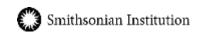


Content Advisory

FW04581 – Primitive Music of the World

This album's title and liner notes contain dated language and concepts. We are aware that presenting Indigenous music as "primitive" is harmful to the communities that create it, their descendants, and to public discourse in general. Smithsonian Folkways has chosen to keep this album in circulation because of the value of the unique musical performances it presents. The liner notes, however, reflect a now-discredited school of thought in early-twentieth-century scholarship that assumed that communities not characterized by Western cultural patterns and processes were "pure" reflections of earlier stages of cultural evolution. This album is a collection of songs from non-Western communities presented here to support theories about non-Western music and societies. We have chosen to post the album and liner notes in their original form, as they are historical documents. However, we also acknowledge that this school of thought has perpetuated racist views and policies toward the Indigenous peoples it characterizes.

In the first decades of the twentieth century, the discipline of anthropology was highly influenced by theories of evolution. Inspired by evolutionary biologists and a general linear pattern of simple organisms gradually leading to more complex life forms, anthropologists believed cultures could be similarly arrayed from simple to complex. They ranked different societies on a scale of "civilization," using certain cultural characteristics as points along the path of evolutionary progress. It was assumed that Western societies were the most advanced, and other societies could be ranked according to their similarity to Western cultural patterns. For instance, matrilineal societies were less evolved than Western patrilineal societies, and spiritual practices invoking multiple deities were less evolved than belief in a single god.



These principles were also applied to the study of ethnomusicology (then called comparative musicology). Musicologists measured communities' "development" in relation to the Western world by comparing characteristics of their music to Western-style musical traditions. In doing so, they frequently deemed the music "primitive" or in an earlier "stage" of development. Characterizing non-Western communities as "primitive" stemmed from the idea that contemporary cultures that did not adhere to Western principles resembled an earlier evolutionary stage of cultural development. The underlying assumption was that cultural progress is linear, and that it always resulted in adopting some or all facets of Western culture.

The idea of cultural evolutionism has been discredited and has fallen out of use, but its underlying assumptions still persist in some areas of study.

- Anna Kate Cannon, 2021–22 Dumbarton Oaks Fellow at SFR; Samantha Parton, SFR Intern 2022; Michael Pahn, Media Archivist at the National Museum of the American Indian; and Dr. Ed Liebow, Executive Director of the American Anthropological Association contributed to this statement.

For further reading on evolutionism in anthropology and ethnomusicology, see:

- Gallagher, Haley and Iris Bennett. "Off the Shelf and into the Conversation:
 Indigenous Music and Shared Stewardship." Folklife, October 2, 2020,
 https://folklife.si.edu/magazine/indigenous-music-shared-stewardship.
- Langness, L. L. *The Study of Culture* (Third Edition). Novato, CA: Chandler and Sharp Publishers, 2005.
- Milner, Andrew and Jeff Browitt. *Contemporary Cultural Theory: An Introduction* (Third Edition). London: Routledge, 2002.
- Nikolsky, Aleksey and Leonid Perlovsky. "Editorial: The Evolution of Music."

 Frontiers in Psychology.

 https://www.frontiersin.org/articles/10.3389/fpsyg.2020.595517/full.
- Pegg, Carole, Philip V. Bohlman, Helen Myers and Martin Stokes.

 "Ethnomusicology." *Grove Music Online*, January 20, 2001.

 https://doi.org/10.1093/gmo/9781561592630.article.52178.

Smithsonian Folkways Recordings holds a large volume of sound recordings, some of which were recorded almost a century ago. Preferred terminology has changed throughout the history of our catalog's existence. This publication reflects wording that was preferred at the time, though it may be used pejoratively today. In particular:

Track 205: "Music of the Eskimos - Girl's Game," by Angutnak, Matee

The title of this track contains outdated terminology. The Indigenous peoples of the Arctic identify as Inuit or Yup'ik in both personal and international matters. Individuals also refer to themselves with the names of their communities. "Eskimo" is a name imposed on the Inuit by non-Indigenous people and has increasingly come to be viewed as a slur. Please see the Declaration of the Inuit Circumpolar Council Resolution (https://www.inuitcircumpolar.com/wp-content/uploads/2019/01/iccexcouncilresolutiononterminuit.pdf) and the University of Alaska Fairbanks Alaska Native Language Center for more information. (https://www.uaf.edu/anlc/research-and-resources/archives/inuit or eskimo.php)

Track 305: "Lappish Joik Songs from Northern Norway - Song about a Man / Song about a Cow (medley)," by Per Henderak Haetta and Mathis N. Haetta (respectively)

Marko Jouste of the Saami Culture Archive explains that "the terms 'Lapp' and 'Lappish' were imposed by non-Sámi people, and are considered to have a negative meaning." Jouste continues, "yoiks (or joiks) are not 'songs' in the Sámi music terminology. The term 'song' (lávlla in North Sámi) refers to a Westerntype song. The term for a particular yoik is luohti. Sometimes also a term juoiggus can be used, derived from the verb juoigat ("to yoik"). So, calling a yoik a song is quite misleading, since these two categories of vocal music are different, per se."

