FOLKWAYS FE 4505

CUBA: SUTILEZA
FINLAND: VELISURMAAJA
UKRAINE: THERE'S A WELL
IN THE FIELD
CANADA (GASPIAN BAY):
ADIEU DONC MES CHERS PARENTS
AMERICAN INDIANS (SIOUX):
COURTING MELODY
SERBIA: UGASNULE OCI CERNE
CHINA: HU-K'IN MELODY
ITALY: LA NOVENA DI NATALE
IRAN: SEGAH
AUSTRALIAN ABORIGINES:
CORROBORRE SONG
CHILE: FESTIVAL DANCE
ALBANIA: LULE SOFO DJALE LULE
WESTERN CONGO: XYLOPHONES
JEWISH: ORIENTAL KOL NIDRE
KASHMIR: FOLK DANCE
AZERBAIJAN: FOLK SONG

MUSIC OF THE WORLD'S PEOPLES

VOLUME TWO

ETHNIC FOLKWAYS FE 4505

Cover Design by Ronald Clyne

Descriptive Notes are Inside Pocket

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FOLKWAYS FE 4505

ETHNIC FOLKWAYS LIBRARY Volume Two

FOLKWAYS RECORDS FE 4505

MUSIC OF THE WORLD'S PEOPLES

Compiled and with Notes by Henry Cowell

Serbia • Iran • Albania • Congo • China • Finland • French Canada • Ukraine
Chile • Italy • Kashmir • Sioux • Jewish • Australia • Cuba • Azerbaijan

Cover design by Ronald Clyne

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MUSIC OF THE WORLD'S PEOPLES

INTRODUCTION AND NOTES

by Henry Cowell

Every people in the world has music, and music is a strong part of the life of most peoples. In a vast majority of cases, this music is not read from notes, but played or sung "by ear". Such is the music of which this series deals. Some of it, as in the case of many oriental musics, belongs to a highly cultivated, old, and carefully-wrought system, and its tradition is meticulously preserved by precise aural training. In other cases, the tradition is maintained in a more carefree manner; but there is a well-recognized tradition and style in all of it. Whether there is specific training or not, folk singers and players pick up the elements of such tradition and style by ear. In most cases these musicians perform music which is already well-known to their people -- they learn particular songs and dances from their parents as children, or from good older performers in their locality. Old songs are sometimes changed a bit, so that variants often may be found in the case of folk music, less often in tradition cultivated musics of the Oriental peoples. Completely new tunes are seldom born -- a "new" tune will have elements of known older ones in it as a rule; snatches of melody, rhythm, and in some cases chords unconsciously remembered from general musical experience.

There is much more interplay between cultivated music and folk music than is usually realized. Just as "classical" music frequently strengthens itself by drawing on folk sources, folk musicians utilize musical materials heard in surrounding written-down music. Chords have been discovered from hearing European cultivated music and are used in many parts of the world; the scales and modes of the Byzantine culture are used in folk music wherever these scales and modes are preserved in nearby churches, and so forth.

Styles of performance differ widely among different peoples. Ways of singing that please one people may disturb others (the average Chinese has as much trouble understanding our singing as we do his), but there is often much resemblance in actual musical material. One of the oldest known tunes in the world -- "Peach Blossom", from China, -- is fundamentally the same as "Nobody Knows the Trouble I've Seen", a Negro song; but the styles of singing are so different that this is more noticable than the tune resemblances.

Subtleties of pitch and rhythm are often impossible to notate, so that written-down versions, although they may remind one of the original, do not do more than to suggest the living reality. It is necessary to hear people sing and play their own music to gain its real feeling.

The world's music is a lateral history, for music in every stage of development exists somewhere today. There are still primitive tribes whose culture has not gone beyond that of peoples of ten thousand years ago; their music is very like that which must have existed then, as far as this can be reconstructed. There are other tribes, sometimes called primitive, whose culture is extraordinary and diversified. This shows in their music. Tribes of Central Africa, for example, use a great variety of scales and tonal patterns, and their control of simultaneous rhythms is not exceeded by any other people. Many oriental musical cultures are highly complex and sophisticated. Some of them exceed Western practice in certain respects; for example, the ragas of India form the world's most highly organized melodic and scale system, and the same people's tala system is an orderly study of countless rhythmic forms. The earliest writing on music in ancient China recommended a simplification from 56 tones to an octave to a mere 24 (quarter-tones). This was later (about 300 B.C.) changed, in China, to the 12 tones which form the basis of the Western scale. The earlier microtones exist now in the form of sliding tones in Chinese opera-dramas. Large orchestras -- from 500 to 900 players -- existed in China in the T'ang Dynasty (about 700 to 900 A.D.) Large choruses -- up to 50,000 strong -- were known in ancient Hebrew culture. The sort of instruments used in the T'ang Dynasty orchestras, exquisitely constructed, are used all over the Orient today. The kind of melody sung by ancient choruses (such as the Hebrew) is sung today throughout the Near East.

Chords and harmony have been the special point of development of Western musical culture; and while folk-tunes, as sung by farmers and mountaineers the world over, used to be sung as melodies alone, today the use of chords to accompany tunes has spread widely. Guitars, banjos, lutes, harmonicas, accordians, etc. or their equivalents are found nearly everywhere. In places where earlier traditions are undisturbed, these instruments play a "ground" tone -- a steady under-lying tone like the drone of a bagpipe. Later there may be two or more such ground tones (as in Scottish warpipes) and still later, major and minor chords will be picked up by ear and played, at first with no changes, later with only one change, and still later with a growing number of chord shifts. Where folk-players come into contact with commercial popular music -- as over the radio -- the more modern seventh, ninth, and chromatic chords may creep in; but so far, this is quite rare among non-notereaders.

The music of some peoples of the world will sound extremely strange on first hearing. Yet all of this music contains richly rewarding values. That which may seem raucous at first may come to sound beautiful on further hearing; and at the very least, it will be found to be full of meaning and feeling. There is no better way to know a people than to enter with them into their musical life.

Commercial popular music and Western fine-art music are quite obviously a part of music of the world's peoples. It can be assumed, however, that examples of these musics may be heard elsewhere, and the present series is limited to music sung and played without benefit of written-down notes. It might be possible to organize the material by races, by styles, by history, or by geography; no such types of organization are attempted here. There is presented instead a sampling of widely contrasted musics from many levels of culture and many parts of the world. It is a series which may be started but never ended. The world is full of different peoples, each with many sorts of music. And even as one listens to examples of all of these musics, changes are going on, and all over the world new hybrids are being formed through acculturation. At no time before has there ever been so much intercommunication between peoples; this can be observed musically in the form of ever-changing new mixtures of chords, tunes, rhythms, and styles.

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1. MADAGASCAR (CHANT MALGACHE): OAY LALAY E (OHE ANIS!). Girl's Chorus, African-type harp accompaniment. Young girls singing (with surprising lack of vibrato) a tune which seems African in style and form, but in parts; a procedure picked up by ear from the French who control the Island. The plucked accompaniment is on an African type harp which is held against the body for resonation.

2. IRELAND (MEDLEY OF REELS): DROWSY MAGGIE, SCOTTISH MARY, FLOGGING REEL. Uileann pipes. Dances in Ireland are by tradition played on uileann (shoulder) pipes. The tone is light, the range is great, and there are many ornaments. The style is called a lilting style, and is the basic one for country fiddlers in the U.S.A. as well as in Ireland, for jigs and reels.

3. GEORGIA (CAUCASIAN): Greek Orthodox Church choir. Intense choral music which preserves the "organum" style of medieval Christian music, combined with modes preserved from Byzantine culture. The part-singing, very prevalent in this region, is spontaneous.

4. GREECE: Shepherd clarinet-like pipes, kanun accompaniment. The shepherd who plays on this record made his own clarinet-like pipes so that they could play a chromatic scale, and are flexible in both extremes of range. He makes highly virtuostic variations on a tune which is said to have come into Greece at the time of the Persian wars. The accompaniment is on the kanun, strings played on directly by hammers held in the hands of the performer.

