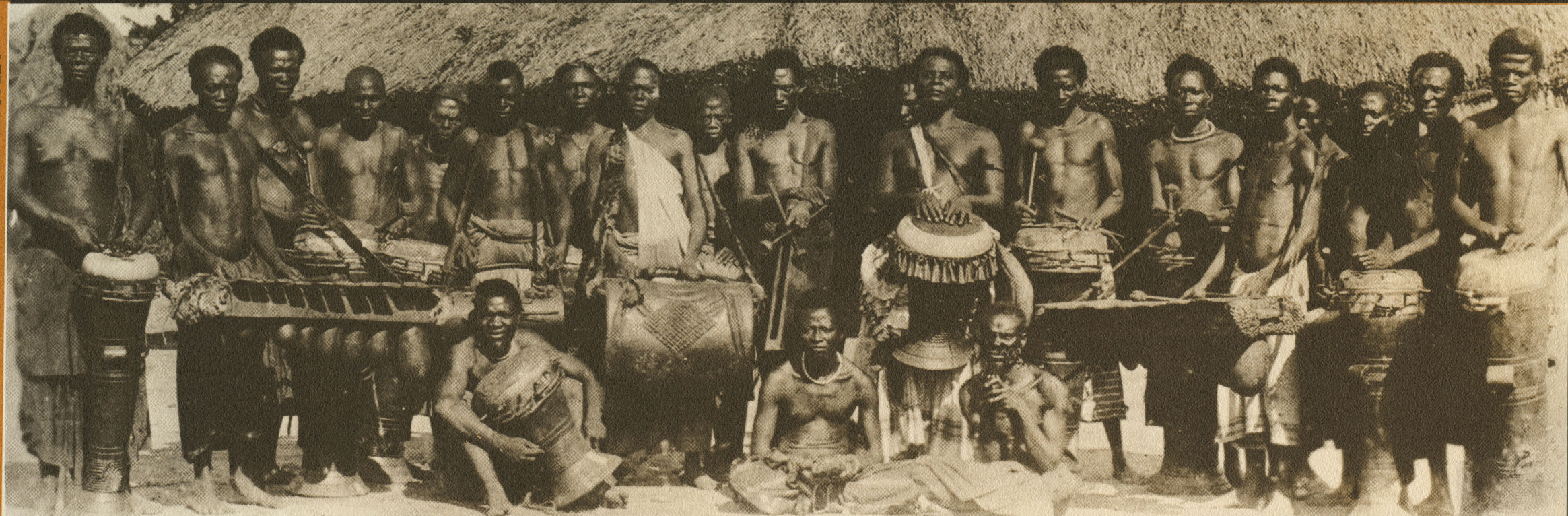


FOLKWAYS FE 4502

# AFRICAN & AFRO-AMERICAN DRUMS

EDITED BY HAROLD COURLANDER / ETHNIC FOLKWAYS LIBRARY FE 4502



AFRICAN & AFRO-AMERICAN DRUMS

Bands 1 & 2: RUANDA: THE WATUTSI  
Band 3: EQUATORIAL AFRICA: THE BAYA  
Band 4: EQUATORIAL AFRICA: THE BADOUMA  
Bands 5, 6 & 7: NIGERIA: THE YORUBA  
Bands 8 & 9: CONGO: THE BAMBALA  
Band 10: SOUTH AFRICA: THE ZINGILI CLAN  
Band 11: MADAGASCAR: THE MAHAFALY  
Band 12: PUERTO RICO: BOMBA DANCE  
Band 13: THE BAHAMAS: JUMPING DANCE  
Band 14: CUBA: DJUKA DANCE  
Band 15: CUBA: LUCUMI DRUMS  
Band 16: HAITI: QUITTA SECHE DANCE  
Band 17: HAITI: JUBA DANCE  
Band 18: JAMAICA: CUMINA  
Band 19: BRAZIL: FOUR RHYTHMS FOR ESHU  
Band 20: BRAZIL: FOUR RHYTHMS FOR OGUN  
Band 21: VIRGIN ISLANDS: BAMBOULA DANCE  
Band 22: SURINAM  
Band 23: THE UNITED STATES: JAZZ DRUMMING  
Band 24: THE UNITED STATES: N.Y. CHILDREN'S BAND

CONGO / NIGERIA / MADAGASCAR / RUANDA / SOUTH AFRICA / SURINAM / WEST INDIES / BRAZIL / U. S. A.

