An Instructional Sequence in Music Education Using Vocal and Instrumental Music of Five World Cultures.

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An instructional sequence in music education using vocal and instrumental music of five world cultures

Thomas, Sophronia Lois, Ph.D.
The Louisiana State University and Agricultural and Mechanical Col., 1989
AN INSTRUCTIONAL SEQUENCE IN MUSIC EDUCATION
USING VOCAL AND INSTRUMENTAL MUSIC
OF FIVE WORLD CULTURES

A Dissertation

Submitted to the Graduate Faculty of the
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requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

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An Instructional Sequence in Music Education Using Vocal and Instrumental Music of Five World Cultures
Dissertation directed by Professor Cornelia Yarbrough
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ABSTRACT

The music of five non-Western cultures was incorporated into an instructional sequence for elementary grades (K)1-6. Traditional music of the Australian Aborigines and the Akan and Ewe tribes of Ghana, classical music of India, the music of the Indonesian gamelan, and Gagaku music of Japan were examined for the presence of musical concepts, the way each culture handles the concepts that are present, and the interrelationships that exist among the concepts.

The music is described in terms of the musical concepts of dynamics, timbre, texture, rhythm, melody, harmony, and form. All of the concepts and their related percepts are organized into an instructional sequence of four levels. Listening examples which illustrate the concepts and percepts are also a part of the instructional sequence. This report investigated both vocal and instrumental music from Australia, Africa, India, Indonesia, and Japan.
CHAPTER I

INTRODUCTION

Insight into a people's culture may be obtained by studying the music of that culture. Understanding the music can help to close the cultural void that often separates one group of people from another. One idea in contemporary music education concerns the inclusion of the study of music from various cultures in the general music curriculum. According to the Report of the Yale Seminar on Music Education,

A large number of people recognize that . . . many ethnic groups both here in North America and on other continents possess highly sophisticated music cultures . . . . Any program of music instruction in the schools that does not find a place for at least sample studies in depth of some of these cultures and their music is turning its back on one of the most compelling realities of our time.¹

The present report includes a listing and a conceptual description of samples of vocal and/or instrumental music from five world cultures which might be used profitably in classroom teaching.

If the purpose of teaching music in the public

schools is to develop the aesthetic sensitivity of each individual, one method of achieving this purpose is by presenting the individual components of the music studied as well as presenting the music as a whole. An individual's aesthetic sensitivity increases in direct proportion to his ability to perceive the relationship between the music he hears and its component parts. Because all music is sound organized in time, the component parts or elements of music are essentially the same. It is the interrelationships of the components that may vary. According to Werner, most music is based on a framework of common elements which serve as bridges of understanding. A curriculum which addresses these interrelationships can be beneficial in the development of students' understanding of world music.

Statement of the Problem

According to the report of the Tanglewood Symposium in 1967, one of the goals of music education should be to teach all types of music in the music classroom. As a


means of enhancing the development of the affective areas of music learning, many kinds of music should be included in the general music class beginning as early as kindergarten level. Although current music series include music from some world cultures, none include a method of sequentially organized instruction based on concept teaching utilizing music from the world cultures contained in this report.

Of the music series examined by this author, none incorporated music of the Australian Aborigines or Gagaku music of Japan. *Silver Burdett Music* is devoid of traditional music of the Akan and Ewe tribes of Ghana although traditional music from some other African tribes is represented. There are at least eleven selections of music from India, including classical music, and a selection on the musical style of India. The Indonesian gamelan is presented once. *Exploring Music* includes twelve selections of African songs; none are traditional music of the Akan or Ewe tribes. Classical music of India is illustrated by one


selection, and there is one gamelan composition. There are four selections of African music in The Spectrum of Music, but, as with the others, no traditional music of the Akan or Ewe tribes. African, Indonesian, and Japanese folk songs (in Western style) are presented as early as level one. Subsequent levels of Silver Burdett Music include traditional music examples from one or more world cultures. Exploring Music and The Spectrum of Music present musical selections from various world cultures throughout the series. In the music series examined, most of the musical selections representative of the cultures contained in this report are folk songs which are written using Western notation and have a characteristic Western sound.

The material in this report can serve as a supplement to currently available resources. Unlike the previously described music series, only traditional music examples are used, and the presentation of the materials is continuous from kindergarten through sixth grade. The use of Western notation is minimal, and the employment of traditional music helps to offset the tendency of the listener to associate non-Western music with Western sounds. Music from various world cultures can thus be presented in conjunction with the presentation of Western music at the discretion of the teacher. The introduction of world musics in the early grades may help to counteract the later development of negative attitudes towards
unfamiliar music. According to Palmer,

. . . the younger the child, the less . . . conditioning to one system will form perceptive barriers to be surmounted when confronted with . . . other systems. [Ellis] . . . cautioned against the use of Western music with Aboriginal children for fear of upsetting their "ears" for their indigenous music. [Nonetheless, Palmer concludes that] the most logical recommendation is to begin early until . . . [correlation] studies prove otherwise.¹

Significance of the Problem

The inclusion of the world's musics in individual music classrooms may depend upon the philosophy of individual teachers or administrators. According to one philosophical viewpoint, the primary job of the public schools is to teach the three R's. A similar view would include very modest amounts of music in the form of a few folk songs. Advocates of this view consider music to be an unnecessary frill. A third philosophical idea favors the inclusion of many subjects and areas of interest in the public schools. Proponents would include music in the school curriculum with some favoring music of various world cultures. Opponents of the inclusion of music of various cultures in the Western music classroom generally agree that the primary purpose of the music class is to

familiarize students with Western music.¹

Many music classes include students from both Western and non-Western cultures. To avoid unintentionally promoting bigotry and prejudice, offerings in music classrooms should, at least, reflect the cultures of the students present in the class.² World musics could also be taught to classes consisting solely of students from Western cultures because of the international nature of the society in which we live. As Palmer states,

> The world is no longer a vastness of scattered lands with people living, for the most part, in isolation. A new awareness of other cultures has been created by scientific discoveries and technological advances.³

One approach to the study of world musics in the classroom is to emphasize the musical concepts or elements common to the musics being studied.⁴ Teaching students the methods in which different cultures use the same musical elements, but obtain different results, might enhance each student's ability to understand and work with these elements. Furthermore, exposure to music of other world cultures may serve to increase understanding of some Western music. Because some contemporary composers of


³Palmer, p. 9. ⁴Werner, p. 10.
Western music have been influenced by non-Western music, the development of student's understanding of non-Western music can also aid in the development of their understanding of some Western music\(^1\) and crosscultural influences in music. Anderson states that

\[\ldots\] through studying the ways in which elements such as melody, rhythm, texture, timbre and design function in producing various musics, children begin to reappraise their own Western music, often coming to view it in a completely different manner. \ldots the study of a variety of musics makes children acutely aware of many aspects of their music which they have taken for granted before.\(^2\)

If music teachers in the United States are to teach music from various world cultures in music classrooms, it will be necessary to have a clearly organized instructional procedure. Although some music teachers have verbalized interest in teaching music of various cultures, the actual inclusion of this music in the general music class has been minimal. Reasons for not using world musics in Western music classrooms include lack of familiarity with non-Western music (probably due to the limited offerings of college level courses), lack of awareness concerning available teaching materials, and uncertainty regarding


how best to incorporate the music into a traditional curriculum. The remedy for this situation would involve changes in the preparation of new teachers and the retraining of experienced ones.

**Delimitations**

Ethnomusicologists generally agree that the world is divisible into the following musical regions: Oceania; Africa south of the Sahara; Northeast Asia; South Asia; Southeast Asia; West Asia and North Africa; Europe; and North, Central, and South America. This report contains the following examples from five of these regions: the traditional songs of the Aborigines of Australia (Oceania), the traditional songs of the Akan and Ewe tribes of Ghana (West Africa) (Africa south of the Sahara), Gagaku music of Japan (Northeast Asia), classical music of India (South Asia), and gamelan music of Indonesia (Southeast Asia). Descriptions of selected pieces will make reference to dynamics, timbre, texture, rhythm, melody, harmony, and form. In order that this material may serve as a supplement to current music series, the examples used will exclude

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Definitions of Terms

Most of the definitions which follow are included because the terms are non-Western in origin and may be unfamiliar to the reader. For the sake of convenience, the terms are divided into sections. The first section includes definitions which are applicable throughout the document. Subsequent terms are organized on the basis of their respective cultures.

Concepts—ideas

Non-Western music—all music outside of the European art tradition.¹

Percepts—basic components of concepts.

Tanglewood Symposium—a meeting of sociologists, scientists, labor leaders, educators, representatives of corporations, and musicians in Tanglewood, Massachusetts, in 1967, to discuss and define the role of music education in contemporary American society.²

Western music—all music produced by Western societies.³

World cultures—groups of people united by customary beliefs, social forms, and material traits of race, religion, or social group.⁴

World music—all musical material on earth, regardless of origin, genre, or intracultural classification.⁵

Australia

Australian Aborigine—the original inhabitants of Australia as opposed to the invading or colonizing people.

Ceremonies—ritualistic Aboriginal performances of music which include dancing and body painting.

Cult ceremonies—sacred or secret ceremonies which perpetuate the lives of The Dreaming.

The Dreaming—a period in time during which certain supernatural beings (powers) moved across the earth and left spiritual gifts enshrined in specific sites, special

²Choate, p. 39.
⁵Palmer, p. 4.
stones, the earth, sky, or water.

Increase ceremonies--performance rituals which insure the tribal food supply.

Karma songs--songs traditionally introduced at puberty to Aboriginal boys. Topics of such songs may concern totemic plants and animals and the history and mythology of his clan.

Non-sacred music--songs used for amusement or entertainment.

Sacred ceremonies--performances usually held on the men's dancing ground as the "outside" part of the secret ceremonies. The life of totemic ancestors or the increase of totemic species is usually the theme of such performances.

Secret ceremonies--ritual performances in sacred places of music concerning procreation, increase rites, or any sacred topic.

Semi-sacred ceremonies--initiation rituals of young boys.1

Ghana

Akan tribe--inhabitants of the coastal and Ashanti regions of Ghana, West Africa.

Aswui--the collective name for the three lesser drums of the drum section of the Ewe orchestra.

Atoke—a small, boat-shaped gong played in the rhythm section of the Ewe orchestra.

Atsimevu—the lowest pitched and master drum of the drum section of the Ewe orchestra.

Axatse—a rattle played in the rhythm section of the Ewe orchestra.

Ewe tribe—inhabitants of the southeastern section of Ghana, West Africa.

Gankogui (gong-gong)—a double clapperless bell played in the rhythm section of the Ewe orchestra.

Kagen—the highest pitched drum in the drum section of the Ewe orchestra.

Kidi—an Ewe orchestral drum which is tuned a fifth higher than Atsimevu.

Klodzie (Kloboto)—an Ewe orchestral drum that is played during special dances.

Mbira—a graduated series of wooden or metal strips arranged on a flat sounding board and mounted on a resonator.

Sogo—a smaller drum of the drum section of the Ewe orchestra whose tuning lies at various places between Kidi and the master drum (except when Sogo is used as the master drum during which time Sogo is the lowest drum.)

India

Aksara—the basic time unit in Karnatak music.

Bayan—the left drum head of the tabla.

Bin—the north Indian version of the vina.

Classical music of India—traditional music of India which resulted from the mixing and migrating of cultures into the country, and whose history is traceable to the ecclesiastical chants (Vedic) of antiquity.

Dahina (dayan)—the right drum head of the tabla.

Ghatam—a spherical clay pot which supplements the mrdanga in south Indian music.

Gramma—scale.

Hindustani—the north Indian musical system.

Jatis—classification groups; may refer to the grouping of Karnataka talas or melodic modes.

Kanjira—a tambourine-like instrument used in conjunction with the mrdanga.

Karnatak—the south Indian musical system.

Khali—the empty or vacant beat of the tala.

Matra—the basic time unit in Hindustani music.

Mrdanga—the principal drum used in south Indian music. Mrdanga has two playing heads—one at each end of the instrument.

Mucchana—modes.

Nagasvaram—the south Indian double reed instrument.

Naghara—a single headed drum used to accompany the shehnai.

Natya Shastra—a book on Indian musicology (including music, dance, and drama) written by Bharata during the Classical period (A.D. 100-1200) of Indian music history.

Ottu—double reed drone instrument used to accompany the shehnai.

Pakhavaj—north Indian counterpart to the mrdanga.

Ragas—the melodic system used in Indian classical music.

Raga Tirangani—a Hindustani musical treatise written by Kavi Lochan during the Medieval period (A.D. 1200-1800) of Indian music history in which the existing ragas were
divided into twelve scales.

Sam—the first and most important beat of the tala.

Sama veda—a book of ancient Indian hymns which influenced the development of the scale system, the aesthetic basis, rhythm, and notation of Indian classical music.

Sangeet Ratnakar—a music manual written by Sarangdev during the Medieval period (A.D. 1200-1800) of Indian music history.

Sarangi—north Indian stringed instrument which consists of a single hollowed out block of wood which has a pinched, parchment covered belly, a short tapered neck, and a squared end.

Sarod—Indian stringed instrument consisting of a hollow, circular belly to which is attached a tapering neck with tuning pegs at the top.

Shehnai (surnei)—north Indian double reed instrument.

Sitar—north Indian plucked-lute type stringed instrument consisting of a neck that runs into a hollowed out gourd.

Sruti—a microtonal interval which varies in size from 22, 66, or 90 cents. The term may also refer to a single tone.

Svara—a large interval composed of three or four sruti. The term may also refer to a single tone.

Tabla—the principal drum of north India. The tabla is two separate drums, but is considered as one drum with two heads. The term "tabla" also refers to the right drum.

Tala—a rhythmic cycle consisting of from 3 to 128 beats. The tala is the center of the Indian rhythmic system.

Talam—south Indian cymbals.

Talam strings—rhythm and drone strings on Indian instruments.

Tamboura—the traditional drone instrument in Indian classical music constructed of a sound box and a long, hollow, fretless fingerboard.

Tavil—south Indian drum which usually accompanies the mrdanga.
Vina--south Indian stringed instrument which consists of a long, pole-like stem stretched across two gourds.\(^1\)

Indonesia

Bonang--small pot gongs arranged horizontally in double rows.

Gambang--wooden, xylophone-type instrument having teak or bamboo bars.

Gamelan--a general term for a variety of Indonesian ensembles comprised of idiophones (an instrument with a series of bars, plates, or kettles of fixed pitch which produce a musical sound when beaten with a mallet; also includes gongs), drums, flutes, and, occasionally, strings.

Gender--multi-octave, xylophone-type instrument having bronze keys over a wooden trough.

Gongan--a melodic phrase the end of which is identified by the sounding of a large hanging gong.

Patet--mode; melodic contours which form the basis of gamelan melodies.

Pelog--seven-note Javanese scale.

Rebab--two stringed bowed lute constructed either of coconut shell or wood and covered with parchment.

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Saih gender wayang—five-note Balinese scale.

Saih pitu—seven-note Balinese scale.

Saron—one octave, xylophone-type instrument having bronze keys over a wooden trough.

Slendro—five-note Javanese scale.

Suling—end blown flute made of bamboo.¹

Japan

Biwa—four stringed, pear shaped lute.

Gagaku—the "elegant music" of the Japanese Imperial court.

Gaku-so (so, koto)—thirteen stringed zither

Hichiriki—a small, double reed wind instrument made of bamboo wrapped in wisteria or cherry bark.

Kagura-bue—six-holed flute made of bamboo.

Kakko—small, horizontal drum.

Koma-bue—small six-holed flute played in Koma-gaku.

Ryuteki (yoko-bue)—seven-holed flute used in Togaku music.

San-no-tsuzumi—hour-glass shaped drum played in Koma-gaku.

Sho—small mouth organ consisting of seventeen pipes in a cup-shaped wind chest.

Shoko—small, bronze gong.

Taiko--large, suspended drum.
Wagon--six-stringed zither.¹

Method of Investigation

The method of investigation utilized in this report is descriptive. Materials examined include sources for recorded cultural music and, when possible, notated examples of this music in addition to factual information describing the music and the culture of which it is a part. In an effort to obtain pertinent information, letters of inquiry were sent to the cultural ambassadors of the countries from which the music originates.

Development of Remainder of Report

Chapter II contains a review of selected literature and philosophical foundations for the inclusion of music from various world cultures in the music classrooms of the United States as reported in books, periodicals, and dissertations. A description of the cultures included in this report and a conceptual description of the music used are found in chapters III and IV, respectively. Chapter V is an instructional sequence based upon the information in chapters III and IV. The instructional sequence contains

the concepts of dynamics, timbre, texture, rhythm, melody, harmony, and form along with musical examples which illustrate the use of the concepts at specified levels. The final chapter consists of a summary, conclusions, and recommendations.
CHAPTER II

REVIEW OF LITERATURE AND PHILOSOPHICAL FOUNDATIONS
CONCERNING THE TEACHING OF MUSIC OF WORLD
CULTURES IN MUSIC CLASSROOMS

The teaching of non-Western music in public school music classrooms in the United States is an outgrowth of a philosophy of music education that represents all members of society. If one purpose of music education is to produce a musically literate public, the measure of the success of a music education program is not necessarily determined by whether or not all people understand and appreciate Western music. A program's success should, instead, be determined by whether or not people respond--negatively or positively--to music on the basis of musical knowledge. After studying the music of other cultures in conjunction with a study of the culture itself, understanding of and appreciation for most music can be developed.¹

The current practice of teaching music of various cultures in music classrooms throughout the United States has its roots in the Tanglewood Declaration of the Tangle-

wood symposium in 1967. One of the tenets of the Tanglewood Declaration states that "music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve . . . the music of other cultures."\(^1\) The Tanglewood Declaration thus provides the basic philosophical foundation for teaching the music of other cultures in the classroom.

The Goals and Objectives Project of the Music Educators National Conference (MENC) was formulated to enact the recommendations of the Tanglewood Symposium. Listed among the goals and objectives of MENC is the desire to develop programs of music instruction that adequately meet the needs of all students and citizens in a pluralistic society.\(^2\)

As early as 1966, some kindergarten through sixth grade (K-6) music series included at least one song from a non-Western culture.\(^3\) The songs were constructed using Western notation and scales or modes that are associated with Western music. In later editions of music series, the

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\(^1\)Choate, p. 139.


\(^3\)See the following music series: Wilson, Ehret, and Snyder, Growing with Music, 1966 and Leonhard, Discovering Music Together, 1966.

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presentation of non-Western music differs from that of older editions. The music is recorded instead of, or in addition to, being notated. As a result, the actual sound of the music as it is heard in its native land is preserved in varying degrees. Instruction focuses on musical elements or concepts in addition to the culture from which the music originates.¹

Published literature that addresses the teaching of world musics in the classroom includes the following: Integrating Music into the Classroom² by William M. Anderson and Joy E. Lawrence, Teaching the Music of Six Different Cultures in the Modern Secondary School³ by Louvenia A. George, New Dimensions in Music⁴ by Robert

¹See the following music series: Crook, Reimer, and Walker, Silver Burdett Music, K-6; Marsh et al., The Spectrum of Music, 1, 3, 4, 5; and Boardman and Landis, Exploring Music, 4, 5, 6.


Choate, and Silver Burdett Music\(^1\) by Elizabeth Crook, Bennett Reimer, and David S. Walker. These include at least one unit or chapter on the teaching of world musics. Several books which explain the theory and method involved in making music of certain cultures are also available\(^2\). According to book reviews, the information contained in some books is more useful than that contained in others\(^3\).

Dissertations on the teaching of world musics in the classroom include: World Musics in Elementary and Secondary Music Education: A Critical Analysis\(^4\) by Anthony John Palmer and Music Education Guidelines for A Multi-Ethnic Humanities Program\(^5\) by Rebecca Walker Steele. Palmer considers philosophical and practical problems


\(^4\)Palmer.

associated with the inclusion of the world's musics in primary and secondary school music curriculums, determines areas of research relevant to the problems, and formulates proposals for research on the basis of the findings. Philosophically, according to Palmer, music education should emphasize aesthetic values. Practical problems in teaching world musics include the student's potential to become multimusical, the preparation of the music specialist and the classroom teacher, the use of authentic music materials, the lack of appropriate materials, and the expansion of the music curriculum to include world musics. Projects were developed and recommended to produce materials, to test methodologies, to determine the effects on students, to address teacher personalities, and to compare music specialists and classroom teachers.¹

Steele’s dissertation was written in response to the need to establish effective music guidelines within the humanities program at Florida Agricultural and Mechanical University. The Test of Musico-Aesthetic Attitudes Profile by Dr. William J. Bullock was given to freshman and sophomore students enrolled in English 103 to identify their attitudes concerning a multi-ethnic community. The humanities program was appraised to determine how music offerings could be increased in the existing program. Student

¹Palmer.
attitudes toward different types of music and the community varied. A course unit and lecture guides were developed as a result of the humanities program appraisal. The examples used in the unit and lecture guides were constructed for limited use in comparing different methods of teaching music as an interrelated art.¹

Other dissertations have investigated some phase of each of the cultures mentioned in this report. Ellis explains certain features of Aboriginal music and gives a detailed analysis of the sacred songs of the Aranda-speaking people of Central Australia.² The specific type of African rhythm associated with the Atsia dance drumming of the Anlo Eve [Ewe] of Anyako, Ghana is discussed by Panteleoni.³ Benary examines Karnatak or south Indian music theory and musical practice as an outgrowth of Indian culture.⁴ Hartenberger has written a five-section manual on south Indian rhythms and the application of these rhythms to Western music.⁵

¹Steele.
²Ellis, "Aboriginal Music Making"
³Hewett Panteleoni, "The Rhythm of Atsia Dance Drumming Among the Anlo (Ewe) of Anyako" (Ph.D. dissertation, Wesleyan University, 1972).
⁴Barbara Lynn Benary, "Within the Karnatak Tradition" (Ph.D. dissertation, Wesleyan University, 1973).
In "Traditional Music of Modern Java," Becker describes gamelan music in relation to Javanese societal changes from ancient times to the twentieth century. The compositions of two contemporary gamelan composers are analyzed in relation to these changes.\textsuperscript{1} Harrell discusses the music, instrumentation, modal system, and performance practice of the gamelan degung of west Java.\textsuperscript{2} Murphy relates instructions on the construction of a gamelan along with technical and historical information, a repertoire of traditional Javanese gamelan pieces, and compositions and shadow plays written by the author. In addition, videotaped recordings of the shadow plays and photographs of shadow-puppets and gamelans are included.\textsuperscript{3} Ornstein uses the Balinese gamelan gong kebyar as an example of the continuing life of traditional Balinese culture and investigates the roles of music and the other performing arts in Balinese

I. Rhythmic Theory. II. Analysis of Mrdangam Lessons. III. Mrdangam Lessons in Mrdangam Notation. IV. Mrdangam Lessons in Western Staff Notation, previously published Indian music, not microfilmed at request of author. V. Tape Recordings of Mrdangam Lessons." (Ph.D. dissertation, Wesleyan University, 1974).

\textsuperscript{1}Judith Margaret Omans Becker, "Traditional Music in Modern Java" (Ph.D. dissertation, The University of Michigan, 1972).


\textsuperscript{3}Dennis Alan Murphy, "The Autochthonous American Gamelan" (Ph.D. dissertation, Wesleyan University, 1975).
In a dissertation specifically related to the use of non-Western music in music classrooms, DeCesare tested 183 fourth grade students at two elementary schools in Indiana, Pennsylvania. Pretests and posttests which measured selected ethnocentric attitudinal changes regarding Japanese culture were given. The students were divided into experimental and control groups, and a fifteen week singing curriculum was inserted between the pretest and posttest for the experimental group at both schools. The results of the experiment indicated little to no success in decreasing negative responses, but seemed to imply that attitudes of fourth graders may be changed positively after receiving instruction about the cultural group being studied.

Various periodical articles supporting the teaching of non-Western music in Western classrooms have appeared since the 1960s. Classroom experiments utilizing music

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1Ruby Sue Ornstein, "Gamelan Gong Kebjar--The Development of A Balinese Musical Tradition" (Ph.D. dissertation, University of California, Los Angeles, 1971).

