World Music and Folk Instruments

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MUSICAL INSTRUMENTS FROM AROUND THE WORLD

Explanation of the Word "Music"

From the Greek "muses" who were the 9 daughters of Zeus and Mnemosyne. As legend has it, the muses had no individual attributes for a very long time and they equally patronized every form of music and poetry. The muses only developed individual characteristics in the 4th century B.C.

The 9 Muses are:

1. Calliope—Patron of the epic poem
2. Clio—Patron of history
3. Terpsichore—Patron of light poetry and dancing
4. Melpomene—Patron of tragedy
5. Thalia—Patron of comedy
6. Polyhymnia—Patron of lyric poetry
7. Erato—Patron of elegiac poetry
8. Urania—Patron of astronomy
9. Euterp—Patron of Music

The Greeks word for museum, *mouseion*, referred to a shrine with priests and sacrifices that was centered on a cult for the muses.

I. Origins of Music

Music is used in literally dozens of situations in every society. In all societies, it accompanies certain daily activities. Lullabies are a universal musical form, and music is frequently found in association with courtship and recreational games. Secular and religious dances always have some musical accompaniment. But music may also be used in connection with education, and it often forms a part of elaborate greetings and farewells.

The origin of music is not definitely known but there are possibilities in many different activities. Basically it derived from the human speaking voice—not from ordinary speaking but from excited speaking where the voice reaches very high and very low points… almost along a musical scale. Some songs include shouts which we use when very excited and others are very soft, such as lullabies, as if we were speaking low so as not to wake the sleeper.

Vocal signals may also be a possible origin of music. It is much harder to distinguish words when shouted across large distances than it is to tell high notes from low notes or short from long. Also, the sound must be held for a relatively long period of time so that the receiver can make out the call.

It should also be kept in mind that man was not the first to sing…all he had to do was listen to the birds and other animals to get ideas about song. Also natural things around him had musical sounds…a hollow tree trunk makes a good drum sound and indeed many drums are just that. Some stones, when struck, make musical sounds and some of man's tools also make such sounds. The bow-string may have evolved into the stringed instruments.

There are different ideas about the origins of music. Most native accounts attribute the origins of music to supernatural forces. The following account is from the Asaba people of Nigeria:

> The Asaba people say that music was first brought into the country by a hunter named Orgardie, a native of Ibuzo, upon his return from an expedition in search of big game. Orgardie having lost his way in a thick forest, was surprised at hearing sounds of music. He accordingly concealed himself and discovered that the music proceeded from a party of forest spirits that were approaching. From his hiding place, Orgardie managed to hear and observe sufficient to enable him to remember the steps of the dances, and the music of the songs sung; and upon his return to his village he taught his countrymen this music, which was called Egu olo. From Ibuzo music was imported to Asaba land…every fresh dance or song is believed to have been first heard by hunters during their expeditions in the jungles, and attributed to forest spirits. (Merriam, p. 75.)

II. Vocal Music

It is logical to think that the first types of music were simple songs without any instruments playing. Strenuous activity may have brought on the beginnings of song, just through the puffs and pants of the workers. Work calls may have developed into song because of the regularity of the beat. Work songs also serve to keep a large number of people working in unison by providing a rhythm to work by. Many types of work are traditionally accompanied by singing, which helps make a tiresome task more pleasant. Here again the rhythm may be provided by the work itself.

Before writing and books became widespread, legend and history were passed on by storytellers who often sang their stories. Many popular nursery rhymes and ballads are hundreds of years old and often relate historical events. Nursery rhymes may appear whimsical and appropriate for children, but some of them are bitter accounts of social or political problems. "Baa, Baa, Black Sheep" records the complaints of the common people in 16th century England, represented by "the little boy crying in the land," about the amount of wool they had to turn over to the King, "my master," and the rich nobility, "my dame." “Ring-Around-the-Rosy” is about the Black Plague!

Ballads are recitals of events, either imagined or historical which are also entertaining to the audience. Ballads often merely record the events of everyday life. In the American west, cowboys on the range sang many songs about their work with cattle and horses.

Some songs have very special uses and can only be sung during certain ceremonies or on special occasions. We have many of these in New Mexico...songs like "Happy Birthday," "Feliz Cumpleaño," hymns, and Christmas carols are all related to specific occasions. Other cultures, too, have songs which are only sung at certain times such as harvest time, initiation into adulthood, burials, weddings, exorcisms, and other rituals. In many cases it is unthinkable to sing these songs at any other time. Another use for song is fighting. If an Eskimo is angry at someone, he will sing insults at him. As the two enemies sing insults at each other, the group listening will decide who is the victor by the cleverness of the insults. This makes it possible for disagreements to be aired without interfering with group cooperation during the hunt. Also, in the Inuit culture, each man has his own song which no other is allowed to sing.

III. Instrumental Music

There are thousands of different kinds of musical instruments. Some were invented long ago and have spread through many parts of the world. Others are comparatively recent inventions and are found in only a limited area. Instruments may have originally been made to imitate the sound of the human voice and other natural sounds, and also to keep time with vocal music. A simple and extremely handy instrument that can be

used to keep time is the human body. Africans use their entire bodies as percussive instruments to provide rhythmic accompaniment for dancing.

Castanets (Spain and the Caribbean) - To provide rhythm for dancing.

Gourd rattles (American Southwest and Peru) - Rattles are used worldwide to create accompanying rhythms for songs and dances. Southwestern Pueblo Indians carry gourd rattles in their right hands during dances, making rhythms that either match or oppose the dance rhythm itself. (North American Indian music is often composed of opposing rhythms.) Gourd rattles are made by cooking and cleaning the gourds, then removing the seeds and replacing them with a handful of pebbles. The handle is made either of the gourd neck, or a wooden stick that is pegged into the gourd.

Horn Scraper (Central America) - This is a bull horn and is scraped with a stick.

Panpipes (Ecuador) - These appear all over the world wherever bamboo is to be found and are made of varying lengths of bamboo cane bound together. This illustrates a notion that similar inventions often occur in different areas of the world independent of one another.

Flute (Algeria and Africa) - Made of bamboo with red dye for stripes.

Whistle (Oaxaca, Mexico) - Ceramic turtle with mouth piece at turtle's mouth.

Bullroarer (Worldwide) - The bullroarer is a universal noise-maker and has been found in the Americas (among the Eskimo, Kwakiutl, Arapaho, Navajo, Ute, Pomo and the Pueblo Indians), Oceania (New Zealand and Australia), Africa (along the Congo), Europe (England), and the Mediterranean region (Greece).

When the bullroarer is whirled about one's head, it produces a "roaring" or whizzing sound. This sound is caused by the currents of air pushing against the edge of the instrument. It varies from 6 inches to two feet in length, and 2 to five inches in width. Among the Navajo and Hopi, it is made of wood obtained from a lightning-split tree.

