and grinding songs. She dressed the game brought back by hunters, tanned the hide and cured the meat. She dyed and spun cloth, and made all the clothing for her family. It was later related that in some tribes the husband began assuming some of these duties to assist his wife.

The later Post-Contact Period from 1870 to 1950 saw the emergence of various prophetic or messianic religions that apparently developed in response to Euro-American dominance and the deterioration of native cultures. These religious movements reflected an element of Christian influence, and involved new styles of singing that were distinct from earlier styles.

The Contemporary Period has seen yet another layer of music emerge as the indigenous peoples find new vehicles for expressing Native American identity in the modern social setting. These include music of the pan-tribal pow-wow and a great variety of new styles and contexts for music based on western prototypes.

NORTH AMERICAN REGIONS

Native Americans are not a single homogeneous group, but the term is a generic one that represents many varied lifestyles, languages and arts. Their artifacts were made from natural objects such as wood, seashells, porcupine quills, sand, clay and birch bark. All tribal histories were oral, since they had no written language. In North America these diverse tribes can be organized into the following geographic regions: the East, the Great Lakes, the Plains, the Southwest, the Great Basin and the Northwest Coast. Canada and Mexico have additional tribes that for the sake of brevity will not be considered here. Languages, culture and musical styles vary from one area to the next. When Europeans settled in America, many tribes were uprooted from their lands and forced to migrate to reservations or different territories. Because of this, cultural purity is not found; acculturation exists in all tribes. In some respects their cultural styles are broadly similar across the continent, particularly in myths and religious practices.

Generally women's art works were of the domestic variety for use in the home. Women were not allowed to create artifacts for use in male-dominated religious rituals. In some tribes sand painting was used for healing purposes only. These paintings had to be destroyed shortly after their creation; custom decreed that sickness was absorbed into the art work causing it to become toxic.

Eastern tribes are generally divided into those residing in the north, where it is mild in winter and warm in summer, and those in the warmer south. The **Southeast** is home to the Cherokee, Choctaw, Creek and Seminole tribes. They produce artistic creations from wood, shell, clay and copper. The sophisticated Mexican Aztecs have influenced their culture. Seminoles are especially noted for woven sweet grass baskets, intricately woven beadwork, and bright-colored full skirts. Their casinos and other business enterprises have brought them economic stability.

Descended from the Woodlands traditions, the Delaware, Wabanaki, Wampanoag and the Iroquois nations reside in the cooler **Northeast**. The Wampanoag tribal chief and braves shared food and song on the first Thanksgiving Day feast. The Iroquois established a League of Nations consisting of six neighboring tribes: Iroquois, Mohawk, Oneida, Anondaga, Cayuga and Seneca. This Iroquois Confederacy became a partial model for the government of the United States by the people, through the influence of Benjamin Franklin. Their arts include work in beads, quills and baskets.

Of particular interest are the tribes living around the **Great Lakes**, with their cold winters and moderate summers. These range from the Iroquois near Lake Ontario, the Algonquians to the North into Canada, and the Winnebago (HoChunk) and Menominee (“wild rice people”) in Wisconsin. The latter are the only tribes found in the state when the white man arrived. More recent tribal settlers in the Badger State include the Chippewa (Ojibwa), Potawatomi and Oneida Indians. Longfellow based many customs in the “Song of Hiawatha” on the Chippewa. Oneidas, part of the great Iroquois Confederacy, relocated to Wisconsin from New York State after their villages were destroyed during the Revolutionary War, purchasing land from the Menominees and Winnebagos. Oneidas are still known for their fine basketry, weaving, tatting and quilting. The Potawatomi nation migrated from the Atlantic seaboard, settling in the Milwaukee area where “food grew on water” on beds of wild rice. Other Great Lakes tribes include the Sauk, Kickapoo, Ottawa, Huron, Miami and Shawnee; the latter Ohio tribes were known for their artistic beadwork.

The **Plains** area is the best-known region, which ranges from the Mississippi River to the Rocky Mountains. Plains music is primarily vocal, and encompasses all aspects of life. Tribes representing this part of the country include the Arapaho, Blackfoot, Flathead, Kiowa, Omaha, Pawnee, Iowa, Sioux and Dakota. The nomads lived in tepees and spent much time hunting buffalo, while others settled down and practiced agriculture. They are known for their elaborate beadwork, trading their goods for high-grade beads from Venice and the Czech region. Males played the end-blown flute in the courting ritual. They were generally not warlike until white settlers invaded their area. Today these tribes are flourishing.

Native Americans of the **Southwest** reside primarily in the mountains and deserts of Arizona and New Mexico. They display great diversity in culture and language. The Pueblo Indian tribes are the Hopi, Zuni, Taos and Tewa, and are noted for their complex societies, intensive ceremonial life, and their tiny city-states. They produce artistic pottery, turquoise jewelry, sand painting, baskets and blankets. The Navajos have perfected the art of rug weaving. Hopi men carve *kachina* dolls to give to young females; these are a form of religious folk art. Hopi and Zuni tribes still enjoy working with hand and string puppets, a tradition pre-dating the arrival of Columbus. The Zunis also fashion fetishes, which are carved petrifications from minerals, precious stones, animal antlers and bones, or shells to represent various animals. These are blessed for both religious and personal usage. Pueblos can boast of the most visible, complex and varied music of all North American Indians, reflecting Spanish influence. The semi-nomadic Apache, Athabascans and Navaho specialize in turquoise and silver jewelry. The Yuman, Pima and Papago (“bean people”) are desert dwellers, hunters and gatherers, who are acclaimed for their baskets and pottery.

The **Great Basin** is the desert plateau region of Utah and Nevada, extending into neighboring states. The Ute, Paiute, Nez Perce, Klamath, Modoc and Shoshoni tribes were hunters and gatherers. They initiated the Ghost Dance around 1870, partly because of their belief in ghosts and fear of the dead, but also as an attempt to get rid of the effects of white westernization. This cultic dance spread to the Plains tribes, where

the United States government eventually outlawed this practice. The Bear Dance, focusing more on good health, has replaced the Ghost dance today.

*“When one’s heart is glad, he gives away gifts.
It was given to us by our Creator, to be our way of doing things,
we who are “Indians”—our way of expressing joy.”*

Agnes Alfred, Kwakiutl tribesman

The last region to be included in this brief overview is the **Northwest Coast**. The Kwakiutl, Bella Coola, Nootka, Haida, Coast Salish, Tlingit and Chinook tribes reside in this rainy and heavily forested area as hunters and gatherers. Many have a highly developed social and economic system. They are noted for their complex ceremonials such as the lavish potlatch ceremonies, which include huge transfers of wealth in gifts and consumption, along with songs, dances and speeches. These are traditionally hosted by a chief to celebrate significant family events. Song ownership is important, with strict but unwritten rules governing who may sing them. Family owned songs are performed at potlatch ceremonies. Douglas fir trees provide planks for massive buildings, canoes, utensils, grotesque masks and totem poles. These totems are commemorative markers made of cedar, which can reach 80 feet in height. Their artists have made great achievements in wood sculpture and textile designs. For a number of years these arts were not practiced as in the past and were nearly lost.

Symbolism is important to Native Americans. They have attributed different colors to each of their seven directions. The first four denote the four races of humans:

- | | |
|--------------------|--------------------------------------|
| 1. East - - yellow | 5. Earth Mother - green |
| 2. South - red | 6. Sky Father - - blue |
| 3. West - - black | 7. YOU – discover your own color.... |
| 4. North - - white | |

NATIVE AMERICAN MUSIC

*“If a man does not keep pace with his companions,
perhaps it is because he hears a different drummer.
Let him step to the music which he hears,
however measured or far away.”*

Henry David Thoreau

Generally speaking, their music is considered one of the simpler music styles of the world. Before the coming of the white man, music was intimately connected with religion in the majority of cultures. Music was the most important element in worship, rituals, social dances, games and life cycle events. It was not just an accompaniment to ceremonies; its presence was actually the most important factor in their religious experience. Ceremonial music is meant for specific reasons with specified singers and dancers, and is not connected with powwows, which are primarily social events. Daily life is reflected in songs of hunting, mourning, travel and work. Indians believed that human beings are not originators of music, only the receptacle of it given to a tribe by supernatural means, especially through dreams and visitations, when one “unravels” a song. Without a system of musical notation, they learned all songs by rote. Non-

professional music specialists performed most of their music. Their innovations include the development of song-cycles and more complex forms, especially in the Southwest.

Native American music became rapidly impoverished after the arrival of Europeans. Some tribes retained much of their music culture, while others have been obliterated. Many religious and social functions have been changed or have disappeared, often replaced today by concerts in the western tradition and by outdoor historical re-enactments, mainly for tourists. This has shown Native Americans that music is an art that may be appreciated just for being music. Inter-tribal relationships have improved, allowing still more changes in music cultures as tribes enrich each other. European and Indian styles have not mixed well, mainly because Indians were separated from European immigrants culturally and physically, and lack shared features.

Unison or monophonic singing is the primary mode of Indian music. Northern singers cultivate powerful high-pitched voices accompanied by a hard drum beat. Styles range from this high, harsh and pulsating production to a bass so deep as to be almost inaudible. Southerners prefer a lower pitch and softer drum beat. Distinctive vocal embellishments, slurs and accents defy written notation. Melodic range is generally small, from three to five notes being most common, usually with a descending contour. However, the Plains tribes have a singing range of a tenth, with strong accentuation. Unique characteristics include a pentatonic and a seven-tone scale, or call and response patterns.

Straight songs include meaningless syllables (vocables) that surround the normal text and are interpolated in it, such as "na-na hee-na te-ya." This same phenomenon occurs in some styles of American jazz--scat singing and bebop, for example. In Native American music it may be connected with the relative lack of instrumental music: songs serve the dual function of both vocal and instrumental roles.

They have very few melody-producing instruments except the flute. It is a version of the German recorder, which was often played by a young man to woo the maiden of his choice. Female flutists are now permitted to perform. Recently one lady won a coveted Grammy award for her performance.

Flutes are made of wood, cane, bark, pottery, and sometimes bone. Most are end-blown with three to six holes, though side-blown and nose flutes are also used. Single-note wood and bone whistles are played for ritual purposes, with some bound together as panpipes. Each man makes his own instrument, with the holes made to fit his fingers. The instrument was an extension of the person who became part of it, the channel by which energy is used. Breath used in playing is the very symbol of life, reflecting the spiritual approach of the player.



Another aerophone used by some tribes is the bullroarer. It is a flat piece of bone or wood with serrated edges attached to string or a rawhide thong. The player whirls it through the air rapidly to produce the desired sound of indeterminate pitch. Plains tribes used it in religious rites. The bullroarer is also found in Australia.

Idiophones are the most widespread instruments across the continent. They vibrate when struck, plucked, rubbed or shaken. The rattle is the most frequently used type, found in innumerable forms. These containers with handles hold pebbles, beans or seeds that jingle when shaken. A container may be a gourd, a leather sphere, basket, coconut, wood or bark, horns, turtle shells, and even cocoons. Bells became popular after the introduction of metal, and are often used as anklets in dancing. Similar effects were also obtained from deer hooves, rattlesnake rattles, bird beaks, bones and animal claws. Rattles were considered to be effective means of banishing evil spirits.

The drum is omnipresent and highly regarded, with its structure and shape varying greatly from one tribe to another. Many Native Americans believe that the steady unaccented drumbeat is similar to the beating heart, giving healing and strength. The heartbeat is the first sound heard in the womb by the embryo's new-formed ears, and also the last sound heard by the dying. The most widespread drum is the single-headed frame drum, often decorated, struck by hand.

Drums and rattles usually accompany songs, often with steady equally spaced beats. Of more recent origin are a few double-headed membranophones. Small kettledrums of pottery or metal are generally beaten with wooden sticks; sometimes the ends are padded and/or laced with rawhide. Water drums are hollow logs with a plug in the bottom to keep water from escaping. The drummer often played this sonorous instrument by the fire so that as the head dried out, the tone rose higher and higher. When the drum was tipped the water would wet the head again, and the tone would instantly drop to its original sound.

Early reports mention a musical bow in a few tribes. It was simply a hunting bow adapted to musical purposes, sometimes fitted with a resonator such as a gourd. A more recent instrument is the Navaho violin or Apache fiddle. It is a cross between the musical bow and the Western string instrument and is only played in the Southwest. It has one or two horsehair or gut strings with a body often fashioned from a hollowed-out cactus stalk.

NATIVE AMERICAN DANCES

Native Americans dance to express their feelings toward gods and fellow humans. It is a bond for nearly all tribes. Many dances were done as part of worship, and were male dominated. After lengthy fasting the medicine man could work himself into spirit possession, chanting and dancing to the hypnotic beat of the drum with leaps, trembling and whirling until he fell into a trance. Religious ceremonies and feasts have always been attended with dancing and songs, to assure the continuity of ancient life-ways and to affirm their Indian identities.

Most dances concentrate on the circle, an important symbol to Native Americans: sun and moon, whirlwinds, the seasons and life itself tends to be circular. The Hoop Dance exemplifies this: It is a sacred dance to heal breaks in the life cycle. Spiritual leaders and medicine men originally performed them as visionary or medicinal dances. The solo dancer handles up to 42 hoops while continuously dancing or

hopping, shaping the hoops to represent a tree limb, flower, butterfly, animal, eagle or globe. It requires great agility and concentration by the performer, and is usually executed by males. This virtuoso dance has become a favorite with audiences when performed in a concert setting or at powwows.

Dancing has always been interwoven into all of their society as a means of associating with friends and relatives. "The American Indian Dance Theater" was recently formed, touring throughout the world, show-casing the best intertribal performers. Colorful facial make-up and elaborate costumes provide a spectacle not soon forgotten by their audiences. Indians danced to celebrate birth, puberty, planting and harvesting, good health, for good weather, for victory, and to thank the gods. Many dances imitated animals: bear, buffalo, deer, eagle, and even fish around the Great Lakes area. Wisconsin tribes are especially noted for their dream dance. It is obvious that dance is not a separate activity but a way of life, with new forms still evolving.

POWWOW

The tradition of Plains tribal dancing and singing is ancient, but the powwow as seen today has developed only over the past hundred years. Originally *pauwau*, it was an Algonquian word for a gathering of medicine men and spiritual leaders in a healing ceremony. Gradually they combined with social dances of tribal people, celebrations of drumming, singing, dancing and living. It emphasizes the artistic bent of the people rather than their warrior society elements, a celebration of feasting, arts and crafts, dancing contests, singing and renewing old friendships. Powwows are held throughout the year in the U.S. and Canada to celebrate significant events in the life cycle. They are greatly increasing in popularity, with intertribal gatherings held on reservations and in convention centers and gyms in major cities.

Besides traditional powwows, recently competitive powwows are becoming popular, with judging of singing, dancing, costumes and the like. Traditional powwows are more local events that celebrate their area, while competitions are intertribal and are effective in forming cultural bonds between tribes. It is estimated that 90% of the Native Americans participate in powwows, preserving their heritage and remembering the past in a festive setting. Like any living organism, they are still evolving today, with feasts, arts and crafts incorporating cultural revival, family reunions and colorful parades into a complex social and sometimes a religious event. Nighttime powwow dances may be held on U.S. national holidays except on Columbus Day, which is not celebrated by Native Americans. The culture changes to meet the needs of the people.

These intertribal gatherings feature original songs and chants in the native language of the singers. When tribes of differing languages gather, they share songs, often changing words so singers of other tribes may join in. Those who know the songs attach special meaning with the words, while those of differing language can still sing along, using vocables. Original songs belong to the owner; anyone wishing to sing a particular song must purchase the right to sing words and music from the owner.

All activities revolve around the large central drum. Ten to twelve male singers beat the drum in a steady rhythm, joined more recently by a few female singers, playing and singing in unison. The drum is the significant sacred instrument, signifying the heartbeat of Mother Earth. It is the strongest link to the Indian way of life, and must be handled in a prescribed manner. It sets the rhythm of the dance and tempo of each song. The drum artisan stretches elk or deerskin hides over a frame, which he laces together with rawhide. If the traditional drum is absent, a regular band bass drum is used, placed on its side. Only powwow music and ceremonial songs have retained authenticity.

Powwows always start with a Grand Entry led by the Eagle Feather Staff of cedar wood, and Flag Bearers. Eagle feathers are highly respected by all tribes, and may be worn only by Indian combat veterans. Next in the procession are the head dancers, who are highly respected community members. The powwow Princess follows, leading the vibrantly costumed dancers clockwise into the arena, each with unique regalia.

The primary focus today is dance. Open social dances called Intertribals are mixed with competitions in several dance categories, usually in this order: Traditional Men, Grass Dance, Fancy Men Dancers, Traditional Women, Jingle Dress Dance (originated by Chippewas in 1920s), Women's Fancy Shawl, and ending with tiny tots. The Fancy Shawl Dance emerged in the 1950s, a light-footed "butterfly" response to the men's Fancy Dance. Some powwows feature special show dances such as the spectacular Hoop Dance. Prizes are awarded to the best dancers in each category. All of these dances are performed in the powwow circle with the drum in the center. This signifies the circle of life and the never-ending connection of the Indian spirit to all living things. The "giveaway" concludes each powwow, when dancers and honored guests receive expensive gifts such as blankets or jewelry.

*"See me, Great Spirit, in my red ribbon ties.
Watch me honor You, and be the Me I am inside.
Teach me, Great Spirit, to sing the song of One.
It is the song you sang to me the day I had begun."* Gina Blackwolf Jones

RECENT DEVELOPMENTS

As tribal sovereignty began to be reasserted in the 1960s and 70s, Native American nations strengthened their identities. Since 1988 the U. S. government now recognizes 562 tribal governments as sovereign nations, with approximately 1.7 million citizens. Hundreds more are seeking this status. A person who claims the generous rights and privileges provided by the U. S. government must have from 1/16 to ¼ blood quantum, and must be enrolled in a recognized tribe to get federal funding.

The Cherokee nation is one of the most successful in achieving tribal sovereignty in the modern world. This nation currently has a woman as its principal chief, and is noted for promoting education and pride in tribal heritage. A chairwoman who presides over the 12,000-member nation also presently leads the Oneida nation.

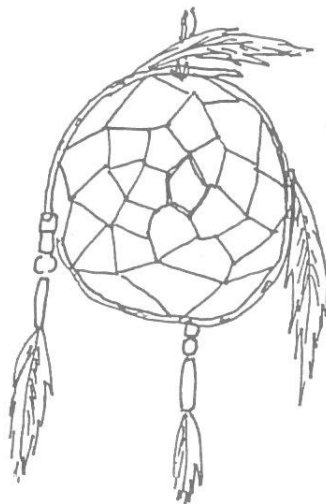
The Oneidas have a matriarchal society; all Oneida people are born into the clan of their mothers. Women are responsible for choosing the leaders, and have the power to select and depose chiefs. Iroquois women also claim this prestigious role. In the Oneida nation, upon marriage the husband moves into the longhouse of the wife. Problems can arise when there is intermarriage between patriarchal and matriarchal tribes.

Intertribal cultures are developing, due to the placement of different tribes on the same reservation, and to the ease of communication today. The music is becoming more secularized, with tribal distinctions getting more blurred in some instances. Indian singers and composers are now accepted as professionals rather than transmitters of supernatural inspiration. More whites are becoming involved both as interested spectators and as performers. There is a resurgence of interest among Indians in preserving their ceremonies, dances and musical traditions, a desire for ethnic identity. Museums, collectors and dealers are being asked to return Indian artifacts and excavated bones to the respective tribes.

DREAM CATCHER

A dream catcher is a handmade object based on a wooden hoop, with a simulated spider web woven in the hoop. Often there is a feather in the center representing air, an essential part of life.

Hanging a dream catcher is an old Ojibwa (Chippewa) tradition. They believe that the night air is filled with dreams, both bad and good. The dream catcher, when hung, moves freely in the air and catches the dreams as they float by. The good dreams know the way and slip through the center hole, and then slide down off of the soft feather so gently that many times the sleepers below don't know they are dreaming. The bad dreams, not knowing the way, get entangled in the webbing and perish with the first light of the new day. Many tribes have incorporated the dream catcher into their culture. Each tribe has its own legends about the dream catcher and its importance to them.

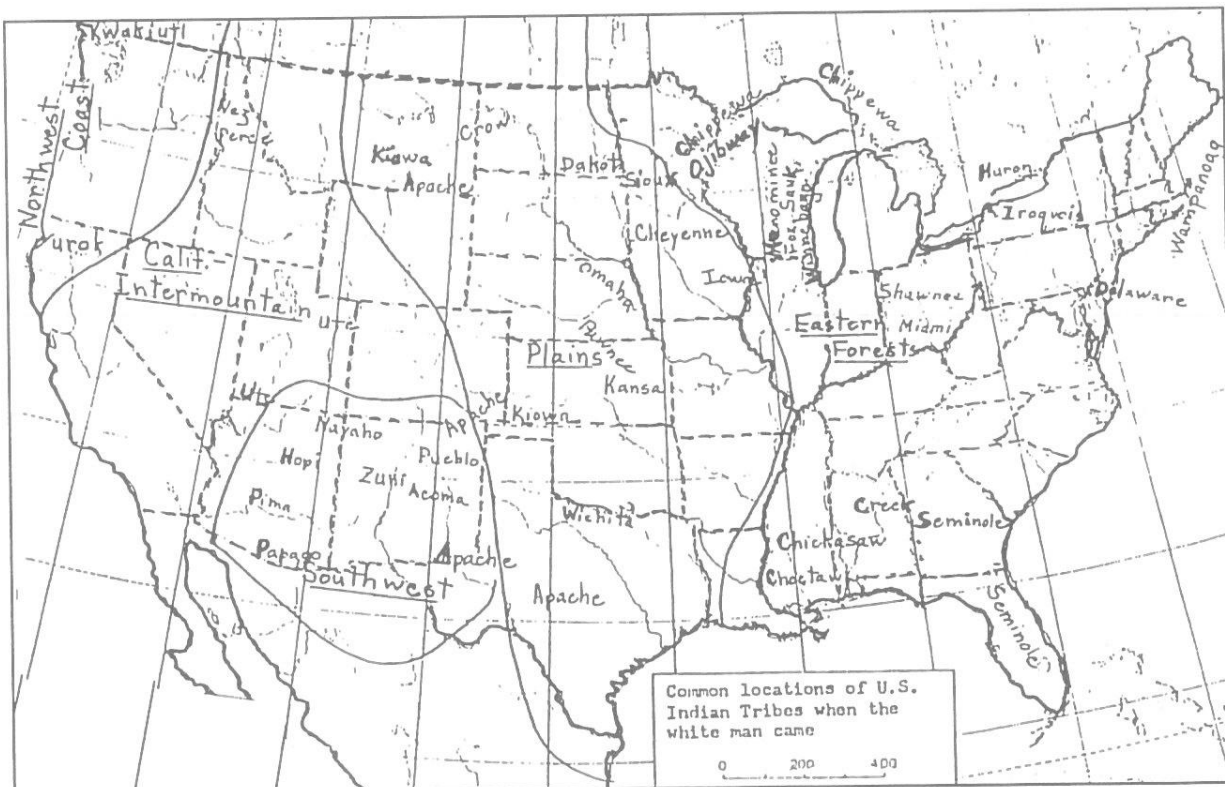


An Omaha native composed the following prayer, an appropriate conclusion to this excursion into Native American culture:

*O Divine gift-giver, I stand beneath the endless waterfall of your abundant gifts to me.
I thank you especially for the blessing of life, the most precious of all your gifts to me.
I thank you ever-generous One, for clothing to wear, food and drink to nourish my
body,
for all the talents and skills that you have bestowed upon me.*

*I thank you for the many joys of my life, for family and friends,
for work that gives a sense of purpose and invests my life with meaning .
I thank you as well for the sufferings and trials of my life,
which are also gifts and which together with my mistakes
are among my most important teachers .*

*Grant that I may never greet a new day without the awareness
of some gift for which to give you thanks.
And may constant thanksgiving be my song of perpetual praise to you.*



THE ARCTIC REGION

*"I am an old man, but I remember the summer I gave a piece
of lead to a bearded seal and a huge bull caribou.
Though I go no more I remember them;
I can no longer leave the camp for the summer."
Song of an Eskimo hunter*

ESKIMO CULTURE

Eskimos and Native Americans consist of many small groups living in vast areas near the Arctic Circle. As such they are the most widespread native population in the world, spreading a distance of more than 3000 miles. They are found in the northeastern tip of Siberia, the Aleutian Islands, Alaska, northern Canada and Greenland. Eskimos ("eaters of raw meat") call themselves *Inuit* or The People; in their isolation they were not aware that anyone else existed. They live year round on the frozen tundra which supports only grasses, lichens and mosses, but no large trees. Some live near southern forests occupied by Native Americans, with competition arising between them over land and food. On their treeless land they have lived unchallenged for at least 4000 years. Eskimos tend to consider Native Americans as inferior.

The first Eskimos in the Western Hemisphere descended from nomadic hunters who reached the North American continent from Asia between ten and fifteen thousand years ago, crossing the Bering Strait on a land bridge from Siberia before it was flooded at the end of the Ice Age. Native Americans descended from people isolated years ago south of the Canadian ice sheets. Those from the Northwest Coast extend into this area on seasonal hunting expeditions north of the tree line, which ecologically delineates the region of the Arctic Circle. Scarcity of solar energy, precipitation and resources for food, clothing and shelter define arctic life.

Eskimos have straight black hair and high cheekbones. Though their dark features are similar to Native Americans, their Mongoloid trait of almond-shaped eyes places them in the category of Eskimo. Adaptation and cooperation are essential for the Eskimo to survive the average winter temperature of minus 50 degrees, while the wind chill can reach minus 100 degrees. Their short stocky build and additional layer of fat help them reduce the rate of body heat loss. Winter begins in early September and lasts through May, while June days may have 20 hours of daylight. It is known as the Land of the Midnight Sun.

Outdoors in winter they wear *mukluks* (boots) and parkas made of animal hides and fur. Extreme cold requires wearing two sets of clothing. The first set is worn with the fur side next to the body and the second with the fur on the outside. Indoors the women may wear full *kuspaq* dresses over their parkas.

Native Americans are tribal, but the Eskimos are not; the family is the most important unit. There is no formal Eskimo marriage. Husband and wife live together

with either set of parents until they have collected enough skins and tools to set up housekeeping. The marriage is officially recognized when the couple produces children. Men and women work as a team. The women prepare the food, the animal skins, and make all the family's clothing. The men hunt, construct the dwelling, feed the dogs, and make/repair tools and weapons. Eskimos have an extraordinary ability to utilize every resource. A few live in igloos made of ice and snow, which are architectural masterpieces, but most now live in pre-fabricated housing. In summer the igloo dwellers live in skin-covered tents. Men fashion points and blades for the sled from flint or stone. They use animal bones for hunting, the meat for food, blubber oil for fuel, and skins for clothing and coverings. Due to their basic isolation, they delight in visiting and eating with others during infrequent reunions. Permanent settlements with a trading post have changed the life style of most inhabitants.

As in many so-called "primitive" societies, traditional Eskimo culture is also transmitted orally from generation to generation. Since the various kinds of snow conditions are vital to them, their vocabulary consists of 50 words for types and conditions of snow. The family is the most important unit in Eskimo society, with special respect accorded to the elderly. When faced with famine an aged person might voluntarily venture out in severe weather to starve or freeze to death, to give the remaining food to the younger people.

MUSICAL ACTIVITIES

*"We do not know how songs arrive with our breath,
in the form of words and music and not as ordinary speech."*

Knud Rasmussen, 1930

Older Eskimos believe it wise to placate the whaling spirits with song and dance, and insist that all dancers cover their hands with dance mittens in deference to these spirits. Songs are the property and artistic vehicle of old people, who are able to interpret the words, which are sometimes altered when sung. Songs help to pass the time on long winter days. The composer of a personal song is greatly admired, and has the right to trade the song or offer it as a present. Riddle songs are especially popular, since it is considered clever to be enigmatic in song. The listener is expected to know and recognize the story elements, to piece them together, and to let their imagination fill in the gaps. Often nonsense syllables or vocables are included, beginning with the letter "y" or "h", as "hai-ya-ya-ya."

The Old Man's Song

*I have grown old, I have lived much;
Many things I understand, but four riddles I cannot solve, Ha-ya-ya-ya.
The sun's origin, the moon's nature, the minds of women,
And why people have so many lice. Ha-ya-ya-ya.*
from Book of Eskimos by Freuchen

All singing is performed at the unison or octave, though some harmonization occurs in school, church or other social settings under the influence of missionaries and

other non-Eskimos. Most songs have a small range of six pitches. Vocal tone is strident and nasal, punctuated by guttural throat sounds and imitations of animals and birdcalls. Women's voices are especially shrill, with considerable throat strain evident. When performing the sitting dance, women use only upper body and arm movements. Dance songs are declamatory, punctuated with glottal and diaphragmatic pulsation matching the dance motions and complex drumbeat rhythm. Drum dances predominate in most Eskimo tribes. Drums are used only to accompany singing and dancing, never alone. In some areas the Stick Dance annual festivities are similar to the potlatch, with gift giving the central ingredient of these gatherings.

The pentatonic scale is the basis for Alaskan Eskimo melodies. Some grace notes and pitch alterations are prominent, as is the ascending use of glissandi. Intervals of fourths, seconds and octave leaps are the most common. Game songs and songs within stories usually do not exceed the range of a fifth, but some dance songs extend the range to a twelfth. Most songs are repetitious with little change in dynamics.

Children especially love the game songs. Jumping rope, juggling beach rocks, and making "cat's cradle" string figures are quite popular. Unique is the Blanket Toss Song in which adults tautly hold a stretched blanket as they sing the accompanying song as they toss a child in the air.

Eskimo women frequently pass the time by doing their unique throat-games. Two women stand facing each other; one leads with a chanted rhythmic pattern of inhaling and exhaling, while her partner follows shortly repeating the same pattern canonically. Some sounds are voiced, while others are voiceless. Low throat sounds may alternate with higher sounds, often resulting in a panting style. At times the two women face each other more closely, using their hands as megaphones. Another style has two women chanting into a kitchen basin, producing a similar effect of fusion and resonance. These female throat-games are survival music, often done when the men are away hunting, and during the feasts of the spring equinox, the summer and winter solstices. The women continue as long as possible, and often end the game with laughter. The winner of these female games is the one with the most endurance.

The Inuit Throat Singing Association was formed in 2001 to promote this unusual vocal art. Throat singing competitions consist of knowing a variety of sounds of nature, of deep breathing endurance, and of being able to adapt to speeding up the tempo. One woman leads while the other follows. In eastern Canada Inuit women are the poetic memory of the community. They strive for a quality of sound to entertain both the partner and the audience. Similar genres can be found in northern Japan where the women perform seated facing each other.

Women in the Arctic region of Siberia practice a different throat technique. It is closer to singing than that of the Alaskan women. They do these not in competition but in the context of ritual dances. Rather than just two women, a large number may sing, using bodily gestures and vocal imitation of animal cries: seals, reindeer, partridges and cranes. They may dance singly or a group may move clockwise in a circle, sometimes hopping or imitating bird movements along with throat singing. In

their perpetual quest for survival they feel the need to please their spirits, and to rely on their help for good hunting and fishing.

The hero who overcomes all obstacles is the most common Eskimo folk tale theme. Stories of the Good Mother and Bad Wife are also found throughout Eskimo oral literature. This may stem from the practice of the young man at age thirty taking a wife who may be only twelve years old. Weather songs are of vital importance; many believe that weather can be controlled by singing these melodies.

Rhythm is the most interesting aspect of Alaskan Eskimo music. The drum is the only indigenous instrument of the Eskimo. Contemporary music is basically duple, but irregular meter predominates as the beat follows the words. The most primitive beat pattern, a series of equal accents, is heard in some traditional songs. Dance songs are composed to fit the particular needs of each dance. A sudden, humorous jerking dance motion depicting a seal hunter falling back from the seal ice hole might be shown with 4/8, 5/8 or even 8/8 within a 7/8 meter. Polyrhythms can occur between singers and drummers. Drummers sing and often dance to their own drumbeats. As seen in Indian cultures, Eskimos also consider the drum to be a beating heart that can make the old feel young. An occasional fiddle or guitar can be part of festivities; these must be imported. Whistles, buzzers and bullroarers can add to rhythm, but are less important.

An important social function in the Eskimo culture is the song or dance duel. Two people agree to perform together to relieve angry feelings or to reestablish former friendships with these duels.

Since men as the hunters are the main food providers, they are considered to be more important than women. At one time female infanticide was practiced. Drumming is a male occupation, and the principal drummers are held in high esteem in Eskimo society.

Shallow frame drums, or pan drums as they are sometimes called, are the most common indigenous instrument of the Far North. Each drum has a narrow wooden hoop varying from 18 to 36 inches in diameter, with a short ivory or bone handle. This hoop is covered on one side with a thin delicate membrane from a caribou, whale, seal or walrus stomach, or more recently a heavy plastic. It is held in place by sinew lacing, and a flattened dowel or a padded club strikes the drum. During the frigid Arctic winters the drummer must often moisten the drum skin to prevent it from cracking in the extremely dry cold. The drum is usually struck with a thick stick of bone or wood. Less common is the box drum traditionally played by men in the Western Arctic, to accompany the Wolf Dance.

The manner of playing the frame drum differs according to locality. Some Eskimos play them as Western drummers, but in other areas they tap the drum from the backside while singing into the face of the drum. This enhances the tone in their muffled world and may also help to warm the performer with the heat of his breath.

*"They used to wear masks when they danced, made out of wood...
different masks, like foxes, maybe seals, reindeer, fish, all kinds of birds...
If you see that kind of dance, maybe you will never forget it."*

Jasper Joseph, Yup'ik elder

The basis of Alaskan musical performance is group unison story dancing by both men and women. The male drumming ensemble is essential on these occasions, often with three men playing frame drums and one on a box drum. Some dance teams perform only for elaborate ceremonies such as the June Whaling Feast or on New Year's Eve, while other teams perform several times a week. It is common to invite a rival. This involves dance teams joining in a friendly competition which includes feasting, athletic games, gift-giving, and of course the masked story dancing by the rival teams. These famous potlatch social gatherings are also found in Indian tribes residing in central Alaska. Some of these dance contests are marathon events lasting many days and nights.

Dance steps by the men are aggressive and exaggerated, with stomping and use of angular arm, head and trunk movements. These typically resemble scanning the horizon, harpooning and sled hauling. Women keep both feet on the ground at all times with occasional shuffling steps, bouncing lightly with flexed knees. Only the arms and upper body perform the graceful and expressive movements. Since the land is primarily barren and flat, the dances of women especially reflect this linear element. Almost all expression is displayed through arm, trunk and head movements. They use curving motions with their arms, and keep their eyes cast down. Female dance movements portray such "housewifely" roles as infant care, skinning and cutting up seals, and skin sewing.

The dancers, performing in a small space in front of the seated drummers, all wear special dance clothing. A rotund appearance is achieved by wearing heavy parkas, decorative fur boots and mandatory fur mittens, even when performing in a heated hall. The garments are lavishly ornamented with colorful beadwork or fur trim. Women also wear a loose knee-length cotton snow shirt with a colorful print design; this washable *kuspak* is worn to protect the fur parka underneath. Formerly the men would wear wooden masks when they danced, carved to represent seals, foxes, reindeer, fish, or various birds. Though not used as frequently today, the masks are honored as emblems of cultural pride. Some dances require masks, while others use fans made from snowy owl feathers. Long, dangling fur tassels of fox or mink complete the outfit, swinging in time to the music.

Story dances are based primarily on hunting episodes, animal behavior, or myths and tales involving ancient culture figures or legendary heroes. The audience may also join the performers and dance or sing at will.

At one time Wolf Dances were an elaborate program of songs, dances and pantomime that were presented each December at the Messenger Feast. Special messengers invited chosen guests, who brought certain articles such as ammunition or caribou skins in exchange for similar gifts from the host village. The village shaman

guided all of the preparations. His role was that of both physician and priest. He diagnosed the causes of illness and misfortune, and prayed for good weather. He could go into a trance, and was called on to drive out evil spirits. Someone composed special songs, another carved the appropriate masks, and other Eskimos planned the elaborate pageantry. They suspended a box drum from the ceiling or mounted it on a tripod for the ceremonial Wolf Dances. This drumbeat represented the heartbeat of the eagle, which according to Eskimo legend gave them the Messenger Feast.

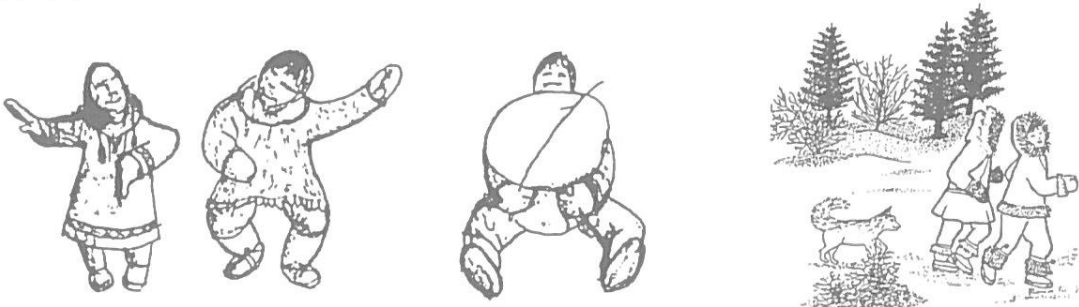
During the long dark winters, women sew skins and make dolls, while the men carve objects of ivory, bone, caribou antler, or gray or green soapstone. Soapstone is mined by hand. The nomadic Eskimos carve mythological characters and creatures in miniature. The Southwest region has wood carving and masks painted with meaningful designs. Lately a world market has developed for Eskimo art; this has resulted in larger, more hastily done art pieces to meet the increasing demand from a less critical consumer. It is hoped that this unfortunate trend will reverse itself as the Eskimo becomes more financially secure.

In recent years the Eskimos of North America have been encouraged to search for their identity and to reclaim their culture. A key element for survival in the north is the Eskimo ability to react to difficult situations cheerfully. The sound of their music has in large part contributed to their stand against becoming assimilated into western culture. Music, being both a social act and a learned system of communication, is deeply embedded within and reflects all other elements of a given culture. Today native arts and crafts are being taught in schools at all levels, while Eskimo dancing is taught at night school for adults. In Alaska dance teams are organizing to perform at music festivals.

CODA

Modernization has changed the traditional Eskimo way of life. Most villages have electricity and television. Snowmobiles have replaced the dog teams, and wooden and fiberglass motorboats have caused the decline of skin-covered boats. After 4000 years of developing many of their traditional ways, much has vanished forever.

But it is heartening to see resurgence in the native arts, especially in many Alaskan Eskimo villages. Like so many people around the globe, Eskimos are finding music is a way of re-experiencing past social events. Old women weep as they hear their familiar ancient songs. Music's evocative powers are a prime reason for its existence, not only among the Eskimos but also universally from one end of the earth to the other.



OCEANIA: PACIFIC AREA CULTURES

In the context of this course in world music, Oceania consists of the vast areas of the Pacific: Australia, New Guinea, Melanesia, Micronesia and Polynesia, which includes Hawaii and New Zealand. Thirty million people inhabit its 25,000 islands, which are spread over one-third of the earth's surface. Polynesians and Micronesians were experienced voyagers, discovering the habitable islands of the vast Pacific before Columbus or the Vikings set sail.

AUSTRALIA

*“Opening and closing brightly colored wings
Dancing and resting on a tree beside the water...
Playing beside the water I drink
And flutter again.”*

Aboriginal song from Arnhem Land

Australia is the smallest continent in the world, and the only nation that is a continent. The first known inhabitants were aborigines, arriving on the continent thousands of years ago. The northern areas of Arnhem Land and Cape York, and the great Central Desert, which comprises two-thirds of flat Australia, are Aboriginal Land Reserves and will be the focus in Australia (“southern land”). Though many of the approximately 40,000 pure blooded Aborigines have moved to the cities near the coasts, some twenty percent of these retain a tribal lifestyle based on hunting and gathering. These Aborigines (“first inhabitants”) selectively utilize the products of modern civilization, such as driving trucks and hunting with shotguns. As hunting people, they do not adjust easily to a monetary economy that emphasizes the accumulation of property. They prefer to live in total harmony with the environment. Most other people live near the coasts.

Today the Aborigines are making increased efforts to retain their traditional culture. They perform such ceremonies as initiation rites, in which they are separated by gender and are culturally restricted. Their numerous art forms include intricate carvings, sculptures and stone arrangements. One can see artistic rock engraving, desert sand paintings and unique bark paintings in Arnhem Land. These represent their myths, and help them assert their ethnic identity. Music is an important means of retaining this identity. Aboriginal music was primarily vocal. The instruments are very simple, and were used to accompany song and dance. Rhythm makers are clapping sticks, stones, or paired boomerangs, clapping hands or thighs. Ethnomusicologists are exploring the variations of clapstick and vocal rhythms performed by their songmen. Some of these songs are given to songmen in dreams mainly by particular spirit beings, an interaction between the living and the dead. Their dance attire includes body painting with green plants tied around their legs; this adds color to their movements.

“The song invokes the spirit, the dance demonstrates its presence.”

Von Sturmer, '87

The tubular *dijeridu* (*didjeridoo*) is very much part of their cultural heritage. This four foot instrument is an aerophone made from a piece of eucalyptus wood that has been hollowed out by termites, and cleaned out with a stick or hot coals. The instrument produces a deep earthy sound that is repetitive, becoming almost hypnotic. It is estimated that the Aborigines, bedecked in body paint, have probably been playing this instrument for about 40,000 years, making it the oldest musical instrument on earth. Used in ritual practices and ceremonies, it has great importance for marking their ethnic identity. The smaller end is smoothed to form a mouthpiece after the bark is removed. Beeswax coating over the mouthpiece forms a seal to keep air from escaping, and to make playing more comfortable. It is a type of trumpet, since the player's breath causes his lips to vibrate. Breath is snatched through the nose, and then expelled after being stored in the mouth. This circular breathing technique allows the drone sound to continue without pause, which requires great physical stamina. As a courtship instrument, it is considered a magic charm to obtain a wife. Even though the decorated instrument can produce just two pitches a tenth apart, a skilled player can change the shape of the mouth cavity, achieving a remarkable variety of sonic articulations, plus lipping techniques and inventive rhythms. A player may add grunting, humming, barking, tongue-clicking and may even tap rhythms by hand on the instrument's side. An instrument is not considered a true *dijeridu* until the performer creates artistic sounds on it. Two rhythm sticks, one of hardwood and the other of softwood, accompany it. *Dijeridu* clubs are springing up globally, especially on the west coast of the United States. Their instruments are made of any available tubing, such as garden hose or plumbing pipes. These sometimes produce humorous effects. Aboriginal women are forbidden to play the *dijeridu*, but in the United States women are learning to play smaller versions.

Wind instruments are not found in the Central Desert. Instead of clap sticks, two rounded boomerangs are struck together to provide a rhythm. Women achieve the same effect by striking their thighs with the palms of their hands. In Arnhem Land one can find cylindrical coffins hewn from hollowed-out trees; these may also be used as drums.

In the tradition-oriented culture of the central Musgrave Ranges, Aborigines use music with dance steps and body movements to summon supernatural forces such as star constellations and rock formations. They attribute these powers to mythical ancestral beings that once journeyed across the earth, impregnating the area with their supernatural creative forces. Aborigines believe these powers can be released through a ritual enactment performed by contemporary human descendants of the creative ancestors. Release of this power enables the living kin to change certain aspects of their lives, such as to improving health or to averting disastrous weather conditions. Those possessing the musical ability and knowledge of these ritual processes are respected leaders of their communities. Women dramatize these ancestral roles at the actual sites. Singing and dancing are done simultaneously in a relaxed atmosphere. Younger women enact female ancestral roles, and paint their bodies with yellow and white designs. Only post-menopausal women, who wear red or black body-painted designs, may take roles of male ancestors.

The music and dance of secret ceremonies are said to portray their myths through narrative, action and song. Men's dances are precise with hopping and turning, while women dance quietly in the background gliding gracefully back and forth. A bullroarer or thunder-stick is a sacred object and consists of a thin wood board six to twelve inches long and one to three inches wide, with a hole near one end to which a string is attached. Spun in circles over the player's head, it makes a howling or screaming sound that is said to be the voice of ancestral spirits. If women hear this sound during male secret ceremonies, they are forbidden to come near the area. Today the bullroarer is merely a child's toy in most Pacific areas.

The Aborigines are quite protective and possessive of their secret ceremonies. One anthropologist persisted until some females allowed her to document a ceremonial performance. When she returned 20 years later, she found that they no longer performed this ritual. She was stunned to learn that because they had given the ceremony to her, it was no longer theirs to perform.

In the north, hollowed out trees in the shape of small coffins occasionally serve as drums. Other drums imported from New Guinea have membranes made from giant lizard skins. These are also used for ceremonial music and for non-ceremonial meetings called *corroboree*. All private pleasure and hostilities were set aside for communal singing and dancing, with the sexes separated. *Corroboree* songs speak of plants, animals, weather and other natural phenomena. Their texts are extremely short, perhaps only a few words. Repetitions at varying tempos assist in expressing the running movements of humans or animals. The *dijeridu* is part of these meetings, still evolving and being modified. A compact version that will fit into most suitcases allows a serious player the ability to practice anywhere. Perhaps they may construct a hybrid "didjiflute" with finger holes; which could change the pitch easily.

*"Earth our mother. Tree, he is pumping our blood.
Grass is growing. And water, and we are all one. Rock stays, earth stays.
I die and put my bones in cave or earth. Soon my bones become earth--all the same.
My spirit has gone back to my country, my mother."
Big Bill Neidjie, of the Australian Gagudju*

MELANESIA

*"Your work, girl, is to stay in your own house.
When day comes you take your knife, bag, leaf umbrella, and you work in the garden.
You cut firewood and scrape the clearing, also scrape the inside of your house clean.
Then pick up the pig droppings.
Roast taro for everyone, and feed the people.
Fetch drinking water and feed the pigs. This is your work...."
Instructions to a Melanesian daughter*

Directly north of Australia lies New Guinea, the second largest island in the world after Greenland, and the largest in the area known as Melanesia, or the black islands, for their dark-skinned inhabitants. The eastern half of the island, Papua New

Guinea, is part of Melanesia, while the western half, Irian Jaya, is Indonesian. Papua New Guinea, the size of California, boasts nearly 1000 different languages and equally varied societies and cultures. It is a nation where many natives still cling to a Stone Age culture, adorned with colorful face paint. Here males dominate on instruments, while singing is primarily associated with females.

In many parts of Melanesia it is still possible to hear native music in its traditional setting, unspoiled by western encroachment. Vocal music predominates, especially monophony, though echo-style polyphony can be heard on occasion. A notable characteristic of traditional music is its close relationship to religious beliefs. Ancestral spirits or supernatural spirits are held in awe, and are venerated as people call on their power. Music is part of many aspects of daily life as well as part of important ceremonies, with a heavy emphasis on function and ritual rather than on text. Music is indispensable in initiation rites, feasts and funerals because it is believed that instrumental and vocal sounds have the power to summon the spirit world.

Most instruments are used and played exclusively by men, whose ownership of these sound-producing objects are symbols of male honor and dignity. Aerophones such as panpipes and nose flutes and wide varieties of idiophones are in abundance, as are slit drums and single-headed hand-held drums. Jaw's harps can be heard, as well as simple chordophones such as one-stringed tube zithers.

New Guinea and the cultures from Polynesia east and south of this island influence the Melanesian islands. Slit drums and conch shell trumpets are used for all kinds of ceremonies. Rapid chanting, whistling and striking the body are common in ceremonial dancing. Stamping tubes made of bamboo are interesting idiophones found in Fiji and New Caledonia. These varied-length tubes are struck directly on the ground vertically, producing different hollow pitches and providing a rhythmic accompaniment for dances.

The Solomon Islands, New Britain, and other islands have all experienced a mixture of native, European and other populations. The Fiji islands on the eastern limit of Melanesia are transitional, sometimes identified culturally with Polynesia. Traditional music and dance on many islands are performed at ceremonial events and festivals as well as entertainment for tourists. Today they are incorporating reggae and rock music into their indigenous musical systems.

MICRONESIA

*"Paddle left and paddle right, paddle mightily! Our boat goes fast.
Watch out for roots on the crooked path.
And you there, listen and the next one listen,
and you, third one listen to what the first one says!"* Ancient canoe song

Micronesia ("tiny islands") is situated in the western Pacific, south of Japan, in the area between the Philippines and Hawaii. More than two thousand islands are scattered over an expanse of ocean that is equal to the area of the U. S., about three

million square miles. Two types of cultural patterns are extant. One branch finds that the people who migrated there originally nurtured their own indigenous culture in comparative isolation, while the other observes that these early explorers utilized sophisticated navigational techniques to reach distant islands, and were able to interact with other cultures in their development. Most of these societies were originally matrilineal.

The arrival of European explorers in the sixteenth century drastically altered these cultures. Massacres, disease epidemics, wars, colonial exploitation and conversion to Christianity all contributed to changing their way of life. One tragic result is that today no pureblooded Chamorro people can be found in Guam. The people are a mix of Chamorro with Japanese, Filipino, Carolinian, Spanish, German and American infusion, producing a neo-Chamorro culture. The music and dance reflect this multiplicity, displaying traces of each of these nations.

Japanese influence was especially strong until the end of World War II, after which the United Nations entrusted the rule of the entire area to the U. S. Since 1986 the islands were offered sovereignty, with a free association with America. The strategic island of Guam is a U. S. territory.

Magellan arrived in Guam in 1521, later followed by Spanish Catholic missionaries in 1668. Prior to the arrival of the Spanish there was no written history. The Chamorro inhabitants passed on their history orally, setting much of it to songs or chants. As in most parts of Micronesia, the vocal tradition predominates over the instrumental. An interesting result of the Spanish religious hymns mingling with secular songs is the Chamorrita. It is a type of folk song commonly used to taunt a rival or to tease the object of unrequited love. Other folk songs borrow freely from such unlikely imports as Skip to My Lou and Little Brown Jug, but use Chamorro lyrics.

Though culturally diverse in many ways, all areas of Micronesia are similar in that all have an abundance of song and dance. Hand clapping and other methods of striking the body in their dances are common to all. Percussion instruments include coconut shells and rhythm sticks, but minimal resources have limited the number of traditional instruments to end-blown and nose flutes, jaw's harps, musical bows, drums and conch shells. Songs and dances are usually linked to their communal life: age-specific activities, ceremonies, fishing, seafaring, and love songs.

Since 1972 the council of Pacific Arts has sponsored the Festival of Pacific Arts every four years. Music, dance, theater, sculpture, painting and folk crafts are all represented, with the site rotating to member nations, similar to the Olympics. The purpose of the festival is to promote the distinctiveness of individual traditions while contributing to the increase in friendship among all of the member nations. It is their desire to halt standardization and help to further the distinctions among the various cultures of the entire Pacific region. These and other regional festivals are influential in the future of Pacific tourism, as to its identity, and even the politics of the various islands.

POLYNESIA

*“Beautiful is my island home, so revered,
In the swaying of the leaves of cocoa palms,
In the beautiful garden of flowers,
My home, my home so dear.”*

Polynesian song

The Pacific islands of Polynesia (“many islands”) correspond to the shape of a vast triangle formed by Hawaii to the north, the most remote Easter Island to the southeast, and New Zealand to the southwest. The exotic beauty of the islands and their people, who originated from Asia over 3000 years ago, fascinated the early European explorers.

Little is known about the beginnings of Polynesian art forms. The early inhabitants were not literate, and their traditions existed only in oral forms. Since they were exceptional navigators with emigrational incentives, the people of these islands were alike in many ways. They worshipped the same gods, shared the same myths, lived in similar dwellings and spoke similar languages, which enabled them to communicate with each other.

Early Polynesian society was based on a strict caste system. The man of highest rank was thought to possess supernatural power (*mana*) given to him by the gods. The common people were restricted in their actions by a large number of taboos. Overpopulation led to the need for territorial expansion primarily to other islands, with wars and oppression often the result.

Social structure and religion were intimately connected to music. Formal chant-songs were used to honor gods and chiefs, while lullabies, work songs, game songs, courtship songs, laments and songs of derision were heard in everyday life. Succession to the chiefly office followed genealogy; the self-made man could not inherit this role.

Specialists composed poetry, added music and movement, and rehearsed the performers. On the island of Tonga, which is the only monarchy in the Pacific, Queen Salote was a famous mid-20th century composer, whose works are still performed today. The archipelago of Tahiti is the most artistically advanced in Polynesia; formerly traveling musicians moved from island to island performing songs, dances and instrumental music. In the past the music was largely vocal, with chanting sung mostly on two or three pitches. The interpretation of words and movement was that of storyteller, with the words being more important than the musical effect. Storytellers conveyed the text with hand, wrist and arm movements, and kept the beat with hip, leg and foot movements. The manner of singing was significant, using different qualities of vocal production to attain the desired effect. Enunciation, trills, glottal attacks on vowels, sliding pitches, dynamics, tempo and shouting were ways of embellishing Polynesian vocal music.

Most chanting was performed in unison, but there are examples of two and three part songs. One part repeats a single drone pitch while the melody rises and falls above it. With the arrival of European missionaries and the introduction of hymn singing, harmony and form as heard in Western music have been adopted by the people and have become part of the standard repertoire.

Polynesian instrumental types are relatively few compared to other cultures. Though somewhat rudimentary in structure, their surfaces often exhibit a high degree of artistic design. Membranophones and idiophones are the most numerous. Drums, bamboo stamping tubes, rattles, gourds, and readily available pebbles clicked together like castanets are popular, especially to accompany dances. Nose and mouth flutes, jaw's harps and shell trumpets round out the available aerophones. Chordophones were rare before the coming of Europeans, but today the imported ukulele and guitar are extremely popular in all Polynesia.

Two areas of Polynesia deserve further investigation into their fascinating music cultures. New Zealand and Hawaii will now be observed more closely for their unique contributions to world music and art.

THE MAORI OF NEW ZEALAND

*"Swing out my poi, to the heights;
Fly sideways over dark places to Rotorua.
Return, my poi, and bring an end to my dedicated-woman's journey
To the north and south, my poi!"*
Maori Paatere song

The Maori are a Polynesian people who migrated to New Zealand between the tenth and fourteenth centuries. These skilled seafarers called their new island home *Aotearoa*, land of the long white cloud. Through their folk tales they explain how they came to New Zealand, how their ancestors lived, and their system of values. For them life and honor are one, forming strength, courage and a life that is worth living. As Europeans and Asians have developed the struggle between good and evil in their folk tales, so the Maori have developed the struggle between the natural orders of human society and the inhuman forces that threaten it. These recurring themes have become of central significance in their religion and philosophy, accepted as truth in their society. With a population numbering close to 400,000 of a total of approximately four million inhabitants in New Zealand today, the Maori lineage is well established despite the fact that they have no written language.

Kinship is very important to the Maori, who have a great respect for the wisdom of the past, and practice ancestor worship. Woodcarving, tattooing, music and dance have taken on local characteristics. Taboos are quite common among the Maori. A musical example of this is found in their songs: a memory lapse by a singer was regarded as an omen of death or disaster. To make a break in a unison song was likewise a bad omen, and to make this pause to take a breath was considered breaking the song. They solved this by using staggered breathing and by having the leader insert

meaningless syllables as a link between breaks in the lyrics. Obviously solo singing was not much favored.

Ancient Maori flutes have been unearthed; these superbly carved instruments can be found in museums around the world. Scholars are trying to decide if they were end-blown or nose-blown. Other instruments are made of whale's teeth and ribs, gourds, bones and even jade. Unlike most cultures, the Maori have no membranophones.

*"The vanished world materializes,
and visions of ancestors pass before our eyes;
for a moment, time merges, and the present and past are one."* Maori saying

Aboriginal music may be classified as sacred, secular or secret. Women are forbidden to witness the secret chants of men. Women do have their own secret dances in which they glide back and forth, their feet not lifting off the ground.

The Maori have a highly developed vocal tradition and a strong oral transmission. Maori chants are wholly indigenous, and are performed at social and ceremonial functions. Melodic intervals of seconds and thirds are common, while the range is generally limited to a fourth.

Microtones are part of the Maori tonal system. These lie somewhere between the Western scale tones, and led to the development of the Ellis system of measuring pitch by dividing the octave into 1200 equal "cents." The smallest Western interval, a half step is 100 cents; microtones can be calculated between these.