2Ruth DeCesare, "An Experimental Study of Selected Ethnocentric Attitudinal Change Among American Elementary School Children Toward the Culture of Japan" (Ph.D. dissertation, New York University, 1972).

from various cultures started as early as the 1960s when Hood, Susilo, and May conducted an experiment with first and fifth graders. The purpose of the project was to see if American children could "learn songs in non-Western modes" and to determine "whether several years of exposure to Western music would increase the difficulty in learning Javanese songs." The children learned four songs from mimeographed words with phonetic spellings. The experimenters concluded that children can learn songs from another culture. The principal barrier encountered by younger children was their inability to read. Older children experienced some difficulty due to their previous conditioning to Western sounds.¹

May and Jones conducted a similar study in an Australian classroom using Australian Aboriginal music. Subjects were a class of ten year old girls, some of whom had witnessed corroborees (festivals of music and dance performed by native, Aboriginal ranch hands). The children made instruments (didjeridus) from bamboo and learned songs

¹Elizabeth May and Mantle Hood, "Javanese Music for
by reading printed music and listening to tapes. The children also learned a clapping stick pattern. The intervals used in the songs were similar to those used in Western modes; consequently, the songs were not difficult to learn. Most of the students learned to play the fundamental note on the didjeridu, and one student was able to produce the overtone pitch associated with the instrument.¹

In another study, May introduced Australian Aboriginal music to a fifth grade class. Students made and played their own didjeridus, learned two songs using Folkways recordings, and experimented with Aboriginal art.² Based on the results of the two projects, May concluded that children are receptive to music from various cultures. The children are interested, however, in acquiring a more complete knowledge of the people whose music they study. The music may be used as an introduction the study of the culture of the people.³

Research by Zimmerman (1971) indicates that by age nine most American children prefer eighteenth century Western musical sounds. This preference results more from conditioning and the children's impressionability than from


²Ibid.

³Ibid.
musical knowledge. Zimmerman suggests that children be introduced to music from various cultures as early as kindergarten.¹

In a later experiment conducted by Shehan, fourth and seventh grade students were tested for ethnic musical preferences. The results indicated that students preferred listening to familiar music rather than listening to unfamiliar music. Shehan concluded that the study of non-Western music in elementary and middle schools might not be received enthusiastically by students. In order to offset the students' lack of familiarity, Shehan suggested that the teacher begin the study of world musics with instrumental music that has a vigorous rhythm.²

The discrepancy between the conclusions of May and those of Shehan may be due, in part, to the differing nature of the two experiments. In the study conducted by May, the students were actively involved in producing the music. Shehan's research involved listening only; no other cultural information was introduced.

Music instruction that embraces all of society will necessitate teacher education programs at the collegiate

¹Zimmerman, pp. 22-23.

level that satisfactorily prepare teachers to teach music from various cultures. At the University of California at Los Angeles, Hood encourages practical training in the performance of different types of non-Western music. Through this effort to remove barriers between musicians trained in the West and those trained in the music of non-Western cultures, Hood led the way to an intensive interest in non-Western music. By 1982, classes in non-Western music were offered at the following universities: Cleveland State University, Indiana State University, Governors State University, the University of California at Davis, the University of California at Los Angeles, the University of Illinois at Champaign-Urbana, the University of Michigan, the University of Washington at Seattle, the University of Wisconsin at Madison, the University of Wisconsin at Milwaukee, Washington University at St. Louis, and Kent State University. Course content varied from that which includes multicultural experiences as a part of the general teacher education program to the study of music of particular countries and cultures.¹

The teaching of concepts is an instructional method that is appropriate and effective for classroom general

music instruction. Conceptual teaching/learning is one way of addressing the ever increasing demands that society places upon individuals to assimilate new information. Conceptualization is the ability to organize dissimilar objects into classes or categories. By the late 1940s, the availability of information increased drastically. As soon as students were taught certain facts, the knowledge became dated. Students needed to be taught in a manner that would allow them to be able to fit newly acquired information into existing patterns of thought. For this reason, the previous child-centered and discipline-centered approaches to subject matter were replaced by the conceptual approach. Students were taught to think inductively in order to be able to solve unfamiliar problems.

The structure of a subject was emphasized through the presentation of its component parts and their interrelationships. Initial presentations of concepts were broad and general. Subsequent presentations became increasingly specific.

The Tanglewood Declaration states that "music serves best when its integrity as an art is maintained."

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1 Zimmerman, pp. 11-23.


3 See Bruner, The Process of Education.

4 Choate, p. 139.
By the late 1960s the goal of music programs was to increase the musical understanding of students. Music was no longer to be taught with performance as its only goal. Students were to be taught musical concepts as a means toward more complete understanding of music as aesthetic expression. The implementation of these ideas began in 1959 with the establishment of the Young Composers Project. This project was initiated by composer and educator, Norman Dello Joio and was funded by the Ford Foundation. The purpose of the project was to place young composers in school settings in order to expose students to compositional processes. In this setting, students would get a first hand look at how music is composed. The Young Composers Project helped to close the gap between the composer and consumer through interaction with young people. In 1963, the Young Composers Project was expanded to become the Contemporary Music Project (CMP). One conclusion of the CMP seminars was that "active involvement with the elements of compositional techniques employed contributes to a more effective listening experience for students of all ages." In 1965, the Seminar on Comprehensive


Musicianship met at Northwestern University. As a part of CMP, the seminar concentrated on improving the training of music teachers to meet the challenges of comprehensive musicianship. One conclusion of the seminar was that

Comprehensive musicianship incorporates conceptual knowledge with technical skills to develop the capacity to experience fully and the ability to communicate the content of a musical work.¹

Whereas CMP emphasized composition and performance, another seminar, the Yale Seminar on Music Education, was held at Yale University in 1963, and focused upon students' learning about music as an art. Its purpose was to address the problems facing music education and to propose solutions. Seminar participants included thirty-one musicians, scholars, and teachers headed by Claude V. Palisca, professor of music at Yale University. The participants approached the issues from the standpoint of music materials and performance. Music materials used in music education were criticized for being of poor quality, limited in scope, uninteresting and unchallenging; additionally, much of the material lacked authenticity and was technically substandard. Furthermore, vocal music was often chosen on the basis of the subject of the text rather than musical merit. Although performance standards were high and excellent results were produced in instrumental

classes, these classes also produced many fine musicians who were entering non-musical professions. Seminar participants thought it important that these musicians enter teaching, performing, and other music related professions. Many instrumental programs, however, were criticized for too much concentration on showmanship and group activities. In response to such instrumental programs, the Yale Seminar suggested that emphasis be placed upon individual musical independence and initiative instead of technique and teamwork. Although no representatives of MENC were present, seminar participants recommended that music be learned by studying the musical elements and by listening to, performing, and reacting to music.¹

The Tanglewood Symposium met in Tanglewood, Massachusetts, from July 23 to August 2 in 1967. Whereas MENC was not formally represented at the Yale Seminar, the Tanglewood Symposium was sponsored by MENC.² Members of both groups agreed that the place of music in the school curriculum should be based upon its intrinsic values instead of its usefulness in teaching other subjects. The Yale Seminar and the Tanglewood Symposium are both important because they provide the philosophical basis for contemporary music education which includes a conceptual


²Choate.
approach to music teaching and the inclusion of music from various cultures in the music curriculum.

Therefore, the purpose of this study was to present some possibilities for incorporating the music of five non-Western cultures into Western music classrooms at the elementary level. Twenty-eight units were developed for each of the five cultures based on the seven concepts: dynamics, timbre, texture, rhythm, melody, harmony, and form. Furthermore, the curricular approach to the music of these five world cultures was based upon the cultural functions of music in each of those societies.
CHAPTER III

THE FUNCTION OF MUSIC IN FIVE NON-WESTERN CULTURES

In the book, How Musical Is Man?, John Blacking contends that in order to truly understand music, the culture of which the music is a part must also be understood. Blacking lived among the Venda people of South Africa for several years during which he made recordings and transcriptions of their music. He also observed and interacted with the people as they worked and participated in various social activities. These experiences were used to illustrate the inextricable relationship between music and culture.\(^1\) Advocates of this approach to the study of music include Alan P. Merriam, Stanley Brian Hoffman, Mantle Hood, William M. Anderson, Bruno Nettl, and Louvenia George. Each has written articles and/or books dealing with certain cultures and their indigenous music.

According to Merriam,

Every music is predicated upon a series of concepts which integrate music into the activities of the society at large and define it as a phenomenon of life.

\(^1\) See Blacking, How Musical Is Man?.

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among other phenomena.\(^1\)

Hoffman believes "that it is not possible to isolate something called music from something else called culture,"\(^2\) and Hood agrees that "... a truly significant study of music ... cannot be isolated from its sociocultural context ...."\(^3\) When teaching music of world cultures in the classroom, Anderson makes the following admonition:

> Developing the proper cultural context is an important part of any program of teaching world musics in schools. While an exploration of other musics can be conducted without an investigation of the cultures themselves, the most effective approach coordinates a study of the people and their music.\(^4\)

Nettl and George also support the notion that the study of music indigenous to a group of people should include cultural information.\(^5\) In order for music to be transmitted or to have meaning, it must be associated with people. Because music reflects human feelings and experiences, a study of the people who produce it must be considered

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essential to an accurate understanding. The study of music in its cultural contexts has been directed most intensively toward peasant villages, limited access rural areas, and non-literate tribal societies. Such groups usually have no written record of their music history and their music theory has not been codified. In non-literate societies, music often serves as a mnemonic device which is used as the repository of important information. The unwritten history of the people and the laws of the community are taught and maintained through music. It is purported that music is also used as a vehicle of communication. Through music, each individual's physical and spiritual well-being is nurtured as is the well-being of the group; supplies of food and water are ensured; love of homeland is shared with all; illnesses are cured; and news is passed from one group to another.

The following section will describe the cultures of Australia, Ghana, India, Indonesia, and Japan as they relate to the music included in this document. These cultures, to a degree, dictate the scope and direction of music; and the music, in turn, reflects the cultures.

The Aborigines of Australia

Australia, the only country that is also a contin-
tent, comprises the sixth largest land area in the world. The people of Australia include the Aborigines, who were the first Australians, and Europeans—mainly of British descent. When the first Europeans arrived in Australia, there were five main Aboriginal tribes: the Western Desert tribes, the Carpentarian Peoples in the north, the Barrinean Negritos in the northeast, the Murrayian Peoples in the south, and the Tartangans on the island of Tasmania.\(^1\)

Presently, the most important Aboriginal groups in the south include the Aranda-speaking people of Central Australia and the Pitjantjatjara-speaking people of the Western Desert. Northern tribes include the inhabitants of the Kimberleys in western Australia, the Arnhem Land peninsula of the Northern Territory, and the Cape York peninsula of Queensland.\(^2\) Each tribe produces and performs some type of music.

Aboriginal music, like other music, can be described according to the properties of sound. An accurate understanding of this music, however, necessitates some knowledge of the traditional way of life. According to traditional Aboriginal doctrine, life is predicated on the basic belief in the interdependence of society and nature.


In this relationship, nature dictates societal order, but must, in turn, be stimulated by rituals consisting of dance, music, and art. The central concept of all ritualistic activity is The Dreaming, a theory of time and space in which mythological events are credited with establishing the Aborigine's life plan.¹

According to traditional beliefs, The Dreaming was a period in time which occurred after the creation of the earth. Thus, the theory is not an account of creation, but of time and space. During The Dreaming, the earth was in a molten, shapeless state. The powers of The Dreaming then moved across the earth's surface and created topographical features, animal species, and societal order. As the powers moved across the earth, they left spiritual gifts enshrined at specific sites or in special stones, the earth, sky, or water. These gifts contained the spiritual charisma of the "powers."²

Because the gods had the ability to change shape, they could be human, animal, male, female, or any combination thereof. When a power assumed an animal form, the

entire species of that animal then possessed the charisma or spiritual essence of the particular power. The presence of the spiritual power is thus perpetuated on earth through the particular animal species. After establishing order on the earth, the powers sank into the water or earth or rose into the sky to form constellations.¹

Communication between The Dreaming powers and man is accomplished through signs (rainbow), dreams, and trances in which men receive the "correct" method of performing rituals. Because of the Aborigine's basic belief in The Dreaming, a close personal interrelationship exists between man and his natural environment,² and all of Aboriginal life is structured according to principles set forth during The Dreaming. As a result of these principles, Aboriginal life consists of a series of clearly defined stages; each stage has a corresponding ritual; and each ritual is accompanied by specific music.

Evidence indicates the presence of many different kinds of music in Australia at one time. During field work in Victoria, New South Wales, and South Australia, Ellis interviewed older tribal members who remembered small portions of songs and dances from earlier times. Mass poisonings, epidemics, and massacres of Aborigines by Europeans obliterated certain earlier traditions. Mission-

¹Ibid. ²Ibid.
aries also contributed to the disintegration of traditional culture by taking Aboriginal children from their parents in an effort to aid their adjustment to the European way of life. The constant ridicule of Aboriginal music by missionaries and other Europeans further helped to stifle traditional culture.\(^1\) Although these efforts were effective and far reaching, the traditional way of life, including some of the music that accompanied it, survived to a certain extent.

Music serves many functions in Aboriginal society. Music is used throughout an Aborigine's life to teach him/her about their culture, their relationship to it, and its relationship to nature and supernature (i.e., the supernatural origin, structure, and maintenance of the culture through music). During early childhood years s/he is encouraged to accompany everyday activities with singing and dancing. Songs concerning totemic plants and animals and the history and mythology of the clan (karma songs) are introduced at puberty. These songs are the central part of a boy's education and his source of strength in times of trouble. Karma songs are comprised of peculiar melodic formulas and modes which distinguish them from other songs. Prior to marriage, all young men spend a certain amount of time in designated areas (bachelor camps) away from the rest

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\(^1\)Ellis, *Aboriginal Music*, p. 51.
of the tribe. While in a bachelor camp the Aborigine learns songs which may be used for entertaining the band (also referred to as "moeity" which is the simplest organizational unit in a political structure). The importance of music continues as an Aborigine advances in age. The honor of his/her old age rests partially on his/her mastery of the secret and sacred songs of the band.¹

Ellis reported that

Music is intimately linked with his [the Aborigine's] ancestry, with his totem, with the countryside around him, with the animals, the birds and the plants. It serves a definite purpose in his life: the bringing of rain, the magic of healing or wounding, the winning or losing of battles.²

Songs are considered to be powerful tools for influencing non-musical events. When performed correctly, they allow the performers to utilize supernatural power left in the soil by the powers during The Dreaming.³

Traditional songs are used for all occasions in Aboriginal society. Conversations are distorted in song when one of the participants wishes to restrict the discussion to two persons, and communications with superhuman beings are sung in order to avoid attracting the attention of evil spirits. Singing may be unaccompanied or

¹Malm, Music Cultures of the Pacific, the Near East, and Asia, p. 2.
³Ibid., p. 11.
accompanied. Although group singing is common, men and women sometimes sing mourning songs alone. Unaccompanied solo singing is intended primarily for amusement or entertainment.\(^1\)

Aboriginal music may be classified on the basis of the performer and/or the location of the performance. There are three groups of Aboriginal music: the sacred and secret ceremonies, the semi-sacred ceremonies, and the non-sacred or pure entertainment music.\(^2\) Sacred and secret ceremonies include cult, totemic, and increase ceremonies. (Cult ceremonies perpetuate the legend of the lives of The Dreaming, while totemic ceremonies aim to assure the survival and prosperity of the totemic beings. Some totemic ceremonies are also increase ceremonies which are concerned with the continuation of the tribal food supply.) Semi-sacred ceremonies involve the initiation rituals of young boys. Non-sacred or pure entertainment songs are used for amusement. Sometimes the distinction between sacred and secular music is very slight.\(^3\)

The fundamental reason for sacred ceremonies lies in the Aborigine's belief in totemism. The Aranda tribe


\(^3\)Abbie, *The Original Australians*, pp. 133, 172.
believes that the earth gave birth to the totemic ancestors and the first plants and animals. Each ancestor was associated with one plant or animal. Humans are believed to be reincarnated from the ancestors, and the connecting link between the two is an individual's conception site. A member of a particular totem views the animals of that totem as his "elder brothers." The objects of the totemic site are important to him because they share with him some of the life essence of the original ancestors. The animals, the land, and the rituals honoring supernatural personages represented life itself to the Aborigines. Regardless of the prevailing circumstances at any given point in time, the continued existence of the mountains, trees, rocks, and all of nature were sources of reassurances to the Aborigines of the continuation of life since nature and men shared the same life essence.¹

Sacred, secret, and semi-sacred songs are performed in particular locations for specific reasons designated by the tribe. Sacred songs are usually sung on the men's dancing ground or in association with ritual sequences² and focus on the life of the totemic ancestors or the increase of the totemic species. Women's secret songs


²Berndt and Berndt, The World of the First Australians, p. 308.
function in relation to procreation, while the most
important function of men's secret songs is the secret
increase rites which insure the tribal food supply through
the fertility of plants and animals.\(^1\) Elkin states that

Sacred songs are sung in camps, usually on special
occasions, for example, the "outside" part of the
secret ceremonies . . . or mourning song cycles . . .
[Secret songs remind one of] sacred chanting in
Christian churches . . . Apart from some secret,
or rather secretive, singing for sorcery purposes, Abor­
iginal secret music . . . is performed in a sacred
place, and is concerned with sacred "things"--mythology,
doctrine, cult and totemic heroes, and the mother-
goddess.\(^2\)

Semi-sacred songs, performed at the initiation ceremonies
of young boys, are performed by men while the women dance.\(^3\)

Non-sacred music may be performed anywhere for any
reason. Performers include men, women, and children.
Music is frequently traded between tribes.\(^4\) The subject
matter of non-sacred music varies. All topics not covered
by sacred, secret, and semi-sacred songs (i.e., recent or
past incidents, current gossip, articles such as axes,
tobacco, or cards, natural phenomena or species) may be
included in non-sacred music.\(^5\) "Corrobee" is the term
used by Europeans when referring to all ceremonies. Those

\(^{1}\) Ellis, "Aboriginal Music Making", p. 5 and Ellis, Aboriginal Music, p. 137.
\(^{2}\) Elkin, pp. 86, 88.
\(^{3}\) Ellis, "Aboriginal Music Making", p. 5.
\(^{4}\) Ibid.
\(^{5}\) Elkin, p. 86.
ceremonies staged for outsiders in the early days of settlement were most likely entertainment ceremonies.¹

The type of song performed will dictate, to a degree, the performer. Ellis states that sacred and secret songs are sung by men and women. Children of some tribes create and sing songs of their own. The kinds of restrictions that are placed on children's songs and whether these songs are considered entertainment is unclear.²

Performances are led by a song leader. Leaders may be songmen (tribal singers who travel from one tribe to another and sing as an occupation), owners of ceremonies, or individuals nominated by the senior representative of the group involved in the ceremony. The song leader directs and insures the authenticity of a performance, or he may delegate the responsibility to another person if he feels that the other person has a better voice.³ The song leader sings first, and the chorus or group enters sporadically when each member is aware of the words and tune. During performances of semi-sacred songs, men sing while the women dance and, sometimes, chant or wail.⁴ Men perform the more conspicuous parts of secular performances, while women provide

¹Abbie, p. 142.
³Abbie, p. 172.
the background in the form of chanting, clapping, or by performing rhythmic movements.¹

In summation, there are currently five major Aboriginal tribes: the Arandas, the Pitjantjatjaras, and the inhabitants of the Kimberleys, Arnhem Land, and Cape York. According to traditional Aboriginal beliefs, society and nature are interdependent. This interdependence was fostered during a period in time called The Dreaming and is perpetuated through rituals involving art, dance, and music. All necessary information for the maintenance and prosperity of the tribe and everything associated with it was deposited in nature during The Dreaming. The instructions for obtaining this information are acquired by men through dreams and passed along from one generation to the next through rituals.

Aboriginal music is classified into three groups: sacred and secret ceremonies, semi-sacred ceremonies, and non-sacred or pure entertainment music. Each type of music is performed in particular locations for specific reasons designated by the tribe. Performances are led by song leaders (songmen, owners of ceremonies, or individuals nominated by senior representatives of the group) who direct and insure the authenticity of the performance.

¹Abbie, p. 173.
The Akan and Ewe of Ghana

Ghana is located on the western coast of Africa. The country is bordered by Upper Volta on the north, the Ivory Coast on the west, Togo on the east, and the Gulf of Guinea on the south. The Akan people who comprise the largest ethnic group in Ghana include the following tribes: Asante, Fante, Bono (Brong), Adanse, Assen, Twifu, Denkyira, Akyema, Akwamu, Sefwi, Aowin, and Nzima. They occupy the area between the Black Volta and the Guinea Coast. Common among these people are cultural traits and institutions such as the seven day week; religious beliefs; naming; marriage and burial ceremonies; matrilineal systems of inheritance; matrilineal and patrilineal divisions into seven or eight clans; and a monarchical system of government.1

The Ewe people live in the southern part of Togoland. Eweland lies between the Volta and Mono Rivers. Several different dialects cause the Ewe from the east at times to have great difficulty understanding those from the west.2 The Ewe tribe has two major geographical subdivisions: the Guinea Coast from Anlo to Aflao and the Northern

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2Ibid.
Volta Region. The two tribes differ culturally and geographically. The Northern Volta Region Ewes have been greatly influenced by the Akan culture, while the Ewes of the Anlo region are considered by other Ewes to be the only remaining repository of pure Ewe tradition.¹

All music produced in sub-Saharan Africa shares certain general characteristics. Additionally, each tribe develops certain peculiar musical traits on the basis of the available resources in a particular area. The following section begins with a brief, general discussion of African music and is followed by information which relates specifically to the Akan and Ewe tribes.

Music, though not the center of the universe of learning, is very important in the life of all African communities. Musical games are a form of musical training which prepares children to participate in adult activities such as fishing, hunting, farming, grinding maize, attending weddings, funerals, and dances, and fleeing from wild animals. An adolescent is admitted into adult society through an initiation rite of which music is a part.²

Music accompanies many activities and also functions as entertainment. Although participation in musical activities is widespread (participation by Africans is greater than that by Westerners in musical activities of their respective cultures), the idea that all persons in a "primitive" society are equally involved is not applicable to African cultures. There are professional musicians, regarded as trained specialists, who make their living from music.¹

In traditional African society, music making may be either an individual or a group activity. Individual music making occurs in the form of solo songs sung by children who assist their parents economically, by adults who wish to entertain themselves, or by adults as accompaniment for domestic activities. Group music making is generally organized as a social event. Public performances occur when members of a group or community come together for leisure purposes, recreational activities, performances of a rite, ceremony, or festival, building bridges, clearing paths, going on a search party, or putting out fires. The basis of association for music making is usually the community (those individuals who share a common habitat and who live some kind of corporate life based on common institutions.

¹Bruno Nettl, Folk and Traditional Music of the Western Continents (Englewood Cliffs: Prentice-Hall, 1965), p. 120.
local traditions, and common beliefs and values).^2

Performing groups are organized in two different ways: a priori and spontaneously. Participants are people who assemble voluntarily to perform certain kinds of music (women's ceremonies and rituals, healing rituals, funerals, drinking songs, and work songs) and those individuals who comprise music clubs and societies which specialize in various kinds of music. Musically, participation in clubs and societies may be voluntary or required depending upon an individual's membership in a particular organization. Such organizations are composed of descent groups in which members share a common ancestry or other common characteristics (age, gender, interests, or occupations). Other music groups include those affiliated with craft guilds, royal courts or nobles, and heads of leading households. The freedom of court musicians to play for those other than their patrons is limited.^2

In tribal political life, some societies use musical instruments to represent mythical symbols of office. Blackened stools, believed to house the spirits of departed ancestors, symbolize the offices of the chieftains of some African tribes. Bells attached to these stools are used to


^2 Ibid., pp. 35-42, 50.
summon ancestral kings who are believed to influence the living. The sound of drumming summons counselors to court and accompanies parades of accused criminals through the streets. Several social groups make use of distinctive forms of music which are associated with ceremonies. Included among these groups are warrior organizations and hunter's associations. Cult groups and religious societies produce music as a part of worship services.¹

Most musical performances are held outdoors. Indoor performances are usually reserved for kings, patrons, friends, or a limited group of people involved in a private ritual or ceremony. Music may be performed for entertainment, communication, social interaction, or the sharing of community sentiments.²

There are two categories of performance: music performed at rituals or during ceremonial occasions (at prescribed stages of the proceedings) and sets of musical pieces that share common characteristics. Music performed at rituals or ceremonies may not necessarily form a coherent unit or be of one musical type. Performance music included in sets shares common characteristics and may be identified by name. Name choices are based on the name of the performing group, its function, an activity, custom, rite,

¹Ibid., pp. 35-42, 50.
²Ibid., p. 34.
or festival with which the music is associated.¹

Musical life is cultivated through active participation in group life rather than through the creation of special musical institutions. Music making in Africa is a community experience. Although individual composers create new compositions, those who perform for social occasions sustain the tradition and keep the heritage alive.²

Festivals are an important part of Akan social life. There is a general awareness of their potential as vehicles for communicating or affirming the values of society and for strengthening the bonds that members share. Religion permeates all of Akan life. Thus, festivals are perceived as one method of affirming the spiritual values that inspire the people's way of life. Festivals focus on the gods of a given locality or on nature as a force to be revered and as a source of material well being. Akan festivals also provide opportunities for the collective renewal of the arts as a form of community experience or as an expression of group consciousness. Therefore, much emphasis is placed on music. Festival programs may sometimes culminate in a major public event in which artistic expression is given full scope. Dramatic drumming/dancing sessions and durbars (festivals of chiefs) through which music of the court or state can be heard by the entire community are presented at

¹Ibid., pp. 26-27. ²Ibid., pp. 35, 50.
some festivals.¹

In the Anlo Ewe culture, music is a part of all aspects of traditional life and crucial in ritual and cult events. Generally, in west African cultures, all activities in traditional life are vested with a spiritual quality. There are no secular activities as opposed to religious ones. Some ritual activities are directly concerned with making contact with the supernatural, while the main purpose of other activities may be recreational or social; spiritual phenomena, though not the focal point, are present even in these activities.² Both the Akan and Ewe people perform rituals to celebrate birth, puberty, marriage, death, and other landmark occasions in their lives. The ceremonies vary according to the particular dictates of tribal traditions.