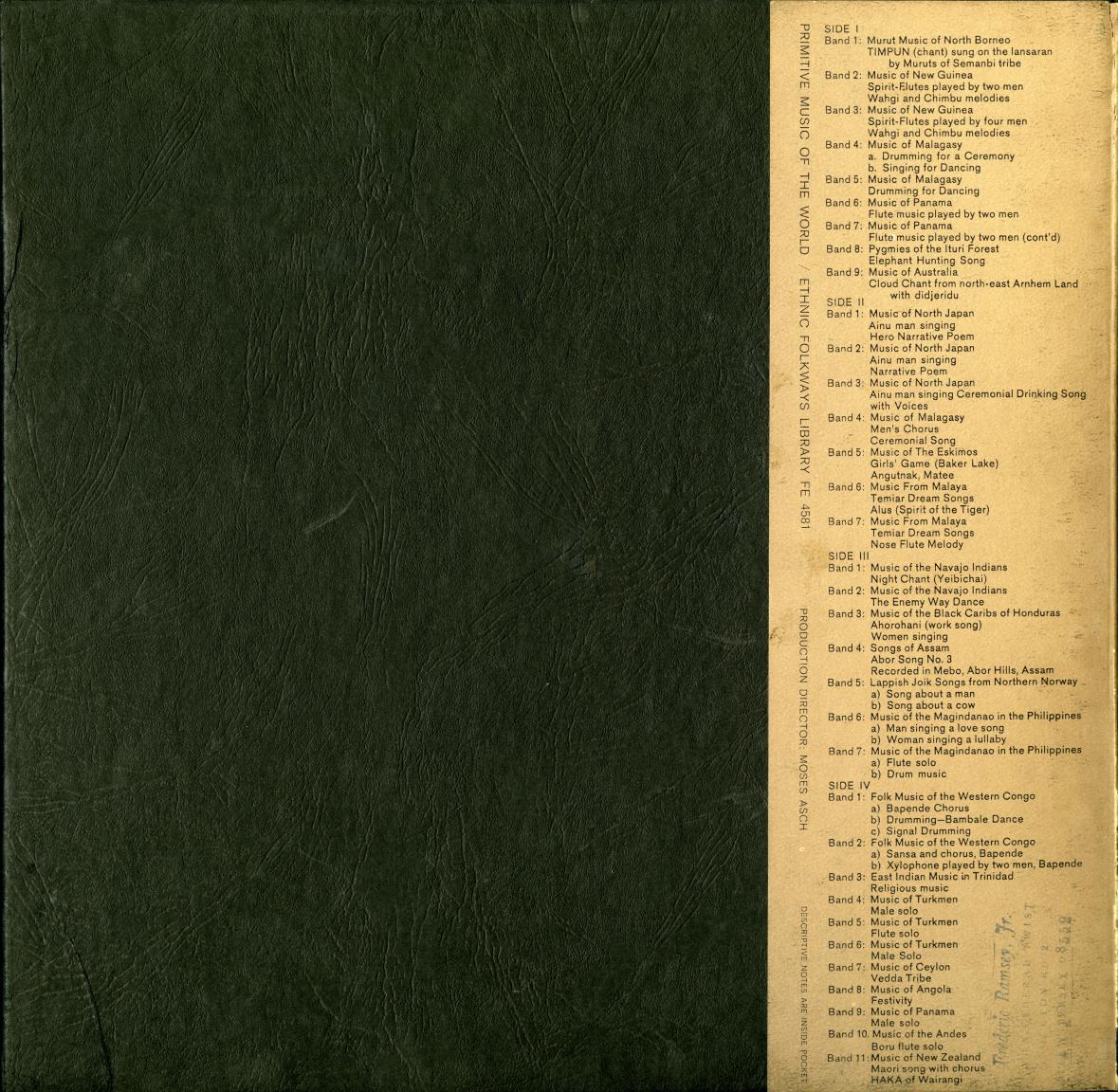


PRIMITIVE MUSIC OF THE WORLD

SELECTED AND EDITED BY HENRY COWELL / ETHNIC FOLKWAYS LIBRARY FE 4581



COVER DESIGN BY RONALD CLYNE / ANCESTOR FIGURE FROM COOK'S BAY AREA IN SOUTH DUTCH NEW GUINEA, COLLECTION OF THE ARTIST



PRIMITIVE MUSIC OF THE WORLD

Selected and Edited by Henry Cowell

by Henry Cowell

Some peoples in different parts of the world live under more primitive conditions than others, and in many cases their arts are beginning points. In the field of the art of sound there is great variety to be found; no two people's music is alike, and in some cases there is much complexity. In no case is it easy for an outsider to imitate, even when it seems very simple.

While all music may have had outside influence at one time, we think of music as being primitive if no outside influence can be traced, or in some cases where there is some influence from other primitive sources.

Although radio, conventional recordings, missionary-school singing, etc. tend to destroy indigeneous music, it is still preserved in many places (our own pueblo Indians, for example, preserve it deliberately against all outside influences).

