

Week 1

African Roots of the Jazz Evolution
(Third Edition)

- Course Discography: 14 CD set of historical recordings
- Preliminary Exams (tear-out sheets)
- CD-ROM

Prologue

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African Principles of Holistic Construction in Music

Dynamic Systems in Art, Nature and
Life

AFRICAN CULTUAL AREAS

- SUDAN: Tartit - Tabey Tarate (at Desert Blues)
- http://www.youtube.com/watch?v=ha9PFfp_8Fs
- GUINEA COAST: CD#1-8 (PERCUSSION OF SENEGAL)
- EASTERN CATTLE: CD#1-9 (MASAI WOMEN)
- CONGO: CD#1-10 (CONGO BRAZZAVILLE)
- KHOISAN: CD#1-18 (SOLO FOR MUSICAL BOW)
- NORTH AFRICA: CD#1-19 (LOVE IS AS VAST AS A RIVER)

Music Reflects Multi-Dimensional Life

- Multi-dimensional analysis is an exploratory technique used to isolate and visualize the proximities and combinations of musical composition. Interpretation of musical dimensions can lead to an understanding of the processes underlying perspectives that inform musical construction and meaning.

Dynamic Universal Systems

Balancing (Harmonizing) **Qualities**

1. Catalyst
2. Bonding Agent
3. Malevolent
4. Benevolent
5. Solvent
6. Retardant
7. Accelerator
8. Sedative
9. Stimulant
10. Predator
11. Leader
12. Follower

Experiencing Time in Music

- **Polyrhythm** is the simultaneous use of two or more conflicting rhythms or rhythmic cycle, that are not readily perceived as deriving from one another, or as simple manifestations of the same meter.
- Polyrhythms require at least two rhythms to be played concurrently, one of which is typically conflicts rhythmically with the other.

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Experiencing Time in Music

- **Cross-rhythm.** A rhythm in which the regular pattern of accents of the prevailing meter is contradicted by a conflicting pattern and not merely a momentary displacement that leaves the prevailing meter fundamentally unchallenged.

Early Cultural Influences

- How were ancient land masses were connected then separated, such as the Indian sub-continent's earlier connection with Madagascar of East Africa and Australia – all as ancient residents of the Indian Ocean?

- Ancient migrations such as the Bantu migration from the Congo or Niger Delta Basin began about 1000 A.D - 1800 A.D., and is recorded as one of the largest migrations in human history. The migration carried Bantu influence to East and Southern Africa where they introduced crops such as millet and sorghum, yams, bananas and plantains. There are also many indications that iron smelting, and the production of iron tools and weapons, can be attributed to Bantu influence.

- Zheng He 1405-1433
- African and Asian cultural exchanges through the Voyages of Zheng He 1405-1433. Some accounts claim that the ships of Zheng's armada (the great *baochuan*, or treasure ships), had nine masts on 400-foot-long decks. The largest wooden ships ever built, they dwarfed those of Portuguese explorer Vasco da Gama.

(National Geographic Society, 2008)

- Hundreds of smaller cargo, war, and supply ships bore tens of thousands of men who brought China to a wider world. Between 1417-1419 Zheng's Treasure Fleet visited the Arabian Peninsula and, for the first time, Africa. In Aden the sultan presented exotic gifts such as zebras, lions, and ostriches from the African continent. The last voyage, to Africa's Swahili coast, 1431-1433, marked the end of China's golden age of exploration and of Zheng He's life.

(National Geographic Society, 2008)

MARTIALS ARTS SHOW TRANS-CULTURAL INFLUENCES

- Historical data to present ancient connections between the warrior disciplines of Africa and Asia. On the African continent itself are numerous fighting styles some also in forms of dances that resemble various Kung-Fu movements and maneuvers.
- In Brazil, there is a martial art called Capoeira. It is a fighting style in a form of a dance brought to South America by enslaved Africans along with the Yoruba religion of West Africa.
- These ideas of combat apparently crossed both Africa and Australia to the Indian sub-continent and may have had an influence on the scientific Tamil martial arts thousands of years ago.

Thamizhar Martial Arts

- Indian martial arts refers to the FIGHTING SYSTEMS of the Indian subcontinent in South Asia. This includes what are now India, Pakistan, Bangladesh, and sometimes Sri Lanka and Nepal.
- “Martial arts have been in existence on the Indian subcontinent for thousands of years practiced by ancient Tamils of Tamil Nadu, Tamil Eelam (Northeast Sri Lanka), Kerala, and the Southern portion of present day Andhra Pradesh.

(Source: <http://martialartsauthority.gajanandrajput.com/profile.html>)

- In the Tamil country, the earliest martial arts known were Varma Kalai (pressure point attacks – similar to Tai Chi or Dim Mak), Kuttu Varisai (hand to hand combat – similar to Kung Fu and Karate), Malyutham (wrestling), Silambam (staff and weapons fighting – similar to the Filipino arts of Arnis, Kali, and Escrima), and Adithada (kickboxing).