In summary, the music of sub-Saharan Africa shares certain general features. Tribal differences in music occur as a result of each tribe's adapting to the resources in a particular area. The Akan and Ewe tribes of Ghana are two tribes whose music is similar in some respects but different in others.

All African communities value music. Children are

²Hill, Drums of West Africa.
instructed in singing games which help to prepare them for adult roles as fishermen, hunters, or farmers, and for participation in various tribal activities and rituals. Music accompanies many ritualistic activities and serves as entertainment. Both individual and group music making occurs, and participation may be voluntary or required. Most musical performances are held outdoors with indoor performances being reserved for kings, patrons, friends, or a limited group of people involved in a private ritual or ceremony. Two categories of performance music include music performed at rituals or during ceremonial occasions and sets of pieces that share common characteristics.

Musical life is cultivated through active participation in group life rather than through the creation of special musical institutions. Akan festivals represent one type of group activity of which music is an important part. The Anlo Ewe value music as a part of all aspects of traditional life, especially in cult and ritual events. Rituals performed by both the Akan and the Ewe people in celebration of birth, puberty, marriage, death, and other landmark occasions in their lives vary according to tribal dictates.

India

India is the seventh largest country in the world and the largest democracy in Asia. The country is bounded on the north by the Himalayas and other mountains (except
in the Nepal region) and stretches southward to the Tropic of Cancer where it tapers off into the Indian Ocean between the Bay of Bengal on the east and the Arabian Sea on the west. In the Nepal region, India is bordered by China, Nepal, and Bhutan. A series of mountain ranges in the east separates India from Burma. Bangladesh, a part of the eastern border of India, is bounded by the Indian states of West Bengal, Assam, Meghalaya, Tripura, and Mizoram. India is bordered on the northwest by Afghanistan and Pakistan. Sri Lanka is separated from India by the Gulf of Mannar and the Palk Strait. The Andaman and Nicobar Islands in the Bay of Bengal and Lakshadweep in the Arabian Sea are also a part of the territory of India.1

In traditional Indian culture, music envelops the entire life of man. Songs are used to celebrate the seasons and to accompany the work of the ploughmen, the boatmen, shepherds, and camel drivers. In addition to a folk music tradition, India also has a tradition of classical music.2 Due to the vast scope of Indian folk music, the lack of codification of materials, and the limited number of available recordings, this paper will focus on the


classical tradition.

The culture of India has its foundation in religion, and Indian classical music has its origin in the Sama veda, a book of ancient hymns. The main contributions of the Sama veda to Indian classical music are a musical scale, seeds of the murchana (scale system), the rudiments of aesthetics, the tala (rhythm), and a system of notation.¹ During this Vedic age (2500 B.C. to A.D. 200), the art of music was transmitted through oral tradition from teacher (guru) to disciple (shishya) who shared the living accommodations of the teacher. Three branches of Indian music were extant: vocal music (geet), instrumental music (vadya), and dancing (nirtya). Music was regarded as a holy, heavenly art which provided aesthetic pleasure as well as religious discipline.²

From the Vedic period to the present, Indian music history may be divided into three periods: Classical (A.D. 100-1200), Medieval (A.D. 1200-1800), and Modern (A.D. 1800-present). Each period contributed to the development of the systems of melody (raga) and rhythm (tala) which form the basis of Indian classical music. The first important book on Indian musicology, Natya Shastra by Bharata, was written during the Classical period. In the book, Bharata

¹Gautam, p. 2.
²Mansoukhani, p. 3.
discusses music, dance, and drama. His work is considered to be the first and best document on Indian music, and he is considered to be the founder of the present system of Indian music. During the Medieval period, Sarangdev wrote Sangeet Ratnakar, a music manual which covered the range of musical knowledge in existence at the time that it was written.¹

Other developments of the Medieval period are the introduction of new musical forms (khayal, tarana, and qawwali), new tala types (farodast, hoomra, pahalwan, and theka-gawali), and new instruments (sitar and dhol invented by Amir Khusro). Kavi Lochan wrote Raga Tirangani, a Hindustani treatise in which the existing ragas were divided into twelve scales, and Indian music divided into two main branches: Hindustani (North) and Karnataka (South).²

Hindustani and Karnataka music are variations of one system. Each music tradition is distinguished by its detailed treatment of melody, rhythm, and form, the instruments used, and the musical genres performed.³ Karnataka music may be described as precise and systematized, while Hindustani music is characterized by a flexibility which allows for experimentation.⁴

During the Modern period, Westerners became

¹Ibid., pp. 5-7. ²Ibid. ³Wade, pp. 208-209. ⁴Mansoukhani, p. 6.
interested in Indian music, and the study of that music was undertaken from a scientific viewpoint. Hindustani music became worthy of serious study in colleges and universities. Two important musicians of this period were Vishnu Narayan Bhatkhande and Vishyu Digambar Paluskar. Both furthered the cause of Indian music through scholarly contributions and the establishment of music schools and colleges.¹

Indian music of the Modern period has been affected by political changes and industrialization which have caused a shift in the sources of support for classical music. Prior to the Modern period, the principal support and the audience for this music came from royal courts and religious trusts and shrines. With the advent of Independence in 1947 and the adoption of a new constitution, religious and court support of classical music ended, and an era of mass appeal began. Music schools and the recording industry have helped to popularize classical music and provide financial support for musicians.²

From antiquity to the present, Indian classical music has functioned as a form of divine expression and as entertainment. In modern society, the role of classical


²Ibid.
music is primarily entertainment, and the greatest market for it includes radio, stereo recordings, musical concerts, the stage, films, and soirees.\textsuperscript{1} The principal difference in performances for divine expression and those for entertainment is the audience. When the music is intended for divine expression, the performance is addressed to a god; and the artist performs secure in the knowledge that his handling of raga (melody) and tala (rhythm) is understood and appreciated. When entertainment is the goal, audience members range from the musically unsophisticated to musical connoisseurs; and the artist adjusts his performance accordingly. The intricacy of an artist's treatment of raga and tala will be in direct proportion to the level of sophistication of the audience. The most discriminating audiences consist of musicians who gather to commemorate an important teacher, a musical goddess, or an event that has musical connections.\textsuperscript{2} Audience participation is important during performances of Indian classical music. A musically educated audience will respond properly and correctly by keeping the tala and following the phrases of the raga. According to Wade, under ideal circumstances,

Throughout a Hindustani or a Karnatak performance, the musically educated audience listens closely, keeping tala with their hands or in their heads when a tala is being played. The audience follows closely and reacts

\textsuperscript{1}Ibid.

Neuman, pp. 60, 69-72.
audibly and visibly when a fine phrase has been made. . . . There is no tradition of a listener sitting absolutely quiet until the last note dies away!¹

Indian classical music is currently undergoing significant changes and making an impact on the world. A recent development has been the mixing of Karnatak and Hindustani traditions due to each one's borrowing and experimenting with ragas from the other. The influence of Western music on Indian music has resulted in recordings featuring ensembles composed of American and Indian instruments.² Classical music of India has been both a contributor to and a recipient of cross cultural influences.

In summary, Indian classical music has its roots in the Sama veda, a book of ancient hymns. Contributions of the Sama veda include a musical scale, the scale system, the rudiments of aesthetics, rhythm, and a system of notation. The history of Indian classical music is divisible into three time periods: Classical (A.D. 100-1200), Medieval (A.D. 1200-1800), and Modern (1800-present). Each period has contributed to the development of the system of melody and rhythm which forms the basis of Indian classical music. During the Medieval period, the musical system divided into the two main branches in existence today: Hindustani (North) and Karnatak (South). The two branches of music are variations of one system and differ in their

¹Wade, pp. 208-209. ²Mansoukhani, p. 10.
detailed treatment of melody, rhythm, and form. The instruments and musical genres performed reflect the system of which each is a part.

Indian classical music functions as a form of divine expression and entertainment with the principal difference between the two being the audience. The artist's concern for the audience is based on his desire to have his treatment of rhythm (tala) and melody (raga) understood and appreciated.

Prior to 1947, the support for classical music was provided by royal courts and religious trusts and shrines. Since then, political changes have brought an end to this support, and an era of mass appeal has begun. In modern society, the music functions primarily as entertainment, and its primary support comes from radio, stereo recordings, musical concerts, the stage, films, and soirees.

Indonesia

The republic of Indonesia consists of several thousand islands that span a distance greater than that between Maine and California. The islands lie along the equator in Southeast Asia and vary in size from Borneo which is the second largest island in the world to others that cover only a few acres.

The music culture of Indonesia has been influenced by the cultures of China, India, and Islam. In Bali and
Java, Buddhist (Chinese) and Hindu (Indian) influences were adapted into the indigenous cultures. The Hindu culture in Bali is infused with the animistic thought and ancestor worship of the existing communal life. Although Java is primarily a Moslem (Islam) country, the Hindu influence is still prevalent.¹

The history of Indonesian music ensembles is traceable to the first century A.D. when bronze kettle drums were first introduced in Java. The use of these drums marked the beginnings of the development of the gong-chime orchestras of Indonesia. Gong-chime orchestras consist of a varying number of different types of gongs, drums, xylophones, bamboo flutes, stringed instruments, and, sometimes, an oboe. The gongs are made of bronze, brass, or iron and may consist of one gong or key or a set placed on a stand.²

The Indonesian gamelan is one type of gong-chime orchestra; it includes idiophones, drums, flutes, and, occasionally, strings—the rebab (fiddle) and kechapi (eighteen-stringed Sudanese instrument). Ensembles may vary considerably in size from three to twenty-four or more players.³

Gamelans permeate life in Java and Bali. All

¹Lentz, p. 3.


³Lentz, p. 4.

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cultural beliefs, ideas, and feelings are communicated through gamelan music. This music is performed in royal courts and temples and by all levels of society. The music is associated with rituals, festivals, drama, classical Sanskrit and indigenous poetry, dance, puppet carving, costume design, and puppet shows. Due to the influence of Western and Indonesian popular music, gamelan music is being used increasingly for entertainment purposes.¹

Traditionally, the Javanese associate the gamelan with charismatic power and the supernatural. The attitude of both musicians and non-musicians is one of humility and reverence. Musicians dress in an unassuming manner, offer incense and flowers to the gamelan, and hold name giving ceremonies. Some gamelans are believed to possess so much power that they can bring rain, stop floods, and influence nature in a variety of other ways. Some gamelan instruments are played only by certain individuals or on certain occasions. Supernatural qualities are also attributed to the music itself, especially music reserved for temple, court, and village rituals. Because the acquisition of several gamelans signifies the accumulation of supernatural power, a large number of gamelans is kept by rulers and the elite in central and west Java and Bali. Gamelans also provide

a livelihood for many professional musicians and for the specialized craftsmen who make new instruments and restore the old ones. In addition, gamelans serve a social function by providing music for puppet shows and amateur gamelan clubs. With the exception of the female vocalist and in music schools, a gamelan group is segregated by gender.¹

The gamelan existed before the Hindu-Buddhist arrival in Java and Bali and has changed little in the last eight or nine hundred years. Gamelan munggang, the oldest type of Javanese gamelan, used a three-note tuning system and was created circa A.D. 347. Archeological findings suggest that instruments were probably created earlier in either the second or first century B.C. The instruments of the gamelan were probably developed after many futile attempts to make metal drums. The age of a gamelan ensemble can be determined by the type of instruments used. Generally, as the gong-chime culture has progressed through the years, the instruments have become smaller, and the number used in individual sets has increased. Thus, the larger the instrument, the older the age, and the fewer its number in sets. Unlike Western orchestras, gamelan orchestras are not associated with major cities or institutions. Gamelan ensembles are not dominated by any one individual

¹See Becker, Traditional Music in Modern Java, Gamelan in A Changing Society, pp. 1-2; Hood and Macéda, p. 6; McPhee; and Walton, p. 6.
or group (conductor, concertmaster, or first-chair instrumentalists). Instrumentation and orchestration are not standardized.¹

Although both the Javanese and Balinese gamelans originated in Java, each has developed its own individual tuning system, instrument shapes, combinations of instruments into sets, and details of musical style. There are between twenty-two and twenty-five distinct types of Balinese gamelans. Balinese gamelan ensembles are more brilliant and have more dynamic contrasts and greater variety of orchestration than those of central Java. The ensembles of east Java resemble more closely those of Bali because of contact between the two regions well into the eighteenth century. Voices and instruments are usually integrated in the gamelan performances of west Java. Traditionally, singers are not included in the large Balinese gamelan. In Bali, almost all gamelan music is dance music, whereas in central and west Java, much of the music may be performed without dance. The quality of sound, musical style of the singing voice, type of rebab (fiddle), styles of drumming, and types of rhythms are distinct in each area. In addition to the bronze-metal gamelans, a variety of bamboo ensembles occur throughout Java and Bali.²

¹Hood and Macéda, pp. 5, 13.
²Lentz, p. 5.
The Balinese gamelan is a part of village life. In small villages, it is not unusual to hear the gamelan instruments played by rice farmers and villagers. Almost everyone can play the instruments, and most of the girls can perform the traditional dances associated with gamelan performances. There are few specialized or trained musicians, and all performances are improvised. Gamelan instruments are owned by the villages, not by individuals. Although the instruments of individual gamelans are tuned to the same pitches and scales, the pitches and scales of gamelans from village to village may differ resulting in a uniqueness and individualism from one gamelan to another.¹

Gamelans are played during festivals and ceremonies of the Balinese New Year which are held outside the temple gates. The texts and themes of these performances are taken from the Mahabarata (a miscellaneous encyclopedia of history, mythology, politics, law, theology, and philosophy), the Ramayana (a Hindu epic work about Rama who is the reincarnation of Vishnu), the Panji Cycle (stories of historical legendary heroes and events of Java and Bali), or local myths (Lakons). In Bali, gamelans accompany dancers and theatre performances. The sound is usually brilliant and rhythmic with many dynamic levels to aid and complement the actions of the dancers. Larger gamelans

¹Walton, pp. 4-5.
play in performances in which dance is emphasized, and smaller ones accompany performances in which texts are important.\(^1\)

Gamelan participants in Java are trained musicians and dancers, unlike in Bali, where the performers are usually village people. Although both Javanese and Balinese plays (wayangs) use the same texts as sources, the religious aspects of the texts are emphasized in Bali, while in Java, emphasis is placed upon the ethical, moral, and/or historical features of the texts.\(^2\)

Of the many types of gamelans, the largest one found in Bali, pelegongan, consists of approximately twenty to twenty-four instruments. The pelegongan accompanies Balinese dances. The Javanese version of pelegongan (gender wayang) provides accompaniment for shadow plays (wayang kulit, wayang golek, wayang topeng, and wayang wong). The gender wayang consists of two sets of instruments, one tuned to a seven-tone scale and the other tuned to a five-tone scale.\(^3\)

As a result of Western influence, attempts are being made to standardize the gamelan. The Indonesian government established a gamelan factory in Surakarta, Java in August 1961. A set of tuned bars made in the West were used as

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\(^1\)Lentz, pp. 6, 7.

\(^2\)Ibid., p. 8.

\(^3\)Ibid., p. 10.
the standard. It is mostly city musicians who have been subjected to the Western idea that encourages standardization. The average village musician still tunes his instruments by imitating the pitches of an existing gamelan.¹

In summation, the music culture of Indonesia has been influenced by the cultures of China, India, and Islam. The history of the Indonesian ensemble and the gong-chime orchestra is traceable to the first century A.D. when bronze kettle drums were first used in Java. The Indonesian gamelan is a type of gong-chime orchestra which consists of idiophones, drums, flutes, and, occasionally, strings.

Gamelans permeate life in Java and Bali. All cultural beliefs, ideas, and feelings are communicated through gamelan music. All levels of society perform the music although the playing of some instruments is reserved for particular individuals. The music is associated with rituals, festivals, and other art forms as well as being used for entertainment. Supernatural qualities are attributed to both the gamelan and its music.

Both the Javanese and Balinese gamelans originated in Java. Each has developed its own individual tuning system, instrument shapes, combinations of instruments into sets, and details of musical style. The instruments of the Balinese gamelan are played by individual villagers, while

¹Ibid.
Javanese instrumentalists are usually trained musicians. Generally, instrumentation and orchestration are not standardized although efforts have been undertaken to introduce the idea. Attempts to standardize instrumentation and orchestration have been most successful with city musicians. Most village musicians still tune their instruments by imitating the pitches of an existing gamelan.

Japan

Japan is an island country located in the Pacific Ocean along the northeastern coast of Asia near Russia, Korea, and China. The country consists of four main islands and several smaller ones.

Music in modern Japan may be either Western or traditional. The general term for traditional music, Hogaku, includes orchestral music, chamber music, opera, and many vocal forms.¹ The origin of Japanese song and dance can be traced to myths and legends. The most famous of these relates how the sun goddess, Amaterasu, became angry and hid in a cave. The Ame no Uzume performed a song and dance in front of the cave in order to entice her to come out. This example is considered to be the beginning of imperial ceremonial songs and dances called mi-kagura. Similar legends account for the origins of other court

¹Malm, Japanese Music and Musical Instruments, p. 23.
music. This document will deal with Gagaku, the traditional music of the Imperial Court.

Gagaku represents one of the oldest types of traditional music. The term means correct, noble, elegant, or refined music and refers to the music of the Imperial Palace. When this music accompanies dancing, "Bugaku" is the term used to identify the resulting art. The history of Gagaku is traceable to the seventh century. Since Gagaku is one of the world's oldest musics and is still performed today as it was two thousand years ago, its principal importance lies in its historical value. Ancient musics of India, China, and Korea are the known sources of Gagaku. Korean music was known in Japan as early as the third century although it was most influential during the seventh and eighth centuries. Earlier versions of the music were called Sankan-gaku after three Korean kingdoms known as Sankan. Later, as music from the kingdom of Koma became more dominant, the music was called Koma-gaku.2

Two Buddhist priests of Indian and Chinese origin worked in Japan as early as 736 and introduced Indian and Indo-Chinese dance to the country. This music was called Rinyu-gaku after an Indo-Chinese kingdom. Reportedly, eight


2Malm, Japanese Music and Musical Instruments, p. 77.
pieces of Rinyu-gaku music remain popular today. (Garfias maintains that several lists of the eight pieces are available, but only four or five pieces are common to all of the lists.) Performances are distinctive in their use of grotesque masks. One snake dance has been traced back to an ancient Vedic legend of India.\(^1\)

The major influence on Gagaku came from China. Most of the members of the Japanese Imperial Music Bureau (Gagaku-ryo), established in 701, were either Chinese T'ang or Korean musicians. Much of the Chinese music used in Gagaku at this time was developed for secular parties or banquets rather than for religious (Confucian) ceremonies. Ceremonial Chinese music in the Korean courts was mixed with Confucian dances and ceremonies.\(^2\)

By the ninth century, the presence of many different musics, each having its own instrumentation and style, had combined to produce confusion in Gagaku. The retired emperor, Saga, along with a group of noblemen spent most of the years from 833 to 850 trying to induce reforms. During this time, the standard Gagaku orchestra was created, and the repertoire was organized into two main categories. Indian and Chinese music were combined and classified as Togaku or "music of the left," while Korean and Manchurian

\(^1\)Ibid., p. 78; Garfias, p. 14.
\(^2\)Ibid.
music were classified as Koma-gaku or "music of the right." The directions refer to the sides of the imperial presence and the directions from which the dancers appeared. The left group was the higher ranking of the two, and its members were associated with the sun (the strong principle in nature). The members of the right group were associated with the moon (the weak principle in nature). Members of the left wore red, and those of the right wore blue or green. (Although the ranking system is no longer used, each group still wears the respective colors.) Many of the old dance pieces were rearranged, and new Japanese pieces were commissioned.\(^1\)

By the time of the Heian period (794-1185), Gagaku had become popular court entertainment. Gagaku-patterned folk songs (saibara) were often combined with Chinese pieces and chanted Chinese folk songs (roei). Other types of court music included banqueting or party music (enkyoku) and contemporary vocal songs.\(^2\)

During the Kamakura period (1185-1333), the warrior class ruled, and Gagaku, along with other court pastimes, suffered. According to Gagaku tradition, music for each instrument was secretly passed down through individual

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clans. As a result, few musicians had an overall view of the music when the large orchestras disbanded during the Kamakura period. In the Tokagawo period (1603-1868), the remaining musicians were divided into two groups. One group resided in Kyoto and the other in Edo. After the Meiji Restoration (1868-1912), the music bureau, Gagaku-bu, consisted of a group of men in the Palace in Tokyo and several musicians who played at the important shrines. Presently, from twenty to twenty-five musicians keep the tradition alive within the Imperial Palace.\(^1\)

Presently, Gagaku music has religious and social functions. The music is performed at shrine ceremonies and festivals and at all important social functions involving the Imperial Household: births, marriages, coronations, and funerals. Gagaku music is also played as entertainment for visiting dignitaries. Public performances are given annually (spring and autumn) in the Music Building of the Imperial Palace.\(^2\)

Currently, in Japan, numerous Gagaku troupes exist outside of the Imperial Household Agency Gagaku Troupe. In Nagoya, the Bugaku Study Group and the Chubu Gagaku League are two active semi-amateur groups whose members have written scholarly works on Gagaku, presented lectures, and,

\(^1\)Malm, *Japanese Music and Musical Instruments*, pp. 90-91; Garfias, p. 4.

\(^2\)Garfias, pp. 22, 23, 29.
occasionally, given joint performances. Other Gagaku ensembles are found in Kyoto, Osaka, and Tokyo. Several Buddhist sects also maintain their own Gagaku troupes, and Gagaku performances are given at various shrines throughout Japan.¹

Every twenty years since 1889, ceremonial songs and dances (mi-kagura) are presented by the Ise Shrine Troupe at the Grand Shrine of Ise to celebrate the ritual reconstruction of the shrine buildings. A ceremonial Bugaku (music and dance) performance is given annually (May 1 since 1818) at the Atsuta Shrine in Nagoya by the performing troupe, Kiritake-kai. Within the precincts of the Kasuga Shrine in Nara, the Om-matsuri Bugaku festival is held annually (December 17 since 1173) at a smaller shrine (Wakamiya) and performed by the Kasuga Preservation Group.² Public support for Gagaku is in a state of decline. The lack of support for the art form is reflected in the small amount of television and radio time given Gagaku as opposed to the air time given to other traditional music.³

In summation, music in modern Japan may be either Western or traditional (Hogaku). Gagaku, one of the oldest types of traditional music, is the music of the Imperial Court. When the music accompanies dancing, the resulting

art is called Bugaku. Gagaku is important because of its historical value. The known sources of Gagaku include the ancient musics of India, China, and Korea.

Throughout the history of Japan, Gagaku experienced steady development until the ninth century when confusion resulted from the mixing of too many different musics. Emperor Saga and a group of noblemen are credited with inducing reforms which included the standardization of the orchestra and the division of the repertoire into Togaku or "music of the left" and Koma-gaku or "music of the right." During the Kamakura period (1185-1333) under the rule of the warrior class, Gagaku almost disappeared. The large orchestras disbanded, and only a few musicians were kept at the palace. During the Tokagawo period (1603-1868), the few remaining musicians were divided into two groups: one group in Kyoto and the other in Edo. After the Meiji Restoration of 1868, the music bureau, Gagaku-bu, consisted of a group of men in the palace in Tokyo and several musicians who played at various shrines. Currently, in Japan, the music continues to be performed at several shrines around the country and at all important social functions involving the Imperial Household. In addition to the Imperial Household Agency Gagaku Troupe, several professional and semi-amateur troupes also exist and give private and public performances.
CHAPTER IV

A CONCEPTUAL DESCRIPTION OF THE
MUSIC OF FIVE CULTURES

Music is essentially sound organized in time. Musical sounds have several characteristic features: dynamics, timbre, texture, rhythm, harmony, melody, and/or form. These features constitute the component parts (elements, concepts) of music. Concepts are defined as abstract ideas or perceptions. According to Piaget,

A perception or mental relationship [is] regarded as a concept . . . when it can be coordinated with others in an overall grouping or group which combines the invariance of certain relations . . . with the variance of others.¹

An understanding of these concepts and their relationships to each other reveals the underlying structure of music. In teaching/learning, students must be provided opportunities to develop

an understanding of the fundamental structure of whatever subjects we choose to teach. Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure . . . is to learn how

things are related.¹

The following is an examination of selected musical concepts as they relate to the music of the non-Western cultures included in this document. These concepts are presented as individual features of music that are related to each other. Each element may be handled in its own distinctive manner resulting in a change in the relationship of one element to another and a subsequent change in the sound of music. The concepts of dynamics, timbre, texture, rhythm, melody, harmony, and form are discussed as they relate to the various non-Western musics included in this report.