In the study of the history of music there has been much speculation about when music was like thousands of years ago.

Now, thanks to records, we can hear music played and sung by peoples who live now very much as their ancestors did in early times, little musical cases in which various sorts of ancient musics have been preserved, at least in part, in living form. We can study the history of music laterally, as it actually exists now in various stages of development, instead of speculating about what it may have been in the past.

Early forms of music always contain rhythm, from single, steady beats to complex drumming on several drums. Among undeveloped peoples rhythms are usually made by stamping, clapping, beating the thighs and later using clap sticks and finally drums. Cries from the voice are also used for rhythmical punctuation.

Most primitive music includes melody - a succession of tones - either sung or on instruments imitating the voice. In some rare cases the voice (or voices singing together) uses only one tone altogether (as in cut #1 from New Guinea), yet this one tone is used expressively in different styles, as in singing lullabies, lovesongs, war-songs, laments, etc.

Usually, however, there are two, three, four or five different tones used in primitive melodies. These tones seem to be built up in relation to one another in two different ways; the most common is that the tones should be very close together - a 1/2 step or closer, never more than a whole step. This means that the singer tenses or relaxes the vocal cords as little as possible; instruments imitate the voice. The other method of relationship seems to be derived from instruments, and is the result of over-blowing on pipes, flutes, etc. From this is derived wide leaps, the octave, the fifth and the fourth. These two ways are sometimes combined (as in cut #2 of flutes from New Guinea).

More rarely one comes across beginnings of harmony (a progression of two or more sounds together as in cut #3, choral singing from Malagasy) or counterpoint (two or more melodies at the same time, as in cut #4, two flutes from Panama).

Use of five different tones (a pentatonic scale) brings the tonal usage of some primitive peoples up to that of much folk music the world over and some fine-art music.

SIDE I, Band 1: Murut Music of North Borneo

Timpun (chant) sung on the lansaran by Muruts of the Semambu Tribe

Recorded by Ivan Polunin from Ethnic Folkways Library FE 4459, Murut Music of North Borneo.

Men of the Semambu tribe of the Muruts chant together on a single tone. The pitch never varies, even when the chant and dance last all night. The percussion tone is made by the lansaran. The floor of houses is flexible, the houses are high up on stilts. The lasaran is built up under the floor so that when the dancers step hard on the floor, it touches the lasaras and makes the percussion sound heard in the record. This dance step is uniform in rhythm, so that the lasaran sounds an equal beat (beats all about equally loud) about what we would write down as a quarter note apart, or 1/4 meter. Thus both the pitch and the meter are as simple as it is possible to find.

"Description of the monotone chant on the lansaran. Timpun, sung on the lansaran by Muruts of the Semambu tribe from the River on the Indonesian border. The crashing of the lansaran can be heard most clearly here. The dances will continue this monotonous chant without a halt, all through the night." - I. Polunin

SIDE I, Band 2: Music of New Guinea

Spirit-Flutes played by two men Wahgi and Chimbu melodies

Recorded by (Rev.) Louis J. Luzbetak, S.V.D., Ph. D

Two men play each a tone, one after the other, on a homemade flute. The flutes are of virtually the same pitch, but are microtonally separated. They continue to play in 4/4 meter, flute #1 on beats one and three, flute #2 on beat two, and both rest on beat four. They are soon joined by a man's falsetto voice imitating a bird cry a minor third below the flutes. Both the flutes and the singer remain throughout on their respective tones, without change of pitch.

"The 'Spirit Flutes' used in initiation ceremonies. Middle Waghi and Chimbu melodies. Recorded on a Magnecorder with high fidelity microphone." - Rev. Luzbetak

SIDE I, Band 3: Music of New Guinea

Spirit-Flutes played by four men Waghi and Chimbu melodies

Recorded by (Rev.) Louis J. Luzbetak, S.V.D., Ph. D.

Here there are four men playing flutes (all homemade), each playing only his one tone as his turn for it comes. Flutes numbers, #1 and #2 are in medium low register, about a half-step apart, and at first they alternate. Later they are joined by another flute a minor third below flute #2, and the final flute is a fifth below this. In one passage the two highest flutes alternate, but with the medium-range flute coming in between.

See note above for Side I, Band 2.

SIDE I, Bands 4 and 5: Music of Malagasy

Band 4: a. Drumming for a ceremony b. Singing for dancing

Band 5: Drumming for Dancing

Recorded by William H. Willis, Jr. and Gates Davison

Drums alone in fast 3/8 dance rhythms, joined by other drums in counter rhythms

- the beginnings of rhythmical counterpoint. The drums are joined by a women and children's chorus, singing together in tonal intervals of thirds, four thirds one after the other. This beginning of harmony is also found in some African tribes. It is thought that these harmonic choral singing groups have not been influenced by Western harmony. At one part of this record a man speaks. This combination of drum rhythm, choral singing and speaking is common to many African and Malagasy tribes. The final Malagasy cut is of drumming only.