5. JAPAN (GAGAKU): IMPERIAL SHO KOTO CHANT. Male singers accompanied by the koto and sho. Music for traditional dances of the imperial court, intoned in low men's voices in dignified measure, with rhythmical punctuation of the koto, a harp-like instrument, and the ancient sho, a mouth organ with tiny pipes arranged like those of a pipe organ, playing the melody four octaves higher than the singers. The octaves are deliberately played slightly out of tune to give a rubbing, dissonant sound.

6. NIGERIA (YORUBA TRIBE): Choral "singing" conversation with signal drums. Wild singing conversation interspersed with choral strains from a "singing band" is transmitted by drum signals which are not only understood as a language, but which also must fit rhythmically with the music.

7. INDIA: 1. SANAI GATH (RAGA KAPHI)
2. BOMBAY ORCHESTRA
Two examples of highly cultivated forms, with much diversity in rhythms delicately drummed on tabla and baya drums, and ragas (modal scales) drawn from a gamut of twenty-two tones to the octave. The main instrument in the first case is the sanai, a double-reed snake-charmer's pipe, rich in sliding tones and pitch deviations. In the second case the first featured instrument is the esraj, a bowed instrument with many sympathetic strings which vibrate when the larger strings are played; and next the jalatarang, a series of tuned bowls, played with masterly dexterity.

8. FRANCE (PYRENEES): DANCE TUNE. Musette with accordion accompaniment. The musette is the tiny bagpipe of the French, and while one reads of it frequently, it is rather rarely heard outside of the French countryside. It is heard here with accordion accompaniment in a syncopated 3/4 dance tune.

9. RUSSIAN GYPSY: Vocal with harmonica accompaniment. Gypsies are apt to apply their own style to the music of whatever land they may be in, so this song has combined elements of Russian folk music and Gypsy impetuosity. The mode is from the Byzantine, used in the Orthodox Church, picked up by ear in Russian folk song, and relayed further from there into Gypsy music. The unwavering voice is accompanied by the accordion -- called a harmonica in Russia.

10. BALI (GENDER WAJANG): Gamelan orchestra of Koeta. The Balinese gamelan, or orchestra of tuned percussion instruments, is one of the great types of musical bodies of the Orient. There are sets of tuned gongs, bells, xylophones, etc., in a five-tone scale on which it is impossible to make a really unpleasant tone combination; so while one player maintains a basic melody, the others create a semi-improvised, semi-traditional counterpoint containing much decoration, syncopation, and change of pace and dynamics.

11. ARABIA: Vocal, instrumental accompaniment. Singing with an intense nasal tone and many tiny tonal ornamentations is characteristic of a Near-Eastern Islamic style having had its roots in Arabia since the time of Mohammed, and having drawn to itself elements from many nearby ancient cultures.

12. TAHITI: 1. MAURURU ROA VU
2. RIRO MAU
3. HAH HAH MOOREA
Vocals with coconut drums accompaniment. When first discovered by Europeans, the Tahitians already sang harmonically in two and three parts in a five-tone scale. The language, with its glottal stops, lends itself to a breathless rhythm, sometimes spoken, sometimes sung, enhanced by tiny beats on coconut drums.

13. TIBET: LAMENT FOR THE DEAD. Lamas chanting in unison with percussion and bells accompaniment. Chanting of the lament for the dead by Lamas has been steadily practiced for many ages. The chorus of deep bass voices is impressive to a point of seeming almost sinister.

14. UNITED STATES: PRETTY POLLY. A Tennessee mountaineer singing, accompanying himself with banjo. Mountain singers in Tennessee delight in preserving old English-style ballads, served in American style, sung straight out with no prettifying of the voice, but with lots of verses. The present ballad singer knows a thing or two about picking a banjo, with which he accompanies himself.

15. ICELAND: SONG OF GREETING--HLIDARENDAKOTI (RYMUR). Nearly every Icelander is a folk singer. The older people often sing in two parts in open fifths, in preservation of medieval European religious forms; "rymur" are improvised songs of greeting to guests. The present unaccompanied song is a typical simple, serious folk-tune.

16. SPAIN: PATENERAS (CANTO HONDO): La Nina de los Peines singing with guitar accompaniment. From southern Spain, particularly among Gypsies, comes the impassioned "canto hondo" (deep song), usually sung with emphatic delivery by deep-voiced women, with much fioratura, to the accompaniment of a well-played guitar. The guitarist usually plays longer passages alone, with many improvised chords and changes of pace, so that he is rather a partner in a duet than a mere accompanist. The mixture of Moorish and European elements forms a hybrid of long standing.

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17. CUBA: A "son" is a Cuban development of a Spanish-type folk song. This recording is of a son performed as a rhumba in Afro-Cuban multiplicity of incisive rhythms. It was made long before the rhumba hit Broadway and became watered down. The chorus sings in chords picked up by ear; and in the percussion section African-type instruments are used to produce from 5 to 7 simultaneous rhythms.

18. FINLAND: The "Edward" ballad is one of the most famous of all European folk ballads, and is found in English, Gaelic, German, Dutch and Scandinavian languages. Composer Johannes Brahms made his own arrangements of it. It springs up in the American southern mountains. The story is always some version of a mother questioning her son on the death of his brother, and it is becoming more and more obvious that her son has committed fratricide. In the present Finnish version, mother and son sing antiphonally; she asks when will she see him again, and he sings "when the rocks turn to water"

The singers use the first five tones of the minor scale, and accompany themselves on the cantele -- a zither-like instrument which usually rests on a table between the singers, and is plucked.

VELISURMAAJA

Aiti: Mistas tulet, kustas tulet, poikani iloinen?
Poika: Meren rannalta, meren rannalta, aitini kultainen.

Aiti: Mita sielta tekemasta poikani iloinen?
Poika: Hevostani juottamasta, aitini kultainen.

Aiti: Mist' on miekkasi vereen tullut, poikani poloinen?
Poika: Pistin veljeni kuoliaaksi, aitini kultainen.

Aiti: Minnekkas nyt itse joudut poikani poloinen?
Poika: Muille maille vierahille -- aitini kultainen.

Aiti: Koskas sielta kotia tulet -- poikani poloinen?
Poika: Konsa korppi valkenevi -- muorini kultainen.

Aiti: Konsa korppi valkenevi -- poikani poloinen?
Poika: Silloin kun kivi wetten paalla pyorii-- poloinen? muorini kultainen.
Aiti: Konsa kivi wetten paalla - poikani poloinen?
Poika: Silloin kun tahdet taivaalla tanssii -- muorini kultainen.

Aiti: Konsa tahdet taivaalla tanssii -- poikani poloinen?
Poika: Silloin kun kaikki tuomiolle tullaan -- muorini kultainen.

Mother: Where have you been happy boy of mine?
Son: I went to the shore -- my dear mother.
Mother: What have you been doing there my happy boy?
Son: My horse was thirsty -- so I gave him water -- dear mother.
Mother: Where did you get those blood stains on your sword my poor son?
Son: I killed my brother -- mother dear --
Mother: What will happen to you now -- my poor son?
Son: I will go far away -- to a foreign land -- dear mother.
Mother: When will you return to your home land? My poor son.
Son: When the "Black-Bird" turns to white -- my dear mother.
Mother: When will the "Black-Bird" turn white -- my poor son?
Son: When the stones are floating over the water -- my dear mother.
Mother: When will the stones float over the water -- my poor son?
Son: When the stars are dancing in the sky -- my dear mother.
Mother: When will the stars dance in the sky -- my poor son?
Son: When we will all be judged in Heaven -- my dear mother.