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COVER DESIGN BY RONALD CLYNE

AFRICAN & AFRO-AMERICAN DRUMS

FOLKWAYS FE 4502



## AFRICAN DRUMS

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# African Drums

**RUANDA** *Watutsi*

**FRENCH EQUATORIAL AFRICA** *Baya/Badouma*

**NIGERIA** *Yoruba*

**BELGIAN CONGO** *Bambala*

**SOUTH AFRICA** *Zingili*

**MADAGASCAR** *Mahafaly*

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# Afro-American Drums

AFRO-AMERICAN DRUMS

## Afro-American Drums

PUERTO RICO Bomba Dance Drums

THE BAHAMAS Jumping Dance Drums

CUBA Djuka Dance Drums—Lucumi Drums

HAITI Quitta Seche Dance Drums—Juba Dance Drumming

JAMAICA Cumina Drums

BRAZIL Drum Rhythms for the Deity Eshu—Drum Rhythms for the Deity Ogoun

VIRGIN ISLANDS Bamboula Dance Drums

SURINAM Djuka Drums

UNITED STATES Jazz Drumming by Baby Dodds—Street Band Drumming

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rosenhouse



# AFRICAN AND AFRO-AMERICAN DRUMS



— BAMBALA DRUMMER

## Introduction and Notes by Harold Courlander

This album is an anthology of drumming from the continent of Africa, from South America, the West Indies and North America. It demonstrates not only the diverse drumming styles to be found in various parts of Africa, but also the great impact that African percussion traditions have had on other parts of the world.

In many regions of the Americas, African drumming traditions have survived in brilliant and virile form. Among peoples of African descent in Brazil, Columbia, Venezuela, and the West Indies, for example, it is possible to observe drumming styles directly related to those of West Africa. In some of these places drum rhythms not only are African in style, but they are virtually the same rhythms that were brought from Dahomey, Togoland, Nigeria and the Congo during the days of the African slave trade.

Besides this clear evidence of African rhythmic survivals in the New World, there are unmistakable signs that these rhythms have pervaded deeply into the popular music of the Antilles and Central and South America. Likewise, they have been felt in the Mestizo folk music, and even, in a limited way, in the "Indian" music of South America.

Drumming and rhythmic elements in general have not, of course, survived as things apart from other aspects of music. Where African drumming continues in the New World it is generally closely connected with an overall African tradition. Thus in Brazil where one hears African drumming one will probably hear pure or hybridized African melodies; moreover, the whole constellation of concepts having to do with musical style is likely to be African, despite the infiltration of non-African elements and a variable amount of dilution. It is usually within this constellation that pure West African rhythms have survived. The total concept has tended to preserve the component elements. Thus, an African style of singing calls for an African style of percussion. Moreover, they are both closely related to African dance techniques, and all three are intangibly interwoven in broader aspects of culture. The continuation of West African cult practices in the Americas probably has had a most important role in keeping alive African musical traditions, since music is an integral part of African religious ritual. Where the old cult practices have finally given way to non-African concepts, the old music has also broken down. It is in places like Brazil, Venezuela, Trinidad, Haiti, and Cuba, where African or African-like ritual survives, that African or African-like drumming is most likely to be heard.



The total picture of the African musical impact on the New World has not been blueprinted. There are still large gaps in our knowledge of Negro cultures both in Africa and in the Americas. Students of Jazz are aware of the probability of African rhythmic influence; but the factors that have to be taken into account go far beyond the element of rhythm. Melodic structure and harmonic concepts must be considered. So must the style of presentation and the vocal techniques. So must the overall relationship of these things be studied. The attitude toward the instrument being used is of considerable significance. One might demonstrate this point by citing the bass fiddle in the modern Jazz orchestra, which is not bowed (as intended by its designer) but plucked and beaten as though it were a washtub bass (which played its part in the development of Jazz) or an African earth bow (the prototype of the washtub bass). Though rhythm is one of the conspicuous elements to be studied, rhythm itself will not piece together the total Jazz picture.

Much more must be learned before we can speak with confidence of the nature of African music. Our musical knowledge heretofore has been confined to a limited number of African cultures. But within Africa itself there are many variations and traditions from region to region. The range of styles between the Ibo, the Yoruba, the Zulu, the Watutsi, the Shilluk, the Bambarra, the Bulu and the Amhara is immense. Some peoples of Africa rely very little on the drum for their music. Drumming among the Tigray of northern Ethiopia is very elemental, and the musical genius has gone into singing, and the playing of the lyre and the one-string violin. Among some peoples, such as the Cunama of East Africa, the art of drumming is a woman's prerogative rather than a man's. In West Africa it is usually the man who drums, and this tradition has been carried over into New World Negro communities, though in the Virgin Islands women beat the drums for the Bamboula Dance. In Haiti, drumming is a man's affair, except during carnival season, when women may beat upon a special miniature drum with tiny sticks.

The function of the drum in Africa is as variable as the musical styles. Drums are used for accompanying dances and processions, for heralding the movements of great personages, to supplement other instruments and accompany songs, to provide exciting background music for wrestling events, to dramatize court litigation, to invoke and salute deities and to accompany other religious rituals, to dramatize the activities of secret societies and totemic groups, to call people to an assembly, to set the pace for work in the fields, for simulating human speech and sending signals, and to send the spirits of the dead upon their way.

Many of these functions have survived in the New World. Drumming is used in the West Indies, in Venezuela and Brazil for dancing, saluting and invoking the deities, for wakes and Nine Nights, for secret societies (Cuba), for field work, and for processions.