(Source: <http://martialartsauthority.gajanandrajput.com/profile.html>)

Musical Exchange

- The Fiddle was the first popular “jazz” instrument
- African born fiddlers in the southern states continued playing one-string African fiddles which are easy to make. There has been at least one such instrument recovered from the colonial period and African Americans in Louisiana and elsewhere seemed to be able to reproduce instruments quite similar especially bows that look identical to that of the Gambian one-string fiddle.
- NAYO – CD#1-1

Musical Exchange

- The spike fiddle variants are very commonly used by many East and Central Asian ethnic groups and their diaspora around the world, such as the Huqin variety used by most ethnic groups of China, the morin khuur of Mongolia, the Byzaanchy of Tuva, the Kokyū of Japan, Haegeum of Korea, kyl kiak of Kyrgyzstan, Saw sam sai of Thailand, and many others.

(CC BY-SA at: <https://en.wikipedia.org/wiki/Rebab>)

The Erhu

- Perhaps no musical instrument is more evocative of China than the erhu (二胡), but its origins are in central Asia: The erhu is one of several instruments historically known as "huqin" (barbarian's fiddle).

In this video, Liu Hong (刘虹) introduces the erhu and plays the classic folk tune "Running River"

- (江河水).
- <http://www.youtube.com/watch?v=dhic2cE57iM>

Musical Exchange

Rababa

- Spike fiddles are found throughout Africa and Asia, characterized by a thin body or spike and a small resonator close to the tail, and played upright in the lap. Traditionally made with rattan strings they now usually have metal strings. Bowed rebabs, common throughout Europe and Asia, have much larger bodies with either hide or wood tops.
- [Erhu](#) - China
- [Goge](#) - Nigeria
- [Koni](#) - Vietnam
- [Ravanhatta](#) - India
- [Rebab](#) - Java, Indonesia
- <http://www.youtube.com/watch?v=1aj5plQfX30>

(Source: <http://www.asza.com/ihtm.shtml>)

Musical Exchange

Ney

- Mohammed Eghbal
- <http://www.youtube.com/watch?v=jXdaw3LyD5s>
- The ney is an open ended, oblong flute and one of the most ancient surviving wind instruments of the aerophone family. It is known by many alternate names including nai, nay or qasaba. The ney is played throughout the middle east and Turkey. There are many regional names for this instrument. In North Africa the name qasaba is often used instead. Documented evidence of the long continuous history of the nay dates back to the Pyramids of Pharonic Egypt. This includes descriptions and paintings of the ney that have been found on Egyptian tombs that date back as early as 300 to 2500 years B.C. A Sumerian pallet dating back 3000 years B.C.

(Source: <http://www.museumofworldmusic.com/me.html#Aerophones>)

Musical Exchange

- Shakuhachi - The Japanese Flute
- <http://www.youtube.com/watch?v=QVIkn0IE4Os>
- The Shakuhachi flute has been traced back as far as ancient Egypt and is thought to have migrated through India and China before being brought back to Japan by monks who were studying abroad in China during the 6th century.

(CC BY-SA 3.0 at: <https://en.wikipedia.org/wiki/Shakuhachi>)

African Retentions and Convergence

1. Why Africans in America adapted so easily to Western instruments and musical information (various African aerophones, chordophones, idiophones, membranophones, electrophones)
2. Adaptation to new environments cause displaced Africans to draw upon memories of their traditional cultures and converge regional socio-cultural styles as survival technique.
3. Important cultural traits maintained (basic linguistic elements and rhythmic aspects of African languages, relationship between sacred and secular domains, music as encoded communication, etc.)

Nature: African Timbre and Texture

- **CD#1 (5)** *Duet for Flutes*, from *African Tribal Music and Dances*. [Track #9] (Music of the Baoulé and Others).
- Beverly Hills, CA: Legacy International. Selection #9 from this album shows how traditional music of Africa **often imitated nature**. Compare this approach with that employed on the album by Eric Dolphy entitled *Last Date* on the composition *You Don 't Know What Love Is*. (1965).

African Blues Vocal and Fiddle

- CD #1: (Track 1) *NAYO* – Fulani Music of the Gambia. Nayanyer virtuoso, Juldeh Camara. Relationship between African stylistic elements and African American blues. Flexible minor pentatonic with open structural form. **ANCIENT HEART-#2.** Here we find a clear relationship between the African-American use of “blue notes” and traditional African stylistic elements. [D-flat minor pentatonic]

Timbre

- **Timbre or Tone Color**
- Sounds may be generally characterized by [pitch](#), [loudness](#), and quality. Sound "quality" or "timbre" describes those characteristics of sound which allow the ear to distinguish sounds which have the same pitch and loudness. Timbre is then a general term for the distinguishable characteristics of a tone. Timbre is mainly determined by the [harmonic content](#) of a sound and the dynamic characteristics of the sound such as [vibrato](#) and the [attack-decay](#) envelope of the sound.

(Source: <http://hyperphysics.phy-astr.gsu.edu/hbase/Sound/timbre.html>)

African Music on European Instruments

- African Idiophones, Membranophones, Chordophones and Aerophones
- European Woodwinds, Brass, Strings and Percussion

Classifying African Instruments

- The word aerophone replaces the term wind instrument when an acoustically based classification is desired. This classification also includes the chordophone (in which the initial sound is produced by vibration of a stretched string), the membranophone (produced by the vibration of a stretched membrane), the idiophone (produced by the vibration of a resonant solid material), and electrophone (produced or amplified by electronic means).

