

Music in World Cultures

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JUSTIN R. HUNTER AND MATTHEW MIHALKA

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About the Authors

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PART I

INTRODUCTION

The diversity of musical expressions throughout the world is vast. Music can be found in every corner of the globe in a variety of different contexts. This text provides just a small sampling of some of the various musical styles and traditions that might be found, though the skills developed in this course can be applied to any type of music. Not only does this text explore the music itself, but also the people and conditions that led to its genesis.

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CHAPTER 1

Fundamentals

JUSTIN R. HUNTER

This fundamental material established core vocabulary and concepts that will be used through the course. These six groups below will help students be able to understand how music works, breaking the music down in the sonic elements. Each group—Timbre, Dynamics, Pitch, Melody & Harmony, Time & Form, and Texture.

1. TIMBRE

- **TIMBRE** – *the way a sound sounds to distinguish one sound from another.*

The word timbre (pronounced: tam-ber) can be highly subjective. Timbre is the way something sounds, e.g., the singer sounds nasal. Synonyms for timbre often include “tone color,” “sound quality,” or “character of sound.” This concept is not meant to be a judgement statement, but a description that helps to identify similarities and differences between sounds and musics.

Imagine trying to describe two instruments of the same type, a guitar and a ‘ukulele, for example. Describing the way these two instruments sound similar and different helps to distinguish them sonically, see Examples 1.1 (guitar) and 1.2 (‘ukulele) below.

Describing two or more unrelated instruments/sounds can be easier. However, if the instruments are playing the same, it can still be difficult to distinguish them, see Example 1.3 below.

The examples below demonstrate different types of timbral descriptions, but there are numerous descriptors to use. Listen to each example and describe what you hear. What sounds similar between Examples 1.1 and 1.2? What sounds are different between the three instruments in Example 1.3?

Other ways to describe timbre are to point out features used by the voices/instruments. The singer in Example 1.4 is using a strong vibrato but the melody in Example 1.3 uses a straight tone. Chinese jingju is known for its nasal qualities (Example 1.5) while the singer in Example 1.4 has a full round sound. There are numerous descriptor words that will be addressed in this class, some may include: rough/smooth, falsetto/chest voice, airy/full, etc.

- **VIBRATO** – *a pitch fluctuation added to a sustained note for a richer sound*
- **STRAIGHT TONE** – *lack of pitch fluctuation on a sustained note*
- **NASAL** – *closed off timbre that sounds like it is produced from the nasal cavity*
- **ROUND** – *open timbre with full resonance*

Examples:

Example 1.1

| | |
|-----------|---|
| Title: | "O'Carolan: Si Bheag, Si Mhor" ("Small Fairy Mound, Big Fair Mound" attributed to Turlough O'Carolan) |
| Artist: | Jack Isidore |
| Link: | https://www.youtube.com/watch?v=W9-RkcOKmJk |
| Year: | 2015 |
| Language: | n/a |
| Origin: | Ireland |

Example 1.2

| | |
|-----------|---|
| Title: | "Hawaiian Waltz" |
| Artist: | Kamiki Ukulele |
| Link: | https://www.youtube.com/watch?v=Sy9xl2521qc |
| Year: | 2014 |
| Language: | n/a |
| Origin: | Hawaii (United States) |

Example 1.3

| | |
|--------------|---|
| Title: | "Etenraku" |
| Artist: | Tokyo Gagaku |
| Link: | https://www.youtube.com/watch?v=0T1pyZZiBOQ |
| Year: | 2014 |
| Language: | n/a |
| Origin: | Japan |
| Description: | Each instrument is playing the same melody so distinguishing each instrument's sound is important to understand how the music is working. The differences between the instruments, the way they sound, is the timbre. |
| 0:06-0:18 | Solo flute (ryuteki) part establishing the melody |
| 0:19 | Mouth organs (sho) play note cluster of melodic line |
| 0:21 | Ensemble joins flute and organs in playing melody, each line has their own established embellishments but each is playing the same melody. |

Example 1.4

| | |
|--------------|---|
| Title: | "La Charreada" |
| Artist: | Sandra Gonzalez with Mariachi Alas |
| Link: | https://www.youtube.com/watch?v=jQy2MvTr8Ek |
| Year: | 2016 |
| Language: | Spanish |
| Origin: | Mexico |
| Description: | |
| 0:00-0:23 | Instrumental and vocal intro |
| 0:24-0:28 | Vocal vibrato on sustained opening note |

Example 1.5

| | |
|-----------|---|
| Title: | "Dedengdian" |
| Artist: | Shengsu Li |
| Link: | https://www.youtube.com/watch?v=mN9iXlfpxl |
| Year: | 2008 |
| Language: | Mandarian Chinese |
| Origin: | China |

2. DYNAMICS

- **DYNAMICS** – *relative loudness/softness of sound; volume*

While this element seems easier than others, the real key is to pinpoint which sounds are louder, and softer, than others in music. This will help describe that sound more clearly. Many students with previous music experience will know standard musical terms, often from Italian, French, and German (e.g., crescendo, pianissimo, forte, etc.). While these words are useful, for the purposes of this class, it is easier to avoid such terms. Describing music as having an increase in volume from a quiet section to a louder section is just as effective.

Example 2.1

| | |
|--------------|---|
| Title: | "Get Up, Stand Up" |
| Artist: | Bob Marley and the Wailers |
| Link: | https://www.youtube.com/watch?v=RhJ0q7X3DLM |
| Year: | 1980 |
| Language: | English |
| Origin: | Jamaica |
| Description: | The music begins with an instrumental intro. When Bob Marley begins the lyrics, "Get Up, Stand Up," the instruments become less audible due to Marley's voice being amplified louder. Also, the background singers are not as loud as Marley. |

3. PITCH

- **PITCH** – *frequency of a sound; highness or lowness of a sound*

For this text, "pitch" is used as both a specific term, as defined above, and a grouping of concepts that encompass many ideas related to that specific term. Two common synonyms for "pitch" include tone and note, all may be used throughout the text.

Music is made of many sounds. Pitches are distinguished from other sounds as they have measurable frequencies. Each pitch has a specific wavelength, known as a frequency and measured in hertz. This measurement is, of course, culturally derived and not universally recognized around the world or throughout history.

Many concepts are brought together in the grouped idea of "pitch."

- **Fundamental** – *the "base note" that the melody is based (synonym: tonic)*

- *Interval* – the distance between two pitches
- *Range* – the distance between the highest pitch and lowest pitch in a melody
- *Octave* – a doubling of a frequency but the same pitch set
- *Scale/Mode* – culturally prescribed arrangements of intervals and pitches

Example 3.1

| | |
|--------------|--|
| Title: | "I'll Fly Away" |
| Artist: | David Durrence |
| Link: | https://www.youtube.com/watch?v=rZWZ7KpB5Zg |
| Year: | 2011 |
| Language: | n/a |
| Origin: | United States |
| Description: | This example uses a fundamental tone that is continuously played on the lower string as the melody is played on a higher string as the performer moves his fingers on the board. The pitch range is somewhat narrow with the use of only 4-6 notes in a medium to low range of the instrument. |

4. MELODY & HARMONY

- *MELODY* – a sequence of pitches perceived as a unit (synonym: tune)

Like pitch, "melody" is both a specific term, as defined above, and a grouping of related concepts. The melody is the main line of interest, the tune you are left with after hearing a piece of music. Think of pop music and the tunes that get stuck in your head. It is the melody that stays with you, not the background sounds and rhythms.

Melodies can be described with many characteristics from the way the melody line moves to the way other sounds harmonize with or support the melody.

- *Conjunct motion* – stepwise (small intervals) melodic motion
- *Disjunct motion* – melodic motion by leaps (large intervals)
- *Ornaments* – elaborations on the set melody
- *Phrase* – sections of the melody and music, often a "breath's worth" of music

Example 4.1

| | |
|--------------|--|
| Title: | "Aloha Oe" |
| Artist: | Israel "IZ" Kamakawiwo'ole, Henry Kapon, and Cyril Pahinui |
| Link: | https://www.youtube.com/watch?v=zXOzNikceps |
| Year: | 1991 |
| Language: | Hawaiian/English |
| Origin: | Hawaii |
| Description: | This is an example of stepwise motion. There are few jumps in the melody even though the range is large. |

Example 4.2

| | |
|--------------|---|
| Title: | Ornamentation in Indian Music |
| Artist: | Anuja Kamat |
| Link: | https://www.youtube.com/watch?v=9t4WcumdnR0&t=336s |
| Year: | 2014 |
| Language: | English |
| Origin: | India |
| Description: | This video goes through several types of ornamentation in Indian music. Each example includes a non-ornamented section followed by specific ornamentations. |

- ***HARMONY** – perception of the way musical layers sound together*

Harmony is always culturally and time based. Like timbre, harmony can be quite subjective. However, two descriptions of harmony are useful in understanding the music introduced in this class.

- ***Consonant harmony** (consonance) – relaxed, open sounding harmony*
- ***Dissonant harmony** (dissonance) – tense, closed sounding harmony*

Example 4.3

| | |
|--------------|---|
| Title: | "Jarabi" |
| Artist: | Sona Jobarteh |
| Link: | https://www.youtube.com/watch?v=oToZfPGMMBY |
| Year: | 2011 |
| Language: | n/a |
| Origin: | West Africa |
| Description: | This piece uses consonant harmony that in layman's terms is often referred to as "happy" sounding due to the ease in which it is heard. Often, this music sounds "in tune," but that is culturally dependent. |

Example 4.4

| | |
|--------------|--|
| Title: | "Song of the Spring Cicada" |
| Artist: | Dong People |
| Link: | https://www.youtube.com/watch?v=D1Xij27MciU |
| Year: | 2009 |
| Language: | Kam |
| Origin: | China |
| Description: | This highly layered music uses intentionally narrow intervals to create a dissonant sound. While it may seem "out of tune," this is a culturally-based assumption. |

5. TIME & FORM

Time and Form are somewhat dependent on each other. Time is of an understanding of the sequential framework of how the music is temporally organized. Form is an understanding of sections of music, which often can be noticed through changes in time.

- *Pulse* – the pulsation of music, “the beat”
- *Rhythm* – a series of pulsations understood as a unit
- *Tempo* – the rate of speed of the music
- *Meter* – temporal description of the organization of the pulse
- *Accent* – emphasis on a pulse
- *Syncopation* – destabilizing beat created with accents

Within the idea of meter, which is an understanding of the organization of the pulse, there are fixed and free meters. To determine the meter of music, first find the pulse.

Music with a free meter does not have a discernible and repeatable pattern in the pulse; the listener would not be able to find a regular beat, for instance listen to Example 5.1.

Example 5.1

| | |
|--------------|--|
| Title: | “Honshirabe” |
| Artist: | Bronwyn Kirkpatrick |
| Link: | https://www.youtube.com/watch?v=mkNvHSPbiTM |
| Year: | 2012 |
| Language: | n/a |
| Origin: | Japan |
| Description: | The music lacks a formal pulse. Not only is the tempo slow, but the rhythms are not easily understood as units together, but rather as independent thoughts. |

Music with a fixed meter has a clearly found and repeatable pattern in the pulse. Most music follows this form of meter. As you listen to Examples 5.2 and 5.3, you will be able to find the pulse easily. Tap your foot as you listen.

Fixed meters have two basic categories: duple meter and triple meter. These meters have clearly defined pulsation and are organized in repeatable groupings of time. Duple meters are organized in divisions of 2 that alternate strong and weak beats. One of the most common duple meters in Western popular music and art music is a 4 beat meter where beats 1 and 3 are strong. Triple meters are organized in divisions of 3 with one strong beat (beat 1) followed by two weaker ones (beats 2 and 3).

There are also complex meters that combine duple and triple organization, but the purposes of this class, these complex meters are rare and will not be discussed in detail.

Example 5.2: Duple meter

| | |
|--------------|--|
| Title: | "Didn't It Rain" |
| Artist: | Sister Rosetta Tharpe |
| Link: | https://www.youtube.com/watch?v=3NFywQdeKSo |
| Year: | 1964 |
| Language: | English |
| Origin: | United States |
| Description: | Strong duple meter with accents on beats 2 and 4 emphasising the repetitive nature of duple structure. |

Example 5.3: Triple meter

| | |
|--------------|---|
| Title: | "El Son de la Negra" |
| Artist: | Mariachi Vargas de Tecalitlan |
| Link: | https://www.youtube.com/watch?v=XTwmQ-R7Joc |
| Year: | 2018 |
| Language: | Spanish |
| Origin: | Mexico |
| Description: | As the music begins at around 0:18, the tempo increases locking into a strong triple meter. This meter is commonly heard in waltzes where beat 1 is weighted with beats 2 & 3 sounding a light "oom pas." |

6. TEXTURE

Most of the music you listen to has layers of different sounds, sometimes that is easier to hear than others. Think about a pop song and how the main voice stands out from the background sounds. In simple terms, you are hearing multiple layers of sound, this is texture in music.

Texture refers to the number of parts and the roles the parts play. There are four main types of texture: monophonic, homophonic, polyphonic, and heterophonic.

MONOPHONIC TEXTURE includes just a single melody line (Figure 5.1) or a group of instruments/voices performing the same line in octaves (Figure 5/2). Example 5.1 below has a single layer of sound, first performed by a flute, then singing, then the flute again.