In the Maori culture there is a deep appreciation of beauty. Sculpture is considered a semi-sacred task through which the will of the gods is expressed. Intricate carvings of wood, stone, bone and ivory abound. Jade is highly prized, and many Maori women wear carved jade pendants. Artistic spiraling tattoos mark the bodies of men and the lips and chins of women. The height of feminine beauty was to have full lips tattooed blue; today this is seen only on some elderly women. Facial tattoos were applied during the initiation rites at puberty, and added to the fierce appearance of male Maori warriors. Weaving patterns of wall hangings and reed skirts are more rectangular due to the rigid framework of the fiber threads. Triangles, zigzags and diamond shapes are found also in headbands, ceremonial sashes and smaller items. Abstract tattoo designs are also found in some other Pacific Islands, while the Japanese favor pictorial motifs.

The music for line dances is sung in a style of declamation that lies between speech and song, called heightened speech. The leader calls out the main words before a chorus responds. Added body percussion such as stamping feet, clapping hands and slapping thighs assists them in keeping the rhythm steady. The characteristic ending of these chants is a tumbling strain, a terminal glissando that slides downward over many microtones.

Next in importance to the tribal Headman is the Songman, who inherits his position from his father or uncle. He must have an excellent singing voice and a good memory to orally transmit tribal legends from generation to generation. No one can sing his compositions without his consent.

Following is an authentic Maori song about a strong man who fights like a bull. Each time the syllables "Epo-i" are sung, tap the knees two times; for "tai tai," clap two times; for the long "e," cross arms at chest four times; for "tuki tuki," snap fingers above head two times.

Maori Song

I (F) I IV (B^b) I I I V (C) I

E-po i tai tai e. E-po i tai tai e. E-po-i tai tai, e-poi i tu-ki tu-ki, e-po-i tu-ki tu-ki e.

The *haka* is a unique war dance formerly done by many warriors before a battle. It is a shouted line dance complete with stamping, thrusting movements, quivering hands, bulging eyes, facial grimaces, snorts and protruding tongues. It employs heightened speech in an aggressive and strenuous manner that make it one of the most startling, unforgettable performances to be seen anywhere. This traditional pre-battle stance was formerly used to intimidate an enemy; now it is a ceremonial welcome for dignitaries and visitors, sometimes with political inferences, and is performed before sporting events.

Maori women and girls, adorned in stripped flax dancing skirts with woven halter-tops, participate in line dances such as the Canoe Dance. Nearly forty can participate, some standing to represent the waves, and others seated, to portray the hopes, fears, aspirations and achievements of the spirit of all worthy canoes. These latter women sway in rhythm, while their arms gracefully imitate the rhythmic stroke of the paddle.

*"Watch her supple wrist and the poi twirl and twist,
hear the gentle tapping 'gainst the raupo wrapping of this fascinating thing."*
Alfred Hill

Distinctive to New Zealand is the *poi* action song. Dancers swing light decorated *poi* balls about the size of a baseball. These firm balls of stitched material are attached to a short nine inch string or a longer one, the length of the performer's arm. It was originally associated with religious movements, and is a symbol of peace. Each ball has a flaxen cord five or more inches long attached to it. In the past only women in high social standing were permitted to use longer cords; today any skillful woman can twirl two or three *poi* balls at a time without getting entangled. Rustling of their swinging flax skirts and their *pois* hitting parts of the body add interesting sonic elements. New compositions are providing fresh material for these women's dances.

Another game song for girls has them seated and rhythmically tossing a short baton, called *lumi* sticks, from one to another. One who drops the baton loses the game.

The Maori people have many of the same cultural qualities as other Polynesians, but they also have many unique characteristics that developed over hundreds of years of isolation. Life here continues to retain an element of mystery and excitement.

"Turn your face to the sun, and the shadows fall behind you."
Maori proverb

HAWAII

"The Hawaiian people have been from time immemorial lovers of poetry and music, and have been apt in improvising historic poems, songs of love, and chants of worship, so that praises of the living or wails over the dead were with them but the natural expression of their feelings."
Queen Lilioukalani.

Historically Hawaii was one of the last island groups to be settled by early seafarers. Today the process of acculturation is nearly complete on the islands. Hawaii became a U. S. state in 1959. Geographically its eight high islands are separated from the closest large islands by nearly 2000 miles, rising tall and rugged from its active volcano base. Its location in the Pacific north of the Equator assures that days and nights are nearly equal in length the year round. This makes it an ideal crossroads for the currents of many streams of culture. Though it has some of the most acculturated music in the world, it has also succeeded in retaining much of the traditional music of the island.

As in most Polynesian music and dance, poetry is the basis for performances. Traditional Hawaiian music was an integrated complex system of poetry, rhythm, melody and movement serving many different functions. Performers for prayer or entertainment could be priests for the gods or professionals trained to follow the restrictions set up in the name of the patron goddess of the hula, Laka. Life and religion were inseparable.

All poetry is called *mele*, which has two main branches. *Oli* includes those poems not intended for dancing, while *mele* hulas are poems with dance accompaniment. *Oli* can be chanted in various ways, from singing on a single pitch as rhythmic speech to the style of glottal attack with guttural tremor or vibrato on two to four principal pitches. This latter style was used in more emotional chants such as laments and love songs. The *oli* style is used for prayers and greetings and is performed unaccompanied by an individual. A skilled singer recognizes and can control at least ten vocal qualities of Hawaiian chant. The highest compliment one can pay someone is to write and/or sing a song for that individual.

Only twelve letters are used in the Hawaiian language: h, k, l, m, n, p and w, plus the standard five vowels. Though in the past it was suppressed, their language has been revitalized and even made an official language in their state constitution.

THE HULA

"O Laka, give grace to our feet, comeliness to our gestures and voices.

O Laka, make beautiful the lei, inspire our dancing."

Ancient prayer of a hula dance teacher

According to Hawaiian legend, Laka, the sister of the fire and volcano goddess Pele, danced the first hula. Laka is the goddess of the hula, and is often invoked by the dancers for inspiration. This was in response to Pele's request to be entertained. Identifying with the forces of nature, the contours of the body and arms were invocations to the gods for fertility. Some historians think that the first dancers were priestesses, but others state that men were the original hula dancers because it was thought too sacred a ritual for women to perform. Warriors practiced a strenuous form of the dance when not at war, to develop strength and endurance.

Rigorous training for the hula began at schools specifically designed to transmit the ancient prayers and chants orally from generation to generation. This verbal history of the Hawaiian race became linked with dance. By the time the training was completed, the carefully chosen dancers had a repertoire of at least 200 hulas and scores of *meles*. Body movement patterns come from the movement of things in nature, such as rain, wind, clouds, forests and plants. Analysis shows that the melodic contour for hula chants was typically based on three notes, such as E, G and A, or E, A and B. These were generally set in duple meter.

The famous grass skirt is a relatively recent innovation in the costume of the hula. The original genuine costume was made of *ti* leaves of varying lengths, graced with fresh flower leis and head garlands. Other versions through the years have included the ancient draped toga, skirts made of silk fringe or cellophane, and the famous sarong.

"Hula is really a prayer, a visual expression of one thought."

Puna Dawson, Hula Master

Christian missionaries began arriving in Hawaii in the late eighteenth and early nineteenth centuries. Their influence on vocal music changed the intonation to become more westernized; the hymn style or *himene* became standard for choirs all over the islands. Missionaries considered the gyrating motions and bare torsos of the hula dancers to be sexually suggestive and tried to suppress the dance. The Hawaiians were quick to embrace Christianity, but were less inclined to perform the hula in the clothing demanded by the churches: shirts with high collars and long sleeves, and opaque skirts extending to the ankles, which was the style at the time. Many continued to practice the hula in secret, finally re-emerging late in the nineteenth century. By this time some versions were forgotten, others had undergone changes, and most male dancers had dropped out. What survives today is primarily the female interpretive dance that is quite graceful, but which no longer has the original religious significance of the ancient pagan hula.

The hula may be performed either in a sitting or standing position. Seated hulas may employ short hardwood sticks that are rhythmically struck together to accompany the chanted *mele* poetry. Standing hulas use graceful arm and hand movements along with gently swaying hips to depict the meaning of the poems in the Hawaiian version of sign language. The most common standing hulas require perfect coordination of the hands, feet and hips. Facial expressions are expected to be in sympathy with the hand movements, which are vital in telling the story. The hips undulate in a kind of figure eight motion, accompanying the gracefully moving hands and bare feet. One popular song admonishes, "Keep your eyes on the hands," rather than on the swiveling hips. New versions of the hula are still evolving.

INSTRUMENTAL MUSIC

Indigenous Hawaiian music is primarily vocal, but a variety of instruments are also utilized made of materials found in the sea, river, forest and garden. The conch shell trumpet (*pu*) summons people to ceremonies or performances for the numerous tourists. Most early instruments were percussion types. Large kettle drums are hollowed out from sections of coconut logs and covered with sharkskin. Smaller drums can be made from coconut shells, and large double gourds, also hard-shelled calabashes that grow in the tropical climate. The Hawaiian names for these are *pahu* (large drum), *pu niu* (smaller drum) and *ipu* (calabash). The *ipu* are played in two ways, either by hitting the gourd on the sides with the hands or by thumping the instrument on the ground. These instruments are used by musicians to accompany their songs and dances.

Hula dancers themselves may perform using smaller gourds filled with pebbles or seeds, and topped with brilliantly colored feathers (*uli uli*). These sound similar to Spanish maracas. Dancers could also handle split bamboo sections (*pu ili*), striking them on the ground, together in the air in various directions, or tapping various parts of the body such as the thighs. Lava stones found along the seashore made smooth and round by the constant motion of the waves made interesting sounds when clicked together like castanets (*ili ili*). Numerous other percussion instruments abound, constructed of coconut logs, shells or hardwood.

One of the most distinctive sounds in Hawaii is the portable organ (*ka-eke-eke*), a set of bamboo tubes cut in different lengths to produce the varying notes of the scale. The largest and deepest pipes are over three feet long. Open at the top, they are held vertically and are struck on the ground at appropriate places to give a rhythmic and harmonic accompaniment. Each performer holds two different pipes; the left pipe plays the heavier accents, while the right hand pipe is for the lighter, unaccented tones. The resultant sound is somewhat primitive but can produce deeply mellow chords from this "island pipe organ."

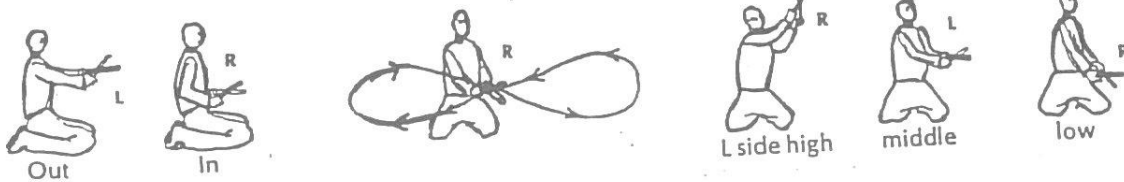
Today the central instrument around which the basic sound of Hawaiian music can be recognized is the guitar, brought to the islands by Spanish cowboys. The slack-key guitar sound is produced by loosening the six strings. Players do not use the standard tablature notation, and usually learn by imitation. Portuguese immigrants came later in the nineteenth century to work on the sugar cane plantations, and brought

a smaller guitar. This was quickly adapted by the Hawaiians to accompany their songs, becoming the ukulele “jumping flea” instrument. Today these come in various sizes, similar to the violin family of instruments. An island boy originated the steel guitar during the nineteenth century. He experimentally slid his knife handle along the strings of his guitar and discovered the tantalizing sliding tones that are now the hallmark of Hawaiian music. In early 20th century this music became popular on the U. S. mainland and had a great deal of influence in the development of ragtime, country-western and rock music.

Though the urbanization and commercialization of Hawaii are very evident today through slick musical presentations in plush hotels, the spirit of old Hawaii is being kept very much alive. This *mele hula* aptly expresses how Hawaiian song, dance and culture are preserved and handed down to future generations:

Ku i kou maka, ka ikaika i 'ike ai
Ka ho 'ailona mai na kupuna ha'aeo
No i ka hula Ku i, e ola ai
No ke akua, nali'ino na hana no'eau
'A 'ole ba i mae ai

The solemn strength your eyes reveal
 Is but a legacy from a proud and noble people.
 Through dance they live once more.
 Their gods, their chiefs, their glorious deeds
 Will never die.



MUSIC AND DANCES OF THE PHILIPPINES

*“Maracas softly shake, and gentle rhythm make.
I’m happy on this isle; I’m living island style.
No taxes must I pay; no traffic in my way.
Come visit me awhile; try living island style.”*
Philippine folksong

The Philippine islands are in the center of the great rim of islands off the eastern coast of Asia. The 7107 tropical islands stretch from north to south for 1150 miles, about the same length as the states of Washington, Oregon and California, between the Pacific Ocean and the China Sea. Magellan reached the area in 1521, and named the islands in honor of King Philip II of Spain. Filipinos are mainly of Malay descent. The Spanish claimed the islands and ruled there for 333 years, leaving an indelible imprint on the lives of the people. Catholic missionaries converted most of the population in the lowlands. They built schools and developed classes to train students in choral and in playing orchestral instruments. This has left an immeasurable impact on both religious and folkloric music. Today over 90% of the approximately 70 million people are Christian. The southern islands have more Islamic influences; these people reside peacefully with Christians. The northern inhabitants learned to sing chant and to play various Western-style instruments, especially chordophones. Spain’s Mexican outpost was nearer than the motherland, so Mexican rulers were sent to the Philippines, bringing with them their musical traditions. In the course of time, Asian musical characteristics faded or blended with Spanish and Mexican styles, and created a unique contribution to the music of the world.

The United States succeeded Spain in ruling the Philippines in 1898. The greatest legacy of the U.S. was establishing a system of universal education. English is spoken by an estimated 85% of the population, making it the third largest English speaking country in the world. Many still speak *Tagalog* or Spanish. Pilipino, the national language, is based on the *Tagalog* regional dialect, though English is also considered a national language. Both Pilipino and English are taught in schools. Today the Philippines can boast as having one of the most highly educated citizenries in Southeast Asia. Music academies and conservatories train future musicians. American film music and jazz became popular except during the Japanese occupation from 1942 to 1945, when such music was discouraged. Because of this invasion, Japanese music was resisted, and left no lasting imprint on Philippine music.

The Philippines achieved independence from the United States in 1946. Nationalism increased, and a pride in native musical styles became increasingly popular. Filipinos are considered to be the most musical people in the Asia-Pacific region. Schools began teaching their colorful and varied folk dances, and dance competitions and festivals became part of school activities. The Philippine Women’s University sponsored the Bayanihan Folk Arts Center, which collected indigenous instruments and recordings of various ethnic musics. The Bayanihan Dance Company

and regional troupes began touring the world, exhibiting the riches of Philippine songs and dances all over the globe. Manila is the cultural center of the Philippines, and regularly features world-class performances by local and international guest artists. Following are the main regional music descriptions of the major areas.

NORTHERN MOUNTAIN PROVINCE MUSIC

The north central Luzon Island is home to aboriginal tribes that still preserve their identity, customs and lore. Similar to the hill people of Southeast Asia, they follow ancient pre-Hindu/Islamic/Buddhist traditions, and constitute about 8% of the total population of the Philippines. Among the oldest inhabitants of the Philippines, the mountain people built the extraordinary Ifugao Rice Terraces that rise up the hillside over 500 feet, like huge green stairs starting from the valley floor. These are often regarded by many as the eighth wonder of the world. Northern indigenous groups include the Igorots, who have Asian Mongoloid features, and the Negrito, who are a shorter dark-skinned people. For these groups, rituals and ceremonies are important occasions for music making.

Dances are an essential part of community life that binds them together. There is a wide diversity in their dances; many are vigorous and require agility and much endurance. There are dances for rain, for celebrating victories, for both weddings and funerals. Additional dances are an important part of festivals and religious rituals. Their arm movements are often wide spreading, in imitation of birds as well as an indication of their love for open spaces.

Musical instruments found in the mountains include flat gongs, split bamboo idiophones, stamping tubes, separate panpipes, zithers and nose flutes. Flat gongs made of bronze or iron show Chinese influences, and have no definite pitch. They are struck either with the hands or with a beater.

Bamboo zithers are the most important chordophones, though instruments not made of metal have less prestige. Cutting thin strips away from the surface of a thick bamboo tube make the bamboo tube zither. Both ends of the strips remain attached, thus the strips become the strings of the instrument. The player grasps the instrument firmly with both hands, and plucks the strings with the thumbs. Other bamboo instruments are lutes, zithers, reeds, jaw's harps, slit drums and various idiophones. Bamboo stamping tubes similar to those found in Polynesia, play vertically by beating against a hard object, producing a percussive or hollow sound.

The people of the upland regions believe that the nose carries the breath of life and thus is closely related to the soul. Their bamboo nose flute is used for courting or entertaining. It is played by blowing through one nostril to generate the sound. It is more natural to breathe through the nose than the mouth. The performer exhales slowly and gently as in sleeping, and produces a delicate sound, which is considered a purer sound than mouth-blown flutes can make. Common practice is to stop up the other nostril when playing, but this is generally unnecessary. Nose flutes can also be found in Oceania, Africa and Europe.

RURAL MUSIC

Life in the rural areas of the Philippines, where most of the population live and work, is comparatively simple and pleasant. Dances of the lowland rice-growing area express the people's joy in work, their love for family, music and gaiety, gratitude for a good harvest, or simply a song for a pretty girl. Singing and dancing are the principal pastimes, and include occupational dances for planting, harvesting, fishing and rowing. Folk dances are performed with very little body contact; love is always publicly expressed at a distance. Accompaniment for folk dancing usually includes a bamboo tube band, which is unique to the rural Philippines where bamboo is plentiful.

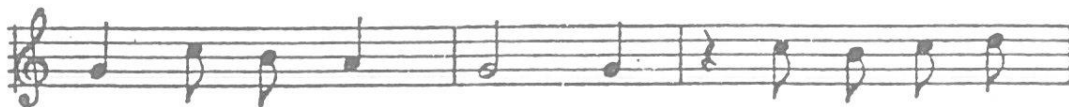
Tinikling



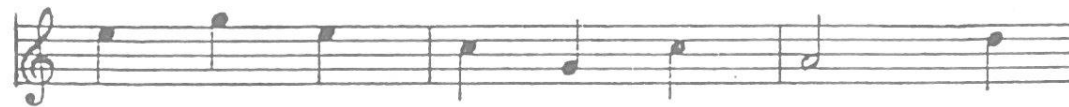
Sun-light on the rice fields, the gay ma - ya is



sing - ing Sam - pa - gui - ta scents ev' - ry



breeze in this fine weath - er. Dance Ti - nik - ling's



way while the mu - sic is ring - ing



Step Ti - nik - ling's way come now, all danc - ing to - geth - er.

The *tinikling* folk dance is the most famous rural dance, and requires acrobatic agility in dancing between two poles. It is named after the long-legged tikling bird of the rice paddies. The dancers imitate the movements of the birds as they strut between grass stems, run over tree branches, or straddle the rice plants. One or more couples maneuver between two rapidly clapped bamboo poles, making it one of the world's most exciting folk dances.

X = Male

O = female

Music	Step	Directions/Description	Measures	Position
Intro	Intro.	Waltz step, 3 x's; Dip, 3 x, L. F. on floor (ct. 1) R. F. taps between poles on ct. 2 & 3	3, waltz 3, dip	
A	I	Out, in, in; Out, in, in. Altern. feet, sides of poles (7 x's, turn on 8) Repeat facing oppos. direct.	16	
A	II	Starting on foot close to pole, do 3 walk steps forward, turn in, in, out on other side (4x); reverse, go in oppos. direc. "	16	
B	III	Face pole, step to R on R.F. Cross L.F., point L. toe (step, cross, step, point-3 cts point) Repeat to L. Do 8 x's.	16	
B	IV	Facing poles, go across poles w/partner (in, in, out & back in, in, out, 8x). Turn on 7 and re- peat going other way.	16	
A	V	Straddle poles, then both feet in, in, out. Turn after 4x (16x's)		
A	VI	Hopping on R.F. (2x) between poles, cross L.F. over R & step outside left pole, 8x. Turn & repeat 8 x's.	16	
B	VII	Like step I, but form a triang. shaped foot pattern on floor. (Steps inside poles are forwrd, steps outside " " back.)	16	
B	VIII	4 waltz steps forward, start on foot away from pole & 4 waltz steps back. Then dip step Intr.	4 6	
		Turn outside poles on girls' side, face audience & bow.	2	

Costumes: GIRLS--balintawak (long skirt, butterfly sleeves blouse)
BOYS--barong tagalog (long red pants, embroidered overshirt)

A famous rural folk dance is the “light swinging” dance, where dancers sway with candles held in each hand. Another dance features agile males who bend backward without using their hands to put on their hats lying on the ground behind them. The *musikong bumbong* is a rural bamboo band consisting of instruments resembling Western horns; they play for *barrio* festivities. Other dances feature rhythms beat out by sandals, coconut halves attached to the body, or imitation of ducks playing in a pool.

FIESTA FILIPINA

The coming of the Spaniards in the sixteenth century brought a new influence to Philippine life. European cultural ideas spread, and the Filipinos adopted and blended these into their native culture. As in their European homeland, the church square became the center of social activity. Clothing and musical instruments were increasingly Spanish in style.

In the 1800s wealthy families included a piano or harp in their homes. The young girls learned to play one of these instruments. Every town boasted of having a band or orchestra for the enjoyment and performing opportunities for its citizens.

Filipinos are industrious and hard working, but also love to have a good time. This is evident in their numerous fiestas, a mixture of Christian commemoration and folk elements noted for colorful pomp and pageantry. They may honor a saint, celebrate a bountiful harvest or family wedding, re-enact an historical event, or take the form of thanksgiving.

The best known instrumental group is the *rondalla* string orchestra, which exhibits Spanish influence yet today. The *rondalla* ranges from about eight to thirty instruments. It consists of plucked mandolin-type instruments, guitars, a fretted double bass, and often an accordion. The *bandurria* is its most important zither, with six pairs of double strings. Serving as the melodic instrument, it is played with a plectrum. Recently some percussion instruments have been added to the ensemble: drums, cymbals, marimba and smaller idiophones such as castanets, enlarging the ensemble as well as the repertoire.

Interest in traditional Filipino dance was waning, so in the 1950s the Bayanihan troupe was established, initially as an all-women dance group. Extravagant and Western in origin, their dances show how the Filipinos combine modesty and flirtation. The *Pandanggo Sa Ilaw* is probably the most popular dance of lowland Christians. Based on the Spanish fandango and the triple time of the waltz, it is performed at a moderately fast tempo. Accompanied by the *rondalla*, the female dancer displays her virtuosity by balancing three lighted oil lamps, one on her head and one on the back of each hand. This unusual and colorful dance is executed with graceful waltz-like steps. Each locality has developed its own version.

Another favorite with audiences is the *sayaw sa bangko* in which a couple do intricate steps on a narrow bench. The Bayanihan troupe has literally elevated this

intricate routine by piling several groups of benches in stacks of four. The male dancers swing their lady from one stack to another in this breath-taking dance.

The *Jota Moncadena* is an adaptation of the Spanish *jota*. This national folk dance has three distinct parts. The first has a rather fast opening accentuated by the rhythm of bamboo castanets held by the dancers. The second section is slow and sentimental. It concludes by returning to the original theme but at a faster tempo. Folkloric dances such as the melodramatic *Moro-Moro* found in the south, and the Spanish romantic *sarswela* (zarzuela in Spain) danced in the northern islands, rely heavily on instrumental music.

Noted for their generous hospitality, the Filipinos welcome all into their homes, which often include remote family members. Their security is in people, not things; children are their best investment. Many of their family gatherings include festivals and religious celebrations such as November 1, Feast of All Saints. This is a Christian feast, but also includes the Confucian ethic of honoring ancestors. On All Souls Eve before Nov. 2, groups of children or adults go from house to house singing with guitar accompaniment, asking for prayers and alms. They venerate the memory of their ancestors but also celebrate life with a family reunion in the cemeteries. Food and games abound; vendors sell flowers, candles and food, while stereos may blare forth mostly Western popular music. The tombs are highly decorated. The result is part solemn ceremony and part festive carnival. One "up-scale" cemetery boasts a mausoleum with an air conditioner, color TV and a well-stocked refrigerator.

The ideal young Filipino female is shy, gentle, submissive, but later is said to rule her husband with her eyebrows. Women are basically non-aggressive, and do not seek equality with men. One of their most famous sayings is worth repeating: "Why should I lower myself?"

Christmas celebrations last for 21 days, making them the longest in the world. The festivities begin with a religious theme on December 16, a novena of nine pre-dawn Masses. Rice cakes and ginger tea are standard refreshments following the Masses. Though many Western Christmas symbols are seen, the typical decoration in this snowless country is the star lantern, representing the Star of Bethlehem as well as being a symbol of hope and hospitality in each home. Following the Christmas Midnight Mass each family dines on an extravagant meal. All are welcome, whether invited or not. New Years Eve is equally joyful, and follows a flurry of activity and cleaning to get rid of the cobwebs of the past. Children are accorded special attention, as they are the family security and future, the best investment of each family. On the eve before January 6, the feast of the Three Kings, children put straw or grass in their shoes, placing them near the manger scene. In the morning they find candy or gifts in place of the straw or grass. The Christmas celebration draws to a close on January 6.

SOUTHERN MUSLIM MUSIC

The Muslim Filipinos occupy the southern islands, and make up over 2% of the population. They embraced Mohammedanism already in the fourteenth century, and

have resisted attempts to convert them to Christianity. They differ markedly in customs and general culture from the rest of the Philippines, reflecting the Arabian and Indo-Malayan traditions found west of the islands.

It is possible to see in one of these villages a *Moro-Moro* folk drama about the conflicts between Christian and Muslim knights in medieval Spain. This type of preservation of culture illustrates the principle of marginal survival, which holds that the oldest forms of many traditions are found flourishing at the distant fringes, not always at the center of the culture.

In contrast to the flat gongs of the north, bossed or raised gongs are the leading idiophones in the south. This protrusion allows the gong to have a definite pitch. It is struck with a bare stick or with a rubber-covered end beater. The *kulintang* gong-chime is the principal instrument. The word refers to the lead instrument as well as the whole ensemble. It consists of eight graduated gongs mounted horizontally on a wooden frame, played by one musician, either male or female. Resembling a xylophone, it carries the melody in the popular gong ensembles. The primary function of these ensembles is to entertain at weddings and other formal rites.

Jaw's harps in the area are usually made of metal, but can be made of bamboo. The vibration produced by the breath creates a drone-like pitch. A skilled player is able to maneuver the mouth in such a way as to produce a complex of overtones. A faint melody can be heard above the drone on this instrument.

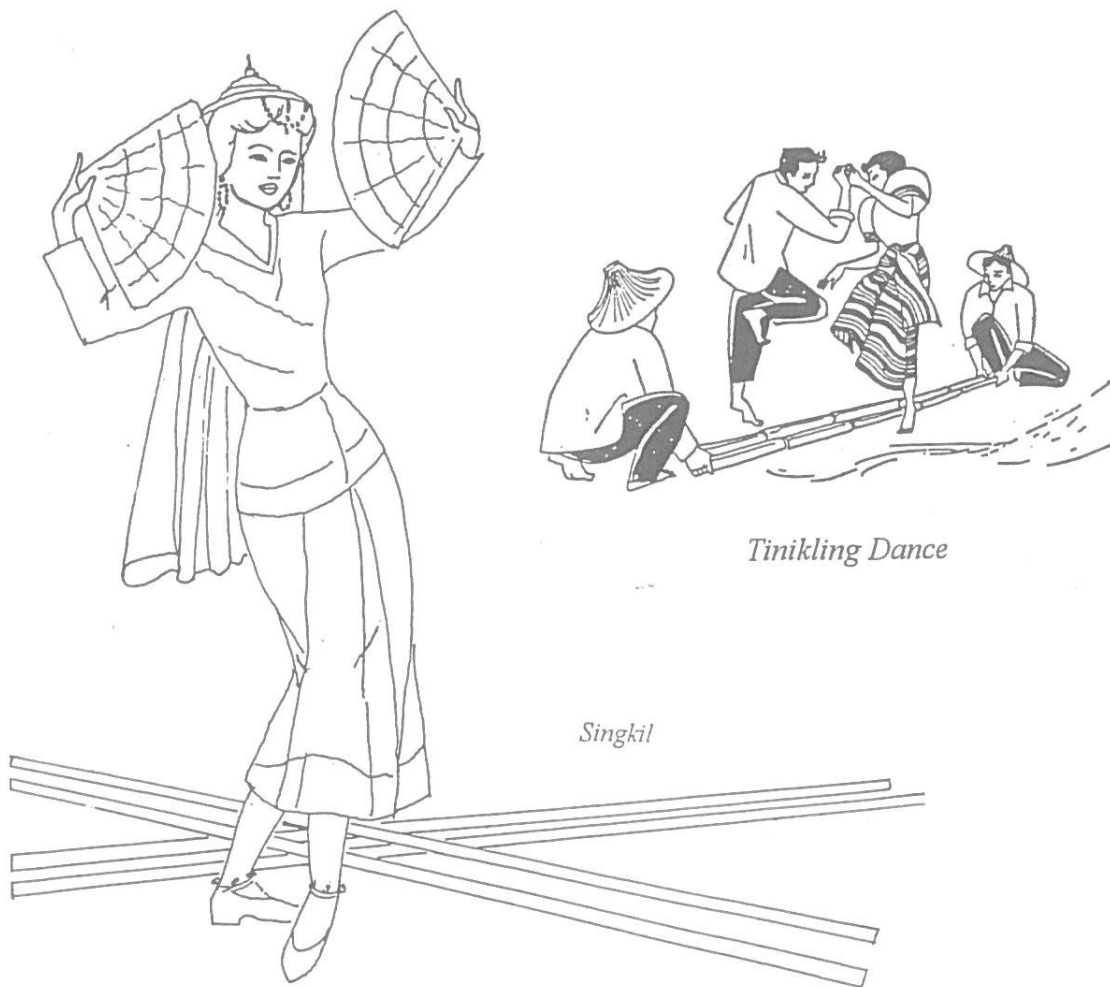
Most of the other instruments are made of bamboo and are blown, plucked or struck. The *gabbang* is a bamboo xylophone, a wooden version of the *kulintang*. These are similar to those found in the north. One unique wooden plucked instrument is the *kudyapi* two-stringed lute. Its elongated shape resembles the crafts found on their local rivers, hence it is called a boat lute.

Every young woman of royal blood is expected to learn the *Singkil*, a dance that takes its name from the bell bracelets worn by the dancer around her ankles. Four to twelve bamboo poles are arranged in groups of four in double criss-cross fashion. The setting is the entrance of the royal court into the ceremonial hall. While dancing, the princess carries two jeweled fans that she rotates in a stylized fashion. In the dance, a prince with a roving eye tries to pursue her. The prince and princess move in and out of the bamboo poles, which are clapped together in distinct syncopated rhythm. Clattering poles represent the clashing of rocks and surging of the ground caused by spirits who are punishing the prince for his wandering ways. A female attendant follows the princess and shields her with an ornate umbrella. Highly decorated umbrellas are a sign of royalty or power in many countries of Asia, protecting the important personages from sun or rain. The dancers move with precision and a somewhat haughty unconcern through the complicated pattern. This elegant dance has become a favorite with audiences whenever it is performed.

CODA

Filipinos have had to adapt to extreme changes in culture during the past 400 years. Initially the influx of adventurous Europeans, especially Spaniards, caused a widespread intermixture of cultures except in the remote mountain regions. Western classical music and Catholic liturgical music are still influential in the north. More recently the American influence has dominated especially in language and music; radical westernization can be heard with popular songs accompanied by guitar, mandolin and keyboards. The influence of Big Bands, Rock & Roll, and popular ballads contribute to the availability of nearly any type of popular music in the Philippines. All of this infusion has generally enriched the islands, enabling the Filipinos to adapt various styles to their own folk culture.

Today there is a renewed interest in traditional music of the islands. In schools and at fiestas, students are playing Philippine instruments more and more. Native music and dances are fostered as a result of their neo-nationalist identity, and a resistance to outside influences. The independent nation of the Philippines has truly earned the right to be included as one of the major music cultures of the world.



THE EVOLUTION OF CHINESE CULTURE

*"If one should desire to know whether a nation is well governed,
if its morals are good or bad,
the quality of its music will furnish the answers."*
Confucius (551-479 B.C.E.)

China is a vast Asian country, larger than continental United States. According to historical records, China is the oldest continuous culture on earth. It is the most populous country in the world, with the present population estimated to be 1.33 billion people. One out of every four persons on earth speaks one of the many Chinese dialects. The English language, which is the international language of communication, has half as many, despite its worldwide dissemination. The government has declared that there should be only one child per family, though this is gradually changing for various reasons. In 2002 the law was amended to allow farmers to have a second child if their first was female. Ethnic minorities may also have more than one offspring. Multiple births are exempt. The rising middle and upper classes here feel that having more children is now a status symbol; they may simply pay stiff fines ("social maintenance fee") for each additional child.

The cultural history of China spans 5000 years. Ancient artifacts include bronze ceremonial vessels and terra cotta animal figures, both real and symbolic. Nature scenes, the dragon (symbol of the former Emperors) and the phoenix bird (considered the zenith of life, adopted by Empresses as their emblem) were frequently depicted in art. Embroidered silk and painted porcelain "china" made their way to the Western world along the famous 6000 mile Silk Route, along with carved jade pendants and ivory pieces. Oriental rugs in subdued colors and carved lacquer on wood bases rivaled their glazed terra cotta horses and figurines in popularity. Exquisite cloisonné vases are superb examples of Chinese art.

ONE	一	YI
TWO	二	ERH
THREE	三	SAN
FOUR	四	SSU
FIVE	五	WU
SIX	六	LIU
SEVEN	七	CHI
EIGHT	八	PA
NINE	九	CHIU
TEN	十	SHIH

The Great Wall of China dates back to 221 BCE. It was built by the first Emperor Qin (Chin), for whom China was named. Slave laborers constructed this monumental edifice not only for defense but also as a means of employment for a large discontented populace. Many workers perished and are buried in the Wall. Visible from outer space, it is 30 feet high, 25 feet thick, and at one time was 4100 miles long. The capitol Beijing (Peking) grew nearby from a frontier outpost built to guard the North China Plain. At its center is the ancient Forbidden City, the world's largest palace complex, former residence of 24 emperors. Completed in 1420, it covers 178 acres, with villas, treasure houses and gardens, ringed by a 35 foot-high wall and moat. Presently it is undergoing a major facelift to reclaim the grandeur of the imperial society. Tiananmen Square lies south of this, and is the largest ceremonial square in the world.

The Han people makeup over 90% of the Chinese population today (202 BCE to 221 CE). During the Han dynasty (202 BCE to 221 CE) China prospered and the Silk Route extended to Rome.

Despite dialect difficulties across China, a common written language has unified the people. Chinese calligraphy is based on words that form rectangular pictograms. There is no alphabet; writers learn up to 50,000 Chinese characters formed by artistic brush strokes and dots. Calligraphy and the arts hold a high place among Chinese arts, enhancing their belief that the arts set a moral, philosophical and religious example for all ages. Today these thick and thin brush stroked pictograms are also valued as abstract art.

For thousands of years the Chinese have been using the *chop*, a seal of signature, as the traditional way of signing official documents and art works. *Chops* have been made of many substances, from jade, the symbol of nobility, to ivory, precious stones and metals, to less expensive rubber and plastic. They vary in shape, with square and round being the most common. Each design must be attractive and distinctive, since it serves as an identification for its owner. Today many people collect both the *chop* and its imprint, much as others collect stamps and coins. The invention of paper 2000 years ago by the Chinese added to their recognition as artistic emblems.



Chop

TAIWAN

Special mention must be made of Taiwan, an island 100 miles off the southeast coast of China. This Republic of China (ROC), formerly called Formosa (“beautiful”), was founded in 1949. Unlike the mainland, it does not have a communist government, and resists inclusion with the People’s Republic of China. There is a sizeable aboriginal group in the rural areas that has no written language.

In more urban settings the hand or glove puppet theater is thriving, one of the many types of puppetry found in Asia. It is a conglomeration of many different aspects of the culture, integrating folk music, dialects, carving, color painting, embroidery, elegant stagecraft and puppet manipulation techniques. The puppet heads are carved and painted, and their embroidered garments express the history or story being depicted. The puppeteers guide and control the drama’s overall flow. Offstage musicians use a variety of wind, stringed and percussion instruments to convey the emotions of the puppets. Singing is considered more important than playing their primitive instruments. Recently a cultural exchange is developing between the mainland and Taiwan featuring Peking Opera; this should enrich both with their shared ancient culture and newer artistic endeavors.

CHINESE MUSIC THEORY AND SYMBOLISM

“The harmony between heaven and earth is reflected in the harmony of the best in music.” Confucius

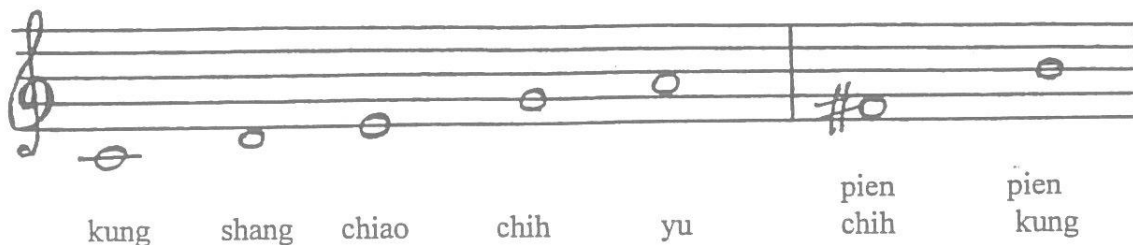
The ancient Book of Etiquette described music as necessary for the accomplished scholar. Musical theory was considered very important even in ancient times. Exact calculation of fundamental pitches was of utmost importance; it even served as a basis for cosmological speculations and for a standard for weights and measures in China.

According to the Chinese philosopher Confucius, tones are the substance of music, hence one should contemplate sound to know tones, and contemplate tones to know music. Melody and rhythm are merely the ornaments of tones. In his writing Confucius noted that since man was a very emotional being, he needed an outlet for this sensitivity. Purely abstract music such as a Western sonata is not found in Chinese music. He considered the melodies, harmonies and rhythm of music to be the perfect outlet for human emotion, calling it one of six areas vital in education. On hearing a song composed by the Emperor, Confucius is said to have exclaimed: "I never realized this thing called 'music' could rise to such a level; it is not only an ideal perfection of beauty but the culmination of virtue."

An ancient legend states that formal music in China began during the reign of the "Yellow Emperor," Huang Di. In 2697 B.C.E he sent his music master Ling Lun to the western mountains of China. On this journey Ling Lun heard the song of the male and female phoenix birds. He cut bamboo tubes in various lengths according to their song, obtaining 12 perfect pitch pipes. The lowest fundamental pitch he called Yellow Bell (the emperor's favorite color), while the other pitches were calculated from it using bamboo tubes cut to exact mathematical lengths. To form each pitch he used a system known in the West as the Pythagorean cycle of fifths. The system proved so reliable that each succeeding emperor re-established the correct basic pitch to insure the preservation of harmony in his kingdom and in relations between earth and heaven. Durable bronze bells and stone chimes eventually replaced the fragile bamboo tubes.

The most typical scale in China and in many parts of the world is the pentatonic, one that uses only five tones, equivalent to the *DO RE MI SOL LA* solfege system in the West. Occasionally two more *pien* (ornamental, changing) tones are added to embellish the melody. This is shown in western notation below.

CHINESE SCALE



The Chinese consider music to be a vital part of nature, organically integrated with the five elements, with the yin and yang principle, in fact with the whole cosmological universe. Their music theory developed quite independently from

Western music, which traces its beginnings to the ancient Greeks before the time of Christ. Pythagoras was also interested in music and its effect on people and the universe. His speculations on “music of the spheres” were similar to the Chinese: one needed to keep in harmonious balance with the universe with "correct" music. Both the Greeks and Chinese believed that one had to be careful what type of music was being played or performed, as it could affect one’s actions. Gentle and moderate music tends to make people contented and healthier, whereas vigorous and exciting music stirs people to become more inflexible and militant.

An interesting situation arises when Chinese words are set to music. Chinese is a tonal language: the same word can mean as many as four different things depending on how it is uttered. Theoretically, song lyrics should correspond to four recognized classes such as rising, falling or even. In actual practice, this is very difficult and therefore rarely done today. Analyses of songs show little correlation between melodic movement and speech tones. This seems to be the case with Chinese music theory in general: actual music practice does not always follow the dictates of music theory.

Besides their very early contributions to music theory, the Chinese were the first to make paper and gunpowder, to use a magnetic compass and to print with movable type. The Taoist idea that a balance of yin and yang achieves harmony in the universe extends to traditional holistic medicine. The energy that one feels in the body is the same energy that drives all of nature and powers the stars and planets--it is the pulsing rhythm of the whole universe. Ideally, man, earth and the heavens are all in balance. If something upsets that balance, then the flow of energy is somehow blocked. The body tires, the plant no longer grows. This concept of flowing energy through the body and cosmos is utilized in such fields as acupuncture and earthquake prediction.

*“Like their paintings and their poetry,
music for the Chinese seems to be more about mood than about technique;
more about inner feelings than any imagined objective reality,
therefore if the sentiments are pure and deep, the music is both beautiful and clear.”*
Confucius, from “The Heart of the Dragon” TV series.

INSTRUMENTAL MUSIC









China boasts a wealth of musical styles in its long history. As in many ancient cultures, music was passed down orally through the ages before a system of notation was devised. Similar to the culture of India, two major styles did evolve: northern and southern. They both emanate from the ancient Han Chinese culture, but differ in detail due to environmental conditions. The north is colder, windy and dry, and life is full of hardships. Folk and traditional music reflect this, with high pitches and an agitated style. Weather in the south is milder with more precipitation, therefore the music generally tends to be more lyrical and gentle. Nearly all instrumental music is impressionistic or descriptive.

Most Chinese music is in duple rhythm, with two or four beats. This can be attributed to the belief that duple is more natural than triple. This is evident walking

and in the yin-yang or female-male duality, and in the Confucian doctrine that stresses balance and moderation. By way of comparison, the educated clergy of Medieval Europe much preferred triple meter which they called *tempus perfectum*, partly in honor of the Blessed Trinity. To them any other meter was *tempus imperfectum*. The Chinese do not have harmonic progressions of triads and chords as in the West. The element of melody is of prior importance. If more than one person performs, the music is often heterophonic, that is the melodic line is also played or sung by one more person in an embellished style based on the original melody, combined along with the simpler version.

Many instruments found their way to China via the ancient Silk Road. Thousands of indigenous and imported musical instruments are there, with chordophones and aerophones predominating. Their instruments can be classified according to the main substance from which they are made. This "eight sounds" (*pa yin*) system includes stone, metal, silk, bamboo, wood (vegetation), skin, gourd and earth (pottery). "Silk and Bamboo" ensembles in ancient China consisted of stringed instruments with silk strings and wind instruments of bamboo. The chart that follows lists the instruments by their material, their Chinese name, the linear symbol, an example of each, the compass point associated with each, the season along with a particular element of nature.

CHINESE INSTRUMENTAL CLASSIFICATION

MATERIAL	NAME	SYMBOL	EXAMPLE	COMPASS POINT	SEASON	ELEMENT OF NATURE
1. STONE	<i>Ch'ien</i>		Sonorous Stone Chime	NW	Autumn/ Winter	Heaven
2. METAL	<i>Tui</i>		Bell Chime	W	Autumn	Dampness
3. SILK	<i>Li</i>		Zither	S	Summer	Fire
4. BAMBOO	<i>Chen</i>		Panpipes	E	Spring	Thunder
5. WOOD	<i>Sun</i>		Tiger Box	SE	Spring/ Summer	Wind
6. SKIN	<i>K'an</i>		Drum	N	Winter	Water
7. GOURD	<i>K'en</i>		Reed Mouth Organ	NE	Winter/ Spring	Mountain
8. EARTH	<i>K'un</i>		Globular Flute	SW	Summer/ Autumn	Earth

STONE

Some of the earliest musical artifacts are stone chimes that date from around 1000 BCE. Sonorous stones were often made of jade. Stone chimes derived their original pitches from ancient bamboo pipes and were tuned in fifths from the Yellow Bell mentioned earlier. They were a set of sixteen tuned stones of graduated sizes suspended on a stand. The Confucian rituals where these were played are no longer being observed.

METAL

Bells were of great importance in ancient China. These included single free-hanging bronze bells and sets of sixteen to 64 suspended bells that have recently been unearthed (5th century BCE). Technically these ancient bells are still remarkably accurate, with a high level of sophistication found in their casting. Some gongs were imported from the Middle East along the Silk Route. Each bell produced two pitches, depending on how it was struck. These bells were used for military purposes, funeral rites and Confucian rituals. Various cymbals and gongs appear later in most Chinese opera ensembles, and are used in the lengthy overtures or to punctuate the sung recitatives. The subject of Chinese operas will be addressed later in this chapter.

The *yangqin* (*yangch'in*) hammered dulcimer came from 18th century Persia. It has a trapezoidal-shaped wooden resonating body with slender bridges on top. Numerous metal strings are placed over these partitioning bridges in parallel formation. The player strikes the strings with narrow spoon-shaped beaters made of thin bamboo. Functioning somewhat like a piano, it serves either as a solo instrument or for accompaniments. Recent structural changes have made it easier to play both solos and accompaniments. Also known as the butterfly harp, its gentle tinkling sound is well suited to the southern or "Silk and Bamboo" style.

The *sona* is a copper double reed instrument found also in the Middle East and South Asia. Its penetrating oboe sound makes it suitable for military scenes in Peking Operas.

SILK

Stringed instruments in China formerly had silk strings, and so are classified in this category. Metal strings are preferred today. The most important are the plucked zither without bridges (*qin*, *guqin* or *ch'in*). This is the most venerated though less performed chordophone today. More popular today are the plucked zither with movable bridges (*zheng* or *cheng*) and the *pipa* lute, which originated in central Asia, and various fiddles with two or three strings.

The *qin* is 3000 years old. Acknowledged to be China's most important instrument, it has long been associated with Confucianism and the intellectuals of China. It is played by touching the strings at positions marked by 13 inlaid ivory dots on the side of the instrument. A skilled player is able to perform 26 varieties of

vibratos. The dwindling numbers of performers are able to produce whistling harmonics, glissando slides and other special effects using both hands. *Qin* music is tranquil and calming, philosophical and meditative. *Qin* concerts in large halls require metal strings, which are more brilliant, and require the performer to learn a different playing technique.

The body of the *qin* itself has symbolic significance. It consists of two boards, of which the upper one is concave and represents heaven. The flat bottom board represents the earth. Its early form had five strings, corresponding to the five elements. More recently it has two more, representing the seven days of the week.

A similar instrument is the *zheng* (*cheng*). It has thirteen strings placed over movable bridges, and like the *qin* is played horizontally while seated. It is a relatively popular instrument today, with numerous performers maintaining the traditional solo repertoire.

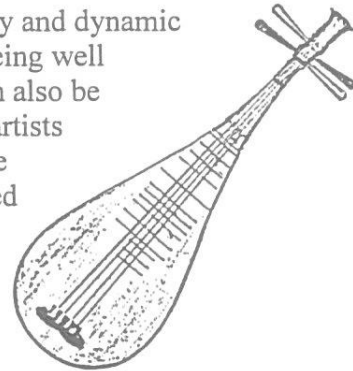
Chinese fiddles are generically called *hu*, which means foreign or barbaric, originating in Mongolia 1000 years ago. *Hu ch'in* is the generic term for the whole family of fiddles. *Er* means two, for the two steel strings of the instrument. The *erhu* is one of the most popular instruments in China. It is featured both as a solo instrument and as the violin of the modern Chinese orchestra. The small round or hexagonal sound box can be made of ebony, bamboo, or even a coconut shell. The front of the sound box is covered with a vibrating membrane, generally a piece of snakeskin, though it can also be made of animal hide. The strings are tuned a fifth apart. The bow's horsehair is attached between the strings, a practice dating from its Mongolian origin; the horsemen took their fiddles along and did not want to lose the bow. Similar in importance to the Western violin, it is referred to as the prince of Chinese instruments. The female singers in China often imitate the quality of this fiddle--bright and rather nasal.

Hu ch'in or *hu qin* is the principal fiddle for song accompaniment in Chinese theater music. Difficult to play well, it is the premier bowed string instrument. It produces a high shrill pitch well suited to dramatic purposes. Only men play it. As with the *erhu*, the inner string is thicker than the outer one, and the bow is attached between them.

The two principal lutes are the three-stringed *san hsien* (*san xian*) and the *yueh ch'in* "moon" lute. The *san hsien* is similar to the Japanese *shamisen* plucked lute. The *yueh ch'in* has a large circular body which is highly decorated. It has four strings, which are two pairs of silk or nylon. The short neck of the instrument has ten frets. The strings can be played individually or with a fast repeated picking technique. Its tone is softer than the fiddles.

The 2000 year old *pipa* lute holds a most distinguished place in Chinese music history. The name derives from *p'i* (to move forward or left) and *p'a* (to move backward or right). With its long graceful pear-shaped body with a shallow curve, it has an extensive repertoire. A popular solo instrument for 2000 years, it functions well in both classical music and informal folk or popular genres. The four strings strung across the fretted instrument are played in an upright position. Plucked with both the

thumb and fingernails of the right hand, it has great flexibility and dynamic range. Its strident tone can resemble a banjo or mandolin, being well suited to play in battle scenes in northern operas (*wu*, but can also be gentle and delicate, tragic and tearful (*wen*). Virtuoso *pipa* artists have played solos with Western symphony orchestras. In the past, even emperors and empresses are said to have composed descriptive pieces for this versatile instrument, giving them such titles as “The Lion Dance of the Five Directions.” Some recent changes include adjusting the frets to equal temperament tuning and switching to steel strings.



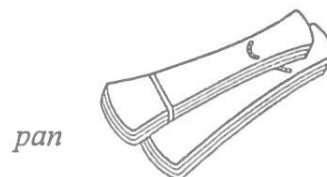
In the 21st century China’s outstanding pipa virtuoso is a female, Wu Man. Presently she lives in San Diego. She has blossomed in the U.S. after exposure to the world music of India, Africa, Japan and Jazz. She performs with musicians from all over the world, absorbing their styles. She hopes her influence will enable the present and next generation of musicians to become more aware of these and many other world cultures.

BAMBOO

This fast-growing tree wood is used for various flutes and panpipes. The Chinese bamboo flute is considered to be the oldest type of flute in the world. The *ti* or *titzu* (*di* or *dizi*) side-blown flutes in varying lengths are the most numerous. Because it has a special hole covered with a thin piece of bamboo membrane, it has a sharp reedy sound, almost like a human voice. Much use is made of sliding notes, during which a musician will slide his fingertip on and off one of the eight finger holes. Its distinctive sound makes it very popular in Chinese music.

The *xiao* is an end-blown flute with six finger holes. An additional hole just below the mouth hole is covered with thin rice paper, and adds a gentle buzzing quality to the flute tone. This buzzing effect is also found on many African instruments. A long silk tassel tied at the end of the instrument adds a decorative touch to a performance. Its sound should rise and fall like conversation, “curved yet rushed, tense yet stretched, like strings of pearls,” according to Liu Honggou.

WOOD



pan

Although many instruments such as zithers have wooden bodies, they have been classified under other categories. One instrument in the wood category is the exotic *yu*, which is in the form of a crouching tiger with ridged wooden slats on its back. The *yu* was used in Confucian ritual music; a split bamboo whisk was brushed along this serrated back to indicate the conclusion of a piece. Another wooden idiophone is the *pan* clapper, which consists of three pieces of wood fastened together with another set of three that are clashed together. The *pan* is used as a time beater in Peking Opera,

along with wooden blocks, thick wooden sticks and other percussion instruments. An unusual wood block is the skull-shaped *mu-yu*, or slit drum, which is used only on rare occasions. Such curious instruments are more common in neighboring Tibet.

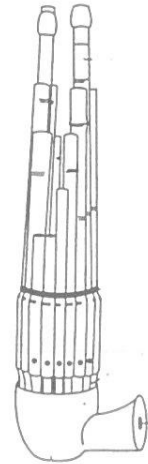
SKIN

Various drums or membranophones belong under the category of skin instruments. The most prestigious is the *pan ku*, the leader of the Peking Opera orchestra. It has a skin that is stretched over a set of wooden wedges bound in a circle. The *pan ku* is so hollowed out that just a small portion of skin covers the cavity at the center of the drum. Placed on an ornate stand, its dry cracking sound penetrates through the other orchestral instruments; this fact makes the *pan ku* the ideal leader of the orchestra.

Some Chinese ensembles incorporate a large barrel drum; its booming sound makes it a favorite for outdoor celebrations. It is usually present in the Lunar New Years celebrations. This important festival and others will be described in more detail in the following pages.

GOURD

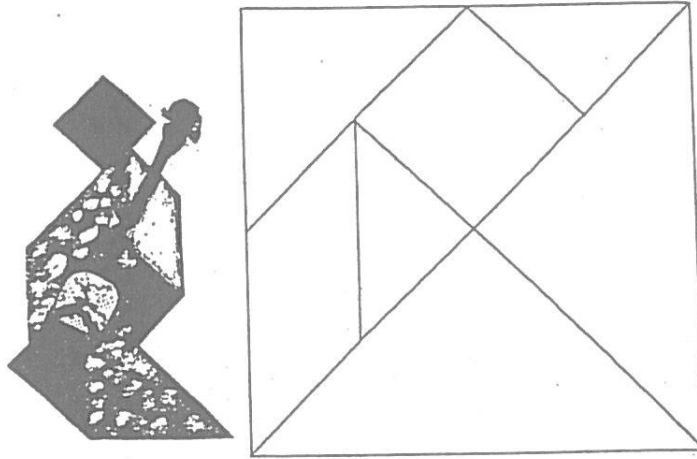
Although it has seventeen bamboo pipes, the *sheng* mouth organ is classified as a gourd instrument since the pipes are set in a gourd-like wood or metal wind chest. Each pipe is fitted with a brass reed which vibrates to produce tones when the player blows through the mouthpiece at the side of the wind chest. Each pipe is pierced at the bottom to prevent its sounding except when the performer covers the holes. Since the pipes are placed in a circle around the wind chest, the performer can play chords in fourths and fifths as well as a melodic line. An ancient legend states that not only is its shape that of a phoenix bird with folded wings, but also the sound it emits is an imitation of the cry of the phoenix, queen of all birds. It is the oldest known instrument in the world applying the organ principle. Variations of this instrument can be found in various parts of Asia. The *sheng* mouth organ led to the development of the harmonica and the reed organ in 17th and 18th century Europe.



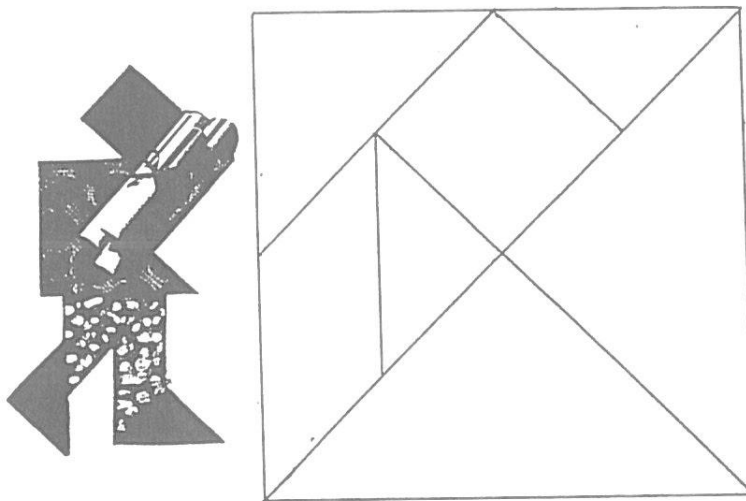
EARTH

The final Chinese instrument category includes those instruments that are made of clay. One of the most ancient instruments is the *hsuan* (*xuan*), a globular flute that is also known as an ocarina. Made of baked clay, it is often ornamented with dragon or cloud designs. It has six holes, and is held firmly with both hands when blown. The note it produces is a pure tone, free of overtones. Later ocarinas were made of metal and are shaped more like a large elongated egg. Both the *hsuan* and its descendants can also be classified as aerophones.

*Learn the strength of man,
But keep a woman's care!
Become the stream of the universe,
And being so, ever true and unswerving,
Become a child once more.*
Lao Tsu, from the *Tao Te Ching*



The tangram, a square divided into seven pieces, was invented by the Chinese. It can form numerous shapes and designs. The game spread to Europe in the 19th century, inspiring many people to explore the possibilities that these seven geometrical shapes can create.