"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." - From the notes to Folkways FE 4502 African and Afro-American drums.

SIDE I, Bands 6 and 7: Music of Panama

Cuna Indians, flute music played by two men

Recorded by Prof. Clyde Keeler

Two players on homemade alto flutes improvise polyphony together. Each flute has several contiguous tones of breathy quality. The flutes are a fourth of fifth apart, and the result reminds one of the period, tenth century or so, when in the history of Western fine-art music organum was developing into early counterpoint.

SIDE I, Band 4: Pygmies of the Ituri Forest

Elephant-Hunting Song

Recorded by Colin M. Turnbull and Francis S. Chapman from Ethnic Folkways Library FE 4483, Music of the Ituri Forest.

Two groups of singers are divided antiphonally, so that each group may be heard separately. The first group sings on G, A, B, and D; the second group (below) on D, E, overlapping on G and A. Although these groups sing separately, they frequently overlap, making counterpoint.

The tone-quality is clear, the pitch very accurate along overtone ratios.

"Voices, split stick. BaMbuti. The real Pygmy music is only heard in the forest. They have distinct types of song for distinct activities. A Hunting Song can be distinguished by scale and technique from a Honey Song, or from the songs of the Elima or the Molima - the religious societies of women and men.

Hunting songs may be sung when setting out in the morning, but more often in the evening, after a meal around the camp fire. The men all eat together while the women and children eat outside their beehive-shaped huts. The forest all around is dark and silent, except for the crickets and frogs, and an occasional distant growl of some animal looking for a meal. The circular camp is lit by a large fire in the center, and a number of smaller fires, one outside each hut. The group of men in the center are the main singers, but sometimes the solo or even the chorus is passed around the circle of huts in canon form - one group taking over a measure before the other finishes. Clapped sticks are used for accompaniment -either split at the end, or unsplit -- giving a harder, hollow sound.

In this elephant-hunting song split sticks are used to mark the time, and only the group of men and boys around the main fire sing. A couple of chords start them off, but then there is, as usual, a long warming-up period. The solo is taken up by two young hunters, overlapping, taking over from each other the story of the hunt. The chorus, very hesitant and uncertain to begin with, slowly gets under way, using the peculiar hooting technique in which each singer has one particular note which he hoots at the appropriate moment. Sometimes a singer will have two notes, and in this way a harmonic as well as a melodic pattern is passed around the circle.

As the chorus takes shape the soloist tells his simple story, occasionally breaking off to tell the others that they are putting up a pretty poor show, and he stands up and begins to dance. The chorus and the split stick continue without change now, and the soloist, instead of singing, dances in the firelight and mimes the story of the elephant hunt. He ends this act with a series of yodels of satisfaction." - Colin M. Turnbull

SIDE I, Band 9: Music of Australia

Cloud Chant from North-East Arnhem Land with Didjeridu, recorded by A. P. Elkin, from Ethnic Folkways Library FE 4439, Tribal Music of Australia

A group of men sing together using a scale embracing only a few tones, in that manner, often found among primitive peoples, of half-singing, half speaking. Rhythm is aided by clapsticks. The didjeridu, a wooden or bamboo long pipe is heard below from time to time, the player using a

mouthpiece and producing either a single tone (by overblowing) or a tone a fourth below. He plays rhythmically, but the rhythm is not synchronized with either the clapsticks or the singers; so he produces not counter-rhythm, which must be coordinated, but heterorhythm, which is accidental. Everyone agrees, however, on the silence at the end of verses, which are similar, although some may be more rapid than others.

A literal translation of texts is not usually available, but here there is such a translation. As is often the case, the text is not very helpful to outsiders: "Cloud windblowing along that we very sorry here. (stop) We people belonging that country we people song song. Song-song wind comes up own five clouds. Flower set along on water."

"Portions of the Cloud chant in the Riredjingo language of far north-east Arnhem Land.
It is about the clouds which come from the
island of the Dead away to the east. The wind
blows them along, sometimes as fine flakes,
sometimes like the seed which appears when
grass or a flower-bud opens, and sometimes
as though they are sitting on the sea. It
blows them around both sides of Bremer Island, and after beating the water into waves,
reaches the Riredjingo people, who came
from the place of the Cloud, and now feel
sorrow for their old-time leader.

Most of the many verses end with a short recitative, that is, the singing continues without sticks or didjeridu. This usually gives the key words of the verse. It is a feature of several types of chants in Arnhem Land. In the singing, too, it will be noticed that in many instances no effort is made to prevent the didjeridu and sticks from drowning out the voice. The latter provides the authoritative background, and is essential, but can be sotto voce. This adds to the difficulty of following the words. The general text commences:

bulong-or dauwudon (wind) blowing	narong dang-um that
ngalin bugu wema-linggan sorry here (stop)	
jurong-ain nining-oin belonging	djinagoi (that) country
ngali jurong-o djaruna we people song	bailma song
laiang-ani burung-gali song'	wata wind
narung-an ngaling-go own	bulbulwa five clouds
	rong
ngoili gapul water." - A. P. Eli	kin

SIDE II, Bands 1, 2, 3: Ainu Music of North Japan

Recorded and annotated by Drs. Kyojiro Kondo and W.A. Murphy, J.D.