19. UKRAINE: Women farmers of the Ukraine sing with strong, unwavering voices. The singing parts, usually two but sometimes three, are selected unerringly by the lower voices without benefit of notes, and the strong-pulsed beats may hurry or hold back, yet everyone is together without conductor. At first the notes A, B, C, D, E are used and the G below, making it appear an Aeolian Mode. But for the final cadence, one goes on to F# (which makes it sound Dorian in form at this moment) and ends in E, on the octave. The C is about 1/2 sharp, so there is a "neutral" third from the A up, giving a somewhat primitive quality.

20. CANADA: A man from Gaspian Bay sings in old French style without accompaniment. He sings a song of farewell to his parents in true folk manner. The style is matter-of-fact, in general expressive but not of the particular words being used. The tonic and dominant chords of the major scale are suggested, but there are tiny slides, in the first line from the 3rd to 5th Degrees, in the second line from the 2nd to 4th. The "graces" decorations and mordants, give the manner of singing a universal folk character.

ADIEU DONC MES CHERS PARENTS

Or adieu donc mes chers parents
J'ai fait un adieu por longtemps
Car si je pars pour l'Amérique
Dans un pays bien éloigné
Or adieu donc, mes chers amis
Ah! je m'en vas vivre dans l'ennui.

Je suis-t-un enfant délaissé
Bien affligé de la pauvreté
Je n'ai ni père, je n'ai ni mère
Aucun secours d'aucun coté
Ah! mon Dieu, soyez donc mon guide
Ayez aussi pitié de moi.

Or adieu donc mes chers amis
Ah! je m'en vas vivre dans l'ennui
Ah! que ma joie serait profonde
De pouvoir se revoir un jour
Dans le berceau de mon enfance
Là où j'irai finir mes jours.

C'qu'en a compose la chanson
C'est un garçon d'un grand renom
Mais il l'a faite et composée
C'est en parlant de son pays
Mais il l'a faite et composée
C'état por se desennuyer.

So farewell my dear parents
I am saying farewell for a long time
Because I'm leaving for America
To a country that's far away
So goodby my dear friends
Oh, I'm going to live in loneliness.

I am a forgotten child
Much affected by poverty
I have neither father or mother
No help from anywhere
Oh, my God, be my guide
Also, have pity on me.

So farewell my dear friends
Oh, I'm going to live in loneliness
My joy would be great
If I could see you again one day
In the crib of my childhood
Where I'll spend my last days.

The one who composed this song
Is a boy of great renown
For he made it and composed it
By talking about his country
For he made and composed it
To forget his loneliness.

21. SIOUX: American Indians sing and drum a great deal, but melodic instruments are rare. Almost universal among most tribes, however, is the practice of young lovers wooing their lady-loves by playing the flute; in fact, such playing amounts to a proposal. The young man must learn the flute especially for this purpose. Such a love song is the one here recorded on a low flute. The four-note scale consists of Nos. 1, 2, 3 and 5 of a major scale, with "graces"

22. SERBIA: The vocal rhythm of ecstasy without beats is preserved from medieval times on this expensive tenor solor. A bass tamboritz (mandolin-like instrument) plucks repeatedly on a ground tone which is also sustained by bass voices. The voices finally move on a counterpoint against the tenor in 12th or 13th century style, using Dorian Mode. Later the minor 3rd is exchanged for a major 3rd, giving the Mixolydian Mode. The style seems Oriental, but is actually an adaptation of Early Christian modes as used in the Serbian Orthodox Church, into a secular love song. A violin plays ornamented modal melody in the interlude.

23. CHINA: The Hu-kin is a bowed instrument with two strings. The bow is between them (it never gets lost). When pressed upward, it plays on the upper string, and when pressed down, it engages the lower string, which is tuned a fifth down. The strings are stretched across a tiny resonator covered with snake-skin, which gives a very nasal character. The melody

is also duplicated here on a "butterfly-harp" whose strings are played by tiny split-bamboo hammers held one in each hand. The conventionalized slides are those of Ming Dynasty North Chinese tradition. The scale is usually five-tone (pentatonic), the 1st, 2nd, 3rd, 5th, 6th, and 8th degrees of major scale, with the 5th in the final tone; but a 1/2 sharped 4th degree and a 1/2 flatted 7th are sometimes used by way of decoration.

24. ITALY: One of the oldest varieties of folk music still found nearly all over South and East Italy is that of the traditional Christmas music. Out come the old pipes (zampogne) and reed instruments (ciromel) introducing songs of the Birth of Jesus, singing in a manner folksy and direct and very earthy, a manner known to all Italians, but far removed from the opera-imitative singing usually associated with Italian folk-songs. The first five notes of the major scale are used by the voice. There is a feeling of harmonic shift from tonic to dominant and back again in the ciromel which adds the 6th and 7th notes to its melodic interludes for this purpose.

25. IRAN: A rhapsodic love-song, with introduction and interludes played on a violin, used to imitate the rebab, a Persian bowed instrument. The violin, held between the knees like a 'cello, is made into a thoroughly Oriental instrument, and plays exactly the same part that a rebab would, sometimes on a high strings sometimes on a low one. The singer uses the old Persian art of the glottal trill (notes about 1/2 tone apart with a glottal stop between, as in yodelling) and a sort of miraculous and agreeable bleat, in which the same tone is sounded rapidly over and over, with glottal interruptions. The old Iranian scale defies description in western terms.

26. AUSTRALIA: Australian aborigines ("bushmen") are among the least developed of so-called primitive peoples. There is a great deal of music among them, and there are constant ceremonies and rituals. By far the greater number of these consist of rhythmically punctuated chants (coroboorree songs), and as in the present case, are devoted to making friends with animal spirits. Rhythmical ostinatiars produced by clapped sticks, and by men hooting through horns. A high male voice sounds a melody which is also sung by a choral group. There are tiny yells and cries; and hisses show that the animal being courted is a snake.

27. CHILE: In the high north Chilean Andes, in a small coal-mining town, there is a fiesta which starts after church with a religious processional. Later the crowd dances in the open; Indian drummers play together fast and furiously, with much syncopation bandied about between them. They accompany a fiddler who plays a simple Spanish-style dance melody over and over in accompaniment to a woman who sings the same fragment of tune ad infinitum -- it is E, E, C#, C#, D, D, B; with slides from E to C#, and from D to B, in about the tempo of a samba (Brazil) is just across the mountains). This recording is a patch out of the dance in full swing.

28. ALBANIA: A lively dance in southern style with home-made clarinet on top and a rebab (bowed instument originally from Persia) decorating a ground bass with little slides. A male trio enters; the tenor slides above; there is a bass on the ground tone, and a middle voice, after singing a counterpoint to the tenor, slithers gradually down to the low tone. The scale is nos. 1, 3, 4, 5, 6 and 7 of the natural minor, highly decorated by short sliding loops.

29. WESTERN CONGO: Congo xylophones are famous, and some musicologist believe that this instrument originated there, and has been carried from there to the rest of the world. Portable smaller xylophones may have gourds of proper sizes to resonate each tone; the larger Congo instruments, however, are resonated by holes of just the right width and depth dug in the ground under each tuned stick. This is only practical in dry season, which is therefore xylophone season. The present record is of two of the larger xylophones; they play in a rapid-flowing organization of even rhythm. There is a suggestion of chord succession-triads with the 5th about 1/2#. There are rather disorganized choral sounds, but a very direct soloist, who sings of his mother. The tuning is far from that of European music, but always consistent.

30. JEWISH: Jews have preserved elements of their musical tradition in whatever part of the world they have found themselves. In some cases their traditions have mixed with those surrounding them, but many religious singing styles are preserved more purely. The present Kol Nidre, a call to prayer in what is called Turco-Sephardic version, is in the best preserved manner thought to have originated in the temples of about the 2nd century of the Christian calendar.

31. KASHMIR: Kashmir is mountainous, wild, isolated. The subtleties of the cultivated music of India have no more influence on it than Bach has on the music of the Sioux. There has been some Islamic musical infiltration, but the strong dance rhythm and excited coming together of instruments represent for the most part a rise from primitive to folk music which has taken place in this old locality directly, with a minimum of ideas from adjoining cultures. The present dance starts slowly and gathers rhythmic impetus. Several varieties of plucked stringed instruments are used, and a high reed. The scale tones are G-flat, A-flat, B-flat, E-flat, F, G-flat, with A-flat as tonic.