Classifying African Instruments

- **aerophone** - any of a class of [musical instruments](#) in which a vibrating mass of air produces the initial [sound](#). The basic types include [woodwind](#), brass, and free-reed instruments, as well as instruments that fall into none of these groups, such as the [bull-roarer](#) and the [siren](#). Bagpipes and organs are hybrids with different kinds of pipes. The word aerophone replaces the term [wind instrument](#) when an acoustically based classification is desired.

Classifying African Instruments

- **membranophone** - a musical percussion instrument; usually consists of a hollow cylinder with a membrane stretched across each end.

(Source: <https://www.thefreedictionary.com/membranophone>)

Classifying African Instruments

- An idiophone is any musical instrument which creates sound primarily by way of the instrument vibrating itself, without the use of strings or membranes. Most percussion instruments which are not drums are idiophones.

(CC BY-SA 3.0 at: <https://en.wikipedia.org/wiki/Idiophone>)

Classifying African Instruments

- idiophone - a percussion instrument, such as a cymbal or xylophone, made of naturally sonorous material.
idiophone, class of musical instruments in which a resonant solid material—such as wood, metal, or stone—vibrates to produce the initial sound. The eight basic types are concussion, friction, percussion, plucked, scraped, shaken, stamped, and stamping. In many cases, as in the gong, the vibrating material itself forms the instrument's body. Other examples include xylophones and rattles.

Idiophones

- The first division is the struck idiophones (sometimes called concussion idiophones). This includes most of the non-drum percussion instruments familiar in the West. They include all idiophones which are made to vibrate by being hit, either directly with a stick or hand (like the wood block, singing bowl, triangle or marimba), or indirectly, by way of a scraping or shaking motion (like maracas or flexatone). Various types of bells fall into both categories.
- There are also plucked idiophones, such as the jaw harp, amplified cactus, music box or mbira (lamellophone / thumb piano); etc.

(CC BY-SA 3.0 at: <https://en.wikipedia.org/wiki/Idiophone>)

Classifying African Instruments

- chordophone, any of a class of musical instruments in which a stretched, vibrating string produces the initial sound. The five basic types are bows, harps, lutes, lyres, and zithers. The name chordophone replaces the term stringed instrument when a precise, acoustically based designation is required.

Classifying African Instruments

- Electrophone, any of a class of musical instruments in which the initial sound either is produced by electronic means or is conventionally produced (as by a vibrating string) and electronically amplified. Electronically amplified conventional instruments include guitars, pianos, and others.
- Among instruments that use electronic means of generating sound are the theremin, electronic organs, and electronic music synthesizers. The vibraphone, or vibraharp, a metallophone that looks somewhat like the orchestral xylophone, makes use of electric fans at the upper ends of the vibrator tubes in order to produce a vibrato sound.

Stylistic Regions of Africa

- **Eastern Cattle Area**
- Burundi* (Congo) CD1: #16 *Chante avec Cithare*, #7 *Akazéké*
- Comoros (Island - African/Malayo-Indonesian/Arab)
- Djibouti
- Eritrea* (Sudan)
- Ethiopia* (Sudan)
- Kenya CD1: #9 *Masai Women* CD2: #2 *Alto Bong 'o Horn*
- Malawi
- Mauritius (Island - African/Arab/Portugese/Dutch)
- Mozambique
- Rwanda* (Congo)
- Reunion
- Somalia
- Tanzania
- Uganda
- Zanzibar

Music & Culture of the Eastern Cattle Area

Culture

- The Eastern Cattle area in Africa now hosts the countries Kenya, Uganda, and Tanzania. Because the people in this region are so diverse it is difficult to give an account of the varying cultures here, the three tribes best known to inhabit this region include the Sogo, the Ganda, and the Acholi, the former two finding their origins with the Bantu people. Cattle-herding (and raiding) has been a large part of the economy for hundreds of years, and much of the music deals with this subject.

Music & Culture of the Eastern Cattle Area

Culture

- Early history of the area is known primarily through accounts of Arabic merchants participating in the early Indian Ocean trade. Though the trade, ongoing from around 700 BCE, was at first peaceful and mutually beneficial, when the trade turned to support slavery in the middle east, the eastern coastal region later lost many people, just as the countries along the western coast of Africa had given heavily to the slave trade of the West Indies and Americas.
- This same trade, however, was very likely important in establishing a number of key musical traditions by bringing instruments such as bowed lutes, the flat-bar zither known as the *sese*, and hourglass-shaped drums to the region. Travelers from the East Indies may have also inspired the xylophone tradition in the area with their traditional Gamelan instruments.

Music & Culture of the Eastern Cattle Area

- Trade also had an impact in that Islam was impressed upon the people and many of its customs slowly assimilated into the culture.
- In the southern region of what is now Tanzania, the Muslim New Year (Ramadan) celebrations evince that musical traditions of Islam are well established in some parts of eastern Africa.
- Also notable are their influences on indigenous vocal styles. However, only a minority of the population adheres to Muslim religion--the influence here is not as strong as in northern Africa.

Music & Culture of the Eastern Cattle Area

- Musicians play roles as both instrumentalists and dancers, simultaneously. They must be skilled rhythmically, because most of the music accompanies dancing, not singing, and must be interesting enough on its own, without a voice to lead it.
- Musicians are called upon to play at circumcisions, rites of passage, weddings, funerals, to participate in secret societies, and to play other social events.