A man partly sings, partly speaks. A drum is heard, once a measure or so, a woman cries an occasional punctuation. In the second song the style is very similar, but the sound varies back and forth from low to high. Sometimes the tones are of indefinite pitch, but conjunct.

In the third song there is a male solo with a chorus answering, mostly disjunct (partly on the first, fourth and fifth tones of our scale). The tone quality is constricted, as though the singer had a string tight about the throat. The Ainu are not like the Japanese we know, but belong to a tribe found by the present Japanese when they came to Hokkaedo Island. The constricted-throat tone quality, however, may be found in traditional music all over Japan.

Band 1:

"A Hero Narrative poem. About a handsome young man who lost his parents when he was a baby. He grows up, becomes a hero in battle and finds a beautiful girl. They marry and he brings her back to his village where they live in happiness. During the song the Ainus sit around a night time bonfire while they are singing, and if the sun rises before the song ends, the Ainus stop singing." - Dr. Murphy

Band 2:

"Another type of Hero Narrative poem. About a young girl, daughter of a god, who comes down from the sky to become a human being. This is a fairy princess type of tale, very similar to the 'Sleeping Beauty' story." - Dr. Murphy

Band 3:

"An Ainu drinking song sung at the climax of the 'Bear-Killing' ceremony. The Ainu chieftains dance and sing in a manner mimicking the wounded bear. Holding short sticks or staffs banging them on the ground in tempo to the music."

- Dr. Murphy

SIDE II, Band 4: Music of Malagasy

Men's Chorus - Ceremonial Song

Recorded by William H. Willis, Jr. and Gates Davison.

Men's chorus in two-part counterpoint, with boys voices on high slower tones, making a third part. The men's rapid rhythm is emphasized by small drums and clapsticks. A minor pentatihic (five-tone) scale is used. D, F, G, A, C.

see Notes to Side I, Bands 4 and 5

SIDE II, Bands 6 and 7: Music from Malaya

Temiar Dream Songs

Band 6: Alus (Spirit of the Tiger)

Band 7: Nose Flute Melody

Recorded by D. H. Noone for the Malaya Broadcasting System, December, 1941, from Ethnic Folkways Library, FE 4460, Temiar Dream Songs from Malaya and the American Museum of Natural History in New York.

Band 6:

The Temiars of Malaya are famous for their trance music. One tribe member, a man, submits to being put into a trance, produced by the other members singing, often with a single ground-bass tone, as well as the other tones of the trance-inducing tune. In this record the man in trance dreams and sings in first person for the spirit of the tiger" we tigers are amazed and not a little frightened of the power of your people -you fell even the biggest trees. We leave you in peace and give you this song as a token.'

"The hala Alus in the Ulu Nenggiri in Kelantan dreamed this song when he and his group were felling trees and making a clearing for cultivation. The spirit of the tiger gave him a song because 'we tigers here are amazed and not a little frightened of the power of your people -you fell even the biggest trees. We leave you in peace and give you this song as a token. "

D. H. Noone

Band 7:

The next cut, also of Temiar Malayan music, is of the nose flute. Breath for the simple melody of the flute alone is supplied by the nostrel, which must have a special nosepiece fitting into the tone-producing part of the flute.

SIDE II, Band 5: Music of the Eskimos

Girl's Game (Baker Lake) Angutnak and Matee

Recorded by Laura Boulton, from Ethnic Folkways Library FE 4444, Eskimo Music of Alaska and Hudson Bay

Eskimo girls of Baker Lake play a secret game with the large tin pan of the prospector. One girl gives the rhythm by breathing hard in and out against the pan while another whispers rhythmically and somewhat tonally against the pan, telling about the one whom she loves. The pan resonates everything; and while the pan is a fairly new addition, the whispering game seems to be an old tradition.

"Eskimo children have innumerable games, some of them very ingenious. They have a native game with a little ball of sealskin; they play at imitating the grownups -- hunting, fishing, archery, "graves" (when they put stones around the body of a child lying down), family life (when they represent father, mother, and babies); they imitate the sounds of tools, like the saw and the drill; they act out folk tales about animals. One of the cleverest games involves putting the bones of animals together in their proper places.

In the game in this recording two girls, about 15 years old, placed a kettle-resonator on the ground, bent down and whispered words into it. Their rhythmic aspirated breathing imitated tools they had heard at the Hudson's Bay trading post."

- Laura Boulton

SIDE III, Bands 1 and 2: $\frac{\text{Music of the}}{\text{Navajo Indians}}$

Band 1: Navajo Night Chant

Band 2: Navajo Enemy Way Dance

Recorded by Willard Rhodes, from Ethnic Folkways Library, FE 4420, Music of the American Indians of the Southwest.

Navajo Night Chant

A falsetto song on a five-tone scale, followed by Navajo Enemy Way Song, sung by two men together, with tomtom on each beat, accented equally in 1/4. There is a change in tempo later.