Traditional Music of the Aborigines of Australia

Dynamics and Timbre

Varying degrees of loud and soft sounds occur in Aboriginal music. During the course of a performance, a song leader is joined by group members as soon as the members individually become aware of the song leader's direction. Changes in dynamic levels are often apparent during these entrances. Yelling, grunting, and other vocal sounds, often heard throughout a performance, also provide contrasting dynamic levels. One characteristic of singing in the northern part of the country is a loud entrance of the voice which gradually softens throughout the verse and ends in a

Aboriginal music is primarily vocal. Vocal sounds include hissing, high pitched falsetto, ululating, growling, grunting, shouting, shrieking, wailing, speaking, chanting, melismatic singing, and wordless vocalizations. One Aboriginal vocal effect involves the singing ("croaking") of two or more simultaneous pitches by allowing the vocal chords to divide into more than one section. Occasionally a singer will maintain vocal chord vibrations—even during breath intakes—and produce an effect called continuous singing. The cultivation of several different voice qualities (polyvocality) is an important aspect of Aboriginal music because in order for a performance to be considered accurate the singer must use the correct voice. Vocal range is greater than an octave, and the vocal quality may be clear, husky, or in varying degrees of either. Occasionally vocal technique includes a vibrato called "shaky voice."  

Instrumental music includes both non-percussion and percussion instruments, some of which have characteristic loud and soft sounds. Non-percussion instruments, because

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3Photographs and drawings of these instruments are found in the following: Abbie, figures 13 and 20 and Berndt and Berndt, The World of the First Australians, p. 145.
of physical limitations, are capable of realizing melodies of a narrow range only. Percussion instruments which provide accompaniment are used to mark rhythms. This equipment includes paired sticks, a single stick, a stone or shield beaten on a mound of earth, paired boomerangs, rasps, hand-clapping, foot-stamping, thigh-slapping (used only by females), and a skin bundle beaten by hand. Specialized musical instruments include the didjeridu, drums, beating sticks, and the bull-roarer.¹

The didjeridu is a single tube which ranges in length from about three feet, six inches to over six feet with a diameter of from two to four inches. The instrument may be made of ironwood or stingy bark timber, the interior of which has been eaten out by white ants.² Didjeridus have also been successfully made from various other woods, bamboo, and even plastic. The shape of the instrument may be straight, curved at one end, or flared like a trumpet. The mouth-end often has a mouthpiece made of beeswax, and the outside is usually decorated and sometimes inscribed with the player's initials. The inside is thoroughly wet by placing the instrument in water before a performance. Three pitches (a fundamental drone and two overtones pitched

¹Jones, "The Traditional Music of the Australian Aborigines," pp. 157-158; Abbie, p. 173; and Elkin, pp. 94-95.

²Tindale and Lindsay, p. 90.
a major tenth apart) are produced on the instrument. To play the didjeridu, a performer uses an embouchure similar to that of trumpet players. The tongue lies flat and the tip occasionally projects into the mouthpiece. The performer presses the mouthpiece against his face and "sings" into the instrument in a nasal tone using only two or three notes resulting in a drone-like sound.¹

The drum is a hollow log with no membrane. The instrument is played by beating its side with a stick. Beating sticks are two cigar-shaped or flat pieces of hardwood. When struck together, they produce a high pitched sound which sets the rhythm for the performing group.²

The bull-roarer (ulbura, ilpirra) is a short, wooden slat attached to a string that is sounded as a warning to the uninitiated that powers are near.³

Texture and Rhythm

Texture may be monophonic as in solo singing or consist of multiple lines as in melody with accompaniment. Several lines of melody are combined to create polyphonic textures including part-singing and canon when performed by

¹Elkin, p. 94; Abbie, p. 174; and Tindale and Lindsay, p. 91.
²Abbie, p. 173.
groups of singers.\textsuperscript{1}

Rhythmic structures in Aboriginal music may be either improvisatory or composed. Isorhythm, polyrhythm, and syncopation are frequently found. Rhythmic patterns may be either divisive or additive. Divisive rhythms articulate the regular, internal divisions of a time span and follow a scheme of duple, triple, or hemiola pulse structure (Ex. \( \frac{\text{o}}{\text{d}} = \frac{\text{d}}{\text{d}} = \frac{\text{d}}{\text{d}}\), etc.). Additive rhythms include note groups or sections of the same length that are divided differently. For instance, a group of twelve pulses may be divided into two groups of 7 + 5 or 5 + 7 instead of regularly recurring patterns of 6 + 6. Entertainment music is syllabic and syncopated but not isorhythmic.\textsuperscript{2}

The rhythmic accents of a song text differ from those found in the spoken form. The spoken form always places the accent on the first syllable of each word, while the accent pattern for songs is pre-determined by isorhythmic motives. Vowel sounds are altered in singing; text lines do not necessarily start with the beginnings of words; and syllables are sometimes misplaced. These practices are illustrated by Ellis in the following example:

\begin{quote}
\begin{center}
Abbie, p. 171. Aboriginal music is linear. Vertical occurrences of harmony, counterpoint, etc., are accidental. \textsuperscript{(Ellis, 1964: 299)}
\end{center}
\end{quote}

\begin{quote}
\begin{center}
\end{center}
\end{quote}
(a) sung text:

\[ \text{Mamiwaratnati\'igei} \]
\[ \text{Lamiwaratnati\'igei} \]
\[ \text{Lar\'lar Kilanupanou\'} \]
\[ \text{Mal\'lar Kilanupanou} \]

(b) prose text

\[ \text{Amewara tn\'ata\'ana\'ala} \]
\[ \text{\'l\'arka\'lan\'opanama} \]

In this example, the words "amewara tnatana\'ala" (prose text) are treated as one word, [M]amiwaratnati\'inei, when sung. Accents are placed in the song text in accordance with those of the rhythm of the musical accompaniment. The variations in spellings are a result of the use of archaic language. Thus verbal information is masked in all songs, especially the secret songs.

Melodic rhythm is governed by the song text to which it is attached. Many melodic rhythms are accompanied by beating patterns which are repeated throughout a song and remain unchanged regardless of the song text. Examples of beating patterns include the following: \[ \sharp \sharp \times \times \];

The structure of melodic rhythm is an identifying characteristic of most songs. One pattern is constantly repeated for the duration of a melodic line. The combination of melodic rhythm patterns and beating accompaniments produces polyrhythm. Some rhythm patterns are composed of short primary motives. Successive verses in long series are related through the use of rhythm patterns derived from common primary motives. In texts of traveling songs, where language barriers exist, performers are able to decode specific information by referring to the rhythm patterns. For example, some verses which name particular sacred places use rhythmic patterns known only to a trusted few.¹

Melody, Harmony, and Form

Three important aspects of Aboriginal melodies are contour, intervallic structure, and range. Regarding contour, Aboriginal melodies are generally terraced. Songs consist of one or more phrases which begin high and...
gradually descend.\footnote{1}{Jones, "The Elkin Collection's Contribution Toward An Overall Picture," p. 289.}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{aboriginal_melody.png}
\caption{Aboriginal Melody\footnote{2}{Jones, "The Traditional Music of the Australian Aborigines," pp. 164-165.}}
\end{figure}

In certain areas of the country, especially Tangane, Ellis notes that the downward melodic trend is present to a degree. Tangane melodies, however, descend less consistently and more gradually than melodies from other areas and do not end in the low register.\footnote{3}{Ellis, "Aboriginal Music Making," p. 339.}

The intervallic structure used in Aboriginal melodies is based on diatonic (conjunct), chasmatonic (disjunct), hemitonal (using one or more semitones), or anhemitonal (using no semitones) scales, singly or in varying combinations. Referring to the areas on the following map, Jones summarizes the use of scale types.\footnote{4}{Jones, "The Elkin Collection's Contribution Toward An Overall Picture," p. 286.}
**Figure 2: Summary of Aboriginal Scale Types**

<table>
<thead>
<tr>
<th>Scale Type</th>
<th>Present</th>
<th>Absent¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic</td>
<td>F, H, I, J, L</td>
<td>E</td>
</tr>
<tr>
<td>Chasmatic</td>
<td>A, B, C, D, E, G, K</td>
<td>F, H, I</td>
</tr>
<tr>
<td>Hemitonal</td>
<td>A, B, C, D, E, F, I, J, L</td>
<td>None</td>
</tr>
<tr>
<td>Anhemitonal</td>
<td>G, H</td>
<td>F, L</td>
</tr>
<tr>
<td>Diatonic hemitonal</td>
<td>F, I, J, L</td>
<td>E</td>
</tr>
<tr>
<td>Diatonic anhemitonal</td>
<td>H</td>
<td>A, B, C, D, E, F, J, K, L</td>
</tr>
<tr>
<td>Chasmatic hemitonal</td>
<td>B, C, E</td>
<td>F, H, I</td>
</tr>
<tr>
<td>Chasmatic anhemitonal</td>
<td>G, K</td>
<td>F, H, I, L</td>
</tr>
</tbody>
</table>

¹Ibid., pp. 351-352.
Ellis reports that melodies of the Aranda tribe are comprised of three sections: A (centered around a descending interval of a minor third), B (a descending link passage), and C (the repetition of "A" an octave lower).¹

The range of Aboriginal melodies varies from monochrome chanting (Bathurst and Melville Islands) to nearly two octaves (western Arnhem Land). Songs having repetitive texts are usually highly syllabic, while others are melismatic using texts composed of nonsense syllables of vowels and an occasional consonant (Wongga of western Arnhem Land).²

Harmony, with all of its Western implications, is not perceived as such by Aborigines. The music is horizontal, not vertical. However, a type of "accidental" two and three part harmony sometimes occurs due to the simultaneous movement of vocal lines.³

Concerning form, Jones states that

A song is an isolable stretch of music, separated from the preceding and following "song" by silence. Such a "song" may consist of several melodic descents separated by continuing stick beats or other instrumental interlude, or it may comprise but one short phrase.⁴

Each song may be a separate entity, or several songs may be combined to form a song cycle which relies heavily upon repetition and sequence. Song forms are called strophic when the presentation of a song is followed by silence. Alternating sections of singing and instrumental interludes are referred to as rondo form.¹

**Traditional Songs of the Akan and Ewe of Ghana**

**Dynamics and Timbre**

Dynamic changes in the music of the Akan and the Ewe are similar to those found in Western music. Phrase endings are defined by dynamics, and musical expression is often enhanced by the use of dynamics. Some musical instruments are naturally louder or softer than others. Changes in instrumentation, therefore, sometimes result in changes in dynamics.

The music of the Akan and the Ewe uses both vocal and instrumental timbres, and vocal music can be accompanied or unaccompanied. The quality of the voice ranges from clear to nasal in singing styles which include the two-part counterpoint of Ashanti priests, the open resonance singing at Adowa social dances, and the loud, rapidly sung nasal poetry of the Kwadwom court. Instrumental ensembles which may be either homogeneous or mixed consist of both percussive and melodic instruments. Of the percussion instruments

¹Ibid., pp. 289, 372.
used, some are of indefinite pitch, and some are of definite pitch.

Instruments are chosen for their effectiveness in performing certain traditionally established musical roles or for fulfilling specific musical purposes. Some (mbira, xylophone, Atsimevu) are used as solo instruments while others (rattles, gongs, bells) are intended to function in ensembles. Certain instruments within groups (Atsimevu and Sogo in an Ewe orchestra) serve as lead or principal instruments, and some (Gankogui, Atoke, Axatse) play an accompaniment or ostinato. Some instruments (flutes, trumpets, drums) are used to enrich the texture or increase the density of a composition; others (rattles, drums, gongs) emphasize the rhythmic aspects or articulate the pulse structure.

There are three categories of African instrumental ensembles. The first category consists of melodic instruments in homogeneous or mixed groups of two or three instruments—flute ensembles, trumpet ensembles, flute and trumpet ensembles, bowed and plucked lutes or harp lutes and plucked lutes, harp lutes and xylophones, or lutes and lyres. Except for the tuned idiophones (instruments which are played by being struck but have no membrane), these

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1Mensah, pp. 180.

ensembles are used in contexts where a strong beat is not necessary because the music lacks a clear, external pulse. (Although it is possible to play music having a strong beat on melodic instruments, according to African tradition, this role is reserved for percussive instruments. Hence, tuned idiophones are not included.)\(^1\)

The second category consists of ensembles capable only of indefinite pitches (drums, rattles, bells, clappers, etc.). These ensembles may include homogeneous groups of single drum types (including sets of varying sonorities—high, medium, and low drums). Many combinations are possible as long as one instrument emerges as the principal instrument and the others provide the accompaniment. Usually the lowest pitched drum acts as the master or dominant drum. Drum ensembles may either perform alone or in combination with one or two bells, one or more rattles, stick clappers, or other instruments depending on the contrasts or intensity desired. Some of these instruments may also be used to articulate pulse structure.\(^2\)

In the third category are ensembles consisting of a combination of melodic and percussive instruments. Melodic instruments play characteristic melodies, and percussion instruments provide rhythmic accompaniment. These ensembles are much more prevalent than those featuring

\(^1\)Ibid., pp. 112-113. \(^2\)Ibid.
only melodic instruments.\textsuperscript{1}

Instruments found in a particular location depend upon the resources of that area. Idiophones are most common since they include the simplest as well as the most easily improvised sound producing objects. These instruments are used as signals for attracting attention, assembling people, or setting a mood. They are also used for communication, marking the movements of special personalities, emphasizing the movements of dancers or characters in traditional dramas, and assisting farmers. Idiophones may be either rhythmic or melodic instruments. Rhythmic idiophones include various kinds of rattles, clappers, clapperless bells, bells with one or two clappers, and drums. Melodic idiophones include the mbira (a graduated series of wooden or metal strips arranged on a flat sounding board and mounted on a resonator) and the xylophone.\textsuperscript{2}

Emphasis on percussive instruments in African society finds its highest expression in the use of membranophones or drums with parchment heads. Drums are either carved from logs of wood or made from strips of wood bound together by iron hoops. They are also made of earthenware, gourds, and hollow vessels. Tins and light oil drums are sometimes used, and children's drums are made from hard fruit, shells, or tins. Drum shapes may be conical, cylin-

\textsuperscript{1}\textit{Ibid.} \hspace{1cm} \textsuperscript{2}\textit{Mensah, pp. 174-176.}
drical, semicylindrical, bulging in the middle, bowl shaped on top, cup shaped, bottle shaped, or in the form of a vase, goblet, or hourglass. Frames may be round or square. Sizes vary from being small enough to fit into one hand to being four to five feet high and thirty inches in diameter. Some drums are single headed; others are double headed. The head may be glued to the shell, fastened down by thorns or nails, or suspended by pegs that can be pushed in or out to regulate tension. The head may also be laced down by thorns to a tension ring at the bottom or to another skin at the other end. Tone quality and pitch are primary considerations in determining drum shapes and sizes.¹

Aerophones (wind instruments) and chordophones (string instruments) are used to a limited extent in African society. Flutes, reed pipes, and horns and trumpets comprise the three major groups of aerophones. Materials for making flutes come from one of two sources: a natural bore such as bamboo, the husks of cane, stalks of millet, or the tip of a horn or gourd; or from wood. The instruments may be played vertically or in transverse fashion, and may be opened or stopped. Reed pipes (flute-like instruments made from a plant stalk--such as millet--with an embouchure consisting of a short flap made by cutting two parallel slits about two inches from one end of the stalk.)

are seldom played. The use of horns and trumpets is much more widespread than the use of flutes. Animal horns, elephant tusks, gourds, bamboo stems, metal, and wood are the usual sources for trumpet and horn materials. These instruments are generally designed to be either end blown or side blown and range in length from four to six feet.¹

Examples of chordophones include a variety of bows (instruments consisting of a flexible stick with a string secured at each end—resembles the bow of a bow and arrow), zithers, lutes, bow lutes, harp lutes, and harps. The benta mouth bow (a bow played by holding a section of the bow’s string in the mouth) and the seperwa (a six string harp lute) are occasionally used by the Ashanti (a sub-group of the Akan tribe).²

Much African music is associated with dancing. A complete performing ensemble for such occasions consists of musical instruments, hand clapping, singing, and dancing. Within this ensemble the background rhythm section, the drum section, and the metronomic hand claps and song comprise the orchestra.³

The instruments of the background rhythm section are

¹Ibid., pp. 92-107.

²Ibid. Photographs of the instruments are included in this reference and the following ones: Mensah, pp. 174-175; Bebey, passim; and A. M. Jones, plates II-XVII.

³A. M. Jones, pp. 51-52.
the double bell (Gankogui or gong-gong) and its two playing sticks, two rattles (Axatse), and two high-pitched gongs (Atoke) with iron playing rods. The Gankogui is a double clapperless bell made of smelted iron and welded together at the top to form a tine by which it is held. The two pitches produced on these bells vary from one instrument to another and are determined by the blacksmith at the time that they are formed. The stick is made of wood, preferably from the solid branches of the Ekli or Exe trees. Songs preceding some club dances use as many as sixteen Gankogui, although the main dance will use only one or two, and a funeral procession for a religious cult will use from four to six. Axatse is a calabash gourd which has been cleaned through a small hole in its stem. The instrument is covered by a one inch mesh net made of green-colored native string interwoven with short lengths of bamboo or cylindrical beads. When shaken, the Axatse makes a clattering, high pitched sound. The Atoke is boat shaped, small and made of beaten iron. It is about as long as a person's hand and wrist and is held couched in the player's hand. The fingers touch the sides to dampen the sound. The instrument produces a very high, thin, and slightly metallic note. The Atoke is played with a metal rod about six inches long and one quarter inch in diameter. The instrument is not
tuned to a definite pitch.\(^1\)

The drum section which forms the main body and the most powerful section of the orchestra, consists of five drums: Atsimevu, Klodzi or Kloboto, Sogo, Kidi, and Kagen. Atsimevu is the master drum, and Klodzi is used for special dances. The other three lesser drums are collectively called Aswui. The drums may be either carved from a single log or made of planks held together by overlapping iron hoops. Sogo and Kidi are closed at the bottom with a wooden floor. Atsimevu is about five feet high and one foot, nine inches in diameter. The other drums are smaller. All drums are painted in bright colors, with skins made from the hide of the Red-flanked Duiker covering the heads. The skins are thick and rolled over wooden hoops, slightly larger than the tops of the drums. Homemade twine is used to tie the skins to the wooden hoops. Drums are tuned by wetting the insides and adjusting the drum heads. Atsimevu is the lowest pitched drum. Kidi sounds a fifth higher. The tuning of Sogo lies at various places between Kidi and the master drum. Kagen is tuned higher than all of the others. In dances in which Atsimevu is not the master drum, Sogo takes its place. In these situations, Sogo and the other drums are retuned--usually lower.\(^2\)

\(^1\)Ibid., pp. 55-56.

\(^2\)Ibid., pp. 57-59, 21, 69.
Texture and Rhythm

Texture in African music is melodically and rhythmically multilinear. Lines of music operate together in the form of solo or lead lines and accompaniment, solo or lead lines and ostinati, simultaneous duple and triple rhythms, or rhythmic phrases and the basic pulse. Multilinear rhythms may be graded in density or complexity in relation to whether an instrument plays accompaniment, response, or lead.¹

Rhythms in African music may be linear (one line) or multilinear (several lines) and syllabic or abstract. Syllabic rhythms are instrumental pulsations which are based on the patterns of existing songs, while abstract rhythms are original creations of individual performers. Syllabic rhythms which are found in lyrical instrumental styles may be grouped in phrases corresponding to those found in songs. Abstract rhythms provide the basic material for melodic figures played on melodic instruments, form rhythmic figures used in percussion pieces, or are used as ostinati. Syllabic and abstract rhythms may be metrically free or in strict time. Metrically free rhythms are determined by the individual performer, while rhythms in strict time are controlled by a fixed time span that is equally divided into 2 ( ), 4 ( ), 8 ( ), or 16 ( ) pulses or 3 ( ), 6 ( ), 12 ( ),

¹See Nketia, Chapters 11-13.
or 24 (\(\frac{1}{3}\)) pulses. When these duple and triple rhythms occupy the same time span, a 2:3 ratio or hemiola occurs. Rhythmic patterns may be even or equally divided (divisive) or unequally divided (additive). Rhythms may also involve a technique of spacing in which interlocking rhythms form crossrhythms or polyrhythms. The basic pulse or time line is maintained by clapping or playing an idiophone.\(^1\)

In the Ewe orchestra, Gankogui (double clapperless bell) plays a steady, continuous background rhythm pattern which keeps the orchestra together. The tempo used by the Gankogui player is established by the master drummer. There are several patterns, the most common one being:

\[
\begin{align*}
\text{\(\frac{1}{3}\)} & \quad \text{\(\frac{1}{3}\)} & \quad \text{\(\frac{1}{3}\)} & \quad \text{\(\frac{1}{3}\)} & \quad \text{\(\frac{1}{3}\)} & \quad \text{\(\frac{1}{3}\)} & \quad \text{\(\frac{1}{3}\)} \\
\end{align*}
\]

(Barlines represent accents--not measures)
The Axatse (calabash gourd) accompanies the Gankogui. The rhythms played by the Axatse player are derived from those of the Gankogui.\(^2\)

Melody, Harmony, and Form

African instrumental music which has a formal structure may borrow melodic material from a song, resulting in

\(^{1}\)Ibid.  
\(^{2}\)A. M. Jones, pp. 53-56.
an instrumental rendition of the vocal pieces. Other instrumental compositions may consist of sequences of repeated melodic patterns or figures based on the layout of the keys or strings or the general construction of the instrument on which the composition is played. Melodies, like rhythms, may be linear or multilinear. Linear melodies are sometimes ornamented. Multilinear melodies are the result of the use of the hocket technique (a method of playing in which the notes of a melody are divided between two instruments in such a way that each instrument alternately plays whatever portion of the melody the other instrument does not play), parallel intervals, simultaneous melodies, or melody and one or more ostinati.\footnote{Nketia, pp. 116-120, 160-167.}

Pitch is not based on A = 440 Herz (Hz) as is the generally accepted Western standard. Scales have from four to seven steps depending upon the society and culture of which they are a part. These scales may exist in equidistant and noncquidistant forms. (Equidistant tunings are those having approximately the same intervals between all notes as in Western equal temperament.) Scalar melodies used in vocal music are based on the controlled use of interval sequences which serve as guides for performers. These sequences include the following: two basic descending intervals of a perfect fourth (Ex. e-g-d) or an inversion
of the same including octave duplications, resulting in intervals of seconds, fourths, and their inversions; three sequences of thirds or two consecutive thirds and a second (Ex. $c^1-a-g-e-c$) making intervals of fourths, fifths, and sixths possible; two sequences of seconds or thirds (Ex. $c^1-a-g-e-d-c$) sometimes producing a trichord (two sequences of major seconds) which must be followed by an interval other than a third; a sequence of major thirds and minor seconds (Ex. $c-b-g-f-e-c$); a sequence of tetrachords (conjunct sequences of four tones--$c-b-a-g$) or pentachords (conjunct sequences of five tones--$c-b-a-g-f$). Melodies may be limited in their ranges and their use of intervallic possibilities. Each scale degree may be used as a final note thus creating a number of modes.\(^1\)

Although harmony in the Western sense of the word does exist as a product of melodic movement in parallel thirds, fifths, sixths, and octaves, the Akan and Ewe perceive their music melodically. Therefore, when two or more lines are played simultaneously, they are viewed horizontally rather than vertically, and harmony is not a concept of the culture.\(^2\)

Instrumental forms are based on vocal pieces. Larger forms consist of sequentially repeated melodic patterns or figures. The call and response technique uses

\(^1\)Ibid., pp. 147-153.  \(^2\)Jones, pp. 216-219.
a succession of phrases which combine to form an entire composition. Other vocal forms include solo and chorus refrain, and solo and chorus alternations with ostinato accompaniment.\(^1\)

**Classical Music of India**

**Dynamics and Timbre**

Gradations of dynamics occur as a characteristic of different instrumental timbres. As in Western music, certain instruments naturally produce softer or louder sounds than others. For example, the presence of the drone provided by the tamboura as background for other instruments furnishes a constant contrast of volumes.