Moreover, drums found in Cuba, Haiti, Trinidad, Surinam, Venezuela and Brazil are made in numerous designs of West African provenience. Square drums resembling those of the Ashanti of Gold Coast and the Baya of French Equatorial Africa have been reported in Jamaica. Square drums appear also to have been known in New Orleans. The peg-type drum familiar throughout West Africa, and the rope-tied drumhead familiar in West

Africa and the Congo, are found in Haiti, Trinidad, other West Indian islands, and South America. The Yoruba two-headed bata drums are important instruments in the Lucumi cult of Cuba. The paired drums held over the knee — a familiar sight in Cuba and other Latin American countries — appear to be related to similar but larger drums found in the Ivory coast. Some of the Arada drums (of Dahomean provenience) still to be seen in museums in Cuba and Haiti are ornately carved and decorated in the African manner. Other African instruments such as the stamping tube (made of a length of hollow bamboo), the friction drum, the inverted flared bell, and the slit log signal drum are also to be found in the Americas. The African friction drum is used by the Carabali society in Cuba. The stamping tubes are known and used in Haiti under the name ganbos and in Venezuela under the name of qutiplas. The slit-log signal drum survived in Haiti in somewhat revised form until recent years, and a miniature version is still used by the Cuban Lucumi (Yoruba) cult. Throughout a large part of Negro America are to be found gourd and calabash rattles, metal rattles and wicker or basket-shaped rattles — all of African origin. Not only have the West African drum forms persisted, but even the sticks which are used to beat them remain, in many cases, true to the prototypes. Some of them are straight, some hooked at the beating end, and some are mallet-shaped.

There is no doubt that drums were widely used in the African manner in the United States as late as seventy or eighty years ago. Literature on Louisiana is prolific with references to drums. A survey conducted in the Sea Islands of Georgia only a relatively few years ago produced evidence that persons then alive recalled the use of drums for dances and death rites. In Alabama in 1950 I found the remains of an old peg-type drum being used as a storage container for chicken feed. It is probable that the persistent use of the shallow tambourine or finger drum by certain Negro groups stems as much from African tradition as from European. In secular folk music, the wash-tub bass is played precisely in the manner of the African earth bow: the string is plucked and beaten by one player, while a second player beats on the inverted tub as though it were a drum.

Where the African drum survives, so do playing techniques and attitudes. Instruments with goatskin heads are played with the hands, while those with cowhide heads are beaten with sticks. Where drums are played in batteries, each drum has its well-defined part, and usually there is a gourd rattle to mark the time. Sometimes a metal percussion device supplements the drums. The player of the larger drums sometimes beats his stick on the wooden side for additional effects. The practice of the player sitting astride the drum and muting the head with a heel is well known in the West Indies. In Haiti the Jubadrum is played in this manner, with a second player beating two sticks against the wood behind the drummer. In the Virgin Islands the Bamboula drums are played in this style. All of these characteristics are African.

BANDS 1 and 2 — RUANDA: THE WATUTSI. Ruanda, a country of high altitudes and many hills, occupies the land east of Lake Kivu in east-central Africa. Three ethnic groups live in close proximity — the Bahutu, of Bantu stock, the pigmy-like Batwa, and the noble-bearing



Watutsi, of Hamitic origin. The Watutsi are a pastoral people whose culture has been built around the great-horned cattle, for which they are famous. Their cattle are not only a symbol of wealth, but of prestige and power. Drums are a symbol of authority and royalty among the Watutsi of Ruanda. Only by permission of the Mwami, or king, may batteries of drums be played together. The drums are played with sticks, never with the naked hands. The rhythms are formalized and standardized, and each one has its specific name. The drum selections heard here are ceremonial, played on a state occasion, and are not for dance.

**BAND 3 — EQUATORIAL AFRICA: THE BAYA.** This is a dance piece, with music provided by three drums and rattles. The three drums are in the center of a circle of dancers. The largest drum, cylindrical in form, is played with the naked hands. A similar but somewhat smaller drum is played with one hand and a stick. The third is a small square drum held in one hand and struck with a stick.

**BAND 4 — EQUATORIAL AFRICA: THE BADOUMA.** The instruments used in this dance piece, played by Badouma musicians, are bamboo stamping tubes. The tubes are of different lengths, and the natural joint membranes have been removed, excepting for a joint membrane at one end. This closed end is struck on the ground, the tube in a perpendicular position. The different-sized tubes give off different tones, according to length and diameter. The tones are sometimes modulated by holding a hand over the opening. As previously noted, this commonly-known African instrument has survived in Haiti and Venezuela.

**BANDS 5 and 6 — NIGERIA: THE YORUBA.** Recorded by Moses Asch. The Yoruba are one of the most important cultural groups of the Guinea Coast of West Africa. They are concentrated primarily in southwestern Nigeria, but are also found in Togoland and eastern Dahomey, and number between three and four million. While a wide variety of musical instruments are employed by the Yoruba, drumming and related percussion are a most important element in Yoruba music. Bascom reports ten distinct types of Yoruba drums, many of which have survived in various parts of the Americas. The bata — two-headed drums played with both hands — are used by the Lucumi (Yoruba) cult in Cuba and by the Chango (Yoruba) cult in Trinidad. Variants of the small kettle-shaped gudugudu drum are found in Trinidad, though here the prototype may possibly be the somewhat similar nugara drum from India. One of the important Yoruba instruments is the dundun or gangan, an hour-glass-shaped pressure drum that is also known elsewhere in West Africa. The dundun, used for both religious and secular music, has two heads connected by cords or thongs. It is held under the arm, and pressure against the thongs tightens the heads and changes the pitch. This drum is especially suitable for "talking" because of its capacity for variable pitch and tone. Bands 5 and 6 demonstrate Yoruba drums in combination with rattles and metal percussion. Band 5 is music for a harvest festival. Band 6 is music in praise of a chief.