Band 1:

"The Yeibichai Songs, generally regarded as the most characteristic and attractive of Navajo Music, are unique in style. They are readily recognized by their most obvious feature, the manner of singing, a technique which alternates between the normal singing voice and an incredibly high falsetto or employs exclusively the falsetto as in the example offered here. Other distinctive stylistic features are the florid, melismatic character of the melodies which adhere in their outline to the tones of the major triad, the upward leaping intervals of a sixth or an octave, the formalized introduction and coda with their insistent repetition of the tonic tone, the melodic weight given to the dominant tone, certain rhythmic subtleties, and the accompaniment of the gourd rattle. - Willard Rhodes

Band 2:

"The Enemy Way or War Dance, a chant whose original function was the purification of those who had been defiled by contact with the enemy, is practiced today as a curative ceremony for those whose sickness is believed to result from contact with non-Navajos. The chief attraction of the ceremony is the girls' dance, more commonly known as the Squaw Dance. This dance serves a social function not unlike that of the Debutante Ball or "coming-out" party in white society, for it is here that girls of marriageable age are brought to meet

prospective husbands. The girls, often with coaching and urging from their mothers, choose their partners for the dance from among the eligible young men, and it is customary for the man to pay the girl for the dance. The songs for this dance are short and after a few repetitions it is usual for some leader to start another song. Thus the songs enchain themselves into fortuitous cycles which are not fixed and in which there is no organic relationship between songs, the Squaw Dance, because of its social and secular character, offers song-makers an opportunity in creative activity and originality which is denied them in most of the ceremonial music where great stress is placed on accuracy of performance of chants as they were received from the gods."

- Willard Rhodes

SIDE III, Band 3: $\frac{\text{Music of the Black Caribs}}{\text{of Honduras}}$

Ahorohani (work Song) - Women Singing

Recorded and annotated by Doris Stone, from Ethnic Folkways Library, FE 4435, The Black Caribs of Honduras

The Black Caribs of Honduras are a mixture, developing from the late seventeenth century when they first became known, to the nineteenth century. There are two kinds of Indians, negroes, and white men from Spain, France and England. They moved from St. Vincent and other smaller islands to the coast of Honduras.

The present record is a working song in which the melody is bounced about among a number of women, who are building a house. The thought of the words is that "that man" (presumably a husband or lover), is not good to me, and doesn't want to build a house. I have no brother or uncle (to build for me, so we build ourselves). I won't be good (to "that man").

"AHOROHANI. Women singing. This is a Punta used as an ahorohani or working song, in this case for house-building. Recorded at Cristales (Trujillo), Honduras.

Marudunbadiwa luma No show we will to him (We will not show him)

Maredutunu Not good with me Mabunaditimuna Not build--he like

house

(He's not good to me)

He doesn't like to build a house)

Mati Mayoritetima No brother No uncle I have (I have no brother nor uncle)

Lun labunu To build muna house

Maredutunu eieri luma
Not good with me man for that
(I won't be good (for that man)."

- Doris Stone

5

SIDE III, Band 4: Songs of Assam

Abor Song No. 3, Recorded in Mebo, Abor Hills, Assam, by the Dept. of Anthropology, Government of India

Assam is a small country which is north-east of India. The music, however, is quite separate from that of India, and sounds almost African in nature.

This record is of a ceremonial description of the Creation. It is sung by a male soloist, answered by a male chorus, with a 1/4 metal jangle. Along a minor five-tone scale (D, F, G, A, C) the following words are sung: "Long long ago Sedi was our first mother and it is she who started making all things for us. The entire world got life through her. This very ground of the village where we are living was previously without any green color. Then Sedi brought color from very high mountains and gave it to our earth and thus all tree leaves etc. have become green now".

SIDE III, Band 5: <u>Lappish Joik Songs from</u>
Northern Norway

- a) Song About a Man
- b) Song About a Cow

Recorded by Wolfgang Laade and Dieter Christensen in Finnmark, Norway, 1955, from Ethnic Folkways Library, FM 4007, Lappish Joik Songs from Northern Norway.

Lapplanders' are famous for their "joiks", songs without words which are made up to describe a single living object - a person or an animal. It is said that they have no instruments (they had formerly a tambourine-like drum, but this is now obsolete), no dances, and no choral singing.

Joiks are short and individual. Without using words, they deliniate the character of the person or animal sung about.

On this record, the first joik is sung by a man about a man. The second joik is sung by a woman about a cow.

- a) "Daniel Aslaksen Sara: Masculine melody, about 65 years old. The melody is built on only three tones of the pentatonic scale."
 - Wolfgang Laade
- b) "Joik for the cow:
 A very old and simple melody consisting of three tones repeated over and over. The words mean "much milk" and the singer enjoys saying it in English ("lots of milk", "very much milk")."