Indian instruments may be classified according to construction or function. When grouped according to construction, the instrument types include chordophones (strings), aerophones (winds), and idiophones/membranophones (percussion). Indian instruments must meet three basic requirements in order to be suitable for use: flexibility in pitch production (in order to accompany the numerous ragas), a constant drone for purposes of pitch orientation, and some type of rhythmic device.\(^2\) Instruments are grouped in ensembles according to their ability

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\(^1\)Nketia, p. 244.

\(^2\)Malm, Music Cultures of the Pacific, the Near East, and Asia, pp. 77.
to provide one or more of these functions.

The following instruments\(^1\) include the more popular melodic string and wind instruments. The oldest string instrument, the vina, basically consists of a long, pole-like stem stretched across two gourds. (Its Hindustani counterpart is called the Bin.) Variations of the instrument may be similar to a zither or a lute depending upon the construction.\(^2\) Both the vina and bin have twenty-four metal frets which are positioned to produce the semitones of two octaves. The instruments have four playing strings and three strings (talam strings) used for drone and rhythm. The vina player sits crosslegged on the floor holding the instrument horizontally; the bin is held vertically. The main strings of both instruments are plucked by wire plectra worn on the index and middle fingers of the right hand while the little finger strokes the drone strings. The left hand fingers stop the strings and pull them sideways over the frets to produce ornaments and additional pitches.\(^3\)

The sitar is the most widely known Indian instrument in the West and the most popular plucked lute-type instrument in north India. The structure of the instrument

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\(^1\)Photographs of Indian instruments can be found in the following sources: Wade, passim and Deva, between pp. 54-55.

\(^2\)Wade, pp. 88-89.

\(^3\)Luthra.
consists of a neck that runs into a hollowed out gourd. The sitar has seven main strings and is made from a seasoned gourd and teakwood with inlaid ivory. The instrument has twenty movable frets of curved brass. The main strings lie above the frets, and nineteen sympathetic strings lie beneath for resonance. The main strings are plucked with a wire plectrum (mizrab) worn on the right index finger. The range of the sitar is about four octaves. The size of the instrument varies, and women usually play the smaller instruments. When playing the sitar, women sit with their legs to one side, elbow resting on the gourd, and the fingerboard held diagonally. Men sit cross-legged with the right knee raised to support the fingerboard.¹

The Indian sarod is probably a descendent of the Middle Eastern rebab. The construction of the sarod includes a hollow, circular belly to which is attached a tapering neck with tuning pegs at the top. The belly is made of teakwood overlaid with a polished metal fingerboard. The player uses his left hand to stop the strings which are plucked by a wire or coconut shell plectrum held in the right hand. This fretless instrument has four or five metal strings, the lowest of which is brass and the rest steel, a principal bridge which sits on the parchment over the belly, a secondary bridge on the neck of the instrument, and two

¹Ibid.
smaller bridges attached to the pegged side.  

Other string instruments used in Indian classical music include the violin in the south and the sarangi in the north. When playing the violin, Karnatak musicians sit cross-legged, holding the instrument vertically, and balancing it between the chest and right foot. The sarangi is about two feet long and made of a single hollowed out block of wood. The belly is pinched, covered with parchment, and squared at the end. The neck is tapered and short. The instrument has three main strings made of animal gut and one brass string which serves as the drone string. There are also thirty-five to forty sympathetic wire strings that are tuned chromatically and attached to pegs along the side of the fingerboard. The instrument is held vertically with the belly resting on the lap and the pegbox resting on the shoulder. 

The tamboura is the traditional drone instrument in Indian classical music. The instrument consists of a large dried pumpkin used as a soundbox and a long hollow fingerboard without frets. There are four metallic strings which are plucked by the fingers of the right hand in a crab-like motion. The bridge is made of ivory, staghorn, camelbone, or hard wood and has a special curvature. A knot of small

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1 Wade, pp. 99-100.
2 Ibid., pp. 103-106.
cotton, wool, or silk thread is inserted between the bridge and the strings to enrich the sound.¹

Wind instruments used in Indian classical music include the flute, the nagasvaram, the ottu, and the shehnai (surnei). The flute is the oldest wind instrument, dating back to Vedic times. The modern flute is a cylindrical tube of uniform bore that is closed at one end. The flute is constructed of straight, clean bamboo that is free from notches or other flaws. The instruments are held at a little less than a horizontal angle when played. The nagasvaram is a double reed instrument about two and a half feet long. The instrument is made of wood and has a conical bore which flares out at the lower end and a separate, detachable bell. There are twelve holes--eight in front and two on each side. Only seven are used for playing. The remaining ones are filled with wax to adjust the pitch register at the player's discretion. The double reed does not extend down into the instrument but is fixed on a metal staple at the top end. Spare reeds and an ivory needle with which the reeds are cleaned and adjusted are attached to the mouthpiece and trail down decoratively when the instrument is played. An accompanying instrument which looks like a small nagasvaram with two or three holes provides the drone. The ottu is a double reed instrument that provides the drone

¹Luthra, n.p.
for the shehnei, the principal double reed instrument in the
north. It is a conical bore instrument that is from one to
one and a half feet long and made of wood, except for the
metal at its enlarged lower end. There are seven playing
holes and one or two more for adjusting the pitch. The
double reed is attached to a narrow stem rising out of the
top of the instrument.¹

Rhythm instruments used in Indian classical music
include drums, cymbals, and gongs. The dominant drum in
Karnatak music is mrdanga, a pitched wooden drum carved
from a jackfruit log. It is barrel shaped on the outside
with a slightly curved bore and may be either about twenty-
five or twenty-three inches long. The larger drum is used
to accompany male voices and the smaller one to accompany
female voices, the vina, and the bamboo flute. There is a
playing head at each end that is made of several layers of
cowhide and goatskin. Buffalo-hide lacing is used to attach
the head to the body. A tuning patch consisting of a black
paste is a part of the construction of the drum head. The
pitch of the larger drum ranges from c to d below c¹ and
the smaller one from f to g below c¹.²

In northern India, the pakhavaj is the counterpart
to the southern mrdanga. The drum shape is a modified
barrel with dimensions ranging from sixty-six to

¹Wade, pp. 108-110.  ²Ibid., pp. 131-132.
seventy-six centimeters long and twenty to thirty centimeters wide at its widest point. Its widest point is an asymmetrically placed point between two and one half and five centimeters closer to the left (bayan) end than to the right (dahina) end. The shape of the pakhavaj is somewhere between a double cone and a barrel. A wheat flour paste is applied to the left head prior to a performance for purposes of tuning. The right head ranges in size from about sixteen to twenty-eight centimeters.\(^1\)

The kanjira is a tambourine-like instrument used in conjunction with the mrdanga. The kanjira consists of a wooden frame about ten inches in diameter and two inches deep with a skin (preferably wild lizard) stretched across one side. Pitches are obtained by applying a little water to the skin near the rim with the four playing fingers. Three or four slits in the frame on the instrument's open side have coins inserted into a cross bar which produce a jingling sound when the instrument is shaken.\(^2\)

The ghatam, used in Karnatak music, supplements the mrdanga. The ghatam is a spherical clay pot with a big belly which serves as its playing area. There is no skin head. The playing area is usually about a foot in diameter depending upon the pitch desired. Different sounds may be produced by striking the neck, the center, and the bottom

\(^1\)Ibid., pp. 131-132. \(^2\)Ibid., p. 133.
of the pot. For further variety in sound the player hits the instrument with both hands, both wrists, all ten fingers, and his fingernails. He can also move the narrow, open mouth of the pot alternately away from and against his bare stomach to produce a rising pitch similar to one produced on the mrdanga. Sometimes the ghatam player throws his instrument into the air, interrupting but not disrupting the continuity of his rhythm patterns or the basic rhythm of the music being performed.¹

The talam are Karnatak cymbals which are played as accompaniment to Bharata Natyam, a classical dance style. The talam are small concave instruments made of bronze and connected by a cord. The instrument is played by striking its edges together.²

The tavil is a drum that traditionally is used to accompany the nagasvaram. It is a cylindrical drum with a slight bulge in the middle. The instrument is carved from a single block of wood and has two large heads of skin stretched over two hoops and short sides. Pitches are obtained through the use of a leather band laced around thongs that are used to fasten the hoops to the shell of the drum.³

The principal percussion instrument in north India

¹Ibid., pp. 133-134.  ²Ibid., p. 135.  ³Ibid.
since the eighteenth century is the tabla. The tabla is two separate drums, one played with each hand. It is, however, considered as one drum with two heads. The right drum (tabla, dahina, dayan) is the higher, more precisely pitched of the two. It is shaped like a pot, wide at the bottom and tapering upward and made of rosewood or oak. The widest point above the base of the tabla is about six centimeters. The left drum (bayan) is generally tuned an octave lower than the right drum. The modern professional bayan is composed of German silver, which is an alloy of copper, nickel, and zinc. Traditionally, bayans are made of pottery. The sizes of the tabla and bayan vary according to the aesthetic taste of the player, the size of the player's hands, and whether the instrument will be used to accompany another instrument. Both drum heads consist of layers of goatskin, and each has a circle of black tuning paste applied to its center. A small goat-hide hoop is placed at the bottom of each drum. Another goat-hide hoop is interlaced to hold the skin in position on the top of each drum. Goat-hide lacing is lashed between the two hoops to hold the skin taut. Small cylinder-shaped wooden blocks are wedged between the lacing to tune the instrument.¹

The tabla is played with the ends and middle phalanges of the fingers; the flat of the palm, and the base of the palm

¹Ibid., pp. 137-138.
are used to play the left head (bayan).\(^1\)

The naghara, a drum used to accompany the shehnai, is a single-headed conical drum with a shell of riveted copper, brass, or sheet iron. The instrument exists in a wide range of sizes, but standard concert size is usually about two or three feet in diameter. Two nagharas traditionally accompany the shehnai. The smaller drum (jhil) is made of clay or metal and stands from twenty-three to twenty-five centimeters high. The diameter of the head ranges from twenty-eight to thirty centimeters. The instrument is normally played with sticks.\(^2\)

Unlike Western instruments Indian instruments are not constructed according to standard specifications. Because the musical tradition emphasizes the individual and improvisation, flexibility in instrument proportions allows the performer to tailor his instrument to his particular musical needs.\(^3\)

Variations in the construction of Karnatak and Hindustani instruments also reflect basic differences in the two approaches to ragas. The Karnatak tradition has a closed system which seeks to encompass every raga which might be created within it. Its musicians agree to create within it, and its instruments are built to accommodate it.

\(^1\) Luthra, n.p. 
\(^2\) Wade, p. 140. 
\(^3\) Ibid., p. 112.
The vina has frets for any desired semitones within the Karnatak musical system. The range of Hindustani music is limited neither by a classification system nor by the tuning mechanisms of its instruments.¹

Singing is an important part of Indian classical music. Emphasis is not placed upon "beautiful tonal quality" but on the singer's ability to handle musical materials with control and artistic sensitivity. Breath control is important, and an ideal range for a singer is from two to three octaves.²

Texture and Rhythm

Melody and rhythm are the predominant features of Indian classical music, and the texture of the music is both linear and multilinear. Each composition opens with a drone which is joined by one or more lines.

The beat in Indian classical music has three degrees of tempi: slow (vilamba or vilambit), medium (madhyama or madhya), and fast (druta laya or drut). In Karnatak, each is twice as fast as the one which precedes it. In Hindustani, the temporal ratios are not as strict. Tempo changes are accomplished either by varying the speed of the beat or by decreasing or increasing rhythmic density. For example, \( \frac{1}{4} \) becomes twice as fast when played as \( \frac{1}{8} \) at the

¹Ibid. ²Ibid., pp. 113-114.
same speed.1

The center of the Indian rhythmic system is the tala, a rhythmic cycle (vibhaga) of from 3 to 128 beats marked off by accents into smaller rhythmic groups called angas. Each Karnatak tala is named and can be classified into a group (jatis) on the basis of the number of beats in the principal rhythmic group (laghu) (1). For example, triputa tala = 1oo; the value of "1" varies; if 1 = 3 (tisra jati), then 1300 = triputa tala, tisra jati. Hindustani talas occur in only one form and are not classified in groups. The basic time unit or the shortest time in which one syllable can be pronounced is called matra (Hindustani) or aksara (Karnatak). Aksaras are the foundation for other time units although they are not a standard size (Ex. a laghu equals one matra in the north and four aksaras in the south.2

A tala has from one to three types of subdivisions (angas): anudruta, druta, and laghu. Anudruta ( ) is counted as 1 beat— (equals 1 matra); druta (o) is counted as 2 beats— (a beat and a wave of the hand, equals 2 matras); laghu (1) is counted as 3 (tisra laghu— ), 4 (chaturasra laghu— ), 5 (khanda laghu— ), 7 (misra laghu— ), or 9 (sankeerna

1Deva, p. 29.

2Malm, Music Cultures of the Pacific, the Near East, and Asia, p. 72.
laghu—♩♩♩♩♩♩♩♩♩♩ ♩♩♩♩♩♩♩♩♩♩ beats (a beat and the counting of fingers, for example, $\frac{1}{3}$ equals 1 beat plus the counting of two fingers). The five kinds of laghu are combined with the other two angas (subdivisions) to produce seven tala types: eke tala—l, roopaka tala—o₁, matya tala—l₀₁, triputa tala—l₀₀, jhampa tala—l₋₀, dhruya tala—l₀₁₁, and ata tala—l₁₀₀. In Karnatak music, thirty-five talas are derived from the seven tala types by varying the value of laghu. The most commonly used talas are adi tala—l₄₀₀ (4 + 2 + 2), roopaka tala—o₁₄ (2 + 4 or 2 + 2 + 2), jhampa tala—l₁₀ (7 + 1 + 2), chapu tala (3 + 4), and khanda chapu tala (2 + 3). Chapu tala and khanda tala are derived from folk music. The most commonly used talas in Hindustani music are kaharuva tal (4 matras), dadra tal (3 + 3 matras), roopak tal (3 + 2 + 2 matras), jhaptal (2 + 3 + 2 + 3 matras), ektal (4 + 4 + 2 + 2 matras), chautal (2 + 2 + 2 + 2 + 2 + 2 matras), deepchandi tal (3 + 4 + 3 + 4 matras), dhmar tal 5 + 2 + 3 + 4 matras), jhumra tal (3 + 4 + 3 + 4 matras), tilvada tal (4 + 4 + 4 matras), and trital (4 + 4 + 4 + 4 matras). The above numbers refer to individual beats only, not accents. For example, adi tala—l₄₀₀ (4 + 2 + 2), a form of triputa tala, is comparable to ♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♫. Accents are predetermined by the positions of specific drum beats. In actual performance those talas having seemingly identical beat divisions are distinguishable by the emphasis placed upon particular beats.
within a section (see example below).

Two important positions within a tala are sam (X) and khali (veesu or visarjitam in Karnatak) (0). Sam is the first and most important beat of the tala. Khali is the empty or vacant (unaccented) beat and is indicated by a wave of the hand. It indicates the middle of a section or measure, the beginning of the tala cycle (avarta), and, depending upon its location, the approach of sam (signaling the musician to close his melodic patterns). Sam is a hard (accented) drum stroke; khali is a soft (unaccented) one. The main singer uses these strokes as cues for keeping the tala. The Hindustani tala jhaptal (2 + 3 + 2 + 3) would be kept in the following manner:

\[
\begin{align*}
\text{Count:} & \; 1 \; 2 \; 3 \; 4 \; 5 \; 6 \; 7 \; 8 \; 9 \; 10 \\
X & \; 1 \; 0 \; 3
\end{align*}
\]

Clap on X (sam), 2, and 3; wave or hit thigh with upturned hand on 0 (khali).

Because of the need for communication among the main artists, each drum stroke has a specific sound and is given a name. For example, a single stroke on the rim of the right drum of the tabla is designated as na or ta; a stroke near the center is called tin; a stroke on the left hand drum is called dhe; a combination of dhe and na is

\[\text{Deva, pp. 29-34.}\]

\[\text{Ibid.}\]
called dha. These names constitute an intricate set of mnemonic devices (bols) that is similar to the system of ragas (melody) and talas (rhythm). In north India, every tala has a prescribed set of bols called theka. Although some rhythmic cycles (talas) have an identical number of divisional units, each has its own specific set of mnemonic devices (theka) which differentiates it from the other. For example, trital and tilvada both have the same number of beats and identical beat divisions (4 + 4 + 4 + 4). The distinction between the two lies in the mnemonic devices:

Trital: dha dhin dhin dh/dha dhin dhin/dhin dha
       1 2 3 4 5 6 7 8 9
       X 2 0
       tin tin na / ta dhin dhin dha
       10 11 12 13 14 15 16 3

Tilvada: dha tirakita dhi tadhi/na na ti ti ta
       1 2 3 4 5 6 7 8 9
       X 2 0
       tirakita dhi tadhi/na na dhi dhi
       10 11 12 13 14 15 16 3

Melody, Harmony, and Form

Melody is a primary element in Indian classical music. Melodies are based upon ragas which are scalar.

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1 Ibid., p. 33; Anderson, p. 21.
2 Deva, pp. 29-34.
melodic patterns founded upon a variety of modes (jatis).\textsuperscript{1} In India, the smallest interval perceptible to the ear is called a sruti. The sruti is a microtonal interval which varies in size from 22 to 66 to 90 cents.\textsuperscript{2} One sruti does not usually follow another in succession, but three or four are combined to form a larger interval called a svara. The terms sruti and svara may refer to either a tone or an interval. Seven tones (svaras) may be combined to form a basic scale (grama). The three basic scales in ancient theory were sa-grama, ma-grama, and ga-grama. They were based upon the following intervallic formulas which illustrate the unequal division of the octave into twenty-two microtonal intervals (srutis) (similar to the formula 1-1-\frac{1}{2}-1-1-\frac{1}{2} for the intervals of the major scale): sa = 4 3 2 4 4 3 2 srutis; ma = 4 3 4 2 4 3 2 srutis. The ga-grama has no practical application in Indian music theory today since according to tradition, the scale is used "in heaven and nowhere else." There are seven scales possible from sa-grama and seven possible from ma-grama resulting in fourteen modes (mucchanas). Of these fourteen mucchanas, the seven considered most useful are referred to as jatis.

\begin{footnotesize}
\textsuperscript{1}Malm, Music Cultures of the Pacific, the Near East, and Asia, p. 71.

\textsuperscript{2}A cent is a unit of precise intervallic measurement introduced by A. J. Ellis (1814-1890). One cent equals 1/100 of a semitone of the well-tempered scale; one semitone equals 100 cents, and an octave equals 1200 cents.
\end{footnotesize}
Eleven additional jatis can be formed by constructing modes of less than seven notes. Today the term "jatis" also refers to the classification of a mode according to the number of notes it contains. The older jatis were modes having special melodic characteristics and extramusical connotations. They were the prototypes of present-day ragas.\(^1\)

Ragas embody most of the ideas that Indians have considered essential to the sound of music for centuries. When defining a raga, the following elements must be regarded: its ascending and descending forms may be different; the notes (svaras) may not proceed in an orderly manner; some ragas may change direction in order to repeat previous notes or to add new ones in a quasi-melodic fashion; specific notes within the raga will have special ornamentations called murchanas in the north and gamakas in the south; the tonic and its dominant are never ornamented; in the north, the most important note, vadi, which may or may not be the starting note (sa), and samvadi (a fourth or a fifth above vadi) dominate each raga (similar to the reciting tones of Gregorian Chant). Although similar tones appear in the south, they are not accorded the same theoretical significance as in the north. Ragas relate to

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\(^1\)Malm, Music Cultures of the Pacific, the Near East, and Asia, pp. 68-70 and Deva, p. 22.
specific moods and connotations; therefore, in theory, thousands may exist. Names of specific pieces using three hundred ragas can be found.¹ The ten most commonly used scale types (that in Hindustani and melas in Karnatak) from which ragas are derived are Bilaval (c d e f g a b), Khamaj (c d e f g a b), Kafi (c d e f g a b), Asavari (c d e f g a b), Bhairav (c d e f g a b), Bhairavi (c d e f g a b), Kalyan (c d e f g a b), Marwa (c d e f g a b), Poorvi (c d e f g a b), and Todi (c d e f g a b). These scales are based on the following tones (svaras): Shadja (Sa)--c, Vikrita rishabha (ri)--d, Rishabha (Ri)--d, Vikrita gandhara (ga)--e, Gandhara (Ga)--e, Madhyama (Ma)--f, Vikrita madhyama (ma)--f, Panchama (Pa)--g, Vikrita dhaivata (dha)--a, Dhaivata (Dha)--a, Vikrita nishada (ni)--b, and Nishada (Ni)--b. (The Western pitches are used only as points of reference since neither intervals nor pitches are standardized in Indian classical music.) All ragas use a definite set of notes. With few exceptions, there is generally a minimum number of five notes and a maximum of nine notes. Each scale ascends and descends in a definite way. Ragas use characteristic melodic units (pakad, chalan, tan, sanchara, or varna). Certain pitches (svaras) are emphasized in varying degrees. Melodic sections begin and end on

¹Malm, Music Cultures of the Pacific, the Near East, and Asia, pp. 70-72.
definite notes (graha and nyasa). Grace notes or ornaments, used in all ragas, are peculiar to some ragas and give them their characteristic flavor.\(^1\)

Indian music basically consists of melody and rhythm. Harmony is considered undesirable because it interferes with the listener's ability to concentrate on the melodic line and rhythm.