32. AZERBAIJAN: A rebab (bowed instrument) and a tar (plucked instrument with a long neck and wasp-like body) introduce the frenzied phenomenally high tenor, typical of the Azerbaijani (a people of the Caucasian Mountains). The glottal trills with which the intense, long-held high tones are decorated are a mountain folk adaptation, picked up by ear, of old Persian cultivated music. The voice starts out of the D above hich C and trills takes this a half step higher; yet there is no falsetto; it is a full-bodied tone backed by strong feeling.

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33. MEXICO: Folk music in Mexico has a strong Spanish base, but is never just like music in Spain. It often possesses elements from Indian and Negro music. Pure Indian music still exists in some places, but is hard to find; for the most part Indians perform a music which has incorporated some Spanish elements. It is typical that the folk music should be popularized, and there are only minor distinctions between folk singing in the country and in city cabarets.

The present recording is in popular folk style, and is a characteristic duet between two men, who sing a dance tune rhythmically. A virtuistic country-style fiddler shows some influence from the United States; he embellishes the chord tones at times in rapid sixteenth notes, and sometimes strums the strings like a guitar in frenzied rhythm. A guiro (scratched notched gourd) adds an African element. A major scale is used, with the three primary chords (tonic, dominant and subdominant) played by ear in Spanish manner, characterised in the melody by its proceeding up to the leading tone, and returning down without going up to the tonic.

34. ENGLAND: English ballad and folk singing (together with Irish and Scottish) lies in back of most of the folk music of the United States; but much more of it has been found there than is still preserved by folk singers themselves in England. The old tunes are modal rather than in keys, and are traditionally sung without accompaniment, in clipped, rhythmical fashion.

This recording represents such a tradition. The male singer brings out the folk-dialect words in clear, fairly rapid rhythm. The melody is in aeolian mode. The only concession to sophisticated style is a ritard at the phrase-ends, expecially at the very end.

35. PERU: Folk music in Peru is dominated by old Indian modes, especially those of the Incas. The high mountain Indians still preserve their music in "primitive" form; near the coast Spanish style prevails, but with some Indian influence; in between, the mestizos are mixed not only in blood but in their music, which is an integrated blend of styles. The scale tones (transposable) are A, C, D, E, G. First phrases usually end on C, last phrases on A.

This recording presents a solo on the quena, a small primitive flute which is to be heard all over Peru. It possesses a high clear sound, slightly more reedy than a cultivated flute. Such instruments, made of silver, and sometimes even of human shin-bones, have been found in pre-Columbian Inca graves.

36. (a) and (b) PHILIPPINES: Folk music in most parts of the Philippines is almost entirely Spanish in style, with surprisingly little influence from older primitive music, or from America. The original Philippine music is preserved only in very remote districts.

Only rarely may one find Philippine music as primitive as that of the present recording. On cut (a) there is a male singer with a primitive, half-spoken quality in the voice; yet it is quite steady. A pentatonic (five-tone) scale is used, rather than the major (seven-tone) scale; but there is still a small amount of Spanish influence in the melody and the plucked string accompaniment. On cut (b) the music is much more primitive, with many rather indefinite-pitched instruments being played together without much unity or relationship. A steady plucked dance-rhythm in 2/4 (♫♬ ♫) holds it together somewhat. There are bowed, plucked and blown instruments, the latter flute-like and oboe-like, all within the range of a fifth, and with the lower half-step the predominant interval.

37. PUERTO RICO: Folk music in Puerto Rico is of Spanish and Negro origin, often of a popular character. Most of it does not have the pronounced characteristic of some neighboring islands; the Afro-Cuban, the Calypso of Trinidad and Jamaica, or the almost pure African of Haiti. Elements from these styles are frequently borrowed, however, and the mixture results in something new. The folk-popular style is often sharply rhythmical, influenced by the Puerto Rican rapid staccato manner of speech, a Spanish dialect far removed from softer speech of the Mexicans.

The present recording shows a rather unusual folk style which is more primitive than is customary in Puerto Rico. This is a dance song, with drumming that alternates according to whim between 2/4, 3/4 and 4/4 meters, using many adroit syncopations and contiguous accents as a regular part of the metric scheme, a practice not found in Western art music. There is a basic tune known to all the singers; but instead of singing the tune as it is, each singer does a solo improvisation. Since several singers do this simultaneously, the result is somewhat heterophonic. The mode is Lydian (the same as major with a sharped fourth tone), but often the singers are rather vaguely off pitch, never twice alike. Sometimes they improvise together in thirds. in the manner of some Central African peoples.

38. VIET NAM: Folk music in Viet Nam is in the Malayan manner which pervades the Southeast Asian peninsula, but is perhaps more apt to possess Chinese influence than that of the Malayan countries.

This recording is of a virtuoso soloist on the "butterfly harp", an instrument of many tiny strings, played upon by tiny hammers of thin bamboo, one in each hand. It is related to the Hungarian cembalum and the Arabic kanoon, and is probably the ancestor of the modern pianoforte. The music is in the pentatonic (five-tone) scale, as in Canton, and the rhythm is a plain 4/4, mostly in eighth notes, but with syncopation entering toward the end.

39. BULGARIA: In Bulgaria the folk music, as in general in the Balkan countries, is a mixture of Occidental scales and chords with Oriental modes and rhythms, picked up during the several Turkish invasions.

One of the best-liked instruments to have come to Europe from the East is the bagpipe, and this record is of a typical shepherd piper. The sound is thinner and more delicate than that of Scottish war pipes. There is one low drone (sustained tone) on A; the curious Oriental mode then proceeds upward E, A, B-flat, B, C, C# and E. The melody in any given phrase uses either C or C# but not both, and either B or B-flat, but not both. The rhythm is steady, for dancing, but individual tones are of irregular length.

40. DAHOMEY: In this part of Africa a "singing band" is the most important musical body. This consists of a small group of singing men with accompaniment on drums and a piece of metal (glass bottles are sometimes used instead). There is usually a phrase by a solo singer, answered by the rest of the group.

Such a group is heard on this record. The rhythm is brisk and pronounced; the singers are used to establish a dance pulse with the aid of the percussion. The soloist employs the scale (transposable) C, D, E, G, A. The answering phrase uses the scale A, C, D, E. It may be noted that these are the same tones as are used in the Peruvian Inca scale, and that the use is similar -- the first phrase ends on C, the second on A.

41. (a) and (b). BRITISH COLUMBIA INDIANS: Northwestern American Indians also use the scale (transposable) A, C, D, E, G, A, but the phrase endings are not regularised.

These examples consist of two cuts of different aspects of a "bone game", in which a group click bones rhythmically together at a rapid pace (about M. M. 208). The rhythm is the primitive one of 1/4, as no beat is stronger than another, although the impression to the outsider is of 4/4. The half-spoken melody in the background uses the above scale. Cut (b) introduces a drum.

42. ARGENTINA: Folk music in Argentina is almost exclusively Spanish in background, with a slight Indian tincture. Most of the country districts in the plains are in close touch with larger cities, so pure country-style music is hard to find. Most folk music has a somewhat popular character.

In this respect, the present recording is typical. It is country-style inasmuch as there is hand-clapping, shoe-stamping and free vocal signs of approval, and there is dance fiddling near the end; but there is also an accordian, which has taken the place of the older Spanish pipes, and ritards at the end of cadences which are borrowed from fine-art music.

43. HUNGARIAN GYPSY: The Magyars of Hungary have their own musical styles, scales and modes, a great many of which were made known to the world by Bela Bartók.

Gypsies throughout the world have a very characteristic way of playing, and they apply this to the folk music with which they find themselves surrounded. There are a great many Gypsies in Hungary, and they have developed a music there made up of a combination of their own style of playing with Hungarian (Magyar) melodies.