The bullroarer is used mainly in ceremonials; often it is used to warn people of an upcoming ceremony. It is, among the Hopi, used to invoke clouds, thunder, and rain. In more humid areas, it is used as a prayer to the wind god for fairer weather. Prehistoric bullroarers have been found here in the Southwest in both Ancestral Pueblo and Hohokam sites. These specimens are made of both wood and bone. Our bullroarer is a Hopi bullroarer from Old Oraibi. It is made of wood. The Hopi often decorated their bullroarers with lightning symbols.

CAUTION: DO NOT LET THE STUDENTS PLAY WITH IT - THERE IS TOO MUCH DANGER OF HEAD OR EYE INJURY

Thumb piano or Sansa or Kalimba(native to Africa) - The foundation board is hollowed out to form a resonating chamber. The body of the sansa is held with four fingers and the metal tongues are plucked with the thumbs. The sansa is primarily used to accompany singers. These are quite complex instruments and occur in great variety. The Shena of Africa have enormous thumb pianos with up to 18 keys. Small ones are used to learn on, often in pastures.

Cochiti Drum (Southwest Pueblo) - The drums made by the people of Cochiti Pueblo are well-known in the Southwest, and are often used by other pueblos in their ceremonies and dances. Cochiti drums are made of either mountain cottonwood (preferably dead and semi-hollow) or aspen wood. The drum heads are made of cow or horse hide, which is soaked, dried and scraped. If a drum has two "voices", or tones, two different thicknesses of hide have been used for each head. Ceremonial drums always have two voices. (The drum in the trunk, like most commercial drums made at Cochiti, has only one voice.) Drums, like rattles, are a common form of rhythmic accompaniment throughout the world.

Gong (China) - This is made of brass and can be beaten with anything. Uses of the gong include:

1. At gates of yamens (residences of Chinese government officials) to announce arrival of visitors
2. Army - signals to retreat
3. Processions - frightens and drives away evil spirits
4. Announces departure of ships
5. During the eclipses it frightens the heavenly dog just as he is about to eat the moon
6. Marks time in songs
7. On the streets a small gong denotes a candy merchants
8. Buddhist temple - calls the attention to sleeping gods

In Indonesia, brass gongs, which symbolize wealth have been used as a form of currency/money

Extended Bibliography

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IV. Instrumental Classification

Musical instruments are classified into one of the following four groups:

1. Idiophones are self-sounding instruments where the whole body vibrates to produce the sound (rattles, cymbals, gongs, etc.)
2. Membranophones are instruments whose sound is produced from a vibrating membrane stretched over a resonating chamber (drums).
3. Chordophones produce sound from vibrating strings (harps, violins, etc.)
4. Aerophones produce sound from a vibrating column of air (flutes, whistles, etc.).

Idiophones:

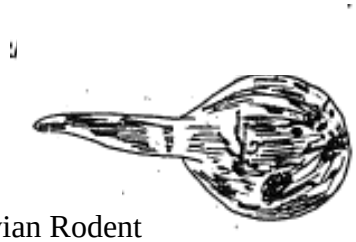
Castanets (Clappers)

There are many ways for people to mark rhythms when they dance. Some of the first sound sources for loud clapping sounds include the clapping of hands or the striking of wood, stones, shells and other natural materials to produce loud clapping sounds. From these early sound sources clapper style instruments developed. Castanets, a type of clapper, are used today by dancers to mark elaborate rhythms.

<u>Activity Suggestion</u>

- Have students look at the shape of the castanets and discuss what objects in nature have a similar shape and might have made a good clapping sound and/or instrument.
- Demonstrate how they are held when played
- Have students produce clapping rhythms
- See if a student using the castanets can produce a similar rhythm
- Then have the student with the castanets try a rhythm and see if the rest of the class can reproduce the same pattern.

Rattles (Ankle, Strung, and Gourd):



Peruvian Rodent

African

Cow-Hooved

Considered one of the oldest instruments, rattles were first used as amulets to ward off evil spirits. Their use expanded quickly into rhythm instruments and children's toys. Interestingly, today rattles retain all these early purposes. Shamans shake rattles during healing ceremonies. Southwestern Pueblo Indians carry gourd rattles in their right hands during dances marking rhythms, and often they are a baby's first toy. Gourd rattles are made by cooking and cleaning the gourds, then removing the seed and replacing them with a handful of pebbles. The handle is made either of the gourd neck, or wooden stick that is pegged into the gourd.

Activity Suggestion

- Have the students pick out the rattles from the other instruments.
- Ask them to examine how they are made, including materials and style of decoration.
- Shake each of the rattles and discuss the different quality of sound each makes.

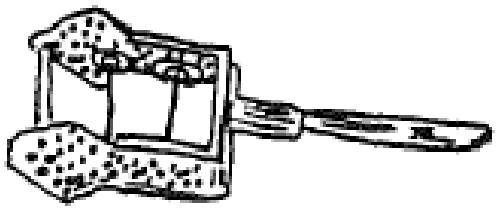
Bells and Pellet Bells:

Camel Clapper bell (Iranian)

Wrap-around Leg Pellet (India)

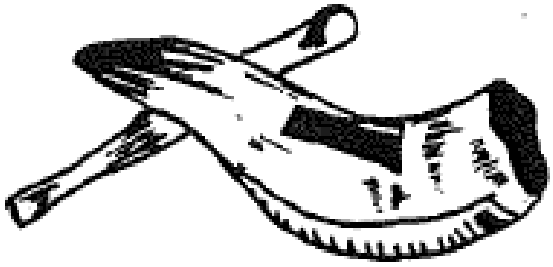
Lost in time is the origin of bells. Like other instruments, bells were probably associated with ritual and magical activities. Even today bells are connected with rituals in churches. They are also worn on dancers' costumes, placed in children's toys, attached to wind chimes, affixed to animal collars and help ring in the New Year.

Sistrum (from the Roman name of the Greek Sistron, Seiein, "To Shake"):



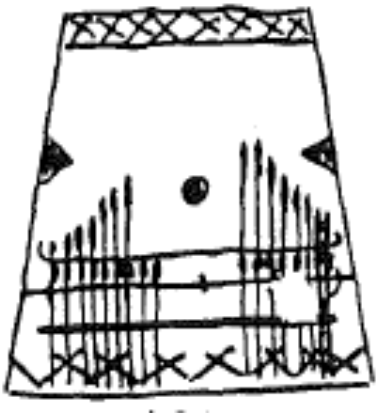
The sistrum probably originated in Egypt where archaeologists find it depicted on tomb wall paintings. From these paintings and hieroglyphs it is known to have been an instrument sacred first to the goddess Hathor and later to Isis. During this time women were the only ones allowed to play it. However, sistrums were found throughout the ancient world associated with many different uses. Today fisherman in Melanesia shake giant sistrums made from bamboo and strung coconut shells to try and attract sharks. Except for limited use in the Christian Monophysite Church in Ethiopia, it is no longer used as an instrument.