Figure 6.1: Single line of sound



Figure 6.2: Same line layered in octaves

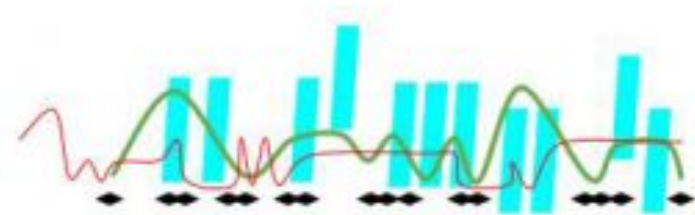


Example 6.1: Monophonic texture

| | |
|--------------|---|
| Title: | "Ch'aska: Song for the Stars" |
| Artist: | Don Pasqual Apaza Flores |
| Link: | https://www.youtube.com/watch?v=cXgNf2ztAtA |
| Year: | 2015 |
| Language: | Quechua |
| Origin: | Peru |
| Description: | |
| 0:00-0:38 | Single layer of flute playing |
| 0:38-1:13 | Single layer of singing |
| 1:13-1:37 | Single layer of flute playing |

HOMOPHONIC TEXTURE includes two or more layers of sound, typically with one line sounding the melody. Again, think about pop music. The lead singer’s voice is the most important line, the backing vocals, instruments, and drum beats are secondary as they accompany the main melody coming from the singer. The second layer can be complex with textures of its own, but it remains a secondary layer to the main voice.

Figure 6.3: Melody in green with harmony, drums, and other sounds in red, blue, and black.

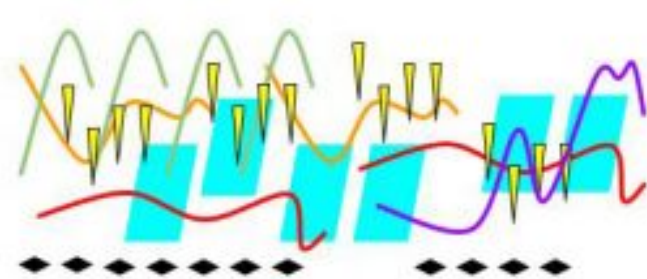


Example 6.2: Homophonic texture

| | |
|--------------|--|
| Title: | "Little Birdie" |
| Artist: | The Kossoy Sisters |
| Link: | https://www.youtube.com/watch?v=nl_cTy-euj4 |
| Year: | 2013 |
| Language: | English |
| Origin: | United States |
| Description: | |
| 0:15-0:35 | Instrumental intro |
| 0:35-0:57 | Chorus: Singers sing in tight harmony with banjo and guitar becoming secondary to the vocal line (main melody) |
| 0:57-1:18 | Verse: Voice solo with banjo and guitar playing secondary line |
| 1:18-1:38 | Chorus: Singers sing in harmony with banjo and guitar in secondary line |
| 1:39-2:21 | Verse: Voice solo with banjo and guitar playing secondary line |
| 2:22-2:42 | Chorus: Singers sing in harmony with banjo and guitar in secondary line |
| 2:42-3:01 | Instrumental |
| 3:01-3:22 | Verse: Voice solo with banjo and guitar playing secondary line |
| 3:22-3:45 | Chorus: Singers sing in harmony with banjo and guitar in secondary line |

POLYPHONIC TEXTURE includes multiple lines that use contrary motion with interwoven layers of sound, resulting in two or more simultaneous independent melodies. This texture is commonly found in many choir and band compositions. There are multiple melody lines and when they are put together the multiple sounds complete a bigger picture.

Figure 6.4: No one melody throughout, each instrument group/voice build their individual part to create a more complex sound.



Example 6.3: Polyphonic texture

| | |
|--------------|---|
| Title: | "Shemokmedura" |
| Artist: | Erisioni |
| Link: | https://www.youtube.com/watch?time_continue=49&v=KHxpT8WKO5o&feature=emb_logo |
| Year: | 2013 |
| Language: | Georgian |
| Origin: | Georgia |
| Description: | |
| 0:00-0:08 | 1st solo part |
| 0:08-0:17 | Harmonic layers added to solo part |
| 0:17-0:23 | 2nd solo part |
| 0:23-0:32 | Harmonic layers added to solo part with contrasting motion |
| 0:32 | 3rd solo part with harmonic layers |
| 0:42 | Yodel added in contrast to melody |
| 0:50-1: | Set of variations begin with more complex layering and more singers added |

HETEROPHONIC TEXTURE includes at least two performers playing simultaneous variations of the same melody. Each performer/section embellished the melody on their own but play in unison for the majority of the music. The melodic line will move together in time and melodic shape without contrasting motion.

Figure 6.5: Single melody, duplicated by different instruments each with their own embellishment of the melody. Each line follows the basic shape of the melody but has slight variation from the other lines.



Example 6.4: Heterophonic texture

| | |
|--------------|--|
| Title: | "Etenraku" |
| Artist: | Tokyo Gagaku |
| Link: | https://www.youtube.com/watch?v=0T1pyZZiBO0 |
| Year: | 2014 |
| Language: | n/a |
| Origin: | Japan |
| Description: | |
| 0:06-0:18 | Solo flute (ryuteki) part establishing the melody |
| 0:19 | Mouth organs (sho) play note cluster of melodic line |
| 0:21 | Ensemble joins flute and organs in playing melody, each line has their own established embellishments but each is playing the same melody. |

CHAPTER 2

Classifying Instruments

MATTHEW MIHALKA

You may be familiar with the standard families of instruments in a symphony orchestra, a model that is frequently used to classify Western instruments. The symphony orchestra is usually divided into strings (played with a bow or plucked, such as violins and cellos), woodwinds (instruments traditionally made from wood where air is blown over a sharp edge, such as oboes and flutes), brass (metal instruments played with vibrating lips, such as trombones and trumpets), and percussion instruments (instruments where something is struck to create sound, such as drums and marimbas). While the model of the symphony orchestra provides a starting point, it cannot be used to fully classify the diversity of different types of instruments that are found throughout the world, or even just within Western countries.

A new system of instrument classification was developed by ethnomusicologists Erich Moritz von Hornbostel and Curt Sachs in 1914. The Hornbostel-Sachs system is still in use to the present day and is used throughout the course of this text. In the Hornbostel-Sachs system instruments are classified depending on what is vibrating to create sound, as all sound is created by vibration. The classification of instruments in a symphony orchestra shares some similarities with the Hornbostel-Sachs system, but also some key points of divergence. The Hornbostel-Sachs system divides instruments into four categories, described in greater detail below:

- MEMBRANOPHONES – drums
- IDIOPHONES – the body of the instrument vibrates to create sound
- CHORDOPHONES – string instruments
- AEROPHONES – air is primarily used to create sound
- ELECTROPHONES – electronic instruments

MEMBRANOPHONES

In the Hornbostel-Sachs system, percussion instruments (where an instrument is struck to create sound) are split into membranophones and idiophones. With **membranophones** a membrane, usually a drumhead, vibrates to create sound. The membranes are typically made of animal skins or synthetic materials that are stretched over the base of the drum. Drums can be found in all parts of the world and can be struck in a variety of fashions, including with bare hands, mallets, and sticks.

[Djembe – An irregular hourglass shaped drum from Western Africa played with the hands.](#)



[“Traditional Djembe”](#) by Nata Vellinga is licensed under [CC BY-SA 3.0](#)

[Dhol – A double-headed southwest Asian drum that is played with sticks](#)



[“Dhol Player”](#) by Guilhem Vellut is licensed under [CC BY 2.0](#)

IDIOPHONES

Idiophones are the other classification of percussion instruments in the Hornbostel-Sachs system. Unlike membranophones, where just a membrane is vibrating to create sound, with idiophones the instrument’s body itself vibrates to create sound. Think of a set of [orchestral cymbals](#), which vibrate when struck against one another, or even [a cymbal as part of a drum](#) set that vibrates once hit with a drum stick. Idiophones can be classified into subcategories, such as:

- Instruments that are struck against one another (such as cymbals)

- Instruments that are struck by a non-vibrating object like a mallet ([gongs](#))
- Instruments that are shaken ([rattles](#))
- Instruments that are scraped ([guiro – notched or ridged instrument played with a stick](#))
- Instruments that are plucked ([mbira – the thumb piano instrument of the Shona people of Zimbabwe](#)), and instruments that are rubbed ([such as rubbing your fingers around the rim of a glass](#)).

CHORDOPHONES

Chordophones are instruments that generate sound through the vibration of a string, whether it is plucked, bowed, or struck. This classification also includes many keyboard instruments, such as a piano where a hammer strikes a string in the body of the instrument to create sound.

[Erhu – Two-string bowed fiddle from China](#)



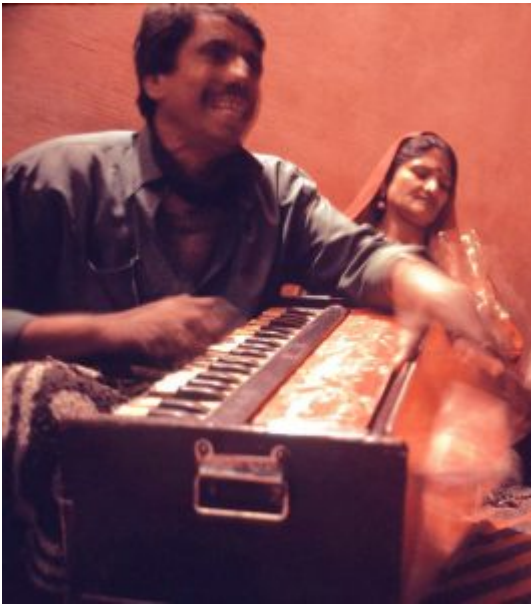
[“Erhu Musician”](#) by [Ted McGrath](#) is licensed under [CC BY-NC-SA 2.0](#)

[Autoharp: A zither, an instrument where strings are stretched across a flat body, that is sometimes used in American folk and country music.](#)

AEROPHONES

Aerophones include any instrument where sound is primarily generated by vibrating air. Included in this category are both woodwind and brass instruments, as well as other reed instruments and flutes.

[Harmonium](#) – Common in many Indian genres, the harmonium consists of a bellows that is pumped with one hand while the other hand plays a keyboard. Sound is generated by air sent over reeds.



"[Harmonium](#)" by Joe Morris is licensed under [CC BY-SA 3.0](#) and [CC BY 2.5](#)

[Andean Panpipes](#) (Siku) – Panpipe instruments consist of pipes of different lengths, and pitches, fixed together. They are played by blowing air across the top of each pipe. The linked example is from the Andes, a mountain range that runs along the western side of South America, where such instruments have been traced by thousands of years.



"[Zampoña](#)" is licensed under Public Domain.

ELECTROPHONES

Electrophones are a category of instruments that was not included in the originally devised Hornbostel-Sachs

system. They are instruments where sound is created through electric means, such as synthesizers, electric organs, and theremins. Frequently, it is a speaker connected to the instrument that vibrates to create sound.

[Theremin](#) – An electronic instrument where there is not physical contact between the performer and the instrument itself. The performer's hands instead are placed by two antennas, one dedicated to pitch and the other volume. The instrument is commonly used for movie scores, especially for older science fiction films.



"John Chrisstoffels: The Novel and the Theremin" by [Christchurch City Libraries](#) is licensed under [CC BY-NC-SA 2.0](#)