**BAND 7 — NIGERIA: THE YORUBA.** Religious drumming, recorded by William Bascom. This piece is sacred to the deity Orishanla, and is played upon bata drums. Bascom reports: "Although the igbin drums are sacred

to Orishanla and are used for rituals within the temple, they are stationary and cannot be used to accompany dancing through the town. For this purpose (either) bata or dundun drums are used." In various religious rituals, a complete cycle of such pieces will be played, one for each of the deities involved. Among such pieces recorded by Bascom are drumming for Shango, Oya, Egungun, Shapana, and Eshu or Elegbara.

**BAND 8 — CONGO: THE BAMBALA.** Recorded by Leo Verwilghen. The Bambala are a Bantu tribe of the western Congo. The tribes of this region, in the neighborhood of the Kwango River, possess a wide variety of musical instruments, including wicker rattles, gourd rattles, balafons, sansas, horns of various kinds, and many varieties of percussion instruments, including the slit-log gong. Drums, however, are most prominent in Kwango music, and the Bambala are extremely proficient at drum making. The Bambala drum is cleanly made, tastefully decorated with geometric carvings, and the heads are fastened with small wooden pegs. Unlike the drumhead mounted with large adjustable pegs, the Bambala drumhead is permanently fixed. If the drumhead is "soft" and out of tune, it is tightened by being placed near a fire or in the sun. The heat drives out the moisture and the head becomes taut. Bambala drums are played primarily with the hands, sticks being rarely used. The drummers usually play in a standing position, astride the tilted instrument. Frequently they wear a bracelets of bells, which add their rhythmic tinkle to the drum tones.

**BAND 9 — CONGO: THE BAMBALA.** Recorded by Leo Verwilghen. This piece demonstrates the use of the "talking drum." It is played by a Bambala chief or head man to signal the opening of a court trial over which he presides. The drum beats simulate tonal and rhythmic effects of speech, and are only understandable as language to persons who are familiar with the local dialect. Others may recognize the import of such beats, but only as code or signals. The instrument is the familiar slit log device known throughout West Africa, which technically might be called a gong or bell rather than a drum. It is struck near the lips of the slit opening, and different tones are achieved by hitting closer to the ends, or where the lips have slightly different thicknesses, or with different parts of the sticks. In some parts of Africa two or even three slit log drums are used ensemble. As elsewhere, the Bambala use the signal drum for rapiers or assembly calls, but primarily — as in this example — it is used in the fashion of a chairman's gavel. The signal drum calls the meeting (a lawsuit in this case) to order and dismisses it when the business is finished.

**BAND 10 — SOUTH AFRICA: THE ZINGILI CLAN.** This is the Ndlamu or Mgido Dance, recorded at the Witwatersrand Gold Mines south of Johannesburg by Myron Zobel. The Zingili are a clan which includes within it members of the Swazi and Zulu tribes. The dances at Witwatersrand, which have come to be known as the "Gold Mines Dances," are for entertainment and competition among the thousands of miners, who come from every major tribal group in South Africa. Among them are Zulu, Ngoni, Swazi, Sotho, Xhosa, Shangaan, Chopi, Tswa, Ndaui, and many others. Each of the tribes or clans has its own dance routine which it presents in turn. The Pedi and Sotho tribal representatives have their Pipe



Dance, the Ndaou and Tswa have their Tumbling Dances, the Xhosa have their Shaking Dance. They perform in the spirit of a sporting event, entertain each other and visitors to the mines, and compete. The Witwatersrand dances are a special phenomenon, with the various groups working out spectacular routines of their own. The dances are not necessarily typical of what may be seen in the permanent settlements of the Xhosa, Zulus and others. They have a special character, and are distinct in that they are performed without regard to significant occasions that prompt dances in the more homogeneous settings elsewhere in South Africa, Southern Rhodesia and Bechuanaland. The Zingili Ndlamu Dance is performed abreast, by men only, with decorated sticks (stylized lances). Interspersed in the action are dance movements of individuals or pairs, with an element of humorous mimicry. The instruments heard here are drums and a metal percussion.

BAND 11 — MADAGASCAR: THE MAHAFAFY. Recorded by William H. Willis, Jr. and Gates Davison. Madagascar, lying off the east coast of Africa, has a population of approximately four million, the majority of whom are from Malayo-Polynesian and Melanesian stock. Their customs are strongly related to those of the Pacific archipelagoes, as is the language. Arab influence is pronounced in the island, Arabs having been present there for some ten or twelve centuries. The African mainland culture too has made its mark in subtle ways on Malagasy life. Originally brought to Madagascar by Arab traders as slaves, the Negroes were freed in 1877. Today the Masombiky people of the interior and the Makao on the western side retain much of their African tradition. The east coast of Africa appears to have been a major highway for the exchange of culture, with African, Indian, Arab, and Oceanic cultures playing one on the other through the centuries. The Mahafaly, whose drumming is heard here, are in the extreme south of the island.