CHINESE OPERA

*"Virtue is our favorite flower,
Music is the perfume of that flower."*

Chinese, 7th century BCE

Though Chinese theater is over 3000 years old, until this century China had no spoken plays. Dramas always incorporated dance, sung verses or arias; stylized chant prose or spoken dialogue usually had percussion accompaniment. A recent survey found 350 different kinds of musical drama throughout China. Peking opera, the best known in the West, is unique in the entire world. It combines dance-like movements, tuneful arias, circus gymnastics, mime, and even some slapstick, employing a vocal production foreign to Western ears. It is a spectacle of dazzling sights, exotic sounds, and rather strange but engrossing story lines. Less accessible to Western tastes is the lack of much melody or realistic action, the relentless clatter of orchestra, and the insistence that every stylized gesture be performed in exactly the same way each time. The performers wear sumptuous costumes and some don masks or have heavily exaggerated make-up appropriate for their characters. A scarlet face depicts high integrity and dignity, while a treacherous or powerful person has a white powdered face. Black faces portray a tough but honest character, and green shows high spirits.

A small orchestra located in the wings on one side of the stage accompanies the opera, and punctuates the action with special effects. The ensemble consists of gongs, cymbals, drums, wooden clappers, a fiddle, a three string lute and a moon lute.

Though the orchestral accompaniment can sometimes overshadow the actual singing, vocal performances must reflect the mood of the scene. High falsetto singing is needed in more than half of the major roles. High shrill voices with a nasal quality are preferred for some parts, while at other times the singing seems guttural or bland to Western ears. There are four major role classifications: *sheng* (male), *tan* (female), *ching* (painted-face male) and *ch'ou* (clown), with various subdivisions in each category.

The opera stage is stripped of almost all scenic aids except a carpet for the strenuous gymnastics. The stage serves simply as a background for the very formal patterns of music, speech, song, gesture and astounding synchronized acrobatics. If any part of this mosaic is lacking, the total effect is destroyed.

An opera begins with gong and cymbals in a measured, brassy beat, rather annoying but pregnant with tense expectancy. In a military play a masculine warrior-actor moves on stage with bold, high-stepping, swift and jerky movements--a fearsome and colorful spectacle. Feminine movements are delicate, shown in swiftly fluttering large sleeves, a butterfly-like hesitancy, fragile movements of pointing fingers, climaxed by a high drawn-out nasal wail, all with instrumental accompaniment. The dramatic plot is sung instead of spoken as in most Western operas. Since the actor or actress is the sole focus of attention, the elaborate costumes are designed to assist and emphasize each movement.

The principal troupe, the National Peking Opera Company, performs in Beijing, formerly called Peking. Like many traditional art genres, it is losing audiences to TV,

film, pop music and other types of entertainment. Plans are underway for an international tour, which now includes more contemporary multimedia effects and amazing costumes.

Over 300 more regional versions of Chinese opera can be found in the larger cities. Southwestern China has its Sichuan Opera Theater, noted for lyrical comedy and for quick face changes in which a character suddenly switches facial colors and expressions. A master of this spectacular art can change to as many as fourteen masks in 24 seconds, portraying different moods or characters. These full-face painted silk masks are worn in layers and can be peeled off one at a time, disappearing under the collar. One teacher of this art caused a scandal when he accepted eight girls as students, breaking tradition with this male only “magic” art.

Popular Cantonese Opera features the “bound feet” technique, which requires the actress to walk on small pointed stilts attached to the legs. Older people enjoy this art form on TV in their own homes; in some areas live performances may play to half empty theaters. Like many traditional art genres, it faces competition from films, TV, pop music and contemporary theater. Touring opera companies such as the Peking Opera are bringing this spectacular art form to major centers around the world. Besides their dazzling costumes, they have now added high tech sets and multi-media effects, creating a new audience for this time-honored cultural event. China also has hand, string, rod and shadow puppets, with costumes many consider delicate works of art.

THROAT SINGING

Northwest of Mongolia is the region of Tuva, a sparsely populated area of nomads and farmers. Formerly an independent region, it is now part of the Russian Federation. Its unique art of throat singing and its proximity to China and Mongolia allows its inclusion in this chapter.

Because of its rugged terrain and political restrictions, only recently has the rest of the world learned about the Tuvan art of throat singing, *khoomai*. Though its origins are obscure, it seems that this singing style began with the imitation of natural sounds such as bird songs, waterfalls and babbling brooks. A single vocalist can produce two or even three distinct notes simultaneously. A droning fundamental low pitch accompanied by one to three flute-like overtones characterizes this unique style. A Tuvan singer can selectively amplify the voice’s harmonics by precise movements of the tongue, throat manipulation, jaw movements and lip curling. This produces the effect of a melody that is sung solely with these upper-partial harmonics. Such vocal communication enables the singer to converse with others, nature and spirits. For the Tuvans, music exists not as a form of entertainment, but as an expression of the relationship between humankind and nature.

To achieve this unusual style, the singer forces air through tightened vocal cords. Overtones of these notes resonate and by changing the oral cavity, the singer forms a pentatonic melody. The master singer must learn three basic techniques: chest *khoomai* to produce a bright high basic note, a whistling sound; throat *khoomai* to create a rasping rough bass note; and *kharkhira khoomai* with chest resonance to produce an octave lower than throat style. This production is similar to the deep chanting sound,

rich in harmonics. This music eloquently expresses the ancient understanding that music exists as an expression of the relationship between nature and humans.

In the past women were discouraged from throat singing due to the belief that it could cause a miscarriage in a pregnant woman, or cause a female to become infertile. Younger women are nevertheless beginning to practice higher overtone singing, and are also mastering this unusual technique. The enthusiastic reception of throat singing around the world has given rise to a number of devotees of both sexes learning how to produce these ethereal sounds. This technique is not to be confused with the female throat games mentioned in the chapter on the Arctic Eskimos.

Thousands of years ago scientists speculate that some northern Asians migrated across the Bering Strait into North America. Recent advances in science have led to a surprising conclusion. Scientists have found through DNA matching that Amerindians and Eskimos frequently match that of the Tuvans. Native Americans acknowledge them as distant cousins, as their vocal qualities are very similar. Perhaps America's first inhabitants came from this distant area.

Tuvan throat singers are now offering workshops in other areas, and are amazing audiences with live performances in major U.S. cities. They host international competitions that promote this vibrant and exciting custom. Recent CDs feature these indescribable vocals with electronic and orchestral arrangements, a fascinating mix.

THE ROLE OF WOMEN

*"How sad it is to be a woman!
Nothing on earth is held so cheap.
No one is glad when a girl is born;
By her the family sets no store.
She must humble herself
even to the servants.
Her lord will find new pleasures..."*
excerpts from poem by Fu Hsuan

Archaeologists have unearthed a plot of land near Xian, along the Yellow River, which appears to be 6000 years old. In this cradle of Chinese civilization, the graves of the women contain many ornate funeral objects, while those of men had few or none. Archaeologists regard this as a sign that marriages with fixed partners had not yet become common (the sexes were buried separately), with different men serving as women's spouses. In this matriarchal society the women were superior; this appears to be a common phenomenon among most of the Neolithic sites along the Yellow River. The clan seems to have been led by women, with descent traced on the mother's side.

By the time of Confucius these customs began to change. Ignoring his precept of moderation in all things, the followers of Confucius took his teaching to the extreme. The status of women became one of servitude. Customs decreed that women must marry, but they had no rights in Confucian marriages. Despite a theoretical equality, a woman passed through three ages: as a young girl she was under the authority of the

father, then under her husband, and finally after his death, she was subject to her own son. Women could gain status through childbearing, especially if the offspring was a son. Daughters were “sold” to the husband’s family, and were under their rule. Care of the parents and the duty of ancestor worship were vital, and were given to the son. The patriarchal family system excluded women from the economic arena, though they could be influential wives if their husbands allowed it. Today there is pressure to bear a male heir to fulfill the masculine duty of ancestor worship. In some rural areas today marriageable women are so scarce that the prospective bridegroom must pay a bride dowry to the girl’s family. Only in a rare matriarchal community in southwest China are girl babies more valued than boys.

China’s adult illiterate rural population is about 85 million; 70% are women. In remote villages women often have no name, while socially prominent men acquire more than one name. All infants receive names, but they cease for females when marrying. They leave their families for their husband’s, existing now only in relation to others. At age 61 men are respected elders; women are simply called “old woman.”

*“Feet are bound, not to make them beautiful as a curved bow,
but to restrain women when they go out of doors.”*

Chinese proverb

The binding of women’s feet, introduced throughout China in the tenth century, was seen as a mark of nobility and was practiced among the upper classes. Stunted feet, a male-designated yardstick for feminine beauty, were made to look like the sensuous image of the lotus bulb. According to long-standing custom, older women would break the baby’s toes one by one. The toes of baby girls were bent under and wrapped tightly in bandages to stop their development. A tiny foot was most desirable, enabling “the maiden to skim over the top of golden lilies.” One foot was measured to be only three inches from heel to toe. In many cases the practice crippled and partially immobilized women for life, symbolizing this crippling of women’s spirits. Finally the government in 1903 issued an edict to forbid this cruel process, so that noble women were once again assured of being as normal as their “big foot” sisters who toiled in the fields and were never subject to this onerous practice.

Female musical entertainers have been active socially for several thousand years. Some talented Chinese women were trained as courtesans, mastering the fine arts to become sing-song or teahouse girls. The Tang dynasty (618-907) listed a program for a marketable concubine: “the abilities to write literature, to play musical instruments, to sing and dance, and to do needlework.” Similar to Japanese *geishas* or Korean *kisaengs*, their duties were to entertain aristocrats or wealthy merchants. In more recent centuries Confucian practices resurfaced, and women were forbidden to perform. Women of today have many more opportunities in secular music, rallying to the 1949 policy: “Women hold up half the sky.”

*“I hear and I forget;
I see and I remember;
I do and I understand.”*

Chinese proverb

CHINESE FESTIVALS

*If there is righteousness in the heart there will be beauty in the character.
If there is beauty in the character there will be harmony in the family home.*

*If there is harmony in the family home there will be order in the nation.
When there is order in the nation there will be peace in the world.* Chinese proverb

China without festivals is unimaginable. Seasonal celebrations are more deeply ingrained in the way of life in China more than anywhere in the world. Their festivals fall on days fixed by the lunar rather than the Gregorian calendar. Each of the twelve months has 29 or 30 days and begins with the appearance of the new moon. Every 30 months an extra month is added to adjust to solar time.

The Chinese calculate the number of years from the time the legendary Emperor Huangdi decreed that the New Year would start on the day the sun entered Aquarius. Since the years do not come to exactly 365 days, Huangdi devised a twelve-year cycle to solve this problem. One legend states that the Emperor decreed that each of the twelve years should be named after a different animal. He declared that the horse should be first, since he was an excellent horseman. This was to be followed by the Year of the Goat, then the Monkey, Rooster, Dog, Pig, Rat, Ox, Tiger, Hare, Dragon, and finally the Snake. After the twelve years were completed the cycle began again. According to statisticians, the most recent cycle is #403 which began in 2002.

Horse: 2002 (4700)	Rat: 2008
Goat: 2003	Ox: 2009
Monkey: 2004	Tiger: 2010
Rooster: 2005	Hare: 2011
Dog: 2006	Dragon: 2012
Pig: 2007	Snake: 2013

Many Chinese believe that the year of a person's birth is the primary degree of success and happiness throughout a lifetime. It is also important when choosing a mate. This is similar to the Western practice of reading the daily horoscope found in most newspapers.

The characters at the right stand for *Kung Ho Hsin Hsi*, or Happy New Year, written in Mandarin style. China exported its writing system to both Japan and Korea.

The **Lunar New Year** is the most colorful and important of China's festivals. It begins at sunset of the day of the second new moon following the winter solstice. Festivities are observed from the sixteenth of the twelfth month until the fifteenth of the new year. In the Gregorian calendar, the day itself may occur as early as Jan. 21 and as late as Feb. 21.

One aspect celebrating the New Year honors the kitchen god, who returns to heaven at the end of each year to report on the family. All debts must be settled by New

Years Eve. Paper money is burned to seek a comfortable journey for the kitchen god; ashes from this fire must be blown away quickly to insure good luck for the year. A twig from this fire lights a new kitchen fire, and the old image of this god is replaced with a new one set above the stove. The house must be thoroughly cleaned to insure a clean heart and good fortune for the year. An eight or nine course New Year's Eve feast is prepared on red table linens to await the god's return. Everyone wears new clothes, and children eagerly collect small red packets of money from the adults, red symbolizing happiness.

The first New Year words are good wishes to friends and family. Good luck can be expected if these are written on red paper. The color red is prominent in Chinese decorations and clothing, being the color of joy. Firecrackers and fireworks are set off, and a lion dance enhances the festivities. Most go to the temple to pray for good fortune for the year, and to honor their ancestors. Visiting and feasting with family and friends continues for days, concluding with the **Lantern Festival** on the fifteenth day. A small round dumpling made of glutinous rice is the special food during this time, signifying the full moon. The streets take on a carnival atmosphere with puppet shows, operas and dragon dancing. Dragons are traditional symbols of Chinese royalty. *Papier-mâché* dragons manipulated by men concealed underneath wind their way through the streets to the noisy clamor of drums, gongs and firecrackers. Originating in the seventh century, this raucous pantomime was executed as a demon-expelling ceremony, but has become a fun-filled occasion for the entire family today.

Chinese **weddings** are also considered festive celebrations. In local society, the traditional objective of marriage is to perpetuate a lineal succession of descendants. This is of vital importance to the prosperity of the family, thus marriage is regarded as a family affair, not a personal one. Most marriages occur during January because of superstitions dating back to ancient customs. In the past marriages were arranged by the families or through a matchmaker, and the groom paid a dowry to the bride's family; she becomes his property. It was often the case that the bride never met her husband until the wedding day itself, at her future home with the groom's parents. During the ceremony the bride changed into seven different outfits of clothing, choosing red, yellow or white dresses. Black, blue or grey are forbidden as they signify grief and may bring bad luck. At nightfall musicians would play pipes, oboes and drums and would lead the families and guests to the wedding feast. Rapid social changes since World War II have caused many traditional rites of the local Chinese wedding to disappear, particularly under the influence of Western practices.

Ching Ming (Qingming) "Clear and Brightness Day" is the spring festival that coincides with Easter. People visit the ancestral graves and clear them of winter debris. They pour wine on the ground as a libation, and burn written prayers for the dead to receive in the next world. It marks the beginning of the planting season and outdoor activities.

The Dragon Boat Festival is the biggest event of the summer, occurring on the fifth day of the fifth moon (generally in June). Honor is given to ancestors and gods, and the traditional dragon boat races are the main activity. The dragon is associated with males, while the phoenix represents females. Houses are thoroughly cleaned, and aromatic fresh herbs sweeten the air. This pleases the spirits and keeps them in a friendly mood.

Autumn's colorful **Harvest Festival** falls on the fifteenth day of the eighth month. The moon, symbol of femininity, is believed to be at its brightest then, and all thank the earth god for the harvest. Young girls visit temples to pray for a vision of their future betrothed. Moon cakes are decorated and filled with lotus seeds, chestnut paste or meat.

Christmas came to China from the Western world, with adaptations from ancient Oriental traditions. This "Holy Birth Festival" displays a Tree of Light, and its decorations are usually paper chains, cotton snow, paper flowers and banners inscribed with Chinese "peace and joy." Traditional Chinese lanterns are often added as well, to finish the Tree of Light. This completes the festive days, after which all look forward once again to the Lunar New Year.

ORIENTAL PRINCIPLE OF YIN-YANG

"Love loses none of its strength by dividing." Chinese proverb

Yin ('shade on a mountain') and yang ('sun on a mountain') are opposite tendencies on a dynamic continuum of balance between two polarities. This principle is fundamental to Oriental philosophy and thought, symbolizing harmony. The origin of yin-yang is obscure but dates at least back to the third century BCE. It has permeated into astrology, religion, medicine, *feng shui*, music and all nature itself.

Endless change is characteristic of yin-yang, seen in complementary and antagonistic tendencies. Together they produce energy and all phenomena. Opposites attract and likes repel, how much so depends on the difference of the yin and yang forces. Since all matter is ephemeral--alive, unstable, dynamic--with constant change in the yin and yang constitutions, eventually everything tends to become its opposite. Cold winter gives way to warm summer, action to rest, hate to love, and life inevitably ceases in death.

Yin is assigned the female aspect. Some of its characteristics are ascending, vertical, expansive, coldness, darkness, softness, gentleness, passivity and sympathy. Even numbers, earth and the color orange symbolize yin. Yang is masculine, with tendencies toward descending, horizontal, heat, brightness, hardness, activity and sociability. Odd numbers, the color azure and heaven are symbolic of yang. These opposite forces depend on each other for their very existence. The universe requires them to be kept in balance.

Oriental medicine considers that physical illness is caused by an imbalance in the body's internal yin-yang forces. Treatment for physical sickness aims at restoring the balance between these forces, toward a more middle state in harmony with the environment. In Oriental philosophy the body and mind are one, therefore mental illness and physical illness cannot be separated. A vegetarian diet utilizes the yin-yang principle as a guideline for food selection, preparation and consumption. Sweet/sour and crisp/soft combinations are staples in the Chinese diet. Animal foods and spices are yang, while plant foods are yin.

The universal yin-yang principle can be found symbolized by the major religions of the world. Taoism, Buddhism, Zoroastrianism, Judaism and Christianity all

have signs that can be interpreted to be yin-yang. For example Christianity has the cross with its vertical (yin) and horizontal (yang) beams, yet both are harmonious as one unity. The rotating and alternating symbol of yin-yang, which can be seen on the flag of Korea in the next chapter, identifies Taoism; the yang half contains a yin nucleus, and the yin part contains a yang nucleus. Nothing is totally yin or yang. Everything has both tendencies in varying degrees. There is no neutral area. Each occurrence shows interdependence: as one increases, the other decreases.

FENG SHUI

Originating about 3000 years ago in southern China, *feng shui* adapted the ancient *vasta shastra* of India into the art of creating harmony with the total environment. Following its principles, people can expect to derive the greatest benefit and peace from their surroundings. It is a cross between art and science, rooted in ecology, esthetics, philosophy and interior design, grounded in both common sense and scientific observation. Its adherents feel that this Chinese discipline can create positive changes in their lives, including prosperity. In the past only males became *feng shui* practitioners. Confucius admonished parents: "Teach sons, not daughters."

Like most Chinese philosophical thought, *feng shui* ("wind and water") has its roots in the ancient wisdom of the *I Ching*, or the Book of Changes. It stresses the fundamental nature of change and flux, emphasizing that surroundings have a powerful effect on fate and destiny. The aim is to bring into balance, to organize homes and business spaces in a natural pattern in order to radiate serenity. To achieve this balance, *feng shui* utilizes the forces of yin and yang. It provides a means to harmonize opposites. Today many businesses and home dwellers consult *feng shui* practitioners to obtain optimum results from their living and working spaces.

An essential ingredient in *feng shui* is *ch'i*, the life force and energy that sustains life while flowing through and around people and their surroundings. The key is to eliminate clutter and obstacles to that flow of energy. It has been called "acupuncture for the home/office," for it can correct and enhance the flow of personal *ch'i*. Knowing how to arrange furniture can increase the flow of positive energy. This should bring success, health and happiness.

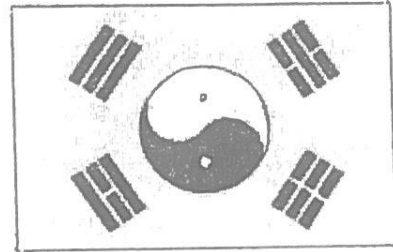
Simply by rearranging furniture, adding plants or hanging mirrors, one can utilize the *ch'i* forces of *feng shui*. Other suggestions are to place a wind chime outside the front door, to maintain flowing water in the house (fish tank) or garden (fountain), to work near a hanging mobile to attract creative energy, and to hang a multi-faceted crystal in a sunny window to catch and circulate good energy. Colors are very important, and are associated with the five basic elements, as well as symbolizing certain qualities. Black is associated with personal drive and the element of water. Red demonstrates happiness and strength, and is symbolized by fire and reason--every home should be decorated somewhere with this hue. The steadfastness of wood is displayed by green, while righteousness and metal are shown with white. Yellow is the color of the earth, of honesty and longevity; it was chosen as the imperial color, with the throne room and court decorated in this golden hue. This system has survived the centuries, espousing positive solutions through life-giving forces.

KOREA: LAND OF MORNING CALM

*"Bring from the place of the birch and the pine tree,
Wild, wild wind of memory.
Bring sweetest incense from the realm of infinity,
Wild wind of melancholy fantasy.
Sing soft and low. Soft on the height of my memory, I feel you blow,
Blowing dusty visions through my mind from long, long ago."
Korean folk song*

North and South Korea, roughly the size of Minnesota, is between huge China and industrious Japan. Its peninsular location has a bearing on the national traits of the Koreans. They refer to their land as a bone dangling between two dogs.

The symbolism on the South Korean flag explains much about the country and its people. The three aspects of a nation are the land, the people and the government. On the flag the white background represents the land, the circle stands for the people, and the four sets of bars indicate the government. The circle contains an upper red section (yang) and the lower a blue portion (*eum/ying*); together they depict the dualism of the cosmos: male/female, day/night, dark/light, active/passive, and so on. The central idea of the flag portrays a constant movement within the sphere of infinity, as well as balance and harmony. Music is the active principle or male element (yang), assigned the role of bringing harmony to the universe. *Li* or yin is the opposite force, the passive feminine principle whose task is to keep order in the universe. The three bars at each corner also carry the principles of opposition and balance. The three unbroken lines at the upper left are representative of heaven, while the three opposite broken lines represent the earth. Two lines with a broken line between found at the bottom left are symbolic of fire. The opposite symbol has been designated as a token that identifies water. Together these elements create an attractive flag easily recognized all over the world.



In Confucian belief, ideal universal harmony is thought to be obtainable only when instruments made of the eight essential materials were sounded together. These are still extant today in both Chinese and Korean music theory: metal, stone, silk, wood, bamboo, leather, clay and gourd. Such ensembles, minus the gourd instrument (mouth organ), can still be heard on special occasions in Korean courts.

The number five is important in Korea. Red, blue, yellow, white and black bands on the overlong sleeves of court dancers symbolize the five directions--center, east, south, west and north, and the five seasons--spring, summer, autumn, winter and *doyo* (18 days that begin each season). It stands for five virtues--faith, humanity, decorum, justice and wisdom, as well as the five Chinese elements--earth, wood, fire, metal and water.

Chinese influence on Korea is especially pervasive, yet the Korean people have enjoyed a unique music culture. The unfortunate history of the people has inflected

Korean music with melancholy and nostalgia, which is occasionally lightened with satirical humor.

Separated by political differences, North and South Korea today are developing their own adaptations of indigenous music and foreign influences. North Korea (People's Republic of Korea) is bordered on the north by China, and is basically isolated from Western culture. South Korea (Republic of Korea) has totally embraced Western music, but also continues to foster the traditional forms of music. Many South Koreans have become internationally famous as classical musicians, and can be found in symphony orchestras.

Foreigners recognize the Korean love of, and proficiency in the arts of music and dance. From the rice paddies to the royal court, music has been important to Koreans. Traditional music consists of Confucian ritual music, court ceremonial music, songs, Buddhist chants, and the folk music of the common people. It was a Confucian precept that good music produced sanity and benevolence in rulers and thus induced good government.

Ritual and celebration are vital to the Koreans. The performance of music often came in conjunction with mystical ceremony. Each of these components is valued for its harmonizing attributes which attune people to the order in the universe. Confucius taught that ceremony established the correct manner of physical movement, while music perfected the emotions and the mind. He believed that music comes from heaven, while rites are shaped by earthly designs.

KOREAN MUSIC STYLES

Korean music usually proceeds at a leisurely tempo, giving their music a calm, meditative character. In Western music the tempo is based on the heart beat, while in their traditional music Koreans place the tempo on their breathing inhalation and exhalation. Because their instruments are made of natural nonmetallic substances, the tone color tends to be warm and soft. Similar to a Western suite, their pieces are usually linked together, though without any clear break, starting from a slow movement to gradually increasing tempos with each section. Folk music tends to be more spontaneous and emotional in contrast to the more intellectual traits found in their classical music.

The Korean word for music is *ak*. The two major divisions of music are *chongak*, ("righteous music") which is music for the ruling class, and *sokak*, the music of the common people. Both classical and folk musicians are free to improvise in performance, unlike musicians in China and Japan. Court music, a type of *chongak*, includes ritual, banquet and military music. Court ritual music is performed at a slow, solemn pace, and is complex in its intertwining of lengthy, elaborately decorated melodic lines. The dances are refined, elegant and highly stylized. Colorful flowing gowns with lengthy sleeves, which reach to the ground, hide the controlled movements of the dancers. A tiny ornate crown completes the traditional dress.

Court dances date back over 1000 years. Court ladies performed banquet dances for guests of the warrior kings. Through time these have become more professional, but

have retained their original lively characteristics. Music for the nobility also includes lyric songs and indigenous popular songs that are poems meant to be sung.

Kisaengs are intelligent female entertainers who predate the famous geishas of Japan. Female entertainers were part of the court retinue. Chosen as young girls from among the commoners, they were sent to court to learn etiquette, instrumental music, songs and dances. They perform some dances with the drum slung across the shoulders, playing while dancing. Others performed with drums suspended from racks on each side of the dancers. They play various drums with increasing speed. Their colorful costumes have long multi-colored sleeves; these hide their drumsticks until the dramatic climax. Besides being entertainers, *kisaengs* were versed in Chinese classics, calligraphy, dressmaking and painting. In order to treat female aristocrats, they were trained in medicine, nursing and acupuncture. With all of this education they can actively socialize with men and entertain the aristocracy. Royal officials often chose *kisaengs* as concubines until they reached retirement age, after which they were sent back to their home regions.

A typical *kisaeng* gesture is described as having the head turned sideways, pensively drooped beside an outstretched arm, with limp hand. The whole symmetry reflected the role of shy submission that was considered proper in the socially acceptable female. Despite their low social origins, *kisaengs* could become highly respected professionals. While in court service they made considerable contributions to Korean music by promoting their art beyond the palace to the general public. Koreans considered them superior to their distant cousins, the Japanese *geishas*. Following the decline of the monarchy after the invasion by Japan in 1910, only a few skilled *kisaengs* continued performing. Today there is a renewed interest in them; they have become cultural icons in the 21st century.

Music and dance are often intimately connected with religion. Shamanism is associated with folk music and dance, Buddhism connected with instrumental and vocal music, while Confucianism influenced court music. Confucian ritual dances have a prescribed number of costumed dancers, who carry significant articles, each of which symbolizes peace and prosperity or glorious achievement. Stately balance, refinement and beautiful simplicity characterize the dances. Lacking all emotion, they exude an aura of piety.

Only a few priests today practice the chants of praise to Buddha. To help preserve this ancient religious art, the government has declared Buddhist chant to be a national cultural treasure, hoping to attract more devotees to this Korean interpretation of Buddhist chanting.

Both instrumental and vocal music are occasionally enhanced with a wavering pitch, much like vibrato. Characteristic timbre of the music can be piercing, buzzing, rattling, occasionally with scraping percussive sounds. This undulation around a central tone adds a distinct expressive quality that is characteristic of Korean indigenous music. Much music resides in lower pitch registers, producing audible rich overtones. Traditional music favors a variety of triple rhythmic groupings that are not found in most Asian music cultures. Both folk and classical musicians have considerable freedom in performance, sometimes quite noisy, in contrast to the more rigid practice in both China and Japan.

Aak ('elegant music') originated in China, but through the years has become limited to Confucian ritual music. In its broadest sense *aak* is the umbrella term for any cultivated serious music that uses traditional Korean instruments and dance. During the Japanese occupation (1910-1945) *aak* performances were prohibited, causing its near extinction. Today this serene, slow-moving music is practiced in Confucian ritual music that is performed each spring and autumn. The instrumentation is based mainly on the Chinese instrumental classification. The conservative character of the people and their respect for tradition do not allow them to create any completely new forms of music. *Aak* music attempts to reflect universal harmony.

At one time in its long history, Korean dynasties hired court musicians by open competition. Gradually more appointments were patrimonial, and the status of musicians deteriorated. Musicians from aristocratic backgrounds performed for *aak* and more prestigious functions, while court musicians from the commoners played for banquets. At times the royal officials required the commoners to do various menial tasks as well.

TRADITIONAL INSTRUMENTS

Korean instrumental music strives to convey the beauty of the elaborate melodies while allowing each instrument to express its natural tone color. They are generally classified according to the eight categories of China. More than 60 instruments from these categories exist today. Unlike Western music, they do not blend the instruments in harmony, but allow each instrument its individuality by playing a version of the melody slightly different from the other instruments. Rather than emphasizing the full sound, it prefers empty spaces in which each line may display its own beauty. In the more sophisticated court music and art songs, the pitches and keys are standardized, as in Western music. This is not the case in other genres such as folk music.

Board zithers are favorite chordophones in Korea. Their construction and playing posture reflect the Asian habit of sitting on the floor. The popular *kayagum* has 12 strings, each tuned with its own movable inverted Y-shaped bridge. It is considered a feminine instrument, having a refined sound. Dating back to the sixth century, it resembles the Chinese *qin* and the Japanese *koto*. The strings are played either by plucking or by flicking certain fingers. One kind is used for aristocratic or court music, while the other plays folk music. Recently new compositions require as many as 21 strings, greatly expanding its range. The *kayagum* has become the best known and most beloved of all Korean instruments.

The indigenous *komungo*, originating in fourth century Korea, has only six strings of twisted silk. Traditionally it was performed by male Confucian scholars during their meditation. With its low range, it is considered the most dignified chordophone. It has three movable bridges and 16 convex frets. Fine tuning is achieved by round wooden pegs underneath the instrument. It is plucked with a pencil-size rod of bamboo, producing a noble sound and a three-octave range, the widest of any Korean instrument. Recently an electrified *komungo* was part of a pan-Asian music theater work in New York, opening up possibilities of future fusion excursions.

Korea has two types of bowed string instruments. The *ajaeng* is a bowed zither with seven to nine strings that are strung over movable bridges. One hairless bow is made of forsythia or willow wood that is rosined during performances. Another bow is similar to Western horsehair bows. Its mournful, plaintive and rough sound produced by the instrument is especially suited as an accompaniment for the *salpuri*, a folk dance to exorcise evil spirits. It is also used in court music.

The other bowed instrument is the two-stringed *haegum* fiddle. Similar to the Chinese *hu-chin*, it has a cylindrical bamboo body whose front is covered with paulownia wood. It is a melodic instrument with a higher range, often used in wind ensembles as well as string. Unique features of the *haegum* include a gently curved neck, no fingerboard, pegs placed in front of the neck, and the addition of a modesty curtain to hide the movements of the fingers when used in sedate court music. The horsehair bow is placed between the two strings so that it is always attached to the instrument. Its nasal tone quality is penetrating, similar to an oboe.

The last chordophone to be mentioned is the *yanggum* Persian-style dulcimer. It has fourteen sets of four metal strings that are struck with a thin bamboo stick during performance. Japan and China have similar instruments; some are struck as the *yanggum*, while others are plucked. It is often used with other instruments as it cannot produce wavering tones as in other chordophones.

In the aerophone group, the *taegum* is the largest and most popular bamboo flute. Dating back to the seventh century, this six-holed instrument is distinguished by the addition of a river reed near the mouth hole. This vibrating membrane produces a buzzing sound, giving this 30-inch flute a lovely expressive quality. Similar bamboo flutes such as the smaller *tanso* have from four to six finger holes, much like the Western recorder. Some are played transversely as the *taegum*, or are end blown, like the *tanso*.

The principal double-reed aerophone is the bamboo *piri* oboe. It is a leading melodic instrument that produces a distinctively loud tone, being both a solo and orchestral instrument able to produce the characteristic vibrato. The oboe comes in various sizes, all of which have a wider and longer double reed and seven holes plus a single thumbhole. Other interesting aerophones include the *hun* globular clay ocarina and the *so* set of sixteen panpipes arranged in a single row. This Korean mouth organ has sixteen or seventeen slender bamboo pipes that encircle a gourd base. It is not a solo instrument, but is able to produce several tones at a time.

Confucian ritual music requires various types of idiophones. The largest of these are the imposing tuned bell chimes and the L-shaped stone chimes. The sixteen bronze bells are identical in size and shape but are of gradually increasing thickness. Similarly the sixteen stone slabs differ from each other only in thickness. Both sets are tuned chromatically, and hang on large ornate racks in two rows, one row above the other.

Other smaller percussion instruments are used in *aak*, such as a clay pot, a pounded wooden box, and a wooden scraper in the shape of a crouching tiger. The latter has 27 ridge-like teeth on its back; these are scraped with a bamboo rod to signal the end of the ensemble piece in court ceremonies.

In the membranophone family, the wooden *changgo* hourglass drum sets the rhythm in most forms of Korean music. It has deep indentations around the center of the body. The left head is covered with cowhide and is struck with the palm of the hand, producing a soft low sound suitable for indoor events. The right side of the *changgo*, covered with horsehide and laced to the other membrane, is struck with a slim bamboo rod, emitting a crisp cracking sound. Smaller versions can be strapped to a player's body for dancing or for processions.

Among the barrel drums, the *puk* is prominent as an accompanying drum. It is a shallow double-headed drum with a wooden body, and is the sole accompaniment for the *pansori* singer. The right head is struck with a stick, while the left palm taps the head. Like the *changgo*, this light drum may be slung over the shoulder and carried by a drummer-dancer, as in *nongak* farmer's band music. Other drums of this size or larger may be suspended from racks and played by actively moving dancers. These brightly costumed female drummers create an exciting and unforgettable effect.

SAMUL NORI

"Preserve the old while creating the new."
Pak Chiwon, 18th century

In 1978 four men formed a quartet, initiating a new form of Korean music that is anchored in the past. They named their group *Samul nori*. Their music is based on wandering entertainers who roamed across Korea in ancient times up to the recent Korean War. The quartet included music from shamanistic rites that were intended to rout the evil spirits, and invite the good ghosts to come. These rites were originally performed all night for and with the villagers. These earlier itinerant entertainers play for satirical mask dramas, puppet plays, dancing and acrobatic acts. There are four instruments in *Samul nori*: the small gong (lightning), the large gong (wind), the *changgo* hourglass drum (rain), and the *puk* barrel drum (clouds).

The name *Samul nori* literally means to play four things, referring to these four instruments that are the musical foundation of this new genre. The four represent a universe comprised of sun, moon, stars and humans. Western contemporary influence is prominent as well in this increasingly urbanized society, with a stage equipped with microphones, lights and hi-tech equipment. The philosophy of yin and yang is present in the music with the balance of two metal and two leather instruments. Seated on a stage floor indoors, or standing in outdoor venues, the four players become one through *Ho-Hup*, the meditative technique that tames the mind, body and spirit through breath control. Their current presentations include not only ancient shamanistic and traditional music but also jazz, popular music, and exciting excerpts from the popular *nongak* farmers' band music.

Samul nori has gained popular and official recognition by being included at the National Center for Korean Performing Arts by emphasizing brisk tempos and virtuosic feats. World competitions of these numerous offshoot groups now called *samullori*, are gaining popularity, as they include additional percussion instruments from other ethnic cultures. This contemporary genre is the most important sonic export of Korea at the present, and it continues to evolve in other world music, thus offering an unlimited challenge for the performers.

FOLK MUSIC

Ancient Chinese records speak of Korea as the land where people love music, especially singing. Song is really melodic drawn-out speech. Music accompanied dance and poetry readings, and folk songs (*minyo*) were an essential part of daily tasks such as plowing fields, hauling in fish nets, transplanting rice, lulling children, weaving, and carrying heavy loads.

Folk arts declined in the 1950s in South Korea, a result of the Japanese occupation and a civil war. To revive this heritage, in 1962 the government instituted the Cultural Asset Preservation Law. It focuses on both tangible (historic sites, documents, etc.) and intangible traditions, including exponents of all arts and crafts.

Sokak or folk music includes shaman, Buddhist, folk songs, *pansori*, *nongak* music and *sanjo* solo instrumental music, often improvised. Shaman ritual arts gave birth to folk arts, such as *pansori* and *salpuri*. Folk music is usually energetic and emotional, and can be appreciated by all types of people. It can be performed with vigorous athletic dancing to irregular rhythms in compound triple meter, as was seen in shaman music. Similar to Western ballads, folksongs may deal with historic events as well as with poignant sentiments of love.

During the Korean War American servicemen heard the haunting folk song "Arirang" (rolling river) during their tour of duty. It quickly became a favorite with them. This famous song embodies the spirit of the people with its central theme of anguish and longing. Since it has been transmitted orally, there are numerous versions. The triple rhythm of this southern folk song is characteristic of Korean music. The pentatonic melody is in the major mode. The standard version is set in four phrases, with four measures in each phrase. Its construction is such that it can be sung as a four part round, each part coming in successively.

ARIRANG

Korean Folk Song

4-part round

1. A - ri - rang, A - ri - rang, A - ri rang, A - ri - rang,
2. A - ri - rang, A - ri - rang, A - ri rang, A - ri - rang,

2. A - ri - rang, A - ri - rang, A - ri rang fair.
A - ri - rang, A - ri - rang, A - ri - rang fair.

3. Through the pass I watch you go there.
Here I wait for you, wait, wait and stare.

4. A - ri - rang, A - ri - rang, A - ri - rang fair.
A - ri - rang, A - ri - rang, A - ri - rang fair.

There are countless verses to this famous song, with more improvised to fit particular occasions or moods. Following are typical texts, resonating with heartbreak or humor:

As the stars, my tears are countless; they flow ceaselessly.
I cannot sleep, try as I will. How can I still this seething heart?
If you leave me, before you go ten miles your legs will ache!

There are as many theories as to the origin of “*Arirang*” as there are extant verses. As in all folk songs whose beginnings are lost in time, various legends have sprung up. The basic story is about the sorrow of a woman whose husband or lover is unfaithful, or has been taken away to another country to do forced labor. One version is that the story dates back to the days when Korean men were sent to help build the Great Wall of China. Another finds a similarity in 1865 when laborers from all over Korea were sent to rebuild Kyonbok Palace in Seoul, and brought their regional songs with them. Condemned prisoners may have composed it and have the right to sing it before execution. *Arirang* is also a mountain pass; by extension it might connote humanity’s journey through time. *Arirang* is also the name of a popular ancient princess, evoking fascinating conjectures reminiscent of the American folk song “Shenandoah.”

Sanjo, “scattered melodies,” is partially improvised instrumental music that is accompanied by the *changgo* hourglass drum. This virtuoso music developed in the second half of the nineteenth century, and is the core of folk instrumental music. It was greatly influenced by vocal *pansori* and the *sinawi* shamanistic dance music, and is honored as the most artistic form of folk music, an Intangible Cultural Asset.

The formal structure of *sanjo* consists of three to six movements, from slow to fast, performed without a pause. Stock shaman music and folk tunes are the basis for sources of elaboration and the creation of new melodies. In recent years improvisations of this aurally transmitted music gradually disappeared. Mass media time constraints forced the music to be written down to conform to their more rigid requirements. At times the movements were abbreviated, or whole movements were eliminated resulting in a loss of continuity.

The most popular solo instrument in *sanjo* is the *kayagum* board zither, although the *komungo* also performs it. Style characteristics include of vibrato, subtle slides and melodic decorations, and fantastic rhythmic complexity in rapid movements. The yin/yang contrast between tension and relaxation in the melodic line is a vital part of these performances.

The *kwangdae* were another group of folk musicians. They originated from shamanistic spiritual leaders who were highly regarded. Eventually the influence of Confucianism, which looked on professional entertainers as low-class society, caused their status to decline. At one time the *kwangdae* were husbands of female shamans, who performed the musical accompaniments for their wives at shaman ceremonies. Gradually the term was used to include other folk artists of the masked dance-dramas, the puppet play manipulators, acrobats, *pansori* and *sanjo* exponents.

Koreans have a profound love for their land. They were well attuned to the limitations of the earth and seasonal cycles in their rural villages. *Nongak*, or farmers’

music and dance, is the most widely played and appreciated type of agricultural entertainment in Korea. Historically it is the most ancient of all Korean performing arts, being part of the rural society for over 2000 years. It originated in southern Korea as entertainment for the peasants. *Nongak* performances were actually prayers for a bountiful harvest in spring after the farmers sowed their seeds. This music displays a melancholic strain that is often enlivened with humor and satire. Each fall after completing the harvest, the farmers again performed it in a ceremony of thanksgiving to ancestors and the earth.

The *nongak* band consists of the *changgo* and *puk* drums, various sizes of gongs, and a double reed aerophone. Male dancers wear tight-fitting hats, some topped with spinning white paper streamers or ribbons. The gong player leads the dance by signaling the changes of rhythm and dance formations. Twelve distinct rhythm patterns have emerged for *nongak*, which are led by the small gong player. His hat sprouts a plume of white crane feathers from a rotating swivel mounted on the crown. He and the dancers gyrate and whirl their heads to activate their streamers, some of which can extend over two feet in length. An expert performer can flick this streamer over the heads of onlookers, to their delight, amazement and perhaps even fright. Both dancers and instrumentalists engage in acrobatic movements as well, resulting in an exciting spectacle sure to please all.

There are two basic types of *nongak*. One features amateurs from local villages and farms who on occasion gather to perform. Some of these amateur groups compete in national competitions for farmers' dance bands. During New Years celebrations, *nongak* ensembles parade through villages to ward off evil and to bring good luck during the coming year. There are also professional troupes that perform during the farming season and also assist with work on the farms. The music, dances and acrobatics of the professionals are much more refined than their village counterparts, and tour the world with their performances.

Unfortunately urbanization and industrialization have led to a decline in folk music. But every autumn there is a national competition for various folk arts, which helps preserve and transmit their long tradition of folk music and dance. Many are pentatonic, based on themes from nature. One famous one relates a wistful dream about a river, wondering where it came from, and where it is going, and the desire to follow it as far as possible.

PANSORI

Of all the areas of folk music that are known and performed today, *pansori* is considered the outstanding indigenous vocal genre in Korea. Originating in the southern Cholla province, *Pansori* is a compound word: "*p'an*" literally means a place where folk plays are performed; "*sori*" means sound or song. Simply stated, *pansori* is a song given at a place for entertainment. It is a combination of singing, spoken narration and movement, with gesturing with a fan, a theatrical play and an epic folk tale performed by a solo singer accompanied only by a *puk* drummer. The drummer is vital, enlivening the music with shouts, encouragement to the singer, and filling in pauses in the vocal part. Crossing several traditions, this minimalist art can be a folk play, a folk opera, traditional art music or an intensely emotional solo opera for the common people.

Traditionally public entertainments were held during village market days, annual festival days, and for marriage ceremonies. They were held in the marketplace or in the royal court. Korea had no indoor theaters before the 20th century. Public entertainment consisted of folk games and professional entertainment. Folk games included circle folk dancing, bouncing while standing on teeter-totters, and tug-of-war games. Professional entertainment was given by wandering troupes of musicians, dancers, singers and acrobats; these were considered low in the social ranking of the time. *Pansori* evolved from these professional males, whose performances were believed to be related to religious rituals of the hereditary female shamans. The first women to learn this art were the *kisaeng* professional entertainers. The religious function of public performances gradually diminished, but the entertainment survived. The precise origin of this art is lost in the distant past, but examples using shamanistic melodies existed in the 15th and 16th centuries.

In the 1800s aristocrats began to patronize *pansori*. Mastersingers began to include Chinese literature and folk proverbs. Common people favored traditional folk tales filled with humorous and naive subjects, while more scholarly people favored classical literature that dwelt on moralizing or mythological topics. Set librettos began to evolve, where the singer could interpolate existing folksongs with ad-libs to enhance the mood of the story. The texts were at first orally transmitted; gradually these were written down. The remarkable educator Sin Chae-hyo (1812-1884) is credited with the written format and repertoire known today, nurturing and promoting it to a highly developed art. He fostered female performers, and initiated a style for children as well as continuing the role for males.

Six of these epic tales were the result of Sin Chae-hyo's tireless efforts; five are still performed today. They bear titles such as "*Chunhyang* (Faithful Heroine)" and "*Hungboga* (Song of the Gourd)." The story themes extol virtues such as filial piety, faithfulness and brotherhood, using both human personages and mythological characters. These moralized folk tales are indeed epic, as some of them last from four to eight hours, but can be shortened to fit the occasion and the stamina of the audience as well as the performers. Rapid changes of timbre and rhythm, numerous microtonal ornaments, falling glissandos, dramatic shading, tremolos and wide vibratos are all required in the vocal technique. The breathing is similar to Western *bel canto* style, but it differs in sometimes constricting the throat to obtain a rough timbre. The singer must possess a straight clear "jade" quality to imitate bird cries, a quavering broken style, a heavily ornamented bell sound, and a breathy but strong "iron" voice. These encompass an amazing range of five octaves. It is no surprise that the singer develops chronic hoarseness. The speech style includes both a quasi-measured type similar to German "*sprechstimme*" and normal conversational speech. It requires fifty-three terms to describe particular vocalization techniques; these must all be mastered in order to become a great exponent of this art.

In a performance, the *pansori* singer impersonates all the roles with the voice alone, with no fancy costumes, elaborate hairstyles or scenery. Standing during the entire performance, the singer holds a fan and a handkerchief as symbolic props. The *puk* drummer (*kosu*) sits on the floor near the singer, and is considered by some as being even more important than the singer. He closely follows the singer. No written music is used for either during performances. The drummer adds words of encouragement at times to the singer, much as one hears affirmation in an Afro-American gathering or in a session of the British Parliament today. The audience may also interject words of

support, using such words as “*Chot’a*” (nice), or “*Kuroch’z*” (right on!). The participation of the audience may contribute another facet that makes *pansori* so significant in Korean performing arts. Since 1964 the greatest exponents of *pansori* have been declared National Intangible Cultural Assets. *Pansori* clubs have sprung up on college campuses in South Korea, encouraging new compositions to enrich a standard repertoire.

The beginning of the 20th century saw an attempt to expand *pansori*, using a cast of characters and scene division much like Western opera, since there is no such form in Korea. *Changguk* (“sung drama”) is the union of theater arts; many singers are required for this newer indoor opera form. This sung drama includes theatrical scenery, lighting, costumes, make-up, and an augmented instrumental ensemble, sometimes in symphonic proportions. Originally an arranger adapted *pansori* music for it, but later expanded the repertoire to attract a larger audience. Experimentation includes new dramas based on national legends. In the 1940s an all-female version of *changguk* began performing. It is generally known as *yosung kukkuk* (“women’s national drama”), probably inspired by Japan’s feminine music theater phenomenon, *Takarazuka*. Whether these popular theater hybrids will continue to evolve remains to be seen. It does seem certain that as more performances of traditional *pansori* are seen and heard outside of Korea, all of these forms should gain world-wide attention. These *pansori*-based musical dramas may yet find their way to become staple art forms, desirable music genres that fill a void in Korean arts. These are now dependent on ticket sales since they no longer have aristocratic backing.

FOLK DANCES

To the Koreans dancing is another form of language, another way to communicate. Their extrovert natures make them adept at using this language, having been forced throughout their long history of oppressive rulers to express their true feelings through dance. These tend to be streamlined curvy movements, not angular or acrobatic.

Early folk dances were part of religious ceremonies relating to festivals of gods, notably harvest festivals, as seen previously. Folk dances were segregated group activities with musical accompaniment and audience participation. Unlike the slow, formal court dances, folk dances had much more freedom of expression and improvisation, with less ornate costumes, perhaps only a colored ribbon as an ornament. Some included masks, others used simulated swords, while still others used *changgo* drums carried by the dancers to provide their own rhythmic accompaniment. Village dances have been handed down for centuries, and may be found only in that particular region.

A delightful description of folk dancing has survived from the fifteenth century from the calligraphic brush writing of one Nam Hyo-un:

*We Koreans have learned the dances of the barbarian
in which we bob our heads, and roll our eyes,
hump our backs and work our bodies, legs, arms and finger-tips.
We shut them up and shoot them out, bound after bound like to a twanging bow.
Then bouncing forth like dogs, we run.*

*Upright, bear-like, we stand and then like birds with outstretched wing, we swoop.
From the highest lords of state down to the lowest music girl—
all have learned these dances and take delight there-in.*

The ancients believed that masks drove away evil spirits, diseases and fearsome animals. Masked dance-dramas (*t'alch'um*) especially are deeply rooted in the social history of Korea. The dancers wear masks that are easily identified with the different social classes in old Korea: the Noble Ruler, the Scholar, the Monk, the Father, the Grandmother, and the Beautiful Girl. The masks depict human emotions at their fullest extent, a fun-house mirror of life. These animated dances tell simple stories about these people through the actions and dances of the performers, with occasional pieces of dialogue added to assist the story line. Often these story-dances are rife with jokes and lampoon the characters, the ruling classes or the Buddhist priests mercilessly. Twelve of these masked dance-dramas exist in Korea.

The Korean form of puppetry originated in central Asia. Itinerant traveling troupes perform with rod puppets, who satirize government officials. The accompanying instrumentalists often carry on a dialogue with the puppets.

Salpuri, "to drive away evil," is a spirit-cleansing solo dance derived from shaman rituals. Stemming from the folk tradition, it was a dance to exorcise evil spirits, usually performed by a female shaman. Wearing a white mourning robe and holding a white cloth, the dancer rotates violently at first, moving with a characteristic shoulder movements and accelerando whirling motions with fast footsteps as it reaches the climax. It also includes slow, plaintive movements, expressing pain and sorrow. By waving the cloth, she indicates the departure of the evil spirits, and the dance ends abruptly. The dignified beauty of the poses and movements are enhanced by the flowing silk cloth, which seems endowed with a surreal, mystical quality. Considered the most artistic Korean folk dance, the soloist must portray a high degree of spiritual expression. The *sinawi* ensemble of six to nine traditional instrumentalists, who supply the typical 12/8 rhythm characteristic of this dance, usually accompanies *Salpuri*. This became the outstanding dance form of the *kisaeng* female entertainers, the dance equivalent of *pansori* vocal art. *Salpuri* is the pinnacle of Korean folk dance.

New dances are being created in South Korea since the late 1940s, incorporating traditional dances, blending and rearranging existing dances with new materials. The Fan Flower Dance is one that utilizes colorful fans and costumes, forming and reforming the fans to flutter in circles to shape beautiful blossoms. Such hybrid dances greatly enhance the dance spectrum available here. In recent decades there has been a resurgence of interest by the government in preserving many religious, court and folk music and dance styles. Many of the best traditional examples and performers are also designated as National Intangible Cultural Assets, and are protected by law.

CHEJU ISLAND FOLK MUSIC

A folk music tradition centered among women is found on Cheju Island, located sixty miles off the southwest coast of Korea. On this volcanic island of about 300,000 the women outnumber men four to one, the result of an earlier Mongolian invasion in which most of the men were killed. This tragedy has turned Cheju Island into a matriarchal society in which women do most of the agricultural labor and also hold

economic power. Their tasks include raising small animals (ponies, goats, cattle), farming hardy dry crops such as barley and millet (rice does not grow on their volcanic soil), maritime harvesting of seaweed and diving for pearls. Women divers equipped with goggles commonly dive into fifty feet of water, and have been known to remain under water for five minutes.

Cheju Island folk music consists primarily of work songs. In spring after sowing, the women lead the animals in the fields to pat down the seeds, singing a free rhythmic pentatonic song as they do so. When harvesting the grain two women work together alternating the bamboo pole with hitting motions in a triple-meter threshing song. Another melody accompanies the grinding of grain between two flat circular stones. Their canoe paddling song is similar to those heard on New Zealand by the Maori women, though the Cheju Island song is unique with its appealing canonic polyphony. Korea's only island province, with its enjoyable semi-tropical climate, is attracting many tourists to this unique feminine culture.

ROLE OF WOMEN

The ancient Far East history carefully prescribes the role of women, which is intermingled with both the religion and music of those early days. Strict adherence to Confucian ideals had an adverse effect on women for centuries. His advocacy of education was interpreted as being almost the exclusive right of males. Upper class women were strictly bound to remain in the home under male domination. A woman was to be the cricket on the hearth, while the man could soar as the eagle on the wing. Formerly women were not permitted outside the home after dusk, and did not work in the marketplace. Many women control the finances. Except in *kisaeng* houses where hostesses, trained in various vocal arts to entertain men, males socialize with males and females with females. A married woman should not have male friends. More women now have careers, wait longer to marry and are having fewer children. Divorce in Korea is rare; a divorced woman is socially scarred, often has difficulty finding a job, and has few rights over her children.

As in China, the greatest achievement of a woman was to bear a male child; only males were permitted to take part in the revered religious duty of ancestor worship. Customs such as arranged marriages have been the norm. Her father first ruled her, then her husband, and after his death, her own son. Western influence is rapidly changing some of these customs. Women are gaining more freedom and may now become as educated as their brothers. Those not needing to find a job often do volunteer work outside the home.

The national dress for a Korean woman is still frequently seen in Korea, especially on formal occasions. It consists of a very short blouse with full sleeves that taper to the wrist. It is tied at the front with a long band that falls over a high-waisted wrap-around skirt, often in vivid colors, that reaches nearly to the ground. Traditional shoes are canoe-shaped with a slight heel. Their well-brushed dark hair is parted in the center and pulled back into a bun, which is pierced through by a crossbar hairpin.

In religion, mention must be made of Shamanism, the indigenous religion of Korea. Shamanic belief holds that good and evil spirits are always around and

influence daily life. Music associated with Shamanism has exerted a strong influence on folk music traditions. In a shamanic rite the *mudang* female shaman plays a vital part: she sings, dances, intones magic spells, and performs all the necessary ceremonial actions. She is the intermediary between the earth and the supernatural. The husbands of shamans often assist their wives in these rituals, though male shamans are also practitioners. Shamanic dances are wild and vibrant, with undertones of magic and dark mysteries. Early witch-doctor shamans danced themselves into a trance, during which they claimed to make contact with netherworld, learning formulas for curing diseases and ill fortune, and being informed of future events.

Women excel in folk songs, both in quality and quantity. With folk songs women can give vent to their emotions. Men also do folk songs, but never perform with women. Separation of the sexes begins at an early age in Korea, usually continuing through life.

MUSIC EDUCATION

The National University in Seoul has developed a complete university-level curriculum to study Korean traditional music. It not only encourages preservation of traditional styles but also encourages new compositions utilizing traditional materials. The National Classical Music Institute, founded in 1950, trains performers for various events such as *a-ak* court dance, ceremonies at religious shrines, and for performances for tourists. The most talented traditional musicians in the country are trained at this Institute, whose function is spiritual as well as artistic. It is the legitimate heir to the Royal Music Institute that governed court music until 1910. According to a recent Institute publication, "Korean music expresses the people's aesthetic sense of their own art and intense feelings, and harmonizes their thoughts, moods, local psychology and sentiments." Musical training is still primarily by rote, though eight types of notation are available as a reminder to the performer. As in all cultures, only a master teacher is able to convey the subtleties and nuances found in much Korean music.

In southern Korea the Cholla province has established the Provincial Institute of Traditional Music. This agricultural area is the birthplace of much traditional music such as *pansori* and offers training to over 1300 young students in instrumental music, dance and song. Weekly public concerts keep folk music very much alive in this province especially.

FESTIVALS

Koreans traditionally follow the lunar calendar in celebrating their festivals. However, with the encroachment of Western culture, some holidays such as **New Years** tend to be held on January 1 instead of in late January or early February according to the lunar calendar. On New Years Day children visit their elders and are taught a special bow to respect them, a reassurance of family ties. The family is of central importance in Korea. At the first full moon of the year the children swing fire lanterns in circles to symbolize the roundness of the moon. Kite flying is also popular at this time. Every home enjoys a special rice dumpling soup for this occasion. Young females enjoy see-saw bouncing only on New Years; the first one to tire and get off the board loses the game.

Tano is an agricultural holiday celebrated on the fifth day of the fifth month. It occurs just before transferring the rice seedlings to the paddy fields. Farmers and villagers celebrate with male wrestling bouts, swinging contests for young women, and masked dance performances. It is also **Children's Day**, which is celebrated with various programs for young people all over the land.

Even more important is *Ch'usok* or **Harvest Moon Day**. This national holiday is celebrated on the fifteenth day of the eighth lunar month, in September or October. It is a thanksgiving for the harvest of rice, grains and fruits. This holiday has prescribed ancestral rituals and feasting, particularly on rice cakes. Groups of up to thirty females hold hands and dance in a circle, again to represent the full moon. Family members visit the hillside graves of their ancestors to pay their annual respects. They set up an altar at the graveside on a table laden with fruits, vegetables, meat, rice and wine. After paying their respects to their ancestors they dine on the festive foods. The evening culminates in viewing the full moon. Their respective followers celebrate religious holidays: **Buddha's birthday** in April and **Christmas** in December by the Christians.

Feasting is a large part of celebrating the 100th day after a child's birth. Following this, the **first birthday** is most important, full of ritual symbolism. The toddler is clothed in a colorful garment and placed before a table loaded with a collection of various objects representing different occupations. Whichever token the child reaches for will determine the baby's future, according to this ancient superstition. Rice cakes are tasty treats on this and other momentous occasions.