PART II

PLACE

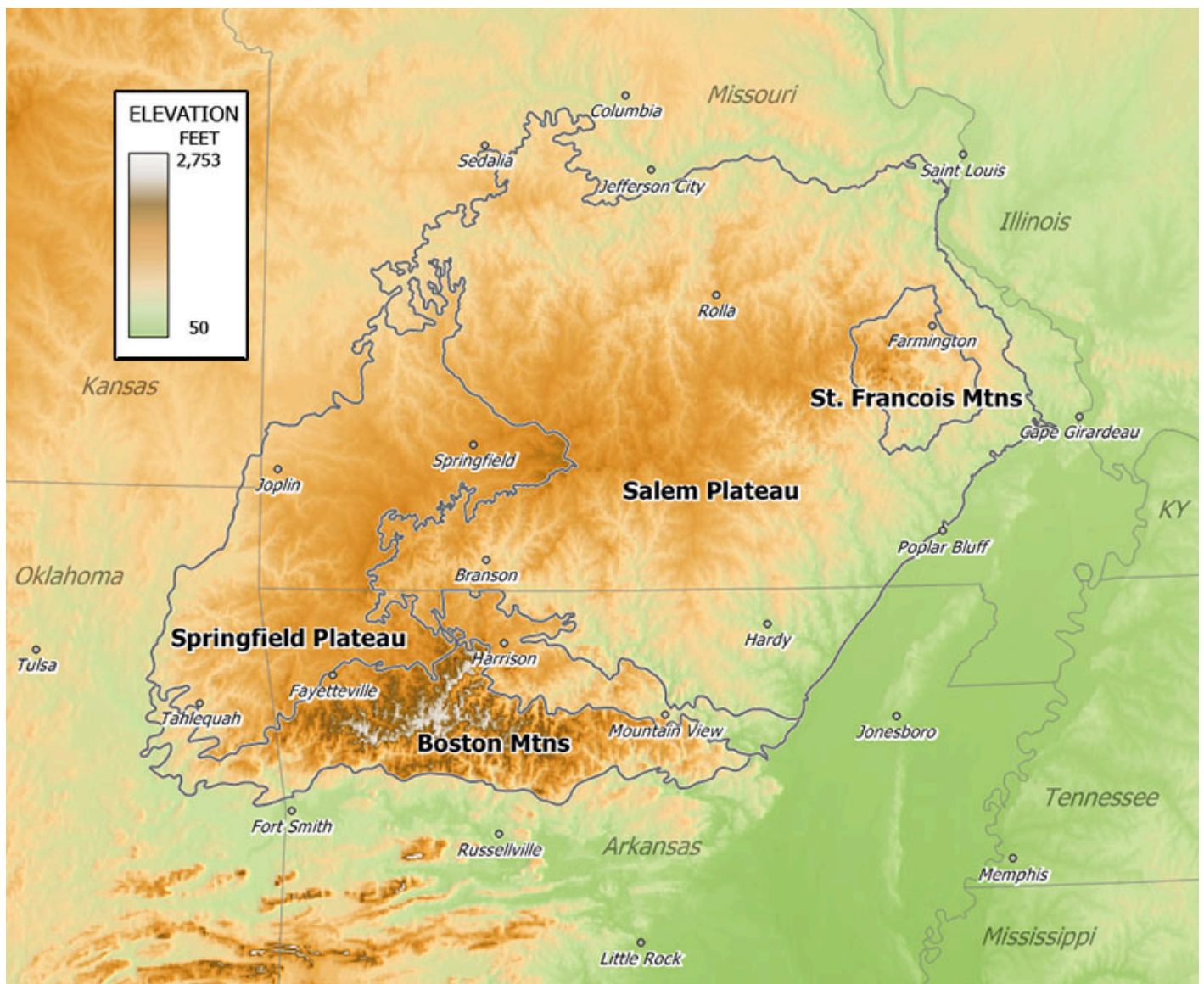
CHAPTER 3

Ozark Music

JUSTIN R. HUNTER

The United States of America is home to a variety of regional and culturally significant music forms. From hip hop scenes in Los Angeles, to mariachi in San Antonio, to Cajun music in New Orleans, music represents more than just sounds. Music is also a marker of identity.

The Ozark Region of the United States is home to regional music transplanted from Appalachia and the British Isles. Ozark music, to some, would sound nothing more than “bluegrass” or “Appalachian folk tunes”, but this music is specific to the region and pulls on its ancestry from other traditions. Sonically it may be difficult to hear any difference, but lyrically, there are some important elements that American balladry uses versus Irish/Scottish balladry. Ozark-specific American ballads distinguish themselves even further.



["Relief map of the Ozarks"](#) by Tosborn is licensed under Public Domain.

The Ozarks stretch from St. Louis, Missouri, south and west to Mountain View, Arkansas, and Northwest Arkansas. Ozarksmusic includes many musics imported through time, but also has local characteristics demonstrated below. A common element to American folk music and prevalent in the Ozarks are ballads. For popular music produced today, a ballad is typically a slow love song, but traditionally a ballad is narrative song. Similar to the poetic "ballad form," balladry is defined by particular rhyming and couplet schemes. Most ballads in the Americas and their Irish/Scottish ancestors, follow a strict ABAB couplet form. Note that the four-line couplets are set with a rhyme on the second and fourth lines. This pattern continues throughout the song.

Couplets

Couplets in music are similar to couplets used in poetry. These lines of text/lyrics often appear as paired lines that usually rhyme and employ the same meter. These rhyming lines are often arranged as “closed” or “open.” Closed couplets include grammatical pauses between lines indicated by periods or other punctuation. Open couples often carry the idea of line one into line two.

BALLAD FORM

| | |
|-----------|---|
| Title: | "Barbara Allen" |
| Artist: | Pete Seeger |
| Link: | https://www.youtube.com/watch?v=j9-YK798oU0 |
| Year: | 2015 |
| Language: | English |
| Origin: | United States / British Isles |
| Lyrics: | In Scarlet town where I was born |
| | There was a fair maid dwellin' |
| | Made many a youth cry well a day |
| | And her name was Barbara Allen |
| | |
| | Twas in the merry month of May |
| | When greenbuds they were swellin' |
| | Sweet William came from the west country |
| | And he courted Barabara Allen |
| | |
| | He set his servant unto her |
| | To the place she was dwellin' |
| | Said my master's sick, bids me call for you |
| | If your name be Barbara Allen |
| | |
| | Well slowly, slowly got she up |
| | And slowly went she nigh him |
| | But all she said as she passed his bed |
| | Young man I think your dyin' |
| | |
| | Then likely tripped she down the stairs |
| | She heard those church bells tolin' |
| | And each bell seemed to say as it told |
| | Hard hearted Barbara Allen |
| | |
| | Oh mother mother go make your bed |
| | And make it long and narrow |
| | Sweet William died for me today |
| | I'll day for him tomorrow |
| | |
| | They buried Barabara in the old church yard |
| | They buried sweet William beside her |
| | Out of his grave grew a red red rose |
| | And out of her's a briar |
| | |
| | They grew and grew up the old church wall |
| | Till they could grow no higher |
| | And at the top twined in a lover's knot |
| | The red rose and the briar |

“Barbara Allen” is an example of old-world balladry. Full of vague references but vivid with imagery and poetic understanding. The “Scarlet town” is not a specific place, and for that matter, neither is Barabara Allen a specific person in history. The story is meant to use the imagery of the rose and briar as any couple that may have lovers who may be unrequited or who may be sweet and difficult. This vagary helps the tradition to bring the music anywhere and at any time, the songs become timeless.

New world balladry are songs that came with Irish and Scottish settlers to the Americas and are either newly composed or reinterpretations of old-world ballads. A key difference is the inclusion of specific details on time, place, and people. For example, the song below is a beloved Ozark tune. If you are from Northwest Arkansas, you will know many of the towns described. If you are not from that area, you can trace the towns on a map as the singer describes the story.

| | |
|-----------|---|
| Title: | "Harrison Town" |
| Artist: | Wayne Cantwell |
| Link: | https://www.youtube.com/watch?v=8vbWZZi2nzA |
| Year: | 2015 |
| Language: | English |
| Origin: | United States of America |
| Lyrics: | All you rambling, gambling boys |
| | Wherever you may be |
| | Come listen to my story |
| | Shun bad company |
| | |
| | I know I've been a curious lad |
| | I know I've broke the law |
| | But I'll stand by to hear them shout |
| | For me in Arkansas |
| | |
| | As I rode down to Harrison town |
| | A couple of days ago |
| | I turned my face toward the west |
| | To Eureka I did go |
| | |
| | The Harrison crowd that followed me |
| | They knew I'd have no doubt, |
| | I will lye in the Berryville jail |
| | Before the week was out |
| | |
| | They captured me on Kings River, boys |
| | I might have killed the crowd |
| | If it had not been for the ball and chain |
| | That rang so clear and loud |
| | |
| | My ma, she came and scorned at me |
| | She said to shut my jaw |
| | There's never been a worser man |
| | In the hills of Arkansas |
| | |
| | They took me down to Berryville, boys |
| | Stood before the courts of law |
| | I took my ride by the marshal's side |
| | Down to Little Rock, Arkansas |
| | |
| | Oh you rambling gambling boys |
| | Here what stands over my case |
| | That is a horse, a big bay horse |
| | That I rode in the race |

| |
|--|
| |
| There is one thing that I've left out |
| To you I'm going to tell |
| And that is the girl, the pretty little girl |
| That I did love so well |
| |
| If ever I gain my liberty |
| Have bread and meat to chew |
| I'll settle down with a blue-eyed girl |
| from Carroll County, Arkansas |

INSTRUMENTS

While balladry is very important in American folk music and in Ozark traditions, these musics are more commonly associated with instrumental music. There are three main instruments of Ozark music: the fiddle, banjo, and mountain dulcimer. The fiddle and banjo are often accompanied by guitars, basses, and other incidental instruments while the dulcimer is often a solo instrument, an accompaniment instrument to songs, or used in a dulcimer ensemble.

The fiddle is a transplant from Irish and Scottish culture brought to North America. Fiddles are constructed in the same manner as violins, but the playing style, musical characteristics, and social aspects of the instrument are different. The banjo is also a transplant instrument based on an instrument of West Africa. As African slaves were brought to the Americas, the [akonting](#) of the Jola people (now predominantly from Gambia), is likely the ancestor to the American banjo. Finally, the mountain dulcimer is a wholly unique American-made instrument. This zither, played on the lap or a tabletop, developed as a rural instrument in the mountains of Appalachia.

Mountain Dulcimer

| | |
|-----------|---|
| Title: | "I'll Fly Away" |
| Artist: | David Durrence |
| Link: | https://www.youtube.com/watch?v=rZWZ7KpB5Zg |
| Year: | 2011 |
| Language: | n/a |
| Origin: | United States of America |

CHAPTER 4

Eurovision Song Contest

MATTHEW MIHALKA

Held annually since 1956 by the European Broadcast Union (EBU), the Eurovision Song Contest is one of the longest-running and most watched international song contests. Competitors represent their home countries, mostly from Europe, after being selected in their own national competitions that determine the country's nominee.

While the rules have changed slightly over the years, particularly regarding the use of languages, one rule that has stayed the same is that countries are restricted to one song per year. Previously contestants had to sing in a national language, but today most participants sing in English, which has assisted in the global appeal of the event and songs. Only two of the last twenty winners (as of 2019) sang in a language other than English, even though none of those winning entrants came from a country where English is the primary language. There are also no restrictions on the nationalities of the performers or songwriters put forth, which is why Canadian Celine Dion was able to win the 1988 contest representing Switzerland.

Songs with political content are forbidden, though some political themes have still been present in the lyrics and in the performative aspects of some songs. Also, its role as a competition of nations has political undertones, with allegations of countries voting together in blocs and using the event to respond to international politics, such as Jordan suspending the broadcast of Israel's winning 1978 entry after the Israeli invasion of Lebanon that year.

NOTABLE WINNERS

Most participants, and even winners, only receive a momentary boost in popularity, similar to contestants on American reality singing competitions such as American Idol, The Voice, and The X Factor. Though, a notable few have used the competition as a springboard for their future success. Perhaps the two most notable winners were the Swedish pop-disco quartet ABBA that performed the 1974 winning song "Waterloo" and Canadian singer Celine Dion who won with the French language song "Ne partez pas sans moi" in 1988 for Switzerland. Other notable contestants include Julio Iglesias (4th in 1970 for Spain), English-Australian singer Olivia Newton-John (4th in 1974 for the United Kingdom), and Russian pop duo t.A.T.u (3rd in 2003 for Russia).

The song “1944” was the entry for Ukraine in 2016 by the native singer/songwriter Jamala and ultimately won the contest. The lyrics address the deportation of over 190,000 Crimean Tatars in 1944 by the Soviet Union during the Stalin regime. They were forcibly displaced by train to Uzbekistan in Central Asia, with several thousand dying during transit and several thousand more perishing in the harsh conditions of exile. They were not able to return until the late 1980s when their ban was lifted. Jamala’s father was Crimean Tatar and her relatives were deported and ultimately returned to Crimea in 1989.

The song was released following the Ukrainian Revolution of 2014 when Russia controversially annexed Crimea, which is claimed by Ukraine as part of their territory. The action was opposed by many global leaders, with sanctions imposed on Russia by the United States and the European Union, among others. Jamala’s “1944” appeared in light of those recent events and Jamala herself admitted in an interview that song reminded her of the condition of her family living in Crimea today under Russian occupation. While the song was accused of presenting political messages against Russians, the EBU determined that the song did not violate their rules regarding political speech.

The verses of the song are in English and written by the poet Art Antonym while the chorus is in Crimean Tatar and derived from the folk song “Ey, güzel Qırım” which Jamal learned from her great-grandmother. The piece features the use of the duduk, a double reed instrument from Armenia, which reflects the maternal side of Jamala’s ancestry. Another regional influence is found during the bridge and final outro section of the song which draws from the folk mugham style of Azerbaijan.