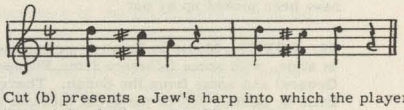
This record is of a group of Gypsies playing a typical czardas. The soloist plays violin with a dashing, strongly-accented virtuosity, accompanied on the cembulam, a predecessor of the piano on which the performer plays with a hammer held in each hand. The music is in minor; and tonic, dominant, subdominant and submedient chords have been picked up by ear from Western European music.

44. TRINIDAD: Trinidad possesses several authentic folk styles, but one which is among the best known is the popular "Calypso" style, said to have been brought from Martinique when Trinidad was still French-speaking. It is now usually sung in English, with some French, Spanish and African words which are often satirically and startlingly frank descriptions of love affairs or current events.

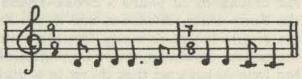
This record is of an older and less exploited style of Calypso-singing accompanied with little drums and metallic percussion. A major scale is used, but with a phrase ending on the second and sixth notes of the scale (an open 5th), which suggests African influence. It is noteworthy, however, that the Calypso style, very popular in West African ports, is imported there from Trinidad and is not thought of as an African style.

45. (a) and (b) ZULULAND: The Zulu have a repetitive style in which there may be found elements from Central and South Africa as well as those of Western African Arabs, although the latter influence is not very strong.

Cut (a) of this record shows breathy-toned flutes and what appears to be a body harp beaten with finger nails. The body harp is like the bow of a bow and arrow, turned away from the player, with from one to three strings. The middle of the bow is attached to a half-Calabash which is pressed against the breast of the player, thus resonating the tone. The music consists of constant repetition of two three-note phrases (Transposable):



Cut (b) presents a Jew's harp into which the player sings while playing. The first phrase



uses only two tones (transposable) and D, the second phrase goes up to E-flat once.

The rhythm employs irregular quarter and eighth notes in 9/8 followed by 7/8 meter.

46. YUGOSLAVIA: In Serbia and Macedonia there is preserved, apparently without interruption since the time of Homer, the tradition of blind musicians who sing long epic songs of the great deeds of old heroes,

accompanying themselves on the gusla, a bowed string instrument dedicated to the glory of the warrior's horse. Not only is the bow of horse-hair, but also the single string which is being played upon consists of strands of horse-hair twisted together.

The musical style and scale is totally different from that of the surrounding folk music, and is obviously older and more primitive, although very exact. All gusla epic chanters use the same scale and style. The scale (transposable) has C as a keynote; it includes a lower tone between B and B flat, and goes up to a not-exact D flat and D, with the possibility of E flat near the end of stanzas. The verse is always in lines of five feet, and the tiny-range melody is repeated over and over. The shortest complete story we have ever found is eighteen minutes long, and many last well over an hour.

The guslar on this record is typical. He made his own instrument, carving the neck in the shape of a horse's head. He is careful in the selection of hair for the strings. The horse's tail must not be black ("too brittle") or white ("doesn't have a singing tone"). If the horse is too old, the hair will break; if too young, the hair will be too slight. He believes himself to be a member of an unbroken line of epic singers since Homer and before, and historians have found much to support his contention. The story on this record, of course, is incomplete.

47. BRAZIL: Music in Brazil is varied. Besides its several schools of fine-art composers, it possesses some of the world's most primitive music among the upper Amazon Indians. Along the coast there is some almost pure African music; and in the cities, music very like that of Portugal. The most typical music, however, is a popular style which contains well-blended elements from all three of the above sources.

This recording presents such a style. Two men sing a samba in fantastically rapid staccato patter, greatly prized in Brazil, accompanied with maracas (rattles), guiro (scraped notched gourd), and a guitar which breaks into rapid melody at some phrase-ends.

48. THAILAND: In the classical music-drama of Thailand there are clear-cut sections; a solo singer with little or no accompaniment, a choral portion, and an orchestral interlude which sometimes overlaps the singing for a short time. With this interlude there is sometimes a dance. The scale is seven-tone, and sounds to Westerners like a major scale; actually, however, the tones are almost exactly the same distance apart, instead of being a succession of planned whole and half steps, as in the major scale.

This record gives a portion of a classic music-drama. The man's voice is steady, in Malayan manner, and without vibrato except in well-controlled bleated trills and glottal yodels, produced according to a much-studied vocal art. The orchestra contains a renet (cradle-shaped xylophone), a high and low bowed instrument in trills and slides, and metallic percussion in steady 2/4, alternately open and damped, against the friskier sixteenth notes of the renet.

49. TURKEY: Turkey has been for many centuries a great cross-road of the Near-Eastern world. At the height of Byzantine culture its vocal studies included singing styles from all the surrounding peoples, and it was the repository of Ancient Greek musical culture -- the same culture which developed into our present Western fine-art music.

This record presents a cultivated tenor with typical open tone, who employs many varieties of controlled slow and fast slides and trills as sung in many nearby countries. There is a rebab (Persian-style bowed string instrument) which plays interludes, and a kanoon (hammered string instrument) on which it is not too surprising to find Western major chords that have been picked up by ear.

50. EGYPT: Music in Egypt is primarily Arabic in style, with some influence from Europe (particularly Greece) and some from the Sudan. There seems to be little or nothing left of the great musical culture of ancient Egypt. As in the case of Turkey, it has been for thousands of years a cross-roads for peoples of the Near-East, Africans and South Europeans, and the music includes many diverse elements. These elements, however, have been somewhat integrated for long enough so that there is a distinctive North African popular folk style of which Egypt is the seat.

This record shows a singer in this style, somewhat more primitive than some of the more popularized city singers, in a rapid dance song of a manner also found in Tunis and Algeria. There are rapid trills which are particularly sharp and clear, and mordants ending on a steady tone. The mode is mixolydian. There is a nose-flute both accompanying and in the interludes - blown through a nostril instead of the mouth.

51. ITURI PYGMIES, BELGIAN CONGO. The Pygmies of Belgian Congo are especially musical. Nearly every member of every group sings, and many play self-made instruments. There is in the music of the present record, little or no influence from outside of Africa. Several features, however, relate it to other Central and Western African music. There is a solo voice which leads, and uses a higher group of tones. This is answered, sometime canonically, by a choral group of voices in unison, using a lower group of tones. The singing is rhythmic, and there is a drum; but the rhythm is simpler than many African rhythms. It is not European in meter, however; there is much meter of 3/4 with the first two beats accented, etc.

The scale of tones is pentatonic (if one combines lower and upper voices) with the remaining tones of the major scale coming in by exception. The upper voice sings D, E, G, with sometimes C leading up to D, and sometimes F instead of E. The lower scale fragment goes from A up to C and D, with low G sometimes leading up to A, and sometimes B instead of C. Pygmies know the overtone series through their flutes, and the singing is clear, fairly well on pitch, and melodious.

Recorded by Colin Turnbull in the Ituri Forest.

52. BORNEO: Influenced by the classical orchestral music of Java, the people of Borneo have constructed their own more primitive gamelon, or tuned percussion orchestra. The groups resemble Javanese gamelons of past years, which have all but disappeared in Java itself. It consists of only a few tuned percussion instruments, mostly of bell metal of different alloys. The present record uses three reiterated medium low gongs on the figure (4/4 quarter notes) D, up to G, down to C, up to G. For punctuation there is sometimes a low gong, sometimes high metalic sounds. The movement is rhythmic, not melodic; and the rhythmic figure, in far-more primitive form, is the same as that of hypnotic music on older Javanese gamelons.

Recorded by John L. Landgraf.

53. SWITZERLAND: YODELLING TUNE: Swiss folk music is famous for embracing the yodel, which is a way of singing from the "natural" voice to the falsetto (a vocal overtone) and back again. Such singing rings beautifully from one mountainside to another, and is known to many mountain peoples throughout the world, though the Swiss are the best known for it. In this record a woman singing without accompaniment, as is the custom in yodelling, pours forth a fetching melody in free rhythm, especially adapted to yodel, which is at its best when the voice must leap a major sixth or an octave. When these intervals occur in the tune the singer can move back and forth easily and musically from one type of voice to the other.