*"People are better when they are old;
Things are better when they are new."* Korean proverb

The **sixtieth birthday** celebrates the completion of the sixty-year cycle of the Oriental zodiac. At this time their offspring honor them with feasting and merrymaking, which includes ritual offerings of wine and the playing of traditional music. Korean society reveres the elderly, and stresses the importance of ancestor worship.

No Korean meal is ever complete without the omnipresent dish of *kimchi*. This national food adds zesty flavor to any meal. *Kimchi* has many varieties, but the basic recipe requires soaking in vinegar and salt-brine, ground peppers, garlic and some type of cabbage. It is similar to traditional Dutch or German sauerkraut, but the selective addition of radishes, onions, shrimp, fish, chestnuts, ginger, pears, apples or other fruit gives it a unique pungency. Each fresh batch of *kimchi* is placed in large brown earthenware jars for pickling until the fermentation process is complete. The fully cured *kimchi* emits an aroma that warms the heart of every Korean. This incendiary cabbage also warms the digestive tract, but no true Korean would think of eating any meal without it.

KOREAN HANGUL ALPHABET

Hangul Day is an unusual holiday. Celebrated on October 9, it is a national holiday to commemorate the promulgation of the *hangul* Korean alphabet by King Sejong in 1446. Korean advocates claim that this alphabet is seven times faster than either Chinese or Japanese on computers. Each of the 28 characters is a one-syllable sound, a phonetic representation. Period court dances are part of memorial ceremonies at the king's tomb.

To the Eastern mind, each rhythm is a prayer, and each melody can become contemplation. Koreans and most Asians have always tended to direct their attention not so much into the world as above it.



AAK (KOREAN COURT MUSIC AND DANCE)

S. Chino

JAPAN: LAND OF THE RISING SUN

*"We cannot grasp the water--water is to be cupped with held fingers—
gently, preciously.*

*We cannot grasp the water--water is to be held with open palms—
gently, preciously.*

*The same is true for both the heart of the water and the heart
of the person."*

Japanese song

Japan, with its four main islands, is part of the western Pacific Rim of Asia. Although it is one of the most densely populated countries in the world, its birthrate is one of the lowest. Since Japan was closed to the outside world from 1615 to 1868, it developed its own culture and traditions, and became a high civilization rivaling that of Europe when explorers first arrived there in the 16th century. Japanese people were found to be industrious, curious, great imitators, and are very loyal to both family and employer.

Socially the Japanese are primarily group-oriented, striving to live harmoniously with others, but keeping their privacy even in a crowd. Loyalty to family or group creates a strong feeling of solidarity. In the arts, a family perpetuates the same artistic tradition, handing it down to the next generation. Their sense of identity is traditionally based on the group and its reputation. Quitting a job can be professional suicide; women especially may never be rehired. Asserting one's individuality or being original is not a desirable characteristic.

"The nail that sticks out will be hammered down" Japanese saying

The Japanese have come to accept several religious beliefs simultaneously. Shintoism, which sees the deity in nature, accepted Buddhist practice in the 6th century, and some aspects of Confucianism from China. Today wedding ceremonies show preference for a Shinto style, while funerals include Buddhist aspects. Their formal structures and adaptability have made them somewhat less creative than their counterparts in other countries.

Since 1868 Japan has been open to Western policies and educational systems, which has infiltrated their traditional arts. Learning English is compulsory from seventh grade onward. Today their mass media seems to favor Western music rather than Japanese, for example, Japanese rap groups may interject English rhyming words and hip-hop phrases in their Japanese lyrics. Students specializing in Japan's traditional music now number only one percent. To counteract this loss, the Japanese minister of education has mandated that every junior high student must learn one or more traditional Japanese instrument. This chapter will focus on the traditional indigenous arts and culture.

FINE ARTS AND ARTIFACTS

"Art is that which lies between the shadow and the substance." Chikamatsu

Beauty in Japanese is simply described as ordered poverty, reducing everything to its basic form. There is space in their art work for meditation. "Less is more," therefore the aim of Japanese art is to get a maximum effect with minimum material. Elegant simplicity is the hallmark of their beauty and culture. Japan is hailed as a country of fine arts for its wealth of past achievements, and the enthusiasm and variety of its artistic endeavors today.

"A rice plant's ears grow ripe but hang low." Japanese proverb

After losing many of their arts during World War II, the Japanese government was the first in the world to inaugurate the designation Intangible Cultural Properties to honor their finest practitioners in 1950. This honor is bestowed on artisans, musicians, dancers and theater exponents. Each is given a stipend to continue to practice and preserve their art. The climate and beauty of the islands encouraged an attitude of great respect and closeness to nature. Their finest artisans are now called "Living National Treasures," and are highly respected in the land. The head of the family is the honored teacher (*sensei*). Outstanding arts include the performing arts, porcelain and stoneware, woven and screen-dyed fabrics seen on kimonos and folding screens, *papier mache* dolls, wood-block prints, and *origami*, which is the art of folding paper into flowers and animal figures. Three of their arts are described in more detail in the following paragraphs.

Both the native Shinto religion and Buddhism have profoundly impacted the culture of Japan. The underlying philosophy of *Chado* (*Chanoyu* or *Sado*), the Way of Tea, is a rich and unique synthesis of Oriental culture and religious traditions. Essentially a contemplative exercise, its origins go far back in Japan to the religious rituals of Zen Buddhist monks. If one has a deep peace within, one cannot be affected by outward happenings. Entrance to the diminutive tea house is through a low door, signifying that all that enter are equal.

*"Right now, right here today—that is your business;
Yesterday has gone forever, tomorrow not yet come."
Zen Buddhist saying*

By the 13th century the tea ceremony had become a display of ostentation among the wealthy. Dramatic change came with a new spirit of *Chado* in the next century, based upon the esthetics of rustic austerity, and the subtle, quiet beauty of the corner alcove *tokonoma*, with its hanging scroll and floral arrangement. The vertical scroll can be a scenic painting or an example of *sho* calligraphy. The 16th century saw an infusion of elements of the Catholic Mass into the ritual. The tea ritual enables one to communicate with others on a deeper level, a Zen celebration of awareness and one-mindedness.

The isolated barren tearoom has four and a half *tatame* mats on the floor, about 10 square feet. The ten to fourteen guests sit on the mats; no chairs are in the room. The ceremony requires strict formal etiquette. Great emphasis is placed on the objects used during a ceremony, on the surroundings of the tea hut and its special garden with its low doorway. This diminutive entrance lies at the heart of the four essential components of *Chado*: harmony, respect, purity, and elegant simplicity. The study of *Chado* encompasses other fields as well, including pottery, gardening, calligraphy and architecture.

Bonsai (“tray gardening”) is the art of growing trees and plants on a scale far smaller than found in the wild. Virtually every species of tree with small leaves is suitable for *bonsai* creations. They are kept small through pruning and limiting the space for their root systems, generally by using shallow containers. These tiny creations are idealized versions of trees in nature, artistically trimmed to fit in a container on a table. They originated in ancient China (*penjing*), and in Korea (*bunjae*), having been cultivated for over 1000 years. The Japanese revere nature, age and ancestors, thus *bonsai* is a highly respected art form, symbolizing the struggle of a tree against natural forces, growing in character as it grows older, much as a person does. As in scroll paintings, an outstanding *bonsai* is not explicit in detail, spare and abstract, inviting the viewer to meditate and interpret the experience.

Ikebana—“living flowers”—originated in Japan in the 13th century as votive offerings of flowers presented by Buddhist priests. It gradually became a secular art form, with various schools for each distinctive style springing up, each with its own rules for arrangements. *Ikebana* enthusiasts use flowers to express a deep awareness of life, its fragility, and to become more closely identified with nature. One style features three main flowers at different levels, representing heaven, humans and earth. A few smaller stems or flowers may be added. Each season brings a fresh perspective to the arrangements, from a single daffodil in spring to a winter setting of bare branches. They display seasonal flowers in the *tokonoma*, the alcove found in most dwellings. Both vase and flower stand harmonize with the scroll. It is sometimes referred to as *kado*, the Way of Flowers, to signify its role as a philosophical path through life.

Wabi-sabi is an ancient aesthetic tradition, the art of finding beauty in imperfect, humble or aged objects. It developed as a reaction against excessive Chinese ornamentation. The use of natural or simple hand-crafted objects and uncluttered spaces fosters serenity and peace of mind for the Japanese. Objects are chosen not to impress others but because they have meaning to the owner. *Wabi-Sabi* is the Japanese equivalent of Chinese *feng shui*. It is really an exotic name for simplicity.

WOMEN IN JAPAN

*“A woman in youth should obey her father, in maturity her husband,
and in old age her son.” Confucius*

The role of women in Japan has a curious history. From the third to the eighth century, Japan was actually a matriarchal society. Empress Jingo was their first leader in 360 CE. When her armies invaded Korea, she earned the title Warrior Empress. Since Korea was greatly influenced by China, this single invasion allowed Japan to reap the benefits of two important Asian cultures. Unfortunately Confucianism and feudalism came to Japan with this culture. As a result of this shift in policy, women became very much dominated by men, especially their husbands. Traditional Buddhists have insisted that a wife should walk behind her husband, and she may never show signs of jealousy, though this practice is rarely seen in public today.

Today about 40% of Japanese women remain unmarried at age 29, and the divorce rate is growing. A recent poll found that more rank work over family than the opposite. Women may delay marriage for careers, resulting in fewer children. Wives

do not entertain their husband's business associates at home; men prefer to relax in the company of "professional hostesses" who may focus on music or dance.

Thus was instituted the *geisha* tradition. The literal meaning of *geisha* is "art person." For over 400 years *geishas* have entertained at teahouses and restaurants with witty conversation, fan tricks and *origami*, as well as playing the *shamisen* banjo. *Maiko* are young geishas in training at their headquarters in Kyoto, the old but thriving cultural center of Japan. They study *chado*, calligraphy, dancing and the *shamisen* banjo. *Maiko* training can last from three to four years. They often specialize in art or music, and now modern geishas add English and computer/electronics to adapt to the needs of their clients. The cost of hiring an elegantly attired *geisha* has steadily risen until only affluent men can afford them today.

*"In this world the man holds the higher position, and the woman follows him.
I must help and support him but not let him know.
That is woman's virtue: to be strong on the inside but not let it show."*
Spoken by an early Tokyo Geisha

As late as the 20th century pimps would find a pretty little girl and "buy" her from her impoverished parents. She was taken to the "pleasure quarter" and trained in the arts. Later she had to repay the cost of her board and schooling. These *geishas* carved out a special society for themselves, known as the "flower and willow world." In the 19th century these "super models" set the pace in Japan for fashion and popular culture. Their expensive kimonos, though complicated to don, are making resurgence in popularity today for some Japanese women, particularly for ceremonial occasions. Part entertainer and part confidante, *geishas* see themselves as professionals whose job is the art of keeping men company. They reached their peak of popularity before World War II. Today *geishas* number fewer than a thousand.

The Takarazuka Revue is a highly successful musical theater that first began in 1914. All the roles are played by 3000 females, with elaborate Las Vegas style dancing, costumes, staging and lighting. They perform Western musicals dance revues and Japanese tales. Recently they began performing overseas to appreciative audiences.

TRADITIONAL JAPANESE INSTRUMENTS

*"When winds blow down from off the peak, and through the pines into the koto's strain,
Where does the music start? Is it on the ridge or on the zither bridge?"*
Princess Saigu, 929

In the 19th century music education in Japan was slanted primarily toward the West. Most songs have been Western melodies. Students learned the recorder, piano, harmonica and drums from a *sensei*. In 2002 the Ministry of Education decreed that all middle school pupils should learn at least one traditional Japanese instrument, such as the *koto* plucked zither, the *shakuhachi* flute, or the *taiko* drum.

Membership in a school, a specialized occupation or profession is of great importance to the Japanese. School uniforms are still in vogue in many schools; this feeling of belonging extends through adulthood. The traditional performing arts follow

this trend, with family members tending to stay in the same occupation from generation to generation. Though the Japanese are highly literate and have a system of notation, music was generally taught by rote, with the student expected to follow every move of the *sensei*, imitating the performance as closely as possible. The burden of learning was squarely on the student; the teacher repeated the lesson without comment until the student grasped it. The teacher does not encourage questions from students, but expects them to observe and imitate the teacher, primarily in instrumental instruction. Teaching has been inflexible, simple and strictly controlled; creative originality is not fostered in students. Technology however, is changing the transmission of learning today, as students are recording their lectures and lessons in the classroom or music studio.

Among the instruments taught in the stylized older manner, the *koto* plucked zither is the most prestigious. Its illustrious ancestor is the Chinese *zheng*. The wood-grained instrument itself is a work of art, seen especially on the intricately decorated museum pieces. Coming from China in the 8th century, tradition links it to mythical powers through its shape, the form of a crouching dragon. Most *kotos* are six feet long, with thirteen nylon strings, though certain models have as many as thirty. The player sits on the ankles; both player and *koto* are on the floor, though today some may sit on a chair with the *koto* on a special stand. It is tuned to various modes by moving the crane-footed bridge found under each string, which therefore need no tuning pegs. Three plectra worn on the first three fingers of the right hand can be either square or rounded at the ends, depending on which “school” is studied. Pressure by the left hand can produce pitch changes, vibrato, and other subtle forms of ornamentation for special effects. Students are taught an almost mystical reverence for their instruments. The artistic goal of performing on the *koto* is to recreate a composition with as much skill and beauty as possible.

The three-stringed *shamisen* (*syamisen*) banjo came from the Ryuku Islands. By 1580 it replaced the older lute-like *biwa*, which was similar to the Chinese *pipa*. It has a square body and a long unfretted neck that culminates in three large tuning pegs at the top. In loud or violent passages the player will pluck the strings and strike the snakeskin or cat skin-covered body with a huge plectrum of wood or ivory. Non-pitched percussive sounds are possible with a built-in buzzing effect that is also found in some African instruments. Quieter music calls for the player to use fingers and fingernails rather than the plectrum. Because of its ability to convey emotions, the *shamisen* is used to accompany both lyrical and dramatic genres, such as *kabuki* and *bunraku* puppet-theater. It also accompanies short popular songs and more lengthy compositions.

Japan’s only bowed string instrument is the *kokyū*, which resembles a smaller *shamisen*. It stands on a long foot which rotates the instrument; the loosely-strung horsehair bow does not move. In former times people who were bothered with adder snakes would play one to ward off these creatures; apparently the *kokyū* sounds similar to the natural enemy of the snakes.

Solo music for the *shakuhachi* (*syakuhati*) flute is another example of artistic restraint. *Shakuhachi* solo pieces are chant-like, expressing a meditative mood. The instrument is a simple bamboo tube that produces a maximum sound from minimal material. It looks simple but is carefully crafted. In its present form it dates back to the sixth century. Many performers hope to reach enlightenment by breathing into the instrument, thus to coincide with the goal of Zen. This Zen principle explains why

performers look straight ahead, with no facial expression. This end-blown bamboo flute has five holes and no keys, played with the lower lip partly inside the open top of the instrument. The soloist can produce and thin or a full rich sound. A flexible pulse and built-in silence can set a meditative mood for performer and audience alike. The flute performer, who is usually male, obtains a vibrato by gently shaking his head from side to side. The subtle nuances observed in *shakuhachi* music defy notation, though each school of music has its own system of written memory aids. The *shakuhachi* has made inroads into Western culture and can sometimes be heard in jazz, fusion and New Age music. Because of this wide-spread attention, it is the most international of all Japanese instruments.

A trio consisting of *koto*, *shamisen* and *shakuhachi* is called *sankyoku*. This traditional style of chamber music is comparable to string quartets and similar small ensembles found in European-American classical music.

GAGAKU COURT MUSIC

Gagaku or elegant music, is the broad designation for ancient Japanese music. The term covers classical dancing and singing as well as instrumental music. It is the oldest continuous ensemble music in the world, originating in ninth century China. During the Tang Dynasty (7th-9th centuries) China was the cultural center of Asia. It has imported music from India, Indochina, Korea, Manchuria and Persia for court entertainment. This ceremonial music flourished there and spread to the Japanese Imperial Court. Musicians of the Emperor's Palace perform *Gagaku* today only on rare occasions.

When performed with dancing, the music is referred to as *bugaku*; when instrumental music alone is played, it is known as *kangen*. *Bugaku* style of dance is less dramatic than other types of Japanese dances. There is no story line or emotion shown. *Bugaku* strongly emphasizes symmetry of dance line and muscular control of very slow movements. Artistic accuracy is foremost, especially in the synchronized movements of paired dances. Left Dances consist of gentle, slow movements of red-robed performers, while Right Dances are somewhat more spirited and even humorous, done by dancers in green robes. The fixed repertoire of *Bugaku* contains about sixty ancient pieces.

The instrumentalists, attired in traditional court costumes and black horsehair hats, play on instruments similar to those found in ancient Chinese and Korean court orchestras. The basic melodic instrument is the *hichiriki* oboe, which plays heterophonically with side-blown flutes. The 17-pipe *sho* mouth organ provides interesting tone clusters, and is shaped like a phoenix bird with closed wings. Various drums and gongs make up the percussion sections. Some concerts add the 13-stringed *koto* zither and the pear-shaped *biwa* lute. There is no conductor in the *gagaku* orchestra.

Shomyo chant performed in Buddhist services is the origin of most Japanese vocal music. Japanese vocal styles for *gagaku* and other traditional music display a wide range of vocal sounds. One can hear speech-like or shouted sounds as well as a more direct, penetrating quality, which is closer to Western rock style than operatic vocal production. Centered in the throat, it has little head resonance or vibrato. Men

sometimes sing in falsetto, but there are no true high tenors trained in Japan. Traditional music is mainly monophonic, though harmonized choruses can now be heard as a result of the American-based public school music system.

JAPANESE NOH DRAMA

“Hearing the warbler sing among the blossoms and the frog in his fresh waters—
 is there any living being not given to song?
 It is poetry which, without exertion, moves heaven and earth,
 Stirs the feelings of gods and spirits invisible to the eye,
 Softens the relations between men and women,
 And calms the hearts of fierce warriors.”
 Quoted in the *Noh* play Haku Rakuten

Noh drama, the earliest form of Japanese theater with music, originated in 14th century Buddhist temples and Shinto shrines. Set in the sacred world of the spirit, it developed from ritual plays and peasant rice-planting dances. It appealed to the aristocrats with its high synthesis of literature, music, dance, theater, and esthetic theory. It lives yet today as Japan’s classic, refined and symbolic theater art, deeply influenced by Zen Buddhism.

There are approximately 240 *Noh* plays extant today. About one-third of these were created by the 14th century father/son combination, Kanami and Zeami. The repertoire has five different classes of plays divided into two acts:

1. *Kami* (god plays), depicting deities in stories of rejoicing
2. *Shura-mono* (battle plays), telling of famous warriors, tales of suffering and torment
3. *Kazura-mono* (female wig plays), gently portraying young and beautiful women
4. Plays of various types not included above, such as *Kyojo-mono* (mad woman pieces), or those about mad men or obsessed women
5. *Kin* (concluding plays), depicting supernatural beings, in plays of a faster tempo.

Males perform all the roles in *Noh* plays, though in 1997 females were officially invited to perform at the National Noh Theater. When playing females, men do not change their voices to falsetto as in *Kabuki*. The actors learn their roles by rote, and may not fully understand the whole plot. Their masks are small, covering only the face. The mask itself is an object of worship; the actor absorbs himself completely in contemplating his masked character before putting it on. Since the mask is unchanging, the actor’s movements must show the emotion. Even the unmasked faces in the dramas show no emotion. Each step and gesture of the brilliantly costumed actor is carefully measured and stylized in Zen understatement. *Noh* plays epitomize the art of walking, done with stylized movements like a slowly gliding statue. Thick costumes de-emphasize the physical presence of the actor.

In *Noh*, every aspect is governed by the principle of *Jo-Ha-Kyu*. *Jo* is to lead the audience into an appreciative mood, preparing for the part to follow. Each character’s entrance has a corresponding instrumental piece. The *waki* (side character)

enters, introduces himself, and states his purpose for appearing. The language is formal and poetic, difficult to understand today. The seated chorus chants a unison travel song as the *waki* moves to his destination. The *shite* (protagonist) then enters and converses with the *waki*. This conversation informs the audience of the plot, the events and tensions of the play.

The ensuing *Ha* section is the play's main theme. The tempo slows down considerably, and the delineation takes on a richness of detail. The *shite* does a slow stately dance that usually represents a physical re-enactment of a prior event. This is the portion where the artistry attains its height and leads the audience to its peak of appreciation. Silence between the lines expresses tension, and leads to an exciting climax.

The closing *Kyu* part, following after the artistic peak, is a release from the tension of the *Ha*. The plot is quickly resolved with vivid and spirited action. At the end the performers, chorus and musicians silently leave the stage.

Four instrumentalists are seated at the rear of the small stage during *Noh* performances in full view of the audience. They play a *nokan* transverse flute and three types of drums--*kotsuzumi*, *otsuzumi* and the larger *taiko*. The flute plays the melody, while the drummers emit short calls in falsetto or very deep tones. These calls are vital to the tempo of the play. A gnarled pine tree backdrop is always present, indicating the spirit world. The audience sits to the left and in front of the stage.

Kyogen plays are short comic interludes between *Noh* plays. *Kyogen* is mainly a mime farce aiming primarily for comic relief in contrast to the more somber *Noh* plays.

BUNRAKU: JAPANESE PUPPET SHOW

Bunraku, the Japanese puppet show, is considered the most refined form of puppetry in the world. The repertoire includes 20 well-written dramatic works that express intense emotions, fusing the three elements of text, movement of puppets and music. Music is both background and an essential element of each play. Three men operate the more important character puppets that are nearly life size. Their manipulation requires a superior degree of skill and features elaborate forms of artistic expression. It takes ten years to master the subtle and intricate movements of the heavy puppets. Only the master puppeteer may control the head and right hand of a puppet. The manipulators wear black robes and black hoods, and are hidden from the waist down behind the raised area for the puppets. Dressing in black signifies that the puppet is the main performer; the manipulator remains behind the scene. In Japanese theatrical tradition, a black costume represents something invisible, even though they can be seen by the audience, gradually the viewer "tunes them out."

Besides the puppet manipulators mentioned above, there are usually two musicians. The *tayu* recites the *Joruri*, a poetic form of great expressive range, something like an epic drama. He is the narrator-singer who projects the dramatic tale without a microphone. In order to do this the singer wears a weighted belt for better vocal support. The *shamisen* banjo player provides accompaniment for the *tayu*. Both musicians sit to the right of the stage on a small revolving "pocket" stage. All must work in close collaboration in perfect harmony; this takes years of diligent practice.

Historical plays usually consist of five acts, while contemporary ones have three acts. In long performances another pair of musicians continues the musical duties after revolving into view. Tokyo and Osaka boast the only two specially designed *Bunraku* theaters in Japan, though smaller theaters can be found elsewhere. Amateur *tayus* can be male or female in these regional settings.

The *tayu* and *shamisen* instrumentalist together play the role of a narrator, indicating the progress of the play. The *tayu* must use different tones of voice to distinguish between a man and a woman, young and old, good and bad. He must use various accents and intonations in his recitation to represent the feelings of the personalities as well as to describe scenery changes. In the past there were some female *tayu*, but the interest in this art for them has declined. Since the *tayu* puppeteer and *shamisen* player do not watch each other during performances, it is up to the latter to set the pace of a play with his rhythmic strumming.

Though interest in *Bunraku* has faded somewhat in Japan since World War II, it is still a unique form of drama with no parallel in the world today. It was declared an artistic national treasure in 1963, with performances in Tokyo. In 1984 the National Bunraku Theater was established in Osaka, its birthplace, with an all male productions. *Bunraku* is a precious heritage of folk culture of which Japan is justifiably proud. Together with *Noh* and *Kabuki*, it has contributed immensely to the advancement of Japanese culture.

KABUKI: "SONG-DANCE-SKILL"

Kabuki is the most flamboyant of Japan's traditional theatrical arts. Its inception goes back to the latter part of the 16th century. By 1750 *Kabuki* became established as a legitimate dramatic form, taking over the repertory and venues of many puppet theaters. With extensive and continuous evolution, it has now been perfected into a state of classical refinement. *Kabuki* has consistently retained a wide popularity among the people, and draws large audiences wherever it is performed. A performance may last as long as five hours, including intermissions.

Like the *Noh* drama, *Kabuki* has an all-male cast, with roles passed down from father to son. Both are closed family systems, with each new generation inheriting the name and role. The plays had themes of humanity, love and loyalty based on history, legend and contemporary life. Filial piety, the conflict between love and duty, and the impermanence of all things are evidence of Buddhist and Confucian influence. Male impersonators known as *onnagata* perform all the female parts. The players of *Kabuki* drama in its primitive stage were principally women. With the increasing popularity of *Kabuki*, many of the actresses began to attract undue attention from male admirers. The civic authorities felt that this would lead to the demoralization of the public and in 1629 officially banned women on the stage. However, since the public already accepted *Kabuki* as an art form, men took over and have continued performing to the present. The actors declaim in a manner that is part ordinary conversation and part singing.

Training for the various roles begins in childhood. White and red make-up indicates the hero or high-ranking person, while indigo face paint depicts an evil or low ranking person. The ban on women performers was finally lifted after 250 years, but the men had so perfected the *onnagata* roles that there were few hired women for the female roles. Audiences appreciate the male interpretation of women, for men had

perfected the feminine refined and elegant movements. Many *onnagata* actors have become superstars.

Kabuki draws its inclusive theater from *Noh* and *Kyogen*, and also from *Bunraku*. In fact, more than half of the 300 conventional plays in the standard *Kabuki* repertoire are of *Bunraku* origin. At one time competing puppet plays were more popular than *Kabuki*, hence their incorporation into this repertoire. In all plays wooden clappers signal the opening and closing of each performance. The *shamisen* banjo is also the principal instrument in *Kabuki*, though other instruments are used in more elaborate productions. The musicians may be on stage or hidden behind a bamboo curtain to the left of the stage in the *geza*. Playing mainly percussion instruments, these off-stage musicians set the mood for each scene, or provide the sound effects vital to these productions. Almost every gesture of the actors has musical punctuation from these musicians.

The remainder of the *Kabuki* plays may be classed as historical or domestic dramas. One historical play recently produced in Kyoto is "The Legend of Yamato Takeru" based on an early Japanese hero, an elaborate production with simulated battle scenes and magnificent costumes, culminating in the ascent of the soul of the white garbed hero turning into a swan, similar to a Peter Pan flight. Special visual effects tend to dazzle the audience.

Onstage music has two main types. One is *Nagauta*--a long poem or a song accompanied by a drum, flute, and *syamisen*. The second is *Joruri*--a narrative ballad with recitation, song and conversation.

Kabuki theaters are built in Western style, but have some significant features unique to the art. The curtain consists of cotton stripes of green, reddish-brown and black. It is pulled sideways to open rather than raised. The *hanamichi* or flower-walk ramp is a passageway that connects the left side of the stage with the back of the hall through the audience at about head level. It constitutes a part of the wide stage as well as being an entrance and exit ramp. The actors sometimes pause on it with a dramatic frozen pose (*mie*) at climactic moments in the drama, an "exclamation point." The actors also employ pantomime, human imitation of puppets, gestures, costumes and dance. Many knowledgeable theatrical buffs consider the sets, make-up and costumes to be the most lavish in the world. The wide stage includes many mechanical devices such as trap doors and escape hatches. Another feature of *Kabuki* is the revolving stage, invented in Japan nearly 300 years ago, for quick scene changes.

The present state of *Kabuki* shows that an ancient dramatic art, once its form has been stabilized in a near perfect state, can survive the test of time, even though it does not depict contemporary life in Japan. Perhaps no theater in the world can excel *Kabuki* for its color, excitement and lavish productions. It seems destined to remain a popular entertainment in the affections and pride of the nation, a summarization of traditional Japanese theatrical art.

JAPAN'S FESTIVAL TRADITIONS

Festivals in Japan frequently have their origins in either the indigenous Shinto religion or in the Japanese version of Buddhism. An ensemble consisting of one

medium-sized and two smaller drums, a bamboo flute and a hand gong usually accompany Shinto festivals. These festivals are called *matsuri*; and the accompanying music is called *matsuri bayashi*. Amateur musicians play as a pious offering of entertainment to the gods, and ride on large wagons festooned with elegant tapestries and fabrics; these wagons are pulled by rather rowdy manpower. The basic function of this music is to provide a pleasant background for all the activities of the particular festival. The main event of the two or three day festival is the parade which features a portable shrine hoisted on the shoulders of 50 to 100 youths, who give the heavy shrine a rollicking ride.

The principal rituals of festival ceremonies within the great shrines and temples are the presentation of the offerings, the repetition of the ritual and the dancing of the priestesses. While the gods are supposed to eat the food and wine set before their shrines, the priestesses dance to the accompaniment of drums and flutes. The dances are executed with graceful steps, the waving of fans, and/or the shaking of tiny bells.

For **wedding** festivities, the bride first wears an all-white silk wedding kimono before changing into several more outfits. Her traditional headpiece consists of a stylized white hat worn to hide any horns of jealousy. White, the color of mourning, symbolizes a new beginning and an end, as the bride “dies” as her father’s daughter. She is reborn as a member of her husband’s family. The groom wears the traditional black silk kimono emblazoned with the family crest. At weddings each person attending receives a gift from the bridal couple.

Taiko drumming has long been an integral part of Japanese celebrations and festivals. Loud drum beating originated many centuries ago to signal approaching storms or to instill fear into an invading army. There was a relative decline in the modern era, but the double-headed and barrel-shaped *taiko* (‘fat drum’) was revived in the 1960s. Today *taiko* groups are common in Japan, and are spreading to the U.S. *Taiko* is based upon the sounds of nature, such as rain dripping, the approach of a deafening thunderstorm, or waves against the shore.

A performance itself is not the primary goal of *taiko*: the spirit of the individuals and how they fit into the group are of utmost importance. A *taiko* performance includes drums of many sizes, including the 800 pound *o daiko*. These are accompanied with cymbals, gongs and flutes. The music itself ranges from traditional melodies to avant-garde compositions that resemble modern jazz.

Women are increasingly active in *taiko*, especially in North America. About two-thirds of the 150 *taiko* ensembles are composed of women, which is contrary to Japanese tradition. They wield large wooden drumsticks as they beat their drums, yelling to be heard above the deafening drums. Their energetic athleticism culminates in an exciting show.

The **New Year’s Festival *Oshogatsu*** is the biggest celebration in Japan. It begins on New Year’s Eve at midnight with great bells tolling 108 times, once for each of the evils afflicting humankind. These sinful desires are driven away with the sounds of the gongs. People decorate the entrances to their homes with pine and bamboo, which symbolize long life, constancy and virtue. A rope is strung across the top of the gate or entrance to the house, decorated with fern leaves for expanding good fortune, an orange as a heritage symbol, and a small lobster representing wishes for each one to live

a long life. The children enjoy all sorts of games such as shuttlecock, kite flying or cards. Four boxes of special food such as rice cakes provide the New Year's feast, which concludes with a toast of rice wine. Celebrants buy fortunes written on white paper and tie them like blossoms to the bare-branched trees. Many will pray for good luck at Shinto Shrines during the three-day celebration. As with so many celebrations, gift giving is expected; much money is expended during the year for seasonal and ceremonial gifts.

Since World War II Japan publicly celebrates the **Coming of Age Ceremony** on January 15. This holiday recognizes the participants as legal adults at age 20. Gender differentiation occurs as men wear Western business suits, while the young ladies are attired in expensive kimonos. Women increasingly wear kimonos for special occasions, feeling that the kimono gives them a feeling of serenity more than active Western clothing. The *yukata*, an informal light-weight kimono, is popular in warm weather.

Hina Matsuri, or **Dolls' Festival**, is observed March 3 with a display of beautifully gowned ceremonial dolls as the main attraction. Primarily a celebration for girls, the display usually consists of a set of fifteen ceremonial dolls, many of which are family heirlooms dressed in ancient Japanese costumes. The most highly prized dolls represent the Emperor and Empress. Resplendent in silk costumes; they occupy the top shelf of the red-covered seven-tiered doll stand. Miniature court ladies, ministers and musicians are on the lower shelves, along with many decorated delicacies. Peach blossoms, symbolizing happiness in marriage, also adorn the stand. The daughters of the house act as hostesses when friends arrive to view the display, and they practice the rules of etiquette they have been taught.

April is the month for the famous **Cherry Blossom Festival**, when the Japanese celebrate the coming of spring by viewing their national flower. These lovely pink cherry blossoms are so prized that they are lit up in the evenings to enable more people to enjoy their short-lived beauty. Families and friends gather beneath the trees to eat, drink and make merry music. One song that is sure to be sung is the famous folksong "Sakura" or Cherry Blossom:

Sakura Sakura

Sa - ku - ra Sa - ku - ra Shin - ing bright in sun - ny - March, Spreading o - ver hill and - dale, Bloom - ing grace - ful
and peace - ful Like an an - gels silk - en - veil, Sa - ku - ra Sa - ku - ra How I love to see - them!

April 8 brings the annual celebration of the **Birth of Buddha**. During this festival worshippers pour a tub of licorice tea over the infant Buddha's statue, being laded by any that may wish to acquire a miraculous healing.

Boys' Festival, also known as **Children's Day** or **Iris Fete**, has become a national holiday celebrated on May 5. A tall bamboo or wood pole is erected in the small yard or garden; on it are hoisted paper or cloth streamers in the shape of a carp,

which fill out in the wind and appear to swim in the air. One is flown for each boy in the family; these are of varying sizes according to the ages of the boys. The carp symbolizes strength and determination to overcome all obstacles as it swims upstream against the current. The carp therefore reminds the young males to have courage and to work hard to achieve ultimate success. Sometimes a stand similar to that for the girls is filled with images of famous feudal generals and other masculine articles such as swords, helmets and armor.

The **Rice Festival**, held on the first Sunday of June, is important because rice is a major crop of the Japanese farmer. They beseech the gods for a successful harvest. Children do some classical dances, and decorate their oxen with silk banners on which are emblazoned the family's stylized crest. Rice straw is burned, sending prayers to the rice god from the hard-working female planters. The festival culminates with a dance master taking the part of the god incarnate, and directing the planting with his chant. Standing in rows, the women plant the rice seedlings in the flooded paddies in time with the drums and bamboo clacking of musicians. Since they farm only fifteen percent of Japanese land, this muddy, backbreaking task is important enough to have its own annual celebration. Folk songs (*minyo*) are always part of this and other rural festivals.

The **Gion Festival** is held each July in Kyoto. It originated around 870 when a plague struck the town. Beginning at the Yasaka Shrine, it was a Shinto ritual for placating the spirits of the victims. People invoked divine intercession to end the plague by holding festive parades with huge floats that were portable shrines, to enable more of the devout to participate. Soaring poles on top of these floats are meant to ensnare the gods and obtain their help. Some of these floats weigh as much as nine tons, and are still pulled by sturdy young men using thick ropes. Smaller floats are carried on the shoulders of young *samurai*. Today businessmen vie with each other to sponsor these magnificent floats, and parade in front of their float wearing their traditional clothing with the family crest. They decorate each float with priceless tapestries, paintings and gold ornaments. Forty live musicians ride on the second deck of the large floats, playing ancient airs on bamboo flutes. There are as many as 48 of these giant floats in the parade, many with exotic tapestries from as far away as Turkey. As competition has grown to enter the most beautiful float, unfortunately the original spiritual meaning has given way to secular glorification. A supreme example of a people's festival, it maintains its popularity, and claims to be the most important Grand Festival in Japan.

Japanese funeral rituals are quite complex. The grieving process is long and complicated. The **Bon Festival** on August 15 remembers the souls of their ancestors. For this **Day of the Dead**, they clean the graves for the spirits' return. They place containers of water and bamboo vases of flowers at the graves, and burn incense. Families are reunited and they go outside the city to a site where they might receive the souls of their ancestors. Participants enjoy singing in unison, and dance with slow stylized motions, continuing until midnight.

In Hiroshima, the final rite of *Bon* has small paper boats sailing down the river, each with a candle representing a person who perished in World War II atomic bombing. This final act signifies the return of the souls to their resting-places. Similar ceremonies are springing up elsewhere around the world, to commemorate all who have suffered because of the weapons of war.

*"When you encounter disaster, face it;
When you are sick, put yourself into it;
When you face death, accept it."*
Ryokan, Zen priest

October finds celebrations of appreciation for the chrysanthemum, the floral symbol of longevity, and the circular crest of the Imperial family. Japanese people are as devoted to this flower in autumn as they are to cherry blossoms in spring. A popular contest features dolls adorned with fresh chrysanthemum blossoms. Chrysanthemums are cultivated and displayed in every size and color, are eaten in salads, and made into wine. Floral exhibits give prizes to outstanding arrangements.

Tokyo is host to the **Night Festival** in early December. During these parades the country honors its Intangible National Treasures. The United States emulates this custom with similar honors held each December at the Kennedy Center in Washington, D.C.

Christmas is not very important in Japan. People do enjoy the atmosphere and exchange gifts for children, but the birth of Christ has little meaning in any secular celebration. The focus is on **New Years**, when the cycle of festivals begins once again in this intriguing land of the rising sun.



Girls' Festival, March 3

桔 竹 所
標 節 萱



PERFORMING ARTS OF INDONESIA

*“Life on earth is temporary;
The world beyond is eternal;
Each action has a reaction;
You will reap what you have sown.”*
Balinese proverb

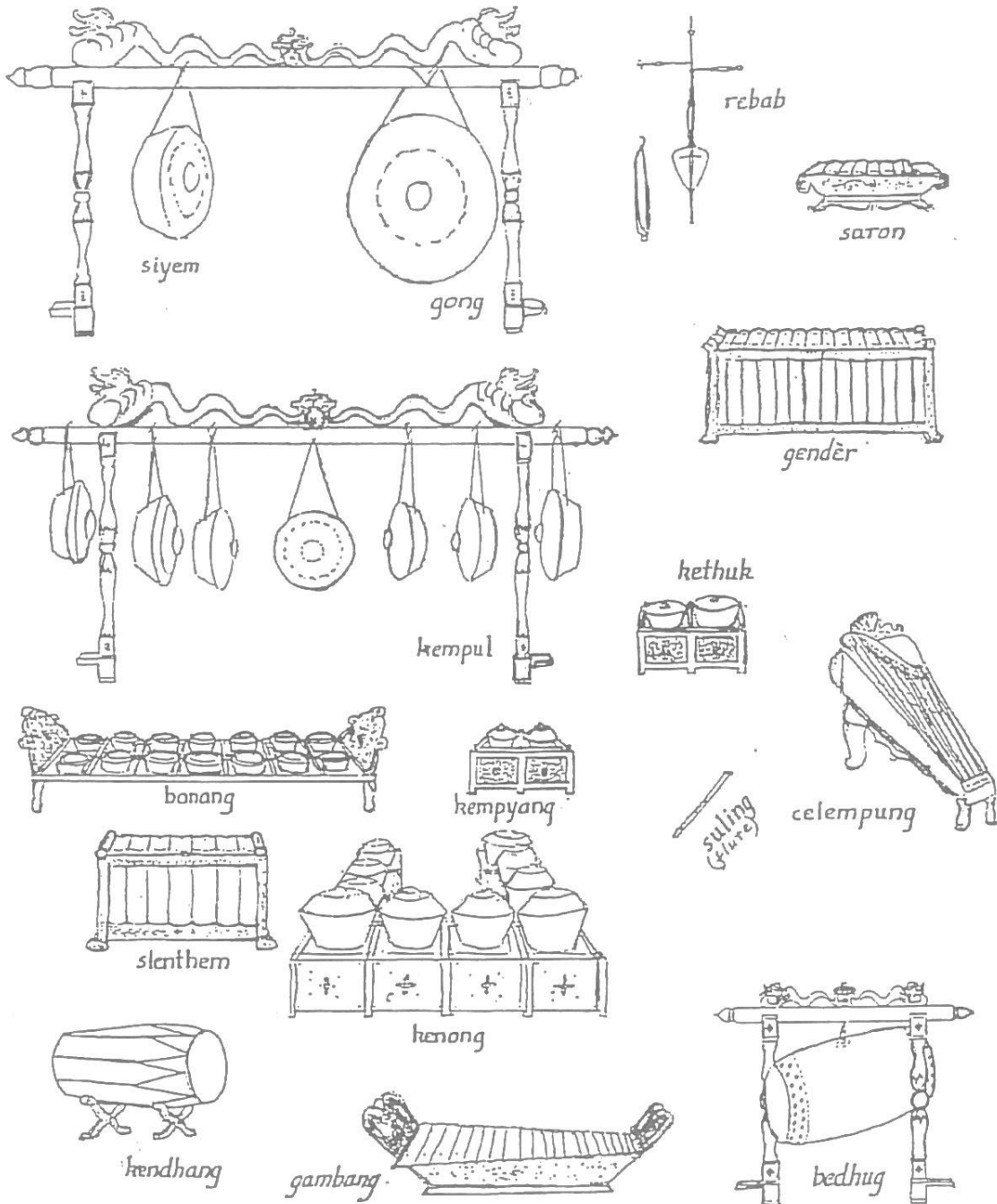
Unified by the Dutch, Indonesia is a tropical nation of approximately 17,000 islands, though only 5% are inhabited. They stretch nearly 3000 miles, from Sumatra off of mainland Southeast Asia, to New Guinea, which is north of Australia. Its estimated 250 million people make it the fourth most populated nation in the world. It is one of only ten countries in the world located on the equator, and is the only Asian one found there. Indonesia is a melting pot of diverse ethnicities, from modern urban dwellers in the capital of Jakarta, to very primitive people in remote islands. The people are generally short and slender, with straight black hair and light brown skin. Their climate allows for an abundant growing season throughout the year. During the time of early explorers, Indonesia was known as the Spice Islands. Christopher Columbus was searching for a western route to these islands when he came upon America.

As with so many regions, the cultural influences that have shaped the islands are quite diverse. Long before the time of Christ, Chinese came to the islands, followed later by traders from India. Hindu and Buddhist religious and artistic traditions came with them; many beautiful monuments still extant today stem from this period. In the 14th century Islamic traders settled primarily on the densely populated Java, while to the east its smaller island neighbor Bali attracted Hindu residents. The Javanese are more secular than the Hindu Balinese, causing friction between close neighbors. Christian European traders came to Indonesia in the 16th century. During the following centuries Muslims have increased until there are more followers of Islam in all Indonesia than in the whole Middle East. The Dutch were most successful in colonization, and called the area the Netherlands East Indies. The islands finally gained their independence in 1949, and became a republic.

In western Indonesia in particular, music has been an indispensable part of family and community rituals, a form of instruction as well as a means of entertainment. The arts serve to express thought and emotion, and are also important in rituals requesting divine assistance. Sumatra, one of the largest islands, runs parallel to the Malay Peninsula. Islamic culture introduced the *rebab* spike fiddle to the islands; it has retained its Arabic name. It is the nominal leader of an ensemble; if absent the leadership passes to the drummer, who leads with signals woven into his improvisation. The two-stringed bowed *rebab*, along with the *suling* end-blown flute and female voice, provide the main melodic line in much Indonesian music. On western Java the Sundanese style of music is quite distinctive, emphasizing the melodic element. Music is taught by rote without any written notation. Indonesians from all walks of life enjoy traditional poetry based on historical and religious literature. Poetry is always sung, and singers are highly esteemed.

An unusual small ensemble found in some areas consists of sets of about fifteen shaken bamboo rattles. These *angklung* tubes are played by three musicians.

THE GAMELAN OF INDONESIA



THE GAMELAN

*“Listening to gamelan causes a sudden awakening,
as if knowing the ultimate,
as when knowing the sacred knowledge of God.” Titi-Asri*

By the 19th century the large-scale gamelan orchestra became the backbone of Indonesian music. It developed into a refined style of orchestral percussion instruments with interlocking rhythmic phrases. These orchestras mainly accompanied theater or dance presentations. Only recently are gamelan concerts being staged for a listening audience. The sound of gamelan music has been compared to moonlight and to flowing water. It is pure yet mysterious, always the same yet always changing. Society, music and nature all interlock especially in Bali. Some observers note that tourism now has replaced the courts as the primary source of artistic patronage

The word gamelan stems from the root word “*gamel*” which means to hit or manipulate with the hands; the majority of gamelan instruments are bronze percussion metallophones. They reflect the village order: the lower sounding instruments represent the respected elders and older adults, playing more slowly. The mid-range drums represent the political leaders, while the higher pitched gongs and cymbals play the faster rhythms of the youth. The elaborately structured music is based on scales formed by combinations of groups of pitched gongs that vary in size. The structure of the music is based on the repetition of basic individual melodic figures that are elaborated by rapid interlocking parts or by improvising instruments. This basic structure is also found in Indian classical music as well as in the classical court ensembles of China, Korea and Japan.

The core of the gamelan features suspended knobbed gongs and gong kettles placed in a horizontal position. In playing the bronze bar instruments such as the *saron* and *gender*, the performer must concentrate on the left hand. After a beater held in the right hand strikes each key, it may resonate only until the sounding of the next key. At this point the left hand must suppress the first key sound. This damping technique prevents the melody from being smothered with overlapping sounds. Repetitious rote learning is standard, and all performances are memorized. This is more difficult for musicians who are used to some form of notation when learning new selections. This has given rise to basic notation which is becoming more available.

Supplemental gamelan instruments include the *kendhang* double-headed drum, which provides the rhythmic direction in performances. Others are the wooden *gambang kayu* xylophone, the bowed *rebab*, the plucked *celempung* zither, and the *angklung* bamboo shakers, reminiscent of Western hand bells. Also found in Thailand, these pitched shakers are tuned in octaves. The *suling* flute is the only wind instrument. The melodic line laid down by the bronze *saron* is articulated and ornamented by the *suling*, *gambang*, *gender* and voice. The *bonang* rack of bronze gongs anticipates the melody, while the gongs punctuate and emphasize segments of the melodies. A small male chorus and female soloists supply the occasional vocals. The female vocal quality is rather nasal and pinched; it resembles the sound produced by the *rebab* fiddle. Their largest gong is the most revered instrument, and plays only at the end of each musical section, while the chattering *cengceng* plays almost constantly in Balinese gamelan.

The *cengceng* consists of six small cymbals mounted in a row on a wooden stand; these are struck with two similar cymbals held by the player. This penetrating sound is essential in underscoring dance movements, and adds the characteristic liveliness to Balinese music.

The players depend entirely on their ears to attain standards of ensemble excellence comparable to a fine string quartet in the West. The sound is three-dimensional, with some instruments punctuating the fixed central melody, while others break up into finely detailed improvisation. A complete gamelan consists of two sets of instruments, one tuned to the five-tone "masculine" *slendro* scale—1 2 3 5 6--that predominates, and the other to the seven-tone "feminine" *pelog*. Neither scale system quite matches the Western major and minor tonality, therefore they cannot be played simultaneously. Performers are segregated into male or more rarely female ensembles.

Indonesians have great respect for gamelan instruments; to step over any is actually prohibited. The players always remove shoes when playing in a gamelan. A set can be owned by royalty, a village, a company or club. Individual ownership of any instrument is unknown. Each ensemble is tuned together; this may differ for another gamelan, therefore instruments are generally not interchangeable from one orchestra to another. A major gamelan acquires its reputation through the unique beauty of sound associated with that specific ensemble, which can be of considerable age. Each gamelan is likely to have a proper name of its own, such as the Venerable Dark Cloud. A complete gamelan orchestra is highly respected and ritually purified every thirty weeks.

A recent survey estimated that there were more than 1700 gamelans on the islands of Java and Madura. These exist in a wide variety of sizes, types and forms. Some are used daily while others are reserved for sacred ceremonies. Royal court gamelans may have eighty instruments made of fine quality bronze with richly carved cases highlighted in gold leaf. Village gamelans are of a poorer quality, and number from twelve to fifteen instruments. Both use the same repertory.

The gamelan is found all over the globe today, from Australia and Europe to the U.S. Some instruments are imported from Indonesia, while others may be built from local materials. In America over 200 gamelan ensembles exist, primarily in colleges and universities. Musicians, composers and other artists find them to be a fertile environment for cross-cultural creative activities. They may replicate existing Indonesian styles or create entirely new works unrelated to their origin. The musical world appreciates this instrumental gift from the Spice Islands.

JAVA

Java is one of the most densely populated islands in the world. Its recorded history can be traced back nearly 2000 years. Hindu influence was evident in the 1400s, at which time stronger Islamic force caused the Hindus to leave, primarily to Bali. Dutch traders gained a foothold later until they were expelled in 1949. Java exports much coffee, in fact java has become a slang word for this famous beverage.

Styles of gamelan music vary by region in Java, though standardization is getting more common due to the education the players are getting at the government music school. In some areas the range of the instruments can exceed six octaves.

Javanese music is intended not only as entertainment but often is part of a ritual ceremony such as weddings, anniversaries or business openings. This helps to maintain a balance between the human and the supernatural realm.

“Wayang golek puppetry remains a communicative event, a place to gather and a rendezvous where new dialogues about identity, citizenship and community become possible.”

Andrew N. Weintraub

The puppet play in West Java has three-dimensional carved wooden puppets, *wayang golek*, known as rod puppet theater. It has recently been revived after a decline in the 1980s, due to outstanding puppeteers. In other parts of Java *wayang orang* shows are performed by human actor-dancers with the same plots. The male dancer imitates flat puppets, with small sideways angular movements. In an attempt to sustain interest among young people and tourists, puppet plays can now be seen in condensed versions that utilize multi-colored illumination and modern lighting techniques.

Being an oral tradition, Javanese music is dynamic and open to changing social conditions. The availability of recordings has made the music accessible all over the globe, resulting in experimental renditions based on this style.

BALI

Half the size of Delaware, Bali is famous worldwide for its art, dance and music. Its traditional music is rooted in Hindu religious belief, which demands artistic work as a part of religious practice, a normal experience of life. Their music is constantly undergoing renewal, transformation and variation.

The residents of this small “island paradise” are perhaps the most peaceful and gentle on earth. They share their daily rituals, ceremonies and religious rites with throngs of tourists. About 90% of Bali’s economy stems from tourism. The brilliant Balinese gamelan has more carrying power than the Javanese, and is rich with dynamic changes, contrasts, and sudden shifts from soft to loud, or from fast to slow.

With the fall of the kingdom of East Java in the 16th century, Bali became heir to Javanese nobles, musicians, dancers and artisans, who took refuge there. A rich cultural life developed with this influx of talent, mainly expected of them by Hindu religious practices. More than 20,000 temples host the most elaborate ritualistic ceremonies. Balinese religion is now a blend of Hinduism and Buddhism, along with devotion to ancestors and spirits. Births, weddings and cremation funerals all include music and dance. These celebrations often include puppet shows enhanced by the gamelan, vivid colors and incense, all of which stimulate the participants into a trance-like state. In religious ritual, Balinese music and drama are indispensable. Gamelan performances are active ritual offerings. Elegant artistic presentations are designed to maintain a balance between growth (gods) and decay (demons).

The Balinese love their traditional dances that boast stylized movements and exotic brocade costumes and/or masks. The *legong* dance is their classical ballet, graceful, delicate and shimmering; each fluid movement has a specific meaning that enhances a tale. In this abstract dance the story line does not matter. Focus is on the exquisite beauty of the performance. Very young girls learn to perform with the grace

and poise of a professional. Masked creatures representing angels, witches or monkeys are the supporting cast. As in Japanese Noh plays, the masked performer must try to become the character depicted by the mask. The *barong* dance pits a mythical lion-like animal, *Barong*, against evil forces such as *Rangda*, the magical queen of witches. The *Barong* is assisted by bare-chested young men possessed by demons, who perform a frenzied dance with wavy daggers (*kris*) pointed against their chests. They are liberated from this trance dance when the *Barong* sprinkles them with holy water. The Balinese do not applaud at dance performances, believing that dances are entertainment for the gods.

The *ketcak* trance dance developed in Bali in 1933, and features 75 to 100 shirtless men sitting in concentric circles around a large torch. This “monkey chant” vocally replicates the interlocking parts of the gamelan instruments, evoking the chattering army of monkeys found in the epic *Ramayana*. Their spellbinding performance swaying back and forth, bending and circling, arms thrusting outward is a favorite with tourists. During this lengthy production, they emit a series of cries, hisses and inarticulate staccato sounds with amazing precision--a complex rhythmic chant. The choral repertoire has expanded to include short songs that are sung or hummed, along with sound effects. Their range thus has a strong emotional impact on the audience. *Ketcak* has no ritual use; its flexible form allows it to recombine elements to create entirely new works. This unique dance drama has become the most famous of all the Balinese performing arts. It is the only one that does not include a gamelan.

The number three is very important to the Balinese, honoring the Hindu Trinity. There are three main temples in each village, each has three divisions. Musical compositions include three sections, and dancers consider three divisions in the body. Geographic configuration begins at the top of mountains where the gods dwell, then the mid-world of human activity, and the sea, the dwelling of evil spirits. For this reason the Balinese avoid the sea, which explains why there is little direct contact with their close neighbor Java. The arts are directly linked to cosmology and worldview.

PUPPET PLAYS

“Balinese music finds its most perfect form of expression in the music that accompanies the wayang.” Colin McPhee

Existing for over 1000 years, the art form of *wayang kulit* “leather puppets” seems to capture the very essence of Indonesian culture. Its importance in society predates Indonesian literature. It communicates ethics, history and philosophy as well as entertainment. These famous evening shadow puppet plays are reserved for ritual ceremonies, and are always accompanied by a small gamelan. The male musicians wear batik wraparound skirts, song-sleeved jackets and a turban. Traditionally these are most important vehicles for religious literature usually based on the lengthy Indian epics *Mahabharata* and *Ramayana*. The two-dimensional puppets are made of carved, painted and gilded water buffalo hide. These silhouettes are adorned in angular stylized artistic designs, attached to a holder made of horn. Two slender rods move the arms at the shoulder and elbow. Javanese puppets are the most refined and colorful, and are slightly larger than the Balinese figurines. A complete set of puppets has nearly 600 figures, though only 40 to 60 may be needed for one performance. The evil forces are kept to the left, the good on the right.

The scholar-puppeteer or *dalang* chants and sings the poetic tales, and also manipulates the puppets with astonishing skill for long periods of time. He is a philosopher, psychiatrist, an intellectual journalist, dramatic artist, musician, humorist, who gives advice and social/political commentary. Additionally the *dalang* is the invisible conductor to the accompanying gamelan orchestra. Most are male, but females are not restricted from this role. This “superstar” thrusts the puppets into a fresh banana log until needed. Similar to the Korean *pansori* singer, the *dalang* develops a wide range of voice changes. The *dalang* can create a script as he goes along, adding subplots or new characters as needed. A clown puppet can tease anyone, but invariably compliments the host of the event. These puppet plays are part of all Indonesian festivities in Java and Bali.

Wayang stories, *lakons*, consist of three parts. The first part starts with an overture by the gamelan. It introduces the characters and plot, lasting until midnight. Part II develops the main story line for another three hours. The final resolution intensifies the plot, symbolizing maturity and wisdom. The audience has drifted in and out all night, munching on snacks such as fruit or sticky rice balls. All are sure to return near dawn to see good triumph over evil.

In former times the women and children were restricted to the inner part of the house or building, where they could see only the shadows of the lacy silhouettes. Thrown against the white canvas screen by the wavering light of an oil lamp, the figures danced and fluttered according to the story line. The men sat on the other side where they could view the action and colors directly. This has changed today; anyone may sit on either side of the screen. Some choose the shadow side as the more philosophical approach, while others prefer the colored viewing as being more reality based.

A *wayang* concert is a special event hosted by a family for a wedding, birth or even death. It can also be called by a village in honor of an important person, to settle a dispute, or for the ritual cleansing of some location. It takes several days of preparation, with separate gatherings for the guests. The culminating event is the spectacular *wayang* performance. The *dalang* and the gamelan are behind the opaque screen, and are often surrounded by uninvited guests. Most of the guests are male, who are seated in front of the performance area. The women and older children prepare the food and tea for the guests and the performers. Women have low cultural expectations compared to men, though in fact they are freer in their actions than are the men.

The *gender* instrument is the most essential one in accompanying shadow puppet plays. It is possible to accompany a *wayang* with only one *gender*; in Bali two to four of these instruments are standard. It is preferable to have a complete gamelan for some parts of a performance. The *suling* flute and *rebab* often complete the accompanying ensemble.