The following year, with the contest hosted in Kiev, Russia’s entrant, Yulia Samoylova, was barred from entering Ukraine. Samoylova had performed in Crimea after Russia’s annexation without the permission of the Ukrainian government and was thus barred from the country for three years. The strained Russia/Ukraine relationship also impacted Ukraine’s 2019 entrant for the contest. Singer Maruv had her patriotism challenged during Ukraine’s national competition, in part for a coming tour of Russia. While she won the public vote, she did not perform at Eurovision as Ukraine withdrew and did not send an entrant.

| | |
|-------------------------|---|
| Artist | Jamala |
| Title | “1994” |
| Year | 2016 |
| Nationality | Ukrainian |
| Language | English and Crimean Tatar |
| Eurovision Performance: | https://www.youtube.com/watch?v=oxS6eKEOdLQ |

| | |
|-------------|--|
| 0:00 – 0:08 | Duduk Solo |
| 0:08 – 0:38 | <p>Verse 1 When strangers are coming... They come to your house, They kill you all, and say, We're not guilty, not guilty.</p> <p>Where is your mind? Humanity cries. You think you are gods. But everyone dies. Don't swallow my soul. Our souls</p> |
| 0:39 – 1:11 | <p>Chorus (in Crimean Tatar) Yaşlığım toyalmadım Men bu yerde yaşalmadım Yaşlığım toyalmadım Men bu yerde yaşalmadım</p> <p>Translation: I could not spend my youth there Because you took away my land I could not spend my youth there Because you took away my land</p> |
| 1:12 – 1:43 | <p>Verse 2 We could build a future Where people are free to live and love. The happiest time.</p> <p>Where is your heart? Humanity rise. You think you are gods But everyone dies. Don't swallow my soul. Our souls</p> |
| 1:44 – 2:14 | Chorus (same as first chorus) |
| 2:14 – 2:30 | <p>Bridge Sustained vowel sounds while singing in the Mugham style</p> |
| 2:31 – End | <p>Chorus/Outro (continued singing in the mugham style with a truncated version of the chorus) Vatanıma toyalmadım I couldn't have my homeland</p> |

More Information:

Official Website: <https://eurovision.tv/>YouTube Channel: <https://www.youtube.com/channel/UCRpjHHu8ivVWs73uxHlWwFA>

CHAPTER 5

Highlife

MATTHEW MIHALKA



“Ghana in Africa” by TBUS is licensed under [CC BY-SA 3.0](#)

Previously under British colonial control, Ghana has been an independent country since 1957 and currently (as of 2020) has a population of just over 31 million people. As is true of much of the rest of Africa, where borders were drawn as a result of colonialism, there are numerous ethnic groups within the country. While almost half of the population are of the Akan ethnic group, in total there are over 100 different ethnicities with eleven government-sponsored languages. As no indigenous language is universally spoken, English is the official language. Over the past century several different popular styles have developed, mixing traditional indigenous styles with European ones.

One of the national musical styles of Ghana, Highlife developed in the late 19th and early 20th centuries and later spread to other countries in West Africa, particularly Nigeria. Early on the music was associated with the aristocracy and performed at exclusive clubs. These associations with “high society” resulted in the name “highlife” for the style. Performed largely with European instruments, the style mixed together many local and foreign influences. It particularly thrived from the 1930s to the 1960s.

Initially highlife was built upon the instrumentation of European brass bands, but smaller guitar bands later emerged. Ensembles also frequently included Latin American percussion instruments, such as claves and castanets. The melodic and rhythmic foundation of highlife was derived from indigenous styles, particularly from the Akan people, though it was also strongly influenced by contemporary styles. After World War II, the style was

particularly influenced by jazz brought by American soldiers. Highlife is sung in a variety of African languages, though English is also common. Highlife lyrics address a variety of different themes, including national and political topics. During the period before and after Ghanaian independence many highlife band's lyrics included nationalist ideals, such as "[Ghana Freedom](#)" by [E.T. Mensah](#).

HIPLIFE

Developed in the 1990s, hiplife mixes traditional Ghanaian music styles, particularly highlife, with hip hop, a musical form that had been, and continues to be, globalized. The creation of the style has been credited to Reggie Rockstone and is largely performed in the Akan language of Twi.

[Reggie Rockstone – "Keep Your Eyes on the Road"](#)

PART III

IDENTITY AND POLITICS

CHAPTER 6

Hip Hop

MATTHEW MIHALKA

As of 2021, hip hop is the most popular and influential genre of current popular music, both within the United States and globally. Even songs categorized in other genres, such as pop, rock, and country, display influences from hip hop music, whether it be a backing beat, rap-like vocal approach, or even a guest verse by an established rapper. Hip hop is a globalized musical form that has spread throughout the world. Many of the genres and styles addressed in other chapters in this text display hip hop influences, such as the new version of bhangra, a Punjab Indian folk music and dance tradition, that emerged in the 1980s. Hip hop has also frequently been combined with indigenous styles to provide a voice for marginalized populations, such as with Hiplife in Ghana and Kwaito in South Africa.

Hip hop music was developed in impoverished areas of the Bronx in New York City during the 1970s, though, as with many musical forms, its roots can be traced back even further. It was initially featured at neighborhood block parties where the emphasis was more on the DJ, who played the songs on turntables, than on the MC, the Master of Ceremonies. These block parties built upon the foundation of the Jamaican sound system, which referred to the DJs, MCs and engineers that put on similar types of parties in the mid-1900s playing Jamaican styles such as reggae, ska, and rocksteady. Early versions of rapping could be found during these parties in Jamaica, with toasts or chants made over the recording. Similar uses of 'toasting' is found in other African and African-derived genres.

Jamaican-born DJ Kool Herc was one of the early pioneers in hip hop. Much of the foundation of hip hop music was built upon funk and soul of the past decade and Herc was credited as being one of the first to isolate and elongate the instrumental break found in those styles using his two turntables. Others furthered the art of turntablism, adding new percussive sounds, such as scratching where the DJ moves the record back and forth on the turntable, in addition to artfully splicing together records. Eventually the role of the MC, or rapper, increased in prominence. Early in the history of hip hop the MC would introduce the DJs, encourage dancing, and energize the crowd. During 1980s the role of the rappers became more foregrounded, paralleling a greater emphasis on lyrical innovation as the genre moved beyond its party origins. While the DJ still serves a prominent role in hip hop music, it is the rapper or MC that is more commonly known and celebrated.

Grandmaster Flash

GRANDMASTER FLASH & THE FURIOUS FIVE

Formed in 1978 in New York City, Grandmaster Flash & the Furious Five (Keith Cowboy, Melle Mel, The Kidd Creole, Mr. Ness/Scorpio, Rahiem) were one of the great innovators, both sonically and lyrically, in early hip hop. They are credited with broadening both the sound and lyrical content of hip hop music, as well as coining the name of the genre itself (Keith Cowboy is credited with originating the term hip hop while scat singing syllables to mimic the

marching cadence of soldiers). The group was also the first hip hop act inducted into the Rock and Roll Hall of Fame.

Born Joseph Saddler in the Barbados, Grandmaster Flash grew up in New York City attending some of the earliest parties that featured hip hop music. Fascinated with electronics and vinyl records at an early age, Grandmaster Flash experimented with DJing techniques, developing new ones such as back-spinning (looping a beat, potentially indefinitely, by switching between two copies of the record) and perfecting others, such as scratching. His approach to the turntable helped elevate its status as an instrument that could provide its own unique sonic contributions. He was able to weave together and manipulate previous records to create a new composition, as demonstrated in his 1981 recording ["The Adventures of Grandmaster Flash on the Wheels of Steel."](#)

"THE MESSAGE"

The 1982 song "The Message," credited to Grandmaster Flash and the Furious Five, marked a shift away from the more party-oriented music of early hip hop such as The Sugarhill Gang's ["Rapper's Delight"](#) (1979), the first hip hop song to chart on the top 40 of the Billboard Hot 100. "The Message," instead, presented more socially conscious lyrics about the experience of African-Americans in decaying urban centers. This broadening of lyrical subject matter to include more gritty realism and social commentary helped lead to new styles of hip hop music in the 1980s. The song lacks the innovative turntablism of Grandmaster Flash, as only rappers Duke Bootee (who originated the song and was not a member of the group) and Melle Mel are featured on the record. Regardless, the backing track displays the funk and disco roots of hip hop and, as of 2020, has been [sampled in over 270 songs](#).

| | |
|---|--|
| Artist | Grandmaster Flash & the Furious Five |
| Title | "The Message" |
| Year | 1982 |
| Nationality | American |
| Music Video: | https://www.youtube.com/watch?v=PobrSpMwKk4 |
| 0:00 – 0:43 Introduction (Duke Bootee) | Instrumental introduction with an emphasis on high synthesized sounds. There is also a staccato syncopated guitar sound, hollow sounding drums, and other percussion parts. Vocals by Duke Bootee enter at 0:24 and are followed by another instrumental section It's like a jungle sometimes It makes me wonder how I keep from goin' under |
| 0:43 – 1:02 Verse 1 (Melle Mel) | Accompanying track continues with largely the same pattern as earlier. Broken glass everywhere People pissin' on the stairs, you know they just don't care I can't take the smell, can't take the noise Got no money to move out, I guess I got no choice Rats in the front room, roaches in the back Junkies in the alley with a baseball bat I tried to get away but I couldn't get far Cause a man with a tow truck repossessed my car |
| 1:02 – 1:16 Chorus (Melle Mel) | The chorus continues the same music from the verse, but the vocal approach differs as Melle Mel switches to rapping a more syncopated pattern Don't push me cause I'm close to the edge I'm trying not to lose my head It's like a jungle sometimes It makes me wonder how I keep from goin' under |
| 1:16 – 1:40 Verse 2 | Standin' on the front stoop hangin' out the window Watchin' all the cars go by, roarin' as the breezes blow Crazy lady, livin' in a bag Eatin' outta garbage pails, used to be a fag hag Said she'll dance the tango, skip the light fandango A Zircon princess seemed to lost her senses Down at the peep show watchin' all the creeps So she can tell her stories to the girls back home She went to the city and got so so seditty She had to get a pimp, she couldn't make it on her own |
| 1:40 – 2:00 Chorus | Don't push me cause I'm close to the edge I'm trying not to lose my head It's like a jungle sometimes It makes me wonder how I keep from goin' under It's like a jungle sometimes It makes me wonder how I keep from goin' under |
| 2:00 – 2:28 Verse 3 (Duke Bootee) | Switch in rappers to Duke Bootee My brother's doin' bad, stole my mother's TV Says she watches too much, it's just not healthy All My Children in the daytime, Dallas at night Can't even see the game or the Sugar Ray fight The bill collectors, they ring my phone And scare my wife when I'm not home Got a bum education, double-digit inflation Can't take the train to the job, there's a strike at the station Neon King Kong standin' on my back Can't stop to turn around, broke my sacroiliac A mid-range migraine, cancered membrane Sometimes I think I'm goin' insane I swear I might hijack a plane! |
| 2:28 – 2:47 Chorus | Don't push me cause I'm close to the edge I'm trying not to lose my head It's like a jungle sometimes It makes me wonder how I keep from goin' under It's like a jungle sometimes It makes me wonder how I keep from goin' under |

| | |
|---------------------------------------|---|
| 2:47 – 3:25 Verse 4 | <p>My son said, Daddy, I don't wanna go to school Cause the teacher's a jerk, he must think I'm a fool And all the kids smoke reefer, I think it'd be cheaper If I just got a job, learned to be a street sweeper Or dance to the beat, shuffle my feet Wear a shirt and tie and run with the creeps Cause it's all about money, ain't a damn thing funny You got to have a con in this land of milk and honey They pushed that girl in front of the train Took her to the doctor, sewed her arm on again Stabbed that man right in his heart Gave him a transplant for a brand new start I can't walk through the park cause it's crazy after dark Keep my hand on my gun cause they got me on the run I feel like a outlaw, broke my last glass jaw Hear them say "You want some more?" Livin' on a see-saw</p> |
| 3:25 – 3:44 Chorus | <p>Don't push me cause I'm close to the edge I'm trying not to lose my head, say what It's like a jungle sometimes It makes me wonder how I keep from goin' under It's like a jungle sometimes It makes me wonder how I keep from goin' under</p> |
| 3:44 – 4:51 Verse 5 (Melle Mel) | <p>Melle Mel takes over the vocals to conclude the song A child is born with no state of mind Blind to the ways of mankind God is smilin' on you but he's frownin' too Because only God knows what you'll go through You'll grow in the ghetto livin' second-rate And your eyes will sing a song called deep hate The places you play and where you stay Looks like one great big alleyway You'll admire all the number-book takers Thugs, pimps and pushers and the big money-makers Drivin' big cars, spendin' twenties and tens And you'll wanna grow up to be just like them, huh Smugglers, scramblers, burglars, gamblers Pickpocket peddlers, even panhandlers You say I'm cool, huh, I'm no fool But then you wind up droppin' outta high school Now you're unemployed, all non-void Walkin' round like you're Pretty Boy Floyd Turned stick-up kid, but look what you done did Got sent up for a eight-year bid Now your manhood is took and you're a Maytag Spend the next two years as a undercover fag Bein' used and abused to serve like hell Til one day, you was found hung dead in the cell It was plain to see that your life was lost You was cold and your body swung back and forth But now your eyes sing the sad, sad song Of how you lived so fast and died so young so</p> |
| 4:51 – 5:11 Chorus | <p>Don't push me cause I'm close to the edge I'm trying not to lose my head It's like a jungle sometimes It makes me wonder how I keep from goin' under It's like a jungle sometimes It makes me wonder how I keep from goin' under</p> |

CHAPTER 7

Chimurenga

MATTHEW MIHALKA

As addressed in a previous chapter, Zimbabwe since Western contact has been a site of much conflict, aggression, and corruption. From 1896 to 1897 there was an uprising against the British colonial rule referred to as the first Chimurenga, a Shona word for liberation or revolutionary struggle. The first Chimurenga ended with the assassination of one of the uprising's leaders and was followed by a period of colonial rule until 1965. In that year, the colonial period ended with the white minority declaring their independence from the United Kingdom and establishing the independent sovereign state of Rhodesia. The second Chimurenga was initiated soon thereafter by black nationalists aiming to overthrow the apartheid white government through guerrilla warfare. The black nationalists succeeded, and the Republic of Zimbabwe was formed in 1980.