— BUNYORA SIGNAL DRUM, UGANDA





— BAPINDI DRUMMER, BELGIAN CONGO



— WATUTSI DRUMMERS, RUANDA



— YORUBA BATA DRUMMERS

HAROLD COURLANDER, EDITOR  
MOSES ASCH, PRODUCTION DIRECTOR

PHOTOGRAPHS:

BAMBALA DRUMMER — LEO VERWILGHEN  
YORUBA BATA DRUMMERS — WILLIAM BASCOM  
WATUTSI DRUMMERS — LEO VERWILGHEN  
BUNYORA SIGNAL DRUM — EWING GALLOWAY  
BAPINDI DRUMMER — LEO VERWILGHEN



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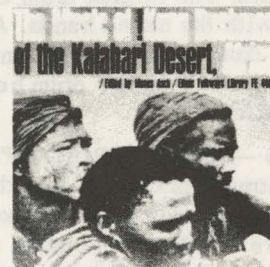
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# AFRICAN AND AFRO-AMERICAN



## DRUMS

— ARADA DRUMMERS, HAITI

### Introduction and Notes by Harold Courlander

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Besides this clear evidence of African rhythmic survivals in the New World, there are unmistakable signs that these rhythms have pervaded deeply into the popular music of the Antilles and Central and South America. Likewise, they have been felt in the Mestizo folk music, and even, in a limited way, in the "Indian" music of South America.

Drumming and rhythmic elements in general have not, of course, survived as things apart from other aspects of music. Where African drumming continues in the New

World it is generally closely connected with an overall African tradition. Thus in Brazil where one hears African drumming one will probably hear pure or hybridized African melodies; moreover, the whole constellation of concepts having to do with musical style is likely to be African, despite the infiltration of non-African elements and a variable amount of dilution. It is usually within this constellation that pure West African rhythms have survived. The total concept has tended to preserve the component elements. Thus, an African style of singing calls for an African style of percussion. Moreover, they are both closely related to African dance techniques, and all three are intangibly interwoven in broader aspects of culture. The continuation of West African cult practices in the Americas probably has had a most important role in keeping alive African musical traditions, since music is an integral part of African religious ritual. Where the old cult practices have finally given way to non-African concepts, the old music has also broken down. It is in places like Brazil, Venezuela, Trinidad, Haiti, and Cuba, where African or African-like ritual survives, that African or African-like drumming is most likely to be heard.

The total picture of the African musical impact on the New World has not been blueprinted. There are still large gaps in our knowledge of Negro cultures both in Africa



and in the Americas. Students of Jazz are aware of the probability of African rhythmic influence; but the factors that have to be taken into account go far beyond the element of rhythm. Melodic structure and harmonic concepts must be considered. So must the style of presentation and the vocal techniques. So must the overall relationship of these things be studied. The attitude toward the instrument being used is of considerable significance. One might demonstrate this point by citing the bass fiddle in the modern Jazz orchestra, which is not bowed (as intended by its designer) but plucked and beaten as though it were a washtub bass (which played its part in the development of Jazz) or an African earth bow (the prototype of the washtub bass). Though rhythm is one of the conspicuous elements to be studied, rhythm itself will not piece together the total Jazz picture.

Much more must be learned before we can speak with confidence of the nature of African music. Our musical knowledge heretofore has been confined to a limited number of African cultures. But within Africa itself there are many variations and traditions from region to region. The range of styles between the Ibo, the Yoruba, the Zulu, the Watutsi, the Shilluk, the Bambarra, the Bulu and the Amhara is immense. Some peoples of Africa rely very little on the drum for their music. Drumming among the Tigrai of northern Ethiopia is very elemental, and the musical genius has gone into singing, and the playing of the lyre and the one-string violin. Among some peoples, such as the Cunama of East Africa, the art of drumming is a woman's prerogative rather than a man's. In West Africa it is usually the man who drums, and this tradition has been carried over into New World Negro communities, though in the Virgin Islands women beat the drums for the Bamboula Dance. In Haiti, drumming is a man's affair, except during carnival season, when women may beat upon a special miniature drum with tiny sticks.

The function of the drum in Africa is as variable as the musical styles. Drums are used for accompanying dances and processions, for heralding the movements of great personages, to supplement other instruments and accompany songs, to provide exciting background music for wrestling events, to dramatize court litigation, to invoke and salute deities and to accompany other religious rituals, to dramatize the activities of secret societies and totemic groups, to call people to an assembly, to set the pace for work in the fields, for simulating human speech and sending signals, and to send the spirits of the dead upon their way.

Many of these functions have survived in the New World. Drumming is used in the West Indies, in Venezuela and Brazil for dancing, saluting and invoking the deities, for wakes and Nine Nights, for secret societies (Cuba), for field work, and for processions.