In some areas, having a female *gender* player leading a *wayang* ensemble is an important element. She is usually married to the *dalang*, and plays the principal *gender* part. Her attire is simple, to blend in with the male instrumentalists. Women *gender* players are more attentive to the emotion being portrayed by the *dalang*. Women prefer more ornamentation than male players, and are willing to play continuously for the eight-hour-long performances. An accomplished *dalang* is the highly respected male potentate in a *wayang* performance and may even be revered as a spiritually powerful person. Some reach the status of superstars. Most *dalangs* prefer to perform moral

rather than political roles, considering the plays to be a depository of human values. He can weave current topics and every day events into a performance. The female *gender* player is his loyal support, one who can anticipate his thoughts and needs, musical or otherwise.

A female vocal soloist, the *pesindhen*, is usually the only other female performer included in every *wayang* performance. Elaborately dressed in sparkling clothing, she is the star of the show, and is often attractive, flirtatious, with an exquisite voice. Unlike the instrumentalists, she may embellish and improvise on both the melody and text. New stories are emerging in this living art. Some are created to honor an important person, while others can be political propaganda or religious works to sway the opinion of the audience.

CODA

To conclude this chapter, a few words about cremation in Indonesia are appropriate. To the Balinese, cremation is a joyous celebration, liberating the spirit of the deceased, hopefully to a higher rung of reincarnation. During cremation the body can return to its elements: fire, water and earth. The ashes are blessed, placed in a coconut and are then carried to the sea and consigned to the water. Life on earth, they believe, is merely a brief interlude in the evolution of the soul. They feel that at death the spirit does not like to leave the body, it can hover around as a naughty ghost. Therefore they build elaborate cremation towers topped with animal effigies—cows for women, bulls for men. They wend the bodies in the tower down the street in a zigzag fashion since the evil spirits can only travel in a straight line. Since all of this is expensive, poorer people include their deceased in the towers.

As early as 1889 the French composer Debussy heard a gamelan at the Paris Exposition and began to include its non-Western tonalities and sonorities in his compositions. This event may have initiated the modern fusion of world musical traditions so prevalent now.

In 1967 the regional government of Bali established the State Dance Academy of Indonesia, whose purpose is to preserve the traditional performing arts as well as to introduce newly evolving art forms. The curriculum is divided into music, dance and shadow puppetry. The combination of classical dance, gamelan instruments, a brilliant *dalang*, exquisite costumes, timeless stories—these elements in combination create a unique and unforgettable theatrical experience. In this national institute new composite genres have developed in response to the need for easily understood, fast-moving performances. Youth are especially influenced by Western pop music. Recent experiments are combining gamelan instruments with various Western ones such as strings, synthesizer, winds and drums. This requires retuning the gamelan instruments to adjust to standard scales of the West. Though many Balinese shun these hybrid versions, they have become very important to the local economy, and attract visitors from all over the world to Bali, island paradise of the arts.

THE DEVELOPMENT OF MUSIC IN INDIA

"I hear all the richness of India in its music.

A raga reflects the spiritual hopes of our people, the constant struggle for life.

It is drawn out of the prayers in our temples, life on our rivers."

Ravi Shankar

The music and culture of India, the second largest country in Asia, have existed for approximately 5000 years. The first cities in the world existed then, rising and falling with climatic changes and availability of clean water. Excavations at Mohenjo Daro along the Indus River prove the existence of a highly developed urban culture before 1500 BCE. About this time there occurred a major invasion of people from the North who spoke Indo-European languages. Their culture was based on the Sanskrit language rather than the native Dravidian, and on the sacred scriptures of the *Vedas* (knowledge). The *Rig Vedas* are the first of these four ancient scripture texts, predating the Bible. The melodic recitation of these chants is no doubt the oldest living notated musical tradition in the world, still being taught to young Brahmins. Many Indian musicologists consider this the source of many genres of Indian music, similar to Gregorian chant in the Christian tradition. Brahmin singer-priests still chant *Vedic* hymns, stressing accurate pronunciation, emphasis on specific vowels and syllables, vocal modulation and certain pauses.

The rigidity of these ritualistic chants around the altar gradually gave way to less restrictive performances on stage. Actors began to perform for kings and their urban subjects. This marks the beginning of a true classical form of music, although this so-called elite music contains elements of the music and entertainment of the common people. Today most people of India appreciate both their classical and popular music.

India was also the birthplace of Buddhism about 2500 years ago. Briefly stated, Gautama Buddha ("awakened") opposed the pretensions of the Brahmins, objecting to the strict caste system. He favored the ascetic approach, believing all people were capable of achieving wisdom and virtue. Later branches of Buddhism spread to other areas of the world.

The landscape varies across this subcontinent of Asia: the west has desert land, the east has forests, and the south boasts lush tropical areas. It is one-third the size of the U.S. but has three times more inhabitants, over a billion. Future predictions indicate that it will surpass China eventually as the most populous country in the world. Unlike China it does not yet enforce limits on family size. Muslim adherents prefer large families in contrast to small families found in most global countries. India became an independent democracy in 1947, after three centuries of British colonization. The majority of the people have a low standard of living. India has numerous highly trained people in science and technology, yet over half of the population is illiterate. Hindi is the official language, but as in many countries English is the commercial language. There are 15 other major languages and over 800 dialects spoken across the land. Two-thirds of the people depend on agriculture for their livelihood, though it is becoming more difficult to find arable land.

Every kind of music can be found on the Indian subcontinent, from primitive instruments and folk songs to highly sophisticated genres of traditional classical styles. Melody and rhythm have achieved a high degree of refinement. The classical tradition of the high castes of India has had a significant unifying influence upon the richly varied performing arts of South Asia and the surrounding areas. This stems primarily from the early establishment of music theories of style and technique. The performing arts have a deeply spiritual basis, growing from the development of Hinduism fifty centuries ago; both stretch from the earliest dawn of human history.

HYMN TO SHIVA



Pon - nai ma - ta - rai bhu - mi - yai na - di - den.
Sil - ver coins, plea - sures full, no more am I want - ing.



Yen - nai na - di - ya - yen - u - yir - na - tha - ne.
On - ly thee do I hope - to - find - and - pu - ri - fy my soul.



Un - nai na - du - van un - na - rul tu - ve - li.
Glad - ly now do I seek for thy ho - ly good - ness.



Tan - nai na - du - van - tan - nan - tan - ni - ya - ne.
And in truth I shall pray - and - seek - in - my - heart for thee.

For many centuries Indian society has recognized hereditary social groups, with designated behavioral patterns, duties and responsibilities. Brahmins are the highest caste, with the function to teach. Rulers and fighters are next, followed by merchants and traders. In this Hindu system, the fourth level comprises artisans and musicians, whose role is to serve the upper castes. This group has a subdivision called the *dalits*; more than 160 million people belong to this group, sometimes called a fifth caste. These unfortunate people were excluded from Hindu society, and had to perform menial tasks as the untouchables. They were considered 'unclean,' but had the possibility of escaping this level through good conduct in this life, leading to rebirth into a higher caste. This lowest level was abolished in the 20th century, but the caste system does pervade every aspect of society, and affects the role of musicians and of women.

The most popular religious festival in India is the *Diwali* or Festival of Lights. Hindus, Jains and Sikhs celebrate for five consecutive days, symbolizing the victory of good over evil. Held in October or November, it marks the end of the Hindu calendar

for many believers. Hindu priests recite special prayers and make offerings to Maha Lakshmi, the goddess of prosperity.

Varanasi, one of the oldest cities in the world, is the religious capitol of the Hindu faith. It is the cherished dream of all devout Hindus to make a pilgrimage to the city at least once. A bath in the Ganges River purifies the believer of all sin. To die in Varanasi enables them to reach the ultimate goal: release from the endless cycle of rebirths. Hindus cremate their dead, and the cremation *ghats* here are in constant use.

WOMEN OF INDIA

*"I'm too young to marry; I want to continue school.
I'm sad because I don't have any choice."*

Lament of a young bride

The Vedic Age (1500-550 BCE) was the golden age for women in India. According to Hindu treatises, women were created as equals of men. They were educated on a par with their husbands and brothers, and contributed to the religious and cultural life. The most ancient Hindu sacred scriptures, the Rig-Veda, have hymns composed by more than twenty women. Wives were not required to be obedient to their husbands. Their position was dignified to the extent that they could participate in religious practices and services. Many became Vedic scholars as well as philosophers, teachers and debaters, and could study whatever their male counterparts did, including military science and participating in the fine arts. Gradually through the centuries women became more restricted in society, moving from the public to private spheres.

As in some other world cultures, the influx of Muslim and other foreign influences allow males to become more dominant in society. They are more able to add to the family income, and perform certain rites at the cremation of their parents. Sons are an investment that yields enormous profits upon maturity; they can bring in dowry to the family. Marriages are generally a family matter, where parents check the qualifications of a proposed spouse. The feelings of the couple are not usually a consideration. In India knowledge is considered to be wealth, therefore the bride's family can include sets of musical compositions as part of its expensive dowry to the groom's family. Lack of sufficient dowry for the groom and his family, who now own the bride, could result in harm or even death to the unfortunate female, whose family will no longer assume responsibility for her. Since 1961 the law prohibits dowries and bride burnings, but they still occur today. Female infanticide is a widespread practice, as the upbringing of a girl is often a financial burden to the family.

"Where women are honored, there the gods are pleased."

Ancient Hindi tradition

The incomparable Taj Mahal has been called the most extravagant monument ever built out of love for a woman. In the mid-17th century the Emperor Shah Jahan had it constructed in memory of his beloved wife Mumtaz Mahal, mother of his 14 children. Both are buried in this magnificent white marble tomb.

In the realm of folk music, women sing life-cycle and work songs, as well as seasonal and festival songs. In the 20th century some women emerged as vocal and

chordophone performers in public, breaking a centuries old custom of male dominance. Traditional families celebrate the birth of a son with many songs; far fewer are sung when a girl is born.

An exception to the dismal prospect of many young women is the Bombay (Mumbai) area. Here attractive young girls trained in singing and dancing become the breadwinners for the family. The goal of a young female is to become film stars in “Bollywood.” If the family can afford it, their daughter takes music lessons to make her a more attractive bridal prospect.

Any respect afforded to a woman was due to her role as wife and mother. In the Hindu system, the sanctity of motherhood became the reason for honoring women and the primary mode of expressing piety. It is said that a Hindu does not turn old when his hair turns gray, but when his mother dies.

VASTU SHASTRA

Recently women outside of India are becoming aware of the ancient Indian domestic science known as *vastu shastra*. *Vastu* means one’s workplace or abode, while *shastra* is the method or technology. These principles date back thousands of years to Vedic civilization, and are irrespective of any caste, creed or religion. Similar to *feng shui*, *vastu* teaches practitioners to examine their environments, to restore balance in the home. *Vastu* philosophy adapts the five basic elements—space, air, fire, water and earth—to maintain harmony with nature. Restoring balance brings success, happiness and spiritual well-being. Placement is everything. The southwest section of the home radiates wisdom, while memory, intelligence and social activities reside in the west. The north is auspicious as the source of magnetic energy, while east is the origin of solar energy. For creative thinking paint a room in yellow. Site the living room on the west part of a home to promote memory and intelligence, and to enliven social activities. It is best to sleep with the head pointing south or east. Tranquility is found in the northeast corner, the direction of enlightenment, the prime location for windows. *Feng shui* and *vastu* have similar goals and can be practiced together, but *vastu* explores the spirituality of the person’s soul more deeply.

Efforts are progressing to educate women to enable them to help improve the economy and environment in which they live. Today more Indian women are pursuing higher education than ever before, and through their new business establishments are becoming successful in their own right. Women are learning to believe in their inherent value.

“A man thinks he knows, but a woman knows better.”
Hindustani proverb

HINDUSTANI AND KARNATAK MUSIC

Religious belief is pervasive in Indian culture. Buddhism began here in 483 BCE, and gradually spread to other areas. Islam made its way to India in the 11th century, with its primary influence being felt in the North. Islamic and Persian cultures had a great impact in the 16th to 18th centuries during the rule of the Mogul emperors, who were great patrons of music. Many musical instruments and styles were introduced at that time.

By the 16th century European culture and technology came to India. The violin and harmonium became part of the musical scene, especially in South India. Throughout history Indian culture has demonstrated tremendous strength. Despite the steady introduction of outside elements, India adapted and integrated these yet has maintained its own character.

Today there is an endless variety of musical genres in India, from simple folk music sung in villages, to the exact classical traditions nourished in courts and temples, and recently to film music and Indo-pop dance music. Famous musicians such as Ravi Shankar and Ali Akbar Khan have been instrumental in bringing the highly disciplined classical tradition to Western listeners in recent years, with their artistic performances on Indian chordophones. Since it is impossible to discuss the entire spectrum of music in India, only the major classical traditions of music, drama and dance will be considered here.

The two major traditions of classical music (*sangit*) that were developed in the courts and temples are the Hindustani and the Karnatak, with vast cultural differences. The Hindustani music of northern India, probably originating in the 13th century, has been greatly influenced by Islamic music. Most northern compositions are devotional and display a great thematic and emotional range. Persian influence is evident; lengthy improvisations blossom into a climax of brilliant virtuosity. With the most elaborate rhythm system in the world, this disciplined modal tradition thrives on improvisation based on pre-established forms and styles.

Karnatak music in the south is characterized by attempts to adhere strictly to the devotional Hindu tradition. The temple is the venue for many musical events. Performance norms are systematized in ancient theoretical writings and traditions. There is more emphasis on extended compositions with the musical texture sounding more active and ornamented than the Hindustani. This music culture emphasizes freedom. Performances are not based on interpretation of composed pieces but on creativity and discrimination in developing and expanding a specific mode or *raga* through established rules of performance. Professional musicians have passed these down through many generations, from teacher and spiritual guide (*guru*) to student and disciple (*sisya*). Written notation has only a limited use, as improvisation is of central importance in the music.

VOCAL MUSIC AND ACCOMPANIMENT

"Melody is the mother, rhythm is the father." Ancient Sanskrit

Indian musicianship begins with training in vocal usage. Singers learn the basic melody using the Indian sol-fa syllables: *Sa, Re, Ga, Ma, Pa, Dha and Ni*. Called *Sargam*, these syllables may be sung in improvisation along with the text. Instrumentalists are first schooled to be able to sing what is to be played. They feel that if one cannot say it, one cannot play it.

In India *sangit* is classified under the three-fold headings of vocal, instrumental and dance, which developed together. Improvisation is part of these genres; Karnatic melodies are the same for vocalists and instrumentalists. Vocal music ranks as being the fundamental form, therefore it is accorded the highest level of importance and prestige. The quality or beauty of the voice is comparatively unimportant. What a

musician sings is far more important than the voice that carries the message. A rather nasal quality without much vibrato is standard for the devout singer. Each one is a creative artist in the fullest sense of the word. Western music on the other hand stresses the expression of the composer's ideas, and often the voice is used just like any other instrument.

The most distinctive characteristic of Indian music is that it features the melodic line, neither needing nor implying harmony. The concept of harmony does not interest them. Western-trained musicians find it almost impossible to conceive of melody without implying an underlying harmonic foundation; the melodic line floats above a carefully constructed harmonic structure revolving around a tonal center. Indian melodies consist of notes related purely by their continuity, creating an exotic sound foreign to Western ears.

Indian music does not concern itself with a stable standard pitch such as \underline{A} equals 440 vibrations per second as is common in the West. There is no modulation to other tonal centers in the music of India. This allows the *tambura* chordophone to flavor the music with its essential hypnotic drone background present in most classical music. This drone (*sruti*) marks the tonal center for the melody, and provides the unobtrusive and calming background. Singers tune to the higher pitched overtones produced by the lower drone. The *tambura* furnishes an uninterrupted accompaniment for any instrumental or vocal classical concert.

RAGA AND TALA

*"A raga is that which pleases the ear,
a particular form of sound in which notes and melodic movements
appear like ornaments and enchant the mind."*

Sanskrit treatise

In contemporary Hindustani and Karnatak music, the two principal concepts of *raga* and *tala* are of prime importance. *Raga* ('color') is a scalar-mode, a melodic skeleton on which an improvisation or composition is based. Unlike Western modes or scales, the succession of pitches is not always the same ascending or descending. The number of pitches within a single octave may vary from 5 to 7. Often the notes of *ragas* do not move straight up and down but contain notes that are higher or lower than the prevailing ascending or descending scale pattern. In a *raga* the pitches can be ornamented with subtle shakes and slides; these can include microtonal intervals that are smaller than the Western half step. There are hundreds of *ragas* based on 72 parent scales, each with little subtleties that distinguish one from another. By permutations of various *ragas*, thousands now exist, with new ones still being created.

"That which colors the mind is a raga." Sanskrit proverb

A *raga* presents an overall mood or impression—joy, heroism, love, peace—conveyed through the process of the unfolding improvised melody. Derived from the Sanskrit root *ranj*, it means to color with emotion. There is a highly developed system of ethos-extra-musical associations of *ragas* often associated with moods, seasons or the time of day. A morning *raga*, for instance, would never be performed in the evening. There are male, female and children *ragas*. Some are based on the nine principal moods (*rasa*), the foundation of all Indian art forms: love, mirth, compassion, anger,

fear, heroism, disgust, wonder, and serenity. Each mood has a corresponding god and color, for example, love has Vishnu as its deity, and dark blue as its color. Emotional sincerity overrides intellectual sincerity; the lyrical impulse supersedes the dramatic. A vocalist improvises according to strict rules, to express all aspects of the mood embodied in the particular *raga*. With the emphasis on contemplation rather than on action, the result is a subjectivism that is the opposite of Western objectivism.

Some believe that a *raga* can cure a disease, or cause some natural phenomena to occur such as fire or flood. They believe it is a part of a cosmic order. An improper performance can disrupt this order and might cause a serious calamity to happen.

The other important concept in both Hindustani and Karnatak music is the rhythmic mode or *tala* or time. Considered the most difficult and complicated branch of Indian music, it consists of a cycle of beats organized in groups with a hierarchy of stress or accents. As in the markings around the face of a clock, its basic characteristics keep appearing in repeated sequences as long as there is a steady beat. The phrases of the melody are in lock step with the *tala*, which is played by the drummer. Older more complex *talas* are being unearthed today. Also imaginative new *talas* are being composed, especially by master musicians such as Ravi Shankar and Ali Akbar Khan.

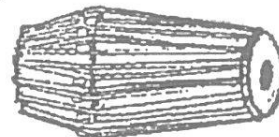
The elegant *dhrupad* is the most serious Hindustani vocal form. Singers must be thoroughly knowledgeable about *raga* and vocal rhythmic improvisation. One *raga* can last from forty to sixty minutes. The singer marks the *tala* with hand signals to keep the audience informed of the metric pattern. *Khyal* is another classical vocal form, freer and more sensuous, even more frequently performed than the *dhrupad*. The *tabla* drums and the *sarangi* bowed lute are the usual instrumental accompaniment.

For a satisfying performance it is imperative that both musicians and the audience always know the place within a cycle of a *tala*. For this purpose musicians have developed a system of beat counting which utilizes hand clapping and waving. Following are several examples of these Hindustani rhythm patterns. Karnatak patterns are similar. In each one "X" indicates the heavy beat that would be clapped, and "O" illustrates where the right hand should be waved sideways on the silent *khali* beat.

<u>Tintal</u>															
x					x					o					x
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<u>Jhaptal</u>								<u>Rupak</u>							
x		x			o		x	x		x		o			
1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	

PRINCIPAL INSTRUMENTS

In South India the *mridangam* barrel drum is the principal membranophone. It is an elongated double-headed drum, with the larger right head covered with three layers and types of hide, while the smaller left head covered with two layers of skin. The hands beat out the *tala* rhythmic accompaniment in classical music. Like the *tabla* drums



Mridangam barrel drum (South India)

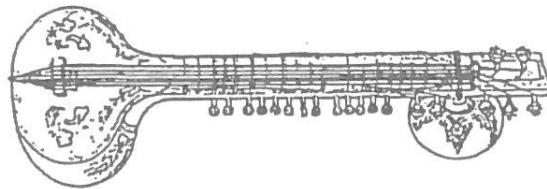
need only pluck the open strings of the long-necked gourd instrument, which are tuned a fifth apart. At times there may be more than one soloist or several instrumental accompanists. The soloist will perform a single melodic line within a given *raga*, the drummer will provide the rhythmic elaboration on a *tabla*, and the *tambura* player supplies the ever-present drone background, very rich in overtones.

The typical instrumental performance of a *raga* is divided into three sections: *alap*, *jor* and *gat*. The *alap* is a non-rhythmic slow, serene prelude that acts as an invocation to God, and may have 15 or more sections. It exhaustively explores each note in the chosen *raga*, awakening the attentive listener to the unfolding of beauty as it sets the melodic theme for the musician's upcoming improvisations. The artistry of the performer is made evident in the *alap*. This introductory section alone may last up to 30 minutes.

The second movement of the *raga* adds the element of rhythm but still does not employ drums. The *jor* combines the interweaving of innumerable melodic patterns in an even rhythm that leads to the virtuoso climax, the *jhala*. The third section, *gat*, follows with the entrance of the *tabla* drums. It is a fixed composition and can be in any *tala* in slow, medium or fast tempo. *Gats* have their own development and variations where the musicians may improvise. This section ends with another *jhala*, a crescendo played very rapidly, particularly on the *tabla* drums, bringing the performance to an exhilarating conclusion. Perhaps no drummer in the world can play as rapidly as the *tabla* drummers of India.

Classical performances in India would be given to a small audience of 20 to 30 knowledgeable persons. The favorite chamber music ensemble consists of the *sitar*, the *tabla* and the *tambura*. The audience is close to the performers, reclining on pillows and sipping tea during the program. It is customary to give verbal feedback to spur the performer on to greater virtuosic feats.

The primary melodic solo instruments found in classical performances are the *sitar*, the *sarangi* and the *sarod*.



The *sitar* is the most popular chordophone in India. It is almost four feet long, and has existed for approximately 750 years. Fashioned from two seasoned gourds and teakwood, it has 20 metal moveable frets along the fingerboard with five melodic and two drone playing strings above them, and 11 to 13 sympathetic resonating strings placed below, to enhance the reverberations and to add volume. The long neck is hollow. The movable frets permit a wide variety of intonations. The steel and bronze strings are strummed with the little finger of the right hand inserted between the main strings and are tuned to the *raga* being played. The instrumentalist plucks the melodic strings with a wire plectrum worn on the index finger of the right hand. One can pull the string sideways to produce gradually higher pitches and microtonal embellishments. Ten years of intense study are required to master this complex instrument. After all of this, the student needs the permission of the teacher to perform publicly.

*“Musical sound and musical experiences are steps
to the realization of the self.....
Music is a kind of spiritual discipline that raises one’s inner being
to divine peacefulness and bliss.
Through music one can reach God.”
Ravi Shankar, from My Music, My Life*

The most famous *sitar* virtuoso is the legendary Ravi Shankar, who has performed to critical acclaim in both Eastern and Western concert halls all over the world. Through his appearances, compositions and educational activities, he has been a cultural influence in the West for over seven decades as India’s most esteemed musical ambassador. His pioneering work has presented Indian music to an unprecedented international audience. The Beatles found him to be a major influence on them, and hailed him as the “godfather of world music.” Both the classical and pop music world honor and respect him. One daughter, Anoushka, continues the musical tradition with her outstanding ability on the sitar, sometimes playing duets with her father. Another daughter, Norah Jones, has become a popular vocal star in the U.S., winning numerous Grammy awards.

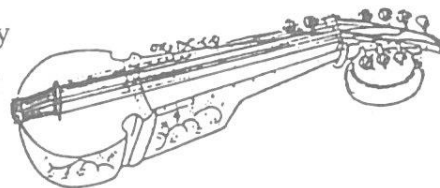
Ravi Shankar is a product of the *guru* system, having absorbed the enlightenment of the *guru* in both spiritual and musical tutelage. He in turn later became a *guru*. Beatle George Harrison sought him as his *guru* for a time. Shankar appreciated his musicianship and called him his son after his own son Shubho died in 1992. Harrison’s untimely death was a great blow to Shankar. In India the *guru* has more influence on the growth and formation of the pupil’s character than have the parents, in fact, the serious student-disciple moves into the *guru*’s home. A *guru* is really considered successful only if at least one of his disciples exceeds the *guru*. Choosing a *guru* is even more important to them than choosing a husband or wife. One must devote many hours of practice and oral training, submitting to a *guru* for life. Today more aspiring musicians prefer to listen to recordings of master musicians to achieve the elusive artistic summit.

*“Ravi Shankar’s genius and his humanity can only be compared
to that of Mozart’s.” Yehudi Menuhin, concert violinist*

The *sarangi* is a smaller bowed lute possessing a soulful, rather plaintive quality similar to a viola. This wooden instrument has indentations of the belly of the instrument to accommodate the movements of the bow as it changes from one string to another. It is often played for dancing, and is much loved by members of the lower castes.

The *sarod* is a more recent plucked lute, having developed during the reign of the Mogul rulers from a similar instrument originating in Afghanistan. The body is of teak, the belly is covered with goatskin and the unfretted fingerboard is metal. This allows the use of subtle glissandi and double slurs, typical features of *sarod* playing. It has 25 metal strings, ten of which are played with a plectrum made from coconut shell.

Four strings carry the melody; two serve to accentuate the percussive rhythms and four others are tuned to the primary notes of the chosen *raga*. The remaining strings act as



sympathetic vibrators that resonate on a metal gourd. Ali Akbar Khan, who is the son of Ravi Shankar's *guru*, has expanded interest in the instrument beyond India.

The principal melodic instrument of South India is the *vina*. Believed to be the oldest of Indian plucked lutes, it is associated with Saraswati, Goddess of Music and Learning. It is a fretted instrument made of jackwood, rosewood or ebony with a hemispheric resonator at the bottom. A seasoned gourd resonator is near the top of the long neck. It has four melody strings and three open strings for rhythm and subtle overtones, but lacks the sympathetic vibrators found on the *sitar*. As with the *sitar*, the larger calabash resonator has coalesced with the fingerboard, thus turning a zither-type instrument into a lute. The upper gourd is basically decorative and aids in balancing the *vina* when it is played. The carved head at the top encloses a small compartment to store coconut oil, which is used to lubricate the fingertips when playing on the metal strings.

The *shanaï* is the double-reed instrument that is the stereotypical aerophone associated with Indian cobra handlers. Found in North India, it is derived from Middle Eastern instruments. Its bulbous end lends it a quality similar to a Western oboe. *Shanaï*s are often played in pairs, one playing the melody, the other sounding a drone. As with similar instruments in the Middle East and elsewhere, circular breathing is used to sustain a continuous thread of sound.

The function of folk music is primarily entertainment, appealing to the emotions, to lift the spirits of the people. The immense variety of vocal and instrumental styles of folk music cannot be covered in this brief chapter. In a nation as vast and diverse as India, the mosaic of popular folk instruments is impossible to catalog. However, mention must be made of the harmonium, a "floor-model accordion" which has found its way into India from the west. Primarily used in folk music, this keyboard, like the piano, has fixed pitches that cannot produce microtones. The harmonium produces only steady tones, unable to replicate subtle slides and ornaments found in vocal and most instrumental music. Because of this, classical musicians have not incorporated it into any of their music.

Some Western instruments such as the flute and mandolin have joined the ranks in India. The Western violin is especially welcome in classical music, as it is able to produce the necessary microtonal embellishments. Violinist Yehudi Menuhin frequently joined Ravi Shankar with duos of *sitar* and violin music. However, an Indian player, seated on a mat on the floor, rests the scroll of the instrument on an ankle and braces it with his chest, since performances can be quite lengthy. Playing any of the above instruments has been primarily a male activity, but recently women performers have increased dramatically.

INDIAN CLASSICAL DANCE

India is the cradle of some major dance forms of the world, many of which are distinct musical dramas. Its classical dances are among the most structured and rigorous of all artistic disciplines. *Bharata Natyam* is the oldest, having been preserved in its pristine purity for more than 3000 years. Over 2000 years ago the sage Bharata compiled the Sanskrit treatise *Natya-Sastra*, Hindu manual of the arts. He detailed the gestures of every part of the body into a clear form. Most classical dance-dramas are

based on this "Hindu Bible." *Bharata* is also an acronym for the components of this art form: *Bhava*= emotion, *Raga*= melody, *Tal*=rhythm. It includes sculpture and literature as well as music.

As in most Indian theater and dance, *Bharata Natyam* was connected with religion. It began as a ritualistic art in the temples, mirroring the inner feelings of Hindu devotees. Unique is the forming of images by bending and extending the fingers and hands. A figurine of a dancing girl from this tradition was found in the ancient ruins of Mohenjo Daro and in other ancient temple bas-reliefs. Religious and secular professional women generally did not marry. *Devadasis*, or temple maidens, were often highly educated in music, literature and dance. They made ritual offerings to the gods as court dancers, giving life-long service. The genre lost favor during the Victorian era, when India was under English domination. During the 1930s it was revived after being purified of erotic vulgar elements.

Centered in Madras, southeast India, this ancient temple art is now performed on the stage. In this vastly populated country, not even 100 practitioners have mastered the seven to ten years of exacting practice necessary to perfect this solo dance. It requires a flexible back, strength in the middle and lower body, graceful shoulders and arms, and great foot speed. Hand positions, facial expressions and eye movements are carefully choreographed. With stories based on Hindu mythology, the soloist plays all the parts, from gods to demons, pranksters to shy maidens. It is still considered one of the most subtle, sophisticated and graceful styles of artistic dancing in the world, achieving unparalleled popularity in the international dance scene. Accompanying instruments are the *vina*, flute, drum and finger cymbals. Either male and/or female chanters relate the tale, or speak the mnemonic syllables required of the various drum patterns.



A well-groomed female employs all the emotions and gestures needed for *Bharata Natyam*. The style calls for sideways motions, turned-out knees, and characteristic red henna painting on the hands. Bare feet beat out complicated counter-rhythms to other bodily movements. The strenuous action includes rapid athletic motion in and out of a squatting position. The dance is enhanced by the blending of other sounds, such as small bells adorning the dancer's ankles, and the sharp sound of her feet stamping on the stone temple floor.

"Flowers open in the hands of the dancer, and birds fly off from the tips of the fingers.

The body sways, now in pride and now in devotion.

Each muscle of the face is transformed; the eyes move in blandishment or scorn, and the eyebrows express horror or suspicion, even as the whole face expresses different and often contrary feelings in the same breath—such a dance-drama, performed according to the most delicate nuances of a musical piece, or a poem, through the vehicle of one body, is surely unmatched in any art."

An anonymous writer's response after viewing the Bharata Natyam.

Kathak, “story teller,” which combines Hindu and Muslim traditions, best represents North Indian classical dancing. Originating in a temple, the style is based on the *Natya-Sastra*, but has been influenced by Persian court dances. It is an energetic solo dance, usually based on the Hindu epic *Ramayana*, and can be performed by male or female. *Kathak* bears comparison with dance forms such as ballet, but retains distinctive Indian features such as wearing of ankle bells and dancing in bare feet. A drummer-vocalist along with drums, flute and *tambura* accompanies the intricate footwork. The strong rhythmic cycle is evident in the exciting virtuosic duet between the dancer and the drummer.

Malabar in southwest India is home to the colorful *Kathakali* dance-drama, the most theatrical, complex and extensive of all Indian dances. It includes the four aspects found in Indian classical arts: facial expression, body movement and hand gestures, vocal technique, and costume and make-up. It is a variation of *Bharata Natyam*, changed to suit a different environment and situation. Basically it illustrates the conflict of good versus evil. The all night performances focus on darkness and evil, ending at dawn when good (light) triumphs. Students of this art must undergo years of intensive training, from exaggerated eye movements, unique body massage to upturned toes. Performed in mime, the all male cast learns 600 word-like gestures told through 24 basic hand positions. These plays draw from both the *Ramayana* and the *Mahabharata* epic dramas, which were written down between 400 BCE and 400 CE. The *Mahabharata* is the tale of a warring family feud, the longest poem in the world. Full of activity, conflict and wars, *Kathakali* is an extravagant performing art in which the dancers are actors, and the costumes and makeup are half the show. These heroic legends, peopled with gods, demons, lords, ladies, soldiers and satyrs, are sentimental and crammed with theatrical gore. They are given in the open-air temple courts, accompanied by cymbals, drums and two vocal narrators.

Training for the young men aspiring to this art takes a minimum of six years at the Kerala State Academy of Arts. Students learn the hand gestures along with exaggerated eye and facial movements that portray the nine *rasa* emotions mentioned earlier. Taller men will take the role of demons and must add a small seed under their lower eyelids at performances to redden the whites of their eyes, making them more demonic.

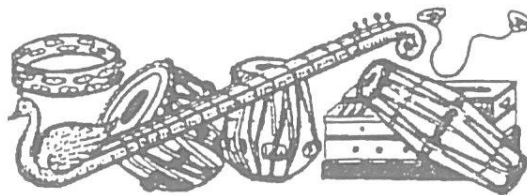
Costuming and make-up artists train for two years to master *Kathakali*. Some of the actors are encased in yards of cotton topped by billowing skirts and a tunic, culminating in a costume needing 55 yards of fabric. An 18-inch high crown affixed with gilt circles will top off some performers, while a senior artist portraying a mythical king will add long silver talons to his left fingers. Makeup requires three hours to complete, with glistening green applied to faces of heroes and red and black to the villains. Three related plays are done at each performance that begins at 11 p.m. and lasts until dawn. The traditional finale ends as Lord Krishna hails the gods, the audience, and a new day of hope and peace.

The last dance to be considered in this brief treatise is *Manipuri*, which originated in northeastern India near Burma, mountainous, full of luxuriant greenery and peaceful beauty. *Manipuri* people have a gentle nature that is reflected in their dances that are based on Krishna legends. Its movements are tranquil, limpid and feminine. Unlike other dances of India, lower body movements are concealed under stiff tubular skirts of female dancers. Females take all roles, though there is a male

version that is much more athletic. A thin veil over the face of each dancer hides facial expressions. It is the only classical dance where the dancers also sing. The accompanying female voice, drum, flute and violin are used in their higher registers.

The puppet tradition in India has entertained people for over 2000 years. These plays show dancing figures in the string puppet variety. The *sutradhar* is the principal puppeteer, "he who holds the thread." Philosophically they show how much of human life is in the control of invisible strings in God's hands. The climax of many plays show the ornately clad puppet flipped upside down, turning it into another person, animal, demon or god. Other puppet styles here include shadow puppets, rod puppets and those which fit over the arm, hand or fingers. As in all Indian theater arts, the stories have happy endings.

KATHAKALI DANCE-DRAMA



THE MUSIC OF SOUTHEAST ASIA

"Anyone who does not have music in one's soul is a very peculiar person indeed."

Thai proverb

The Southeast Asian peninsula is bordered on the northwest by India, and the northeast by China. These giant neighbors have been highly influential in shaping the culture of the peninsular countries of Thailand, Cambodia, Laos, Vietnam and Myanmar.

THAILAND: LAND OF SMILES

Steeped in a rich cultural heritage, Thais arrived here from China in the 10th and 11th centuries. Thailand was called Siam until 1939. Its four cultural regions are home to about 65 million people today. Unlike its neighbors Cambodia, Laos and Burma, it has never been colonized. To stress this independence, Siam changed its name to Thailand, which means land of the free. There have been tentative gestures of returning to the original name; this idea has not gained much support.

More than 90% of the population practice Buddhism. Buddhist chanting rites and festivals provide vehicles for making and hearing music. Musical and theatrical events take place in the nearly 30,000 Buddhist temples. Although Buddhism is predominant, there are also Christians, Hindus, Sikhs and Muslims. The arts of Thailand are overwhelmingly religious in character. Thai is the official language. These naturally amiable and sociable people are religiously devout, aesthetically sensitive, and temperamentally exuberant, having earned for Thailand the descriptive title "Land of Smiles."

"Patience is the greatest prayer." Buddhist teaching

Siam had a well-established traditional music system in place before the arrival of Western adventurers, missionaries and statesmen in the 16th century. Thai music had no written notation until the 20th century. Composers today may write nothing on paper; they compose even elaborate pieces in their heads. They then transmit the music orally to the performers. Notation is merely a reminder, but more common now as it saves time when compared to repetitious rote learning. Music passed on from generation to generation through imitation. Group music is stressed rather than virtuoso soloists. The traditional artist has been anonymous, with the aim to glorify Buddha, not self, and to earn merit, not money.

Music is linear; harmony is foreign to the Thais. The duple pulse in traditional music is not conducted, but is led by the *ching* hand cymbals, which alternate between open (not damped) and closed (damped) sounds. Unlike Western music where the normal accent is on the first beat in common (four-four) meter, the *ching* accents the fourth beat. The ensemble music proceeds steadily onward as in a flowing stream, almost hypnotically monotonous to Westerners, with only an occasional ripple of melody or embellishment to break the main current of sound. Though study in classical music is open to all, traditional music has been elitist, requiring highly trained musicians to perform their complex and artistic music. They do not encourage new

creations, only reworking of existing material. Improvisation is not encouraged in their music, though melodic embellishment does occur. Schools and universities teach traditional music, dance and drama.

Thai classical music has been based on an equally spaced heptatonic scale; therefore these seven intervals are calculated at about 171 cents, according to the Ellis 'cents' system explained in the New Zealand section of this text. This is slightly smaller than the Western whole step (200 cents), thus does not adapt easily in the West. These pitches do vary somewhat, as all tuning is done by ear. A gliding style that suggests a continuum of sound is a practical compromise for this pitch problem.

Folk music is common, reflecting the day to day life of the people, village and agricultural life as well as their religious beliefs. Western music has influenced their popular music, combining Thai with Western elements.

The epic tale *Ramakian* has influenced all forms of artistic expression in Thailand. It is the local version of the Indian *Ramayana*, the struggles between good and evil in the lives of Prince Rama and his wife Sita. Tales of gods and demons came to Southeast Asia from second century India, providing story lines for puppet plays, shadow-theater, dance and drama. Early in the 19th century King Rama I adapted these old tales for the Thai people, differing in details such as customs, dress and way of life. Complete performances last several days, but can be divided into shorter segments.

One of the earliest displays of the *Ramakian* came with the *nang* shadow plays. *Nang* has cut-out buffalo hide figures mounted on two sticks that are shown as silhouettes against an illuminated screen. Today this art form is dying out, being replaced by the *khon* masked dance dramas, which are also taken from the *Ramakian*. Most actors attired in rich costumes communicate in pantomime, with stylized hand and body movements. A chorus and orchestra accompany these performances. Another performance related to the *khon* is the puppet theater, which features carefully crafted marionettes based on characters from the *Ramakian*. These also are becoming less important here, but the inspiration resulting from these epic tales lives on the *khon* and other artistic forms.

Dancing in Thailand is either folk or classical, though Western dancing is also available today. Classical dance movements are stylized and disciplined, with symbolic postures and gestures that are so difficult that the performers must begin training from childhood when bodies are more limber. Some ancient dances have been reconstructed by government cultural agencies using pictures of dancers and musical instruments found in many ancient buildings. The glittering brocaded costumes are as elaborate as Thai architecture, therefore the absence of any stage props is not noticed.

A basic dance style famous in the city of Chiang Mai ("Rose of the North") is the *fawn lep* (*fawn tien*) or fingernail dance. Very long pointed brass extensions are placed on four fingers of each hand to emphasize the flexible fingers of the attractive female dancers. Each dancer carries a candle between the forefinger and middle finger; the dancers must be careful not to extinguish the flame. This limits the movements to a style of walking with gentle up-and-down movements. Students of Thai dancing must master this dance before learning more complicated styles. Bamboo pole dances are also popular here. Chiang Mai is also renowned as a handicraft center, producing silver, wood, silk and ceramic products, as well as parasols.

The capitol of Bangkok is known as the Venice of the East with its rather diminishing *klong* waterways. It features classical dancing with more forceful and angular motions. The music to accompany these dances is specified for walking, fighting, working, and for love scenes. Music in urban Bangkok is played at a faster tempo.

Ceremonial introductions to dance-dramas have recently been recognized as a style in their own right. Originally danced by men, these *ram sat chatri* now have women performing male roles in the court dance style (*lakhon nai*). Crowns decorated with flowers may be worn, with male characters wearing flowers on the right, and females on the left. Some dances feature fantastic masks or pagoda-shaped coronets.

Most areas of Southeast Asia have some form of gong-chime ensemble. The *pi phat* pitched percussion ensemble is the most important Thai group, a robust outdoor ensemble for accompanying sacred ceremonies such as weddings and funerals. This male ensemble accompanies many classical dances, masked plays and shadow puppet plays. It normally has 6 to 14 players of wooden xylophones (*ranat*), knobbed kettle gongs, drums and the *pi nai* oboe. This latter wooden instrument is the only woodwind in the *pi phat*. The *pi nai* is unique in that it has a quadruple reed made of four layers of dried palm leaf attached to a small metal tube inserted into the top of the instrument. Reed and tube are both placed in the mouth; the vibrations it produces enable the player to sound numerous pitches with only six finger holes in the wooden body. As with many aerophones in this part of the world, circular breathing is the norm, with no break in the sound. Bronze knobbed gongs are tuned by ear by adding lumps of beeswax with lead shavings inside the bosses or knobs. The same system is utilized on the underside of the xylophone bars. As the instruments are moved frequently, the tuning must be done often.

Another important Thai instrumental ensemble is the quieter and more elegant *mahori*. It consists of mainly stringed instruments which are often played by female musicians. Two- and three stringed spike fiddles and three-stringed floor zithers are augmented with xylophones, knobbed gongs, drums and a flute. The principal function of *mahori* orchestra is to accompany plays and songs, and to entertain guests at banquets.

For centuries Thai royal courts maintained musicians as highly respected servants of the court. In 1932 the absolute monarchy became a democracy, and with it, a rapid decline of court music. There have been attempts to preserve the traditional music, with shows of representative styles of music and dance especially for tourists. Standard forms are being reworked, with few innovations in developing new classical styles. Classical performers cannot earn a living; many practice it as an avocation. Admittedly classical music better represents the past than the present, for there is little interest in its development today.

Research on Southeast Asian folk music is still in its infancy. Folk melodies are generally based on the pentatonic scale, primarily due to Chinese influence. The free-reed *khaen* mouth organ is found throughout this part of Asia, and is considered to be the oldest harmonic instrument in the world. It is the ancestor of both the harmonica and accordion. This folk instrument consists of various lengths of bamboo pipes strapped together around a gourd wind chest with a wooden mouthpiece. Other types have the bamboo tubes set in raft form in two rows. There are four standard sizes, with six to eighteen pipes. These will produce a sound when their finger holes are closed.

The mouth organ can play single pitches or several tones at once, producing a plaintive, mournful sound.

Festivals are celebrated throughout the year, generally related to the seasons. Water-related festivals are an important part of Thai entertainment and culture. Traditional Thai New Year "*Songkhran*" celebrations occur April 13-15, following Chinese and Buddhist customs of splashing water. Some prefer Jan.1 to celebrate the New Year. *Loy Krathong* is a popular autumn festival in Thailand, and appeals to all age groups. *Loy* means to float, and *krathong* describes a leaf cup. Rafts made of banana leaves and flowers are filled with food, incense and money, topped with a lighted candle. Today they may also be made of paper and foam material as well. These exquisitely beautiful lotus-shaped *krathongs* come in varying sizes and shapes. The lotus has roots in the mud but has a lovely blossom, symbolic of Buddhist belief. They are usually placed in the fast-moving river or a pond each evening during the **November Full Moon Festival**. People sing the Full Moon Song all during the festival, extolling the moon, the canals, and the floating offerings. Besides providing a spectacular display for the crowds along the bank, the symbolism of these colorful boats seems to be an annual offering to the water spirits, as well as the floating away of one's sins along with the hope of avoiding future calamities. In the north large *krathongs* lit with torches are loaded with clothing and food and sent down the river for the poor people. Today there is less religious or ritual meaning, merely a pleasant way to float away one's cares. Other countries are adopting this practice.

Various attempts have been made in this century to combine Western and Thai instruments to form one ensemble. Due to the differences in tuning systems, these attempts in fusion have not been very successful. The government established a Department of Fine Arts in the 1930s, which now includes a national symphony orchestra with Western instruments and repertoire. In the most recent experiment, Western jazz, with its emphasis on rhythm and free improvisation, seems to be the key to blend these two types of music from opposite ends of the world. Thai music also stresses the spirit of freedom and improvisation over a steady rhythm. Using the techniques of Thai classical music and modern Western jazz has proven quite successful and is attracting new audiences. Popular culture permeates Thailand today but it still treasures its classical traditions.

CAMBODIA

"Their eyes glow with an inner light."

by Anna Leonowens in *Anna and the King of Siam*,
on seeing dancers whose arms and fingers curve in
seemingly impossible positions. Their bodies agitated
like the fluttering of leaves in a soft breeze.

Cambodia is situated in the central part of Southeast Asia, bordered by Thailand, Laos and Vietnam. It is about the size of the state of Washington. Its population is estimated to be 14 million. Buddhism is the state religion. Most of the country is flat, and its culture depends on and is related to the water of its two major rivers. Khmer is the term used for the ethnic majority group of Cambodia (85%), their language, culture and traditions. The name Cambodia is preferred for geographic, historical or political references.

The height of the Khmer culture was reached about 800 years ago. The arts flourished, and the vast Angkor Wat temple complex of 72 brick and sandstone temples and monuments was the cultural center. It is considered one of the supreme architectural triumphs of all time. The Khmer kings were obsessed with building on a grand scale. Thousands of carvings exhibit in frozen action the crowning achievement of this civilization. Smiling gods, scowling demons and graceful *apsara* celestial dancing girls indicate there was considerable musical activity at this time. Hundreds of *apsara* dancers were housed here, and were part of the king's harem. These court dances are still characterized by controlled stylized motions and unique hand and elongated bent-back fingers. To achieve this, training begins at age five or six. All of the dancers are regally gowned females except the one portraying an agile monkey. Traditionally dance accompanied the deceased to the other world, and also became an offering to ancestors. Classical dance-dramas embody the very essence of Khmer culture.

Thai invaders captured Angkor in 1431, and the temple was abandoned. Nearly 90,000 court dancers and musicians were abducted to Thailand. They helped establish the golden age of music culture in Thailand. Many Khmer treasures and documents were lost. After centuries of neglect, they are removing the jungle growth that had almost concealed this magnificent kingdom, restoring Angkor Wat and smaller temples to their original splendor.

Efforts are being made today to preserve the various classical arts in performances at this site. As an example, one live performance has been recreated by viewing the *apsaras* in bas-relief along one terrace. This depicts the *apsaras* formed out of the foam of the sea, dancing up into the sky, and playing in a flower garden. Though political conditions in this area are not always favorable for an influx of tourists, the special atmosphere of Angkor Wat lends a certain authenticity to these dances despite inadequate costumes and the imperfect technique of the present performers.

The Khmer suffered once more in 1975 when the Khmer Rouge took over, killing more than an estimated 1.7 million of their own people, including 90% of the country's artists and performers. The government had established a School of Fine Arts, but it was destroyed by the Khmer Rouge. It has been reestablished now, but qualified teachers are rare. In 1979 the current government gained control, but not until many Cambodians fled to the U.S. for refuge.

Culturally Cambodia is similar to Laos, Thailand and Burma. Court and folk music are similar, and are part of everyday life. The heptatonic scale of seven equidistant pitches is common to all four countries. The royal ballet features dancers with supple fingers, graceful movements, golden silk costumes, jewelry, and elegant hairstyles. Ballet themes are from the Indian epic *Ramayana* and folk legends. Shadow-theater combines dance, design, music, poetry and sculpture; decorated leather panels are cut to portray characters from the *Ramayana*. All enjoy animal dance games as part of folk festivals.

The Khmer singing voice is considered the purest form of melody. Since the oboe, flute and fiddle imitate the voice (or vice versa?), these instruments are given the melody. The Thai language is tonal, while the Khmer is not. This makes a difference in setting a melody in relation to the text. The seven tone heptatonic scale is heard, but

most melodies prefer the pentatonic. Khmer compositions are transcribed as duple meter, ending on a strong beat.

There are three types of instruments in the Khmer organology: percussion, strings and winds. Xylophones, drums, and flat and knobbed gong chimes and small cymbals which set the rhythmic framework are in the ensembles. These gong chimes are positioned in a semi-circle around the performer. The jaw harp is a plucked idiophone used only by Brahmin priests. The aerophones are flutes, reed instruments and conch trumpets.

Theater, dance and court music (*pinn peat* ensemble) are the highest, most sophisticated of the Khmer arts. The *pinn peat* accompanies masked plays, shadow plays, dance dramas and religious ceremonies. The courts have fostered dance for 1000 years. Pure dance includes some 4500 gestures. Dance dramas are based on the Khmer version of the *Ramayana*. Music training is by rote. Young female dancers are forced to expand their ligaments and widen their bone sockets to achieve the beautiful but distorted gestures of the dance. Folk genres include dance, spirit worship and ceremonies such as Buddhist chants.

The 20th century saw a period of conservation and preservation, a revival of traditional arts. Foreign influences (Chinese and Muslim) found their way into the arts, which were modified to suit local tastes.

Wedding ceremonies still observe the custom of tying the hands of the bride and groom together with a red cord. This symbolizes happiness, and affirms the marriage. The Khmer woman is on an equal footing with her husband, and is the family treasurer. Children are important; five are considered ideal. Respect for elders is stressed, but not ancestor worship.

Today Cambodian mass media influences interest in more popular music and the decline of traditional culture. Khmer refugees are trying to preserve their culture elsewhere.

*"We are what we think.
What we are is the result of our thoughts.
With our thoughts we make our world.
Speak or act with a pure mind and
happiness will follow you as unshakable as your shadow."*
Lord Buddha

LAOS

Once called Indochina, land-locked Laos lies east of Thailand, north of Cambodia and west of Vietnam. Mainly mountainous and poor, this agrarian, sparsely populated area has been called the beautiful but empty heart of Southeast Asia. The Laotian and Hmong ("free") people are of Chinese extraction, descendants of migrants who fled the 13th century Mongol invasions. Though many Hmong reside in Laos, others live in China, Thailand, Vietnam and now the U.S. following political upheaval. More lenient followers of Buddhism, they are noted for their tolerance, respect and courtesy, as well as their disregard for material wealth. There is some friction between

wealthy Thailand, since Laos depends on that country for access to goods and a route for their exports. The city of Vientiane is one of the quietest and least densely populated capitols in the world.

The Laotian language is tonally inflected, which strongly influences the pitches of their vocal music. Their treasury of folksongs includes this gentle tribute to the turtledove: "O dear turtle dove! You sing, then you fly to your nest. Your lovely song is a joy--ah--for me to hear." (translated from Laotian language)

O, dear turtle dove!

O tao nok krao khan khan leo tao ko bin sou hang Dai gna' te

seng, dai gna' te seng Has lung eu, sen vang veng.

Laotian instruments are similar to those in Thailand and Cambodia. They are divided into four categories: plucked, bowed, beaten and blown. The primary national instrument is the *kaen* (*khene*) free-reed mouth organ held by hand. Consisting of bamboo pipes set in raft form, it has free reeds of copper and silver mounted inside a carved wooden wind chest. The most common *kaen* contains sixteen pipes with a two-octave range, though others can have six to eighteen pipes. A wooden mouthpiece surrounds all the pipes, letting air into all of them. It resembles a giant double panpipe, but sounds like a harmonica. Alternately blown and sucked, it can play chords, sustained notes or the melody. It is a sound often heard in the fields and market places. Its mournful timbre makes it an indispensable instrument for Laotian ritual funeral music. The Hmong version is the *qeej*, with six gently bowed bamboo pipes and a thin bamboo blowing tube, which is attached to a wooden chamber. Through the centuries *kaen* players have always been masculine, though now women may play the *naw*, a smaller version.

A legend relating the construction of the *kaen* says that one day six brothers were playing their single pipes at the same time. The wonderful harmony they produced together led them to decide to tie their individual pipes of different lengths together by a belt that represented the union of the brothers.

Hmong people come from the higher elevations of northern Laos, Thailand and Vietnam. Mainly farmers, they specialize in raising rice and maize. They can be distinguished by the predominant color of their dress: white, black, red, blue or flowery pattern. Performing on a jaw's harp best illustrates the close relationship between speech and music, vowels and consonants. Hmong songs are always solos, and often are improvised. Being animists, most revere their ancestors and believe that spirits inhabit trees, fields and rocks. Both male and female shamans cure illnesses and conduct exorcisms.

Other instruments employ the seven-tone heptatonic scale, although usually only five of these are commonly used. Those played for solos or accompaniments include a curved xylophone, high flute, a type of hurdy-gurdy, and cymbals. Some historians credit Laos with originating the gong as well as the *kaen* mouth organ.

Festivals are important; people celebrate not only their own but may include others as well. Laotians can celebrate **New Years** four times a year: Jan. 1 (international date), Tet Lunar New Year (Chinese and Vietnamese) held for one week in January or February, the Lao Buddhist day in April, and the Hmong New Year in November. Southern Laos celebrates the rocket festival in May, mixing animism and Buddhist characteristics. The August Water Festival is one of thanksgiving for the much-needed rain. They launch powder-filled rockets to break the clouds, asking the deity to send rain. Parades, dancing, drumming and street singing is prevalent among the revelers. Unlike other Southeast Asian countries, the only dancers in Laotian classical ballet are men. They use stylized motions as they dramatize ancient stories and legends. Artistically they are noted for their exquisite pictorial and symbolic story cloths and needlework, which they sell now in this country, especially in the Midwest where many have settled.. Men excel as silversmiths and make jewelry from old silver coins.

Laos is home to a variety of ethnic groups, with languages that so far have had little research. Until more in-depth linguistic research is accomplished here, the knowledge of vocal music as well will be incomplete.

Pages from a Laotian Textbook

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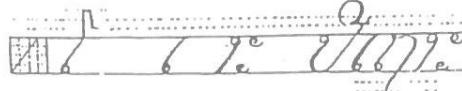
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VIETNAM

*"In normal times scholars rank first, peasants come second,
but when rice runs out, peasants come first, scholars come second"*
Vietnamese popular saying

Vietnam is an elongated country stretching north to south, bordering the South China Sea. The earliest recorded people were indigenous. With the arrival of the Chinese over 2000 years ago, Mongoloid elements entered, including the name Vietnam. After freeing itself in the 11th century, Vietnam became influenced by India and Buddhism. Throughout its history the long narrow country has been divided into three parts: North, Central and South. Each is distinct in language or accent, attitude, character and music. These were reunited in 1975 after an unpopular war. Today thanks to irrigation it is the third largest exporter of rice in the world. The narrow central area is the cultural heart of Vietnam.

The family is the strongest motivation to the Vietnamese. The family comprises not only the living but also the spirits of the dead as well as those not yet born. Filial piety and honoring the spirits of their ancestors are of highest importance.

The Vietnamese display a real love for music, and are especially fond of improvisation. Music in the north has developed very different styles from the south over the centuries, based on distinct musical scales. Folk music is prominent in North Vietnam. Its comedy folk theater is highly entertaining, full of pentatonic songs and dances. The south utilizes a different pentatonic scale, with a preference for lyrical slow music with a melancholic strain. The south developed more artistic ceremonial music, and produced court and folk theater genres. Vietnamese music is one of the most genial of all Asian music.

Ethnic minorities preserve ancient songs and expressive sung poetry. Vocal music dominates many musical performances. The Vietnamese language is tonal, so it is essential that the notes of a melody correspond to the rise and fall of the words. It is always in unison, rather nasal and ornamented, expressing feelings as deeply as is humanly possible. Operatic forms such as arias, interludes and recitatives are prominent. Chinese dominance is present in the half-musical, half-literary art songs--poetry sung in a declamatory style.

The ancient vocal art of *Ca Tru* has almost disappeared in North Vietnam. The 600-year-old form of improvised sung poetry was once hugely popular. Delivered in a chant style, it was performed in a sumptuous manner, with many singers, dancers, instrumentalists and ceremonial officials present. The Vietnamese War and declining elderly practitioners almost brought it to a halt. Recently a granddaughter began writing down her beloved grandmother's singing about mandarins and courtesans, love and loneliness. The younger woman began performing a bit of *Ca Tru* at a trade fair. Perhaps her crusade to save this traditional art form will again draw a following of all ages.

Festivals during spring, autumn and at the full moon feature response singing and dancing games between men and women. **Tet Lunar New Year's** festivities feature Vietnamese folk songs. As in China and Laos, Tet falls between January 20 and February 19, when the sun enters the zodiac sign Aquarius. This important holiday is celebrated for three days by visiting family and friends, and the tombs of their ancestors. Folk songs that involve games or occupations are performed outdoors, while other songs may be sung in temples. The division between artistic versus folk music is blurred here; both traditions may exist in many performances.

Women to play some of the traditional instruments and sing solos, but they are quite restricted in society.