During the period of the second Chimurenga, a new style of music, also called Chimurenga, was established by Thomas Mapfumo. Similar to other styles in areas impacted by colonialism, Chimurenga music is a mixture of traditional elements and Western popular styles. The music protested the apartheid rule, though the nature of its commentary shifted after the establishment of the Republic of Zimbabwe.

THOMAS MAPFUMO



[“Thomas Mapfumo at the Cedar collage”](#) by [Ernesto de Quesada](#) is licensed under [CC BY-NC-ND 2.0](#)

Born in 1945, Mapfumo, also referred to as the “Lion of Zimbabwe,” began his music career as a teenager in bands playing covers of American rock and roll and R&B. During the 1970s Mapfumo began incorporating more elements of traditional Shona music into his own while searching for an original sound. In the early 1970s he played a style of Afro-rock music with the Hallelujah Chicken Run Band that mixed Shona music with Western popular styles using standard rock band instrumentation. Working with his guitarist, Mapfumo adapted the playing style and sound of the Shona’s signature instrument, the mbira, to the electric guitar. The guitarist plays with the palm dampening the plucked strings to create a similar timbre to the mbira, which can be heard in the song [“Pfumuvhu Parizevha.”](#) Mapfumo would later include the mbira itself in his music starting in the mid-1980s (without the buzzy timbre provided by the bottlecaps). The nature of Mapfumo’s lyrics, now in the Shona language instead of English and including more vocables and yodeling, took on a more political and revolutionary tone. Mapfumo’s music also displayed influences from other foreign styles, such as reggae, jazz, and South African mbaqanga.

Mapfumo formed a new group, the Acid Band, in 1976 and as his music grew in popularity it drew the ire of the government. Mapfumo’s music was banned on the state-controlled radio stations and he was imprisoned in 1977. After his release, Mapfumo formed his signature band, the Blacks Unlimited, in 1978 and continued composing his chimurenga songs. His music is credited with promoting and supporting the nationalist movement, particularly with songs like [“Tumira Vana Kuhondo”](#) (“Mothers Send Your Children to War”). After independence

Mapfumo contributed to the burgeoning worldbeat and world music scene, eventually turning his attention to critiquing the Mugabe-led government in Zimbabwe.

Robert Mugabe was one of the leaders of the black nationalist movement during the second Chimurenga and was first Prime Minister of Zimbabwe from 1980 – 1987 and then President from 1987 – 2017. A coup in 2017 ultimately led to his resignation. While Mapfumo's music was supportive of the effort Mugabe helped lead during the second Chimurenga, after independence Mugabe and his government became a new target as their corruption became apparent. With increasing tensions continuing to grow, Mapfumo left Zimbabwe for the United States in 2000, not to return to his home country for a performance until 2018, after the ouster of Mugabe. Mapfumo's song "Disaster" is a pointed critique of the Mugabe regime, released shortly before he left for the US.

| | |
|---|--|
| Artist: Thomas Mapfumo and The Blacks Unlimited | |
| Song: "Disaster" | |
| Year: 1999 | |
| https://www.youtube.com/watch?v=3jzg2JJ7mrc | |
| 0:06 – 0:24 | Introduction starts with a punctuated electric guitar that foreshadows the rhythm of the vocal line. Another guitar enters and interweaves with the first, similar to the interlocking sound of two mbira. A mbira, minus the buzzy bottlecaps, is heard lightly in the background and a regular pattern is established by the drumset. |
| 0:24 – 0:48 | Mapfumo enters with his vocals, each line sung in a call-and-response pattern with the backing singers: Vakomana muno mune disaster people, there is trouble in the nation Mumba menyu muno mune disaster there is great trouble in the home Vakomana muno maita disaster people, there is trouble in the nation Mumba menyu muno mune disaster there is great trouble in the home |
| 0:48 – 1:11 | Repeated four times each by Mapfumo and his backing singers: Helele mama helele mama |
| 1:11 – 1:34 | Vakomana muno mune disaster people, there is tragedy in the nation Vakomana muno mune disaster there is great trouble in the home Munyika medu muno mune disaster people, there is tragedy in the nation Munyika medu muno mune disaster there is great trouble in the home |
| 1:34 – 1:58 | Helele mama helele mama |
| 1:58 – 2:27 | Winds and more percussion enter, demonstrating some jazz influence. Starting at 2:09 a more active mbira line starts. |
| 2:27 – 2:50 | A more audible mbira part continues with a return to the call-and-response vocal patterns. Vakomana muno maita corruption people there is corruption Vakomana muno maita corruption people there is corruption here Vakomana muno mune corruption people there is corruption Vakomana muno mune corruption people there is corruption here |
| 2:50 – 3:14 | Helele mama helele mama Tapera nematsotsi dishonest people have caused ruin upon us Helele mama helele mama |
| 3:14 – 3:37 | Guitar Solo |
| 3:37 – 4:47 | The backing singers lead the section, singing lines 1 & 3 while Mapfumo sings line 2 1)Yowerere matsotsi ohhh, dishonest people 2)Yeuru yeuru yowererere oooooooooooooohhhhhh 3)Vakomana muchamhanya woe upon us – we are in great trouble |
| 4:47 – End | Instrumental section led by the winds |

PART IV

THEATRE

CHAPTER 8

Jingju

JUSTIN R. HUNTER

There are many theatre forms around the world. China has several regional genres itself. Jingju, also known as Peking Opera or Beijing Opera, is a form from northern China that was fully formed by the mid-19th century. Jingju is known for its elaborate costuming, complex storytelling, acrobatics, and distinctive sonic characteristics.

There are four main roles in the jingju tradition. Each role type is performed by actors who specialize in that role for their entire career, most beginning training as children. Traditionally, all performers in jingju were boys and men. Even today, female performers are less common and men remain the most famous performers of the genre.

The stories in jingju tend to be told in parables of ancient times, often performers improvise lines to incorporate practices and events of today. Performers would not break important elements of the story, but might add in references to important audience members or large world events to bring modern context to the ancient stories. There are over 1400 plays in the repertory.

The performers are accompanied by a small ensemble of instruments that are placed on stage to one side. This ensemble is led by principal musicians who must match their tempo, timings, and entrances with the actors on stage. The main melodic instrument, the jinghu, matches the melody of the performer on stage creating a heterophonic texture. The jinghu will play more notes than the actor will sing, but the melodies are the same. The “conductor” of the ensemble is the bangu player, a small drum.

ROLE TYPES

Sheng – male role. The sheng is a primary role and is typically portrayed as the hero of the story, but is often seen as naïve and a bit arrogant. There are many types of sheng roles: young men, older men, wise men, and philosophers. (image: chinaculture.org)

Dan – female role [rhymes with yawn]. The dan is a primary role is highly specialized in jingju. While the role is female, traditionally this role is performed by boys and men. The dan, like the sheng, can cover a wide range of types. (image: mybeijingchina.com)

Jing – painted face role. Jings can be primary or secondary characters, but are always very strong characters and the performer must have a large, loud voice. Their painted faces are highly stylized with each color representing a feature of the character: black denoting integrity; red denoting loyalty; white denoting evilness and wit. (image: xian-tours.cn)

Chou – clown role [rhymes with how]. The chou is most often a secondary minor role, often playing the fool. The role is usually a character that provides plotlines for the main characters: jailers, maids, animals, etc. The chou also has a painted face, but less elaborate than the jing, signified by a circle of chalk around the nose. (image: mybeijingchina.com)

SCENES

Jingju is known for its acrobatic action scenes, often depicted in fight scenes between primary characters and minor character groups.

| | |
|--------------|---|
| Title: | "Water Fight" |
| Artist: | Mei Lanfang Beijing Opera Troupe |
| Link: | https://www.youtube.com/watch?v=Kqim7q05Zdl |
| Year: | 2017 |
| Language: | n/a |
| Origin: | China |
| Description: | This scene from "The White Snake" includes 10-20 minor characters who do not speak in the performance. The music is quite chaotic with many tempo changes despite the meter staying constant in duple form. |
| 2:14 | The main characters of the story enter. These dan roles are two sister snakes in human form. Note how their actions cause reactions from the acrobatic characters. |

As much as the action is interesting, the true artistry of this form is in the stylized dialogue. The sheng, dan, and chou characters tend to have high pitched voices where the jing typically has a booming low voice. This dialogue is often layered with references to history and ancient Chinese literature. The heightened language was intended for elite audiences that would understand such references.

| | |
|--------------|---|
| Title: | "Thirteen Masters in Tongzhi and Guangxu Times" |
| Artist: | China Central Television |
| Link: | https://www.youtube.com/watch?v=wzBDB-u1pRg&t=104s |
| Year: | 2014 |
| Language: | Mandarin Chinese |
| Origin: | China |
| Description: | This is an unusual production, not common in staged jingju, but features many varieties of each character type. |
| 0:47 | Instrumental introduction |
| 1:20 | Four dan characters take solos |
| 4:12 | Sheng and jing characters take solos |
| 6:50 | All character chorus |

INSTRUMENTS

The ensemble can be made up of numerous Chinese instruments. The ensemble can be increased in design if the story dictates the need for additional instruments. The following are standard to almost all jingju productions.

JINGHU – small, high-pitched two-string spike lute. This instrument is similar to the common erhu in traditional Chinese music, but smaller and higher in pitch. The two strings are bowed by a horsehair bow strung between the two metal strings. This is the main melodic instrument of the ensemble.

YUEQIN – moon-shaped plucked lute. The yueqin (pronounced: you chin) is a harmonic and melodic support instrument.

DIZI – transverse flute. The dizi (pronounced: deet za) is a side-blown transverse flute that functions as a melodic instrument in jingju.

SUONA – double-reed horn. A distinctively loud instrument, the suona (pronounced: sow na) is a signifying instrument in jingju marking important points in the story.

BANGU – single-headed frame drum played with two slender sticks. The bangu (pronounced: bawn goo) is the

conductor of the ensemble. All musicians take cues from the bangu performer who takes their cues from the actors. The bangu “narrates” footsteps and running as well as other percussive noises of the story while providing rhythmic structure to the music. The bangu player often also plays a clapper called a guban.

DALUO – percussive gongs. Provide additional rhythmic support for the jingju ensemble as well as entrance instruments. The daluo, a set of gongs, announces characters on stage. Deeper daluo are rung for primary characters.

CHAPTER 9

Kabuki

JUSTIN R. HUNTER

Japan has a number of traditional art forms each with cultural significance and long histories. There are two main branches of theatrical performances in traditional Japanese culture divided not in context of stories or style, but in intended audiences. Before the modernization of Japan, which began in the early twentieth century, Japan was divided into strict caste systems. The largest divide in the caste system were elites and commoners. Elites were highly educated, literate, and enjoyed refined highly complex artforms. Commoners were less commonly educated, mostly understood literature by oral tradition, and enjoyed artforms that reflected daily lives depicted in fantasy.

Today Kabuki Theater is enjoyed by anyone who attends a performance, but the audience was always intended to be the common everyday people of Japan, not elites. This artform can be highly literary using references to commonly known stories and legends in the Japanese folkloric reading of their history, mythos, and daily lives.

The tradition developed in the early 1600s CE as regional, low budget plays for outdoor stages. These early plays were less sophisticated than what we know today, but the stories developed at this time can still be seen on the Kabuki stage now. While the stories often depict the lives of everyday people, the lives shown on the stage interact with various layers of the supernatural from gods, demons, ghosts, and anthropomorphised animals.

As the tradition developed, the staging, costuming, and storytelling codified through a sophisticated, yet still approachable, form of theatrical performance. There are two styles common in Japan. Full productions are the most common for theatres with large troupes of performers, elaborate staging and period architecture, complex stage tricks, and major story plots. The second, and less common, form, are solo and chamber dances based on full-production performances. These solo and chamber “recitals” feature individual performers rather than using full staging and plot development.

The following example is of the latter form featuring a specific role type in the kabuki tradition called an “onnagata.” These solo onnagata pieces often include off-stage musicians and singers accompanying the silent dancer.

ONNAGATA – FEMALE ROLE TYPE, TRADITIONALLY PERFORMED BY MEN

Onnagata characters can be of any age, but most often the most celebrated performers exclusively play beautiful, delicate, and young characters. The following clip is of the most famous onnagata performers named Bando Tamasaburo V. He is a hereditary actor in the kabuki theatre having trained all his life to continue a tradition passed down from his father, grandfather, and more.

| | |
|--------------|---|
| Title: | Yokihi |
| Artist: | Bando Tamasaburo |
| Link: | https://www.youtube.com/watch?v=LMW8E-5Ugso |
| Year: | 2006 |
| Language: | Japanese (narrated in English) |
| Origin: | Japan |
| Description: | A descriptive video of Tamasaburo in a solo performance. |

The larger tradition in this theatre form includes fully staged, elaborate productions with full troupes of performers. Kabuki theatre is known for the exaggerated costumes and makeup, especially of supernatural characters. The following video is a short documentary on kabuki showing several of the elements that make the tradition special.