Form in Indian classical music may be classified into two broad categories: open (anibaddha) and closed (nibaddha). Open forms are not bound by a tala. They may be elaborations or improvisations of phrases in a song; their structures are not predetermined but are essentially variations on a melodic theme. Examples of Hindustani open forms include alap, jod, and jhala. During the Hindustani alap, the raga, its characteristic phrases and graces, and emphatic notes are developed and elaborated upon slowly. Alap is followed by a faster section, jod, in which musical phrases become more intricate. The third section, jhala, which follows jod, is faster still and rhythmically more complex. Karnatak open forms include alap, tanam, and nereval. In Karnatak music, alap (alapan) is the same as the Hindustani alap. The section which follows the alap is called tanam and is characterized by a faster tempo than alap (similar to jod) and the use of syllables such as

\(^1\)Deva, pp. 6, 14, 21, 34, 12.
Nereval is a Karnatak form (featured in kriti and pallavi described below) characterized by the subsequent presentation of words and phrases with increasingly complex melodic and rhythmic emphasis and variations.¹

Closed forms use meaningful words or set tunes and definite rhythms. Pieces will have a predetermined beginning and end. Examples of Hindustani closed forms are dhruvapada and kheyal. Dhruvapada (dhrupad) originally had four sections: asthayi or sthayi (section one) sung or played in the lower and middle octaves, antara (section two) sung or played in the middle and upper octaves, sanchari (section three), and abhog (section four). Currently, only the first two sections are usually performed, preceded by an alap. A kheyal composition (chiz) has two sections: asthayi (sthayi) and antara which are similar to the first two sections of dhrupad. Dhrupad is a somber composition, whereas kheyal is more "free and flowery" and has no alap.²

Examples of Karnatak closed forms are varnam, kriti, and ragam-tanam-pallavi. A varnam is composed in a manner which results in the display of the structure of the raga. There are two parts to a varnam: poorvanga and uttaranga. Poorvanga has three sections: pallavi, anupallavi, and

¹Deva, pp. 36-37.
²Ibid., pp. 38-39, 41.
muktayi which represents the beginning, middle, and conclusion of the song, respectively. Uttaranga also has three sections (charana) which are arranged in order of increasing complexity. A kriti (keertana) has three basic sections: pallavi, anupallavi, and charana. Pallavi and anupallavi function in the same way as similar sections found in varnam. The charana section of kriti may combine the qualities of pallavi and anupallavi and may include a repetition of pallavi.¹

Ragam-tanam-pallavi is a three part form. During the ragam section, details of the raga (melody) are revealed and explored in the unmetered improvisations of the soloist and his accompanist. Rhythmic pulsations are introduced during the tanam. The pallavi, the metered portion of the sequence, is actually a one line melodic composition that is improvised upon by the soloist and his accompanist. An interesting feature of this form is that the accompanist must reproduce the soloist's melody (pallavi) from memory whether or not the soloist has allowed him to hear it prior to the performance. The challenge for the accompanist lies in the fact that the pallavi is usually composed in an old, complex tala and in a slow speed in which each beat is subdivided. Additionally, the pitches of the melody fall at odd places within the subdivisions. The pallavi consists

¹Ibid., pp. 42-44.
of six rhythmic cycles and the principal accent or point of rhythmic weight (arudi) occurs at the center of the tala. The soloist sings the melody first, and the accompanist attempts to reproduce it. The drummer enters soon after the accompanist, after which various types of melodic improvisations begin.\(^1\)

In addition to being a part of a larger composition, pallavi as a separate composition is a style of presentation of a raga. Generally, pallavi is a further elaboration of nereval. It starts with an alap; tanam follows; then a set line of song, the actual pallavi begins. Pallavi usually uses one tala cycle, and there are no second (anupallavi) or third (charana) sections. The tempo is slow.\(^2\)

In summation, a typical performance of a composition of Indian classical music opens with a drone on the pitch center and fifth of the raga on which the composition is based. Many pieces contain four sections: pallavi, anupallavi, charana (caranam), and pallavi in the south; asthai, antari, sanchari, and abhog or asthai in the north. Many compositions are introduced by an alap. When the alap is replaced by a pallavi, the pallavi presents more specific melodic themes and is set in the steady rhythm of a tala. Concentration is upon the lower and middle ranges of the

\(^1\)Wade, pp. 201-203. \(^2\)Deva, pp. 36-38.
three octaves normally used, and the reciting tone vadi is emphasized. The anupallavi exploits the middle and upper octaves and emphasizes samvadi. The thematic material may be different from that of pallavi. Sanchari uses the upper octave and more daring improvisations. The abhog is similar to a coda and returns to the original material.¹

Music of the Indonesian Gamelan

Dynamics and Timbre

Dynamic changes occur when instruments that are naturally louder or softer than others are added to or deleted from the performing ensemble. Dynamic changes in some pieces correspond to specific motions in the dramatic action of the plays that the music usually accompanies. Two styles of playing, a soft style and a loud style, produce dynamic changes as illustrated by instruments with contrasting idiomatic volumes. The soft style features the flute (suling), zither, and bowed lute (rebab) whose player serves as the leader. The loud style emphasizes the bronze instruments (gongs), with the drummer serving as leader.²

The gamelan (Indonesian percussion ensemble) generally consists of four kinds of indigenous instruments:

¹Malm, Music Cultures of the Pacific, the Near East, and Asia, p. 74.
²Ibid., p. 30.
those consisting of a horizontal row of pot gongs (bonang) played with a beater, xylophone-type instruments (saron, gender) with bronze keys placed over a wooden trough resonator, wooden xylophone-type instruments (gambang) using teak or bamboo bars, and all types of gongs. Gongs (kempur, kenong, kethuk, kempul, ageng, suwukan), a term used to refer only to the largest gongs, may vary in size and pitch and are used to punctuate the melody and indicate phrase endings. Gongs of Java and Bali do not have a flat or convex surface. Instead, the rim is bent down, and the surface is tiered with a boss rising in the center

\[ \text{\includegraphics[width=0.3\textwidth]{gong_surface.png}} \]

Drums (kendang, bedug, ketipung) are of different sizes and have teak or hardwood bodies covered and laced with buffalo hide.¹

In addition to percussion instruments, bamboo flutes (suling), certain strings (rebab, chelempung zither), and the human voice are also included in some gamelan compositions. The rebab is constructed either of a half coconut shell or carved from wood and covered with a parchment of buffalo intestines. The instrument has two wire strings which are anchored at one end of the instrument and wound around tuning pegs at the other end. The two strings (wadon and lanang) are tuned to the second (ding) and sixth (dung) tones, respectively, of the scale. The bow (sarad)

¹ Becker, p. 3; and McPhee, pp. 28, 117-118.
is held between the thumb and first two fingers while the fourth and fifth fingers are placed between the bow and the hair to reduce the slack in the hair. The chelempung zither is a twenty-six stringed zither which is approximately three feet long. Voices include male and female singers.¹

Instruments are grouped in the orchestra according to function. Some instruments such as sarons and gender are assigned a basic melody. Others, including the bonang, gambang, chelempung zither, rebab, and suling flute play improvisations on the basic melody. The gongs are punctuating (colotomic) instruments which play a variety of cyclical rhythmic patterns. The drums, kendang gending, ketipung, batabgan or ciblon, and bedug provide rhythmic continuity. The drummer also uses the woodblock (keprak), metal plates (kecrek), small cymbals (kecer), and a pair of stick beaten handbells (kemanak) to complete the rhythm section (see Figure 1 below).²

¹Ibid. Drawings and photographs of instruments of the Indonesian gamelan are found in the following sources: Becker, pp. 4-5; McPhee, between pp. 422-423; and Margaret J. Kartomi, "Musical Strata in Sumatra, Java, and Bali" in Music of Many Cultures, Elizabeth May, ed. (Berkeley and Los Angeles: University of California Press, 1980), pp. 118, 120, 122, 123.

²McPhee, p. 63.
The Balinese gamelan uses instruments similar to those of the Javanese gamelan to perform similar functions. In the Balinese gamelan, the gender are used instead of the Javanese saron. Instruments are built in pairs or quartets in each octave size. Half of the instruments are "male" and half are "female." Although all are set in the same scale, the "female" tunings are slightly lower than those of the "male" causing acoustical beats and producing a brilliant sound. The Balinese use a single row of gongs (trompong) to replace the Javanese bonang. In addition to the colotomic instruments used in the Javanese gamelan, the

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1Kartomi, p. 118.
Balinese add the small cymbals. Less emphasis is placed on the rebab parts, and there are two drummers instead of one. The Balinese also include a set of twelve gongs (reyongs) in a row played by four men.\(^1\) A complete gamelan consists of slendro and pelog instruments positioned at right angles to each other. Slendro (five note scale) and pelog (seven note scale) refer to Indonesian tuning systems.\(^2\)

**Texture and Rhythm**

The texture of gamelan music is best described as stratified. Layers of melody and rhythm are elaborated upon in cyclical sequences by groups of instruments. Theoretically, a gamelan composition consists of a basic melody, similar to the cantus firmus of a Gregorian Chant, which is played at different speeds on specific instruments throughout the composition. Other instruments provide rhythmic punctuation or various embellishments of the melody at different prescribed places. Because the instrumental parts move at different speeds, they arrive at specific places in the melody at different points in time. When each instrument reaches the end of its part, it starts over again, thereby producing a cycle. Generally, a composition opens with the basic melody; other instruments enter according to

\(^1\)Malm, *Music Cultures of the Pacific, the Near East, and Asia*, p. 33.

\(^2\)Kartomi, p. 118.
the directions of the composition.\(^1\)

The basic melody called balungan (skeleton) in Javanese and pokok (nuclear, essence) in Balinese is played on the saron in Java and the gender in Bali. The lowest and middle saron players, saron demung and saron barung, respectively, play the melody in its purest (slowest) form. The melody is played in repeated notes on the saron panerus, the smallest and highest pitched saron. The gongs (bonang) provide variations on the melody. Rapid paraphrases of the nuclear theme and, occasionally, independent lines and octaves are played on the wooden xylophone (gambang kayu). The chelempung zither part consists of melodic ornamentation.\(^2\)

The lute (rebab) and flute (suling) parts form independent countermelodies and heterophonic counterpoint with the basic melody. The rebab player anticipates the notes of the central melody in rubato. The suling player inserts short, highly ornamented phrases which anticipate the notes of the gongs (kenong and kempul). A slightly ornamented, composed countermelody is sometimes inserted

\(^1\) Malm, *Music Cultures of the Pacific, the Near East, and Asia*, pp. 25-26. Indonesian musicians do not view gamelan music as consisting of three parts (nuclear melody, embellishing melodies, and punctuation). This theory was devised by Japp Kunst as an aid for those who are unfamiliar with gamelan compositions. (Becker, 1980: 240).

\(^2\) Kartomi, p. 119 and Malm, *Music Cultures of the Pacific, the Near East, and Asia*, p. 28.
by a choir.\textsuperscript{1}

The gong parts provide individual levels of rhythm. The hanging gongs (ageng, suwukan or siyem, and kempul) are played once at the ends of the longest phrase (gongans). Each set of pot gongs (kenong and kethuk) is assigned specific repeated patterns at different rhythmic levels. The following fragment illustrates an example of gong rhythms:

<table>
<thead>
<tr>
<th>Beats</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pulse (KETEG)</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>Kempul</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenong</td>
<td>N</td>
<td>N</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>Kethuk</td>
<td>t</td>
<td>t</td>
<td>t</td>
<td>t</td>
</tr>
</tbody>
</table>

The basic pulse (KETEG) forms one rhythmic level. Kempul (P), kenong (N), and kethuk (t) each forms other rhythmic levels when played either on the beat or, in the case of kethuk, between beats.\textsuperscript{2}

Gamelan rhythms are sequences of 2 beats or multiples of 2 beats. Final beats are marked by gongs. The longest gong unit (melodic phrase) is called a gongan. Various instruments are used to subdivide the gongan into smaller parts. Each successive smaller division or rhythmic level is played by increasingly higher pitched instruments. Gongans are cyclical, i.e., they repeat, theoretically.

\textsuperscript{1}Kartomi, p. 20. \textsuperscript{2}Becker, p. 110.
an infinitely number of times. Each performer repeats the same rhythmic pattern until the tempo (irama) changes or the leader signals a change to another cycle.¹

Two levels of stress, dhing and dhong (also considered as one stress unit), occur in gamelan music. Stress is defined by relative position, not by accent or relative duration. Dhing (d) is the secondary and dhong (D) is the primary level of stress. Every rhythmic level and each of its subdivisions is divided into a dhing-dhong pattern. Thus, at every rhythmic level, each dhing and each dhong becomes a dhing-dhong. The following diagram illustrates this principle:

\[
gongan \\
g = \text{gongan} \\
d = \text{dhing} \\
D = \text{dhong}
\]

The primary level of stress always follows the secondary stress level. The basic pulse (KETEG) which may be slow, medium, or fast always falls on a dhong. The ratio of KETEG per pot gong (kenong or kethuk) determines form. When the kethuk is played on the basic pulse, the patterns are given special names--kethuk ngganter, kethuk kerepan, kethuk kerep, and kethuk arang/awis. In each pattern, the

¹Ibid., pp. 108-110.
kethuk plays on the fifth, second, fourth, or eighth beat, respectively. A series of KETEG kethuk patterns marked at the end by a kenong is a kenong unit (kenongan). The gong unit is a series of kenong units, the end of which is marked by a hanging gong (ageng, suwukan or siyem, kempul). The gongs are pitched in octaves and fifths, and the lowest gongs define gongans.

Melody, Harmony, and Form

Melodies are based upon particular formulas or melodic contours (patet) which are used to arrive at a specific pitch level. The idea of a patet is similar to the Western concept of mode.

The two basic scales in the Javanese musical systems are slendro, a five tone scale, and pelog which has seven notes. The pitches of slendro are nem (c^1), barang (d^2), gulu (e^2), dada (a^2), lima (a^2), and nem (e^3); those of pelog are nem (e^2), barang (f#^2), penunggul bem (g#^1), gulu (a^2), dada (b^2), pelog (c#^2), lima (d#^1), and nem (e^3). (All starting pitches in the slendro and pelog scales are arbitrary.) Intervals are not standard but range from 100 to 300 cents. The idea of fixed intervallic distances between notes, as in Western music, does not exist in gamelan tuning systems. The following are examples of typical, not standard, slendro and pelog tunings with

\[ \text{Ibid.} \]
intervallic distances expressed in cents (in the Western tempered scale, a half step equals 100 cents).

**Slendro**

<table>
<thead>
<tr>
<th>Pitch level</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>G</th>
<th>A</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intervals</td>
<td>263</td>
<td>223</td>
<td>253</td>
<td>236</td>
<td>225</td>
<td></td>
</tr>
</tbody>
</table>

**Pelog**

<table>
<thead>
<tr>
<th>Pitch level</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intervals</td>
<td>167</td>
<td>245</td>
<td>125</td>
<td>146</td>
<td>252</td>
<td>165</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4: Slendro and Pelog tunings

(Neither slendro nor pelog tunings can be transcribed accurately using Western notation. The above pitches are considered as acceptable approximations.)

Within the fluctuations of pitch ranges, the Javanese recognize eighteen basic types of tunings. Nine of these are slendro, and nine are pelog. Each tuning system has three modes or patet (slendro: nem, sanga, and manyura; pelog: lima, nem, and barang). The pitches in each mode are the same as those in the basic scale. Distinctions between modes are achieved by placing colotomic and melodic emphasis on a set of tones in each mode. For example, tones 1 (C), 3 (near F), and 5 (near B) are emphasized in slendro patet nem, while tones 2 (near E), 3 (near F), and 5 (near B) are the important tones of slendro patet sanga.\(^1\)

\(^1\)Malm, *Music Cultures of the Pacific, the Near East, and Asia*, pp. 31-32 and McPhee, pp. 42, 44.
The pelog tuning system contains seven tones, only five of which are considered essential. The extra tones change from one mode (patet) to another. A patet can be identified in performance by special introductory and cadential melodic patterns. Each patet is associated with particular times of the day as well as the periods in the formal divisions of Javanese theatre performances.¹

In Bali, the tuning system is called patutan. The five note tuning system of Java (slendro) is called saih gender wayang in Bali. Sainh gender wayang is used in accompaniments for shadow plays (wayang kulit), and its intervals do not differ greatly in size. The approximate pitches of saih gender wayang are dong (f#^2), deng (g#^2), dung (b^2), dang (c#^2), and ding (e^2). The Balinese counterpart to the Javanese seven note tuning system (pelog) is called saih pitu and includes the following intervals: ding (g^b^2), dong (g^b^2), deng (f^2), penyorog (g^b^2), dung (a^b^2), dang (b^b^2), penero (c^2), and ding (d^b^2). Sainh pitu is used in gamelan gambuh (a gamelan which accompanies the dance drama called gambuh) and gamelan gambang (an ancient gamelan which is played during cremation rites). Another four note scale, selisir, is associated with the gamelan gong, gamelan gong kebyar, gamelan pelegongan, and other ensembles. Western approximations for the pitches of the

¹Ibid.
Because gamelan music consists primarily of melodic elaborations, harmony in the Western sense does not exist. Gamelan music is perceived linearly, and harmony, a vertical phenomenon, is virtually ignored.

Form in gamelan music is based on ostinato patterns which are punctuated at certain rhythmic points by specific instruments. Hanging gongs (ageng, suwukan or siyem, and kempul) are sounded at the ends of gong units (gongans). Pot gongs (kenong, kethuk, and bonang barung) mark subdivisions within gongans. The sounding of kenong divides gong units into kenong units called kenongans which are further subdivided by the sounding of kethuk. The basic pulse is marked by the playing of bonang barung.1

**Japanese Gagaku Music**

**Dynamics and Timbre**

Changes in dynamics occur in Gagaku music due to changing instrument timbres. As instruments are added to or deleted from performances, dynamic levels change accordingly. Dynamic changes also occur as a result of the use

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1McPhee, Chapter 7, p. 355. Penyorog (inserted tone) and penero (false tone) are the added tones found in the seven note saih pitu scale.

2Becker, p. 112.
of different beating strokes for the large drum (taiko) in instrumental music (kangen). The terms "shokyoku" (small pieces), "chokyoku" (middle pieces), and "taikyoku" (large pieces) refer to classes of compositions. Each class has its own accent pattern which affects the dynamics of a composition. Shokyoku pieces are to be accented every four beats or played so that they "resemble a small boat cutting across the water." Chukyoku pieces should start softly and get gradually louder or "as the wind in the pine trees." Taikyoku pieces are played with a strong breath at the beginning and slowly fade out or "like the motion of waves—strong coming in and weak going out." In kangen compositions, the taiko plays a strong stroke every four or eight strokes depending upon the playing pattern used.\(^1\)

Gagaku instrumentation includes winds, strings, percussion, and, sometimes, the human voice.\(^2\) The wind instruments (hichiriki, flutes, and sho) play the principal melody and add characteristic harmonies. The hichiriki is a small pipe approximately eighteen centimeters long that has nine holes (two on the underside and seven on top) and a double reed. It is made of bamboo wrapped in bands of cherry or wisteria bark. The instrument possesses the nasal

\(^1\)Garfias, *Music of A Thousand Autumns*, pp. 78-79.


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sound of the oboe, only broader.¹

The flutes—all of which are transverse—include the kagura-bue, the ryuteki or yoko-bue, and the koma-bue. The kagura-bue is a six-holed flute made of bamboo. The ryuteki has seven holes and is played in Togaku (music of the left which originated in China). It is the largest of the flutes. The koma-bue, the smallest of the flutes, is a six-holed flute used in Koma-gaku (music of the right which originated in Korea).²

The sho is a small mouth organ consisting of seventeen pipes placed in a cup-shaped wind chest. Chords are played by blowing into the wind chest through a mouthpiece and closing certain holes in the pipes. Each pipe contains a thin metal rectangle in which a reed has been inserted. To prevent moisture build up, each reed is coated with a special mixture. In order to dissipate any dampness resulting from playing, the sho is heated over a charcoal fire. This fire is kept in a white pottery bowl (hibachi). The sho plays melodies in certain vocal forms (saibara and roei) and in Koma-gaku when individual pipes are sounded, but its primary function is to provide harmony.³

The wagon, the gaku-so (so or koto), and the biwa are the three stringed instruments used in Gagaku music.

¹Malm, Japanese Music and Musical Instruments, pp. 95-96.
²Ibid.
³Ibid., p. 99.
The wagon has six strings and is tuned by placing an inverted v-shaped bridge under each string and moving these bridges to make the strings the proper length to produce the correct pitch. The gaku-so is a thirteen-stringed predecessor of the koto. Finger picks and bare fingers are used to produce the sounds, but unlike the koto, the strings are not pushed down behind the bridges to produce additional tones. Strings are tuned in an ascending scale although there are different tunings for each Gagaku mode. The gaku-so and the wagon play a few stereotyped patterns and occasional short melodies or grace notes. The biwa or gaku-biwa is a pear shaped lute with four strings and four frets. The biwa, played with a small plectrum or pick, is used to mark off time by the use of arpeggios which sometimes have a two or three note melodic fragment at the end.¹

The percussion instruments (taiko, shoko, and kakko) stabilize the rhythm and outline the strong and weak points in each phrase. The taiko is a large, suspended drum used to mark the main accents of each phrase. The kakko, a smaller, braced drum and the shoko, a small, bronze gong fill out the rhythmic patterns. The leader of the ensemble plays the kakko and uses the instrument to direct tempo

¹Ibid., pp. 44, 93-95.
changes and to signal the closing of the composition.\textsuperscript{1}

Gagaku music includes three types of taiko: tsuri-daiko, ninai-daiko, and da-daiko. The tsuri-daiko (also called taiko), played in indoor performances, has two tacked heads and is suspended on a stand in front of the player. Only one side is struck by two sticks with leather heads. The ninai-daiko, a medium sized drum suspended from a cross bar, is played in parades. The da-daiko, the largest Japanese drum, is about six feet in diameter and occurs in pairs. The tone is produced by striking each drum head with two heavy, lacquered beaters in a left-right sequence. Buffalo skins cover each of the huge heads. The da-daiko is played only in outside performances of Bugaku Gagaku performances which include dancing).\textsuperscript{2}

The shoko sits to the left of the taiko and is colotomie. The shoko is played on the inside with two hard-tipped sticks. The rhythmic pattern of the shoko subdivides the musical phrase by means of single strokes usually heard on the first beat of every three measures and a double stroke every fourth measure. Both the taiko and the shoko are available in three sizes depending on whether the performer plays the instrument while seated in a performance hall, standing in formation, or marching in a parade.\textsuperscript{3}

\textsuperscript{1}Ibid. and Harich-Schneider, p. 5.
\textsuperscript{2}Ibid.
\textsuperscript{3}Ibid.
The kakko is a small, horizontal drum with two lashed heads of deer skin. Both heads are used in playing. The drum sticks are made of lighter material because the basic patterns played on the kakko are a slow roll, a gradually quickening roll, and a single tap with the right stick. This drum regulates the tempo through its various rhythmic patterns. It is assigned parts in free rhythmic sections as well as being used to mark off the passages of a certain number of beats or phrases. The kakko is used in Togaku (music of the left). In Koma-gaku (music of the right), the leader plays the san-no-tsuzumi. This drum is larger than the kakko and is hourglass-shaped. It is laid on its side and played by striking one of its two lashed heads.\(^1\)

The standard Togaku orchestra consists of 3 sho, 3 hichiriki, 3 ryuteki, 2 biwa, 2 gaku-so, and one each of the kakko, shoko, and taiko. The Koma-gaku ensemble uses the komabue instead of the ryuteki and the san-no-tsuzumi instead of the kakko. The strings are usually deleted from most Koma-gaku pieces and from all dance music (Bugaku).\(^2\)

Performances of vocal music (saibara, roei, and imayo) involve smaller instrumental ensembles without drums. The voice quality is intended to be similar to the natural

\(^1\)Ibid., pp. 99-100.  \(^2\)Ibid., pp. 92-93.
speaking voice. There are no ornaments, vibrato, or any other attempts to beautify the voice.¹

Figure 5: Standard Seating Arrangement for A Kangen Performance²

Texture and Rhythm

The formal structures found in Gagaku include single lines of music as well as several lines together. Introduc-

¹Ibid.

tions begin with one instrument playing one line. That instrument is subsequently joined by others producing several instrumental lines simultaneously.

Rhythmic structures may be strict or free. The three basic structures used in Gagaku—eight beats (nobe-byoshi), four beats (haya-byoshi), or two beats (ozze-byoshi)—are similar to the respective Western meters of 8/8, 4/4, and 2/2. Structures of eight beats are used for slow tempi; four beat structures characterize medium tempi; and fast tempi usually employ two beat structures. Compositions written in a mixture of two and four beat units (similar to Western 2/4 and 4/4) are called tada-byoshi. In dance pieces (Bugaku), a fast tada-byoshi is sometimes changed to alternating measures of two and three beats (Western 2/4 and 3/4) called yatara-byoshi. Both Bugaku and orchestral compositions (kangen) use freer rhythmic structures, sometimes referred to as breath rhythm, at the beginnings and ends.¹

Compositions begin slowly and gradually accelerate according to a pattern known as jo-ha-kyu. The jo section is a non-metrical, slow prelude or introduction. The ha ("breaking away") section introduces stricter rhythms and faster movement. The kyu ("hurried") section is the fastest of the three. This order is standard although some composi-

¹Ibid., p. 102 and Garfias, *Music of A Thousand Autumns*, p. 82.
tions use only two of the three kinds of movement.¹

Melody

Melodies consist of a continuous stream of fragments which seem to be basically unrelated to each other. Melodic range is usually narrow with limited movement due to the physical limitations of melodic instruments.²

The scales, modes, and tonal system of Gagaku have their roots in ancient China. The system is based on the principle of tonal systems derived from the first twelve of a series of pure fifths, similar to the Western equal temperament system. Several seven note series can be extracted from the following twelve basic pitches of Gagaku:³

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Ichikotsu Hyojo Shimomu Fusho Rankei

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Tangin Shosetsu Sojo Oshiki

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Shinsen

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Banshiki Kaminu

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Figure 6: Basic Gagaku Pitches

Japanese music theory consists of two basic scale structures (ryo and ritsu) derived from the twelve basic

¹Garfias, Music of A Thousand Autumns, p. 80.
²Ibid., pp. 81, 84. ³Ibid., p. 511.
pitches and six modes based on the two scale structures. Three of the six modes are ryo, and three are ritsu.

Ryo Scale

\[ \text{Ryo Modes} \]

Ichikotsucho

Sojo

Taishikicho

Ritsu Scale

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Ritsu Modes

Hyojo

Ochikicho

Banchikicho

Figure 7: Ryo/Ritsu Scales and Modes

Scales consist of six basic tones. The blackened notes are changing tones or variants of other scale tones. These modes are used primarily for transposition or for playing pieces at different pitch levels. Because each mode (choshi) has characteristic phrases and ornaments associated with it (similar to Indian ragas), a transposed Gagaku composition would not only be written at a different pitch level, but the actual melody would be altered to form a paraphrase of the original. These pitches are called wata-shimono. Pieces written in one mode are always transposed within that mode. Pieces written in the ryo E mode of taishikichi are never transposed. Restrictions in
transposition are partially due to the difficulties encountered when playing the chromatic tones necessary for transposition on Gagaku melodic instruments.¹

Harmony

Harmony in Gagaku music is provided by the sho. The idea of functional harmonic progressions as in Western music does not exist. Instead, chord clusters are used to outline the main melody, and any chord may follow or precede any other chord. Each note that can be played on the instrument has one particular chord cluster built on it. The harmonic structures (aitake) of the sho are based on successive fifths or fourths. Each aitake is named for the pipe sounding its lowest pitch. The approximate pitches for the ten aitake are:

\[
\begin{align*}
\text{Kotsu} & \quad \text{Ichi Ku} & \quad \text{Bo} & \quad \text{Otsu} & \quad \text{Ge} & \quad \text{Ju} \\
\text{Ri} & \quad \text{Gyo} & \quad \text{Hi}
\end{align*}
\]

Figure 8: Sho Aitake

¹Malm, Japanese Music and Musical Instruments, pp. 100-102 and Garfias, Gagaku.
The choshi (mode) that is used determines the choice of chords.\(^1\)

**Form**

Gagaku compositions are classified as small (shokyoko), medium (chukyoko), or large (taikyoko) on the basis of several factors including length. Compositions are not divided into movements in the Western sense. Sometimes two or three small compositions are combined into a unit. When such is the case, each of the compositions is classified as jo, ha, or kyu. The jo section is a metrically free prelude or introduction in a slow tempo. The transition from free to strict meter is made during the ha ("breaking away") section, and the kyu ("rapid") section is a rhythmic culmination of the gradually increasing tempo of the preceding sections. If a unit consists of two small compositions, the compositions must represent two consecutive parts of the jo-ha-kyu pattern, either jo-ha or ha-kyu. Although not recognized as such by Gagaku musicians, the jo-ha-kyu pattern is also discernible in large and medium compositions.\(^2\) In the following discussion, the jo section is represented by the netori (introduction). The main body of the composition is the equivalent of the ha section.