Instruments are primarily Chinese in style, though the string instruments (zithers, lutes and fiddles) tend to have higher frets and looser strings. One of their zithers is similar to the Japanese *koto*, but is smaller and higher pitched, having steel strings with a metallic timbre. Note bending is important, hence the need for this variation. Melodic ornamentation is widely practiced. Blind musicians in the cities often played and sang with a mono-string instrument, which is able to produce harmonics. Aerophones include flutes with six to eight keyholes, baked clay pipes, and those with thirteen, nineteen or thirty-six pipes lashed together. Barrel-shaped drums and gongs of various sizes are the most common percussion instruments. Recent political unrest has seen a decline in traditional music, and an increase in Western styles.

Theatrical arts have always been prominent in Vietnam, with a thousand year history of this genre. Traditional theater is the most popular of their musical dramas, often associated with dances, rites and folk songs. Important is the unique contribution of North Vietnam to the art of puppetry. These *roi nuoc* water puppet plays are a very important and ancient art in this part of the world. They were begun by rice farmers who spent out of their days knee deep in water. In the 11th century peasant puppeteers performed on ponds and riverbanks, though historical documents have traced its existence in the 6th century. After years of neglect they have been reinstated to full productions with singers, dancers and musicians. Modern puppeteers now wear waders to avoid leeches and water-borne diseases.

The stories are primarily about Vietnamese historical events, or depictions of everyday life. Short sketches, introduced by bells, gongs and fireworks, depict both mythical animals and normal Vietnamese scenes from everyday life, such as plowing with a water buffalo, fishing for flopping puppet fish, or dodging colorful serpents. As many as fifteen wooden puppets, water-proofed with lacquer, interact with scenes of boat races, battles, fairy dances, or agriculture. Singers and musicians follow the movement of the puppets. A three-foot tall figure dominates in the center of the rectangular pool, shin-deep in water. This and other puppets are operated from behind the pagoda scenery. Both male and female puppeteers stand waist-deep in the water as they manipulate the various puppets. They are hidden behind a curtain. The heavy puppets stand on their own bases, which are out of sight under muddy water, connected to an intricate mechanism of underwater rods.

Through the centuries the art has become more sophisticated, with aspiring puppet manipulators today requiring three years of university education plus two more years of apprenticeship. There are more than two hundred plays in their repertoire. A special theater in Hanoi is the prime venue that perpetuates this unique dramatic form, which had almost disappeared. Today tourists outnumber the natives in the audience.

*“The Vietnamese are beautiful....
The eyes reflect the soul;
the Vietnamese souls are fully conscious
of the cultural weight of their race.” Pazzi*

MYANMAR (Burma)

"Better a woman blind than too beautiful." Burmese proverb

In the northwest corner of Southeast Asia lies Myanmar, formerly known as Burma. It is an isolated region in the peninsula, relatively unknown to the world. Of its many ethnic groups, Burmese are the largest, with about two thirds of the population. Spending so many years in isolation with its fertile farmlands, Myanmar retains the exotic aura of old Asia. Though in many respects it resembles other Southeast Asian countries, it is influenced mainly by India, less by neighboring China, and retains hostility toward Thailand. Democratic forces won a political victory in the 1990s elections, but military forces ignored the results and jailed the victors. Aung San Suu Kyi won the Nobel Peace Prize for her efforts as leader of the National League for Democracy, but she has spent many years in prison or under house arrest. In 1994 Myanmar opened its borders to researchers. Their work is ongoing despite the turmoil, but travel is difficult and their sources are limited.

Classical music originated in the early courts. The Burmese scale has seven intervals, different from Western tuning. The *khaen* mouth organ is similar to the Laotian *kaen*. The drum-chime consists of 21 tuned drums suspended inside of a circular wooden frame, which are played with bare hands. All the people enjoy classical music; not just the elite. Fine arts schools train the musicians in traditional arts. The effect of the Burmese orchestra--drum-circle, gong-circle, oboe, flute, gong-frame, bass drums, cymbals, clappers and bells--with its rapid detached delivery, could easily accompany cartoon music. The melodic line can be played simultaneously by two instruments, one embellishing the simple melody line played by the other, an example of heterophony. Louder instrumental groups play for outdoor events, usually featuring the melody on the multi-reed oboe. Softer chamber ensembles play indoors, with one vocalist, one instrumentalist (harp or bamboo xylophone) along with bamboo clappers and small cymbals. Chamber music is likely to be appreciated by small gatherings, perhaps musicians themselves. After the late 1970s the piano, guitar and violin appeared, playing in Burmese style. Western music is also heard, but indigenous music seems more viable.

The most prestigious instrument in Myanmar is the *saung-gauk* arched harp. Originating in India, it has been an integral part of Burmese culture since the ninth century. Associated with the old royal courts, it was fitted with 13 silk strings. Harps today may now have 14 or 16 nylon strings as well. The braided strings are tied directly to the gracefully arched neck, the curved root of an acacia tree, resembling a swan arching its neck. To change the pitch, each string must be twisted or retied, though the left hand fingers may also be used to add tension to the strings. The bottom resonator is carved out of hardwood. The *saung-gauk* can be heard as a solo instrument or as an accompaniment to vocal music. Women have more opportunity to perform on the arched harp, and female vocalists are more numerous than males. Singers may also play the finger cymbals or bamboo clappers. This gentle instrument is one of the last classical harp traditions still extant from the ancient world.

Burmese music is primarily melodic or vocal. Their seven tone scale is comparable to the Western C major scale. Compositions are based on poetic texts, which can be sung or played instrumentally. Burmese tonal language does not always

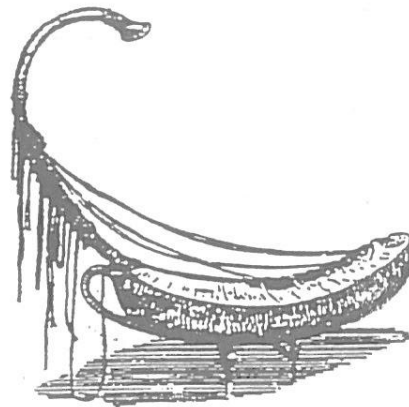
fit the rise and fall of the text. Like the Chinese, Thai, Yoruba and Zulu languages, the pitch or tone of words and syllables make a difference to word meaning. With no standard system of notation, many variations of the melody exist.

In most Buddhist countries women are considered inferior to men. But Burmese women are considered equal to men by law and by custom. Married women retain their names and their own property, and handle family finances.

Unique to the Paduang tribe are the solid brass coils worn by many women around their necks, arms and legs. Weighing 15 to 20 pounds, these elongating neckpieces are considered picturesque adornments by these "Giraffe Women." Girls are selected from the tribe at age five; coils are gradually added as they grow. Women with the longest necks are considered to be the most beautiful. A disturbing fact is that if a husband is no longer pleased with his wife, he may remove the solid coil. After years of inactive neck musculature, the lady's head may bend too much, causing her to suffocate.

Myanmar's contribution to their dying art of puppetry includes a reversal of roles. Instead of puppets imitating people, people mimic puppets. Their facial expressions are frozen. The highlight of a performance of these string-style puppets occurs when the manipulators above the figures release the string tension, and the arms flop realistically at the sides of the live puppets. A great amount of control and timing is needed for these traditional puppet roles. There is hope that eventually more people may view these unusual performances in Myanmar.

Burmese interest in Western music has led to a decline in practitioners of their classical traditions. Though promoted by the state and the older adults, it is uncertain that the young will want to learn traditional musical forms.



Saung-gauk
Arched Harp

THE HIMALAYAS: ROOFTOP OF THE WORLD

*“As the dove loves her own chicks best,
Sitting to brood them beneath her breast;
So like her, with aversion overcome,
Treat every creature with affection.”*

Commentary on Buddhist Lamp for Enlightenment Path

Isolated in its mountain fastness, Tibet and adjacent nations have always been lands of mystery. Tibet is separated from India by the Himalayas and from China by the Kunlun Mountains. Located some three miles above sea level in Central Asia, it is literally set apart by geography. Much of the land is arid and windswept, with an almost treeless high plateau. The average altitude is 15,000 feet above sea level. Travel is treacherous over narrow mountain passes or across swiftly running streams often on flimsy swinging bridges. Trekking opportunities now enable more adventurous tourists to experience this first-hand. The hardy indigenous people are curious and friendly, but prefer to be left alone to follow their own way of life, thus developing a truly original culture.

Ethnic Tibet includes nearby areas such as Sikkim, Bhutan and Nepal, which share the same language and culture, but with differing dialects, traditions and singing styles. They are a people of Mongol descent who prefer the nomadic life, sometimes living in yak-hair tents on high barren plateaus, leading a pastoral life of farming on the floors of the lower valleys. In the higher elevations it is so dry that grain can be stored for more than half a century without spoiling. Butter and dried raw meat will keep without refrigeration for at least one year. Epidemics are almost unknown. Though it has a dry climate, it is the source of all the major rivers of Asia. Clean water is not readily available, thus bathing and doing laundry are infrequent occurrences.

RELIGIOUS INFLUENCES

The culture of these countries has been shaped both by its inaccessible terrain and its form of the Buddhist religion. Developing out of Hinduism, Buddhism came to the Himalayan lands in the eighth century, eventually surpassing the ancient Bon religion as the dominant spiritual force in this high area. Tibetan Buddhism is the highest form, integrating and surpassing Buddhism of other areas. Like other great religions, it teaches humanitarian values, reconciliation, happiness, peace and tolerance.

Nepal has great diversity in climate. The southern low foothills are part of the Indian Ganges River tributary. Fewer Indians reside in the central hilly area, while its northern zone has a severe climate. Only hardy Sherpas live there, and often act as trekking guides for mountain climbers.

Himalayan arts are generally associated with religion. Creating a work of art brings merit to the artist and patron, helping both on the path to enlightenment. The artist works to achieve an effective liturgical piece rather than to strive for beauty.

Tanghas are paintings of icons executed on canvas, silk, wood or rocks. These act as intermediaries between humans and divinities. Some cloth *tanghas* are immense, and are displayed only on special religious occasions. The *mandala* is another art form unique to the Himalayas. A design symbolizing the universe is traced with colored powder or sand on the floor inside a special temple. These are painstakingly drawn as a mystic circle for special rites. When the rites are over, the beautiful *mandala* is rubbed out, signifying the impermanence of all creation.

By the 12th and 13th centuries the power of Buddhist monasteries developed to an unparalleled extent. Large monasteries were built such as the famous Potala of Lhasa; this palace contains more than 1000 rooms, 10,000 altars, and the gilded tombs of eight Dalai Lamas, the former god-kings of Tibet. In its most extravagant and mystical forms, Buddhism supported a vast establishment of monks and nuns. By the 17th century Lamaistic Buddhism became a politico-religious force so dominant that Tibet's unique theocracy was able to remain intact until the Chinese take-over in 1959. It is estimated that over 90% of Tibet's religious institutions and their works of art were destroyed at this time. The present Dalai Lama ("ocean of wisdom"), the fourteenth, is in exile in India, and may be the last sole ruler. His followers remain deeply committed to him. He himself stated that depending on only one leader is unhealthy for any government, and that this may be the time to move to another form of leadership.

Religion pervades every aspect of life in the Kathmandu Valley of Nepal. Women daily offer food to the deities, and light butter lamps before their shrines. Nepal is a Hindu kingdom, but the influx of Tibetan Buddhists and other ethnic groups has created a friendly co-existence and mingling of them. The folk music also is a fusion of these cultures. India's contribution is its complex scale system, its melodic and rhythmic patterns, and its caste system. Tibetan influence is found in pentatonic scales, sustained notes and duple meter. Classical music, performed by high-ranking castes and groups, is declining today. In urban areas women may perform as singers and dancers, though rarely as instrumentalists. Today this mountainous part of the world is a fertile area for more study by hardy ethno-musicologists.

Dozens of deities control every aspect of daily life in the Himalayas. Prayer flags flutter from houses with every breeze, and *mani* stones inscribed with prayers line the paths of pilgrims. Religious shrines called *chortons* dot the landscape. These rock structures are depositories of ashes or sacred relics. Giant prayer wheels stand at entrances to most temples, huge cylindrical drums packed with strips of paper on which the following prayer is repeated over and over:

- ॐ OM - I invoke the path and experience of universality, so that
 मणि MANI - the jewel line luminosity of my immortal mind
 पद्मे PADME - be unfolded within the depths of the lotus-center of awakened
 consciousness
 हुं HOHM - and I be wafted by the ecstasy of breaking through all bonds and horizons.

The devout pilgrim can rotate the wheel or can hold smaller portable prayer wheels to use in the hand on the journey. Himalayan Buddhists believe that by

endlessly repeating their particular formula, called a *mantra*, they can escape the cycle of death and rebirth and go directly to paradise. A disciple chooses a one-syllable mantra such as OM or AHM and prays it silently as part of regular worship. At times a mechanical contrivance is employed to multiply their devotions; some worshipers have been known to harness a prayer drum to a fast-moving stream so that it will continuously turn day and night.

“Life is full of suffering; suffering is caused by craving for the things of life.

Suffering can be stopped by the renunciation of this craving.

There is a path that leads to the cessation of suffering, namely the Eightfold Path:

Right views or understanding

Right purpose or aspirations

Right speech

Right conduct

Right means of livelihood or vocation

Right effort

Right kind of awareness or mind control

Right concentration or meditation”

Gautama Buddha



The religious function of music in the Himalayas is to symbolize primordial sounds, eternity, the cycle of birth and death. Music calls monks to ceremonies, accompanies liturgical texts, and introduces or ends magic formulas.

VOCAL MUSIC AND DANCE

This area of the highest mountains in the world is home to the lowest chanting as well. The core of Tibetan religious music is chant that requires an extraordinary vocal technique. It takes the monks three years to learn to sing as low as two octaves below middle C. Practitioners can even produce two tones if the structural connection of sound, breathing and mind work together. The lower bass note is the fundamental, and the higher tone ringing clearly above it is usually the fifth harmonic--two octaves and a major third above the fundamental tone. From time to time other overtones also can emerge strongly, giving the impression of fifths, sixths, sevenths or ninths. The function of this split tone technique is religious: man does not communicate with God in the same voice he uses for his fellow beings.

Recently persons in other countries have studied this and Tuvan overtone chanting, developing harmonic chant, a global sacred music based on this principle. Some even propose that the harmonic movement of energy actually made the spheres. This requires much more study in the future.

Lord Buddha reluctantly admitted women to monastic life. He is reported to have predicted that because of the ordination of women, his doctrines would remain intact for only five centuries. It has lasted over 2000 years. Buddhist nuns also chant their religious rites, such as one for curing or averting disease, which includes fasting. Obviously their smaller and higher voices cannot achieve the audible split tone singing achieved by the monks. Nuns are neither as numerous nor as famous as the monks.

Vocal music is most important to the people. In their music theory, the primordial sound AH is recognized as the source of all sound and speech as well as the substratum of silence. Other vowels arise from this basic AH, such as the stressed AE and the low OO sung by the deep bass voices of the monks. OH is the sacred vowel in India. Throughout history chanting is sung by many different religions as a powerful medium for inward transformation, a truly dynamic form of meditation, whose character is determined by emotional states, intellectual vision, and by the intended purpose of the chant. A slow, gentle chant creates a peaceful mood, while a forceful fast rhythm is used to destroy inborn evils. Some pitches sung by male voices are likened to the sound of a celestial dragon, the roaring of lions or tigers, or even a great waterfall. Female voices on the other hand have been described as resembling the nightingales and heavenly singers.

Tibetan notation is basically neumatic. This means that it uses single signs (neumes) to stand for a group of notes. Early Christians also used neumes as a memory aid in learning plainchant. Other types of notation commonly used today include graphic notation, such as the staff that is familiar to western musicians, and tablature, which performers utilize on the guitar or lute, indicating where the strings are to be depressed.

The arts and especially the music of Tibet have been strongly influenced by the Buddhist religion. Unique to this Asian culture is the mystery play, often described by visitors as devil-dances. Monks perform them as a means of familiarizing the lay population with visions they will encounter after death. In reality they are mystery plays in the most literal sense of the word. They are performed only by monks and may take place at specified times. Every step and movement of the dance is carried out in precise accordance with monastery regulations; older monks and sages conscientiously check the performers to see that they conform.

Tibetan peasants are very fond of singing and dancing, thus the country has a rich and varied folk music. Dance is an enjoyable entertainment performed at social functions. It is a dramatic vehicle for legends and religious stories. Their melodies are primarily pentatonic, accompanied by flutes and string instruments. Work songs include songs for sowing seeds, harvesting the crops, and carrying heavy loads, plus walking and horseback riding songs. Itinerant musicians and village bands have a professional or semi-professional status, and their music is more sophisticated. They travel from town to town, giving performances at festivals and at weddings of noble families.

Unlike folk dances, ritual dances have been composed by expert teachers, and linked to texts. These set patterns must be performed accurately. Some are performed within monasteries, while others are connected with public rituals such as the spectacular four-day *Cham* festival in Bhutan. This is an annual outdoor event that displays music and dance in its entire splendor. Beginning with a dance of the animals, masked monks perform religious dances interspersed with comic episodes. These represent the triumph of Buddhism over the older Bon religion, and the suppression of malevolent spirits. The dances are accompanied by a recitation of the action being depicted and by appropriate unearthly musical accompaniment. After ritually preparing themselves in the temple, the dancers don gorgeous costumes of Chinese silk and colorful grotesque masks of carved wood or *papier mache*, part of the treasury of the monastery. Unfortunately many monasteries were looted by the Chinese invaders in

1959, a severe loss to their culture. On one level the dances may depict historical events, but devout followers can observe a deeper, more mystical interpretation. Many of these devil dances have lost their original meaning, but generally they depict wandering souls waylaid by evil forces that only holy spirits may overcome.

Traditional dances are performed by monks just before the **Tibetan New Year** during the February new moon festival. During this time they consecrate ritual offerings for the prosperity of all. They hope to eliminate negativity and cut through the ego, seeking enlightenment and wisdom. The masked and costumed dancers represent death and evil spirits, or wrathful and at times blissful deities. Monks string prayer flags across mountain peaks during sacred holiday festivals. Faithful of all ages light lamps and pray at shrines and monasteries, asking monks and nuns to chant sacred words for them. The full moon ends the New Years celebrations, culminating with monks robed in colorful costumes dancing to remove the old year's negative forces. Contemporary modern dancers in the U.S. have emulated some of these dances for American audiences.

Historical plays and secular dances employ drums and cymbals as accompaniment, along with *shawms*, gongs and human-bone rattles. Some two-headed drums are just that, made from two skulls attached at the tops and covered with membranes at each end. Called *damaru*, these ritual drums have two knotted cords attached that can whip back and forth against the double drumheads, producing a buzzing or throbbing sound. Some loyal adherents insist that these drums possess mystical power.

Religious music is extremely subtle and complex, stemming from ancient traditions that give it its full significance as essentially a spiritual experience. Both vocal and instrumental music demand a perfect knowledge of the often orally transmitted texts, plus a high degree of virtuosity. Tibetan orchestras consist of wind and percussion instruments. Wind instruments include a pair of conch shell trumpets, shin-bone trumpets usually made from the bones of diabolic criminals, copper or silver trumpets, and the most spectacular of all, long copper trumpets that can be extended to reach a total length of fifteen feet. The latter trumpets can be telescoped together for portability. These long horns make deep sounds like the lowing of cattle. Similar horns can be found in the Swiss Alps. Percussion instruments include cymbals, gongs, various drums, an ornately decorated *drill-bu* hand bell, and two metal discs on a string. Orchestras from larger monasteries also included larger horns, a side-blown flute and an enormous bell.

FEMALE ROLES

Virgin worship in Nepal dates back to the sixth century BCE. The *Kumari*, or "Royal Virgin Goddess," is a living Buddhist girl who represents a Hindu goddess. The king believes he receives his power through the present reigning *Kumari*. Search for a worthy *Kumari* begins shortly after the first birthday. The child must have unblemished skin, a perfect body, a serene composure, and an acceptable horoscope. Having passed all the other tests, she may begin her reign at age three to five. In 2008 a three-year-old girl was elevated as the newest *kumari*. Sitting on a throne or at a window where she can be seen, her only duty is to be worshipped by the king, by people with ailments, and by gift-bearing politicians hoping to advance their careers. The *Kumari* lives in a temple in Katmandu, capital of Nepal. She leaves only a few times each year for

religious processions during which she is elaborately gowned and groomed by her many servants. Her feet may not touch the ground, so she is always carried. *Kumaris* are forced into retirement by shedding a tear, or by the loss of blood, which could be from a wound or when reaching puberty. Only then may she return to her family, unprepared for the harsh realities of life. She must learn to walk correctly, and no longer has servants to do her bidding. Finding a husband carries the superstition that men who marry former *Kumaris* have been known to meet untimely deaths.

In poverty-stricken Nepal recent political unrest has increased the plight of females. Young girls from remote villages were sold by their poor parents to be child slaves in Katmandu. Parents who sold all their daughters were considered to be successful. Word of their plight so aroused a woman in California that she began the Nepalese Youth Opportunity Foundation in order to release these girls and stop this slave traffic. Her efforts have made this practice illegal now, but it is difficult to change engrained traditions. In some areas physical and psychological abuse has increased, with little recourse possible for women victims. Arranged marriages are common; Nepalese marry when quite young. A woman cannot live alone outside her family, so is completely dependent on her husband for everything. She may not perform, play, sing or dance in public, although if educated she may break these restrictions without losing respect. Victims fear social ostracism, so prefer not to make their plight public. Divorce is quite rare. Recently prize-winning private schools for girls were forced to close because of threats of radical insurgents, to the dismay of students and teachers. Some have been allowed to reopen. Rebel groups fear that education will enable females to claim their real worth and assert their rights.

Sherpas, "people from the east," are the professional porters who can carry incredibly heavy loads. They guided Sir Edmund Hillary to the top of Mount Everest, the world's tallest mountain, in 1953, the first group ever to reach the summit. Even female porters, *Sherpani*, can carry loads of eighty pounds, supporting the burden on their backs by a strap across the forehead. Men and women receive equal treatment, as women are accustomed to do the same type of heavy work as the men.

Children have their own songs, as do children all over the world. Following is a pentatonic melody heard recently on a television special about Nepal. It was sung by *Sherpa* children, and reflects the natural gaiety of the people. This pentatonic melody can readily be transposed down a half step to correspond to the black keys (flats) of the piano:

BBBD/ AAAB/ AGED/ E-E-//.

The Tibetan government-in-exile in India is supporting the Tibetan Institute of Performing Arts, calling on the elderly refugees to train young Tibetans to preserve their art forms. This rooftop of the world has a distinct culture unlike any other on earth. It has been called Shangri-La and Lost Horizon, but it has greatly enriched not only its own inhabitants but also those who are caught in its spell.

गते गते परगते परसंगते वीधि
स्वाहा

JEWISH MUSIC YESTERDAY AND TODAY

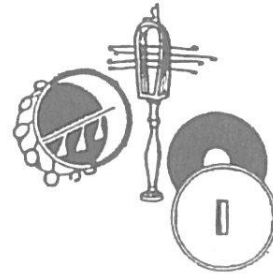
*"Praise God with trumpet blasts, with lute and harp.
Praise God with timbrel and dance, with strings and pipes.
Praise God with loud sounding cymbals, with ringing cymbals.
All that is alive, praise the Lord. Hallelujah!*
Psalm 150

Jews today are the second most numerous and widespread religious group in the Middle East after the Muslims. Whereas the followers of Mohammed spread their doctrine by conquest and conversion, the Jewish tradition remains basically non-evangelistic.

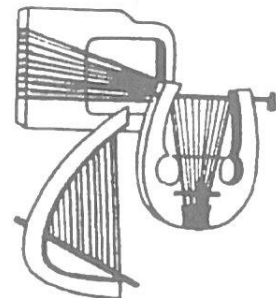
HISTORICAL PERSPECTIVE

Music has always been an integral part of Jewish life, being an ancient art and occupation. Precise written accounts, illustrations and musical notation were non-existent in the earliest days of Judaism, but secondary literary sources described the splendor of the music in Solomon's Temple. Mention is made of 24 choral groups consisting of 288 musicians, who sang in 21 services each week. Only Levites could sing in the chorus. In the Old Testament the psalmist wrote: "Make a joyful noise unto the Lord." He was referring primarily to the human voice, but instruments are also mentioned as being used to praise Yahweh.

Ancient idiophones were especially popular. Brass cymbals are mentioned in 1 Chronicles 15:19. Early tambourines or small drums are listed in both 1 and 2 Samuel, 1 Chronicles, Isaiah 30 and Psalm 149. A *sistrum* was made of thin metal plates pierced by rods to which metal rings were fastened. The musician grasped the handle that held the curved metal plates together, and shook the *sistrum*. (Samuel 6:5). Ancient terra cotta figurines and drawings show that women played the hand drum, along with singing and dancing. Miriam, sister of Moses and Aaron, sang a joyful song, accompanying herself with timbrel while dancing (Exodus 15:20-21). This is the first written record of instrumental accompaniment to a song. The Hebrew Bible describes women playing the frame drum or tambourine as they accompany their own singing and dancing in ritual contexts.

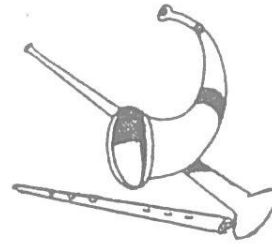


The harp and psaltery were chordophones written in 1 Samuel 10:5. They were simple boards with a cutout section crossed by strings, or elaborate lyre-like instruments complete with sounding-boxes for amplification. The latter were small enough to be carried by one person in procession. The strings were plucked with the fingers or with a plectrum. Their use in temple services is recorded in 1 Chronicles 15:16-24. Daniel 3:4 writes of other instruments similar to



the zither that were used in procession. It is surmised that these were fastened to the waist of the marching musician.

The Hebrews had three principal wind instruments. Their trumpets were long slender horns sometimes made of silver (Numbers 10:2), blown by the priests. These were always listed among their sacred vessels (1 Chronicles 15, 2 Chronicles 5 and Psalm 98). The *shofar* ram's horn gave a loud, penetrating tone and so was designated to summon the people to attention (Leviticus 25:9, Josua 6:4 and Psalm 150:3). The Talmud requires that the *shofar* ("hollow tube") must come from a kosher animal, one that has cloven hooves and chews its cud. Antelope or goat horns qualify, but a ram's horn is preferred. The curved horn symbolized the need to turn one's desires to God's laws. They also had a flute-like pipe that is mentioned in 1 Samuel 10:5 and Isaiah 30:29. The Old Testament in 2 Kings describes King David as a composer, performer and inventor of musical instruments. He soothed King Saul by singing songs and by accompanying himself on the lyre. King David danced joyfully and vigorously before the Ark of the Covenant.



*"David and all Israel were dancing before God with all their might,
With songs and lyres and harps and tambourines and cymbals and trumpets."*
I Chronicles 13:8

At the time of Jesus, the second Temple of Jerusalem was the focal point for Jewish religious worship. Twice each day the priests sacrificed an animal, usually a lamb, while assisted by Levites and witnessed by the Israelite citizenry. At least twelve Levites made up a choir that sang a different psalm for each day of the week, accompanied by string instruments. On important feast days a wind instrument resembling the Greek *aulos* joined the strings. The *shofar* trumpet was sounded in the Temple or synagogue on high holy days, and is the oldest aerophone still in use today

*"Sing praise to God with a harp and sound of music.
With sound of trumpet and horn, shout to the Lord our king!"*
Ps. 98:5-6

Such was the state of religious music in the Holy Land for almost 14 centuries, until the destruction of the second Temple and the ultimate collapse of the Hebrew nation in the year 70 CE (formerly known as A.D.--*Anno Domini*, year of the Lord.)

Thus began the *Diaspora*, the dispersion or exile of the Hebrews to Asia, Europe and eventually to nearly 100 nations around the world. For 2000 years Jews have survived persecution and maintained their individuality by being reflective, ritually and spiritually bound to their Old Testament past. They have adapted to each culture, while holding on to certain commonalities with their Jewish brethren worldwide.

After the *Diaspora* new orders of liturgical services had to be prepared. In their mourning for the loss of the Temple and of their freedom, all instrumental music came to be banned. The prohibition was prompted by the inherent nature and influential power of music. Biblical chant, usually referred to as cantillation, became the order of the day and survives even today. Sometimes chanted by a cantor, these are based on self-contained melodic formulas or tonal groups. These chants have been

transmitted orally, and as such are subject to the pitfalls of aural tradition. Rhythmic music is generally reserved for dancing.

Gradually the restrictions on instrumental music were lifted for joyous occasions such as weddings. The censorship of mourning and other restrictions are still maintained today in Orthodox Judaism, however. Synagogue music is basically vocal; musical instruments are allowed for background purposes only. Women are not permitted to participate in religious events. Conservative and Reform Jews are more inclined to include harmonized music, choirs and organs in their services. Today the term synagogue usually refers to an Orthodox house of worship, while Conservative or Reform Jews worship in temples.

Throughout the long centuries many Jews wished to return to their origins along the southeastern banks of the Mediterranean. This dream became a reality in 1948, with the establishment of the State of Israel. With it began the search for unifying the various ethnic groups of returning Jews, and for a secular national identity rather than one based solely on religious observances. The national, social and cultural ways of Jews from Asia, Africa and Europe were vastly different. Blending these different musical traditions has been a challenge for Israel. Music has been one avenue of successfully solving the problem of unifying these diverse immigrants.

SECULAR TRENDS

Toward the end of the Medieval Period itinerant Jewish musicians in Eastern Europe began to play instrumental music to fulfill the secular artistic and cultural needs of their communities. They played joyous dance music for weddings and other celebrations, using various instruments in any combination. Initially most of the leaders were violinists along with the clarinet, alto horn, piano and other instruments. Through the ages this improvised free-form Yiddish music began to be known as *klezmer*, “vessel of music.” It has mixed with other cultures—gypsy, Greek, Romanian, Moroccan, Mongolian—and in another diaspora, *klezmer* came to America from 1880s to 1930s, melding with jazz, swing and big band and even blue grass music. The musicians adapt and accommodate, playing what people want to hear. There is no authentic *klezmer* music style, as popular musical tastes continually change. Some scholars dispute the notion that *klezmer* is really a distinct genre. When accomplished musicians are part of the group, they may perform sections of virtuoso improvisations, sure to please the audience. *Klezmer* has become popular in Europe, Australia, Mexico and Japan. In America *klezmer* is perceived as loud but self-respecting music, a model of Jewish-American ethnic identity, ever evolving yet with a recognizable style.

Today in Israel one can hear many musical styles, from folk music to symphonies. Folk and popular music have blended to such an extent that it is difficult to distinguish between them. Music education is thriving. Young people may study music in 40 Israeli conservatories, with string ensembles being especially popular. The liturgical style stems mainly from the traditional Jewish heritage handed down for centuries. One can also hear sacred poetry sung, with many borrowings from Gentile religious and secular tunes. Other Jews continue to sing secular songs from their former homelands. An Israeli Jew might also be influenced by the pan-Islamic vocal idiom found all around the Middle East. The unusual poly-ethnic diversity found today in Israel has created a striking musical mixture in a complex political situation.

Both new folk and art music are emerging in Israel, an interesting blend of the old and new, of religious themes within secular styles. The Israeli Composers' League has been formed to foster creativity toward a unified Jewish musical identity. Middle Eastern melodies and irregular rhythms blend with Western harmony. Traditional Eastern and Western instruments are being used, along with Hebraic phonic patterns and heterophony. A kind of popular music is inspired by the agricultural, economical and political aspirations of the state and its citizens. To some Israelis this broad spectrum of music is a major source of cultural controversy. But for many Jews, this music is exciting, vibrant and alive, expressive of the essential inner character of Judaism.

Israeli Folksong

Hava Nagila
Let Us Rejoice

Lively (Hora tempo)

Hava - va ra - gi - la, Ha - va ra - gi - la, ha - va ra - gi - la,
 ve - nis - m' cha, ve - nis - m' cha, Ha - va ne - ra - ne - ra, Ha - va ne - ra - ne - ra, ha - va ne - ra - ne - ra,
 ve - nis - m' cha, Ha - va ne - ra - ne - ra, Ha - va ne - ra - ne - ra, ha - va ne - ra - ne - ra, ve - nis - m' cha,
 U - ru, u - ru a - chim! U - ru a chim b' - lev sa - me - ach, U - ru a chim b' - lev sa - me - ach,
 Ura a chim b' - lev sa - me - ach, Uru a chim b' lev sa - me - ach, Uru a chim, Uru - a chim b' lev sa me - ach, b' lev sa - me - ach!

וְאֵתְכֶם לְרַעַד כְּמִוְדָה

PAN-ISLAMIC MUSIC TRADITIONS

*"If you sing of beauty, though alone in the heart of the desert,
you will have an audience."*

Kahil Gibran

The Middle East, cradle of civilizations, is also the birthplace of the Jewish, Christian and Islamic religions. All three recognize "Father Abraham" as a precursor. The three faiths come together in the holy city of Jerusalem. To understand this complex part of the world, it is essential to know something about the Islamic religion, one that is less familiar to Western citizens, and which dominates the lives of over one billion people. It is the largest post-Christian religion in the world, containing some elements of Judaism and Christianity as well as some Arabian customs. Muslims respect Jesus as one of the greatest prophets and messengers to humankind. The Koran (*Qur'an*), the holy book of Islam, contains two chapters concerning the Blessed Virgin Mary, calling her by name 34 times. She was the ideal woman, a pillar of courage and strength, compassionate and kind, knowledgeable and wise.

The Islamic religion traces its beginning to Mohammed and his followers in 622 CE. In less than 100 years it spread from the Arabian Peninsula across North Africa into Spain, and eastward into central Asia, forging an empire even greater than Rome's. In each of their major cities today there is a mosque, the local house of worship, which is built on a square base that represents the earth. The central dome-shaped building is to remind the faithful of the vault of heaven. The male *muezzin* calls the faithful to prayer five times each day from the spire of the minaret located next to the mosque. He develops his own unique rendition, often artistic and complex. All activity ceases during the call--even TV programs build in a brief interruption. Believers face their holy city of Mecca, Arabia, center of the Islamic religion, as they prostrate in prayer on a special prayer rug. Once in a lifetime each able-bodied Muslim is required to make a pilgrimage to Mecca or other Islamic centers. As many as two million faithful participate each year in this *hajj*. All must wear white clothing to symbolize their unity. Unlike Rome, the center of Roman Catholicism, the city of Mecca is off limits to non-believers.

The call to prayer (*adhan* or *azan*) and chanting from the Koran are the only form of "music" allowed in the religion, and in fact are not considered music. Therefore unlike Buddhist or Christian services, ceremonial music is not heard in Islamic worship. Women may publicly chant from the Koran, but only for other women. Men and women pray separately. Islamic conservatives take a dim view of music, calling it a satanic, forbidden pleasure. They view instruments, dancing and popular music with suspicion. Other texts however consider music to have a divine origin, a means of reuniting with God. It is both feared and loved.

Middle Eastern music shares several common features: absence of harmony, complex melodic and rhythmic ornamentation, and instrumental ensembles that perform in unison or octaves. Prior to the beginning of Islam in the seventh century, music was primarily vocal and was associated with poetry that was occasionally erotic in nature. This rejection of music was a natural reaction to the pagan Arabs, and did not correspond to the new moral code of Islam. Music was not specifically forbidden in the

Koran, but the theologians encouraged this negative attitude because of its alliance with poetry. Similarly Muslim men and women seldom dance together in society.

*“Notes in melodies, by their harmonious and rhythmic relations,
Affect the soul of the listener,
Just as medications, potions and antidotes act on physical bodies.”*
Ikhwas al-safa, 10th century Persia

Secular music, however, continued to flourish in the ancient courts, particularly in Persia, present-day Iran. Even today music is in actuality an indispensable part of Islamic social life in Iranian cities. Their songs are a gateway to understanding their values and beliefs. Mohammed himself had music at his wedding, as well as for his daughter Fatima. During this time Arabian women sang and played frame drums to encourage warriors going into battle. It is a fact that nearly all of the basic Western instrument types originated in this part of the world. The oboe, violin, bass drum and even the forerunner of the piano are examples. It will be worthwhile to explore some of the Middle Eastern instruments still in use today, and to compare them with their Western counterparts.

INSTRUMENTAL MUSIC

“All sunshine makes a desert.” Arab saying

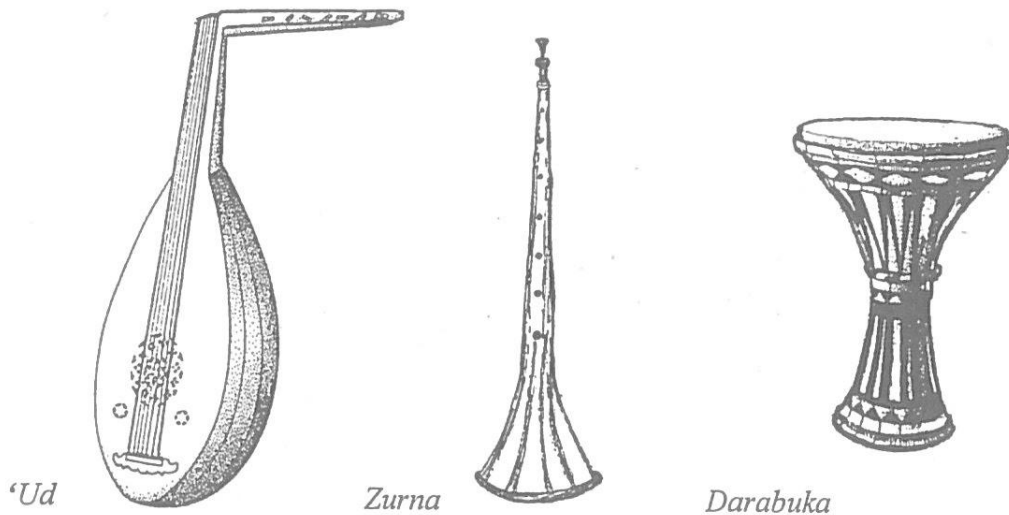
Music of the Arabic Near East has taken two separate paths: East and West. Oriental music was performed in court and was an elite art centered on a highly ornamented and improvised vocal or instrumental solo. It is still heard today with its complex rhythmic and microtonal melodic modes. The ensemble consists of four or five members who improvise in a free framework.

Western (Occidental) music also began in the courts, but grew to include a larger audience and developed into popular music. It is generally composed, employs fewer microtones than its Eastern counterpart, and is based on Andalusian poetry in literary Arabic. Eight to twelve members are needed for their ensembles. Both Oriental and Occidental styles are organized into a suite of five to ten movements called a *nawba* in Arabia. It may be rhythmically free or measured, centering on a single mode. Following are the principal instruments used in a *nawba* ensemble.

The two-stringed spike fiddle *rebab* (or *rabab*) most closely resembles the human voice. It spread as far as Indonesia, where it became a leader of the gamelan ensemble. Played upright with a bow, its limited range rarely exceeds an octave. The instrument is highly regarded among the Arabs.

Prototype of the early European lute, the pear-shaped *ud* (‘wood’) is symbolic of high Arab culture, the sultan or prince of instruments. It has a strongly rounded back, a short neck that is angled back, and no frets. The number of double nylon or gut strings varies from region to region, with five being the most common. These are usually tuned in fourths. The musician plucks the strings with an eagle quill or plastic plectrum. Originating in Persia, it is the most widely used instrument in the Middle East. China, Japan and India have altered versions based on the original *ud*.

A goblet-shaped drum with a single membrane, the highly esteemed *darabuka* is ordinarily made of wood or clay. The player strikes the drumhead with his fingers, and the rim with finger rings to achieve special effects. Other versions found in the Middle East are the *dombek*, the *zarb* and the *tombak*, named for its two basic strokes *tom* and *bak*.



The *duff* or *daff* is a frame drum which dates back to the third millennium BCE. It has a single membrane and can have five sets of jingling plates. As such it is the forerunner of the tambourine. Frame drums are quite common, and strongly associated with women. Played with bare hands, it has been connected with women's dance traditions. Today this drum is a leading instrument in folk and popular music. Women often play the frame drum or tambourine for weddings and other celebrations.

The *nay* (*nye* or *ney*) is an end-blown cane or bamboo flute with six finger holes in front and one in back. It is consciously overblown to produce a shrill windy sound, or can be played to emit sweet low tones. To the devout it represents the breath of God as it flows through a hollow reed—a human being. This simple flute originated in Egypt thousands of years ago. It is heard in spiritual concerts, *dastgah* ensembles and accompaniment for whirling dervishes. This flute is the only wind instrument found in Arab "art music."

The *qanun* (*kanun*) is a trapezoidal zither with 24 to 26 courses of triple nylon or gut strings which are strung over a parchment box inlaid in the sounding chest. Producing a delicate timbre, it is usually played by small picks attached to the index fingers. The tunings vary for different modes. Performers can produce microtones, pitches found between normal pitches, which is common in their music system.

Other distinctive instruments in the Middle East include the *keman* or *kemanchay* which are other versions of the *rebab*, and the *santour* chordophones. The *keman* or *kemanchay*, are the predecessors of the violin family of instruments. The *santour* (*santur*) is a hammered dulcimer with 72 metal strings in quadruple sets, stretched across a set of bridges on a shallow trapezoidal body. Its strings are struck

with two delicately curved spoon-shaped mallets. Producing a sound similar to a piano, it has a range of over three octaves. It is sometimes called the box zither of the Middle East. Since the tone of this percussion instrument quickly disappears, the only way to produce a continuous sound is through tremolos--rapidly striking the same strings as long as the tones should sound. Westerners recognize it as the ancestor of the piano.

The *zurna* or *shawm* is a double-reed conical oboe with a flared bell at the end. It is played with the reed inside the mouth. By using the technique of nasal or circular breathing, a competent player can produce a continuous stream of music. The performer breathes in through the nose without any break in the tone; this is possible by using the mouth and puffed-out cheeks as a wind reservoir, a human bagpipe. Primarily used in Turkey along with a drum, the *zurna* is sometimes substituted today by the Western clarinet. Few Western wind players practice this art of circular breathing.

WOMEN AND MUSIC

"Woman is a calamity, but no house should be without this evil."
Persian proverb

Always being associated with women, the Middle Eastern frame drum dates back to three centuries before Christ. The single-headed drum is portable, and is played with bare hands in a wide variety of musical settings. Though women lack exclusive rights over any musical instrument, including the drum, capable women can wield much power in their homes. Ancient accounts state that Arabian women played drums before battles to encourage the warriors. Today in Afghanistan women and girls play tambourines and drums in folk and popular music venues when permitted, often linked to rites of passage.

Folk music, unlike art music, is much more diversified in the Islamic empire. Folk songs may be melodically rather simple, but their meters of five, seven or ten give them typical Middle Eastern characteristics. Numerous tribes and ethnic groups comprise the vast stretch of land, from Morocco in northwest Africa, across the Arabian Peninsula into Asian Iran. Folk groups in many of these areas employ responsorial songs that require audience participation. Sometimes this is simply rhythmic hand clapping. It can include actual participation in dancing and singing interspersed with the typical high female utterance called *ululation* or *zagarets*. This trilling cry is a mark of admiration and joy, or a wail of grief. *Ululation* is similar to applause; it follows a conspicuous moment, a form of audience response between wordless speech and song. In many societies it is accompanied by dancing.

The Koran does not state that one gender is superior to another, but the role of women in Islamic countries has been traditionally not equal to men. As with some other cultures, the public is the domain of males, while women are more secluded, preserving traditions. Men may have up to four wives if all are treated equally. In some areas women may not sing or play instruments publicly, but may hear and see performances by men. In Algeria female orchestras customarily entertain gatherings of women. They are much in demand, yet are not highly regarded. Better educated women become more persistent in demanding their rights. One male historian has declared that a nation's growth and development potential depends on the status and role of their women. The prophet Mohammed said: "Treat women well and be kind to them; they are your partners and committed helpers."

"Do not annoy women as to make their lives miserable."
The Koran

Devout Islamic women have been veiled in public in some countries, though the Koran does not give specifics of types of veils, or penalize a woman who is not veiled. They may wear the full tent-like *burqa*, a loose fitting garment that conceals everything including a filigree cloth covering for the face. In some cultures women simply wear a headscarf to hide the hair. Dress of women varies, but modesty is very important to protect them from immorality and pride.

*"Oh my beloved daughter, today you will leave me.
Tonight I cannot sleep. Do not forget me, the mother says."*
Bedouin wedding song

The nomadic Bedouins rejoice with a festive banquet at the birth of a son, but not for a daughter. Young women are kept physically separate from unrelated men, a practice known as *purdah*. Yet women in the Islamic world have helped create, maintain and transmit a rich musical heritage. Slaves or free, professional musicians and composers, along with men they have fostered musical activity in this vast empire.

MIDDLE EASTERN DANCING

Folk music and dance flourish in many Middle Eastern countries. According to Muslim custom, women seldom dance with men, and an individual will only dance hand in hand with a relative. Bedouins have a vast repertoire of songs and dances, and they look forward to settling down occasionally by performing at their festivals and weddings. Dance clubs in urban areas are beginning to erode this tradition, with annual competitions attracting the younger generation.

Oriental dancing, the term preferred by the Arabs, is one of the oldest forms of dance. It originated with pre-Biblical religious rites worshipping motherhood, and in actuality prepared females for the stresses of childbearing. As such it is also the oldest form of natural childbirth instruction, a gymnastic exercise for a natural function, emphasizing hip and torso movements. Since it was originally danced on soft desert sand, foot movements are not stressed. There are many regional styles such as Egyptian, Lebanese, Turkish etc.

Unfortunately *beladi* dancing, the proper name for "belly" dancing, has deteriorated into a sick erotic display in Western civilization. In its primitive purity it represents the mysterious conception of life, the suffering and joy with which a new soul is brought into the world. It was never intended to be viewed by men, but was intended for women only. In Arab countries a circle of dancing tribeswomen hypnotize the woman in labor into imitating their rolling pelvic motions. Prior to this the pregnant woman had built up her abdominal muscles through similar dancing exercises, and so has no unfounded and exaggerated fear of pain in childbirth.

In performing the dance,
a drummer will play this
beladi rhythm:

8	♪	♪	♪♪	♪	♪	♪♪	♪	}
:4	Dum	dum	teka	dum	dum	teka	dum	}
	L	L	R R	L	L	R R	L	

The dancers use finger cymbals (*zils*) for *beladi* dancing as an extension of the hands; the left hand supplies the steady beat (male) while the right fills in the off-beat rhythm (female). The upper part of the body is held quietly erect, being considered more sacred, while the lower part represents the earth with its undulating motions.

The *beladi* dance costume has a modest top covered by an ornate Macedonian vest. The harem pants are adorned with hip scarves and a jangling gold coin belt, the dowry of the dancer, with a veil headband tied at the side. The dance is usually performed in bare feet. Other folk dances use props such as canes, handkerchiefs, baskets and swords balanced on the head, with characteristic movements.

In contrast to the simpler folk dances, the cabaret dance costume consists of a full circular skirt of 18 yards of exotic fabric. It can be trimmed with as much as 800 inches of various types of trims, with a total cost exceeding \$400. These dances are for public entertainment, and often include the famous "shimmy."

CLASSICAL MUSIC OF IRAN

*"With a sweet tongue and kindness,
You can drag an elephant by a hair."* Persian Proverb

Arabia, Iran and Turkey comprise the heart of the Middle Eastern Islamic cultural sphere, which also includes other nations of West Asia such as Iraq and Afghanistan. Similar traits can be found as far west as Algeria and Morocco in North Africa. Of all these, Iranian music is the oldest, and has slightly different characteristics that make it one of the most interesting countries to study, therefore the focus on the Islamic World will be on Iran. Persian is the national language, and Persia is the more ancient Greek name for this wealthy land of oil and rugs, and of desert and mountains.

Though chanting from the Koran at Islamic mosques is generally not classified as music, non-Muslims often consider this to be one of the five types of music found in Iran. Folk music is heard mainly outside of the urban areas, performed by the many different tribes and a number of non-Muslim people. They often use mnemonic devices as a guide, since there is no musical notation in their folk music. Under the influence of Western instruments and rhythms, popular music in Iran has its own flavor, employing Persian scales and language. Still another branch of Iranian music can be heard in halls and houses where gymnasts perform, and in the so-called Persian tower music. Classical is an important division of Iranian music.

Persian art or classical music belongs to the same family as ancient Greek music. It possesses extremely delicate subtleties that cannot be shown by written notes or signs. It is based on the Iranian conception of these Greek modes. Western music also utilized these same modes but in a different manner, having seven scales of eight white keys on a keyboard. Each one starts on a different white key and has the pattern of whole and half steps occurring at different places. Iranians have preserved their great artistic tradition for centuries, on both a high artistic and technical level. Not only is it performed as a remembrance of the past but also as a living and creative art form. Its essential elements consist of various types of sound, subtle decorations and stylistic refinements that are passed down to each generation by word of mouth. Such nuances elude any kind of written notation.

Classical Iranian music is directed to moods rather than architectural sound. To appreciate this music the listener is advised to seek an inner calm, to anticipate an experience similar to attending a service in a great cathedral. Iranians highly value this mystical conception of sung poetry and music, considering them to be essential education and the building of character. Classical Persian poetry contains much musical imagery. This music originated in certain mystic orders such as Sufi, where art music was considered religious. Unlike Western art music, however, it did not have the backing of religion, since strict Muslims have very little to do with “wine, women and song.” Devout Muslims do not drink alcoholic beverages. There are very few theatrical venues available or little dance music. It is not surprising that the basic character of Persian music tends to be rather melancholic.

The art music of Iran was originally practiced in the court or in private homes for friends. It was not intended for public exhibition, and so developed into an intimate style. The knowledgeable audience responds with encouragement and even interaction. A singer or other musicians join the solo instrumentalist on occasion.

Prior to these gatherings, the musician chooses a *dastgah* on which to improvise, similar to performances found in India with that system of *ragas* and *talas*. The *dastgah* modal system designates the scale, the intervals, the type of melodic movement, and even which ornaments may be used. There are twelve *dastgahs* in Persian music theory. Similar systems are called *maqam* in Arabia and *makam* in Turkey. All are based on the heptatonic scale but similar to Western music. The differences lie in the use of microtonal intervals and the ornamentation allowed; the third and seventh tones are often half-flats. The music may seem out of tune to Western ears but corresponds to the age-old Persian music theory. Once the *dastgah* is selected, the skilled performer may modulate from one mode to another.

Persian music requires a framework on which to base its improvisation, similar to a trellis needed for climbing roses. Unlike American jazz that also uses this extemporaneous art, this improvisation is neither rhythmically measured nor harmonized. Eastern Arab music is monophonic—only one melodic line at a time. Often closely allied with poetry, it can have a recurrent rhythmic structure underlying the performance, which is otherwise rhythmically quite free. The pool from which the musician may dip includes a repertory of traditional melodies, melodic fragments, ornaments and rhythmic patterns. All are based on oral tradition. The style is more lyric than dramatic, more emotional than intellectual, decorative and graceful rather than loud, harsh or dissonant. In some performances musicians achieve a trance-like state, and perform intuitively, the result of being steeped in the tradition.

Today the encroachment of Western music is having its effect on classical Persian music. Many developing nations are finding their indigenous arts abandoned or at least altered during the seemingly inevitable process of Westernization. Music of the West seems a much more viable route to success in the musical world than does their traditional art, with its emphasis on the very smallest detail. Moreover, even dedicated practitioners of the art are admitting that Middle Eastern music is highly refined and quite limited in appeal and scope.

To prevent this great art form from dying out, a special high school in Tehran and the Tehran University there are offering courses in classical Persian music. At least twelve colleges in the United States are following suit, with the expanding interest in

this country in music of the world. As with so many ancient musical traditions around the globe, it is essential to keep such music alive, and to pass on this rich heritage to future generations.

WHIRLING DERVISHES

The Sufi Islamic branch does not agree with conservative Muslims, feeling that music could lead the soul to God. They are mystics who hold great music sessions that build in intensity and excitement, causing some to call them “whirling dervishes.”

A dervish is a follower, an apprentice monk of the Sufi Muslim sect. It is the Persian word for doorsill, which refers to a person on the threshold of enlightenment. Dervishes believe that through a whirling or revolving movement they can leave this world behind and enter God’s presence. This circling experience is a foretaste of the eternal unity that awaits the man or woman who lives righteously in this world.

The poet-philosopher Mevlana (“our master”) jalalu’ddin Rumi founded the Islamic fraternity of the Whirling Dervishes. Born in Persia in 1207, Mevlana is still regarded as the greatest Persian Muslim mystical poet. His poems, fables, didactic discourses and allegories are referred to as “The Persian Koran,” and have recently become popular in the United States.

Persian mysticism had already included music and dancing, but Mevlana was the first to develop a specific form. It is said that one day as he was passing a Turkish goldsmith’s shop, Mevlana heard the name of Allah ringing out with the beat of the hammer. Chanting “Allah, Allah!” he began to revolve in ecstasy in the middle of the street. He later shared this experience with his followers. From this significant occasion they decided to gather to dance in a small room of the mosque, and eventually they moved on to their own *teekes* (convents).

The wearing apparel of the dervishes symbolizes death. For the entrance ceremonies they wear a traditional black cloak to symbolize the grave or entombment. Under this they wear a white shirt and a long full skirt representing a shroud. Embroidered felt decorates the skirt edges, creating beautiful circles as they spin. Their tall stovepipe hats are honey-colored felt to represent tombstones.



To begin the ritual, the mastersinger chants praises to Mohammed in a mixture of Arabic, Farsi and Turkish. The shrill *nay* flute breaks into the chant, along with a kettle-shaped drum, *rebab* fiddle, *ud* lute and *kanun* zither, summoning the dervishes to dance. Led by the dance master, they slowly process into the hall where they bow deeply and kneel in prayer before sheikh, who occupies the Post or Seat, the highest spiritual position in the ceremony. They bow, kiss the floor and walk ceremoniously around the hall three times. They bow each time they pass the sheikh, who later joins the dancing. They remove their black cloaks, thus shedding their tombs, symbolizing their desire to leave worldly attachments behind, and entering into oneness with Allah. As they turn, they repeat the name of Allah to themselves. Often this whirling can induce a “spiritual inebriation.” This trance, which is the sense of leaving the body and entering a spiritual realm, is the essence of the ritual. As they pivot their left feet, the

dervishes extend their arms with the right palm turned upward to receive heavenly reward. The left hand faces downward to transmit this heavenly will to the people, and to keep nothing for self. The finale ends quietly, as the sheikh returns to his place. This holy dance remains unchanged for over 700 years, a fitting testimony that it achieves the desired unity with God.

Several Middle Eastern groups broke away in the 1990s. One Turkish group began to admit women who wore more colorful robes, foreigners and even non-Muslims. The more traditional of these do not allow females to perform publicly with men. The women are segregated behind a screen, twirling in private meditation. In actuality the Koran does not advocate separation of the sexes.

In the Islamic world this state of religious ecstasy is also reached in a Berber dance of Morocco, in which the women often fall into trances where they dance wildly and occasionally let out piercing screams. Similar experiences may be found in certain Bedouin dances of Iraq.

A far different kind of music emerged in the early 20th century in Algeria. Called '*rai*,' this style is an example of Algerian folk music combined with western "pop" music. The controversial lyrics speak of love and of making choices, a reaction of the Muslim youth to 1500 years of Islamic strictures. It is a refraction of better western popular music blended with Middle Eastern microtonal vocal embellishments, Arabic lyrics and unfamiliar rhythms. It has been described as antiestablishment and uninhibited, "Reggae music dragged through the Casbah!" Their version is energetic, powerful, spirited and more joyful than its American counterpart. Islamic fundamentalists have banned the *rai* hit song, "Shaba." It will be interesting to follow *rai* music in the future, to see if this free thinking music continues to survive and evolve.

MUSIC FOR CHILDREN

Children in this part of the world are the beneficiaries of many of the great civilizations of history: Persian, Greek, Roman, Arabian, Byzantine and Turkish. More recently, English, French and American cultures have claimed their interest. All have deposited their own bits of art, music, religious thought and social customs. When the Arabs left their homelands for spiritual conquests, they brought the music of these countries back with them. The resultant acculturation can be seen and heard today in these Islamic countries. Byzantine melodies, Turkish instruments, Persian modes and Spanish rhythms all are evidence of the many cultures that have infiltrated the Arab world. Generally in Middle Eastern Islamic countries children participate in adult music; there is generally no separate children's culture.

Music education in this part of the world stressed elaborate melodies and complicated rhythms: irregular meters of 5, 7, 9, 10 and even 11 are common. Little is done with the element of harmony, for as with India, Islamic music does not concentrate on developing a harmonic system worth noting. Music textbooks are scarce, consequently children learn mostly by rote. Because of this, they are limited in the difficulty and extent of the repertoire they are able to learn.

The influence of Western art music on classical Near Eastern music is considerable. Both types are being taught in music schools, with the result that the

inclusion of fixed-pitch instruments such as the piano has led to the limitation of the number of Arab modes, which have a number of changeable microtones that can be played on them. Many music students learn to play the standard instruments of the West, but they also may elect to play the 'ud lute, *kanun* zither or *nay* wooden flute in an Eastern orchestra.