Wolfgang Laade

- Band 6: a) Man Singing a love song (Kiriman ay kiriman)
 - b) Woman Singing a Lullaby (Sangel sa wata babae)

Band 7: a) Flute Solo (Luntang) b) Drum Music (Tangkel)

Recorded and annotated by Jose Maceda, from Ethnic Folkways Library, FE 4536, The Music of the Magindanao in the Philippines.

Although main parts of the Philippines have produced Western-style folk and fine-art music for hundreds of years, some of the far islands retain primitive ways of living and music-making. This record shows (a) a man's love-song, (b) a woman singing a lullaby, (c) a flute playing alone, and (d) three high tuned drums in syncopated dance music.

"The Magindanao are a group of Moslems, popularly referred to in the Philippines as "Moros", a term first used by Spain in her contacts with the Islamic civilizations of North Africa. They live on the island of Mindanao which is the biggest island (36,906 square miles, about the size of the state of Indiana) in the southern part of the Philippines. They inhabit the southwestern part of the island, at the mouth and up the Cotabato or Pulangi river of Cotabato province. This river overflows almost yearly, and inundates large tracks of coconut plantations, forests, clearings, farm land, and swamps. There are altogether eight groups of Moslems on Mindanao and the adjacent Sulu archipelago totalling about 3.7 per cent of the entire Philippine population. The Magindanao alone number about 155, 162.

The musical instruments of the Magindanao are gongs, boat lutes, drums, ring and lipvalley flutes, jew's harps, bamboo zithers, suspended percussion beams, scrapers, and slit drums. Vocal music is made up of epics, religious chants, love songs, lullabies, child vendor's tunes, and a virtuoso type of whistling."

- Jose Maceda

SIDE IV, Band 1: Folk Music of the Western Congo

- a) Bapende Chorus
- b) Drumming Bambala Dance
- c) Signal Drumming

Recorded by Rev. Leo A. Verwilghen, from Ethnic Folkways Library FE 4427, Folk Music of the Western Congo.

Although the tribes of Western Congo often live in what seems a primitive manner, their music is often complex and highly varied. They use several different forms of a pentatonic (fivetone) scale, and they sing together with great rhythmic diversity, one group answering another in antiphonal song while a third group punctuates with rhythmical yells (as in cut #a), of the Bapende tribe. Bambala tribe drumming is shown on cuts B and c. In each case a slit drum is used - this is a single drum which is made from a slit hollow log, with the lips about a minor third apart in pitch. Cut b shows a rapid and intricate dance rhythm. Cut c is of the talking drum. The dialect is inflected, and the drum simply imitates the ups and downs of speech of the words which would have the given meaning.

a) BAPENDE WORK SONG: "Male voices. This song is sung during a building of a house for the Chief. The Bapende men cut down the trees in the forest and carry the timbers to the village. There they dig holes in the earth in which they set the uprights. The various timbers are tied together with vines, and the roof is covered with dry straw. This ends the work of the men. Then the women take over. They plaster the outside of the walls with mud. When the mud is dry the walls are solid and strong.

The people of the village are under the command of the Chief, who is the judge in differences arising among the villagers. The Chief determines when there shall be a communal hunt and in the name of the clan holds the land which is the common property of all. And he is responsible for maintaining the peace and supporting the traditions of the ancestors."

- Rev. Verwilghen

b) BAMBALA DRUMMING: "Single drum.
 This is the beginning portion of a drumming session. Later other drums join in."
 Rev. Verwilghen

c) BAMBALA TALKING DRUM: "This is the Chief playing upon his little slit-log signal drum to close the day's tribunal. The drum tones are actually stylized simulation of words, which are understood by those of the tribe who hear."

- Rev. Verwilghen

SIDE IV, Band 2: Folk Music of the Western Congo

- a) Sansa and Chorus, Bapende
- b) Xylophone played by two men, Bapende

Recorded by Rev. Leo A. Verwilghen, from Ethnic Folkways Library, FE 4427, Folk Music of the Western Congo.

On cut (a) the voices give rhythmical verse and answer, while the instrument known as a sansa is played. The sansa is played all over middle and southern Africa. It consists of little metal or bamboo strips standing out in different tuned lengths from a bar and bridge. These ringing plucked thorns are played by the thumbs of both hands. The final cut is of a xylophone - tuned hard-wood blocks set over resonating gourds. Here two players divide the instrument, and play three or four tones each, in improvised counterpoint.

a) BAPENDE SANSAS: "Two sansas. The sansa is an instrument known throughout the

greater expanse of Africa. It consists of metal or bamboo strips mounted on a flat piece of wood, which is sometimes hollowed to form a sound chamber. The keys are plucked with the thumbs -- and the instrument is therefore on occasion referred to by non-Africans as a "thumb piano." Sometimes the sansa is played against a gourd or calabash, which provides a sound chamber. In the West Congo the sansa is frequently played when one is alone, usually in the evening. The player sings or hums to himself, accompanying himself on the sansa. The sansa is also used to break the monotony when one is walking on long trips.

b) BAPENDE XYLOPHONE: "The Bapende xylophone is typical of West Africa. It consists of a number of flat wooden pieces mounted in parallel. These pieces are beaten with sticks with gummed heads. Underneath each key is a hollowed gourd which acts as an individual sounding chamber. The gourds are of different size, according to the tone of the wooden keys. On some occasions two men will sit on opposite sides of the xylophone to play together. More often each man plays a separate instrument."