Moreover, drums found in Cuba, Haiti, Trinidad, Surinam, Venezuela and Brazil are made in numerous designs of West African provenience. Square drums resembling those of the Ashanti of Gold Coast and the Baya of French Equatorial Africa have been reported in Jamaica. Square drums appear also to have been known in New Orleans. The peg-type drum familiar throughout West Africa, and the rope-tied drumhead familiar in West Africa and the Congo, are found in Haiti, Trinidad, other West Indian islands, and South America. The Yoruba two-headed bata drums are important instruments in the

Lucumi cult of Cuba. The paired drums held over the knee — a familiar sight in Cuba and other Latin American countries — appear to be related to similar but larger drums found in the Ivory coast. Some of the Arada drums (of Dahomean provenience) still to be seen in museums in Cuba and Haiti are ornately carved and decorated in the African manner. Other African instruments such as the stamping tube (made of a length of hollow bamboo), the friction drum, the inverted flared bell, and the slit-log signal drum are also to be found in the Americas. The African friction drum is used by the Carabali society in Cuba. The stamping tubes are known and used in Haiti under the name ganbos and in Venezuela under the name of quitiplas. The slit-log signal drum survived in Haiti in somewhat revised form until recent years, and a miniature version is still used by the Cuban Lucumi (Yoruba) cult. Throughout a large part of Negro America are to be found gourd and calabash rattles, metal rattles and wicker or basket-shaped rattles — all of African origin. Not only have the West African drum forms persisted, but even the sticks which are used to beat them remain, in many cases, true to the prototypes. Some of them are straight, some hooked at the beating end, and some are mallet-shaped.

There is no doubt that drums were widely used in the African manner in the United States as late as seventy or eighty years ago. Literature on Louisiana is prolific with references to drums. A survey conducted in the Sea Islands of Georgia only a relatively few years ago produced evidence that persons then alive recalled the use of drums for dances and death rites. In Alabama in 1950 I found the remains of an old peg-type drum being used as a storage container for chicken feed. It is probable that the persistent use of the shallow tambourine or finger drum by certain Negro groups stems as much from African tradition as from European. In secular folk music, the wash-tub bass is played precisely in the manner of the African earth bow: the string is plucked and beaten by one player, while a second player beats on the inverted tub as though it were a drum.

Where the African drum survives, so do playing techniques and attitudes. Instruments with goatskin heads are played with the hands, while those with cowhide heads are beaten with sticks. Where drums are played in batteries, each drum has its well-defined part, and usually there is a gourd rattle to mark the time. Sometimes a metal percussion device supplements the drums. The player of the larger drums sometimes beats his stick on the wooden side for additional effects. The practice of the player sitting astride the drum and muting the head with a heel is well known in the West Indies. In Haiti the Jubadrum is played in this manner, with a second player beating two sticks against the wood behind the drummer. In the Virgin Islands the Bamboula drums are played in this style. All of these characteristics are African.

BAND 12 — PUERTO RICO: BOMBA DANCE. Recorded by Lisa Lekis. The Bomba Dance of Puerto Rico, occurring exclusively in Negro communities, is West African in character, both as to music and dancing, and appears to be an outgrowth of Congo tradition. When supplemented by the customary singing, Bomba music approximates other Afro-American music found elsewhere in the West Indies, despite local hybridization.



**BAND 13 — THE BAHAMAS: JUMPING DANCE.** Recorded by Marshall W. Stearns. Drum music in the Bahamas appears to be largely influenced by African tradition, though the rhythms frequently have a New World character and appear to be related to general West Indian hybrid forms. On the whole, Bahaman drumming belongs to a vigorous rhythmic tradition that extends through the Antilles down to the South American mainland. Available information indicates that Bahaman drumming is primarily secular in character, though further study may show that religious connections exist. In this piece three drums are used, accompanied by claves (known locally as "cleavers") and a saw. The saw is played by scraping a knife along the teeth, and tone changes are effected by flexing. The drums are made of kegs, with goatskin heads. They are played with the hands.

**BAND 14 — CUBA: DJUKA DANCE.** This drum recording, made by Harold Courlander, is a fragment of a Djuka cult dance. The Djuka is a dance of one of the numerous cults of Congo provenience. Among the Congo cults or "nations" which survived in this Caribbean island were the Palomonte, Biyumba, Mosundi (Mousondi in Haiti), Mundeli, Mondongo, Bafiote and Kimbisa or Mayombe. A number of them, including the Kimbisa, are still to be found in the interior of Cuba. These cults or "nations" have maintained a measure of distinction from one another, and have remained quite apart from other groups such as the Abakwa (Ibo) secret society, and the Arara Lucumi and Abakwa, the various Congo "nations" have maintained their own rites and ritual vocabulary. Likewise, they have drumming traditions of their own.

**BAND 15 — CUBA: LUCUMI DRUMS.** Recorded by Harold Courlander. The Lucumi constitute the most important single African cult in present-day Cuba. Of Yoruba origin, they maintain numerous cult rites directly related to those of the Yoruba of Nigeria. Musical traditions follow the African Yoruba patterns, with, as one might expect, a certain amount of hybridization. There is an extended Lucumi ritual vocabulary of Yoruba words, and dress styles of cult members have explicit African origins. The deities of the Lucumi cult are essentially those of the Nigerian Yoruba. Lucumi drumming is likewise in the pure Yoruba tradition. The instruments used for Lucumi service are the two-headed bata drums, faithful in every detail to the prototypes, and the large calabash rattle with external bead or bean strikers, known as the shekere. As in Nigeria, religious ritual includes a salutation to, or invocation of, the principal deities by the bata drummers. This piece is the first in a cycle of such drum salutations, preceding the pieces played for specific gods.