ARABIC WRITING

ha ح	jim ج	theth ث	teh ت	beh ب	alif ا
sin س	zin ز	ra ر	dhal ذ	dal د	kha خ
'ain ع	DHa ظ	Ta ط	Dad ض	Sad ص	shin ش
mim م	lam ل	kaf ك	qaf ق	feh ف	ghain غ
<p>The Arabic Alphabet (read from right to left) A dot below the letter (as in ha) indicates it is aspirated. Capital letters indicate velarization.</p>		yeh ي	waw و	heh ه	nūn ن

1	2	3	4	5	6	7	8	9	0
1	2	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠

PATTERNS OF BEAUTY IN ISLAMIC ART

*"Beauty is the joy of hearts, the balm of injury,
the adornment of life and its elixir."*

The Koran

Although the Koran does not expressly forbid it, Islamic doctrine teaches that Mohammed warned that artists would suffer punishment if they attempted to imitate God by acts of creation. Since human beings and real animals are prohibited from being depicted in Islamic art, they have cultivated intricate geometric designs and arabesques to a very high degree. Symbolism is primary, as noted especially in the various designs of the mosques. Further description of Islamic art in symbolism is a study in itself, beyond the scope of this brief chapter.

The art of calligraphy, considered the noblest of the visual arts of Islam, is a visual reminder that the highest art is the spoken word to devout followers of Mohammed. Writing from right to left, calligraphy uses the masculine straight line and angle to give the impression of clarity, serenity and order, and also the more feminine circular motion to indicate growth.

These same artistic principles are to be found in other Islamic arts as well. Glazed ceramic tile, intricate silversmith work and tooled leather articles have been known and treasured for centuries. The sturdy plain cotton fabric muslin originated in Mosul, Iraq. Damask, reversible figured linen, is named for the city of its origin, Damascus, Syria. Silk brocades from the Near East are famous all over the world.

THE PERSIAN CARPET

The Persian carpet is the most famous of the Oriental rugs that originate in the Middle East and Asia. A genuine Oriental rug is made of wool from sheep grown in the region, though cotton and rich silk examples are also produced. In the Middle East they are woven entirely by hand on either large vertical looms or smaller horizontal ones. The workers are women and children; only young girls have the slender fingers needed to tie the intricate knots. Unfortunately this is often the only education for them: threading, tying and cutting in endless repetition. One lady chants out the intricate pattern that must be carefully followed by each worker. An eight by twelve-foot carpet contains three million knots, and takes two years to complete. This traditional geometric art has become a way of life for those who concentrate all their artistic expression into making these superb rugs.

Natural dyes from vegetables or animals are preferred for Persian carpets, though more expensive synthetic dyes are also being used today. Although carpets dyed naturally lose some of their intensity of color, they are never over bright, they age pleasantly, and their tones grow softer as they age.

Oriental style rugs are made in China, India, some regions of Russia, but especially in Iran (Persia), considered to be the finest in the world. Symbolic figures abound in the designs of each area. Most ancient cultures, particularly China, attach

symbolic meaning to certain colors as well. Green is a color sacred to Muslims, but rarely appears in their carpets, for the foot of a believer must not come into contact with it. To Persians blue is a symbol of the sky, of eternity, while red symbolizes happiness, joy and wealth. Yellow is a symbol of piety, while in the East, white, not black, is the color of sorrow.

To devout followers of the Islamic religion a small prayer rug is an essential item, not just a floor covering. This ornate prayer mat is used when the devotee prostrates toward Mecca, Arabia, saying the prescribed prayers.

Persian rugs always have intricate designs and borders, while Chinese rug designs are more spacious and do not always include a border. Fine Persian rugs are named after the town, the district or village of their origin, and may have this name woven into the border design. There is a timeless beauty to Oriental rugs. One need not be an expert to appreciate their harmonious, vivid colors and beautiful compositions. Rug designs passed down from generation to generation remain as exciting and fresh today as they were in times past.

SUFI BLESSING

May the blessing of God be upon you.

May his peace abide with you.

May his presence illuminate your heart now and forever more.

Turkish

Turkish get-together song

Mil - ha bi - lou lou - bi shem - bel, Mil - ha bi - lou lou - bi shem - bel,
Mil - ha bi - lou lou - bi shem - bel, Mil - ha bi - lou lou - bi shem - bel!

Arabic

Tafta Hindy
as sung in Damascus, Syria

"Tal - ta Hin - day, Tal - ta Hin - dy," Who will buy my clothes to wear? Silks and sat - ins love - ly lac - es.
"Tal - ta Hin - dy, Tal - ta Hin - dy," come a - long and join the fun. Lit - tle trink ets. col - or'd rib - bons
"Tal - ta Hin - dy, Tal - ta Hin - dy," Shash a - reed - y ba - nat If ta hoo - li, ya sa - ba - ya
Gold and sil - ver for your hair; Silks and sat - ins love - ly lac - es, Gold and sil - ver for your hair.
There's e - nough for ev - 'ry one; Lit - tle trink - ets, col - or'd rib - bons There's e - nough for ev - 'ry - one.
Wal - la Khosh min - il - shu - bek. If ta hoo - li, ya - sa - ba - ya Wal - la Khosh min - il - shu - bek.

NORTH AFRICAN MUSIC

*"In the true desert not even jackals can survive;
there are only the addax and the fennec,
which were made by God to remind man of his own modest capabilities."
Sidati Ag Sheik, Tuareg chief*

Africa is an enormous continent that is three and a half times the size of the United States. In fact, continental U.S. can fit into the northern Sahara Desert, a sparsely populated area of six million square miles. North Africa, from Morocco to western Egypt, belongs mainly to the Mediterranean world. The inhabitants regard themselves as culturally closer to Europe and the Arabian east than to the rest of Africa. Foreign powers have come and gone, making the area the crossroads of civilizations, a complex ethnic tapestry. The Sahara, mountains and tropical forests to the south formed an almost impassable barrier that remained hidden from European knowledge, until the Portuguese braved the seas and rounded the Cape of Good Hope at the end of the 15th century. The second major area of Africa lies south of the Sahara, and is inhabited primarily by people of darker skin.

Arabic culture pervades these lands on the southern shore of the Mediterranean, but waves of succeeding conquests of other cultures have also influenced them. The Berbers are the dominant race occupying vast stretches of North Africa. Each tribe has its own particular songs and instrumental music. Characteristics common to all include rhythmic vitality different from the rest of Africa. The vocal line has a rather plaintive quality, and subtle undulations in the dance movements of the females betray a Middle Eastern influence. Vocal music is heard at celebrations such as weddings and festivals, with varied rhythmic accompaniment following the poetic structure of the words. Similarly work songs reflect the accent and beat of the task, the clapping of hands and stamping of feet intensify the common effort. Solo singing is abundant, while choral singing is rare.

Tunisia, jutting into the Mediterranean south of Italy, is home to the *maluf* idiom. *Maluf* is a form of classical singing based on Arabic poetry. It is accompanied by an orchestra composed of both Arabic and Western string instruments. Today this hybrid blending of traditional and modern musical styles is reviving interest in this form, enriching its heritage with new compositions that reflect both cultures.

A fascinating discovery made recently identified the Egyptian singer Iti (2450 BCE) as the first woman composer mentioned by name in recorded history. At this time professional women composed, performed and instructed in a whole range of styles, for both vocal and instrumental ensembles.

North Africa, also known as the Maghreb "sunset" region, consists of Morocco, Libya, Algeria, Tunisia, and Mauritania. It is permeated with the presence of the Islamic religion, following the Arab conquests of the 7th century. Egypt's very rich and ancient culture, however, tends to gravitate toward the eastern Arab world, the *Mashriq*.

Even though it is not part of Islamic religious worship, music is vital in family celebrations, weddings, festivals and other rites. The Bedouins and other nomads are able to sustain a rich tribal life. Folk music is not merely an entertainment but a significant part of the social cohesion of the people, a community experience inseparable from everyday life, and resistant to change. It includes a great variety of female songs, recitations and dances with modest instrumental accompaniment by males.

In countries like Algeria, most women are not permitted to mix with men socially. Governments often fail to protect women from abuse, legal and economic discrimination. But in Algeria, women musicians, *meddahatts*, are in great demand, performing for other women as they celebrate engagements, weddings and circumcisions of their sons.

Berbers are the original inhabitants of the Maghreb, with their unbroken presence since prehistoric times. The Tuareg people ('the forsaken of God') grew out of the larger Berber tribes in the Western Sahara Desert. Former fierce pirates of caravans, who ruled the desert, they now act as guides across this vast region. Severe drought has forced many oppressed Tuaregs to other areas near urban centers. They are trying to preserve some form of pastoral life wherever they can. They are unique in that they have adopted the Islamic social system while preserving their Berber monogamy. Numbering only about 10,000, the Tuaregs are strikingly handsome nomads. The blue-robed men wear veils to protect themselves against the fierce sand winds. Young males veil themselves at puberty, a sign of their becoming adults. Women wind their indigo-dyed robes in the form of a hood. They mark their entrance into womanhood by a family celebration and gifts of beautiful clothes.

Tuaregs have a rigid and complex social structure that includes a caste system. It includes aristocratic nobles, vassals, holy men, artisans and slaves. Tuareg noblemen do not engage in any labor, even when their fortunes diminish. Social status is transmitted through women; descent is matrilineal. A female may marry a man of her own or higher caste, but a man may marry only a woman of his own or lower caste. Tuareg women of the upper two castes can devote themselves to the fine arts, as slaves from the lower caste do the housework. Men may assist in musical activities, but music and poetry are primarily feminine accomplishments. They have the responsibility to produce and perpetuate music. Women sing lullabies, courting songs, and educational songs for the children. They also sing at camel-herding events, encouraging men in their efforts. Women play all the major instruments such as the *tendi* drum and the *imzhad* or *anzad*, a leather covered calabash strung with horsehair, which emits a hauntingly beautiful melody, accompanying male songs and dances. The water drum is an idiophone made by placing a bowl upside down over another bowl filled with water. A hammer-shaped beater strikes an inverted half calabash that floats on the water. If water is scarce, they use milk from the camel herd for this unique idiophone. Musicians are not paid, but are highly honored.

Indigenous groups such as the Tuaregs are especially noted for their vocal traditions. Women sing their ancient songs in full-throated unison as they dance in a group. Only the women are literate. Their percussion instruments and hand clapping provide accompaniment to songs, with occasional interjections of the characteristic Arab *ululation* or *zagarets*.

Few societies give more respect and freedom to women than do the tent dwelling Tuaregs. Unlike other Muslim women, they are not secluded at birth; they regard themselves as equal to men, marry and divorce at will, speak in tribal council, and can serve as heads of encampments. Wives govern the home, hold property, teach, and are able to go where they please. In this matriarchal society children assume the rank of their mothers, and look on maternal uncles as next of kin. Despite their dwindling numbers, the Tuaregs are managing to retain their culture in their dry and hostile climate.



SUB-SAHARAN AFRICA

*"The stream crosses the path, the path crosses the stream:
Which of them is the elder?
Did we not cut a path to go and meet this stream?
The stream had its origin long, long ago.
The stream had its origin in the Creator."
Ashanti riddle*

Africa is the world's second largest continent, with only one-tenth of the world's population. It is a vast continent that includes nearly sixty countries, three thousand ethnic groups, and in which over 800 different languages are spoken. In Nigeria alone, one can identify 394 distinct languages. The smaller Kalahari Desert in the south matches the huge Sahara Desert in the north. Central Africa has hot steaming rain forests near the Equator, but the continent also has snow-capped mountains and grasslands. Those living near the equator experience twelve hours of daylight and twelve of night all year round.

Sub-Saharan Africa's culture centers on sounds; music is an essential part of their world of sound. Early African kingdoms kept retinues of royal musicians who were expected to provide music for state occasions and make musical commentary on current events. Music in traditional African societies is melodically simple but rhythmically complex, with multiple layers of rhythm. It is generally regarded as a potent spiritual link between the visible and invisible worlds. Accordingly the singer, drummer or dancer must demonstrate those artistic qualities that give a particular musical type its distinct character. It is a living thing, not merely an ordering of tones to produce a composition owned by the composer, and intended just for entertainment. Traditional African music is a communal oral art that is accepted by the people to express their sentiments, legends, histories, myths and expectations. As such, music is not a universal language, but it is a universal expression.

There are certain misconceptions about African music that must be addressed. Music of Sub-Saharan Africa is quite diverse, and has developed in harmony with the social customs of each area. Every aspect of African life is celebrated with music. It provides entertainment and is an important cohesive source for the people. It differs from Western music as it is more functional, communal, and spontaneous. Non-Africans sometimes give the impression that African music is more primitive, less developed than theirs. All music cultures are complete under normal circumstances; they differ from one another but are still equal. Others think that only percussion instruments are used in African music. On the contrary, a bewildering number of all types of instruments can be found, many of which are artistically decorated as well. African tribes have been accused of having no predetermined order or structure in their music. Anyone studying the complex polyrhythms of the music soon finds that it is quite complicated, and that improvisation is highly organized and limited by their self-imposed conventions.

Not all African music making is public. For the woman grinding corn, or the young herdsman alone with his flock, music affords personal pleasure as well as relief

from loneliness while separated from friends and loved ones. Most Sub-Saharan Africans don't just listen to music—they do it as part of their sound culture.

A survey of African music reveals at least five significant categories of music prevalent in African societies. Rituals, ceremonial, social, recreational and incidental music all play an important part. Each event of the life cycle is celebrated along with music: birth, puberty, marriage and death. The ruler may call on tribal musicians for various events of the court. The African view is that humans contain within themselves portions both of the world of spirit and of nature; they must be able to function effectively in either world, responsible and accountable to both worlds. Music is the vehicle that is able to link them.

"If the poet does not teach his song to the people, who will sing it?"

Tanzanian proverb

Oral tradition is very important, as many tribes have no written language. A child learns history and the moral code of the tribe through songs sung by the mother. These songs acquaint the child with the heroes, places and events of the people, of one's own family, clan members and ways of life. Some literate societies of the Western world challenge the reliability of oral traditions, feeling that memory is not always accurate. Oral tradition has existed for hundreds of years and has stood the test of time. Immersed in the natural flow of time, humans become living vessels of culture. Possessing this cultural spirit, far from literary cultures, black Africans had no need for a writing system.

While North African ancient cultures such as Egypt and Islamic cultures can be characterized as cultures of stone (i.e. pyramids), black African society might be considered a culture of wood, mud and grass. Stone monuments are not as important to them as masks, statues and palaces made of earth and wood. This process of regenerative transmission of materials that are perishable but renewable is similar to their method of communicating sound or verbal messages orally, from generation to generation. Dancing naturally goes with singing and drumming. The idea of a human being as a living vessel of culture is extremely important. Music is part of this sound culture, the expression of time in its purest form.

Since singing, dancing, playing instruments, dramatizing and masquerading are often intertwined, it is sometimes difficult to separate them. Likewise in Africa the Western categories of folk, popular and art music defy categorization. More than material objects, some instruments may take on human features and qualities, and may even be regarded as quasi-human.

MEMBRANOPHONES

African music is primarily percussive; drums are omnipresent. Drums are their most dignified and ritualistic instruments. These are the most important and widely diffused instruments in sub-Sahara Africa. They carry the strongest symbolism. Whenever people are called together, the drum plays a vital part.

Drums are found in many shapes and sizes: conical, barrel, cylindrical, hourglass, kettle, globular and mortar. These can have single or double-headed coverings of animal hide. They are played with hands, with sticks or a combination

hand-stick technique to get the subtle variations of sound desired. A friction drum is played by rubbing a stick, inserted into the drum shell through the drumhead, with the aid of a wet cloth. Many West African drums can be tuned, and all are carefully constructed. Besides being used for communication, they are the principal instruments to accompany dance.

Most drums are made of hollowed-out logs or strips of wood fastened together as a barrel drum. The skin of an antelope or other animal is stretched tightly across the top and sometimes the bottom of the drum. In areas where wood is not readily available, drums are made of cast-off metal with a thin sheet of rubber stretched across the top. Some drums such as the hourglass can be held under an arm or between the knees, or are made to stand on legs. Large drums are placed in special stands. Although some drums are tuned, the size and shape often determine the pitch.

A membrane can be attached to a drum by being pegged to the body. This is usually the case with heavier hides. Lighter membranes are pinned with multiple small pegs or nails. Double-headed drums are laced together across the sides of the drum.

Unlike many other instruments, certain types of drums are rarely owned or used by individuals for their private use. They are corporately owned and are played for social occasions. Some belong to a chief, and are used for royal events, thus becoming symbols of power and authority.

The majority of African languages are tonal, employing high and low pitches rather than inflections as in the English language. West and Central Africans have utilized this tonal system by transmitting their thoughts to drums with high and low sounds. This can be observed in pairs of large drums such as Ghana's *atumpan* talking drums; The larger drum emits a deeper pitch than the medium-sized one. Another type of talking drum is the hour-glass-shaped pressure drum that is squeezed under the arm for the desired sonority, and struck with a sharply curved drumstick. Forest areas use a slit drum made from a hollowed-out log, which is able to emit different pitches depending on where it is struck. The result is similar to written language, but it is perhaps best viewed as the exact opposite of written language. Its principle lies in tracing the characteristics of spoken language to create expression in instrumental sound. Pitch, volume and rhythm are carefully observed; this is not possible in written language.

The sound of the drum and flute carry much farther than the human voice, and are used in rural Africa to communicate to distant receivers. Drum language has developed widely in the past, especially in West and Central Africa. By mimicking the tonal aspect of their languages, not by translating into a code, Africans have used both drums and flutes for communication. Unfortunately the language of the drums is being lost in the rush of time and the struggle to survive. All across the continent people are moving from old ways to new, and it inevitable that the old ways begin to fade.

The *atumpan* drums of Ghana are owned by the Principal Paramount Chief, and are used primarily on state and other official occasions. Master Drummers in West Africa are considered being close to God, and are treated with great reverence, dignity and respect. Their artistically decorated instruments demand great skill both in construction and in performance.

The paired male and female *atumpan* drums are wonders of acoustical engineering, and have survived for over 250 years. They are cut from solid pieces of forest hardwood, hollowed out to a wide chamber in the middle, then to a narrow core at the foot of the three foot tall drum. Their tremendous power comes from this core; a blow struck on the cowhide head can be heard nearly six miles away. They are played with mallets in a way that imitates not only the rhythms but also the sound of their language. Young boys learning to play these instruments devote all their time to this, and are expected to do nothing else. Likewise playing *atumpan* drums is the sole occupation of those adults trained to send messages; they hold honored positions in the tribe. For weddings, feasts and Saturday afternoon "musicales," the *atumpan* joins the bells, a thumb piano, other drums and singers in playing extremely sophisticated music. The melodies and rhythms combine in sounds not often heard in Western music. As the performance gains momentum, the Ashanti people pick up the vibrations and begin dancing down the aisles and join the musicians on stage. The *atumpan* drummer is still speaking to the people through the drumbeat; all can appreciate the exciting rhythms, but only a few are left who can understand every message of these drums. Also few artisans are left who remember or still practice the difficult craft of making these drums.

The omnipresence of drums has made rhythm the most important element in African music. It is polyrhythmic and percussive, in varying degrees of complexity. A common form is to convert short melodic phrases into repeated patterns, which are then varied and embellished to create a rhythmically woven mosaic. In ensembles of two or more instruments, rhythm patterns are layered to form intricate multilinear rhythms that may change from one meter to another. Variety comes from pitch and timbre changes: muffling the drumhead, beating on different parts of the head and side of the drum, or striking with fingers, fist or palm in a patting or bouncing manner. This is based on a fixed pulse that makes each performance cohesive and produces a rich and intense sound. Most Africans have a metronomic sense that enables them to keep a steady pulse with their bodies for a long time. Europeans and Americans may excel in melodic and harmonic complexities, but the people of Africa know no masters in the realm of polyrhythms.

IDIOPHONES

The second largest class of instruments in continental Africa would be the idiophones. They come in a staggering variety of shapes and sizes and produce a variety of sounds. They may be played by holding and shaking or by striking with a wooden or metal beater. The body of the instrument itself serves as the resonator. The slit drum and the log drum are large logs that have been hollowed out, with no added membrane; they are also classed as idiophones.

The most common idiophones are gourd rattles, either with dried seeds inside or with beads or seeds laced in netting outside the gourd. Others include clappers, clangors, slit metal and wooden gongs, metal or wood bells (single or double), percussion sticks, xylophones, and the indigenous thumb piano.

In Africa, rattles reinforce the rhythmic foundation of the music; they provide accompaniment for singing and dancing in the absence of drums. Shakers are those having a loose net of string bearing cowry shells, beads or dried beans wrapped around a hollow calabash gourd. Slapping the inner shell allows the network of beads to hit against it, producing the characteristic sound. Rattles are also made of animal feet,

seashells, turtle shells; tin or raft-shaped basketry. These are filled with loose stones or dried beans before sealing. Some rattles have a handle, while others do not. Dancers will wear idiophone bracelets or anklets to add to the rhythmic excitement. In the New World, shakers are part of calypso music and can be found in some black American gospel songs.

The gong, named for Ogun, the Yoruba god of iron, is a metal bell without a clapper. Also called the gong-gong, the *ogun* or the *garkogui*, it usually consists of a single bell, or a set of two bells often connected by a “U”-shaped bar. The musician strikes it with a stick, producing different sounds according to which portion of the bell is hit. Sometimes the performer will stop the tone abruptly by dampening it against the body. In music of the Ashanti tribe of Ghana, the bell player is the leader, the first instrument of an ensemble to enter. The other instruments follow one at a time, and fit their part between the bell tones, producing a complicated shifting pattern of polyrhythms that defy the listener to follow.

Gongs are essential elements of West African orchestration, leading or providing support for the rhythm section. The gong player can also work with the master drummer who can also set the tempo for a performance. Gongs are sometimes used alone to signal important announcements or the arrival of honored visitors.

Xylophones originated in Africa. Some are very simple, made by placing different-sized pieces of wood over a box, an urn, or a hole dug in the ground. One version has wooden keys set in place across two banana tree trunks. A more elaborate version includes suspended gourds under each individual key to serve as resonators. African taste prefers additional rattles and buzzing sounds, which are achieved by attaching spider’s nest membranes to holes cut out on the resonators.

The *balafon* is no doubt the most representative xylophone. Coming from Asia through Madagascar, the antecedent of the pentatonic *balafon* soon spread to Africa where it achieved great popularity. It was soon appearing in ensembles, suspended drum-fashion slung over the shoulders of strolling musicians, and was often featured in royal orchestras and in the marketplace. At its simplest the *balafon* consists of a frame bearing from four to 25 slabs of various lengths suspended over an open trough or hollow gourds. A greater size has twelve keys and large gourd resonators. A short hammer, the head of which is often wrapped in leather or rubber, strikes the wooden keys. Its musical capacity is wide and flexible, and its tones are rich and resonant. Recently the *balafon* has been added to Western jazz instruments resulting in striking arrangements.

The thumb, finger or hand piano is a small personal instrument, mobile enough to be easily transported by migratory tribes. It is made of tuned metal or split-cane keys or tongues fitted to a resonator so that one end of each key can vibrate freely. The lengths of the springy tongues determine their pitch. Some resonators are made from calabash gourds, but generally they are in the form of a wooden box with one or more sound holes. The fig tree or blood tree wood is hardened to make it more resonant by placing it under hot ashes. In addition some have



metal shakers, rattles, seashells or bottle caps attached to the instrument to produce a buzzing quality. They usually adorn them with geometrical designs, symbols indicative of the tribe or clan of the player. These designs may originate from their body scarification marks. The instrument is held in the palm of the hand; the player plucks the metal strip ends with the thumbs and forefingers, which depress and release the keys, allowing them to vibrate freely. Skilled players are able to perform special effects such as arpeggios, and a vibrato or a wow-wow effect by additional movements over the sound hole. The age of the thumb piano is unknown, but it has been traced as far back as the 16th century. It is known by many names across Africa, such as *mbira*, *sansa (zanza)*, *kalimba*, *kembe*, or *eleke*. More recently it is finding popularity globally, and can be purchased in America. The gentle soothing quality of its sound makes it an ideal instrument for a solitary player.

AEROPHONES

The principal melodic instruments in Africa are the aerophones in which sound is produced by a vibrating column of air blown through the instrument. There are flutes, whistles, trumpets and horns which can be constructed of bamboo, clay, wood, swamp reed, plant stalk, a piece of bark, the horns and tusks of animals, and even metal tubing. Flutes can be end blown or side blown (transverse), and are made with or without finger holes that change the pitch. Flutes and whistles are among the most ancient instruments in human history, and are found in nearly every area of the world. The end-blown flutes are played singly or in pairs. In regions such as the Congo, end-blown flutes of different lengths are tied together as pan pipes, so that a player can play as many as six at one time.

A lone player may improvise tunes on a flute or whistle to help pass the time when guarding the flocks, or simply to ease loneliness. At other times aerophones may be heard over orchestral ensembles, creating accents, moods and atmosphere. In pygmy music it is possible to hear one played against another contrapuntally. The African flutist also enjoys trying to make the instrument imitate the sound of the voice or of animals. They may place a flute on a new grave so that the breeze will let the deceased hear God's voice.

Horns and trumpets range in length from one to six feet. Found in various regions throughout Africa, they are generally made of the horn of an animal, although some are made of wood. In northern Niger and Nigeria, long metal trumpets add their unique brassiness to public celebrations. Together with drums they announce an impending approach of an enemy with a strident call to battle. High shrill calls overlap and blend with low, throaty tones as they lend musical fullness to festive occasions and ceremonial events. In court orchestras some trumpets attempt to imitate speech; this style has crossed the Atlantic where similar sounds punctuate American jazz music. As in Western countries, trumpets can signal the arrival or departure of important persons.

CHORDOPHONES

Stringed instruments in Africa are less numerous though they are extremely varied. The vibration of the strings, which can be plucked, struck or bowed, produces sound. The body of a chordophone is made of wood or animal skin, with a gourd body often attached as a resonator. Plant fibers, animal gut or horsehair are used as strings.

Most instruments can be tuned by stretching the strings to the desired pitch with the aid of tuning pegs at one end.

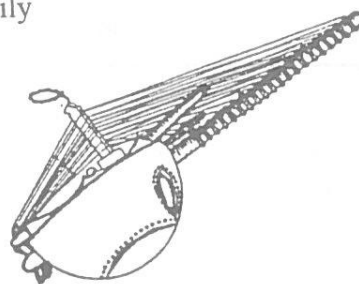
When not used in hunting, bows of the hunters were found able to produce musical sounds. With their low, muted tones, bows are found in a number of different forms in Africa. The earth-bow consists of a flexible wooden pole planted in the ground, with a string attached at the top. The other end of the string is tied to a small plank that covers a hole in the ground. The hole is a resonator for the notes when the string is plucked, struck or rubbed, which results in a deep bass "earthy" tone.

The mouth bow consists of a stretched string between two ends of an arched rod. The musician places the string between parted lips and uses the mouth as a resonator. The player strikes the strings with a stick and amplifies or diminishes the sound simply by opening or closing the mouth. If the aperture of the mouth is changed, one can produce additional audible overtones.

A few examples of bowed chordophones can be found in some areas of Africa. The one-stringed violin has both bow and string made of horsehair. Even this simple instrument can be played with virtuosity and finesse. As with all chordophones here, uniformity in tuning occurs only within regions and groups. Due to differences in language, culture and distance, it has been difficult to implement a standardized system of tuning throughout the vast continent. Even the names of the instruments will often vary from group to group and from region to region.

The plucked instruments include zithers, harp guitars and lutes, which are principally of Arab origin. The Gambian *halam*, similar in playing technique and sound to the banjo, is played by *griot*, wandering bards, musical poets who are the ancestors of itinerant blues singers in America. There are small arched harps played throughout central Africa. These have only five strings, much simpler than their Burmese cousins 4500 miles away.

Unlike the lutes, those belonging to the zither family have no necks, and have one or more strings suspended by a bridge over a sounding board, or are pulled directly over a resonating chamber. Zithers are found widely distributed over west and central Africa, in contrast to the mouth bows which are more abundant in South Africa. Musician-poets use zithers when recalling the history of the tribe, playing a funeral poem, or a verse in praise of a patron. The closest relative in America is the autoharp which may also be used in the same way.



KORA Harp-Lute

Africa is unique in having many instruments that share the characteristics of both lutes and harps. The bow lute has multiple bow-shaped necks sticking out of its body; each neck has one string that is stretched from its tip horizontally across the body. Arched harps have strings consecutively stretched diagonally from a single bow-shaped neck. Precursor of the banjo, the *kora* is midway between a harp and lute, and is common to the West Coast of Africa. It is a round disc-shaped instrument with a straight neck; the 21 strings are set lute-fashion parallel to the neck. This type of intermediary instrument probably developed as a result of African taste for short

percussive sounds rather than for producing elongated tones. Lutes were altered so that they could be plucked in the same way as a harp. The *kora* is sometimes used in jazz arrangements today, creating exciting results.

Other instruments are reminiscent of the symmetrical ancient Greek lyre, with a U-shaped sounding box and a frame connected by a crossbar. From this crossbar strings are stretched over a bridge to the sounding box. The East African *krar* is the most common of these lyre-shaped instruments. It is often hand-plucked by professional singer/players.

Musical ensembles may have all the same type of instruments or mixed instruments. They may range in size from two to fifty. They often accompany vocal solos or ensembles. Also widespread are vocal ensembles with clapping accompaniment. Call and response patterns aid greatly in doing repetitive physical work such as pounding grain with pestle and mortar. When women work to rhythm they suffer far less from exhaustion than they would without rhythmic songs. It is also a way to turn hard labor into sport, increasing productivity.

VOCAL STYLES

"Let the singers sing in unison, then the job can be done."

Zulu proverb

Singing is a natural act in Africa, occurring with everyday activities. Vocal music is the very essence of African music. Children sing at play, men while doing their work, and women while threshing, pounding grain or lulling infants to sleep. Vocalization in Africa is characterized as being open-voiced, nasal and somewhat throaty. Unlike Western choristers who strive to blend in the group, Africans retain an individual tone quality when combining his/her voice with others. Singers are also prone to using a speaking voice on certain syllables, words or phrases, depending upon the language. Besides a rather tense, slightly hoarse-sounding vocal technique, Africans can also be heard performing a yodel, which can be traced again to attempting to imitate instruments. To produce this yodeling effect, singers alternate falsetto with ordinary tone production. Despite their having few musical instruments, the Bushmen and Pygmies practice yodeling in a contrapuntal style. They also include unique tongue clicks in their language.

"Without a song the bush-knife is dull." West African proverb

Oral tradition is primary as many tribes have no written language. The melodic line is strongly influenced by the language, especially in those regions where the language is tonal. Words pronounced the same might have different meanings, depending on the pitch of the voice. China is another vast country in which this same situation exists. Melodies will generally revolve around a central note, with added accents and syncopation for increased rhythmic excitement. Any harmony will move in parallel motion because of the limitations of tonal languages.

"You can say publicly in songs what you cannot say privately to a person's face."

Kenyan proverb

Melodies can be based either on four to seven-tone scales depending on the area. Movement is in whole steps; half steps are seldom used. The call and response pattern and antiphonal singing are evident in many places, and have found their way into American blues songs and Gospel music. The soloist and chorus may sing separately, together or overlapping each other, producing some of the most thrilling choral singing to be heard anywhere.

Griots, the ambulatory poet-musicians of West Africa mentioned earlier, travel alone or in groups from village to village to sing and play the *kora* harp-lute for weddings and other festivities. Talented *griots* have a large repertoire of lyrical ballads and tales committed to memory. As voices of their communities, they are the traditional oral historians, counseling virtuous behavior and praising historical figures. They are also adept at composing and improvising songs of praise or social comments about current events. Their verses about prominent people can be satirical as well, therefore villagers are careful to “be on their good side” to prevent becoming victims themselves. Poet-musicians such as the *griot* receive both remuneration and respect as musicians and conveyors of tribal history. As an inherited family tradition, they maintain genealogies, but are not high on the social ladder.

Female *griottes*, who are talented wordsmiths, are springing up in Africa. They sing songs of advice and praise, and articulate social values at major gatherings. In this male-dominated area they are becoming more numerous than male *griots*. However, they usually receive less remuneration than men. While *griots* still perform on the *kora* and other instruments, women sing the praise songs, often improvising lyrics, and clapping to encourage dancers if they are present. Modern technology assists apprentices in learning the vast repertoire that is required. Radio, TV and CDs expedite the learning process. Typical is their song of advice to a bride, admonishing appropriate social behavior:

*“Stop crying bride, and listen to me.
If your mother-in-law abuses you,
Just cry, but don't say anything.
If your sisters or brothers-in-law abuse you,
Just cry, but don't day anything.
But leaving your house is not a crime.”*
Hale, from “Griottes of the Sahel”

ROLE OF WOMEN

In a continent as large and diverse as Africa, the lot of women varies greatly. The Masai tribe of Kenya and Tanzania do not grow crops but raise cattle. Only males have rights to these cattle; females are totally dependent on the men. However, in these areas on the edge of the Sahara, a female missionary sister in Kenya taught both men and women to plant trees and special vegetation together to stem the tide of the encroaching desert. Prior to this the men would not work with women. Mali is renowned for its great women singers, but in debt-ridden countries such as Senegal girls are often uneducated here and across the continent. Currently only one-third of the girls are learning to read. Generally women's creativity and expressive behavior have not received much attention. In some tribes married women have found a need to vent their feelings in their work songs. In pounding songs especially, women are able to play out and manage intra-family tensions. Two or more women at each mortar alternately

wield pestles with a call and response pattern. African social life encourages group cooperation and collective labor. A painful family experience can be creatively woven into the words, which might be sarcastic or humorous. Indirectly women may solve interpersonal problems in this way without a face-to-face confrontation.

"A gracious son is a pillar of the clan." African Proverb

A disturbing ancient practice in some areas of Africa is the prevalence of female genital mutilation on young girls, a "rite of passage." Although found in other parts of the world, many African countries lead the world in what many consider an infringement on the physical integrity of females, a form of violence against them. An estimated two million girls are at risk every year. For some traditional Africans, however, female circumcision is seen as a revered rite rather than mutilation, an indigenous custom to be retained. The debate continues.

DANCE

In sub-Sahara Africa, dance is inseparably connected with human existence, in all the various facets of daily life and work. Women and children will imitate birds and animals in their rhythmic movements. At night, young girls will express their praise to the full moon with singing, dancing and hand clapping until the moon reaches its zenith. Tall Masai warriors can be seen in their graceful dances, and are famous for their cattle-raising. Watutsi people joyfully remember their days of glory through dance, arrayed in colorful garments, beads and feather headdresses. Along with drama and the visual arts, dance and music assume an importance unheard of in Western society. Sound-producing accessories enhance their body movements; strings of beads, bells, shells adorning the torso, arms and legs, add more excitement to the rhythmic mixture.

Public music in traditional Africa is almost always accompanied by dance. Sometimes brilliantly costumed dancers recreate the mythical past of the tribe in dramatic pageantry. At other times costumed figures personify through symbolic movements and actions the forces of good and evil, of diligence and perseverance and of their vitally important ancestors. The dancers use large movements to express themselves. Columns of men and women may be seen dancing vigorously to lively music in celebration or for the sheer joy such delightful exertion brings. A talented dancer is able to perform polyrhythms with various parts of the body; shoulders move in one rhythm, arms in another, and feet stamp out still a third meter. Whatever the occasion, seldom does the drum beat without seeing bodies dancing.

MUSIC OF CHILDREN

"No one shows the child the sky." African proverb

Music is the prime source of education for African children. Even as a tiny baby, the child is sung to and rocked by the mother, instilling a strong sense of rhythm to the infant which continues throughout life. Through singing and clapping, the child learns about the members of the family and the important events of the community, tribe and country. The mother will sing tales of famous native drummers who are the local heroes. By singing songs that contain a moral, the mother teaches the child a sense of right and wrong, establishing a value system through music.

The African child grows up hearing work songs of the mother, also of farmers, fishermen, hunters, herdsman, porters, camel drivers, soldiers or coffee sifters, depending upon the locale. Agricultural songs provide rhythm for work in the fields. When brush cutters clear a field for planting rice, for example, musicians entertain and encourage them by playing small slit drums. Children hear boat and paddling songs, songs and dances after a successful hunt, and even songs to make the camels drink. Usually these follow the call and response pattern; a leader starts the song, the group answers, the leader sings again, and is answered once more by the group, continuing in this way until the song is ended. In some areas young athletic girls learn amazing acrobatic tricks while their small bodies are limber.

Children in the West can learn African music primarily through careful listening and active participation. Songs that include rhythmic activities such as clapping hands, tapping the arms, thighs and chest, foot tapping, and tongue-clicking noises borrowed from the Kalahari Bushmen are ideal ways to begin. These body movements can be supplemented with swaying and simple dance steps. Gradually children can learn to play wood- and sand-blocks, claves, bells, bongos, castanets, gourd shakers, tambourines, triangles, cymbals and xylophones. Beginning with simple rhythms in unison, children can progress to more complicated rounds and polyrhythm.

CODA

In Africa music is so closely tied to life that it is not an exaggeration to say that music is life, and life is music. Ceremonial occasions in tribal Africa such as the ascension of a kin or funeral of a chief, the festivals for planting and harvesting, the reception of important visitors--all have their own dramatic and impressive music that allows the participants to express their sentiments in sound and movement. Their music is a collective art, whose spiritual qualities are experienced and shared by all. It is spontaneous, emotional, uninhibited, a dynamic expression of African vitality.

African Folksong Zulu Song

We are march - ing in the light of God. we are march-ing in the light of God. We are
 Si - ya - hamb' e - ku -kha - nye - ni kwenkhos', Si - ya hamb' e -ku -kha -nye -ni kwen khos'. Si - ya -

1. march -ing in the light of God, We are march-ing
 hamb' e -khu -kha -nye -ni kwenkhos', Si - ya - ham - ba, We are march ing in the light of God.
 Si - ya - hamb' e -ku -kha -nye - ni kwen- khos.



Nsoloma (a child of the heavens) Star
 Obu Nyankon soroma te Nyame na
 onte neho so. A child of the Supreme
 Being I do not depend on myself. My
 illumination is only a reflection of
 His.



Aban (fence) Representing fenced homes.
 A protector. Double security. Safe and sound,
 fool-proof.



Mframa-dan
 (wind house)



Nyame dua (an
 altar to the sky
 God) Altar--place
 of worship

AFRICAN-AMERICAN MUSIC

*"Free at last, free at last.
Thank God Almighty, I'm free at last!"*

Quoted by Martin Luther King Jr. from Underground Railroad song.

As has been alluded to in the previous pages, African musicality is one in which a special ritual world unfolds; the physical body becomes one with the vivacious, intense atmosphere created by the music and its participants. Unaccompanied work songs in the call and response format, hollers, calls, field and street cries, rhyme songs and spirituals: all of this richness came to the New World by black slaves. Here it gave birth to jazz, spirituals, Gospel music, and rhythm and blues. Eventually one branch became the source for rock music.

Brought to the Americas by the West African slaves, their music not only survived in America, it flourished, though not just in its pure form. Rhythms of African-American music are African, but many of the melodies, and certainly the harmonies, have European roots. The music of Haiti no doubt has the largest body of truly African music, while that of the Bahamas has become much more acculturated. The greatest degree of African survival is found in those areas that are inhabited almost exclusively by Negroes, such as in the West Indies and parts of South America. Jamaica has given birth to spiritually inspired reggae, which began as a fusion of African and West Indian rhythm, rock and soul. It also claims the more urban *ska*, a fusion of boogie-woogie, blues, R & B, calypso and African rhythms. The exciting music and dance, salsa, has its roots in Cuba. Rap music and hip-hop culture have recently emerged to express the sentiments and identities of Black culture. In the African-American communities it is Black music for Black people, while an appropriated form has developed for the larger American society and beyond.

Africa's gifts to Americans are twofold: the transfer of types of musical instruments and also of musical attitudes. Where the instruments were Western, the approach to music making itself was not. Jazz, for example, is a product of African musical attitudes and approaches filtered through the African-American experience, performed primarily on Western instruments.

In southern United States, African flutes, whistles and drums were outlawed at one time because they were regarded as instruments of conspiracy, since the slaves were known to be able to communicate with them. Despite the suppression, they continued to make wind instruments that could moan and cry, expressing the depths of their souls in a form called the blues. The blues as a musical art form will be covered more extensively in the chapter on jazz.

Once delivered from slavery, American Negroes began to learn instruments invented by the white people. In this way their music began to pass from the domain of the purely vocal and rhythmic to that of an instrumental ensemble. This orchestral music was given the name of jazz. The first jazz bands played blues, spirituals and some European quadrilles and polkas; these latter dances were later modified and became known as ragtime.

SPIRITUALS

*"Sometimes I feel like a motherless child, a long way from home.
O Lord, a long way from home.
Sometimes I feel like I'm almost gone, O Lord, a long way from home."*

In Africa, the tribes considered the world to be a relationship between the body, soul and mind. Their society preferred cooperation, not competition. Out of oppression and suffering, the slave in America created spirituals, finding in contrast to their physical bondage, utter freedom of emotional expression in religious songs. These were community-composed folk songs sung in a strange land.

The source of many spirituals was not only Africa but also the white man's country song tradition, white spirituals from southeastern U.S. In true folk song tradition, spirituals have many variations due to oral transmission. Early in the 19th century many white spirituals were published in shape-note hymnbooks as an aid to sight singing. Each melodic pitch was given a different shape such as a square, a diamond or a circle, to aid in sight reading the new hymns. The earliest collection of Black spirituals in regular notation dates from the mid-1860s, though they obviously had been sung long before they were collected and published. As with gospel music, these are community songs that assist them to find faith that will result in ultimate justice.

The most popular forms of spirituals relate Biblical stories, and are sung unaccompanied by a leader and chorus. The leader "lines out" a phrase, answered by the chorus with a shouted exclamation such as "Glory Hallelujah!" Various spontaneous interjections are added. The revival meetings from which they sprang became highly charged with emotion as the fiery words of the preacher encouraged the congregation to express themselves with hand-clapping, dancing or marching. Though many spirituals proclaimed the desire for freedom for slaves, others served as signals and warnings in a sung code unknown to the white slave-owner or overseer. "Wade in the Water" exhorted escaping slaves to throw off pursuing dogs following their scent by wading in streams.

Negro spirituals began to be known at the beginning of the Civil War. They became more widely popularized in the 1870s when several different groups of trained singers began performing them in concert throughout the country. From simple origins they expanded to be fully arranged choral settings with elaborate harmonies. Today spirituals are fully integrated into the choral repertoire in arrangements as art songs, canticles imbued with a certain rhythmic impetuosity that is the genius of the African black people. They possess a lyrical quality and express a wide range of emotions, from sorrow and despair to elation and hope. Spirituals are the origins of gospel songs and some forms of jazz.

Some spirituals share traits with the blues. Both can have the same feeling of hopelessness and despair, but the blues are more specifically worldly. As with most African American music, they include call-and-response patterns, syncopated rhythms, polyrhythms and blue notes.

GOSPEL MUSIC

*"I sing to people about what matters.
I sing to the realists; people who accept it like it is.
I express problems.
There are tears when it is sad and smiles when it's happy.
It seems simple to me, but to some, feelings take courage."
Aretha Franklin, "Queen of Soul"*

The spiritual is primarily vocal music, but gospel is with voice and instrument. Blues singers are at home with both styles. This gave rise in the 1920s to gospel ('good news') songs. Historic gospel songs centered on Jesus as the ultimate problem solver. Gospel music continues the singing, shouting and preaching tradition familiar to African Americans. It touches on many emotions, from deadly serious to playfully humorous.

As Blacks migrated to urban centers after World War I, gospel music enabled them to reflect on their changing ideas in their new socio-cultural environment. The energetic vocalist transmits intensity by using face, feet and rhythmic hand clapping. This compels the audience/congregation to respond. Gospel music is considered the single genre of Black music still produced and performed primarily for and by Blacks themselves.

Thomas A. Dorsey is credited with planting the seed, and is widely considered the Father of Gospel Music. His famous "Precious Lord, Take My Hand" was written after the death of his wife and son in childbirth. Unlike the community composed spirituals, ministers and musicians compose gospel hymns, adding stepped-up rhythms. These became distinctive by 1930. They involve solo voices, quartets, or choirs, accompanied by a variety of instruments from keyboards to rhythm sections. Gospel music accommodates free expression, so often does not adhere strictly to the printed score, and continues to undergo dynamic changes. Both spirituals and gospel music give hope to the down-trodden, to the weary traveler, giving strength and courage to move into the future. One observer termed it "Jazzin' God."

*"The Lord doesn't like for us to act dead.
If you feel it, tap your feet a little.
Dance to the glory of the Lord!"
Mahalia Jackson*

The foremost female exponent of gospel singing was "Queen" Mahalia Jackson, who became the symbol of gospel music in the late 1950s. The singer Bessie Smith was her idol. Mahalia's rich alto voice projected the spiritual depth of the older pure gospel style as well as the emerging commercial pop style. Her fame led to a concert at Carnegie Hall.

Detroit has come to the forefront in the preservation and performance of Gospel music. Accordingly it is home to the Gospel Hall of Fame and Museum,

preserving recorded and printed material in its archives. Although the black and white styles of spiritual and gospel music have remained distinctive, they share repertoire and influence each other stylistically. Gospel musicians celebrate and affirm life.

STEEL PAN MUSIC

A new instrument came into being just before World War II on the Caribbean islands of Trinidad and Tobago. Traditional drums were banned after fights erupted between ethnic groups on the islands. Christopher Columbus had visited this southernmost of the West Indies in 1498. Each wave of immigrants brought drums to the island. The French imported African slaves; these brought their intricate drum cadences polished by centuries of use in Africa. The descendants of slaves now mainly inhabit Trinidad. In the 1940s these intrepid people found that discarded 44 and 55-gallon oil drums from U.S. naval bases and industrial leftovers could be tuned and played as musical instruments. They cut off the upper part of the oil drum and placed it over a fire. Then they hammered the softened steel lid from below to raise the pitch, and hit it from above to lower it. This ingenious idiophone is a drum only in appearance, for it functions more as a one-piece xylophone arranged in a circle. The resulting sound is surprisingly mellow. Steel drums are the only family of acoustical musical instruments developed in the 20th century.

Today these drums have become so refined that many now play together as a steel band that covers a range of 36 notes. The placement of pitches on the pans varies, but the patterns are gradually becoming standardized. Sweden, Switzerland and England now have factories that produce these Lead, Seconds, Double Seconds, Guitars, Cellos and Bass pans. Performers play the familiar calypso rhythms of the Caribbean, but are also extending their repertoire to include classical music of Bach, Mozart, Chopin and others. In Trinidad and Tobago both girls and boys are learning folk songs and native calypso songs on steel pans in primary school. Steel bands vie with each other in annual Panorama competitions.

The annual **Carnival** before Ash Wednesday features steel band performances on parade in Trinidad. The pan men in colorful costumes ride huge wheeled racks and play as many as six drums apiece. Masqueraders follow them as they dance to the dazzling rhythms played by these ensembles. One group will try to outdo a rival by playing both calypsos and the classics to delight the revelers. Steel drums are recognized as musical instruments that could be incorporated into symphony orchestras.

European and American art music has improved the musicianship and status of pan performers, but is a cause of concern in Trinidad. Many nationalists feel that traditional calypso and folk tunes are best suited for the pan ensembles, especially during the **Carnival** season. They say that these festivities should celebrate local culture, and resent a return of European colonial influence in their music.

Interest in the U.S. has increased so that over 650 American high schools now offer steel pan ensembles as an alternative music group, along with orchestra, band or chorus. West Virginia University has instituted a program to teach students how to create, tune and maintain quality instruments.

KWANZAA

Kwanzaa is a unique African-American holiday that pays tribute to the rich cultural roots of Americans of African ancestry. Extending from December 26 through January 1, Kwanzaa is a cultural expression and a rededication to greater achievement and more meaningful lives for many African-American families. Dr. Maulana Karenga launched Kwanzaa in 1966 as a non-religious, non-heroic holiday for the African community. The word itself is Swahili, borrowing from an African celebration of the first harvest. It celebrates both feasting and fasting, and includes self-examination of their lives. On each of the days they discuss one of seven principles at the daily meal: unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity and faith. Principles and symbols have been adopted from the East African nations; these include the three colors: red, representing blood; black, for the people; and green, indicating land and wealth. Gifts may be exchanged during Kwanzaa, but it is not a substitute for Christmas. Approximately 4.7 million people celebrate Kwanzaa in the U. S.

URBAN INFLUENCES ON AFRICAN MUSIC

Jazz is not the only music emanating from city life. Out of the urban experiences of the 20th century, Negroes have shaped gospel and soul music. Soul music is the commercially successful secular pop style perfected by Black Americans.

Due to Western influence in Africa, women are increasingly playing instruments that once were the domain of men. It is also common to see someone walking with a portable "boom-box" tuned to Western music. This may bring some pleasure to the listener, but it would be a real tragedy if Western culture dominates so much that the Africans no longer practice or perform their own rich musical heritage.

Modern music from African metropolitan areas is growing in popularity among young people both in Africa and in other parts of the world. The oldest and perhaps most firmly established pop music is **highlife** of West Africa. It probably originated before the turn of the twentieth century by African and West Indian soldiers and their marching bands. Incorporating pop music and jazz from the Americas, it crystallized into a distinctive style after World War II, and is found in hotel nightclub bands in West Africa. The highlife is basically a catchy song repeated over and over with intervening solos in which each instrumentalist exhibits skills in variations of the melody. Highlife can be compared both in tempo and accent to the calypso and samba; both may be danced to the highlife rhythm.

Another interesting style called *juju* has emerged in the 1980s in Yoruba. This urban music includes accordion along with the native *atumpan* drum. *Juju* lyrics speak of the wisdom of old, and emphasize a strong moral code of behavior.

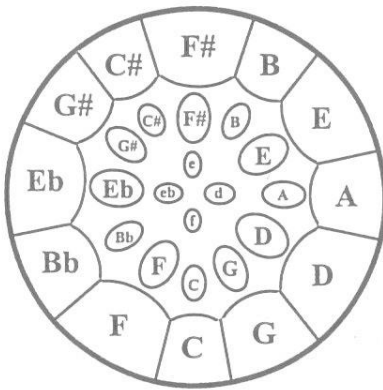
Black Americans adopted other African dances to the music of "jook joints" and urban honky-tonks. The jook is another unique dance art form of this culture.

The interchange of musical expression among the peoples of Africa and the world has been increased by radio, television, recordings and live performances, as professional performers of all types of African music are becoming more active on the

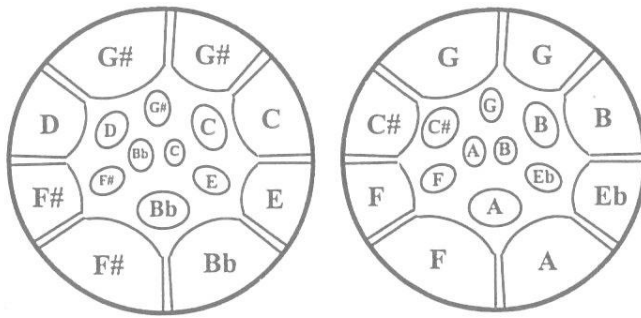
world stage. Composers of music in Europe and America are learning from this exposure, especially about rhythmic structures and layering. This world interest in African music may help preserve the traditional forms that have begun to fade in some areas. If in Africa music embodies the identity and spirit of its people, in America especially it embodies the social survival and cultural triumph of the Black race.

A STEEL PAN ORCHESTRA

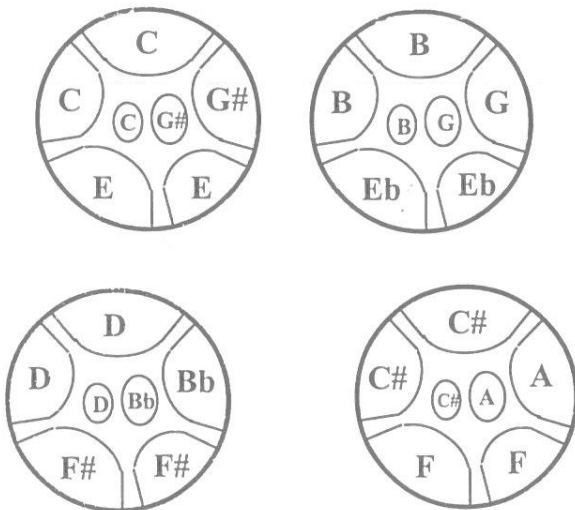
Lead Diagram



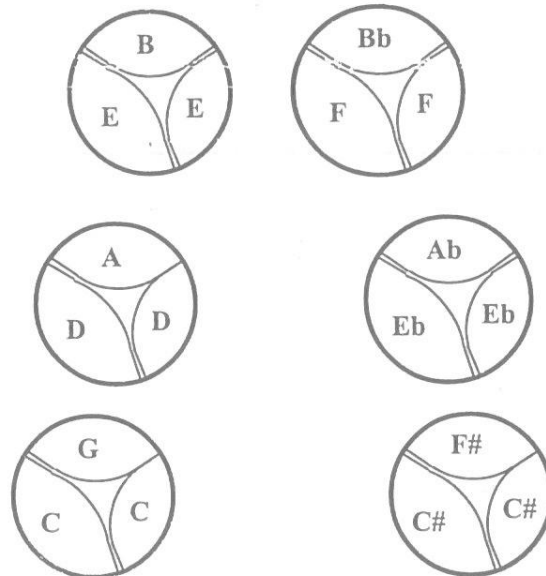
Double Second Diagram



Cello Diagram



Bass Diagram



JAZZ: AMERICA'S MUSICAL EXPORT

*"Drum on your drums, batter on your banjos,
Sob on the long, cool winding saxophones.
Go to it, O jazzmen."*

Carl Sandburg, from Jazz Fantasia

Jazz is the result of blending 300 years of African and European music traditions, probably the first "world" music. Primarily a folk idiom, it is greatly dependent upon the ability of the performers to improvise, to create art on the spot. It is not so much a type of music but rather a way of playing the music, distinguished by its emphasis on rhythm, improvisation, virtuosity of its performers, and professional artistry. It has been designated as the high point of African-American cultural expression.

There are as many definitions of jazz as there are styles of jazz. The origin of the word has eluded scholars. Some say it is African, some say it is a corruption of the Elizabethan word jass, used to describe a dance band in a bawdy house. Perhaps it is the abbreviation of the jasmine flower common in New Orleans. It could be derived from the term "jazbo" used in minstrel shows, or it could be the mispronunciation of the abbreviation for Charles--"Chas," who may have been a popular musician. What no one can explain is how the word came to stand for such a broad range of musical experience.

Throughout the years this merger of Euro-African traits has become America's richest native art form, packed with emotion and dazzling inventiveness. It is one of America's most significant contributions to the culture of the world, gaining much respectability since its humble beginnings.

West Africans first came to the New World during the slave trade. Many were brought to New Orleans, which at the time was a thriving seaport city. Their more lenient French and Spanish owners allowed them to retain some of their musical and religious practices. Slaves also heard military brass bands, and gradually learned to play Western instruments. The first jazz musicians played entirely by ear, since most of them were unable to read music. Their natural ability in rhythm was expressed through the drums, as they believed the gods speak through them. Historians consider New Orleans the first important jazz center, as it was the first to employ jazz-oriented musicians.

The unison call-and-response pattern was the primary African melodic line. It originated in religious revival meetings in which the dynamic preacher called out various short passages to the congregation, such as "What do you think of Jesus?" They would fervently reply, "He's all right!" as a rhythmic response. The preacher would continue these calls with increasing intensity until these became song-sermons. The slaves also sang "hollers" and work songs to express their feeling about their work. The work leader would call out a command and the workers responded in unison; this enabled them to work together rhythmically. The leader called out extemporaneous

musical phrases to which the workers responded, using the same words each time. Some of these calls had hidden meanings for the slaves that were unobserved by the white overseer.

Black music is distinguished in that there is interaction between performer and audience. Jazz was nurtured in an oral tradition of communication, with its intimate, personal contact between performer and public. This differs from the European tradition where music is first written down, read and then performed. The European tradition had long dominated American society, as it tried to dominate Blacks through slavery and racism. The story of jazz is actually a tale of triumph of an enslaved people through an underground revolution.

Slaves resisted their masters in subtle, instinctive yet determined ways. They slowly reshaped American society as their ideas and culture began to fascinate white Americans. By the 1920s black jazz musicians appealed to large audiences with their musical style and good-humored spirit. Jazz had great imagination and rhythmic vitality; many white musicians began to emulate Black jazzmen.