Recorded by Ernest Wolff.

54. YAQUI INDIANS OF MEXICO: Some hundreds of years ago, Spaniards introduced to many Indians throughout Latin America a small harp-like instrument, not unlike an Irish harp of today. Such a harp, made by the players and in more primitive form, is used by the Yaquis of Mexico. In many other respects also, the music of the Yaquis has retained some original Indian aspects while adopting some Spanish factors; but this hybrid has become integrated through having been picked up by ear over a period of several hundred years.

In the present record the notes of the major scale are all used, but there is emphasis on those tones which were a part of the original Indian scale, and on primitive reiteration. A main idea, repeated over and over, (4/4 in quarter notes) is C, C, D, D, up to G, G, G, G. A key change to minor is suggested when the figure changes to C, C, E, E, up to A, A, A, A. Bass notes and chords are used to

suggest tonic and dominant harmonies, as in some Spanish music. Several sorts of Indian rattles enliven the rhythm.

Recorded in Sonora, Mexico, by Sam Charters.

55. U.S.S.R.--FOLK SONGS: In many parts of the world, folk singers who originally sing naturally and simply gradually and sometimes unconsciously adapt their style to a radio or night club audience, so that they make a great effort to "project" their voice, personality and song. This happens in the case of our own "hillbilly" music, it happens in French and German cabarets, and it happens in Moscow.

The woman who sings the typical Russian folk song in this record does so, and the result is something widely heard on the air in Russia. First, the music is citified, then the city version, through record and radio, is picked up be ear by country singers. The tone quality of the singing, the type of freedom taken with the rhythm, and the sort of coquettishness is very Russian, as is the by ear accompaniment on an accordion, with its improvised passages between verses. This type of accordion, though not made by the players themselves, is widely purchased throughout Russia by folk musicians.

The melody is largely in major scale, but with a frequent use of the flatted seventh degree of the scale, so there is a suggestion of the mixolydian mode.

Recorded by Moscow Radio.

56. ESTONIA: In Estonia, as in such neighboring lands as Russia and Finland, men like to get together and sing by ear. Each man sings his own part in the chord with great firmness. There is often a member of the group who sings solo in the verse, and the others join harmonically in the chorus. Typical of Estonia is the double-reed home-made instrument, like an oboe only thinner in tone, which is used in the introduction and between verses in an unaccompanied solo. The choral chords are simple, but somewhat early-seventeenth-century in style as opposed to the primitive quality of the reed.

Recorded by Moscow Radio.

57. RUMANIA: VILLAGE ORCHESTRA: A typical village orchestra, playing together by ear. Strings (bowed) give an ostinato rhythm similar to that of the rumba (8/8 in quarter, eighth, quarter eighth and quarter) on the chord CEG, which is in the position of a tonic chord except that there is no contrasting dominant. The only variation is that the C in the chord, obviously the keynote, sometimes goes down to B flat on the first beat, thus establishing a mixolydian modal form. On top of this, there are solo melodies in which a violin and clarinet alternate; sometimes, more rarely, they improvise polyphony together. While the chord is Western, the rhythm and style of playing shows much Oriental influence. This record is an example of the coming together of Oriental and Occidental musical practices.

Recorded by Michel Cartier.

58. CEYLON: In Ceylon there are peoples who live under very primitive circumstances, and in this record a man sings in quite primitive style, accompanied by drums and rattles. This is a case, however, in which primitive people have picked up by ear some elements of a highly cultured system, this time of India. The style of singing shows that the singer has heard the cultivated tone-quality and ways of going from one tone to another of trained Indian singers, and the drummer has picked up some of the drumming virtuosity, again obviously by imitation rather than training.

Recorded by K. C. Bartholomenscz.

59. AUSTRIA: CHORUS: In Austria in mountains or valleys, groups of villagers often gather together to play and sing. The men often play an improvised wind band, giving crude but enthusiastic chords and rhythms, sometimes giving a whole section by themselves, some times with the rest of the village joining in on the chorus. The chord are tonic and dominant, but simple key-changes may take place, and the present record, which is in the rhythm of a laendler (Austrian dance), shows a change of key to the subdominant between the instrumental and vocal parts, a departure from the school-book dominant key change.

From the collection of The Austrian Information Source.

60. SAMOA: It is repeatedly said that when explorers first went to many of the South Sea islands, they discovered the inhabitants singing together in simple harmonic intervals, such as thirds, fourths, fifths, sixths and octaves. In some places this may still be preserved, but as is the case in Samoa, this native part-singing combined with the sort of chords taught by missionaries in hymn-singing. The song in the present record is an old one about a volcano, in which a style of clear and lovely part-singing contains both elements. It is noteworthy that the hymn-book like chords are adapted by ear (even though they sometimes remind us of student rules of harmony) and are exceptionally musical. It is also noteworthy that frequently in the melody the seventh degree of the scale is left out, and a sixth degree sung instead, in the style of original South Seas music.

Recorded by George Uhe, Jr.

61. BRETAGNE: This typical Bretagne melody is in major mode, with cadence which probably date it after the sixteenth century; but, sung without accompaniment, it proved to be a tune which is better without chords. The melodic contours would be lost if harmony were to be added. The singing is in folk style.

Recorded in Canada by Sam Gesser.

62. PORTUGAL: CHRISTMAS SONG: In Portugal, as in Italy and Spain, Christmas music is apt to come from an old level, and to be less changed than some other folk forms.

In this record a solo singer leads forth boldly, followed by a chorus in unison. Later on, the chorus sings the melody and a third above it for a whole passage, a device introduced into music of several Latin countries in the middle ages, before the development of chords and chord changes. The melody is also medieval in quality and cadence. A high and somewhat out-of-tune whistle is sometimes heard above the group, which is informal and spontaneous.

Although it uses a few notes of the major scale, and can be harmonized, it is obviously meant to have meaning without chords.

Recorded by Laura Boulton.

63. VENEZUELA: DANCE: A lively folk dance. The orchestra of basses moving scale-wise, the tonic and dominant chords on both mandolin and guitar and the rhythmic harmonic singing of the mixed chorus is plainly improvised by non-note-reading folk, but equally plainly the members of the group have picked up by ear some enticing procedures from more sophistocated popular dance bands. The tune is easy to follow, and through much reiteration is retained in the memory. The music is meant for dancing, not just to be heard. The scale is mostly major, but with a flatted seventh sometimes thrown in, and the running bass is of the type introduced from Africa and played on the large plucked-metal instrument called a marimbula, best known in Afro-Cuban bands.

From the collection of L. F. Ramon y Rivera.

64. ARMENIA: DANCE: This is a dance tune with tar (plucked string instrument) and small drum introducing the unison melody, later taken up by a woman, then by a man an octave lower, then by both an octave apart. There are no chords; the melody is in unison in the Dorian mode, which is very popular in Armenia, and the rhythm is also unison, mostly

a simply reiteration of a four-measure phrase in 3/8 meter. The singing possesses a secure tone-quality characteristic of several countries along the south Soviet border; but although it is an enhancement of folk quality and singing, it is taught and rehearsed; so that singers lose some of the entirely natural naive ways of going from note to note. This style has replaced real country singing in much the same way that "hillbilly" singing has here. In any case, it has become the manner of many of the Armenian people.

Moscow Radio Recording.

65. SWEDEN: WALKING TUNE: In Norway and the west part of Sweden a special sort of violin known as a Hardinger fiddle is made and played, and has become a popular old folk instrument. It is played for dance by the same sort of musicians who might fiddle for square dances here, but unlike fiddlers, the Hardinger fiddlers like to play together in groups, usually in unison, but with a suggestion of chords sometimes brought forth. The players sometimes play to be heard just for the music, and this is what is done in the present record. In the background is the accompaniment of a cantele (a little like a zither) giving a chord background. The tune is in major, and is said to derive from a walking tune originally played on pipes. Certain it is that sometimes Hardinger fiddle players walk or march while playing their instruments, much as bagpipers do. The improvised chords include the tonic, super-tonic and dominant.