Scraped Idiophones (Rasps):



Rasps are made from sticks, bones, gourds and shells. Notches are cut into the surface. When played, a stick is scraped across the notches. Often it is placed on some type of resonator such as a gourd, basket or other hollow container to enhance the sound. It doesn't have a very musical quality but often is used to produce and support rhythmic patterns. Archaeologists have uncovered rasps from as early as the Paleolithic. Rasps, in the past and today, are known to be used in rituals and ceremonies in many parts of the world.

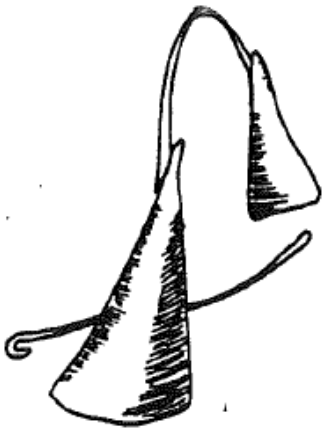
Sansa, Kalimba or Thumb Piano (Native to Africa):



The sansa has many names, is made from many different materials, and comes in a wide variety of sizes. The origins of this instrument is unknown but was unique to the continent of Africa until brought by the African slaves to the Americas. As the name suggests, it is most often played by plucking the keys or tongues with the thumbs while held in the hands.

GONGS:

Chinese Gong



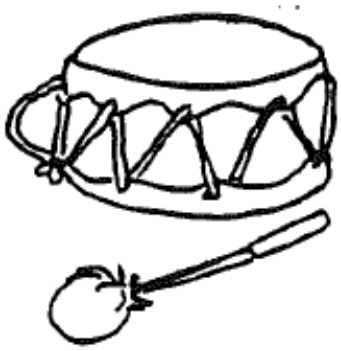
Brazilian Double Gong

Probably the oldest use of gongs was as a protective device against evil spirits. It also makes an excellent signaling device and produces special effects in ceremonies, rituals and musical pieces. The gong in the trunk is from China. It is made of brass and should be beaten with a mallet. Strike the gong in the center for the best sound.

Membranophones (Drums)

No one knows the origin of drums. They were probably used in some form long before they were discovered in archaeological sites during the Neolithic. The early forms were struck with the hand. Drums have played an important role in many cultures. They have been used in rituals, ceremonies, to send messages, etc.

Cochiti Drums - Southwest Pueblo:



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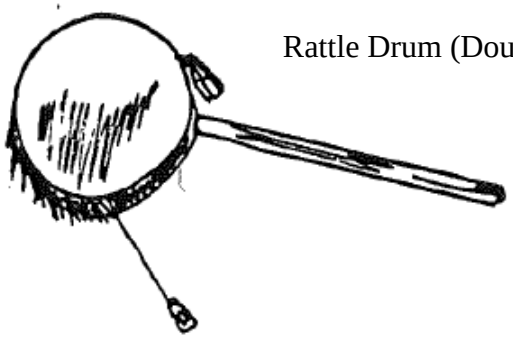
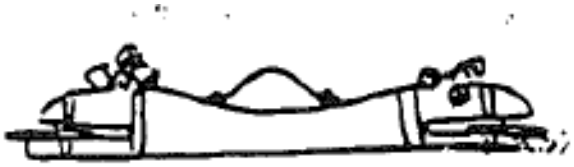


Rattle Drum (Double-headed Clapper drum) - Kenya

The drum in the trunk is a child's toy which was purchased in Kenya. However, this style of drum probably originated in the Far East. It is known as a rattle drum, combining the elements of both the rattle and the drum. Percussion is made by impact of the balls on the ends of the knotted cords with the drumhead. A simple twirling suffices to sound the membrane.

Asian Finger Tambourine-Clapper:



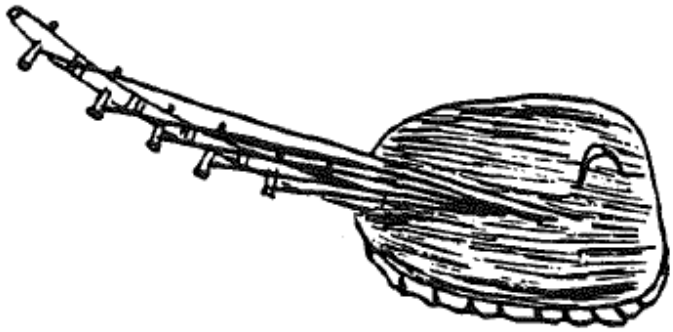
Possible origins include the following:

1. During the Shang Dynasty the Chinese placed and suspended votive objects in the interior of drums.
2. In ancient Japan, Shamans used both drums and rattles and perhaps both were combined into a single instrument for ritual use.

Today uses include:

1. Played by itinerant vendors in China to attract customers.
2. Child's toy
3. In India and Tibet, beggars, snake charmers, gypsies and jugglers play a miniature form.

Chordophones (Harps):



The harp in the suitcase is from Kenya. The resonating chamber is covered with animal skin, probably cow. Their history goes back at least 5,000 years to ancient Egypt and Sumeria.

Aerophones

Bullroarer:

The bullroarer is a universal noise-maker and has been found in the Americas (among the Eskimo, Kwakiutl, Arapaho, Navajo, Ute, Pomo, and the Pueblo Indians). Oceania (New Zealand and Australia), Africa (along the Congo),

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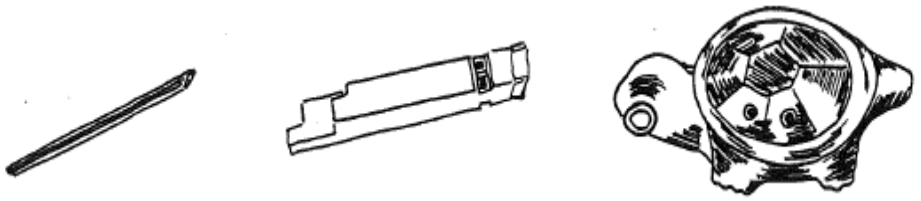
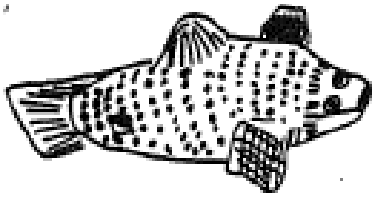
Flutes



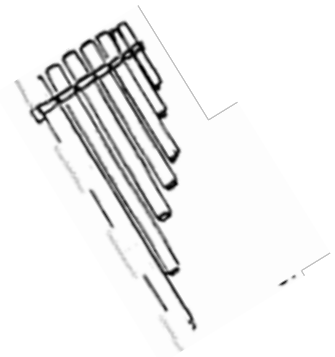
The archaeological evidence for flutes shows up in the Paleolithic. The first flutes were made from hollow bird bones, bamboo, wood and clay. Flutes without holes were probably signal instruments. Like the other instruments, they had magical, ritual and ceremonial uses. Flutes occur in folklore such as the Pied Piper of Pan.