Early jazz pioneers borrowed songs from many varied sources, from ballads to operatic arias. They would then transform them with bent and shaded tones, syncopated rhythms and improvisations. Vocalists could bend tones more readily than could players of instruments with fixed pitches. Any combination of instruments could be played together. Early jazz drummers played less stridently than later ones, providing a more subtle feeling than the later aggressive styles one usually associates with jazz. Between 1900 and 1920, the same band could play at a dance, for a march, and even for church services.

Though it contributed no outstanding characteristics to the development of jazz, minstrelsy is of great importance to its history because it helped to disseminate American Negro music across the country. Reigning as a popular entertainment from about 1845 to 1900, it displayed a type of stage show based on elements of Negro story, song and dance. Thus it educated the public, paving the way for jazz. White men in blackface acted the role of Negroes with an air of irreverent wisdom, a hint of rebellion, and comic triumph. Banjos and tambourines became staple instruments as minstrel troupes toured the newly settled frontier country. A typical minstrel show consisted of three parts: the show proper, the olio, and a parody playlet. The olio was a series of solo acts that eventually evolved into a variety show or vaudeville. The songs of Stephen Foster, which have become part of American folk music, are of the minstrel type, and also display elements of Negro spirituals. The Walk Around finale in a minstrel show was a cakewalk in which the couples promenaded with high steps, waving canes and doffing hats.



The rhythm for the cakewalk is shown at the left. It so intrigued the French composer Claude Debussy that he used it in several of his compositions.

This “ragging the time” is now called syncopation. Ordinarily the accent is on a strong beat, such as one and four in six/eight meter. Syncopation removes this accent, or places it on a weak beat. It can place rests where normal strong beats occur, or sustain notes into strong beats after accenting a weak beat. The resulting element of

surprise evokes a body response, the weaker the beat, the greater the surprise. Syncopated rhythmic patterns do not conform to regular metric accents. Syncopation can be found in earlier classical compositions, but jazz makes extensive use of this. American dance bands were actually syncopated orchestras.

THE BLUES

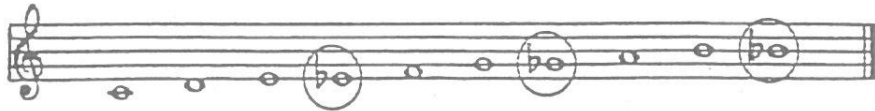
"Anybody singing the blues is in a deep pit yelling for help."

Mahalia Jackson

At the center of the jazz tradition is the blues, secular African-American vocal music which dates back to the earliest days of jazz in the Mississippi Delta. Contrary to public opinion, not all of popular music that is slow and sad can be classified as blues; it is a separate and distinct form of jazz. But having a feeling for blues indicates having a feeling for all jazz.

Next to the basic four-four-pulse, the most important element in the blues is the cry or holler, which is characteristic of much of jazz. It can be described as part song, part yell, and even a bit of yodel, with an upward falsetto break in the voice. This comes straight out of Africa.

In simpler blues there are only three basic chords, which include every note of the Western diatonic scale: the tonic (I), sub-dominant (IV) and dominant (V). These chords are used for accompaniment only; the melody employs blue notes and various embellishments.



African-inspired blue notes and the blues scale and its variation together make blue tonality, an important quality in American Negro music. When compared to the Western major scale, the third and seventh tones are lowered a half step, and are attacked with an endless variety of glides, slurs and smears. By 1950 the flatted fifth was also added to this list of bent blue notes that are found primarily in the melody. These blue notes possibly stem from the Islamic penetration of West Africa, where scale tones differ from Western pitches. This fusion of pitches from several cultures makes it difficult to notate them exactly in Western diatonic music: pitches often lie "in the cracks" between Western half steps.

The form of the blues has become standardized at 12 bars or measures. It is the major contribution of the United States to musical form, and is an important basis of jazz. These twelve bars are divided into three equal parts, with the words taking about half of each part. The call-and-response pattern allows considerable room for an instrumental response after each of the three lines. An improvised instrumental break often imitates the human voice. The second line of words is a repetition of the first, with a different melodic line. This rhymed couplet is actually like the iambic pentameter of a Shakespearean couplet:

*“Love looks not with the eyes, but with the mind
 Love looks not with the eyes, but with the mind
 And therefore is wing'd Cupid painted blind.”*
 from Romeo and Juliet

Moving from the South to the large cities of the North, the rural blues, accompanied by a lone guitar, was transformed into urban blues. The 1940s saw the development of urban blues into rhythm-and-blues, which had a decided effect on early rock music. “Rock Around the Clock” and Elvis Presley’s “Hound Dog” are both 12-bar blues in form. So are many other songs by the Beatles, Rolling Stones, The Who and numerous other British and American rock musicians. However rock, soul, folk rock, church rock, pop rock and country western music are not jazz, even though much of this music is based on the blues. It is possible that a jazz musician can make rock into jazz if it is used as the basis for creative improvisation.

American blues can be said to be the only body of songs that express clearly, fully and honestly women’s response to the condition of being woman. The lyrics are generally serious, frank, concerned with self and relation to others. Blues sung by Black women reveal attitudes toward men as well as hinting at their private lives, sometimes conciliatory and at other times openly hostile. After centuries of hiding resentment, frustration and anger, women who made public their most intimate feelings were considered bold indeed. Yet after World War I women’s blues were widely acclaimed all over by both men and women.

Vaudeville became the showcase for classical blues during the 1920s. This popular theater entertainment launched such white vaudeville singers as Sophie Tucker and Mae West, who imitated the Black vocalists. Black women also became stars; Ma Rainey was considered the Mother of the Blues. Bessie Smith became the most illustrious one at the time. Called the Empress of the Blues, she was a powerful and independent woman, whose great theatrical personality helped her in her cause of fighting for her race and for herself. Many of her blues songs came from her own life experience, yet the themes she sang about are so universal and common that they transcend color and class. One of her famous laments is “Empty Bed Blues:”

*“I woke up this morning with an awful aching head. (repeat)
 My new man done left me just a room and an empty bed.”*

Bessie Smith passed the torch on to later singers, among them the ill-fated Billie Holiday, who was known as Lady Day, the First Lady of Swing Ella Fitzgerald, and Sarah Vaughan, the Diva of Bebop. Billie Holiday revolutionized vocal pop and jazz forever, being one of the first to use the microphone to perfect her hushed tone. She lived the blues, and many feel she was the most important female vocalist in jazz at the time.

*“I can’t stand to sing the same song the same way two nights in a row.
 If you can, then it ain’t music, it’s close order drill or exercise or yodeling
 or something, not music.”* Billie Holiday

Unfortunately the Great Depression of the 1930s caused the blues style to suffer a decline, but it has greatly influenced later forms of jazz.

RAGTIME

Ragtime music flourished from the end of the 19th century to 1917, bridging the minstrel era into the jazz age. Originating in Midwest St. Louis, this cheerful piano style incorporates more European elements. The style was first called “ragged time,” later shortened to ragtime. Rags are written down and require a good technique and a jazz-oriented sense of rhythm in order to perform them well. They follow a more rigid form similar to a march, and do not use blue notes. In a rag the left hand keeps an “oom-pah” steady pulse while the right syncopates around it with a bright bouncy melody. A pianist could be hired in place of a six or seven piece band. Player pianos were also ideal vehicles for this more mechanical style, and helped to increase their popularity. Simplified versions of ragtime music have appeared to enable more pianists to experience this unique form. Classically trained Scott Joplin is considered the greatest ragtime composer; “Maple Leaf Rag” was the first piece of sheet music to sell a million copies in the United States. Another popular rag, “The Entertainer,” became the title of a movie featuring his music.

THE SAXOPHONE

The one instrument that seems made for jazz is the saxophone. It was invented in Paris in the 1840s by Adolphe Sax, and was originally intended for military bands. Like the clarinet, it has a single reed, and comes in various sizes depending on the range, similar to the string instrument family. By the early 1900s it found its way into dance bands, where it remains to this day. It is occasionally found in symphony orchestras if the composer calls for it in the score. The saxophone cultivates a breathy, hoarse vibrato that is especially suited to jazz.

“Jazz washes away the dust of everyday life.” Art Blakey

DIXIELAND JAZZ

Dixieland jazz is the first instrumental style of jazz, originating at the turn of the 20th century. It can be described as gentle and exuberant, sweet and sad, with a steady two-beat rhythm that prompts the listener to sway, clap hands or tap toes during its rendition. As each instrumentalist in the ensemble is expected to improvise on the given tune in turn, each concert is an original, one-of-a kind performance. New Orleans is the birthplace of this exciting form of jazz. It was a party town with many opportunities for musical entertainment. This led to musical competition and high standards. Each player has a role to play, range and chords to adhere to, in order to produce a satisfying spontaneity. Dixieland style later spread to Chicago and Kansas City.

The instruments in a classic Dixieland band are taken from a marching band for the most part: cornet, trumpet, clarinet, trombone, tenor saxophone, along with banjo, piano, tuba, string bass and drums. Occasionally a guitar, soprano and/or bass saxophone may alternate with these instruments, and even folk instruments such as harmonica, washboard, jug and comb could be added. This combo has a distinct, almost regional flavor, and has influenced and inspired much of mainstream music

today, both pop and rock. The original Dixieland Jazz Band made the first jazz recording in New Orleans in 1919.

Dixieland bands traveled the Mississippi River on showboats, entertaining the passengers during the trip. Port cities of Memphis and St. Louis began promoting their own Dixieland bands, and so this popular music began to have adherents all along the Mississippi and beyond. When it reached Chicago in the “Roaring 20s” it underwent several innovations in its style.

CHICAGO STYLE

“Louis Armstrong is to music in the 20th century what Einstein is to physics, the Wright Brothers to travel.” Ken Burns, TV filmmaker

Chicago Dixieland bands began performing popular tunes from New York’s Tin Pan Alley publishers. It was here that the solo became more important in jazz. As in New Orleans Dixieland music, all took turns doing solo improvisations, with the last chorus being a ‘jam’ session in which all improvised simultaneously. The piano became part of the rhythm section. Chicago bands featured crooners as soloists, who sang both soft, sentimental ballads as well as upbeat tunes. Bix Beiderbecke’s Wolverines were great exponents of Chicago Dixieland. King Oliver was another; he hired the great trumpeter and singer Louis Armstrong, both originally from New Orleans, to play in his Chicago band.

Sometimes the singer did scat singing on nonsense syllables, such as “Boodle-dee-be-bop” or “Doo-be-doo-be-doo.” This was done either in imitation of the other instruments or as filler if words were momentarily forgotten. Legend has it that Louis (“Satchmo”) Armstrong invented scat singing when at a recording session he dropped the lyric sheet and began to improvise nonsense syllables rather than stop the recording process. That one recording was highly influential in American popular music. His foremost contribution to jazz, however, is the improvised trumpet solo; a complete departure from the original tune being played yet it smoothly returns to the tune easily and naturally. Each time he played, it would be slightly different, sometimes incorporating sly remnants of other tunes. He had the ability to find nuance and meaning in a single note. Armstrong often used his voice to imitate his own trumpet playing.

“I never knew how good our songs were until I heard Ella Fitzgerald sing them.” Ira Gershwin

Ella Fitzgerald rose from a troubled childhood to eventually win 13 coveted Grammy awards. Known as the Queen of Scat, she specialized in her vocal imitations of jazz musicians, but was equally at home with both jazz renditions and popular music standards. Other exponents who have enriched this improvisatory style of scat singing are the late Mel Tormé, Cleo Lane and Bobby McFerrin.

Scat singing was also applied to art music, when in the 1960s the Swingle Singers won a Grammy with scat singing to some of Bach’s music, but with an up-beat rhythm section. They later added some of Mozart’s music to their engaging repertoire.

BOOGIE-WOOGIE

Another interesting style of piano blues playing that developed in the 1930s was boogie-woogie, growing out of the Barrel House style of Kansas City. It is based on the blues but resembles ragtime. It is sometimes called "eight-to-the-bar," for the left hand plays eight notes in each measure, repeating the short bass ostinato over and over throughout the piece, using the basic blues chords only. The bent rhythm of the left hand contrasts with the right, producing a multi-rhythmic effect. Some claim that this riff style derived from an early blues pianist. Fats Waller, Meade Lux Lewis and the fabulous blind Art Tatum were outstanding in this and other jazz piano forms. Boogie-woogie is periodically revived, but has never enjoyed long-lived success. Its influence can be heard in country western, gospel and early rock-and-roll tunes.

THE SWING ERA

The next exodus in jazz history occurred in the late 1920s when the Chicago musicians moved to New York. The European model of large instrumental ensembles led jazz bands to increase their size and to play special arrangements that appealed to a white society that liked to dance. The Fletcher Henderson band of the "Roaring 20s" was the most famous band prior to the Great Depression, which played his own arrangements. When his organization broke up, white clarinetist Benny Goodman, a product of Chicago Dixieland, bought these special dance arrangements. He hired both blacks and whites for his new band, and ushered in the Swing era of the thirties. Swing is often characterized as "four-beat jazz." It has a looser feel than classical music with the same beat, with its "bent" rhythm based on triplets--long/short, long/short, etc. The call-and-response pattern is heard where sections of trumpets, trombones and saxophones play back and forth to each other. The rhythm, energy and expert solo improvisations captivated people of all social levels. Swing music became the most exciting and irresistible dance music ever played by American bands. The "front man" leader was usually a featured soloist on instruments such as clarinet, trumpet, trombone, piano or drums. Expert arrangers were hired for the band to give a cohesive, unified sound to this large ensemble. Some argue that this pre-arranged music is not true jazz, yet the stylistic spontaneity is present, built in by the creative arranger. Jazz musicians play diverse styles and must be able to switch from a fixed arrangement ("chart") to personal impromptu inspiration. Radio broadcasts presented these bands to a greater public, helping spread their reputations.

The best and most polished of all the big bands was that of Benny Goodman. Reigning as the King of Swing from 1935 to 1945, Goodman could improvise with flawless dexterity, taste and imagination. He constantly sought perfection, and continued studying clarinet as late as 1949. Goodman's band performed at New York's famous Carnegie Hall in 1938. His bands-men were well-trained instrumentalists, both black and white, who also were able to improvise brilliantly at ever-increasing tempos. Trumpeter Harry James, drummer Gene Krupa and pianist Teddy Wilson later branched out of Goodman's band to form their own groups. Artie Shaw was also a virtuoso clarinetist, and fronted a band to rival Goodman's.

All improvisations need certain restrictions. Total improvisation could be chaotic; a certain framework or structure is necessary. Improvisation is the most characteristic element of jazz: only ability, musical context and creative imagination

restrict the performer. It is an intensely personal endeavor in which the artist “plays around” with the melody, following the harmonic chord progressions, and adding passing tones. Phrasing and rhythmic inventions complete the picture, and are equally important elements in improvisation. In Big Band music, solos are originally improvised, and then are written down for a standard arrangement.

Improvisation is not new. The earliest primitive cries were improvised. In the early days of Christianity original passages could be inserted in Gregorian chant. During the Baroque Period (1600-1750) harpsichord players were expected to improvise from a figured bass, very much like a jazz pianist works with a given sequence of chord changes. Bach, Mozart, Beethoven and Liszt were just a few European composers that were also skilled improvisers. Though improvisation has become a lost art in 20th century classical music, it has reached new heights in the playing of jazz musicians.

An early experiment in symphonic jazz had occurred in the 1920s when Paul Whiteman, the King of Jazz, gave a concert of symphonic music that employed elements of jazz. George Gershwin’s “Rhapsody in Blue” became an instant success after this concert, which laid the groundwork for similar ventures later on.

One of the greatest true swing bands was the Kansas City sound of Count Basie. His carefully chosen bands-men formed a quality organization that became known as the Big Swing Machine. The Basie sound alternated between his light, tinkling piano style and explosive chords from the brass section. This all-black ensemble played rhythmically and harmonically sophisticated music entirely by ear, improvisation at its best. His standard fourteen-piece band remained popular into the Post-World War II years, along with the swing bands of Harry James, Tommy Dorsey, Lionel Hampton, Gene Krupa, Artie Shaw, Les Brown, and especially Duke Ellington. Juke boxes, radio, movies, dance halls, and even concerts in Carnegie Hall gave them ultimate exposure and popular acclaim.

*“Edward, you don’t have anything to worry about.
Edward, you are blessed!”* Duke Ellington’s mother Daisy

Many consider Edward Kennedy “Duke” Ellington to be the most representative American composer and bandleader. By providing written compositions that were often symphonic in scope, he was the first to balance the ensemble style with solo improvisations. With his engaging piano style, he adapted more of the vitality of the American way of life into highly accessible music than anyone else. He wrote over 900 compositions, many with specific instrumentalists in mind; his jazz compositions were a real collaboration between soloist and composer. Rather than dividing his band into sections--reed, brass and rhythm--as other big bands, he grouped them for their distinctive tone color or timbre. He was proud of his race, and often sought to capture the African-American experience through his music. His minor key “jungle music” lent an exotic air that fascinated sophisticated jazz audiences, and hinted of the sadness inherited from slavery. Through their artistry both Louis Armstrong and Duke Ellington became international superstars.

Ellington’s artistic ability was much broader, however, and he preferred to call his compositions American music rather than jazz. In 1943 his band appeared in Carnegie Hall, performing his longer compositions. One music critic dubbed him

“America’s Latter Day Bach.” He wanted to belong to all people. Ellington’s arrangements were often a mixture of notated music and solo improvisations (riffs) added by his players during performances. The resulting creations were swinging, impressionistic or romantic such as “Satin Doll” and “Sophisticated Lady.” Academia recognized his intellectual gifts by conferring on him fifteen honorary degrees.

In the late 1930s Glenn Miller, Woody Herman and others mastered the big band formula by combining swing with the older Dixieland style. They often used the great songs of Cole Porter, George Gershwin, Jerome Kern, Irving Berlin and Richard Rodgers as sources for their arrangements. Since the public knew these songs, jazz musicians could improvise on them with endless variations, probably never playing them the same way twice. As these songs became more sophisticated both melodically and harmonically, they increasingly challenged jazz players. Some of these timeless standards include “Anything Goes,” “All the Things You Are,” and “Fascinating Rhythm,” to name but a few.

It is obvious that men have dominated instrumental jazz. Few women have achieved recognition as arrangers, performers or leaders of jazz bands. During World War II all-girl jazz and swing bands made a brief appearance when male jazzmen were called into military service. Those few who have reached the top deserve special mention. Mary Lou Williams emerged as a pianist out of vaudeville, and made arrangements for both Benny Goodman and Duke Ellington. Marian McPartland hosts a jazz piano program on National Public Radio. Pianist-composer Toshiko Akiyoshi became a successful Asian-American performer in the 1990s, leading her Grammy award-winning big band of 16 men. Diana Krall and her male combo are more recent headliners in jazz and related forms.

PROGRESSIVE

Later in the 1940s Stan Kenton led a West Coast movement to enlarge the big bands even further into concert orchestras. These were meant more for a listening audience rather than a dancing one. With this Progressive Jazz style, Kenton, Pete Rugolo and others wrote more abstract music with nontraditional harmonic changes as well as frequent changes of tempo. This mass tonal effect, hinting of Stravinsky, attracted a more musically educated audience. In fact, Kenton and other established musicians moved into the classroom, teaching about jazz and about their own special styles in particular to eager disciples. Recently new big bands are using the arrangements of Kenton and other successful bandsmen, continuing to spread the fame of these popular groups.

BEBOP

*‘Music is your own experience, your thoughts, your wisdom.
If you don’t live it, it won’t come out of your horn.’*

Charlie Parker

The nervousness of the forties gave rise to bebop, which effectively removed jazz from American popular culture. The term “be-bop” derives from scat singing nonsense syllables sung by jazz vocalists in small combos. In the postwar years some black jazzmen began to resist the standard arrangements and large size of the big bands.

They felt that the interaction between performers and listeners was being lost. Jazz needed to return to the smaller ensemble, where players had more opportunity to interact with each other in their improvisations. Count Basie spearheaded this movement, which ultimately became known as bebop or bop. In this style there was less reliance on a heavy beat and more emphasis on a lighter, flowing, more agile rhythm. Performers accented around, not on the beat. They experimented with new harmonies in older songs, thus creating exciting new versions of tunes such as “How High the Moon” and “I Got Rhythm.” Virtuoso performers emerged such as saxophonist genius Charlie (Bird) Parker, innovative trumpeter Dizzy Gillespie, and pianists Thelonious Monk and Bud Powell. The vibraphone was added to some ensembles. Because it insisted on high speed and obscure chord changes, musically bebop was an elitist style, with only a small cult-like following. Bebop experiments led to multiple new styles, each significant in its own right, but no one style has been able to dominate the others.

COOL JAZZ

*“Music has no color. It’s a raceless art.
I don’t care if a musician is green as long as he’s talented.”* Miles Davis

Cool jazz was a natural reaction to the frantic pace of bebop. Developed in the 1950s, it is a more relaxed style, “less is more,” (perhaps a Japanese influence?) with more subdued tonal quality, and greater emphasis on unusual textures and arrangements. It displays less emotion than bebop, and the arrangements sound effortless. The saxophone uses almost no vibrato, and there is less use of high notes on the melody instruments. The style emerged on the East Coast, but soon spread to the West Coast, where it became even more popular.

The U. S. State Department used jazz as a diplomatic tool abroad as America’s quintessential colorblind art form. Jazz was the expression of the black experience that continued primarily through white custodianship.

*“Music is a force for world peace,
and we should be devoting more of our natural resources
to world music.”* Dave Brubeck

At this time more colleges and universities began recognizing jazz as a legitimate area for serious study. The influence of classical orchestrations can be heard in cool jazz, which gave it more appeal than bebop. Trumpeter Miles Davis and pianists George Shearing and Lennie Tristano personified the East Coast version. The West Coast style was even more relaxed, centering on classically trained pianist Dave Brubeck, saxophonists Paul Desmond and Gerry Mulligan; along with drummer Joe Morello, they formed Brubeck’s famed Modern Jazz Quartet. This widely traveled group experimented with unusual time signatures, and played jazz based on music from Mexico, Africa, Turkey, Russia, Japan, New Zealand and other countries where they performed.

HARD BOP

"John Coltrane had a feeling for the hysterics of the times." Cecil Taylor, 1960

The scene shifts to the Midwest and back to the East Coast, where hard bop evolved directly out of bebop, as a reaction to cool jazz. Hard bop retained hot-jazz values of loud dynamics, more earthy rhythms, up-tempo performances and much more emotional fervor. The tone of melodic instruments is hard-edged, and improvisations are thick and massive. African-American elements (funky) reappeared, with blues-like flatted melodic notes mentioned earlier. Gospel-style piano playing influenced funky, which is a fairly organized performance style. Saxophonist John Coltrane began his career with hard bop, and introduced the use of modal jazz based on ancient western scales, as well as African, Arabic and Asian scales. Other important hard boppers include Sonny Rollins and Miles Davis.

"A different sunset every night—that's what jazz is all about."
Sonny Rollins, saxophone "titan"

THIRD STREAM

The last 1950s saw an intensified effort to combine the jazz stream with traditional art music, fusing the rhythmic vitality and spontaneity of the former with traditional compositional techniques. Concert jazz was already present as early as the 1920s, but it was not until this time that composer Gunther Schuller led a renewed movement that he called Third Stream. Though the difficulties of blending these disparate styles were immense, the movement had an impact. The result is a fascinating mixture of mid-20th century art music with modern jazz. Compositions were written for various jazz groups, classical ensembles, or hybrid combinations. For example, the Dave Brubeck Quartet was featured playing with the New York Philharmonic Orchestra under Leonard Bernstein. Charlie Mingus and Ted Macero successfully experimented with this form, using jazz combos as the vehicle. Macero introduced altered electronic sounds into his compositions and added multi-recording techniques for instruments and voice. Later musicians began incorporating ethnic music and instruments plus other elements into the mix, introducing new timbres to the jazz scene.

LATIN AMERICAN INFLUENCES

Afro-Cuban music has crept into American jazz, especially with its colorful percussion instruments such as maracas, guiro (gourd scraper), bongos, claves and wooden conga drums. The conga rhythm pattern at the right is the basis for the famous conga line dance portrayed in several movie musicals in the past. Brazilian "bossa nova" jazz became quite popular in the 1960s, characterized by its Latin American instruments, rhythm and style. The tango and rhumba remain favorites on the ballroom dance scene. Dizzy Gillespie and Stan Kenton successfully incorporated Latin music in their charts, with Cuban percussionists in their bands. In contemporary New York City, mambo and salsa are popular forms of Latin dance music, in which the instruments vary. Styles are becoming more diffuse today, with new innovations appearing on the scene.



MODAL JAZZ

Ancient modality was the basis for this metamorphosed form of cool jazz that made its appearance around this time. The modes came from ancient Greece and early Christianity: Dorian, Lydian, Phrygian, Mixolydian and Aeolian. They can be reconstructed on a keyboard using white keys only, but starting from different notes and having tonal centers other than C or A (Western major and minor scales respectively). Percussionists played with greater rhythmic density and cross-rhythms. Modal jazz is challenging, since musicians cannot fall back on traditional chords. Miles Davis exemplified this, reducing harmonic changes which allowed soloists more time to improvise. John Coltrane delved deeply into Eastern and African music. He and pianist Bill Evans were the principal exponents of the linear style, which later incorporated the melodic modes, Afro-Cuban and drones of India.

FREE JAZZ

*"In American life, we have conflict all the time.
We're attempting to achieve harmony through conflict.
And that's what jazz music is."*

Wynton Marsalis

To some critics, jazz began to disintegrate around 1960. Musically adventurous, it was termed the left wing of jazz expression. Performances began to negate stylistic rules by attempting to destroy feelings of structure, direction and tonality. With an emphasis on rhythm and harsh sounds rather than on traditional harmony and melody, free jazz was a major break with the European tradition. The piano is absent from free jazz, being unnecessary in an environment that lacks chord progressions. The conscious search for new materials, techniques and musical organization in jazz increased the complexity of styles to which the listener is required to comprehend. As performers and composers became more proficient, they made greater demands on their audiences, losing many of the populace in their frantic efforts to come up with more novel music.

Free jazz instrumentation relied on a normal jazz group with melody instruments and a rhythm section, except that there is no piano. Non-Western spirituality influenced exponents like John Coltrane and Sun Ra. With an increasing awareness of music of the world, the performers added or substituted traditional instruments with *sitars*, *tabla* drums, amplified thumb pianos, police whistles, electronic instruments and even psychedelic lighting. The individual performer exhibits self-expression with complete freedom. In some respects it parallels chance music, a similar track developed by avant-garde classically trained musicians in the 1960s. The results depend on the musical taste and emotional make-up of the musician. This style demands attention to the ensemble, and a sensitive regard for the efforts of the other members. Those who are accustomed to hearing traditional jazz find this music to be rather chaotic, but on closer hearing one learns to listen to specific details, and can find an eclectic palette rich in distinctive colors. Saxophonists Ornette Coleman and John Coltrane have led the way in this indeterminate direction.

RECENT TRENDS

Lately jazz is going in numerous directions simultaneously. Big Band music thrives in major U.S. cities. One type sees jazz fusing with rock music, which itself is a dilution of the blues and related music. Another style requires musicians to be equipped with stacks of speakers, electronic keyboards and synthesizers, electric guitars and basses, and standard instruments with attached microphones. The effect of electrification has equalized the strength of various instrumental parts, intensifying and rendering more complex the total effect of collective improvisation.

Asian music and Western jazz are coexisting together as interest in global music steadily increases. One example is Thai jazz, which blends the joyful light floating sounds and exciting rhythms of Thai music with the earthier beat and free expression found in Western jazz. Middle Eastern influence can be heard with exotic cymbals and percussion instruments, and meters grouped in 5, 7, 9, and others. In Israel, attempts to establish a nationalistic music blending East and West are making headway; the structure of jazz is the avenue best suited to fuse the two idioms together. The result is exciting, constantly evolving in the hands of skilled musicians. The personnel in jazz combos are becoming increasingly international as indigenous musicians are hired to play their own instruments. In Europe, which has embraced jazz from the beginning, the trend is to stress the collective expression of the group rather than to emphasize individual soloists. New York City continues to be in the forefront of jazz in the 21st century. Lincoln Center sponsors a highly acclaimed "Jazz at Lincoln Center," with versatile trumpeter Wynton Marsalis as its artistic director. It promotes jazz through performance, education and preservation, often devoting programs to past jazz figures such as Duke Ellington. Some critics find this approach too narrow, that it promotes African-American artists, or fails to feature new experimental jazz.

Jazz has always been an experimental art form, with power to unite and divide, thrill and shock, and otherwise enliven one's existence. No matter what direction jazz takes next, it continues to probe into exciting and sometimes controversial new directions. Stay tuned!



Billie Holiday

SOME GREAT SINGERS OF JAZZ



Sarah Vaughan

ETHNIC RHYTHM PATTERNS

Rhythm is the most basic of all the elements of music. Even before birth a baby can feel the heartbeat of the mother and the rocking motion when the mother walks or dances. It is therefore quite natural that numerous cultures around the globe have stressed percussion instruments and have developed rhythm patterns of layer upon layer of linear pulses that can be performed simultaneously. Far from being primitive, many of these percussion pieces display a high degree of sophistication and technical expertise in performance. These polyrhythms are often quite complex, and pose a real challenge for ethnomusicologists to put into western music notation.

Following are a collection of rhythm patterns selected from various parts of the world. Several of them contain suggestions for instruments for a particular line. It is recommended to learn each line by rote one at a time before performing them all together. These global samples are transcribed into numbers rather than Western notation to enable anyone to play them. Using these as authentic examples one can create similar polyrhythms. One can explore other sound sources, and the performer can also chant words along with the rhythm pattern. If authentic instruments are not available, it is possible to substitute or make other instruments. Shakers can be made out of empty coffee or nut cans with tight plastic covers, partially filled with dried peas. Bongo drums can be made from large cans with plastic covers. With a little imagination, similar instruments can be assembled using materials found in the home, classroom or office.

AFRICAN RHYTHM PATTERN I

Pulse:	1 2 3 4 5 6	1 2 3 4 5 6
Cowbell:	1 - 3 - 5 6	1 - 3 - 5 6
Big Drum:	1 - - - 5 6	1 - - - 5 6
Med. " :	1 - 3 4 - -	1 - 3 4 - -
Sml " :	1 2 - 4 5 -	1 2 - 4 5 -
Wood block:	1 - - 4 - -	1 - - 4 - -
Claves:	1 - 3 - 5 -	1 - 3 - 5 -
Bongo:	1 - 3 - - -	1 - - 4 5 -

In this example add one instrument at a time, starting with the cowbell. Repeat as often as desired. Exchange instruments and play again.

LATIN AMERICAN PATTERN I

Pulse:	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
"A":	1 - - - 5 - - -	1 - - - 5 - - -
"B":	- 2 3 4 5 6 7 8	- 2 3 4 - 6 7 8
"C":	1 - - 4 - - 7 -	- - 3 - 5 - - -

LATIN AMERICAN PATTERN II

Pulse--claves:	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	(softly)
Part "A":	1 2 - 4 5 - - -	1 - 3 - 5 - 7 -	Experiment with different sounds.
Part "B.":	- 2 - 4 5 - 7 8	1 - - 4 5 - 7 -	

AFRO-AMERICAN CHETTI

Pulse:	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Master drum:	1 - 3 4 5 - 7 8	1 - - 4 5 - 7 -
Low drum #1:	1 2 - - - - 7 8	- - - - 5 - 7 -
Low drum #2:	1 - - 4 - - 7 -	- 2 - - 5 - - -
Med. low drum #1:	1 - - - - - 7 -	- - - 4 - - - -
Med. low drum #2:	- - - 4 - - - -	1 - - - - - 7 -
Medium drum:	1 - - 4 - - 7 -	1 - - 4 - - 7 -
High drum:	1 - - - - - - -	- - - - - - 7 -
Rattle:	- - 3 - - - - -	- - 3 - - - - -
Small woodblock:	1 - - 4 - - - -	1 - - 4 - - - -
Large woodblock:	1 - 3 - 5 - 7 -	1 - 3 - 5 - 7 -

AFRICAN RHYTHM PATTERN III

Pulse:	1 2 3 4 5 6 7 8 9 10 11 12																										
Two-tone bell:	<table style="border: none;"> <tr> <td style="text-align: right;">Higher</td> <td>1</td><td>-</td><td>3</td><td>-</td><td>5</td><td>6</td><td>-</td><td>8</td><td>-</td><td>10</td><td>-</td><td>12</td> </tr> <tr> <td style="text-align: right;">Lower</td> <td>></td><td></td><td>></td><td></td><td>></td><td>></td><td></td><td>></td><td></td><td>></td><td></td><td></td> </tr> </table>	Higher	1	-	3	-	5	6	-	8	-	10	-	12	Lower	>		>		>	>		>		>		
Higher	1	-	3	-	5	6	-	8	-	10	-	12															
Lower	>		>		>	>		>		>																	
Guero scraper:	1 - - 4 - - 7 - - 10 - -																										
Rattle:	1 - 3 4 5 6 7 8 9 10 11 12																										
High drum:	<table style="border: none;"> <tr> <td>1</td><td>2</td><td>3</td><td>4</td><td>-</td><td>-</td><td>7</td><td>8</td><td>9</td><td>10</td><td>-</td><td>-</td> </tr> <tr> <td>></td><td></td><td></td><td>></td><td></td><td></td><td>></td><td></td><td>></td><td></td><td></td><td></td> </tr> </table>	1	2	3	4	-	-	7	8	9	10	-	-	>			>			>		>					
1	2	3	4	-	-	7	8	9	10	-	-																
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Medium drum:	<table style="border: none;"> <tr> <td>-</td><td>-</td><td>3</td><td>4</td><td>-</td><td>6</td><td>7</td><td>-</td><td>9</td><td>10</td><td>-</td><td>-</td> </tr> <tr> <td></td><td></td><td>></td><td></td><td></td><td>></td><td></td><td></td><td>></td><td></td><td></td><td></td> </tr> </table>	-	-	3	4	-	6	7	-	9	10	-	-			>			>			>					
-	-	3	4	-	6	7	-	9	10	-	-																
		>			>			>																			
Low drum:	1 - 3 - 5 - 7 - 9 - 11 -																										

Begin with the two-tone bell, then add one instrument at a time to achieve the polyrhythmic effect.

AFRICAN RHYTHM PATTERN II

Pulse:	1 2 3 4 5 6 7 8
Master drum:	1 - - 4 5 - - -
High drum:	- - 3 - - 6 7 -
Medium drum:	- 2 - 4 - 6 - 8
Rattle:	1 2 - - - 6 7 -
Clap:	1 - 3 - 5 6 - 8
Gong-gong:	- 2 3 - - - - 8
Woodblock:	1 - - 4 - - 7 -
Scraper:	- 2 - - 5 6 - -

After these patterns have been mastered, they can be used as accompaniments for melodic improvisations on a xylophone or on the mbira thumb piano.

CALYPSO PATTERN

Pulse:	1 2 3 4 5 6 7 8
Maracas: (shakers)	1 2 3 4 5 6 7 8
Bongo drums: (tom-toms)	1 2 3 4 5 6 7 8
Claves: (sticks)	1 - - 4 - - 7 -
Cowbell:	1 - 3 4 - 6 7 8

Repeat as needed or until last measure of each verse; all instruments conclude with the following rhythm:

1 - 3 4 5 - - -

BRAZILIAN PATTERN

Pulse:	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
Two-tone bell:	- - - - 5 - - -	1 - - - 5 - - -
Master drum: (low)	1 - - 4 - - - -	1 - - 4 - - - -
Medium drum: shifting 7 beat pattern	1 2 3 - 5 6 - 8 1 - 3 4 - 6 7 8 1 2 - 4 5 6 - 8 - 2 3 4 - 6 7 -	1 2 - 4 5 - 7 8 - 2 3 - 5 6 7 - 1 - 3 4 5 - 7 8 (start at beginning)
Woodblock	1 - 3 - 5 6 - -	1 - 3 - 5 6 - -
High drum	1 - 3 4 - - 7 -	1 - 3 4 - - 7 -
Rattle:	1 - 3 4 - 6 - -	1 - 3 4 - 6 - -

RHUMBA RHYTHM PATTERN

Pulse	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
Bell	1	-	-	4	-	-	7	-	-	-	3	-	5	-	-	8
Clave:	1	-	-	4	-	-	-	8	-	-	3	-	5	-	-	-
Tresillo Low bass	1	-	-	4	-	-	7	-	1	-	-	-	-	-	7	-
Cinquillo Med. Bass	1	-	3	4	-	6	7	-	1	-	3	4	-	6	7	-
Baqueteo Drum sticks	1	-	3	4	-	6	7	-	1	-	3	-	5	-	7	-

AFRICAN RHYTHM PATTERN IV

Pulse:	1	2	3	4	5	6	7	8	9	10	11	12
<i>Gangkogui</i> (gong):	1	-	3	-	5	6	-	8	-	10	-	12
<i>Axatse</i> (rattle):	1	-	3	4	5	6	7	8	9	10	11	12
<i>Kagang</i> (sm. drum):	-	2	3	-	5	6	-	8	9	-	11	12
<i>Kidi</i> (med. drum): use 2 sticks	-	-	-	-	5 _L	6 ^R	-	-	-	-	11 _L	12 ^R
<i>Sogo</i> (large drum): use hands	1	-	-	4	-	-	7	8½	10	-	-	-
Handclap (usual):	1	-	-	4	-	-	7	-	-	10	-	-
Handclap (optional):	1	-	3	-	5	-	7	-	9	-	11	-

American percussion instruments may be used instead of African ones:

Gangkogui = two tone bell or 2 cowbells

Axatse = rattle, maracas or gourd scraper

Kagan = bongo or snare drum with snares on

Kidi = tom-tom or snare drum with snares off

Sogo = conga drum, timpani or bass drum on side

If used as accompaniment to *Atsia* dance music from the Ewe tribe of Ghana, the master drummer leads by playing the *Atsimevu* large drum. He would improvise a varied counterpoint against the patterns of the other drums, and direct the dancers to change from one dance step to another through rhythmic signals known to the dancers. In the above example, the *Gangkogui* is the leading instrument. The *axatse* is the steady time-keeper, as are the handclappers using different patterns. The *kagang* is more difficult than the *kidi* as it plays on the offbeats. The *sogo* part can be simplified by eliminating the 8½ between beat, the only instrument employing this pattern.

DANCING: BODIES IN MOTION

*"Nothing so clearly and inevitably reveals the inner person than movement and gesture.
The moment you move you stand revealed, for good or ill, for what you are."*

Doris Humphrey

Historians estimate that dance has existed virtually from the beginning of mankind. So much of the universe is in motion. In outer space, planets circle the sun in our solar system. Our own circling planet, the earth, turns upon its axis, in a pattern of motion that is repeated within each atom in this cosmos of perpetual motion. The human body naturally and instinctively reacts to situations by subtle or obvious movement before a response can be verbalized. One shrinks with fear, throws up hands in surprise, or reaches out to embrace the beloved. Looking around, one can witness the stately passage of the seasons and the relentless movement of each separate life from birth to maturity to old age and death. Life itself is movement.

It is no wonder then that one of the oldest of the arts is the art of movement--dance. It is the most primitive outlet for emotion. Assuming one form or another, it flourishes everywhere. Its origins are rooted in the prehistoric past. Long before dance grew to be a complex art, early man took pleasure in swaying, turning, stamping and stepping rhythmically, just as small children do today. Aware of the movement of the powerful forces of nature, early man moved in ways he hoped would appease those forces or give him power over them. Warriors danced before battle, hunters danced before pursuing their quarry, tribes danced to exorcise evil spirits and to appease the gods. There were dances of birth, puberty, marriage and death, dances to bring rain, and dances to celebrate the harvest. In nearly all surviving tribal cultures are dances that are not merely spontaneous outbursts of feeling--jumps of joy or stamps of anger--but patterned, rhythmical sequences, performed in a special place and designed to make a particular impression on the spectators. Most often the place is just a clearing in the grass, and the spectators are the gods whom the dancer beseeches to make the rain fall, the crops grow, the tribe increase. Other early dances were part of celebrations, at first wild and improvised, later evolving into the more set structure of ritual, using composed songs and dances with appropriate steps and gestures.

"Music and rhythm find their way into the secret places of the soul." Plato

Each of the world's great civilizations has produced its own dances. In one sense, all have been similar, the expressive movement of the feet, limbs, torso and head. But because the body can move in so many ways, dance forms have varied enormously from culture to culture. The ancient Greeks saw, in the formal order of dance, an instance of mind and body in perfect harmony, and as a result dancing occurred at religious festivals as well as at weddings and funerals. The choruses in Greek plays are said to have danced while they chanted, although comparatively little is known about how these performers actually moved. Tragedies contained dignified dances, while there were vigorous and sometimes lewd dances in their comedies.

In West Africa dance is a very natural and instinctive part of the culture. While European dances were of the court, social or folk type, African tribal dancers deal with

their expressive feelings, with the emotions experienced by the dancers. The beauty of African dance is evidenced by its total lack of inhibition. The drums and other percussive sounds made by the body or other available objects accompany the dance. In sacred dances the feet maintain contact with the ground, while secular dancers freely lift the feet off the ground. As observed in American Indian dance, sacred African dances are executed in a circle or ring.

The dances of Asia are the most complex, in part because Eastern dance, like Eastern art in general, is intimately associated with religion and is therefore often contemplative in character. This is particularly true of certain styles of Indian dance, stemming from the fact that Hindus believe that Lord Shiva, a dancing god, created the world. Dances which have evolved in India make use of intricate gestures that involve not only the legs and arms but also such parts of the body often slighted in the West as the ankles, neck, nose, wrists and eyes.

The early Christian Church frowned on over-emphasizing the body, and dance declined in importance in Europe. However, in the late 20th century liturgical dance began to be a part some Christian religious celebrations, adding an emotional expression to praise the Creator.

Wherever dancing prospers and whatever bodily movements different cultures favor, there are at least two basic kinds of dance. One exists primarily for the benefit, edification or amusement of the dancers who perform it. Folk and ballroom dances are examples of this form, which presumes that dances such as the waltz may be fun to look at but are even more fun to be actual participants. Balinese dance is a communal affair, since all members of the community take part. Polynesians are communal on the islands, but have become theatrical with their transplantation elsewhere. Western May Pole dances are survivors of prehistoric communal dance dramas. In fact dance dramas began as movements for telling a memory.

*“To understand the culture, study the dance.
To understand the dance, study the people.”*
Chuck Davis, ethnic dancer

Communal dances are a means of improving human relationships by developing a harmony of social friendliness. On the physical level, dance improves motor skills, rhythm, spatial relationships, strength and agility, plus balance and endurance. Line and circle dances can be done without partners in a fun-filled atmosphere. Culturally it fosters understanding and respect, and easily combines with music, art and drama.

The Hindu *Natya*, considered the most complete dance science alive today, has sprung from communal worship. Originating as a ritual in chanting the Rig-Vedic hymns, the presiding person used ritualistic gestures to illustrate the words of the hymns. Later on a female temple dancer or *devadasi* raised this Hindu sacred dance to high levels of perfection. Becoming more secular through the years, *Bharata Natyam* is no longer a communal dance but is seen in concert halls around the world. For more information, see the chapter on the music of India.

The other basic kind of dance exists primarily to be watched by others, assuming that its movements can be observed with pleasure. This kind of dance might

be called theatrical dance, and it includes such otherwise disparate types as ballet, modern dance, Japanese Noh, and the choric passages in Greek tragedy. However individualistic a dance may be, the fundamental appeal of theatrical dance is that of seeing ever-changing shapes. Dancers inhabit space and time simultaneously, and the interest of a dance derives from the use of space, the time they take, from the positions of their bodies, from their energy, dynamics, and the way their steps are rhythmically organized into units of effort and rest.

Over the centuries a number of Asian nations have blended dance with other arts to attain a composite theatrical form. Two of the major styles of traditional Japanese theater--the fastidious Noh and the more robust Kabuki--combine dance with recitation and singing. And native Chinese theater makes no clear-cut distinction between dance, drama, opera, juggling and acrobatics. Even today dance and drama are central to life in Bali, growing out of Hindu religious rituals to the gods.

Dance is only one kind of movement people enjoy watching. There is also pleasure in watching a crackling fire in a fireplace, waves on a beach, raindrops on a window, and passersby in the street. Baseball and football are spectator sports, and certain graceful movements in fencing and basketball have been compared to dancing. Several factors distinguish dance from these phenomena. Unlike sports, dance is generally not considered a competitive activity. The exceptions today are various styles of ballroom dancing, and the popular ice-skating dance routines. The excitement of sports arises not only from how the game is played but also from a desire to know who will eventually win the game. The excitement of dance arises solely from the event itself. Should a group dance be well performed, then in a sense all its dancers win. Theatrical dance usually involves far more complex emotions than do sports, and it is certainly more structured than a flickering flame or the jostling of pedestrians.

Usually dances are accompanied by suitable music, but while music may do much to emphasize rhythmic vitality or establish its emotional atmosphere, music and dance are not invariably linked. Dances may be set to sound effects or literary recitations, or be performed in silence. Although scenery and costumes may also contribute to a work's effectiveness, they are not essential.

Whether it tells a story, preaches a message or conjures a mood, dance communicates because it prompts responses within the viewer. It is not simply a visual art, it is kinesthetic as well, appealing to one's inherent sense of motion in which the viewer not only observes but also may feel what happens. Dancing and music are universal cultural institutions, existing from the dawn of humanity.



SPECIFIC FOLK DANCES

General definition: Folk dances are traditional recreational dance forms of the common people. Associated with the historical and traditional behavior of a people, they are “a living form of behavior that reflects people and their world.” L. Ellfeldt. Truly dancing is a living folk art that easily combines with other arts.

National dance: It is a folk dance of a given country, e.g. Italy, the *tarantella* or in Spain the *flamenco*. A country-dance is a traditional recreational dance of English origin. They can be set dances with a circle, line, or square formation.

SETA: SERBIAN

Formation: Circle; left hand on hip, right arm linked through person in front: CCW (counterclockwise direction)
3 steps forward, one step backward, repeated throughout.

MAKEDONSKA: MACEDONIAN FOLK SONG

Formation: Circle with hands joined. Repeat the following as often as needed.

To the right (CCW):
Counter-clockwise



step R. L in front, step R & dip, kick L in front of R.

To the left (CW):
Clockwise



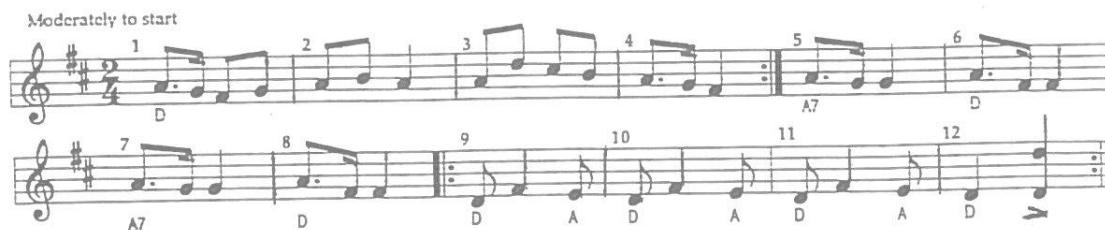
L R L R L step back.

KOLO: YUGOSLAVIAN DANCE,

From the Trapp Family Music Camp, Stowe, Vermont.

Formation for this “happy dance:” Form a circle with arms around each other’s shoulders, or more loosely, holding hands. All take one step left starting with left foot, step right foot behind left. Next step left and swing right foot over left in front, touching ground with toe. Do the same in opposite direction starting with right foot. Repeat first four bars. Swing right foot over left and left foot over right, not touching the ground. Repeat. Take four steps to the left, start with left foot, stepping right foot behind left and swing right foot over left in front on last beat, stamping hard on the ground. Repeat to the right side, stepping with right foot behind left, etc. Gain speed with each repetition until you eventually need to stop!

Moderately to start



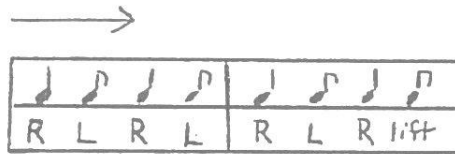
TSAMIKO: GREEK FOLK DANCE

Formation: Broken circle with leader at one end, "W" position.

Styling: This is a very subtle dance that requires styling. The feet must be turned just so and the body must lean slightly forward when one foot is lifted.
Slow 6/8 meter with a 4-measure introduction. Tempo: quarter note = 120.

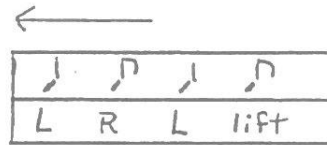
Face center. As you cross left foot over right, turn left heel toward the right before putting it down.

Step to right on R foot. Cross left foot over R. three times. (Long short, long short, long short.)



Step R. Lift L foot, swinging it up in front of R. R L R L R L R with high lift, knee bent and toe pointing left. Pause.

Step to the left on the L foot. Cross R foot over. Step L on L foot. Lift R foot, with knee bent and toe pointing R. Pause. (Long short, long, lift.) Repeat all of the above as often as needed.

**EREVSHEL SHOSHANIM: ISRAELI: EVENING OF ROSES**

Formation: Circle facing center, hands joined in "W" position. Introduction: 8 beats. Moderately slow tempo.

Part I. Counts 1-8: CCW; take eight steps to the right beginning with the R foot; pause on eight, face center and turn for moving in the opposite direction.
I 9-16: CW; repeat the above, beginning with L foot, face center on beat sixteen.
17-24: CCW; face center, begin with R foot, L foot steps behind R foot for seven beats, pause on eight. 25-32: CW; repeat the above beginning with L foot.

Part II.1 8: Remaining in place, sway to the R on R foot, sway on L, sway on R.
9-16: two steps in and two steps out, beginning with R foot.
17-24: Repeat 1-8.
25-32: four steps in small circle, beginning with R foot, execute a turn.
Repeat Part II, counts 1-32.

Transition: Step R foot, touch with L; step L and touch with R.
Repeat entire dance, Parts I and II, but omit transition and add coda as follows:

Coda: CCW; face center, begin with R foot, L foot steps behind R foot.
Step on R., L touches R. CW step L R foot step behind, step L, and close.
Bring R foot next to L.

Collected and edited by Rita Schweitzer, SSND

APPENDIX: WORLD MUSIC CONCEPTS CHARTS

CONCEPTS	North American Indians	Eskimos
Melody: Vocal Styles		
Rhythm		
Texture: Thick, Thin Harmony		
Timbre: Chief Instruments		
Dynamics: Loud, Soft		
Role of Women		
Acculturation Examples		
Other Customs, etc.		

CONCEPTS	Oceania	Philippines
Melody: Vocal Styles		
Rhythm		
Texture: Thick, Thin Harmony		
Timbre: Chief Instruments		
Dynamics: Loud, Soft		
Role of Women		
Acculturation Examples		
Other Customs, etc.		

CONCEPTS	Indonesia	China
Melody: Vocal Styles		
Rhythm		
Texture: Thick, Thin Harmony		
Timbre: Chief Instruments		
Dynamics: Loud, Soft		
Role of Women		
Acculturation Examples		
Other Customs, etc.		

CONCEPTS	Korea	Japan
Melody: Vocal Styles		
Rhythm		
Texture: Thick, Thin Harmony		
Timbre: Chief Instruments		
Dynamics: Loud, Soft		
Role of Women		
Acculturation Examples		
Other Customs, etc.		

CONCEPTS	India	Thailand/ S. E. Asia
Melody: Vocal Styles		
Rhythm		
Texture: Thick, Thin Harmony		
Timbre: Chief Instruments		
Dynamics: Loud, Soft		
Role of Women		
Acculturation Examples		
Other Customs, etc.		

CONCEPTS	Himalayas	Middle East/ North Africa
Melody: Vocal Styles		
Rhythm		
Texture: Thick, Thin Harmony		
Timbre: Chief Instruments		
Dynamics: Loud, Soft		
Role of Women		
Acculturation Examples		
Other Customs, etc.		

CONCEPTS	Sub-Sahara Africa	African-American, Jazz
Melody: Vocal Styles		
Rhythm		
Texture: Thick, Thin Harmony		
Timbre: Chief Instruments		
Dynamics: Loud, Soft		
Role of Women		
Acculturation Examples		
Other Customs, etc.		



GLOSSARY OF GENERAL TERMS

Acculturation: A synthesis of native and foreign elements; modification of a culture as a result of contact with a different, especially a more advanced culture.

Aerophones (air + sound): A class of instruments that produce sound by vibrating a stream of air. 1. An enclosed air column; includes flutes, those using lips as vibrators, and with single or double reeds. 2. No enclosed air column, such as accordion and bullroarer (object tied to a string).

Art music: A refined music tradition with entertainment value, developed for and maintained by an economic elite.

Assimilation: The absorption of a culture into the dominant culture, resulting in a loss of cultural values.

Bicultural: Describes the ability to function competently in two cultures.

Chordophones (string + sound) A class of instruments in which a vibrating stretched string provides the primary sound: harp, lute, lyre, violin and zither are main types.

Colotomic structure: The systematic organization of music into temporal units by a repeating pattern of entrances of instruments in order at a specific time.

Court music: Refined music developed and maintained by ruling person/family, or art music developed in a court but maintained by another agency if court no longer functions as an entity of the society; ex. The classical music of S.E. Asia.

Culture: The totality of socially transmitted behavior patterns, as in the arts, beliefs, etc.

Density referent: A system for organizing durational relationships based on the fastest unit of time upon which the appearance or absence of sounds in a composition or improvisation is based.

Drone: The continuous sounding of one pitch simultaneously with a melody, characteristic of bagpipes and music of India (*tamboura*). Used as accompaniment.

Enculturation: The process by which people are introduced to, nurtured and rooted in their own culture; socialization.

Ethnocentric: Describes the perspective of a single ethnicity.

Folk music: A designation with widely different connotations in different cultures--in Europe, rural; in Korea, almost all traditional music; secular tribal music and imitation of court music in SE Asia; and anonymous music.

Form: The structure of music; relationships of pitch and rhythm that the ear can follow, based on the principles of repetition and contrast.

Fusion: Music that combines ideas from two or more musical traditions.

Glissando: A rapid slide through a series of consecutive musical tones.

Glottal stop: A vowel sound that is initiated in the throat with the glottis closed; ex. Hawaiian chant.

Harmony: The simultaneous sounding of two or more tones; also the chords that accompany and support the melody. Less developed in non-Western music.

Heterophony: A multipart relationship resulting from simultaneous performance of slightly varied or elaborated versions of the same basic melody.

Homophony: A single line melody with accompanying parts; chordal texture.

Idiophones: (self + sound) A class of instruments in which entire bodies vibrate to produce sound, such as a pair of sticks struck together or by another object, by being stamped on, by hitting the ground, or being shaken, scraped, plucked or rubbed. They must be elastic and stiff so that they do not require strings or a stretched membrane.

- Improvisation:** Act, art or result of rendering music, poetry, etc. extemporaneously.
- Inculturation:** Insertion of a religion in a culture by using language and symbolism of the culture. It can affirm or animate cultural values with theological insight.
- Indigenous:** Living or occurring naturally in a specific area or environment: native.
- Interval:** A pair of tones named according to the distance between them (3rd, etc.).
- Lute:** A major classification of chordophones; the neck extends from the resonator, and strings are stretched from and parallel to the neck.
- Lyre:** A major classification of chordophones; strings stretch from resonator to crossbar between two arms of the yoke.
- Melody:** An agreeable succession or arrangement of sounds; tunefulness.
- Membranophones** (membrane + sound): A class of instruments in which a stretched membrane provides the primary sound, such as drums.
- Metallophone:** An idiophone consisting of a set of tuned metal keys; similar to the xylophone, but made of different material such as bronze.
- Monophony:** A unison musical texture such as chant.
- Multicultural:** Describes the ability to function competently in several cultures.
- Panpipes:** A set of end-blown flutes, each without finger holes, usually bound in raft or bundle form; important in Oceania and parts of South America.
- Pentatonic scale:** A five-tone scale with varying intervallic patterns; one example would be the five black keys on a musical keyboard.
- Pitch:** That quality of a tone that enables it to be called high or low. It depends on rate of vibration. The width, length, density, variations and tension affect pitch.
- Polyphony:** A style of combining independent melodic lines referring to the linear texture, mainly found in Western music.
- Rhythm:** The controlled forward movement of music; the ordered recurrent alternation of strong and weak beats.
- Scale:** Arrangement of tones/semitones in consecutive ascending/descending order.
- Syncoption:** An abnormal metric pattern produced by an emphasis on a normally weak beat, or the elimination of a strong beat.
- Texture:** The density of the music (thick or thin), how quickly change takes place, how active the parts are, and how the parts are utilized in musical space.
- Time:** Refers to the duration of a note, or to the rate of speed (tempo).
- Tone color/timbre:** The color of sound that varies according to the instrument (or voice) that plays/sings it; that gives it its distinctive character. It depends on presence, absence or relative intensity of overtones.

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