Note that the detail in costuming and makeup, especially the theatrical stance called “mie” [pronounced mee-eh]. This stylized pose is always present in kabuki and establishes the character’s role in the story. If you are a fan of Japanese manga or anime, the mie is also used as a similar device in those genres.

| | |
|--------------|---|
| Title: | Kabuki Theatre |
| Artist: | UNESCO |
| Link: | https://www.youtube.com/watch?v=67-bgSFjKc&t=117s |
| Year: | 2009 |
| Language: | Japanese (narrated in English) |
| Origin: | Japan |
| Description: | |
| 1:24 | “mie” explained |

There are numerous instruments used in kabuki productions. Depending on the staging decisions of the director and the tradition of a particular play, the ensemble of musicians can be fully visible on stage, tucked out of sight, or on the stage but behind the scenery. There is really no standard for the use of instruments, but there are three typical categories of music in kabuki: geza, shoso-ongagku, and ki/tsuke. Geza music provides sound effects for the play. These can include sounds of waves stylized on a drum, or the rumbling of thunder. Shoso-ongaku is used as accompaniment to the dancing and acting on stage. These musicians may provide the voice of the actors, in the case of solo dances, or as background music for the actors to sing and dance along. Finally, the ki and tsuke sound effects are standard in kabuki. A set of wooden blocks are used to add piercing percussive pulses to demonstrate action on the stage, often the running of a character. This sound is called “ki.” The “tsuke” sound is a louder sound produced by the same instrument when they are slammed on the floor of the stage. Again, a sound effect to demonstrate action.

Further reading and watching:

Begin Japanology Kabuki (NHK Documentary). 2018 – <https://www.youtube.com/watch?v=3xbHMTzw4YI>

PART V

DANCE

Music evokes bodily motion, whether it be tapping to the beat, swaying from side to side, or moving the full body in a coordinated fashion. Dance needs music to exist; it interprets and engages with music, the movements matching the moods and beat patterns. Dance also provides opportunities for socializing, fostering communities, expressing identities, and courtship.

CHAPTER 10

Isicathamiya

MATTHEW MIHALKA

Isicathamiya is a performative vocal style in South Africa that is primarily associated with Zulu migrant works. 'Isicathamiya' translates roughly as 'on tip toe' or to stalk/walk carefully, which is reflected in some of the signature dance moves used in performances. As with many styles, it is a synthesis of various indigenous and foreign styles. Indigenous traditions include the [Ingoma dance](#), a stomping dance of the Zulu people, and choral singing found amongst many of the Indigenous people in eastern South Africa. Isicathamiya was also influenced by minstrelsy and the various musical traditions brought by minstrel groups, particularly ragtime, along with the hymnody spread by Christian missionaries.

Blackface Minstrelsy

Developed and popularized during the 19th century, the minstrel show was one of the earliest forms of theatrical entertainment within the United States. In the decades preceding the American Civil War white performers used burnt cork on their face to portray black characters. Performances included a variety of acts including songs, dances, and comic skits that drew heavily on music produced by blacks and reinforced racial stereotypes. After the Civil War black minstrel show tropes emerged, including a group led by African American singer and impresario Orpheus McAdoo. McAdoo toured South African during the 1890s and his group is credited with influencing the creation of isicathamiya.

Isicathamiya contrasts with, but also was influenced by, an earlier South African vocal style called "Mbube." Translating as "lion," Mbube was more forceful in its sound than the harmonious blend desired in Isicathamiya. Similar to Isicathamiya, it was typically performed a cappella by Zulu migrant workers who used the style to create a sense of community and held weekly competitions. The most well-known song in this style, which also helped give the genre its name, was "[Mbube](#)" by Solomon Linda and his group the Evening Birds (1939). While the recording includes some light instrumental accompaniment, the emphasis is on the vocals, particularly the soaring male falsetto of the lead singer and the powerful accompaniment provided by the lower singers. A recording of the song

was found by American ethnomusicologist and folklorist Alan Lomax and given to his friend, American folk musician Pete Seeger. Seeger created his own version of the song, [“Wimoweh,”](#) a transliteration of the Zulu phrase repeated in the accompanying vocals, with his folk group The Weavers. A live version recorded in 1955 in Carnegie Hall served as the inspiration for The Tokens’ 1961 song [“The Lion Sleeps Tonight,”](#) the most commercially successful version of the song.

Groups for isicathamiya range in size from four to over twenty members arranged in parts partially inspired by the four-part homophonic textures of Christian hymns. Ensembles mostly consist of bass singers with a fewer number of higher singers, including the tenor lead. The singers frequently perform in a call-and-response pattern between the lead singer and the accompanying larger ensemble. Performances also emphasize the group’s visual presentation, as they typically perform in coordinated elegant attire, which may include matching suits, white gloves, and two-toned shoes. The dance moves are stylized and synchronized as well, frequently performed up on the toes while also incorporating the stomping movement of the Zulu Ingoma dance.

While the style has been disseminated through recordings and concert performances, it was initially fostered during weekend competitions held in major urban centers such as Durban and Johannesburg. During competitions groups performed for a designated judge, with the ultimate prize usually being rather nominal. The competitions served as a point of pride and dignity and helped establish ‘homeboy’ networks between people from similar areas.

Isicathamiya Competition: <https://www.youtube.com/watch?v=RJSV-2u3VIA>



“Ladysmith Black Mambazo” by Bryan Ledgard is licensed under CC BY 2.0

Formed in the early 1960s by Joseph Shabalala, Ladysmith Black Mambazo is one of the most renown Isicathamiya groups. Ladysmith is the hometown of Shabalala while ‘Black’ references the black ox which is considered the strongest farm animal and connects to Shabalala’s early life on his family’s farm. ‘Mambazo’ means axe in Zulu and serves as a symbol for the group’s vocal strength.

The group achieved international recognition after collaborating with Paul Simon on his 1986 album *Graceland*. Simon initially gained prominence as part of the folk duo Simon & Garfunkel in the 1960s before embarking on a solo career in 1970. *Graceland* was released following a period of personal and professional issues for Simon. Inspired by recordings of South African music, Simon collaborated and recorded with South African musicians in Johannesburg. These actions were in violation of a United Nations’ cultural boycott of South Africa due to their apartheid government. The album was commercially and critically successful, garnering international attention for Ladysmith Black Mambazo.

One of the songs on *Graceland*, [“Diamonds on the Soles of Her Shoes,”](#) begins with the first 58 seconds

performed by Ladysmith Black Mambazo. It starts with the vocal group alone singing the Zulu text “o kodwa you zo-nge li-sa namhlanga, (A-wa a-wa) si-bona kwenze ka kanjani, (A-wa a-wa) amanto mbazane ayeza.” Simon enters at 0:15, sometimes singing in call-and-response patterns and at other times harmonizing with the singers. The group returns at 4:32 with some backing vocals, though in the music video for the song they are featured throughout. Positioned behind Simon, they perform many of the signature Isicathamiya dance moves, frequently dancing up on their toes and incorporating some kicks and stomp-like motions.

Additional Links/References:

- Short Documentary on Isicathamiya: <https://www.youtube.com/watch?v=hWklSKWhWc>
- Ladysmith Black Mambazo Website: <https://www.mambazo.com/>

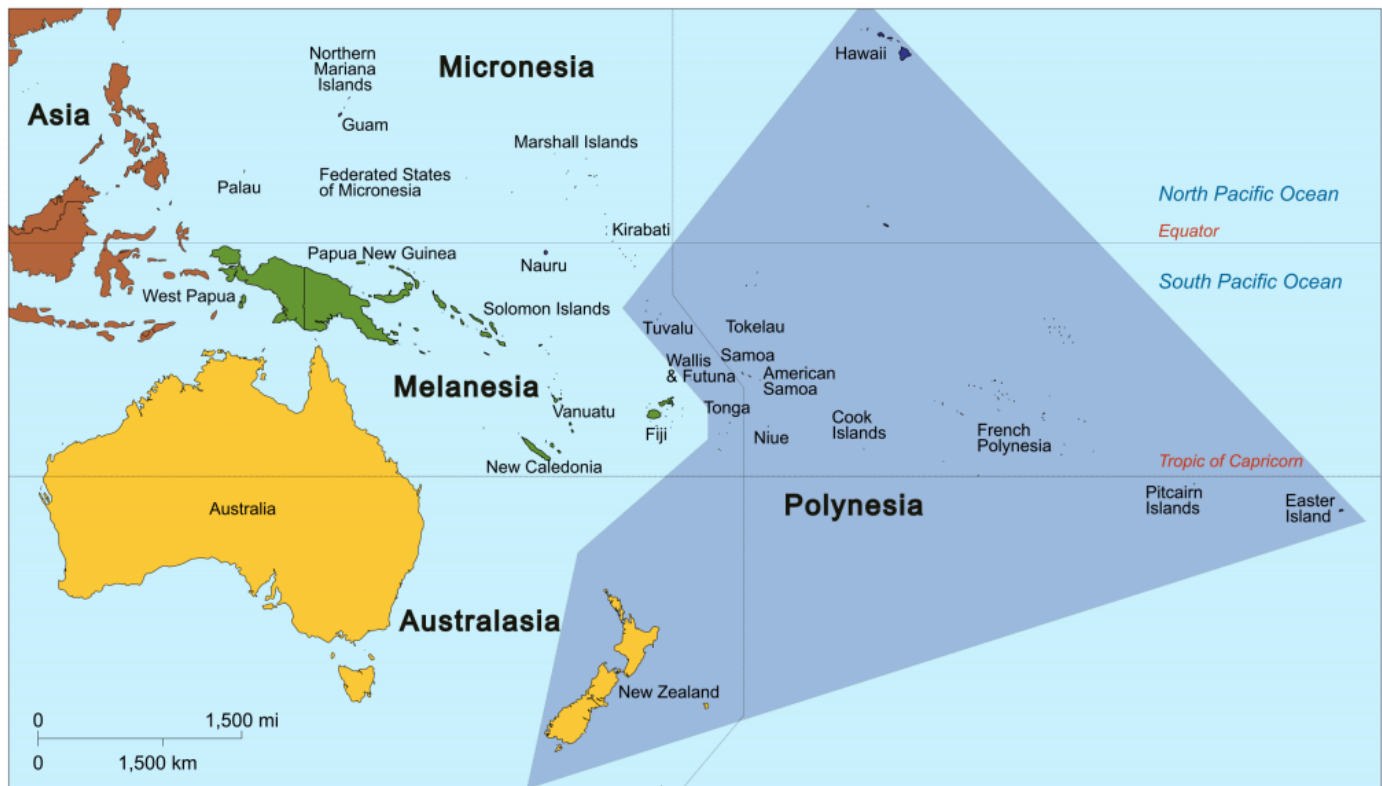
CHAPTER 11

Hula

JUSTIN R. HUNTER

HULA

Hawai'i, the fiftieth state of the United States, is an island chain in the Pacific Ocean with hundreds of islands, atolls, and reefs. Only eight of these islands are inhabited today, but the chain continues to grow with volcanic activity on the "Big Island" of Hawai'i as well as faults under sea level. Hawai'i is the northernmost island in a geocultural grouping of islands in the Pacific called Polynesia. The map below shows Hawai'i to the north, New Zealand (Aotearoa) to the southwest, and Easter Island (Rapa Nui) to the southeast. The people living in Polynesia are all related in cultural and ethnolinguistic terms. The first settlers to Hawai'i came from the Marquesas Islands around 300CE and later from settlers from the Tahitian Islands around 1000CE, bringing Polynesian mythos, foodstuffs, agriculture, and culture.



“Oceania UN Geoscheme” is licensed under [CC BY-SA 3.0](https://creativecommons.org/licenses/by-sa/3.0/)

The islands were unified by King Kamehameha I in 1795. The Hawaiian kingdom lasted until 1893 when its queen was overthrown by American businessmen and later given statehood by the United States. Today Hawai‘i is a multicultural place with a long history of immigrants coming to the islands. This cultural melting pot has musics that are heavily influenced by American, Japanese, Chinese, Filipino, Portuguese, and of course Native Hawaiian cultures. For this section, we will deal mainly with the dance of Native Hawaiians called hula and the music that is tied to the tradition.

Some definitions:

- HULA – traditional dance of Native Hawaiians
- MELE OLI – solo chant with no instrumental accompaniment
- MELE HULA – chant for dance often with percussive instruments as accompaniment
- KAHIKO – pre-colonial style hula
- ‘AUANA – post-colonial style hula

Hawaiian dance, music, and chant are passed down via oral traditions. This type of transmission passes on knowledge from one generation to the next through spoken words and physical action rather than through written means of communication. This allows for a continuous line of information from a teacher to their pupils. When the pupil masters the material and gains the right to teach, the tradition is passed on again.

Mele are verbal chants in the Native Hawaiian language. These chants come in many forms and are used for specific occasions. For instance, a “mele pule” is specifically a chant for religious purposes whereas a “mele pana” is used to honor a place or person. The example below is a typical “mele hula” that is used for kahiko style dance, this particular mele is often used as an entrance piece for troupes to take the stage.

KAHIKO STYLE MELE HULA

| | |
|--------------|---|
| Title: | "Ho'opuka I Kai Ka La I 'Unulau" (The Sun Rises Over the Sea of 'Unulau) |
| Artist: | Maiki Aiu Lake & The Kahauanu Lake Trio |
| Link: | https://www.youtube.com/watch?v=d9z59fwM26s |
| Year: | 2014 |
| Language: | Hawaiian |
| Origin: | Hawai'i (United States) |
| Description: | |
| 0:00-0:01 | two taps on a gourd percussion instrument (ipu heke) |
| 0:02-0:04 | recitation of the chant's name |
| 0:05-0:08 | rhythm and tempo set by ipu heke |
| 0:08 | chant with continued rhythmic support from the ipu heke |

The instruments associated with kahiko style are used by both the dancers and the chanters. The dancers can use a number of different implements, mostly idiophones with a couple examples of membranophones that add sonic effects to the dance. The chanters often use gourd drums or large skinned drums made from wood and these instruments provide the driving rhythmic motion for the music.