Vessel Flutes



The Ecuador fish figure whistle is an example of a vessel flute. Gourds and coconut shells probably were first used for this type of flute. When a hollow gourd is held at the mouth during singing or speaking the sound is distorted. Clay flutes modeled in the shape of animals or flowers have been found throughout ancient Central America.

Panpipes



Panpipes have been made from a wide variety of materials such as hollow bird bones, bamboo, wood stone etc. No matter what the material, all panpipes are a series of hollow tubes tuned to a scale and tied vertically together. According to one story, panpipes were invented by the god, Pan. He was in love with the nymph Syrinx. As he pursued her, she fled to the river Ladon. In order to escape him she transformed herself into a reed. Pan unable to distinguish her from the other reeds, cut several at random and formed them into a panpipe.

Source: Marcuse. Sibyl. A Survey of Musical Instruments. New York. NY. Harper and Row. 1975.

TEACHING IDEAS FOR DOCENT PRESENTATIONS

By: Dr. Ellen McCullough-Brabson
Assistant Professor, University of New Mexico

"Tell me, I forget. Show me, I remember. Involve me, I understand." –Ancient Chinese Proverb

Objectives (students will):

1. Experience the music of a variety of cultures through singing, listening, moving, and playing instruments.
2. Develop an understanding of and an appreciation for folk instruments and music from around the world.
3. Examine a variety of folk instruments and how they are played and constructed.
4. Discuss how folk instruments and music are used in different cultures.
5. Categorize musical instruments into four families; idiophones, membranophones, aerophones, and chordophones.
6. Recognize that cultural diversity is a cause for celebration.

Concepts:

1. Music is a part of all cultures.
2. Music may have a utilitarian, recreational, or social function.
3. Feelings and emotions can be expressed through singing, moving to music, and playing instruments.
4. Each instrument has a distinctive tone color.

Overview:

"The Navajo say that in ancient days a song was born from the tears of the earth mother. Her son, who was to become one of the great heroes of the Navajo, had grown up and had left her. In her loneliness she began to cry. As she cried, her weeping became music." This is just one of many stories and myths that attempt to explain the origin of music. Although there are many theories, the question "What was the first music?" has no definitive answer.

Perhaps the human body was the model for music and musical instruments. The voice was a source of laughter, crying, and language. Were wind instruments a natural extension? The human body supplied the energy to create sounds, as well as a large membrane to resonate sound. Were primitive instruments used to imitate the body? Did a man stretch an animal skin across a hole in the ground and beat it? Did a shepherd boy pick a reed and blow across or into it? Did a hunter pluck a bow string? Or were animals and birds, such as the lion, eagle, raven, frog, or deer the first musicians? The answers to these questions remain a mystery. However, an examination of where instruments were found, what materials they were made of, when they were developed, and how they produced sound all provide interesting clues.

Folk instruments from around the world may be classified in a variety of ways. One criterion is the materials used for their construction. The natural environment played an important role. In fact, the Chinese grouped instruments according to the eight materials from which they were made: metal; stone; earth; skin; silk; gourd; bamboo; and wood. Another system organized instruments according to how their sound was produced. In India, a system was developed that divided instruments into four groups: cymbals, gongs, bells, and the like; drums; strings; and winds. A similar system is used in the Western world. There are idiophones (self-sounding instruments where the whole body vibrates to produce the sound); membranophones (a vibrating membrane produces the sound); chordophones (a vibrating string produces the sound) and aerophones (a vibrating air column produces the sound).

An examination of folk instruments invites many other interesting questions. For example, is the instrument male or female? Are instruments played by one sex or another? Are magical powers associated with an instrument? Is the player of the instrument also the maker? What is the musical function of the instrument?

Folk music and folk instruments are used in a variety of ways. In some cultures, the main value is entertainment, music for its own sake. However, music may also have a utilitarian function. There are work songs, social songs, life cycle songs, religious songs, weather songs, and songs that are used to settle arguments. Regardless of its function, music is a vital part of being human. In many instances, like the Navajo say, it is a "cry from the earth."

I. Warm-Up Activities (Select One):

A. “Movin' and Groovin'”:

1. Play a recording of "La Bamba" and have the students match your movements to the steady beat. Be brave! Try a variety of fun motions. Stay on one movement long enough to provide a chance for all students to master it.
2. Ask the students:
    1. If they recognized the song
    2. What type of music is La Bamba? (Answer: Latin American)
    3. What do you want to do when you hear "La Bamba? (Answer: Dance. It is used for entertainment.)
    4. Can you think of other ways music is used?
    5. What instruments were playing La Bamba?
    6. Were they folk instruments or contemporary instruments? (Answer: Contemporary)
    7. What is a folk instrument? (Answer: Traditional instrument of a culture)

Note: You may want to use paper plates for this activity. Each student will receive two paper plates and will move to the beat of "La Bamba."

Conclusions: Music may be used in a variety of ways, depending on the culture. Folk instruments are traditional instruments of a culture. Sound may be produced from a variety of sources.

B. Music, the international language:

1. Play a recording of eight brief musical examples and have the students identify what instrument is playing and what culture or area of the world it may be from. Use pencil and paper, if the students have them, or play one example at a time and ask for feed-back.
2. Discuss the question, is music a universal language or a universal response? (Answer: A universal response. Even if we cannot "speak" the musical language, we can have a meaningful reaction.)

Conclusions: See above.

II. Origin of Music Instruments

A. Stories of the first musical instruments

1. Demonstrate drums from the Folk Instrument Trunk (ex. Double-headed clapper drum - Kenya; double-headed drum and stick beater- Cochiti.)
2. Tell the tale "How Tribe-Boy Made a Drum." (See attached story.)
3. Discuss: Instruments that produce sound by striking a membrane are called membranophones (show visual- membranophone.)
4. Demonstrate wind instruments from the Folk Instrument Trunk (ex. Bamboo flute - Africa; bamboo reed flute-Jamaica; clay vessel whistle- Ecuador.)
5. Tell the tale "Fire Brand Makes a Signal Horn."

6. Discuss: Instruments that produce sound by blowing into an air column are called aerophones (show visual- aerophone.)
7. Demonstrate string instruments from the Folk Instrument Trunk (ex. Folk harp- Kenya.)
8. Discuss: Instruments that produce sound by vibrating a string are called chordophones. (Show visual- chordophone.)
9. Demonstrate idiophones from the Folk Instrument Trunk (ex. wrap- around- leg pellet bells- India.)
10. Discuss: Instruments that are self-sounding are called idiophones (show visual- idiophone.)
11. Play "The Instrument Game." Directions: Demonstrate a variety of instruments from the Folk Instrument Trunk and have the students classify the instrument correctly.