Music Reflects Daily Life

- **CD#1 (9) *Masai Women*** (Kenya), from *Africa Ceremonial & Folk Music* (Recorded in Uganda, Kenya, and Tanzania by David Fanshawe). [Side Two, Track #2]. New York, NY: Nonesuch Records, 1975. “In the heart of the Rift Valley, south of Samburu country, Masai girl friends and wives praise their warrior leaders, relating deeds of fantastic bravery. The lyrics of these songs are poetic and quite free, and a precise translation into English would be difficult. The style of music reflects the emotional qualities indigenous to the cattle-owning tribes of East Africa. Each solo expresses an individual poetic message – for example:
 - *Oh my friend and lover, it is strange that when the rest of the Moran are enjoying themselves in the manyatta you are away raiding. I heard you were shot, but you dared to come home safely...*”

Music & Culture of the Eastern Cattle Area

Instruments

- The instruments have a documented history in specific social functions and have sometimes come to the region by trade. Consider an example of the latter: Larger and larger drums were built in order to mark the inaugurations of new tribal leaders. They have two heads that are laced to the bodies, similar in build to typical *Ugandan* drums.

Music & Culture of the Eastern Cattle Area

- *Uganda* drums have their origin in the furthest south-west reaches of the plain, and are used in one of the oldest local dances there, the *kitumbwike*. Such far-reaching influences in instruments show how far-reaching trade was on the eastern plain.
- The *mundele*, a bow with a resonator made of gourd, has its origins in the *Nguni* instrument of South Africa, and is played specifically by women. Other prominent instruments in the region include the xylophone, panpipes, and, starting in the 19th century, the lamellophone (thumb pianos, for example).

Music from Kenya (CD#2)

- CD#2 (2) *Alto Bung'o Horn, from Kenya & Tanzania – Witchcraft & Ritual Music*. [Track #9] New York, NY: Elektra Nonesuch, 1975 & 1991. Music from Kenya. “Here the player adds an extension to the instrument, which lowers the pitch. Short bursts are improvised against a throbbing rhythm provided by *kayamba* players.” (CD liner notes)

Music from Burundi (CD#1)

- CD #1(Track 16) *Chant avec cithare* – Whisper singer from Burundi. Vocal inflections and timbre transferred to *cithare*. Blue notes (especially b5) and 6/8 pattern transferred to swing. Repetitive and through-composed phrase patterns. Form = solo and accompaniment mark.
- (Track 17) **Akazéhé**, from *Burundi – Musiques Traditionnelles*. “A greeting sung by two young girls ... recorded... near Bujumbura. The vocal technique heard on this track, in which the chest and head-voice alternate, is mainly found among the pygmies of the African forest.”

Congo Area

- **Congo Area**
- Cameroon
- Congo (listening example = Pygmy Village - <https://www.youtube.com/watch?v=FkQTEqwTs7Q>)
- Central African Republic* (Sudan)
- Dem. Rep. of the Congo
- Equatorial Guinea
- Gabon
- Sao Tome and Principe (Island - African/Portuguese)

Music & Culture of the Congo Area

Culture

- The Congo area is in the heart of the African equatorial zone, bordering the Atlantic on Africa's western coast, but concentrated mostly in the inland jungles. Though once a region whose people thrived on hunting, gathering and fishing, the modern world has put significant pressure on such livelihoods; most people move into larger urban centers because they can no longer subsist through traditional means.

Music & Culture of the Congo Area

- In the deeper jungles, songs represented a more significant connection with nature. Many of the primary songs sung by the Mbuti (the best known group of people who have been grouped into the ethnic group “Pygmy”) regard activities done out in the wild: hunting and the gathering of honey. Songs are often sung in “hocket” style, with certain parts sung only by youth and others only by elders.
- **{Demonstrate Hocket and Ostinato}**

Music & Culture of the Congo Area

- Hocket (or *hoquet*) technique, related to the round-robin technique, makes for a thick vocal texture, with up to three voices laying a melody over choral accompaniment. Vocal ornamentation consists of echoed responses and singing the extensions of tri, tetra, and pentatonic scales (much like playing the extensions of dominant jazz chords). It is possible that Bantu improvisational traditions come from Pygmy music, as the former only later settled on lands the Pygmies had inhabited for thousands of years.

Music & Culture of the Congo Area

- **The Pygmy**
- Second, with respect to “Pygmy” music. They are regarded as some of the world’s oldest peoples and their musical traditions are viewed with the same reverence. The music of the Mbuti, is primarily vocal, typically accompanied by idiophones, whether played with sticks or struck against the body. Dissonance and descending melodic lines together with a yodel-like approach characterize the Mbuti vocal style.
 - <https://www.youtube.com/watch?v=FkQTEqwTs7Q> {Louis Jordan’s fasetto break; doo-whap vocals, etc.} **CD 5 #23 “Caldonia”**

Equatorial African Music

- **CD#1 (10)Congo Brazzaville – xylophone, 2 zither-harps, percussion**, from *African Rhythms and Instruments*. [Vol.2. Side A, Track 1] [Recorded live during the first Pan-African Cultural Festival – Algeria, July 21, August 1, 1969]. New York, NY: Lyrichord Discs. “... the people’s republic of Congo straddles the Equator ... its capital is Brazzaville. ... Sharing the Bantu culture of Equatorial Africa, the Congo is represented here with a piece of notable interest because of its musical characteristics and its instrumental components. Here, in fact, is an example of music performed not only on the xylophone but with two zither-harps (*mvét*). The *mvét* belongs to a group of stringed instruments common to both Africa and Asia. The zither-harp of the Congo (and neighboring Gabon) consists of a long tube on which are applied resonators (one or two gourds).” (Album liner notes).