Ipu ©2003 Roger Vetter, [courtesy of the Grinnell College Musical Instrument Collection](#)

IPU HEKE – double gourd percussion instrument often used by chanters for hula



"[Drum](#)" is licensed under public domain.
PAHU – drum made of hollowed log and sharkskin



Pu'ili ©2003 Roger Vetter, [courtesy of the Grinnell College Musical Instrument Collection](#)
PU'ILI – slit bamboo idiophones



“Dancer, Hula ‘auana” by [Thomas Tunsch](#) is licensed under [CC BY-SA 2.0](#)

‘Auana style dress

‘Auana style hula does not use chant. This style developed after the importation of non-Hawaiian popular musics from America and Hawaiian interpretations of foreign musics. The following example is typical of ‘auana style music with a small instrumental group including guitars, string bass, piano, and most often, ‘ukulele. Though sonically this example is quite different from the mele hula example above, the strict metric order and steady tempo in both styles allows for dancing.

Pahu, ipu heke, and some other instruments are not used in ‘auana style music due to the sacred nature of those instruments. ‘Auana style dancers use the slit bamboo pu‘ili often as well as a flourished and feathered rattle.

| | |
|--------------|---|
| Title: | “Ke Aloha” |
| Artist: | Kuini |
| Link: | https://www.youtube.com/watch?v=iZRkwZ5tM30 |
| Year: | 2012 |
| Language: | Hawaiian |
| Origin: | Hawai‘i (United States) |
| Description: | ‘Auana style song with guitar, ‘ukulele, and string bass. Listen to the singers’ range of their voices from quite low to a high falsetto range. |

Visually, the two styles are quite different. The motions in kahiko style are often more forceful to show strength and fierceness. This style tends to highlight the power of both male and female dancers. The video below is an example of a warrior hula showing off the strength and ability of the male dancers. Note the fierce movements and exaggerated motions.

| | |
|-----------|---|
| Title: | Kahiko Kane Hula |
| Artist: | Ke Kai O Kahiki |
| Link: | https://www.youtube.com/watch?v=_Xr1Wd17w-g&t=115s |
| Year: | 2009 |
| Language: | Hawaiian |
| Origin: | Hawai‘i (United States) |



“[Hula kahiko performance](#)” by [Ron Ardis](#) is licensed under [CC BY-SA 2.0](#)

Kahiko style dress

Kahiko style is also noted for its pre-colonial dress. The garb worn by the men in the video above is based on an ancient form of ceremonial warrior clothing and intentionally shows the body of the male dancer. The female garb for this style is quite modest and often incorporates natural fiber fabric skirts, shell necklaces, and head and ankle bands made of leaves.

‘Auana dancers utilize a variety of clothing. Men can wear board shorts and aloha shirts, while women can wear modern gowns or hand-crafted skirts made of ti leaves ornamented with feathers and flowers. This style often incorporates more creative interpretations for visual effect. The video below is a female ‘auana dance. Note the more graceful and flowing motions of the dancers. Not only are they more feminine than the male warrior dance above, the texts in ‘auana tend to be lighter and less serious than those found in kahiko. Not all ‘auana examples are this slow, some are quite fast and energetic.

| | |
|-----------|---|
| Title: | ‘Auana Wahine Hula |
| Artist: | Halau Hula Olana |
| Link: | https://www.youtube.com/watch?v=Y2C_saTCzA4 |
| Year: | 2009 |
| Language: | Hawaiian |
| Origin: | Hawai‘i (United States) |

The most important trait of hula is the confluence of text and movement. The dance is interconnected with the text and the text is enhanced by the dance. While some traditions, including more Western cultures, can separate music from other cultural practices, Hawaiian cannot separate hula from its music. Without one, the other does not make sense.

CHAPTER 12

Bhangra

MATTHEW MIHALKA

A music and dance style originating in the Punjab region of northwest India, Bhangra has influenced, and been combined with, contemporary forms in the Punjabi Indian diaspora. As a traditional/folk style, it is typically performed as part of harvest celebrations and was eventually used during other occasions, such as weddings and festivals. The lively and joyous nature of such events is reflected in both the music and the dance.

Sikhism

Spiritually, the Indian state of Punjab differs from the rest of India where Hinduism (around 80% of the population) and Islam (approximately 15%) are dominant, as the dominant religion is instead Sikhism. The Sikh religion is one of the world's youngest major religions, having been established in the 15th century, and is practiced by approximately 25 million people worldwide. Sikhs follow the teachings of ten Gurus, which is compiled in their sacred scripture Guru Granth Sahib. Sikh music draws from many of the principles of Indian music, such as raga and tala, and uses some of the instrumentation from the Hindustani tradition. Specific ragas are associated with hymns from the Guru Granth Sahib and Kirtan, a devotional style also found with other religions such as Hinduism, is typically performed at temples and in a call-and-response format that encourages participation.

INSTRUMENTS

Several traditional instruments are used in both the folk and contemporary popular forms, operating as distinct sonic markers that tie the style to the region even when mixed with Western popular influences. The instruments also differentiate bhangra from those used in Hindustani music, the art music tradition of northern India.

One of the main instruments in Bhangra music is the Dhol, a large two-headed barrel drum typically played with two sticks made of wood or bamboo. A light stick is used to play the higher 'treble' head while a curved stick is used to play the bass head. It typically repeats a 4-beat syncopated pattern that the dancers follow.

Video: <https://www.youtube.com/watch?v=uR8BYSsHihk>

Dhol Performers:



"Dhol players" by [John Pannell](#) is licensed under [CC BY 2.0](#)

Chimta:

The chimta, another rhythm instrument used in Bhangra, is a metal tong with attached jingles. Also used in Punjabi folk styles and Sikh devotional music, in Bhangra it is particularly used to emphasize the downbeat.

Chimta:



"Chimta" by [adil113](#) is licensed under [CC BY 2.0](#)

Video: <https://www.youtube.com/watch?v=q2Co3QgSEqk>

Other Instruments:

The tumbi is a small single-string plucked fiddle that creates a distinctive high-pitched sound. The instrument was featured in 2001 song [“Get Ur Freak On”](#) by Missy Elliot, as well as in the example below by Panjabi MC. The algoza is a double end-blown flute where one flute provides the melody and the other a drone.



“Toonba and algoza” is licensed under [CC BY-SA 4.0](#)

Algoza on left and tumbi on right

DANCE

Bhangra dance is quite vigorous with constant motion performed by dancers in brightly colored clothing, called vardiyaan, that reflect the celebratory contexts of the performances. The attire is loose fitting to allow for movement of the dancers. A common element in Bhangra is a wide stance, often with one leg elevated to waist height. Depending on the move being executed, dancers will switch between their legs after a fixed number of beats. Hands are frequently held high with the palms out and the thumb and index finger joined.

Traditional Bhangra with dancers dressed in vardiyaan:

<https://www.youtube.com/watch?v=-prTJHNRCGA>

Some basic Bhangra dance movements:

https://www.youtube.com/watch?time_continue=44&v=Ax3LF-EPvKU&feature=emb_logo

Popular Bhangra

A new version of Bhangra emerged not in India but in the Punjabi diaspora, particularly the United Kingdom. Throughout the twentieth century Punjabi have immigrated to new lands, particularly after the partition of colonial British Raj into the independent states of India and Pakistan in 1947. The Punjab region was divided amongst the two nations, the division largely along religious lines with Moslems in Pakistan and Sikhs and Hindus in India. Displacement occurred on both sides of the newly formed border and in the subsequent decades more Punjabi Indians immigrated to the United Kingdom and other former members of the British Commonwealth. It is in this diaspora of Punjabi Indians removed from their homeland where a new version of Bhangra was formed.

A new style emerged during the mid-1980s that mixed elements of the folk tradition with contemporary popular styles and techniques, especially from hip hop, reggae, and electronic dance music. The new popular music version maintains many of the characteristic sonic markers of the folk tradition, particularly traditional instruments like the dhol and its signature rhythms. The popular style could either be in the more traditional Punjabi language or in English, the primary language of the new lands where this new version of bhangra formed. Similar to the folk version, the popular version is largely used for festive occasions, particularly weddings and festivals, and the vigor of the original accompanying dance has been preserved. The hybrid nature of the popular style of bhangra reflects the hybrid identity of the new generation of Punjabi Sikhs, who in many cases have been raised entirely outside of India.

Bend It Like Beckham (2002)

While the title references British soccer player David Beckham's ability to bend the ball around defenders, the film actually focuses on the 18-year old British Punjabi Sikh Jesminder 'Jess' Bharmma and her conflict between the traditional expectations of her parents and the broader cultural practices of London. Over the course of the film, Jess develops an aptitude for soccer and joins a local team against her parent's wishes. The film culminates with Jess's sister's wedding and the finals of a soccer tournament occurring on the same day, with Jess torn between her two worlds. The film's soundtrack reflects the nature of the film's characters, as more traditional-sounding Indian music is employed in scenes featuring the Indian elders, bhangra for scenes featuring Indian youths, and Western popular music for locales outside the Punjabi immigrant community.

PANJABI MC - "MUNDIAN TO BACH KE" ("BEWARE OF THE BOYS")

Panjabi MC, birth name Rajinder Singh Rai, is one of the most prominent artists within the genre of Bhangra, with "Mundian To Bach Ke" being his most well-known and successful songs to date. Born in England, his music fuses traditional elements of Punjabi music with contemporary styles, such as hip hop, R&B, and electronic dance music. This mixture of styles is demonstrated in "Mundian To Bach Ke" with traditional Punjabi elements including instruments like the dhol and tumbi, traditional bhangra beat patterns, and the Punjabi language combined with Western-derived samples and a rap-like vocal approach. The hip hop influences in the song were further accentuated in a [2002 remix of the song](#) that featured additional vocals by American rapper Jay-Z.

| | |
|-------------|---|
| Title: | "Mundian To Bach Ke" ("Beware of the Boys") |
| Artist: | Punjabi MC |
| Link: | https://www.youtube.com/watch?v=DJztXj2GPfk |
| Year: | 1997 |
| Language: | Punjabi |
| 0:00 – 0:08 | Instrumental Intro with just the tumbi on the melody |
| 0:08 – 0:19 | Dhol is added to the tumbi |
| 0:19 – 0:37 | Vocals enter for the verse Neewin aakh gunj cheer paa ke rakh le, palle wich mukhda luka ke rakh le Neewin aakh gunj cheer paa ke rakh le, palle wich mukhda luka ke rakh le Aiwen karin na kise de naal pyar, mundian to bach ke rahin Keep your face down and hide it with a scarf Keep your face down and hide it with a scarf Don't just give your love to anyone, beware of the boys |
| 0:37 – 1:07 | Chorus of the song that includes a bassline sampled from the theme song for the 1980s TV series Knight Rider: https://www.youtube.com/watch?v=GbfVnzF7N4g Ni tu hune hune hoi mutiyar mundian to bach ke rahin Ni tu hune hune hoi mutiyar mundian to bach ke rahin You've only just grown up, beware of the boys You've only just grown up, beware of the boys |
| 1:07 – 1:28 | Verse 2 Tera ki kasur je nashile nain ho gaye, sikh ke adawaan sharmile nain ho gaye Tera ki kasur je nashile nain ho gaye, sikh ke adawaan sharmile nain ho gaye Saamb ke rakh ne a jovani pitari, Saamb ke rakh ne a jovani pitari hun mudd ke ne aani a bahar mundian to bach ke rahin It's not your fault that you've got beautiful eyes, as soon as you realize it, you'll become shy It's not your fault that you've got beautiful eyes, as soon as you realize it, you'll become shy Look after for your youth, Look after for your youth, This time won't come again, beware of the boys |
| 1:28 – 1:48 | Chorus |
| 1:48 – 2:10 | Verse 3 Chadadi jawani tera roop thatha marda, patla jeya lak na hulara vi sahada Chadadi jawani tera roop thatha marda, patla jeya lak na hulara vi sahada Gora gora rang utton mirgan di tor, Gora gora rang utton mirgan de tor na teri jai soni koi naar mundian to bach ke rahin |
| 2:10 – 2:39 | Chorus |
| 2:39 – 3:01 | Verse 4 |
| 3:01 – End | Chorus 5/Outro |

FURTHER INFORMATION:

<https://learnbhangra.com/history>

CHAPTER 13

Capoeira

MATTHEW MIHALKA



"[Capoeira Conviver I](#)" by [bongo vongo](#) is license under [CC BY-SA 2.0](#)

Capoeira is a Brazilian martial art, game, and dance largely derived from African roots. It was initially developed and practiced by slaves in Brazil. Unlike most of Latin America, which was largely colonized by Spain and, to a lesser extent, France, Brazil was under Portuguese control until 1822. African slaves were first imported during the 16th century, adding to an already enslaved indigenous population. More African slaves were brought into Brazil than any other country, many estimates numbering over four million. Brazil outlawed the slave trade in 1850 but did not emancipate its slaves until 1888, the last Western country to do so.