III. How is music used?

A. Africa

1. Locate Africa on a world map.
2. Show African instruments from the Folk Instrument Trunk. (Bamboo flute; African rattle; double sanza - Kenya; double-headed clapper drum - Kenya; and folk harp- Kenya.)
3. Show African pictures.
4. Discuss how music is used in Africa. (Select one of the following examples.)
    a. "Sholoshaloza" - song of greeting from South Africa. The language is Zulu-Xosa. Source: Marsh, Mary Val,et.al. Afro-American Music. New York:MacMillan, 1980,p. 8.
    b. "Dipidu"- song of greeting from Uganda. Source: Crook Elizabeth, et. al. Music. Morristown, New Jersey: Silver Burdett, 1981, Grade 2, p. 93.
    c. "Che Che Koolay" - game song from Ghana. Source: Sharon, Lois, and Bram: Smorgasbord. Elephant Records, LFN 7902.

Instructions: Follow-the-leader game,

1. Che che koolay (touch head)
2. Che che koofee sa (touch shoulders)
3. Koofee sa langa (touch waist)
4. Kata chee langa (touch knees)
5. Koom a day day (touch toes) Repeat!

Note: During the instrumental interlude section, do "free motions."

d. "Muvili Zuma Zuma" - A drying chant from the Chindau People in East Africa. Source: Choate, Robert, et. al. Investigating Music. New York: American Book Company, 1980, p. 55.
e. "Bambo Lao" - A Congo_ Work Chant. Source: Marsh, Mary Val, et, al. Afro-American Music. New York: MacMillan, 1980, pp. 8&9.

Teaching suggestions:

Have the students clap the "call" pattern: "Mango," The song is sung by people while they are sawing wood.

B. China

1. Locate China on a map.
2. Show Chinese instruments from the Folk Instrument Trunk (Gong.)
3. Discuss how music is used in China. (Select one of the following examples.)
    a. "The Boatman's Chantey" - boat song from China. Source: Marsh, Mary Val, et. al. Music of the Orient. New York: MacMillan, 1980, Grade 2, p. 180.
    b. "Wagon Driver's Song"- work song from China. Source: Marsh, Mary Val, et. al. Music of the Orient. New York: MacMillan, 1980, p.14.
4. Show Chinese instrument pictures.
5. Illustrate a "home-made" gong.

C. Native America

1. Show Native American instruments from the Folk Instrument Trunk (Hopi bullroarer, Pueblo wrap-around-leg deer hoof rattle, Taos wrap-around-ankle pellet bells, Pueblo wooden rasp and stick, and Cochiti double-headed drum and stick beater.)
2. Discuss how Native American music is used. (Select one of the following examples.)
    a. "Shi Naasha" – social song and dance used frequently in the Navajo Enemy Way Ceremony. Source: Music of the Sioux and Navajo. Ethnic Folkways Library, FE 4401
    b. "Comes the Rain,"- Native American chant. Source: Source: Boardman, Eunice, et. al. The Music Book. New York: Holt, Rinehart, and Winston, 1981, Grade 3, p.108.

D. Latin America

1. Locate Latin America on the map.
2. Show Latin American instruments from the Folk Instrument Trunk. (Ecuador - clay vessel whistle; Peru - rodent effigy rattle; Mexico - maracas; Brazil- double-gangue with striker; Cuba- castanets,)
3. Discuss how music is used. Play the game "Al Citron." Source: Sharon, Lois and Bram: In the Schoolyard. Elephant Records.

E. Extensions-Make homemade "folk" instruments

A. "From Out of the Fire"

"When the world was new and the first people had been formed out of clay, a great serpent came up from the ocean. The people made a circle of brushwood and the serpent coiled his body inside it. Then the people set the brushwood on fire. When the fire got hot, the serpent exploded and scattered. Inside his body were all languages, all customs, and all songs. As a result of the fire these were strewn across the land. This is why people today speak different languages and sing different kinds of songs."

As you listen to folk instruments and music from around the world, enjoy the unique and wonderful sounds you hear. They are, indeed, a cause for celebration.

Footnotes:

1. John Bierhorst. A cry from the Earth: Music of the North American Indians. (New York: Four Winds Press, 1979), p.12
2. Ibid. p. 13.

Classroom Teacher Follow-Up:

1. Have the students write their own stories of how a folk instrument was created.
2. Have the students make their own "folk" instrument(s.)
3. Have the students listen to a variety of folk music from around the world and identify how it is used in each culture examined.
4. Have the students create a piece of music with their homemade folk instruments.

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How Tribe-Boy Made a Drum

A Mysterious Voice

Tribe-Boy did not look like the boys of today. He had long, shaggy hair; his fingernails were heavy and sharp, like claws; his skin was tanned and coarse.

Instead of a suit such as boys today wear, Tribe-Boy wore the striped skin of a great snake hanging from one of his shoulders. The other tribeschildren wore skins of animals. On one was the spotted skin of a hyena; another wore the grayish-yellow skin of a jackal. Some wore short skirts of woven rushes. All were barelegged, with sandals of hide in place of shoes.

At night, the tribeschildren slept in caves. For food they ate berries and nuts and flesh of wild beasts that the men of the tribe killed. They tore the flesh into bits with their strong fingers. They gnawed the bones with their sharp teeth.

Sometimes the tribespeople would have a feast. While the meat cooked in an open fire, the young men of the tribe would dance in a circle around it. The women of the tribe kept time for the dancers. They clapped their hands and beat sticks together. This was their only music.

Then, quite by chance, the first great drum was made, and Tribe-Boy found out that it could furnish music for the dancers. This is how it came about:

The tribesmen had speared a large antelope. The tribeswomen wanted the strong skin to make sandals for the tribeschildren. With sharp stone tools they scraped off the hair. Then the skin had to be dried out. Where should they stretch it?

Source: Unknown.

Nearby was a big hollow stump that the tribeswomen used for a barrel. Into it they put food they wished to keep; they covered the food with small stones to keep it safe from squirrels and other animals. That day the hollow stump was empty. Its edges had become worn and smooth. It would make a good drying frame. The tribeswomen spread the skin over it, and with strong sinews they tied stone weights to the corners to hold it in place.

Day after day the sun took up the moisture from the skin.
As it became dry, it grew smaller, but the weights still held it.
Soon it was very tight across the top of the stump.

One afternoon the women were roasting a wild boar. Back from the fire, the men sat around the tribal chief. The chief was very old, but he was still tall and straight. His eyes were keen and bright. The tribesmen knew that he was wise and clever. It was he alone who should wear the splendid striped skin of the jungle tiger; it was he alone, of all the tribe, who should have the bright feather of the flamingo for his headdress.

The tribeschildren were playing about the hollow stump. Tribe-Boy was with them. The tribeschildren liked his games. He was much more clever than they. He was tall and straight like the chief. Tribe-Boy was proud of his strong arm “See," he said, “It is so that I killed the big snake!" He raised his stick for a great stroke. As it came down, it struck the tight skin across the hollow stump.