**BAND 16 — HAITI: QUITTA SECHEDANCE.** Recorded by Harold Courlander. Drumming in Haiti is probably more widespread than anywhere else in the West Indies, both in regard to cult activities and secular life. It may be heard throughout the year, except for short periods when no drumming takes place. There are various cults and sub-cults which have their own drum rhythms and their own styles of drums. The Congo-Guinea group of cults use log drums with goatskin heads, which are played with the bare hands. (Note that the Congo-Angola drums of Brazil are also played without sticks.) The Arada-Nago group of cults use the typical peg type of drum common in West Africa. One of these Arada drums,

the Assotor, reaches a height of six feet or more. Numerous other kinds of drums are associated with secular activities, such as field work, house building, good-time dancing, and carnival season. The two instruments used in this piece are Congo drums, beaten with the hands. The Quitta Dance is from the Congo-Guinea rites, and is used in invocation of loa or deities.

**BAND 17 — HAITI: JUBA DANCE.** Recorded by Harold Courlander. The Juba Dance, sometimes called the Martinique, is played on a single drum, which is used in a prone position with the drummer sitting astride it. A second player sits or squats behind the drummer and beats two sticks upon the wooden body of the instrument. No sticks are used on the goatskin head. The Juba is regarded as a dance for the older people. It usually takes place during a gathering at the home of a deceased person nine or ten days after his death. The occasion on which it occurs, however, is gay and festive, the spirit of the dead person being presumed to be departing from the habitation. The Juba Dance was once known in Louisiana, and the name itself still occurs in U.S. songs and folklore.

**BAND 18: JAMAICA.** This is Cumina drumming recorded in Kingston by George E. Simpson. A Cumina band typically uses two African-style drums (which however are made of kegs rather than hollowed logs) with goatskin heads, a bass drum, gourd rattles, and a metal scraper resembling a flattened nutmeg grater. The keg drums (called Cumina) are beaten with the hands, the bass drum with a thick stick, one end of which is wrapped in a piece of cloth or hide. According to George Simpson, appropriate occasions for Cumina drumming include: The celebration of someone's release from prison, a sport day, Emancipation Day (August 1), a big gambling game, and rituals following recovery from a serious illness. Since it is regarded as rejoicing music, it is not used in ceremonies such as wakes, funerals, etc. Cumina drum rhythms are regarded by Jamaicans as "African."

**BAND 19 — BRAZIL: FOUR RHYTHMS FOR ESHU.** Recorded by Melville J. Herskovits and Frances S. Herskovits in Bahia. From the Archive of American Folk Song of the Library of Congress, and the Laboratory of Comparative Musicology, Northwestern University. Dr. Herskovits says of the setting in which this drumming is found:

"The African Cult-Groups of the city of Bahia, Brazil, worship a pantheon of gods of African origin and identity. These gods are equated with the Saints of the Catholic Church, and, in popular designation, their names occur interchangeably with Yoruba equivalents.

"Each cult-group bears the name of what in the idiom of cult-worship is called a "nation," and which is, actuality, a regional African name of what had been, or still is, an indigenous kingdom or principality, from which a numerous slave population had been brought to Northeastern Brazil. A number of these cult-centers have retained a degree of African worship of such orthodoxy as to equal similar religious cult centers in the areas in Africa from which they derive. There are, indeed, instances where the organization of ritual observance surpasses in duration, and in lavishness of offerings and ceremonial display, anything that can today be encountered in the related regions in Africa itself, except where some special ceremonial is sponsored by an important



chief of priest, in behalf of a large population group.

"Of the orthodox cult-groups, the outstanding are the Gege and Ketu of West Africa, and the Congo-Angola, derived from the corresponding region in Africa, now under French, Belgian and Portuguese rule. The Gege group comprises Dahomean deities, while the Ketu, formerly a prosperous native kingdom on the border between Dahomey and Western Nigeria, is a Yoruba worshipping group, which includes the related Ijesha worship, the Ijesha group being still both numerous and influential in Bahian cult life."

The four rhythms for the deity Eshu heard here are played with two drums and an iron gong. For the Ketu and Gege rhythms sticks are used. The Ijesha and Congo-Angola drums are played with the hands.

(a) Ketu rhythm; (b) Gege rhythm; (c) 'Jesha rhythm; (d) Congo-Angola rhythm.

Eshu is the trickster god of the crossroads and entrances. All rites must open with songs for him. He is known as Legba among the Gége, and as Bombomjira by the Congo-Angola cult. He is known in the Dahomey cult of Haiti as Legba, and in the Lucumi (Yoruba) cult of Cuba as Etcho, a corruption of Eshu.