Capoeira initially emerged as a fighting technique, particularly practiced by escaped slaves and possibly openly practiced on plantations disguised as a dance or game. Many escaped slaves in Brazil formed autonomous settlements, called quilombos, in remote locales. After emancipation, there were few opportunities or means of employment for recently freed former slaves. Some capoeiristas were hired by criminal gangs, leading to the formal prohibition of capoeira by the Brazilian government in 1890.

In the early 1900s the style evolved into a less aggressive form of dance and martial art instead of a tool of combat and intimidation. Formal capoeira schools were first formed in the 1930s led by a mestre (master). With the prohibition of capoeira over, new capoeira schools spread throughout Brazil, many with governmental support. Groups soon started to tour throughout the country and internationally, assisting in the spread of the style and eventual recognition as a sport by the Brazilian government in 1972.

Capoeira potentially influenced the development of breakdancing, which emerged as part of the hip hop movement in New York City in the 1970s. There were documented capoeira troops in New York City during that period and there are numerous similarities between the two styles. Both focus on acrobatic movements, largely of the lower body, with the hands, and sometimes head, used for stability.



"Capoeira show Master de fleuret" by Marie-Lan Nguyen is licensed under [CC BY 2.5](#)



"Breakdancer – Faneuil Hall" by Chris Kirkman is licensed under [CC BY 2.0](#)

INSTRUMENTS

Berimbau (single-string bow)

The lead instrument in the capoeira is the berimbau, a single string instrument. Likely of African origin, typically three berimbaus of different pitches (low, middle, and high) are used during the capoeira, with the lowest leading the ensemble. The instrument is constructed out of a long wooden bow, a wire string, and a gourd that is held against the player's stomach. Along with positioning the instrument against the player's body, the left hand holds a metal coin or stone. The instrument is struck by a slender stick held by the right hand, which also holds a rattle called caxixi. Three different tones can be produced depending on the pressure applied by the coin/stone against the string: a lower tone if the stone is not against the string, a buzzy sound if the string is lightly against the string, or a higher tone if the stone is pushed tightly against the string. <https://www.youtube.com/watch?v=Jm5sTIHluVU>



"Mancha" by [Kevin Nesnow](#) is licensed under [CC BY-NC-SA 2.0](#)

Atabaque

In addition to the berimbau, there are a number of supporting percussion instruments used in capoeira. The atabaque is a tall hand drum that is used in many other Afro-Brazilian traditions in addition to the capoeira.

Video: <https://monkeysee.com/capoeira-instruments-drum/>

Pandeiro

The pandeiro is a frame drum similar in construction to a tambourine with a head on one side and metal jingles along the rim. Unlike the berimbau, the pandeiro is derived from a similar instrument found in Spain and Portugal. In addition to the capoeira, the pandeiro is used in other national styles in Brazil, such as samba and choro.

Video: <https://monkeysee.com/capoeira-instruments-tambourine/>

DANCE/MARTIAL ART

The posture used for the capoeira is defensive with a bent stance that is low to the ground and constant side-to-side movement, called [ginga](#). The ginga step is the basic movement in capoeira and from which most other steps and movements are derived. The continual movement and crotch position makes the dancer/fighter more difficult to attack. Most of the focus is on lower body movements with striking kicks and sweeps. Some movements can also be quite acrobatic.

| | |
|---|---|
| Title: | "Negro Nao Quer Mais Sofrer" ("The Black Man No Longer Wants to Suffer") |
| Artist: | Mastre barreo |
| Composer: | Mestre Museu |
| Language: | Brazilian Portuguese |
| Link: | https://www.youtube.com/watch?v=9_HopJ9lItA |
| 0:00 – 0:24 | Berimbau leads the ensemble, with other instruments, including the atabaque, added in. Notice the slight momentary modifications in the berimbau's pattern through the course of the song. |
| 0:24 – 0:38 Lead/Main Vocalist | Negro não quer mais correr (The black man no longer wants to run) Negro não quer mais sofrer feitor (The black man no longer wants to suffer the master) |
| 0:38 – 0:46 Group Vocals | O-o-o, O-o-o, O-o-o O |
| 0:46 – 0:58 Lead Vocalist | Negro nasceu na senzala (The black man was born in slave quarters) Ficou doente sem amor (Got sick without love) |
| 0:58 – 1:05 Group Vocals | O-o-o, O-o-o, O-o-o O |
| 1:05 – 1:20 Lead Vocalist | Ele veio do cativoiro (He came from captivity) Na chibata do feitor (For the master's whip) O suor que se escorreria (The sweat would run) É sangue do trabalhador (Its worker's blood) |
| 1:20 – 1:28 Group Vocals | O-o-o, O-o-o, O-o-o O |
| 1:28 – 1:46 Lead Vocalist | Ai meu Deus o que eu faço (Oh my God, what do I do?) A imagem não se apagou (The beauty does not disappear entirely) Até hoje nessa vida (Even today in this life) A escravidão não se acabou (Slavery never ends) |
| 1:46 – 1:57 Overlapping call & response | Group vocals: O-o-o, O-o-o, O-o-o O Lead vocalist: le le le le le o |
| 1:57 – 2:16 Lead Vocalist | Ai meu Deus o que eu faço (Oh my God, what do I do?) A imagem não se apagou (The beauty does not disappear entirely) Até hoje nessa vida (Even today in this life) A escravidão não se acabou (Slavery never ends) |
| 2:16 – End Overlapping call & response | Group vocals: O-o-o, O-o-o, O-o-o O Lead vocalist: le le le le le o |

PART VI

RELIGION AND SPIRITUALITY

CHAPTER 14

Sema

JUSTIN R. HUNTER

Turkey, much like other countries in Western Asia and Eastern Europe, has had a tremendously complicated history. Numerous cultures have moved in and out of the region for centuries due to war, invasion, and governmental realignments. Turkey, as a result, has a cultural and linguistically diverse population. With ethnic Turks, Kurds, Arabs, Albanians, Bosniaks, and many others all living within the national border.

While Turkey is a secular country, its population is overwhelmingly Muslim. Like other Abrahamic religions (such as Judaism and Christianity), Islam is a monotheistic religion with the belief in a central god figure. Islam is the second largest religion in the world, after Christianity, with over one billion followers. And like other large, organized religions, Islam a number of sects or denominations..

The two largest sects of Islam are Sunni (roughly 80% of Muslims) and Shia (roughly 15% of Muslims). Within the Sunni sect, a small sub-sect exists known as Sufism. All Sufis belong to certain orders, each with their own traditions and practices. Among these orders is a small but impactful religious order known as the Mevlevi order, predominantly from Turkey. The Mevlevi are adherents of the teachings of a Muslim mystic from the 13th century named Rumi. His teachings and the practices of the Mevlevi order are considered mystical and their beliefs are quite spiritual in nature.



["Mevlana Statue"](#) by Faik Sarıkaya, Free Use.
Statue of Rumi in Buca, Turkey

The most noticeably visible practice of the Mevlevi is a ceremony called Sema (or Sama). This ceremony is an example of an Islamic devotional act. Practitioners of the Sema are initiates to the Mevlevi order and are traditional male only. The video below shows a performance of the Sema ceremony, often referred to in the West as the “Whirling Dervishes” — an exoticized name used as a marketing term to attract tourists to performances. “Sema” means “listening” as meant to be a dance of deep meditation to honor God. Everything seen in the video is highly symbolic. From the position of the body to the garb, each will be addressed below.

| | |
|--------------|---|
| Title: | Sema Ceremony |
| Artist: | Mevlevi of Galata Turkey |
| Link: | https://www.youtube.com/watch?v=Ywa6glFr6io&t=225s |
| Year: | 2012 |
| Language: | Turkish |
| Origin: | Turkey |
| Description: | |
| 0:00 | Recitation of text |
| 0:46 | Music begins with single aerophone |
| 1:10 | Ensemble music begins and practitioners begin to move to the floor; music is very repetitive and steady |
| 2:56 | Practitioners remove outer brown cloaks |
| 4:15 | First dancer begins to spin; watch the intentional shift in body posture and arm/hand placements as they spin |

The dark cloak shields the practitioner from the world, as he removes this cloak, he may begin the dance. The tall brown hat represents a tombstone and marks the intentional death of one’s ego. The stark white skirt represents the shroud of the ego, trying to hide it from God. As the dance begins the practitioner has a closed posture symbolizing the closeness to God. Once the spinning begins, the arms outstretched. One reaching up to God to receive his blessing, the other palm facing the ground the transmit God’s power to the Earth.

As the practitioner reflects on the texts being recited, he prepares for the dance. This performance of text enables a state of meditation. Through the meditative action of dancing, the physical reaction to reach to God and bring blessings to the Earth enables a repetition of this act to bring a heightened state of consciousness in spirituality.

CHAPTER 15

Bira

MATTHEW MIHALKA

The Shona people are the majority ethnic group in the land-locked country of Zimbabwe and are also found in small numbers in the surrounding neighboring countries. Before colonial contact the Shona people lived in independent, patrilineal chiefdoms and largely traded in agricultural products. Though, as with the rest of Africa, Zimbabwe, and its people, have been impacted by colonialism. Zimbabwe was previously under British rule as the colony of South Rhodesia, which became Rhodesia in 1965. From 1965 – 1979 the area was under an apartheid government where the minority white population ruled over the largely Shona population. After a period of warfare and struggle by black nationalist forces, the nation of Zimbabwe was formed in 1980 under the leadership of the elected Robert Mugabe. Mugabe ruled from 1980 to 2017, a period of further unrest in Zimbabwe with governmental corruption, massive inflation, and human rights abuses.



“Zimbabwe in Africa” by TUBS is licensed under [CC BY-SA 3.0](https://creativecommons.org/licenses/by-sa/3.0/)

Location of Zimbabwe within Africa

While Christianity was introduced during the colonial period and today it is the majority religion in Zimbabwe, most continue some of the practices of the traditional Shona religion. The Shona religion is monotheistic with a high god, though the religion focuses on the relationship with ancestral spirits. The deceased ancestors do not inhabit a separate afterlife, they instead remain as spirits to look over their family members. Thus, the physical and spirit worlds are closely connected, with someone’s successes and failures tied to spiritual forces. For example, if someone is experiencing great misfortune, it could be attributed to a neglected spirit.

One of the most important ceremonies within the traditional Shona religion is the [Bira ceremony](#). During the ceremony an ancestral spirit is summoned to take possession of a medium and, once doing so, those participating are able to speak with the spirit and solicit advice and guidance. Music plays a key role in the ceremony, which may go on for several hours throughout the night, as each spirit is perceived to have a favorite song that is used to put the medium into a trance. Once the medium goes into a trance they put on special clothing and the music stops temporarily to converse before the music resumes so the spirit and attendees can sing and dance. The ensemble for the bira ceremony includes singers, hosho (a gourd shaker), and at least two mbiras, the signature instrument of the Shona people.

Mbira



[“Mbira dzavadzimu”](#) by Alex Weeks [CC BY-SA 3.0](#)

Sometimes referred to as a ‘thumb piano’, the mbira is a lamellophone (a category of plucked idiophones in the Hornbostel-Sachs system) that consists of 22 to 28 metal tongs or keys that are played with both thumbs and the forefinger of the right hand. Strips of metal with other metallic objects attached, such as bottle caps, frequently are included on the base of the instrument and provide a buzzy sound that complements the bright sound of the plucked keys. The instrument is frequently placed in a *deze*, a hollowed half-gourd that may also have shells or bottle caps around its perimeter opening, to amplify its sound. The history of the instrument can be traced back over a thousand years and similar, smaller instruments called kalimbas or karimbas can be found in other parts of Africa.

The mbira is frequently performed together in pairs that interweave and interlock with each other. One mbira, the *kushaura*, plays the lead part while a second mbira, the *kutsinhira*, interlocks with the first and emphasizes the bass notes more. Performers can also create three or more interlocking parts on a single mbira. The mbira is closely associated with its ceremonial use but can also be used for social gatherings.

“Nhemamusasa”

“Nhemamusasa” means ‘temporary shelter’ or ‘to build a shelter’ in the Shona language and is a standard song in the mbira repertoire. There is a [Google Doodle on the mbira](#) that allows you to play one line of the song. Note how it interlocks with the other recorded parts. <https://www.youtube.com/watch?v=ZBr5eohenlc>

Mbira Images

<https://ccsearch.creativecommons.org/photos/b25270b7-130f-40f6-97bf-082a4ab35543>

<https://ccsearch.creativecommons.org/photos/59917811-57eb-4a00-b3d5-1e64d4a1a63b>

https://farm3.staticflickr.com/2713/4162627257_6462c1ef22.jpg

Google Mbira Doodle: <https://www.google.com/doodles/celebrating-mbira>

[https://www.jstor.org/stable/pdf/](https://www.jstor.org/stable/pdf/30249729.pdf?ab_segments=0%2Fbasic_search%2Fcontrol&refreqid=search%3A9b850cccecaa48f4d0aa64efc0d446c9)

[30249729.pdf?ab_segments=0%2Fbasic_search%2Fcontrol&refreqid=search%3A9b850cccecaa48f4d0aa64efc0d446c9](https://www.jstor.org/stable/pdf/30249729.pdf?ab_segments=0%2Fbasic_search%2Fcontrol&refreqid=search%3A9b850cccecaa48f4d0aa64efc0d446c9)

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