Boom! The sound echoed through the jungle! Tribe-Boy sprang back from the stump. The tribeschildren cried out in terror. The tribesmen and women came running to find out what the great sound might be. The children could not tell them. They pointed to the stump. They pointed to Tribe-Boy.

The old chief asked him questions. "What made the loud cry?"' But Tribe-Boy could only tell that the great voice had come from the hollow stump. Some strange wild creature must be biding there. At last, to show the old chief, Tribe-Boy again brought the stick down on the stretched skin.

Boom!

The children shrieked and ran to their mothers. The men grasped their spears and clubs and formed in a line between the women and the crying stump. They were sure that some fierce beast was crouching there under the skin. They stood waiting for it to spring out upon them. But the skin did not move. There was no sound from the hollow stump.

After a while the men came closer. They saw the stone weights that held the skin in place. The strange beast was trapped! Then there was great rejoicing. The young men danced to celebrate the capture of the loud-voiced animal. As they passed the stump some of the most daring struck the skin to make the creature cry out. At this the children covered their ears; the old men shook their heads; the women were too frightened to clap for the dancers.

Back from the others, beside the old chief, Tribe-Boy stood watching. Suddenly he had an idea. Grasping his stick, he sprang through the circle. He bounded close to the stump. He struck the skin, and the voice boomed in answer. Tribe-Boy stood his ground. He struck the skin time after time, and time after time, to each stroke, the voice answered.

The men stopped their dance to watch. The children stopped their crying to listen. The eyes of the old chief followed every motion of Tribe-Boy's stick.

Then Tribe-Boy began to beat in rhythm as he had heard the tribeswomen clap for the dancers. And the voice answered in rhythm, time and again, "Boom, boom-boom-boom! Boom, boom-boom-boom!”

Fire-Brand
Makes a Signal Horn

A Story *of the First Horn*

Fire-Brand lived in times long past when there were no fences and no boundaries to tell who owned which piece of land. There were only the forests, where Fire-Brand lived, and the great, wide, open spaces.

Fire-Brand, though only a boy, was tall and strong. He could run fast and could throw a stone so straight it never missed the hungry bear that frightened the tribe children.

One day, while the men of the forest were away on a hunt, strange men from the hills came into the forest. They were after the stone tools of the forest tribe. And they wanted to carry away the forest children to be their slaves.

The women cried out at these cruel, wild men, but the forest men were too far away to hear. Fire-Brand called the other tribe boys to help him drive the robbers away. The boys threw big stones at the robbers, and the frightened women joined in defense of the camp.

At last the fierce men of the hills were driven away. But they took the forest chief's stone ax and the warm animal-skin clothing.

When the forest men heard the story, they were afraid the robbers would come again. So they gathered a great pile of stones and broke off strong branches to be used as clubs. For many days they hunted near the camp so they could hear if the women cried out for help. But after a while the hunting became poor, and the tribesman knew they must go farther away to find food.

Source: Unknown.

On the morning they left, the chief asked Fire-Brand to take care of the women and children. So Fire-Brand sat on guard beside the pile of stones. His mother brought him water and the hollow horn of a wild ox.

Fire-Brand drank the water and then laid the horn beside him. A big stone rolled down from the pile and broke off the tip of the horn. Sadly, Fire-Brand picked up his broken drinking horn. There were plenty of goat horns about the camp, but this horn was a smooth, long one. He had polished it inside and out with sand and pebbles.

He turned the horn in his hands, trying to think of a way to mend it. Could he plug the hole? He forced a small sand stone into the broken tip. But water had softened the horn. The broken tip spread, and the pebble fell out.

Some of the broken bits of horn stuck to the inside, and Fire-Brand put the horn to his lips to blow them away. When he blew, there came a call—very faint, just a strange little sound. It seemed to say, "Blow harder! You may hear more." Again he put his lips to the horn, pressing them against the tip.

While Fire-Brand had been working with his broken horn, robbers crept into the forest. This time they came armed with clubs.

Just as the women cried "Robbers!" Fire-Brand blew very hard into the hollow horn. The strange call echoed through the forest. The robbers stopped, fearfully. Away in the deep woods the tribesmen heard the sound. Fire-Brand leaped upon the pile of stones and blew again, still harder.

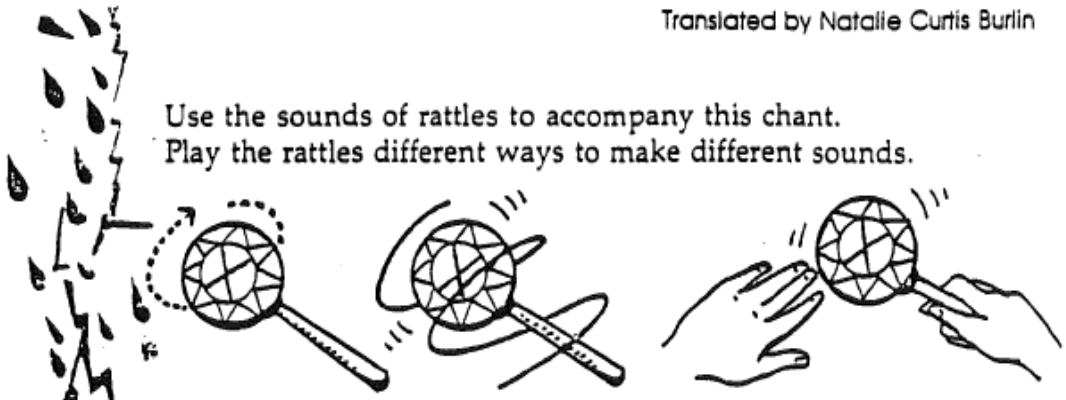
"B-L-A-R-E! Beware!"

The robbers thought Fire-Brand was some sort of man, with a voice like that of a jungle lion. They turned and ran away.

When the forest men got back to the camp, they gathered around Fire-Brand. Again and again, they asked him to blow into the horn.

RAIN CHANT

Translated by Natalie Curtis Burlin



Use the sounds of rattles to accompany this chant.
Play the rattles different ways to make different sounds.

slowly turning rapid shaking bumping on opposite hand

SOLO	Far as man can see,
GROUP	Comes the rain,
	Comes the rain with me.
SOLO	From the rain mount,
	Rain mount far away,
GROUP	Comes the rain,
	Comes the rain with me.
SOLO	O'er the corn,
	O'er the tall corn.
GROUP	Comes the rain
	Comes the rain with me.
SOLO	Mid the lightning's,
	Mid the lightning's zigzag
	Mid the lightning's flashing.
GROUP	Comes the rain,
	Comes the rain with me.
SOLO	Mid the swallows,
	Mid the swallows blue
	Chirping glad together.
GROUP	Comes the rain,
	Comes the rain with me.

How can you use changes in loudness and softness to express the ideas of this chant?