Recorded in western Sweden by Radiojanst.

66. JAVA: This record is in excellent old traditional Javanese style. Many years of study are required to produce such a smooth and well-decorated vocal manner as that of the opening man soloist, and the gamelon (tuned percussion orchestra) which joins him is very refined indeed. Later, when a woman soloist comes in, she brings with her high wispy flutes, found only in feminine music. The story is derived from old mythology of India, and this whole operatic art is pre-Moslem, over a thousand years old. The ground tones of the melody are in half-notes, sometimes interrupted, decorated by counterpoint in quarter or eighth notes which derive from the same melody--a counterpoint built on decorated unisons. The scale is the one called pelog, G#, A, C#, D, E, G#. This is a scale for music of the court, or other highly-trained music. There is a rival scale (slendro) which is more popular with the masses of Java.

From the collection of Jaap Kunst.

67. KOREA: CLASSICAL MUSIC: In dignified old classical Korean music, represented by this record, a man singer would often read serious old classical words of religious or philosophical import. This reading is in the form of a musical chant, and is accompanied in unison by typical Korean bowed and plucked string instruments. The bowed instrument is made to sound like a human voice, with all the proper inflections, so that it is easy to be fooled on a record into thinking that one is actually hearing voices. The genuine voice, however, is easy to distinguish, as it says words, and also wabbles in a wide, slow tremolo which is one of the hard-to-acquire parts of the art of old singing. The scale is G, C, D# partly flat, E#, and the upper G. As one sees, only four different tones altogether, with the D flat enough to sound very odd to Western ears. It is noteworthy that the folk music of modern Korea, which is more recent in style than the classical singing, uses the scale of G, A, C, D, E, and upper G. The A is added to the old scale, making a typical Oriental pentatonic; and the D, while still sometimes a bit flatter than in Western music, is higher than the ancient one.

From the collection of Harold Courlander.

68. KURDISTAN: In Kurdistan nomads often amuse themselves by playing the zorna, a type of oboe or double-reed instrument of extreme intensity, together with drumming. Both instruments are apt to be made by the players. The zorna is constructed so that it is easy to produce sliding pitches, or a great variety of slightly different tones in the scale; so although the tones of a traditional melody go up or down at the proper moment, they do not always go exactly the same distance in pitch. This would be thought of as out of tune in the West, but here players pride themselves in finding a new set of pitches for each repeat of the melody, without destroying its recognizability. The drumming is in a simple dance-rhythm: 2/4, two sixteenths, then the bar line, then an eighth and two more sixteenths and an eighth note.

Recorded by Ivan Polunin.

69. U.S.A. -- BLUES: "Blues", or songs dealing with feeling in a sorrowful mood, have become commercialized and popularized; but sung spontaneously as non-note-reading Snooks Eaglin sings "This Mean Old World" in Louisiana in the present record, blues can be pure folk singing. The rather primitive vocal tone, and style of cadence endings caught on and were picked up by ear. The improvised chords on the guitar or banjo change key in ways that have later become stereotyped in popular commercials, but not by the original singers. The original melody was always the same, with variations and key changes. There are only four different tones in it (going down, C, B flat, G, E, and low C) which, without the key changes would place it among the more primitive tonal forms. There is also another variation: two of the tones are "blues" tones, subject to being scooped from below upward. The B flat can be scooped to B, and one may scoop in a glissando from E flat up to E. In the primitive form of the tune, the two tones were B half flat, and E half flat; but these tones, not being in the Western musical system are impractical to harmonize. The little scoop goes through these tones from below to above. This has become a feature of blues singing, and has even led some good popular piano improvisers to play the B and B flat, and the E and E flat both together in the chord, since the piano can't scoop; and even though these tones make a theoretical discord, they delight popular piano fans.

Recorded by Harry Oster in Louisiana.

70. JAMAICA - Quadrille
(Gordon Town Band)
Recorded by Louise Bennett

Calypso-style music is best known from Trinidad, and with amusing words, but it exists in different forms in other near-by islands. This record is a Jamaican instrumental record with Calypso-style tune, rhythm and chords (improvised) in popular manner, for dancing. A low saxophone has a main part, but there are also home-made fifes, drums, mariembula (low plucked metal thorns sounding like a string bass) and high plucked strings which may also be self-made. .It is the sort of night-clubbish group in which the players don't read notes.

71. ASTURIA - Folk Dance
Recorded in Letienes by Dr. C. J. Adkins

A fast 3/8 dance with drum and bagpipes (saita) of a rather shrill tone, in a major scale with seventh degree below, and the seventh and third degrees a little flater than our normal tuning.

72. SOUTHWEST AFRICA
Female Chorus and Drum
(Recorded by Laura Boulton

In a fast 3/8 rhythm with drums, a small group of high voices sing in harmonic thirds (each slightly less than a major third). Three of these descend, in a manner often noted among Central African natives, and containing the germs of harmony. There is sometimes a high solo voice, answered by the group. It is believed that this sort of singing in intervals is sponteneous, and not an attempt to imitate Europeans.

73. HONDURAS - Instrumental Dance
Recorded by Doris Stone and Peter K. Smith

An instrumental dance with plucked bass and mandolin. The improvised chords and the major tune are in folksy Spanish manner, but the rhythm is ever-changing. Just when one thinks it is in simple 3/4, there will be a measure of 2/4 interjected; then there will be 2/4 in the treble and 3/4 in the bass (all beats equal), then syncopations in both twos and threes across each other. A primary and easy-to-hear example of changing and cross-rhythms.

74. BYELORUSSIA - Folk Song
Recorded by Moscow Radio

A woman's solo voice, with a typical Slavic tone-quality. The scale is major, but in this unaccompanied song the familiar chords are not suggested by the tune, which is therefore more in the old ionian mode in style - a mode used in the Orthodox Church, and often adopted by ear in secular folk music.

75. ALGERIA - ADJOUADI HADI QUADJBA
Song from South Oran
(Sung by Chikh Hammada - K4216)

In a rather primitive but highly assured manner, a baritone sings a rhythmical tune which is mostly on two tones (D and E) but in which there is sometimes a low C as an adjunct tone to the D, and sometimes a high cry about a fifth above, which is not a part of the tune, but rather an ejaculation. There are two small drums, and a pipe with many trills and ornaments.

76. ZULU - SI ZINYONI (Evening Birds)
Edwin Mkize and Group
(N1115 - Bantu BB501)

A chorus of men and boys sing rhythmically together in a rather fast 2/4 meter. There is improvised three-part counterpoint, usually in two parts and a drone, which however moves into melody while another voice holds. The lower part is in major; the upper part is often in the tonic minor, although it is not entirely clear whether the boys sing the minor third on top because they can't quite reach the major third! The ending sound a trifle sophicated, and one suspects a slight Western influence, although the group is obviously of non-note-reading Africans. No such counterpoints was ever studied from notes!

77. CAJUN (LOUISIANA)
Rue Canal

A good tenor with a real folk quality sings a tune mostly based on tones 1,2,5 and 6 of the major scale. The words are all but un-understandable. Even to a good French-speaker. The tune is in several similar verses. The accompaniment in with accordion and a violin, the latter played in folk style, with sliding tones from one melody tone to the next nearly always. The accordion improvises chords on the tonic as a ground bass, with tonic and subdominant chords above, never the dominant. In one spot only, the seventh of the scale, lowered, is used.

78. HAWAII - KAWIKA (Hula Olopa)
Mrs. Anna Kahalelehua Hall
(from the collection of Mrs. Hall)

Real Kanaka music, now rarely heard in the Island which have adopted the steel guitar, and chords from the outside. There are high and low drums in a 4/4 with accent only on the first beat (not on the third beat).