Ostinato

- CD#1 (Track 4) *Dance of the Hunters* – Malinké music. Ostinato - similar to Miles' *ALL BLUES* – OSTINATO + FEW CHANGES allow for expanded harmonic and rhythmic movement variations (freedom) against fixed pattern.
- See: Kind of Blue
- <https://www.youtube.com/watch?v=-UbpXxKless>
- Miles Davis *Live at the Plugged Nickel* 1965 (fourth set) cut #2.
- <https://www.youtube.com/watch?v=uRBgy43gCoQ>

Guinea Coast Area

- **Guinea Coast Area**
- Benin
- Cote D'Ivoire CD1: #13 *B. Mondet (Malinké) Percussion*
- Ghana CD2: #1 *Dzil Duet*
- Guinea* (Sudan)
- Liberia
- Nigeria* (Sudan) CD2: #3 *African Time*
- Sierra Leone
- Togo
- Mali CD1(Track 6) *Alla l'aa ke* – Alhaji Bai Konte (kora) from Gambia.
Diatonic scale (Lydian).

Major pentatonic with construction based upon tuned major and minor thirds. Making scales communicate
– vocal model.

Music & Culture of the Guinea Coast Area

Culture

- **The Guinea Coast stretches from the delta of the Gambia River, around the elbow of West Africa down to the delta of the Congo River. Upward of five hundred years ago, the dominant tribes in the northern region were Wolof and Serer, but others resided in the area as well (the Jola, Manjak, and Balanta people).**
- In the lands now known as Mali, two peoples were most dominant, the Mande in the north, and the Wasulunka in the south. The latter were mostly agrarian and had livestock, while the former, closer to Western Sahara, were more nomadic.

Old and Newer Traditions in Timbuktu

- **CD#1 (6)**
 - Alhaji Bai Konte: ***Alla l'aa ke***, from *Kora Melodies from the Republic of the Gambia, West Africa*. [Side A, Track 1]
 - Alhaji Bai Konte, kora. Cambridge, MA: Rounder Records, 1973.
 - Alhaji Bai Konte is a virtuoso player of the kora – a 21 stringed harp and also manufactured his own instrument. *Alla l'aa ke* is “... suggestive of a musical link between Africa and Afro-American heritages, *Swing Low, Sweet Chariot* can be sung to the same accompaniment.” (Record liner notes).
- **(7)**
 - Mamadou Diabate: ***Dagna***, from *Tunga*. [Track #1]
 - Comp. Mamadou Diabate and Fuseini Kouyate. Mamadou Diabate, kora. Durham, NC: Alula Records Inc., 2000.
 - This track features kora player Mamadou Diabate, whose playing integrates traditional music from Mali with other influences, such as blues, Bamabara music and the Gambian style of kora playing. *Dagna* expresses a “sense of destiny.” (from CD liner notes).

Music & Culture of the Guinea Coast Area

Musicians

- This region is particularly known for its tradition of professional musicianship passed down through families. Known by French colonists as *griots* but known in the Wolof language as *gewel* (as well as other terms in the many regional languages), these musicians still play in much the same way as they did in earlier centuries.
- {Through griots, jali or jeli = traditional and current history preserved}

Music & Culture of the Guinea Coast Area

Musicians

- Performing for royalty had its limitations: strict rules were imposed in some places (particularly the land now known as southern Ghana). For instance, only with the permission of the chief could the court instruments be played.
- Griots played very public roles in life, playing at village functions and singing praise. However, one of their most important rules was playing at births and funerals. Especially elaborate ceremonies would be constructed for the latter, and music played a crucial role. Compared to other craftsmen, musicians were rarely given the same esteem.

Self-Critical African Socio-political Songs

- **CD#2 (3)**
 - ***African Time***, from *Lágbájá - ... C'est Un African Thing*. [Track #12]
 - Lagos, Nigeria: Motherlan' Music, 1996.
- Contemporary Nigerian music, all selections composed by Lágbájá. Instruments (entire album): vocals, saxophones, percussions, drums, Gangan drums, Omele Gangan, congas, keyboards, electric bass, electric guitar.

Communal Music Making

- **CD#2 (1) Borderline Region with Sudan**
 - *Dzil Duet (Accra)*, from *Ghana – Ancient Ceremonies, Song & Dance Music*. [Track #2]
 - New York, NY: Nonesuch Records, 1979.
- The *dzil* is a xylophone with keys made of calabash wood. It can be found in various musics throughout West and Central Africa. It is also known as *madimba*, perhaps pointing to a relationship to the South American *marimba*. On this track two men are playing the same instrument simultaneously while facing each other. (from CD liner notes)

Music & Culture of the Guinea Coast Area

Instruments

- Many instruments are common to the general area. For instance, a prominent drumming tradition of the Wolof people became common to other peoples as well.
- Calabashes, whether played right-side up or upside-down, are instruments common all over the coast. Sometimes they are struck with rings worn on the fingers and held with the opening over the chest of the performer for added resonance.