108

Source: Boardman, Eunice, et. al. The Music Book. New York: Holt, Rinehart, and Winston, 1981, Grade 3, p. 108.

MUSICAL INSTRUMENTS FROM AROUND THE WORLD

Education Division Maxwell Museum of Anthropology UNM 277-2924

DATE:
TIME:
CONTACT NAME:
ORGANIZATION:
DOCENT NAME:

Teacher Objectives (students will):

- Experience music of various cultures by listening, singing, dancing and playing instruments.
- Examine a variety of folk instruments and how they are constructed and played.
- Discuss how folk instruments and music are used in different cultures.
- Categorize musical instruments into four families.

Vocabulary (This list will help you prepare your students for the visit.):

- Folk music- music originating or traditional with the common people of a country or region and typically reflecting their lifestyle
- Aerophone- sound is produced by a vibrating column of air
- Chordophone- sound is produced by vibrating strings
- Ideophone- sound is produced by vibrations of the entire body of the instrument
- Membranophone- sound is produced by a vibrating membrane

Equipment (please have ready):

- A large empty table near a chalkboard and power outlet.
- A tape recorder.

Information:

- Size of Group 10-35
- The docent will call prior to the visit.
- Please have a student meet the docent at the school entrance to help carry the trunk.
- The teacher is responsible for classroom behavior and required to be present during the visit.

If date or time changes need to be made notify the Education Assistant at 277-2924. Visits are arranged for single classes. If another teacher wishes to schedule a presentation, please have them phone the Education Assistant.

Rainstorm

Teacher/Docent gives an "eye" cue to each participant for each motion. Start at 100% attention from the group. Practice the thunder claps ahead of time.

1. Wind - rub hands together.
2. Raindrops - snap fingers randomly.
3. Pat thighs.
4. Stomp feet.
5. Thunder claps (clap hands 2x).
6. Stop feet/only pat thighs.
7. Snap fingers

…Fade out.

Suggestions:

- Practice first in front of a mirror - think through the motions
- Could also tape record - it should sound like a REAL RAINSTORM!!!!

Good Luck!

MES
1988

HOW TO MAKE A BOLANG GU

MAXWELL MUSEUM OF ANTHROPOLOGY

WHAT IS IT?

A bolang gu is a traditional Chinese pellet drum, noisemaker, and toy. A pellet drum has two heads and two pellets attached to the drum by a cord. Twisting the instrument causes the pellets to hit the drum in a rhythmic fashion.

Above:
Bolang Gu, Tibet, 1925-1968,
Maxwell Museum 68.59.204

MATERIALS

Materials Needed:

- empty cardboard tape roll
- two cardboard circles
- a chop stick, pencil or other straight stick
- heavy craft string about 20" in length
- two beads, buttons, small metal washers, or bolts
- craft paper
- Duck tape, electrical tape, or any thick colored tape
- glue stick
- scissors
- pencil
- Phillips head screwdriver, awl or electric drill (for adult use only)

INSTRUCTIONS

1) Prepare two cardboard circles by tracing around the tape roll on some cardboard from an old desk calendar, cereal box or cracker box and cut them out.

2) Using the awl, screwdriver, or electric drill (for adult use only), make holes in the center of the tape roll 90°, 180° and 270° from the top.

3) Insert the chopstick into the bottom hole and push it up until it reaches the top of the tape roll.

4) Tie the string around the chopstick in the center of the tape roll and string each end through the holes on each side.

5. Tie each bead to the ends of the string so that each bead will reach to the center of the tape roll.

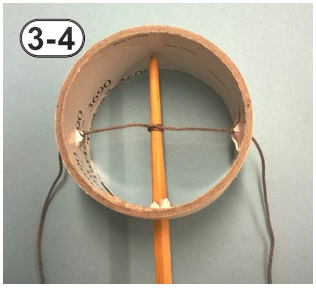
6. Use the cardboard circles to trace circles on the craft paper and cut them out.

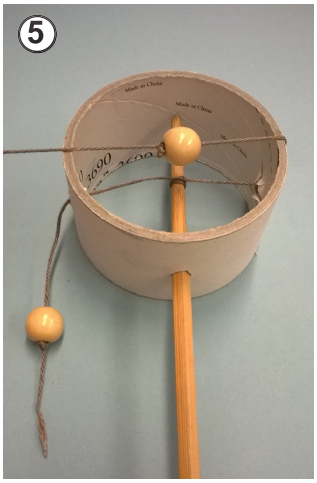
7. Glue the cardboard circles on each side of the tape roll.

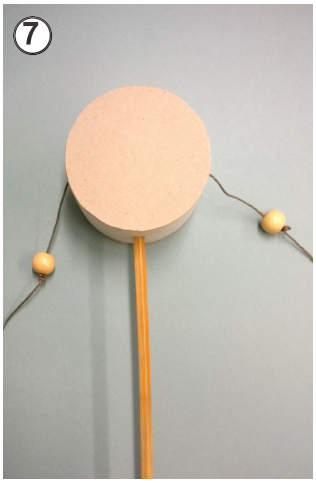
8. Wrap a piece of tape along the edge of the tape roll up to the point of each cardboard circle. Press down firmly.

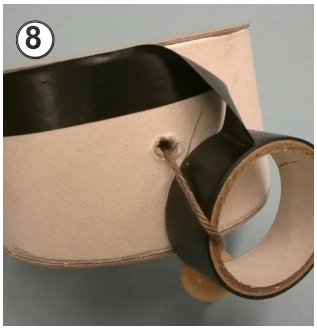
9. Glue the craft paper to the cardboard circles on each side of the tape roll.

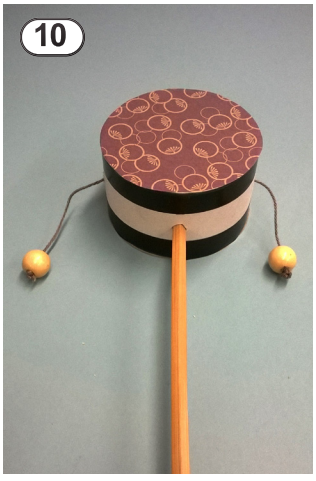
10. Your drum is now finished! Twist it back and forth or roll the chopstick between your palms to play it.











HOW TO MAKE A RAIN STICK

MAXWELL MUSEUM OF ANTHROPOLOGY

http://maxwellmuseum.unm.edu/ (505) 277-2924

WHAT IS IT?

A Rainstick is a kind of rattle that when slowly turned will sound like rain falling. These instruments are common in countries of Central and South America and used by people that live in deserts. Traditionally they are made from a hollow cactus, punctured with cactus spines and filled with pebbles or seeds.

MATERIALS

Materials Needed:

- 19 inch cardboard mailing tube 2” diameter with lids
- approximately fifty 2” nails
- hammer, mallet or hammerstone
- a handfull of beads, aquarium gravel, small pebbles, etc.
- markers or crayons

INSTRUCTIONS

1) Randomly hammer the nails all around the tube about 1-2 inches apart.