\(^2\)Ibid., pp. 78, 80.
tomede (coda) is comparable to the kyu section.

Each orchestral performance (kangen) of Gagaku begins with a short introduction (netori) in which the key of the piece is established. The netori is played by the leader of each instrumental group. The sho (mouth organ) player begins and is joined by the hichiriki (oboe). Shortly thereafter the hichiriki sounds the fundamental tone, and the flute and kakko (drum) enter. Once the flute's phrase ends, the strings (biwa, koto) enter. Two notes are played on the biwa after which the koto enters. The two instruments play until the netori ends on the three notes that end all compositions written in the same mode (choshi).\(^1\) All netori follow an identical format but differ in melodic detail.

The netori is followed by the main body of a Gagaku composition which opens with the principal melody being played on the solo flute in instrumental and dance pieces or the solo voice in vocal compositions. The tempo of the solo is slower than that of the main body of the piece, although rhythmic proportions are exact. Beats one and three are usually stressed, and there is a slight accent on beat four.\(^2\)

In an orchestral performance, after a few measures the flute is joined by the percussion instruments which help

\(^1\)Ibid., pp. 74-75. \(^2\)Ibid., pp. 72-73.
to outline the main points of rhythmic stress. There are two types of percussion patterns. The taiko has a strong stroke every four measures in one pattern and every eight measures in the other pattern. In the four measure pattern, the flute plays alone for one pattern. At the strong stroke of the taiko in the second pattern, the wind instruments enter. This particular place in the composition is called tsure-dokoro or joining place. The tsure-dokoro occurs on the first strong beat of the taiko in the eight measure pattern, but the first beat of the flute solo and the first beat of the percussion pattern may not coincide with each other. The first biwa enters two measures after the tsure-dokoro. The first koto enters two measures later. The second biwa and the second koto subsequently make staggered entrances (if they are used).

Almost all Togaku compositions (kangen and Bugaku) end with the final stroke of the taiko on the fundamental note of the choshi. The composition ends with a coda (tomede) which is played by the first chair performers. The sho, hichiriki, and flute players sustain the final note and are joined by those playing the koto and biwa. After a breath, the hichiriki returns. The sho and flute players play a short melodic pattern during the hichiriki's pause. The kakko player inserts two short rolls; the koto player

\[1\text{Ibid.}\]
plays an octave pattern; and the biwa player plays a seven note octave and fifth pattern. The final note of the biwa comes between the last two notes of the koto, and the composition ends.¹

Bugaku (dance compositions) begins with an introduction called choshi (same term used for mode) which can occur in either a long or short version. There is usually no netori in the long version. The introduction begins with a solo sho. After a short solo, the remaining sho players enter one at a time, each playing the same melody in imitation. The hichiriki players enter in the same fashion but playing a different melody. In the short version of the choshi, the flute and kakko players enter and play the standard netori, but in the longer version, the sho players continue after the hichiriki players stop. The flute player begins a netori (if one is included) after which all instrument groups begin and play until the end. Other versions of the choshi are played on the flute or a group of flutes with or without kakko accompaniment.²

¹Ibid., p. 74. ²Ibid., p. 76.
CHAPTER V

AN INSTRUCTIONAL SEQUENCE BASED ON
A CONCEPTUAL DESCRIPTION OF THE
MUSIC OF FIVE CULTURES

Most cultures produce organized sounds which are described as music and which possess common elemental characteristics or concepts. When students perceive these concepts and identify ways they are handled within the music of a particular culture, a deeper understanding of the structure of music may be an important result. The instructional sequence which follows incorporates a conceptual description of selected musical elements (dynamics, timbre, texture, rhythm, melody, harmony, and form) in a serial listing of the concepts and their related percepts. It is intended for integration into the music curriculum by music teachers who may or may not be familiar with music from non-Western cultures. This material is intended to be used in conjunction with the conceptual teaching of Western music.

The sequence which incorporates music from Australia, Ghana, India, Indonesia, and Japan is divided into four levels which roughly correspond to elementary grades (K)1-6. Four levels are used instead of six in order to allow the
teacher some flexibility in deciding when to use each level. The concepts and percepts used parallel those of Western music whenever possible. Each concept is presented at each level and divided into its corresponding percepts. Explanations using specific non-Western musical terms are included in the conceptual description found in chapter IV. Applicable music listening examples from each culture are listed following each concept and percept.

The five cultures represented in this study recognize all of the concepts except harmony as a part of their music. Harmony as a concept occurs only in Japanese Gagaku music. Percepts introduced at the early levels (I, II) are presented comparably to the ways that they are used in Western music. Percepts at later levels (III, IV) focus on their uses in specific cultures. A discography of the listening examples included in this report follows the final chapter.

Dynamics
Level I
Dynamics refers to loud (forte) and soft (piano) sounds in music.

Listening examples
Australia: Bora Songs (Side 1, no. 1)
Ghana: Cult Songs
India: Ragam and Thanam—Ragam: Karaharapriya and Pallavi
Indonesia: Kebjar Teruna
Japan: Nasori

Level II

Dynamic changes in music occur suddenly [piano (p), forte (f), sforzando (sfz)] or gradually [crescendo (cresc.) or , decrescendo (desc.) or ].

Musical sounds may range from extremely soft (ppp) to extremely loud (fff).

Listening examples
Australia: Bora Songs (Side 1, nos. 1 and 6)
Ghana: Cult Songs
India: Ragam and Thanam—Ragam: Karaharapriya
Indonesia: Kebjar Teruna; Topeng Tua
Japan: Nasori

Level III

Dynamic changes are used to mark the ends of phrases in African, Australian, and Gagaku music. In some Aborigi­
ginal music, the beginnings of songs are characterized by loud, high sounds descending to soft, low sounds. Dynamic contras­ts occur between the drone and other parts in Indian classical music. Dynamic changes in gamelan music are directly related to tempo and timbre. At the direction of the drummer or the rebab player, a performance will either
speed up or slow down and get respectively louder or softer.

Listening examples
Australia: Malakari Song
Ghana: Ashanta Chant II
India: Ragamanlika Raga--Neelambari
Indonesia: Topeng Tua; Kebjar Teruna
Japan: Hassen

Level IV
Dynamics are related to other elements: timbre--
changes in the number or type of instruments or voices in a
composition can cause changes in dynamics; form--dynamic
changes at phrase endings are one way to shape melodies and
to define the form of a composition.

Australia
In "Malakari Song" each section begins loudly and
ends softly.

Ghana
Phrases in "Cult Songs" begin loudly and end softly.

India
The drone, played on the tamboura, opens the piece,
"Ragamanlika Raga--Neelambari," softly. The entrance of
the violin and mrdanga (drum) changes the dynamic level of
the composition.
Indonesia

Of the two playing styles--soft and loud--the soft style is produced by the instrumental combination of flute, rebab, and chelempung zither. The loud style emphasizes the bronze instruments.

Japan

Dynamic changes are used to shape phrases within a melody. Percussion instruments outline the strong and weak points in each phrase.

Listening examples
Australia: Malakari Song
Ghana: Cult Songs
India: Ragamanlika Ragas--Neelambari
Indonesia: Topeng Tua (loud style); Gambang Suling (soft style)
Japan: Irite

Timbre

Level I

Timbre refers to the unique sounds produced by voices, instruments, or other sound sources.

Australia

Both voices and instruments are present in Aboriginal music.
Ghana

The music of the Akan and Ewe tribes uses both voices and instruments.

India

Indian classical music includes both voices and instruments.

Indonesia

Indonesian gamelan music employs both voices and instruments.

Japan

Japanese Gagaku music is primarily instrumental but, sometimes, includes voices.

Listening examples
Australia: Ungginyu; Women's Wungka Songs
Ghana: Ewe Atsimevu; Cult Songs
India: Bhimsen Joshi
Indonesia: Topeng (Side 2, no. 1)
Japan: Irite

Level II

Vocal sounds are produced in a variety of ways and vary in quality. Instrumental sounds are percussive and non-percussive.
**Australia**

Vocal sounds include hissing, high pitched falsetto, ululating, growling, shouting, shrieking, wailing, speaking, melismatic singing, and wordless vocalizations. The quality of the voice ranges from clear to husky. Accompaniments may be percussive, non-percussive, or a combination of the two.

**Ghana**

The quality of the voice ranges from clear to nasal, and vocal sounds may be accompanied or unaccompanied. Instrumental ensembles may consist of percussion instruments, non-percussion instruments, or a combination of the two.

**India**

The quality of the voice is judged on the basis of the singer's ability to handle the musical material with control and artistic sensitivity, not beautiful sound. Instrumental sounds are both percussive and non-percussive.

**Indonesia**

Vocal parts are supplied by males and females. Instruments are percussive and non-percussive.

**Japan**

The quality of the voice is similar to the speaking voice. No ornaments are used, and there is no vibrato or
any attempt to adorn the voice for the sake of beauty. Gagaku instrumentation includes percussion instruments, and, sometimes, the human voice.

Listening example
Australia: Bunggul Dance; Bora Song (Side 1, no. 1)
Ghana: Ashanta Chant II
India: Pallavi--Neraval; Bhimsen Joshi
Indonesia: Topeng Tua
Japan: Etenraku

Level III

Vocal and instrumental groups may use voices or instruments that are similar (homogeneous) or different (mixed). The instruments that are used by each culture may be placed in one of the traditional instrument families: chordophones (strings), aerophones (winds), and idiophones/membranophones (percussion).

Australia
Both male and female voices are used. Percussion instruments include drums, paired and single beating sticks, a stone or shield beaten on a mound of earth, paired boomerangs, rasps, and hand beaten skin bundles. Other percussive accompaniments occur in the form of hand clapping, foot stamping, and thigh slapping (used only by females). Non-percussive instruments include the didjeridu,
the ulbura, and the bullroarer. The ulbura and the bullroarer are used only in the secret ceremonies. The didjeridu produces a drone-like fundamental tone and two overtones pitched a major tenth apart. The drum is a hollow log with no membrane that is played by striking it with a stick. Beating sticks are two cigar-shaped or flat pieces of hardwood which produce a high pitched sound when struck together.

**Ghana**

Male and female vocalists sing alone and with instrumental accompaniment. Melodic instruments include flutes, trumpets, and lutes. Percussion instruments include drums, rattles, and bells. The Ewe orchestra is a percussion orchestra that has three sections. The Gankogui (double bell), the Axatse (rattle), and the Atoke (gong) form the rhythm section. The drums (Klodzie, Sogo, Kidi, Atsimevu, and Kagen) comprise the main body of the orchestra. Singing and hand clapping are the third section of the orchestra.

**India**

A variety of vocal and instrumental combinations are possible as long as a drone, melody, and rhythm are present. String, wind, and percussion instruments are used. Stringed instruments include the vina or bin, the sitar, the sarod,
the sarangi, the violin, and the tamboura. Wind instruments include the flute, the nagasvaram, the ottu and the shehnei or surnei. Percussion instruments are represented by the mrdanga or pakhavaj, the kanjira, the ghatam, the talam, the tavil, and the naghara.

**Indonesia**

Vocal sounds are produced by a small chorus in Java and by a soloist in Bali. Instrumental types include pot gongs (bonang, trompong), xylophone-like instruments with bronze keys over a trough resonator (gender, saron), xylophone-like instruments using teak or bamboo bars (gambang), hanging gongs (kempur, kempul, kethuk, kenong, ageng, suwukan), drums (kendang, bedug), the flute (suling), strings (zithers, rebab), and the small cymbals.

**Japan**

Togaku compositions are written for wind instruments (three sho, three hichiriki, three ryuteki), stringed instruments (two biwa and two gaku-so), and percussion instruments (one kakko, one shoko, and one taiko). Koma-gaku uses the Komabue instead of the ryuteki. Strings are usually deleted from most Koma-gaku and all Bugaku. Gagaku performers are always male.

**Listening examples**

Australia: Bunggul Dance Song "Seagull"; Women's Wungka Dance Songs
Ghana: Atsiagbeka; Cult Songs
India: Ragam and Thanam--Ragam: Karaharapriya; Ragamanlika
Ragas--Neelambari
Indonesia: Topeng Tua; Untitled Composition
Japan: Hassen

Level IV
Timbre is often related to other elements:
dynamics--some instruments have naturally loud or soft
sounds. Adding instruments to or deleting instruments from
a performing group changes the dynamic level. Texture--
one instrument introduces a melody as a single line; other
instruments elaborate upon that melody producing several
lines or strands simultaneously. Melody--in Australia and
Ghana, some instruments are limited by their construction
regarding the types of melodies that can be produced. In
India, some instruments play a drone while other instruments
play a melody. Instruments in an Indonesian gamelan are
grouped according to whether they play the basic melody or
an ornamented version of that melody. Opening melodies in
Japanese Gagaku music are introduced by a particular instru-
ment; other instruments join the solo instrument in a speci-
fied order playing variations on the solo melody. Rhythm--
percussion instruments are usually used to define rhythmic
structure. The sounding of specific instruments at certain
times in an Indonesian gamelan performance determines the
beginnings and ends of rhythmic cycles. Harmony—the pipes of the sho in Gagaku music produce harmonies built in fifths and fourths. Form—the sounding of specific instruments at particular times during a performance determines the form of gamelan compositions. In Gagaku music, form is also determined by melodic fragments that are played by some instruments.

Listening examples
Australia: Bunggul Dance Song "Seagull"
Ghana: Agbadza (Slow)
India: Ragamanlika Ragas—Neelambari
Indonesia: Topeng Tua
Japan: Nasori

Texture
Level I

Texture refers to the number of lines (strands) of music played simultaneously. Textures are either monophonic or polyphonic.

Australia

One line of music is sometimes heard in the form of solo singing in Aboriginal music.

Ghana

Single lines of melody and rhythm form a linear texture.
India

Linear textures occur when either the drone or a melodic or rhythmic instrument is played alone.

Indonesia

Single lines of music are heard during introductions of gamelan music.

Japan

Single lines of Gagaku music can be heard at the beginnings of introductions and the main sections of Gagaku compositions.

Listening Examples
Australia: Ungginyu
Ghana: Adzida
India: Ragam and Thanam--Ragam: Karaharapriya
Indonesia: Gabor
Japan: Etenraku

Level II

Two or more lines of music may be played simultaneously.

Australia

More than one line of music can be heard as melody with accompaniment in Aboriginal music.
Ghana

Multilinear melodic textures include solo and accompaniment or solo and ostinati.

India

The number of melodic lines increases as the number of melodic instruments increases.

Indonesia

Following the introduction, one or more ostinato patterns are played simultaneously.

Japan

The introductory instrument is joined by other instruments resulting in the playing of several melodic lines simultaneously.

Listening examples

Australia: Antjali Song
Ghana: Adzida
India: Pallavi--Neraval
Indonesia: Tabuhan Djoged
Japan: Etenraku

Level III

When several lines (strands) of music are played at the same time, the lines may serve different functions: lead, background, or drone. Melodic lines may be varied
through the use of ornamentation, stratification, paraphrasing, or polyphony.

**Australia**

Several lines of melody are created when individual singers sing in parallel octaves, thirds, fourths, or fifths with themselves.

**Ghana**

Rhythmic techniques which produce a multilinear texture include the playing of duple and triple rhythms simultaneously and the movement of the basic pulse with the rhythms of rhythmic phrases. Multilinear rhythms may be graded in density or complexity on the basis of whether the instrument plays lead or accompaniment. These rhythms may also be spaced so that interlocking rhythmic patterns which form cross rhythms or polyrhythms result.

**India**

The addition of rhythm instruments may serve to increase the number of lines in a composition.

**Indonesia**

Ostinato patterns are layered in order to produce several layers (sometimes as many as twenty-five) of simultaneous sound. Layering is both melodic and rhythmic.
Several instruments play characteristic melodies or melodic fragments together.

Listening examples
Australia: Funeral Dance
Ghana: Atsiagbeko; Agbadza (Slow)
India: Ragam and Thanam--Ragam: Karaharapriya
Indonesia: Segera Madu
Japan: Irite

Level IV
Texture is related to other elements. Timbre—one instrument or group of instruments is assigned a melody. Other instruments are assigned variations of the same melody either separately or together. In Ghanian musical ensembles, instruments are chosen on the basis of their ability to contribute to the rhythmic texture of a composition. In Australia and India, a drone is played on some instruments the melody on others. Melody—voices in Aboriginal music sometimes sing in parallel thirds, fourths, fifths, or octaves. Specific groups of instruments in the Indonesian gamelan are responsible for the basic melody; other instrumentalists either embellish or play variations of the melody. Both linear and multilinear melodic lines are included in Indian classical music. While Gagaku music generally opens with a solo melody followed by
variations, Indian classical music opens with a drone which is subsequently joined by other melodic lines. Rhythm—several different rhythmic lines are sometimes played simultaneously on percussion instruments.

Listening examples
Australia: Women’s Funeral Dance Song
Ghana: Adzida
India: Janani Mamava—Raga Bhairavi, Tala Misra Chapu
Indonesia: Topeng Tua
Japan: Nasori

Rhythm

Level I

Rhythm concerns the beat or pulse of music. Beats in music may be strong or weak. They may move at a fast, slow, or medium speed. Melodic rhythm consists of long and short durations.

Australia
Rhythmic structures may be strict or free.

Ghana
Rhythmic structures may be strict or free.

India
Rhythmic structures may be strict of free. The basic time unit is called matra (Hindustani) or aksara
(Karnatak). The matra (aksara) is the shortest time in which a syllable can be pronounced. Each time unit can be played at a slow, medium, or fast speed. In the Karnatak system, each one is twice as long as the one which precedes it. Hindustani rhythmic ratios are not as strict.

Indonesia

Gamelan music has a strong beat which may be fast, medium, or slow.

Japan

Gagaku rhythms may be strict or free. Compositions usually begin slowly and gradually accelerate.

Listening examples
Australia: Bunggul Dance Song "Spider"; Ungginyu
Ghana: Fast Agbadza
India: Ragamanlika Ragas--Neelambari; Karpagame Ragam--Madhyamavathi, Thalam--Aadhi
Indonesia: Kebjar Teruna
Japan: Irite

Level II

Beats are grouped together to form metrical units of 2, 3, 4, or more beats. Rhythmic units may be defined by stress, duration, or position—either alone or in combination with each other.
**Australia**

The basic pulse may be regularly spaced units of three or four. Common patterns used in children's songs include ♩ ♩ ♩ or ♩ ♩ ♩ ♩.

**Ghana**

In strict time, rhythms are controlled by a fixed time line which may be equally divided into 2 (♩), 4 (♩♩), 8 (♩♩♩), or 16 (♩♩♩♩) beats or 3 (♩), 6 (♩♩), 12 (♩♩♩), or 24 (♩♩♩♩) beats. Rhythms are duple, triple, or a combination of the two. Rhythms in free time are determined by the individual performer.

**India**

The rhythmic system revolves around the tala, an isorhythmic cycle which contains from 3 to 128 beats. The beats are divided into smaller rhythmic units (angas) through the use of accents or by stressing particular beats. Sam (X), the most important beat, is indicated by a hard stroke. Khali (veesu, visarjitam) (0), the empty beat, is designated by a wave of the hand.

**Indonesia**

Beats are grouped together in metrical units of two beats or multiples of two beats.
Three rhythmic structures are used: eight beats (nobe-byoshi) for slow tempi, four beats (haya-byoshi) for medium tempi, and two beats (ozze-byoshi) for fast tempi. Some dance meters are mixtures of two and four beats (tada-byoshi) or mixtures of two and three beats (yatara-byoshi).

Listening examples
Australia: Malakari Song "Centipede"
Ghana: Ewe Atsimevu
India: Karpagame Ragam--Madhyamavathi, Thalam--Aadhi
Indonesia: Topeng Tua
Japan: Nasori; Hassen

Level III
Aboriginal music uses certain characteristic beat groupings which involve syncopation, isorhythm, and, sometimes, polyrhythm. Ghanian rhythms are characterized by syncopation, hemiola, crossrhythms, rhythmic grading, or rhythmic variations. Variations in the rhythms of Indian classical music are obtained by combining sections of the tala in various ways. Gamelan rhythms are organized on the basis of position as opposed to stress or duration. Rhythmic variations are used to a limited extent in Gagaku music.
Australia

If the eighth note is the basic time unit, the basic pulse will consist of groups of dotted quarter notes. Common patterns include . . . ; . . ; or . . . .

Ghana

Rhythmic patterns are built around time lines. These patterns sometimes correspond to conductor's beat patterns and may be equally divided (divisive) or unequally divided (additive). Rhythmic variations also occur.

India

The tala has three types of angas (rhythmic units): anudruta (\(\text{\textdegree}\))—counted as a beat and equal to one matra; druta (o)—counted as a beat and a wave of the hand and equal to two matras; and laghu (l)—counted as a beat and the counting of fingers. A laghu equals 3, 4, 5, 7, or 9 matras.

Indonesia

The longest gong unit, gongan, is marked at the end by the sounding of a large, low pitched gong. A gongan is subdivided by the sounding of other gongs on or between beats. Each gong establishes its own rhythmic level.
In some Togaku compositions, slight variations on basic rhythms are played by some instruments.

Listening examples
Australia: Bora Songs (Side 2, nos. 1 and 2)
Ghana: Agbadza; Cult Songs
India: Karpagame Ragam--Madhyamavathi, Thalam-Aadhi
Indonesia: Topeng Tua
Japan: Etenraku

Level IV
Fundamental aspects of rhythm are combined in various ways resulting in more complex rhythms.

Australia
Primary rhythms are combined to form rhythmic patterns. Rhythmic patterns are used to unite information in long verses, serve as a bridge between different sections of a song and provide information concerning a song's content in areas where language barriers exist. In some areas, rhythmic patterns and melody are combined in an isorhythmic fashion. The isorhythmic pattern and the basic pulse combine to produce polyrhythm.

Ghana
Rhythmic variations may utilize syncopation, cross rhythms, polyrhythms, or hemiola.
India

Each laghu (1) is combined with the other angas to produce seven tala types: eke tala (1), roopaka tala (01), matya tala (101), dhruva tala (1011), tripata tala (100), jhampa (tala 1ωo), and ata tala (1100). By using the above tala types and varying the value of laghu (1), formulas for the most commonly used talas may be obtained. In Karnatak music, the most commonly used talas include adi tala--1₄9o (4 + 2 + 2), roopaka tala--1₄ (2 + 4 or 2 + 2 + 2), jhampa tala--1₄1 (7 + 1 + 2), chapu tala (3 + 4), and khanda chapu tala (2 + 3)--khanda and chapu talas are borrowed from folk music. In Hindustani music, the most commonly used talas include kaharuva tal (4 matras), dadra tal (3 + 3 matras), roopak tal (3 + 2 + 2 matras), jhaptal (2 + 3 + 2 + 3 matras), ektal (4 + 4 + 2 + 2 matras), chautal (2 + 2 + 2 + 2 + 2 matras), deepchandi tal (3 + 4 + 3 + 4 matras), dhmar tal (5 + 2 + 3 + 4 matras), jhumra tal (3 + 4 + 3 + 4 matras), tilvada tal (4 + 4 + 4 + 4 matras). Talas having seemingly identical beat divisions are distinguishable by particular sets of bols called theka. Bols are mnemonic devices which indicate each drum stroke and enable artists to communicate during performances.