Music & Culture of the Guinea Coast Area

Instruments

- Other idiophones include various hand-held rattles, made from skins with beads, pieces of bamboo or metal sewn on; rattles played with the feet or even attached to other musical instruments, as is especially common in the southern coastal region, near Ghana. Bells and scrapers (played with sticks) are also common.
- As for wind instruments, flutes and even instruments resembling trumpets can be found in some of the regions, especially in the middle part of the coast. Some flutes resemble ones also typical of the Quechua people of the Andes.
- Some xylophones, like the *kadj*, are so large that they are played by two musicians simultaneously.

The Drum Imitate the Voice and Language

- **CD#! (8)**
 - ***Percussions***, from *Percussions of Senegal*. [Side A, Track #1]
 - Paris, France: Auvidis.
- This selection presents music of the Diolas, a tribe located in the West of Casamance surrounded by Senegal.

Khoisan Area

- **Khoisan Area**
- Angola* (Congo)
- Ascension (Island - African/Portuguese/French/British)
- Botswana
- Lesotho
- Madagascar# (Island - African/Indonion/Muslim)
- Mauritius# (Island - Arab/Malay/Portuguese/Dutch/French)
- Namibia
- St.Helena# (Island - African/Portugese/Dutch/British)
- South Africa
- Swaziland
- Zambia* (Congo) CD1: #11 *Percussion and Voices (Bantu)*
- Zimbabwe* (Eastern Cattle, Congo) CD1: #12 *Zapu - Percussion and Voices (Bantu)*
- Seychelles# (Island - African/Arab/French)

Music & Culture of the Khoisan Area

Musicians

- The name of the Khoisan area refers to the anglicized names of two tribes, the Khoi and the San, traditionally located in the area now home to modern-day Angola, Namibia, Botswana, Swaziland, South Africa, Lesotho, and parts of Zambia, Zimbabwe and Mozambique. The traditional music of this area is the result of cultures relatively unique compared with other traditional African cultures, due to the nomadic nature and isolated life of the two tribes.[1]

Music & Culture of the Khoisan Area

- The music is simpler than the music of other African cultures, both in types and variety of instruments and stylistically. Percussive instruments are not as prominent in the Khoisan area as they are in other areas of Africa. Remarkable, however, is the presence in the music of the “hocket” technique, where individual notes of a melody are sung by different musicians, and a technique similar to yodeling. Because of the nomadic nature of the people, the music is played throughout the day and not associated with any rituals relating to the harvest.

The Influence of Other First World People

- **CD#1 (Track #18) The musical traditions of the Kung and other inhabitants of the Kalahari Desert were adopted by other migrant people:**
 - ***Solo for Musical Bow*** (Music of the Baoulé and Others), from *African Tribal Music and Dances*. [Track #10]
 - Beverly Hills, CA: Legacy International.

Parallel Harmony and Language as Music

- **CD#2 (16)**
 - Miriam Makeba: ***Click Song (Number 1)*** from *All About Miriam*. [Side 1, Track #5]
 - Mercury Records.

Music & Culture of the Khoisan Area

Instruments

- The instruments of the area are varied and, as in many traditional African cultures, have different significance. Among chordal percussive instruments, the *sanza*, a thumb piano also known as the *lamellophone* and used to accompany singing dancing, is played only by men. Also played are the *mukupela*, a large drum with handles and two taut skins; the *puita*, a so-called “friction drum,” whose unique sound is caused by a wooden rod or cord of horsehair that, after being passed through tiny holes in the drum’s skin, will vibrate against the skin and give off a resonant sound that is controlled by the pressure the player puts on the skin.

Music & Culture of the Khoisan Area

- Stringed instruments are especially popular in the region, likely do to the prevalence of the bow in hunting necessary to sustain the nomadic life. Two instruments reminiscent of the bow are the *hungu*, basically a bow with a resonant bell attached, and the aptly termed “musical bow.”

Sudan Area

- **Sudan Area**
- Burkina Faso
- Cape Verde# (Island - African/Portuguese)
- Chad* (Northern)
- Gambia CD1: (Fulani) *Nayo Alla'aake* (cut #1)
- Guinea-Bissau
- Mali* (Northern) CD1: #2 *Sicco* (Malinké & Baoulé), #3 *Solo for Seron Duet for Flutes*
- Niger* (Northern)
- Senegal CD1: #8 *Percussion (Diolas)*
- Sudan

Sudan Music & Culture

Culture

- Sudan has been populated by people for at least nine million years, according to some claims. The ancient Greeks knew of Sudan and so did the Romans--emperor Nero sent an expedition up the Nile toward Sudan but the swamps deterred his initial goal of conquest. H
- In the 14th and 15th centuries, the first Arab tribes came across the Red Sea and into the northern parts of Africa. In the following century people from West Africa who had converted to Islam and were making the pilgrimage to Mecca, some settling and marrying into the native northern Sudanese tribes.

Sudan Music & Culture

Musicians

- The Sudanese musical tradition is informed both by African and Arabic music. Traditional Sudanese music, i.e. older than one hundred years, has its roots in tribal dance and ritual-taking.

Sudan Music & Culture

- In recent years, the female singer has been more or less accepted, along with the sounds of brass instruments as well as those of the electric guitar and even the synthesizer. In spite of the many outside influences, the pentatonic character of Sudanese music (discussed below) has not wavered.