Several solo voices, one after the other, sing in the old partly-chanted style, mostly on tonic and low sixth degree.

79. HAITI - VACCINES
Bamboo Trumpets and Sticks
Rec. in Haiti by Harold Courlander
(From Folkways FE4403 - Drums of Haiti)

Fairly simple continuous drumming, with light high clave (beaten hard-wood sticks) and a man's voice singing African-type melody in the distant background. One gathers that this sort of singing would not be recorded if the singer knew he were being recorded.

80. ETHIOPIA - I BEG YOU, HEART
Male voice with Begenna
Rec. in Ethiopia by Harold Courlander
(From Folkways FE4405 - Folk Music of Ethiopia)

A man's solo voice on a scale of C (tonic) with low A and higher F. G flat and D flat are used as added tones. A buzzy bass plucked string accompanies on the main tones only (not the flatted ones).

"I beg you heart,
Get accustomed to it.
I have no family.
I beg you heart,
I have no family,
So be you my family.
I beg you, heart,
I have no refuge,
So be you my cavern to live in."

81. MALAYA - SONG
(Temiar Dream Music)
Recorded under the direction of
H. D. Noone and E. D. Robertson

Music in Malaya is extremely varied, as the country has been a cross-roads for many cultures. The main near-by city, Singapore, includes many Chinese who practice their music with little change, and the sprinkling of Chinese throughout Malaya do the same. There has been much mixture and influence from the powerful Indonesian musical culture, and there are many who have settled from Sumatra and Java. The original native music includes some of the world's most primitive, with scales of two half-spoken tones, clapped sticks and body-beating for rhythm.

The present record was made by a rather primitive group, but by no means a very primitive one. There are two well-made drums of high and low pitches, the low on the accented beat, the high drum on the second beat of a constant 2/4 meter. A group of voices, singing in a fairly good unison together, use a scale based on D,A, and G, but with B and F sometimes used as passing and auxiliary tones, suggesting a dorian mode without the second or seventh degrees.

82. BURMA - CLASSIC MUSIC
Aw Ba Thaung (Excerpt from Comic Opera)
(#2 CORE 818)
from the collection of Henry Cowell

Burmese music has one of the very fine classical traditions of the cultivated East, and is unmistakably different from that of any other music. The music is somewhat more allied to Thai than India, as there is much tuned percussion - both metalic small gongs, and xylophones. The orchestra includes little flutes and bowedstrings-high.

This record is devoted to an excerpt from a comic opera, of the sort for which Burma is famous. This sort of music-drama is of a type about 200 years old, and the words and situations are said to be uproarously funny. A tenor sings irregular phrases, with an orchestral interlude. It is rhythmic, rather fast, and gay. The scale, with alternate tonics of F and D (ending finally on F), suggests dorian or lydian modes. The rhythm is of an irregularity which is slightly different in each phrase - much more diversified than the steady flow of similar notes in Thai music.

83. SYRIA - KHEIET EYIOUNEK (Folk Song)
Sung by Youssef Tage (72-X)
from the collection of Henry Cowell

An exquisitely cultivated tenor of old Syrian tradition sings a highly ornamented melody. Long sustained tones change from no vibrato through the faintest of shakes to glottal trills, sometimes embracing a minor third. The tetracord A,B,C,D is used going up, with B flat going down, and sometimes a low G adjunct to the A. An accompanying group includes oud (lute), bowed strings, and kanun, a tiny box of tuned strings Hungarian cembalum, and of the piano.

84. AFRIKAANS - DIS TE VER OM TE RY
sung by Pieter Rousseau with Die Koffiehuis Kerels (AERI 34)
from the collection of Moses Asch

Music of Europeans in South Africa, of Dutch ancestry. This is folk music with a night-club touch. A tenor sings with accordion which improvises ordinary major chords to a typical European-style tune. There is no native influence. It ends with that meltingly beautiful tune, known to us all, sung to "Shave and a hair-cut, bay rum."

85. POLAND - KOCHANI
Kochani Slebodno Kozicka-Przyjdzze, Chlopce, Do Nas. (Muzyka Goralska)
(L2009a - W115)
from the collection of Moses Asch

A high, typically Slavic women's voices in two improvised parts, singing thirds, fifths, octaves and unisons. The melody is lively and rhythmical, and is primarily in major mode, but sometimes there is a raised fourth degree, or a lowered seventh, so the two most common modal changes here occur is the same melody. A little orchestra plays along, in improvised ordinary chords, made to fit the unusual modal tones. A string bass gets off on the wrong key to fit the unusual modal tones. A string bass gets off on the wrong key at first, with his 1,2,5,1 of the scale, but corrects himself in the second verse.

86. BOLIVIA - EL CHOLITO (Bailecito)
por el Conjunto "31 de Octubre"
(Mendez 214 B)
recorded in Bolivia

A popular dance in which indian (pre-Columbian) four and five-tone scales join with Spanish-type

tunes in mixolydian mode (like major with flatted seventh tone). Two indian quenas (flutes) lead, with the improvised chords on plucked strings. The music changes from major to minor (with sharped seventh) and back. The rhythm is a fast 3/4.

87. MOROCCO - SBAIBI FEL-MOUT (Part II)
Cheikh M'Hamed El-Arka (46-398)
from the collection of John Cohen

The south Mediterannean countries have a music especially their own, made from an admixture of Arabic and African influences. There is an individual style of singing, well-displayed by the baritone in this record (he is sometimes joined by another singing enthusiast). There is notes in 2/4, with some variations. The scale, roughly, consists of e,f,G#,A,B,D3, upper E, and either C or C#; a typical North African row.

88. LEBANON - "IN THE NAME OF THE FATHER...."
Recorded in the Coptic Cathedral of St. Mark in Cairo, Egypt, by Prof. A. S. Atiya
(Folkways Record FR8960 - Coptic Music)

An unaccompanied men's chorus in very old style chanting song on the tetracord E,F#, G, and A.

89. NEPAL (Folk Song)
Recorded by Dr. J. D. Robb

Men's singing group in a dance with two pipes and drums which repeat a figure in 3/8, with high and low pitches. The scale consists for the most part of three tones. G,A, and B but sometimes there the fifth of sixth above, and more rarely still a C#.

90. FIJI
a. Wooden Slit Gong
b. Vakambolo (Hand Dance)
Rec. in Fiji by Ivan Polunin

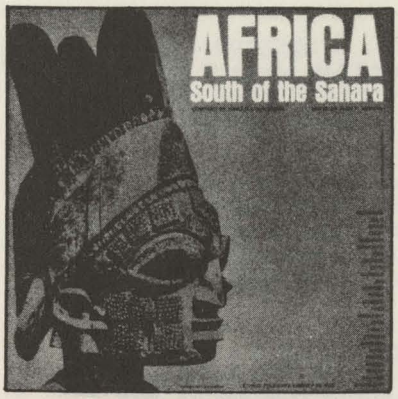
First, a single drum beat which becomes faster and faster until it breaks into rhythm. This is followed by a mixed chorus in intervals (improvised) characteristic of all the South Seas islands. The women usually sing the fifth or sixth degrees of the scale, while the men sing a low five or one, sometime the second degree. The vocal quality seems Western, but we have been assured many times that this is the natural singing style of the whole region.

91. SCOTIAND
HEELJAN BECKO HELIORA
Ella Ward & Chorus
Rec. in Scotland by Jean Ritchie and George Pickow

Typical rhythmic singing in Gaelic, usually in 4/4 meter, but with sometimes an eighth note added or subtracted (very deliberately) in the woman's solo. When, in the chorus, she sings with a man in obtaves, there is no such irregularity. The scale is the well-known Scottish pentatonic (five-tone) of numbers 1,2,3,5, and 6 of the major scale, with 1 as the tonic. The unaccompanied voices supply a lilting, steady rhythm.

AFRICA

2 - 12" LP's



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