- Rev. Verwilghen

SIDE IV, Band 3: East Indian Music in Trinidad

Religious Music, recorded by Babs Brown

Living in the island of Trinidad are a large group descended from people from India. Through many generations this group has preserved its own music, which, of course, is unlike that of the other peoples of Trinidad. The tone-quality of the voices is Indian, and so are the drums and the rhythms on them.

This music, however, unlike that of any other part of this collection, seems to have deteriorated from music which was once far more highly cultivated. It contains vestiges of raga, a highly organized melodic system of India, and of tala, the Indian rhythmic cultivated way; but in spite of flashes of dexterity on the tabla drum, the man who sings solo, the men who sing in chorus in answer, and the player on the two tuned drums have allowed their version of Indian music to slide from its original great culture to a folk music bordering on the primitive.

"Reflecting facets of East Indian Life in Trinidad."

- Babs Brown

SIDE IV, Bands 4, 5, 6: Music of Turkmen

Band 4: Male Solo Band 5: Flute Solo Band 6: Male Solo

The music of Turkmen has much variety, and has been subjected to many outside influences; so in spite of the simple lives of the people who made these records it might be more

appropriate to classify the result as folk rather than primitive music.

In the <u>first</u> cut a tenor sings high, using a full mode, and singing some glottal trills characteristic of old Persian music. The <u>second</u> cut is of a mountain flute alone.

This sort of homemade flute with a few holes may be found the world over among peoples who are developing from primitive toward folk music. The <u>third</u> cut is of another lower man's voice in the <u>same</u> general style as the first tenor.

SIDE IV, Band 7: Music of Ceylon

Vedda Tribe

Ceremonial Song

The Veddas of Ceylon have some of the world's most primitive music, which was among the first to be recorded and studied by the world-famous musicologist Dr. Erich von Hornbostel.

The present cut shows a drum playing dance rhythms, which change quite often as the nature of the dance changes. With the drum (one can hardly tell which is more important) is a male voice singing melodies using only a few tones, in the style, known all over the world in primitive music, in which the tone quality includes some timbre of speech as well as change of pitch on tones. Although the melodies use but few tones, however, they change as the rhythms change.

SIDE IV, Band 8: Music of Angola

Festivity

Recorded by Dr. A. Laszlo

Among primitive peoples there are many occasions in which everyone joins in singing, dancing, drumming, and having a good time in general. People join in when they feel like it, and drop out when they are tired, only to come back in when they feel rested. The festive occasion goes on and on - all day, perhaps all night.

The present record is taken from the middle of such a festivity.

SIDE IV, Band 9: Music of Panama

Male Solo

Recorded by Prof. Clyde Keeler

Here a man with primitive tone sings a melody consisting of only two tones, a half-step apart. This is the next step from the first cut heard in this album, in which only one tone is sung. Melodies of only one or only two tones are hard to find, and the conditions under which they appear are disappearing rapidly. Melodies using three or more tones, however, are

sprinkled liberally throughout this collection.

SIDE IV, Band 10: Music of the Andes

Boru Flute Solo

Recorded by William E. Carter on The Island of the $\mathop{\rm Sun}\nolimits$

An Indean Indian plays the boru flute, with a low, slightly breathy tone a little like an Irish "potato" (ocarina). The scale used is five-tone, the same one used by small flutes (guenas) and voices in the Andes since pre-Columbian times.

SIDE IV, Band 11: Music of New Zealand

Maori Song with Chorus - Haka of Wairangi

Recorded by New Zealand Broadcasting Service in cooperation with the Maori Affairs Dept.

All through the world there are examples of drumming and other percussion music with rhythm but no melody. Much rarer are examples of choral speaking with rhythm but no melody except the natural inflexions of speech. The Maoris of New Zealand, however, are famous for many such examples. The music is rich with feeling, and wellvaried.

In the present record, Haka of Wairangi, a solo man speaks in rhythm and somewhat exaggerated inflexion, answered by a chorus which speaks together in rhythm. There is alternation of solo and chorus. The chorus sometimes punctuates with rhythmical yells. A drumming percussion sound is added, and rises with the speakers toward the final climax.

"HAKA OF WAIRANGI. A haka composed many years ago by four brothers, including one by the name of Wairangi. Wairangi's wife was held captive in a Maori village, and the four brothers and their followers made a seemingly peaceable visit in an endeavour to have her released. During the night this haka was composed, and on the following morning it was performed on the tribal marae, or courtyard, for the approval of the villagers. It was led by each brother in turn, and towards the end of the haka certain words were used as a signal to the haka certain words were used as a signal to the visitors, who thereupon sprang up and successfully fell upon their hosts. This was regarded as a just retribution, as the villagers had planned a treacherous attack on Wairangi and his people."

- Ulric Williams