Sudan Music & Culture

Instruments

- Sudanese music involves a variety of traditional instruments, both *chordophones*, instruments that produce sound by vibrating a string stretched between two points on the instrument, and *idiophones*, instruments that produce sound by its own vibration.
- An example of a chordophone popular in Sudanese music is the “Tambour.” A percussion instrument, the tambour is a round, double-headed and un-tuned drum with metal discs tied around the frame, resembling a tambourine.

Sudan Music & Culture

- Many percussion instruments (aside from drums, which stretch skin) are idiophones. An example of an idiophone used in Sudan (as well as Madagascar and Brazil) is the “Tsikadraha” or scraper. Resembling a shaped wooden stick with many ridges, the sound produced when scraping its surface with a bamboo stick (as it is traditionally played) is much like that of a croaking frog.
- Also popular is the “Qanun,” an instrument resembling the “zither” or harp of the European tradition. It consists of eighty-one strings grouped in threes and stretched over a triangular wooden body, giving twenty-seven separate chordal combinations. Played with fingers or plectra, the instrument lies flat on the knees of the performer.

Northern Africa

Northern Africa

- Algeria
- Egypt CD1: #19 *Nahawand*, #20 *Al Bahr Al Gharan Wasah*
- Libya
- Mauritania (which overlaps the Sudan region)
- Morocco
- Tunisia
- Western Sahara

North Africa's Melismatic Music

- **CD#1 (20)**
 - ***Al Bahr Al Gharam Wasah*** (Love is as vast as a river), from *The Musicians of the Nile – Luxor to Isna*. [Track #1]
 - Real World Records, Ltd., 1989.
- Comp. Yunis Al Hilali and Mohamed Murad.

Music & Culture of Northern Africa

Culture

- The cultures of northern Africa include the people living in what is now known as Morocco, Western Sahara, Mauritania, Mali, Algeria, Niger, Libya, Chad, Egypt, Sudan, Eritrea, and Djibouti. Cultural and musical influence Persian, Arab, and Turkish.

Music & Culture of Northern Africa

- Ancient Egypt and the Nubian culture, it is generally agreed, share aspects of one another's culture. In fact, genetic testing of discovered remains associated with both cultures show little difference in physical features.
- Nubia, or "Kush" as it was called at the time, may pre-date the beginnings of Egypt by at least one century. While they did not accomplish the great feats credited to the Egyptians, they may have started some important traditions, such as burying the dead not simply in the earth, but in specially built, stone-lined pits. They furthermore preceded the Egyptian custom of burying objects (useful in an afterlife with the dead: pottery was left in the pits, among other things). Archeological findings show the Nubians to also have been masterful potters and shapers of metal.

Music & Culture of Northern Africa

Musicians

- Musicians of ancient Nubia and Egypt were most likely either trained for their task as professionals or forced to learn it as slaves. There is little evidence demonstrating that music played a role outside of rituals and social functions, this use of music is common to the rest of Africa.

Music & Culture of Northern Africa

- The history of Morocco draws on cultures from Europe, the Middle East, and Africa. As to the latter, the indigenous people, the Berber, have inhabited west-northern Africa for at least 2500 years, and at least half the contemporary population of Morocco speaks the ancient Berber language. Around 700BCE a large number of Muslims began to arrive in Africa and continued to come steadily for at least another four hundred years. The Muslims established themselves as political and economic leaders, and most if not all Berbers eventually converted to Islam.

Music & Culture of Northern Africa

- In Morocco, three traditions of music and, subsequently, of musicians is evident. First, there is “communal” and “specialist” music. Both can be performed by small or groups numbering the hundreds--the real difference lies in the relationship between the audience and the performer. In “communal” music, just about everyone attending takes part in music-making; examples of this are Sufi meetings (an Islamic sect) or weddings. In “specialist” music, the audience is simply there to listen; furthermore, the musician is usually highly trained and the audience of a distinguished class.

Music & Culture of Northern Africa

Instruments

- While no instruments have apparently survived from the time of Nubia, many exemplars belonging to Egypt have been found. For instance, some of the earliest examples we have of idiophones are “clappers” dating back to the first Egyptian dynasties of 2900 BCE.
- Metal trumpets, demonstrating extraordinary metalworking capacity, have been found among ancient Egyptian remains as well.
- So have lyres and at least two distinct types of harps, the first with an arch shape to its body, the latter featuring right-angle construction

Music & Culture of Northern Africa

- Moroccan instruments are as varied as the musical traditions that have influenced the local music. Religious music often utilizes traditional Arabic instruments such as the Uoud and other lutes.
- Drums in religious music are very limited in comparison with other types of Moroccan music and music in Africa in general.

New Kinds of African Fusion

- **CD#1 (19)**
 - ***Nahawand***, from *Sharkiat – Camel Road*. [Track #1]
 - Conshohocken, PA: Cross Currents Music 1997.
- Blending Traditional and Contemporary African Music (Egypt) and Instrumentation, a melding of Arabic instrumentation.

- Women have always played an essential role in the preservation of African culture. From lullabies sung to sleepy children to chants of celebration, women are important bearers of tradition. Due to the heavy communal structure and emphasis in Africa, this is unlike some areas in the world where females are discouraged from taking part in any form of public musical performance.