**BAND 20 — BRAZIL: FOUR RHYTHMS FOR OGUN.** Recorded by Melville J. Herskovits and Frances S. Herskovits in Bahia. From the Archive of American Folk Song of the Library of Congress, and the Laboratory of Comparative Musicology, Northwestern University. These four rhythms are for Ogun, the god of iron, of ironworking, weapons and war, known among the Gege as Gu and among the Congo-Angola cult as Roshi Makumbi. Heard here are the deity's rhythms as played by (a) the Ketu, (b) the Gege, (c) the 'Jesha, and (d) the Congo-Angola. Two drums and a gong are used throughout. In the first two examples sticks are used, in the last two the drums are played with the hands.

**BAND 21 — VIRGIN ISLANDS.** This is a Bamboula Dance, recorded by Tram Combs and Theodore Van Dam on the island of St. Thomas. The Bamboula is an old dance, referred to frequently in the early literature on the West Indies. In name, at least, it survives in Haiti as the Baboule. There is no certainty that the Bamboula of the Virgin Islands is precisely the same dance mentioned by early chroniclers, but the drums are played in an old style, virtually in the manner of the Juba drums of Haiti. The drummer sits astride the drum, and a second player sits or stands behind, beating sticks on the wooden body of the drum. The Bamboula drum (also called *ka*, a term used in Haiti) is about three feet high, and the head is mounted by a combination of hoop and pegs, a form that is known in West Africa. An interesting thing about the Virgin Islands Bamboula is that it is played by women rather than men, though it is not clear that it is exclusively a woman's prerogative. It is possible that the women's role as drummers developed in connection with carnivals, during which the traditional "rules" are flouted.

**BAND 22 — SURINAM.** Recorded by Lisa Lekis. The people of West African descent in Surinam, better known as Dutch Guiana, have a history in the New World that is unique. At an early date slaves who had been brought to the Dutch colony from Gold Coast — primarily Ashanti — revolted and fled up the rivers into jungle country, where

they built villages and reconstituted their lives along West African patterns. From time to time these "maroons" swept down on the plantations and coastal settlements for supplies, taking back with them not only guns and powder but other slaves whom they had freed. So strong did these African forays become that the Dutch Government launched full-scale military operations which, however, ended in dismal failure. In their inland retreat these people — known as Djukas — have maintained to a remarkable degree many aspects of Ashanti culture. They alone of people of African descent in the New World continue to practice wood-carving in the pre-slavery tradition. African language, dance and music have also survived among them. In recent years there has been increasing contact between the Djukas and the cities, populated largely by other people of West African descent. City music has been greatly affected by European and Caribbean culture, but African drumming still remains. In its purest form, however, Ashanti music is to be found in the jungle country among the Djukas.

**BAND 23 — THE UNITED STATES: JAZZ DRUMMING BY BABY DODDS.** Recorded by Moses Asch. This exceptional piece of solo drumming by Baby Dodds is done on a percussion battery, which consists mainly of the following: Bass drum, with foot pedal and speed pedal; snare drum with angora goatskin head; three tom-toms (smaller than snare, and without snare strings), described as "quarter-tone, half-tone and whole-tone"; two cymbals, one of which is foot operated; one wood block; four cowbells. The drummer's equipment also includes two sets of drumsticks, one set padded, and a ratchet. This battery shows a marked relationship to the simpler batteries of the disappearing washboard bands. Note also that the cowbell (without strikers) was developed in the West Indies as a substitute for the West African tongueless bell. Different tones are produced on the block by striking it in different spots and with different parts of the drumstick, as in the case with the African slit-log drum. The left-hand "hard" beats are called "mama," and the right-hand "soft" beats are called "daddy." The terminology is of special interest in view of the fact that certain drums — usually the ones which take the hard stick beats — are referred to as "mama" in the West Indies (Haiti, Cuba, Martinique, Guadeloupe, Trinidad) and even in West Africa. The tempo of this piece is described as "Jump," sixty-four beats to the minute.

**BAND 24 — THE UNITED STATES: N.Y. CHILDREN'S BAND.** Recorded by Tony Schwartz. This is a New York street band composed of boys in their early teens. Groups of this kind have become increasingly frequent in recent years. A heavy immigration from Puerto Rico has intensified the impact of West Indian music, and the more traditional Negro street bands that performed with tambourines, washtubs and washboards have been submerged by Rhumba, Conga and Mambo groups. The significant thing is that a preponderant number of these newer groups are composed not of Puerto Ricans or other West Indians, but of native Americans, many of whom come from rural areas of the South. The usual instruments are drums (bongos or congas), claves (hardwood sticks beaten together), marracas (gourd rattles), and sometimes a bottle or bit of iron for percussion.



**JUBA**

♩ = 164

Sticks:

Drum:

# — JUBA RHYTHM, HAITI

## TRANSCRIPTION OF JUBA RHYTHM BY GEORGE HERZOG

HAROLD COURLANDER, EDITOR  
MOSES ASCH, PRODUCTION DIRECTOR

## PHOTOGRAPHS:

ARADA DRUMMERS — GEORGE E. SIMPSON  
JAZZ DRUMMER — DAVID EISENDRATH, Jr.



— JAZZ DRUMMER, U.S.A., BABY DODDS



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