Indonesia

Each beat consists of two levels of stress: dhing
(secondary) and dhong (primary) which are based on position
not relative duration or accent. Every rhythmic level and
each of its primary and secondary levels of stress is
divided into a dhing-dhong pattern. The basic pulse
(KETEG) always falls on a dhong. When kethuk is played on
the basic pulse, the patterns are given special names--
kethuk ngganter, kethuk kerepan, kethuk kerep, and kethuk
arang/awis. In each pattern, the kethuk plays on the
first, second, fourth, or eighth beat, respectively. A
series of kethuk patterns is marked at the end by a kenong
gong and is called a kenong unit. The combination of
rhythmic units produces rhythmic stratification.

Japan
Rhythmic movement is used to define form. A slow
beginning that gradually accelerates is called jo-ha-kyu.
Each section moves faster than the ones that precedes it.

Listening examples
Australia: Malakari Song
Ghana: Cult Songs
India: Karpargame--Ragam--Madhyamavathi, Thalam--Aadhi
Indonesia: Gamelan Gong Kebjar
Japan: Goshoraku
Melody
Level I

A melody is the tune of a song. Melodies consist of sounds that move up, down, or repeat. High and low sounds determine melodic range. Notes that move up, down, or repeat determine melodic contour.

Australia

Most Aboriginal melodies are terraced. Song openings are characterized by a series of high notes which descend to low notes, ascend, and fall again. Melodic range varies from monotone chanting to nearly two octaves.

Ghana

Melodic range is limited by the construction of the instruments involved or the layout of the keys or strings of particular instruments.

India

Melodies in Indian classical music are based on melodic fragments called ragas. Ragas determine melodic range and contour.

Indonesia

Melodies are based on particular formulas or contours called patet which are similar to Western modes.
Japan

Melodic range is usually narrow, and the contour of the melody shows little movement.

Listening examples
Australia: Bora Song (Side 2, no. 1); Ontoimo Owa; Bunggul Dance Song "Spider"
Ghana: Ewe Atsimevu
India: Janani Mamava--Raga Bharavi, Tala--Misra Chapu
Indonesia: Topeng Tua

Level II

Some melodies consist of smaller sections called phrases the ends of which may be defined by ostinato patterns, dynamic changes, pitch relationship to a tonal center, or colotomic instruments. Other melodies may proceed continuously or be periodically interrupted by non-musical sounds.

Australia

Aboriginal melodies pivot around firmly established pitches. This movement constitutes the "flavor" of the ancestor who is the subject of the song. Some melodies proceed uninterrupted from beginning to end (continuous song) while others are interrupted by shouts, wails, or speech (discontinuous song).
Ghana

Melodic phrases may consist of sequences of repeated melodic patterns or figures which may be limited by the general construction of an instrument.

India

Each raga uses characteristic melodic units (pakad, chalan, tan, sanchara, or varna) that are similar to phrases. Melodic sections begin and end on definite notes (graha and nyasa).

Indonesia

In each patet a specific set of tones (tonic and the note a fifth above or a fourth below) receives specific colotomie and melodic emphasis. Each patet can be identified by special introductory and cadential material.

Japan

Melodies consist of unrelated fragments.

Listening examples

Australia: Ungginyu; Bora Songs (Side 1, nos. 1 and 2)
Ghana: Ewe Atsimevu; Cult Songs
India: Ragam and Thanam--Ragam Karaharapriya
Indonesia: Topeng Tua
Japan: Manzairaku
Level III

Melodic materials can be summarized in the form of scales or modes: diatonic, chasmatonic, hemitonal, or anhemitonal (Australia); diatonic (Ghana); ragas (India); pelog and slendro modes (Indonesia); ryo and ritsu modes (Japan).

Australia

Pitches may be summarized in the form of scales. Various diatonic, chasmatonic, hemitonal, and anhemitonal scales are used in Aboriginal music. Modes may vary due to modulations from one section to another, changes in the male participants, the use of individually owned songs, or the end of a dance.

Ghana

Pitches are not absolute and are not based on A = 440 Hz. Ewe scales are primarily pentatonic with slight differences in intonation although both anhemitonic and hemitonic varieties occur. The Akan prefer heptatonic scales. Modes can be built upon any scale degree.

India

Ragas are scalar melodic forms based on a variety of modes (jatis). The distance from one tone to another is called a sruti. By definition, a sruti is the smallest interval perceptible to the human ear. Srutis vary in size
from 22, 66, or 90 cents. The distance from one interval to another is a combination of three or four srutis called a svara. The two basic scales use the following combinations of srutis: sa-gramma--4 3 2 4 4 3 2 srutis and ma-gramma 4 3 4 2 4 3 2 srutis. These scales provide the material for the fourteen modes (mucchanas) that are used. The seven most useful mucchanas are referred to as jatis. Most jatis consist of seven tones. Eleven additional jatis may be formed from modes having less than seven tones. The fundamental scales are composed of the following tones (svaras): Shadja (Sa), Vikrita rishaba (ri), Rishaba (Ri), Vikrita gandhara (ga), Gandhara (Ga), Madhyama (Ma), Vikrita madhyama (ma), Panchama (Pa), Vikrita dhaivata (Dha), Vikrita nishada (ni), and Nishada (Ni). All ragas are composed of a definite set of from five to nine notes. The important notes in a raga are designated as vadi, which may or may not be the starting note (Sa), and samvadi, a fourth or fifth above vadi. These notes are similar to the reciting tones of Gregorian Chant and coincide with important tala beats.

Indonesia

Slendro (Java) or saih gender wayang (Bali) and pelog (Java) or saih pitu (Bali) are two basic scales used in gamelan compositions. Selisir is a four note scale associated with the gamelan gong, gamelan gong kebjar,
gamelan pelegongan, and other ensembles. Scales consist of from five to seven tones. The pitches of slendro and their Western approximations are nem \( (c^1) \), barang \( (d^2) \), gulu \( (e^2) \), dada \( (f^2) \), lima \( (a^2) \), and nem \( (c^3) \). Pelog's pitches are nem \( (e^2) \), barang \( (f#^2) \), penunggul bem \( (g^2) \), gulu \( (a^2) \), dada \( (b^2) \), pelog \( (c#^2) \), lima \( (d^2) \), and nem \( (e^3) \). Two of pelog's pitches are exchange pitches used for modulation. Pitch values range from 100 to 300 cents (an equal temperament half step equals 100 cents). The approximate pitches of saih gender wayang are dong \( (f#^1) \), deng \( (g#^1) \), dung \( (b^1) \), dang \( (c#^2) \), ding, \( (e^2) \), and dong \( (f#^2) \), while saih pitu includes ding \( (d^b2) \), dong \( (e^b2) \), deng \( (f^2) \), penyorog \( (g^b2) \), dung \( (a^b2) \), dang \( (b^b2) \), penero \( (c^3) \), and ding \( (d^b3) \). Each tuning system has three modes or patet. Slendro modes includes nem, sanga, and manyura. The modes of pelog are lima, nem, and barang.

**Japan**

Gagaku scales use sets of seven note series (choshi) taken from twelve basic pitches. Compositions are based on two basic scale structures, ryo and ritsu, and six modes (three ryo and three ritsu). Modes are used for transposition. A transposed piece (watashimono) is a paraphrase of another original composition. The ryo modes are ichikotsucho D, sojo G, and taishikicho E. The ritsu
modes are hyojo E, oshikicho A, and banshikicho B. Pieces written in one mode are always transposed within that mode. Pieces written in the ryo E mode of taishikicho are never transposed.

Listening examples
Australia: Malakari Song
Ghana: Cult Song
India: Janani Mamava—Raga Bhairavi, Tala Misra Chapu
Indonesia: Tabuhan Djoged (slendro scale); Gambang Suling (pelog scale)
Japan: Etenraku (hyojo E); Karyobin (itchikotsucho D)

Level IV
Melodies are developed through the use of ornamentation, microtones, sequences, countermelodies, and/or stratification.

Australia
Pitches may be blurred or ornamented through the use of microtonal trills or slides.

Ghana
Scalar melodies use the following intervallic sequences: two basic descending intervals of a perfect fourth, three sequences of thirds or two consecutive thirds and a second, two sequences of seconds and thirds, a sequence of major thirds and minor seconds, and a sequence
of tetrachords or pentachords. Linear melodies use the hocket technique, parallel intervals, simultaneous melodies, or melody and one or more ostinati.

India

Performers improvise on ragas within a prescribed set of rules. The ascending and descending forms of ragas are not necessarily identical. Notes may or may not proceed in an orderly manner; they may change direction in order to repeat notes or to add new notes. Specific notes are ornamented (never the tonic or its dominant). Some ragas have their own particular ornaments. Throughout a performance, each raga is accompanied by a drone of its dominant or subdominant.

Indonesia

Individual melodies are combined to form layers of musical sound. Saron and gender performers play the basic melody. The purest (slowest) form of the melody is played on the saron demung and saron barung, and the melody in repeated notes is played on the saron panerus. The bonang are assigned melodic variations. The gambang kayu player paraphrases the melody with rapid passages, sometimes playing independent lines and octaves. The part of the zither ornaments the melody and that of the suling forms short, highly ornamented phrases which anticipate the notes of the kenong and the kempul.
Japan

Melodies are developed through the assembling of short melodies or fragments played on each instrument. The wind instruments (sho, flute, hichiriki) are assigned the principal melody. The part of the strings (gaku-so and wagon) include stereotyped patterns and occasional melodies and graces. Arpeggios and, sometimes, a two or three note melodic fragment are played on the biwa.

Listening examples
Australia: Antjali Song
Ghana: Cult Songs
India: Ragam and Thanam--Ragam: Karaharapriya
Indonesia: Topeng Tua
Japan: Nasori

Harmony

The music from four of the countries included in this report is perceived horizontally by the cultures from which it originates although, when two or more different pitches are sounded simultaneously, harmony is produced in a theoretical sense. In Japanese Gagaku music, chordal harmony is recognized by the Japanese culture as a vertical aspect of the music. Therefore, only Japanese Gagaku music is represented in this section.
Level I

Harmony refers to the simultaneous sounding of two or more pitches.

Listening examples
Japan: Manzairaku

Level II

Two or more pitches played simultaneously are called chords. Gagaku chords (aitake) are played on the sho and contain from five to six pitches.

Listening examples
Japan: Goshoraku

Level III

Gagaku chords are built in fifths and fourths above the principal or fundamental note. These chords are named for the particular pipe on which the fundamental pitch is played.

Listening example
Japan: Nasori

Level IV

Movement or changing from one chord to another results in chord progressions.
Listening example
Japan: Nasori

Form
Level I

Musical form is determined by repetition and contrast in music. Melodic patterns and rhythmic patterns may be repeated or changed.

Australia

Larger sections are composed of smaller sections which are based on repetition and contrast.

Ghana

Sequentially repeated melodic patterns or figures are the basis of larger forms.

India

Repetition in closed forms or lack of repetition in open forms of the melody (raga) and rhythm (tala) determines the basic form of a composition.

Indonesia

Melodic and rhythmic patterns are repeated in cycles.

Japan

Form is determined by contrasting timbres and tempi rather than by rhythmic and melodic contrasts.
Listening examples

Australia: Malakari Song
Ghana: Adzida; Cult Songs
India: Karpagame--Ragam--Madhyamavathi, Thalam--Aadhi
Indonesia: Topeng Tua
Japan: Manzairaku

Level II

Musical form may be defined by smaller phrases set off by dynamic changes, modal changes, melodic contours, or timbres that combine to form larger sections.

Australia

Bursts of singing of various lengths form small sections.

Ghana

The use of repeated patterns results in many variations of the call/response technique.

India

Many compositions contain four sections: pallavi, anupallavi, caranam or charana, and pallavi in the South (Karnatak) and asthai, antari, sanchari, and abhog or asthai in the North (Hindustani). Each section incorporates a specific melodic theme and the rhythm of a tala.
**Indonesia**

Sections of compositions consist of an introduction followed by one or more ostinato patterns.

**Japan**

Gagaku compositions open with an introduction (netori or choshi) which is followed by a middle section, and a third coda-like section. Each section is distinguished by specific instrumentation and tempo.

**Listening examples**

Australia: Malakari Song

Ghana: Adzida; Ashanta Chant I

India: Karpagame--Ragam--Madhyamavathi, Thalam--Aadhi

Indonesia: Tabuhan Djoged

Japan: Hassen

**Level III**

Musical form may be identified by the instrumentation and/or pitch registers used in a particular composition. Sometimes complex forms are the result of the combining of smaller less complicated sections.

**Australia**

Small sections are combined to form larger, longer pieces which may, in turn, be combined with dancing and costumes to form entire ceremonies.
Ghana

In the Agbadza dance songs, the metrically free introduction is separated from the main body of the piece by a signal from the master drummer. Each instrument enters at a specified time during the composition, thus helping to define the form of the piece.

India

Sections of Indian classical music compositions are distinguishable by the particular range upon which each concentrates. Pallavi uses the lower and middle ranges and emphasizes samvadi. Sanchari uses the upper octave and more daring improvisations. Abhoga is a coda-like section which returns to the original material.

Indonesia

The first statement of the basic melody is played at the opening of a gamelan composition on the sarons (Java) or gender (Bali). The large gong enters at the end of the introduction and thereafter at the end of each section (gongan).

Japan

The netori (introduction) of an orchestral (kangen) composition is played by one member of each instrumental group. The opening melody is played on one each of the sho, the hichiriki, the flute, the biwa, the kakko, and
the koto. The middle section, which is also the main body of the composition, opens with a solo flute or vocal melody in a slow tempo. Percussion instruments (taiko) are then added. The other winds enter at the stroke of the taiko. This passage called tsure-dokoro (joining place) represents the place in the composition where the performers who play the introduction are joined by the other members of the group. The last instruments to enter, the koto and the biwa, do so successively. The coda-like section (tomede) is played by the first chair performers of the group.

Listening examples
Australia: Malakari Song
Ghana: Agbadza
India: Karapagame--Ragam--Madhyamavathi, Thalam--Aadhi
Indonesia: Topeng Tua
Japan: Hassen; Karyobin

Level IV
Musical forms may be described as strophic, rondo (Australia), antiphonal, responsorial (Ghana), or cyclical (Indonesia). Other forms are determined by melody, rhythm (India), or instrumentation (Japan).

Australia

Strophic forms consist of the presentation of a
song followed by silence. Rondo forms use alternate sections of singing and instrumental interludes.

Ghana

Other musical forms include solo with choral refrain and solo and chorus alternations with ostinato accompaniment.

India

Open forms (anibaddha) use variations of melodic themes and no tala. Alap, jod, jhala, tanam, and neraval are open forms. Closed forms (nibaddha) use meaningful words or set tunes and definite rhythms. Examples of closed forms include dhruvapada, kheyal, varnam, kriti, and ragam-tanam-pallavi. Pallavi also occurs as a separate compositional form which usually uses one tala cycle. A complete pallavi opens with an alap which is followed by a tanam. There is no anupallavi. Generally, Indian musical forms are designed to display the characteristics of the raga and/or tala employed. If a composition uses no tala (open forms), each section presents the raga in increasingly complex ways. When compositions use both a tala and a raga, each may be introduced in separate sections of the composition and combined in a third section as in ragam-tanam-pallavi. (The raga and the tala of a composition are usually stated by the performer at the beginning of a performance or indicated in the title of a recorded
composition.) In some instances, both the raga and the tala are played at the outset of the piece, and sections of the composition are distinguished by being played or sung in particular octaves. For example, the first sections of Hindustani and Karnatak closed forms (dhruvapada, kheyal, varnam, and kriti) are performed in the lower and middle octaves, and the second sections in the middle and upper octaves.

**Indonesia**

Each gongan is subdivided by the sounding of pot gongs (kethuk, kenong), and the bonang barung player marks the basic pulse.

**Japan**

The sound of the solo sho opens the introductions of Bugaku compositions. The other players of the sho enter in imitation of the first soloist, and the hichiriki player enters with a different melody. There are long and short versions of the choshi. In the short version, the flute and kakko performers play the standard netori as described in level III. In the long version, the sho players continue after the hichiriki player stops. The flute player begins a netori, and all instrumental groups begin and play until the end.
Listening examples

Australia: Malakari Song; Bora Song (Side 2, no.1)

Ghana: Agbadza

India: Pallavi--Neraval; Modal Music and Improvisations

Indonesia: Gamelan Angklung

Japan: Netori
CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Because music reflects human feelings and experiences, an accurate musical understanding should include a study of the culture from which the music originates. The music of the world is divisible into eight cultural areas: Oceania; Northeast Asia; Southeast Asia; South Asia; West Asia and North Africa; Africa south of the Sahara; Europe; and North, Central, and South America. The countries of Australia, Ghana, India, Indonesia, and Japan are located in five of these areas. The music of the Australian Aborigines, the Akan and Ewe tribes of Ghana, the Indian classical tradition, the Indonesian gamelan, and the Japanese court (Gagaku) are chosen for this study as representative samples of these areas.

One philosophy of music education based on the Tanglewood Symposium of 1967 supports the inclusion of music which represents all members of society in the music education classroom. Articles, books, dissertations, and music series have addressed the teaching or inclusion of non-Western music in the classroom in varying degrees.
Classroom experiments using non-Western music have also yielded results that support this idea. In an effort to train teachers to teach non-Western music and/or to familiarize the educational community with this music, several universities in this country offer courses that focus on non-Western music.

The music of the Australian Aborigines, the Akan and Ewe of Ghana, and the Indonesian gamelan permeates the lives of the people. Although Indian classical music and Japanese Gagaku music are a part of the Indian and Japanese cultures, respectively, each appeals to a specially trained audience.

The music in this report shares common characteristics designated as concepts or elements. An understanding of the structure of music is dependent upon understanding these concepts and their interrelationships. The concepts included in this report are dynamics, timbre, texture, rhythm, melody, harmony, and form. The music from each culture uses all of the concepts except harmony. Harmony, as a musical phenomenon, occurs in Japanese Gagaku music but not in the music of the four other represented countries. Various methods of handling the concepts result in different characteristic sounds. The examination of each concept and its related percepts is incorporated in an instructional sequence which is divided into four
levels. Listening examples which illustrate the concepts and percepts are included in the instructional sequence.

**Conclusions**

Concepts and percepts appear to be present in all known music. Therefore, the study of non-Western music can be approached conceptually. The ordering of the concepts and percepts can be grouped to correspond to similar ones found in Western music. When musical concepts are arranged sequentially, the music may be more easily incorporated into music education classroom instruction. If the principles involved in producing non-Western music are grasped by children in Western music classrooms when presented in terms of concepts and percepts, then the idea of teaching music for its intrinsic values may be reinforced. A more complete knowledge of a people's music is gained by studying the culture of which the music is a part in addition to studying the music. Understanding the people who produce the music and the circumstances surrounding that production may aid the listener in becoming more tolerant of unfamiliar sounds.

The study of non-Western music in the music education classrooms of the United States is beneficial because such study contributes to the understanding and appreciation of the music and the cultures from which the music originates. Studying non-Western music can also
contribute to a better understanding and appreciation of Western music which borrows materials and ideas from non-Western sources. Although much of the music in this report is functional in that it serves a distinct purpose in its own society, the beautiful sounds and the handling of these sounds may also justify the inclusion of the music in a music curriculum.

Most of the music is not harmonic in the Western sense. The melodic and rhythmic intricacies, however, are a source of inspiration for some Western composers. The use of cross rhythms, polyrhythms, free rhythms, and microtonal intervals are aspects that have been and are being explored by Western musicians and which serve as major distinguishing characteristics of much non-Western music. The continued use of microtonal intervals could logically lead to the invention of new instruments and/or the alteration of conventional ones.

Because of the mobility of people throughout the world, opportunities for children to come into contact with a person from another culture are constantly increasing. In addition to studying other cultures in non-Western music classes, studying the music of non-Western cultures helps better prepare children to cope with daily living and contributes to the development of a balanced educational program. Research indicates that children are receptive to non-Western music in direct proportion to their knowledge.

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of a particular culture. Age and conditioning also affect receptivity. The introduction of non-Western music should begin as early as possible--preferably before age 9--in order to offset the natural conditioning of children to Western sounds. Research indicates that children are more receptive to music from other cultures when that music is presented in conjunction with other cultural information rather than in isolation. The use of musical examples that have immediate rhythmic appeal also seems to influence receptivity positively. Each culture has created a variety of organized sounds and silences which it acknowledges as music. The introduction and study of the various musics of the world could have lasting benefits for children in American schools.

Recommendations

The materials in this document are intended to supplement current teaching materials, and to be used with the same musical activities--listening, singing, playing, creating, and moving--that are used in teaching Western music. To incorporate non-Western music into a music curriculum, a teacher may choose to devote several minutes of each class period to a particular culture and demonstrate that culture's handling of a certain musical concept in comparison to the way the same concept would be handled in whatever Western music the class happens
to be studying. Another option for the inclusion of non-Western music in Western music classrooms would involve the periodic devotion of an entire class period to the music of a particular culture, emphasizing the musical concepts and their importance to the variations in sound. Although the goal of music instruction is to increase the student's understanding of the structure of music, which means teaching concepts and their relationships and interrelationships to each other, other information concerning the culture from which the music originates should be included in classroom instruction to promote a more thorough understanding of the music and, possibly, to heighten student interest.

Most recently published music series include at least one example of music from non-Western cultures. Although much research remains to be done, the incorporation of the available non-Western music resources into classroom instruction could be beneficial to children. Research that deals with the degree of success in various methods of presentation, the type and sequence of the music presented, and the degree of incorporation into existing music programs for maximum effectiveness are all areas that need further exploration. College level courses in non-Western music that are accessible to more teachers may provide the practitioner incentive necessary to success-
fully incorporate non-Western music in music classrooms on a regular basis.

Many articles and books have been written about the music of non-Western cultures. However, some bibliographic sources have not been translated into the English language or are difficult to obtain. When the use of non-Western music in the classroom becomes more common, materials may also become easier to obtain.
DISCOGRAPHY

Australia

Lyricord: LLCT 7331, Australia Songs of the Aborigines
Side 1: Bora Songs (1-8), Antjali Song, Malakari Song, Women's Wungka Songs, Ungginyu

Ghana

Explorer Series: Africa--Ancient Ceremonies, Dance Music & Songs of Ghana
Side 2: Ashanta Chant I, Ashanta Chant II

Lyricord: LLCT 7307, Drums of West Africa
Side 1: Ewe Drum Orchestra--Atsiagbeko, Agbadza, Fast Agbadza
Side 2: Blekete Drums--Cult Songs, Adzida

Lyricord: LLCT 7250, Mustapha Tetty Addy Master Drummer from Ghana
Side 1: Ewe Atsimevu

India

London Records: CM9282, Classical Indian Music
Janani Mamava--Raga Bhairavi, Tala Misra Chapu

Lyricord: LLCT 7350 South Indian Strings
Side 1: Ragam and Thanam--Ragam: Karaharapriya, Pallavi--Neraval
Side 2: Ragamanlika Ragas--Neelambari

Nonesuch Records: H2003, The Music of Southern India
Side 1: Karpagame--Ragam--Madnyamavathi, Thalam--Aadhi

Odeon: MOCE1029, Bhimsen Joshi

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**Indonesia**

**Lyricord: LLCT 7179, Gamelan Music of Bali**
- Side 1: Topeng Tua; Kebjar Teruna; Tabuhan Djoged
- Side 2: Segera Madu; Gambang Suling

**Lyricord: LLCT 7301, Java. Music of Mystical Enchantment**
- Side 1: Untitled Composition; Gending Kututmanngung

**Lyricord: LLST 7305, Scintillating Sounds of Bali**
- Side 1: Gabor; Gamelan Angklung; Gamelan Gong Kebjar
- Side 2: Topeng

**Japan**

**Lyricord: LLST 7126, Gagaku. The Imperial Court Music of Japan**
- Side 1: Irite; Etenraku; Manzairaku
- Side 2: Hassen; Nasori; Goshoraku; Karyobin


Sophronia Lois Thomas was born on 2 July 1953 in Hazlehurst, Mississippi, to Ben Thomas and Alma Smith Thomas. In 1971 she graduated from Hazlehurst High School also in Hazlehurst, Mississippi. She received the Bachelor of Music Education degree with a major emphasis in piano and a minor emphasis in voice from the University of Southern Mississippi in Hattiesburg, Mississippi, in 1975 and the Master of Music Education degree from George Peabody College for Teachers of Vanderbilt University in Nashville, Tennessee, in 1977. In 1989, she received the Doctor of Philosophy degree in Music Education from Louisiana State University in Baton Rouge, Louisiana.

Ms. Thomas has taught general music to grades K-6 in the public schools of Savannah, Georgia, and private piano lessons for several years. From 1983 to 1986 she served as a teaching assistant of Music for the Classroom Teacher at Louisiana State University in Baton Rouge. Her duties as teaching assistant included complete responsibility for teaching, testing, and grading music theory, music education methodologies, guitar, and recorder to non-music majors. From 1986 to 1988 she served as full-time music instructor at Mary Holmes College in West Point, Mississippi,
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Approved:

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Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination: November 10, 1989

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