Music & Culture of Northern Africa

- A special case of musicians in northern Africa are women. Particularly on the peninsula now known as Tunisia, females were enslaved to serve as musicians. A “qayna,” which can be translated as “singing slave girl,” was the typical Arabic singer at the time. These “slave girls” were trained solely to play the *Uoud*, the original Arab lute.
- Like their free *griot* counterparts along the Guinea coast of Africa, these women musicians were essential to the survival of musical traditions through time.

North Africa

- Due to matrilineal societies in pre-Islamic North Africa, women dominated the music of the Berbers who lived there. In the past century, women have often ranked as the most celebrated singers in North African traditions.
- But with noteworthy exceptions, such as the women *iggawin* (traditional musicians) of Mauritania, they typically play instruments only in private settings, not as a profession.

(The Universal One, 2016)

- Many Sudanese women drum and sing, and contemporary musicians such as Nasra and Gisma's give special modern stylistic treatment to the traditional *daloka* style and Tuareg Music.
- <http://www.youtube.com/watch?v=qicTYQ0Ca0s&feature=related>

Membranaphones

- While, again, in many societies, only men may play them - in others, certain drums are derived from female work and used only by women.
- Playing techniques differ widely: some drums are beaten with the bare hands, others with straight or curved sticks. Women play both type
- The role of drums is usually rhythmic, but some are also melodic and communicative (talking drums, udus, and some friction drums).

(Encyclopedia Britannica, 2017)

Jembe

- Throughout many world societies, it is said that women are suppose to dance and sing, not drum. The lack of women instrumentalists in general is a result of various prejudicial factors within various aspects of modern and traditional cultures.
- <http://www.youtube.com/watch?v=8VVbcFQMePo>
- African Women Djembefola

GUINEA COAST

- The drum called *a-ndef* (ah-endeaf) is played by members of the Baga's association known as A-Tekan (ah-te-khan). It demonstrates female power in that region. The initiation into such institutions of female solidarity and cohesion was generally restricted to women who bore children. The drum was played at annual week-long initiation ceremonies for new members, as well as at the funerals of members and the marriages of members' daughters.

(Smithsonian Institute, 2017)

Baga Drum (*a-ndef*)

Baga people, Republic of Guinea

- Beauler Dyoko & group – Nhemamusasa
- <http://www.youtube.com/watch?v=NwQGqrZZPCM>

Enanga

lute - string instrument

- African lutes have a boat-shaped sound box, at times with a fairly long wooden neck that enters the resonator through the skin table. Ancient paintings depict these instruments, often in the hands of women.
- The *enanga* is strictly a solo instrument and has eight strings. All lute-type string instruments have a resonator (sound body) at one end of a neck with strings stretched nearly the full length of the instrument. They differ in the size and shape of the body and neck, the number of strings and whether there are frets.

(Face Music / Albi, 1998)

- In Uganda the thumb piano (mbira) is usually played solo, perhaps to relieve a traveler's solitary trek or a night caretaker's long watch. The instrument accompanies a repertoire of "songs for thought," or laments, sung by both men and women.

(Face Music / Albi, 1998)

- Mbira (= of the ancestors) is played during a bira ceremony.
- The repetitive chiming of the mbira combine with the sounds of the hosho (gourd rattles) and singing to invoke a trance-like mindset that is conducive to ancestors - who offer guidance through a medium.

- Dyoko became the first woman to record a mbira song. Mbira, sometimes called a thumb piano, resembles a large xylophone with five to 30 thin metal or cane tongues or keys. It has been part of the Shona tradition, the predominant tribe of Zimbabwe, for over a thousand years. The instrument can be found across Africa under different names and even in Zimbabwe it has different forms.
- Traditionally the Shona Culture did not exclude women from playing the mbira, except during sacred ceremonies and then only when women were menstruating, when they are considered to be unclean, or the first three months of breastfeeding, when they are supposed to be inside the house taking care of the new baby.

(Jenje-Makwenda, 2001)

Stella Rambisai Chiweshe Shiri - Nhengure

- Stella is one of the most original artists in the contemporary African scene using popular music to show the power of her traditional spiritual music.
- <http://www.youtube.com/watch?v=PyPX-VYe0z0>

GUINEA COAST

- Baga women and children often carry great clay water vessels and large rice-filled baskets on their heads. Such vessels were also used in music making.

Udu

- The Udu possesses a distinct subtle bass tonal quality, creating liquidity water droplet sound. The clay construction is based upon centuries-old African traditions whereby women would play a water jug with an additional hole at ceremonies. The name "Udu" has been derived from the Nigerian Ibo language, meaning "pottery".

(X8 Drums & Percussion, 2017)

Why do only women make udus?

- THE UDU was developed and made originally by the women of the Igbo people of eastern Nigeria. The men in this society are traditionally not allowed to make pottery, believing it to be taboo, and that they will become impotent if they do so. The clay used to make the udus is collected by the women from secret, sacred locations, where the presence of a man would be regarded as a serious violation. Here, the women have to supplicate themselves and make offerings to the female deity of pottery.

Udu

- When the potters reach a certain level of proficiency in their craft, the chief custodian of pottery confers status and seniority on them. This is symbolized by a thin string made from natural fiber, which is worn on the potter's ankle for the rest of her days. A truly brilliant udu-maker may eventually wear one on each ankle.
- <http://www.youtube.com/watch?v=5-8W0eNYMRw>
- Demonstration...
- <http://www.youtube.com/watch?v=P39ZPYntMdM>

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