2) Close one end of the tube with the lid. Fill the tube with the beads. Close the other end with the other lid.

3) Decorate the tube as desired.

4) Your rainstick is complete and ready to make beautiful music!

HOW TO MAKE MARACAS

MAXWELL MUSEUM OF ANTHROPOLOGY

http://maxwellmuseum.unm.edu/ (505) 277-2924

WHAT IS IT?

Maracas are a type of rattle used in music making and celebrations. Generally they are made from a gourd with a stick attached. Small seeds or pebbles inside will make the sound when the instrument is shaken. Maracas are very popular in Latin and Afro-Carribean music.

MATERIALS

Materials Needed:

- small plastic water bottle with lid or small plastic bulb ornament
- small wooden clothes pin about 3.5" in length or a pencil or other narrow stick
- Phillips head screwdriver
- a palm-full of beads, aquarium gravel, small pebbles, etc.
- decorative tape

INSTRUCTIONS

1) If using a small plastic water bottle, start by making a hole in the lid with the screwdriver just big enough for the stick to fit in.

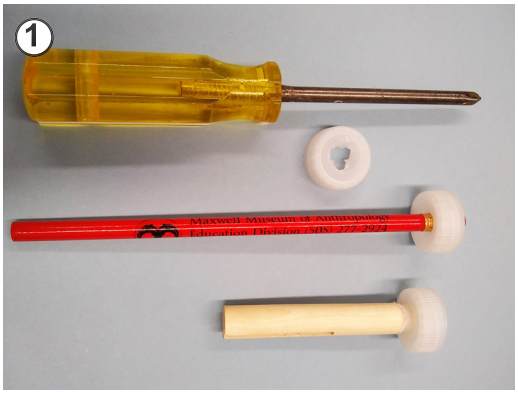
2) If using a plastic ornament, wrap enough tape around the top of the stick so that it fits tightly into the ornament.

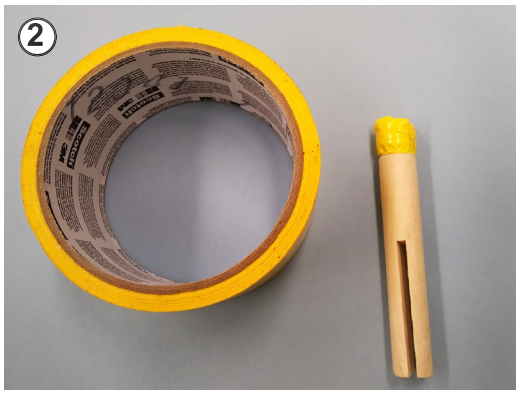
3) Fill the bottle or ornament with a palmfull of beads, gravel, or small pebbles.

4) Attach the lid to the bottle or insert the stick into the ornament.

5) Wrap some decorative tape around the stick. Use the tape to affix the stick to the ornament.

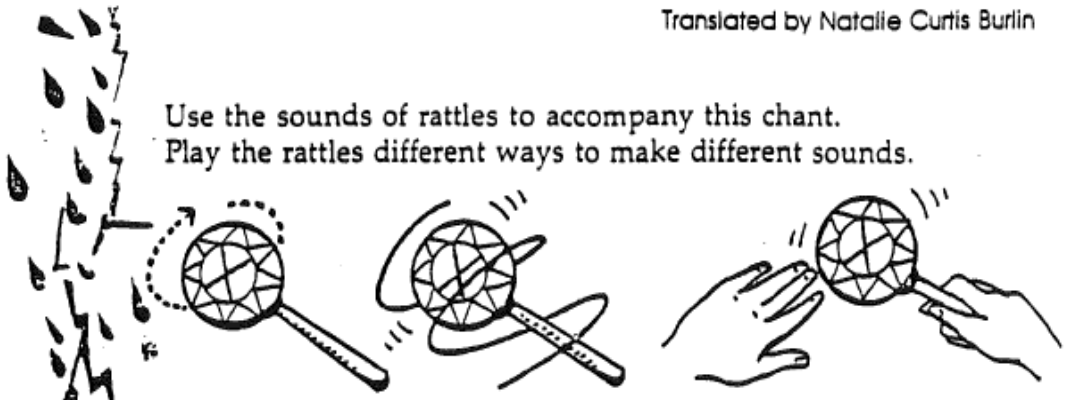
6) Your maracas are complete and ready to make beautiful music!





RAIN CHANT

Translated by Natalie Curtis Burlin



Use the sounds of rattles to accompany this chant.
Play the rattles different ways to make different sounds.

slowly turning rapid shaking bumping on opposite hand

SOLO	Far as man can see,
GROUP	Comes the rain,
	Comes the rain with me.
SOLO	From the rain mount,
	Rain mount far away,
GROUP	Comes the rain,
	Comes the rain with me.
SOLO	O'er the corn,
	O'er the tall corn.
GROUP	Comes the rain
	Comes the rain with me.
SOLO	Mid the lightning's,
	Mid the lightning's zigzag
	Mid the lightning's flashing.
GROUP	Comes the rain,
	Comes the rain with me.
SOLO	Mid the swallows,
	Mid the swallows blue
	Chirping glad together.
GROUP	Comes the rain,
	Comes the rain with me.

How can you use changes in loudness and softness to express the ideas of this chant?

108

Source: Boardman, Eunice, et. al. The Music Book. New York: Holt, Rinehart, and Winston, 1981, Grade 3, p. 108.

Rainstorm

Teacher/Docent gives an "eye" cue to each participant for each motion. Start at 100% attention from the group. Practice the thunder claps ahead of time.

1. Wind - rub hands together.
2. Raindrops - snap fingers randomly.
3. Pat thighs.
4. Stomp feet.
5. Thunder claps (clap hands 2x).
6. Stop feet/only pat thighs.
7. Snap fingers

…Fade out.

Suggestions:

- Practice first in front of a mirror - think through the motions
- Could also tape record - it should sound like a REAL RAINSTORM!!!!

Good Luck!

Lulu ready for the rain!

HOW TO MAKE A SISTRUM

MAXWELL MUSEUM OF ANTHROPOLOGY

WHAT IS IT?

A sistrum is an ancient Egyptian percussion instrument made from a looped metal frame set in a handle and fitted with loose crossbars and jinglers that rattle when shaken. It was often used in processions and rituals by musicians and priests or priestesses. Today, sistrums are used in Coptic Christian Church ceremonies and are commonly seen in Ethiopia.

Right:
Queen Nefartari with sistrum
Abu Simbel Temple Complex, Egypt
New Kingdom: c. 1264 - 1244 BCE
Laban66derivative work: Oltau / Public domain

MATERIALS

Materials Needed:

- metal wire coat hanger
- narrow cardboard tube or straw, 6" long
- Hathor images
- Scrap cardboard (non-corrugated)
- 16–18 gauge craft wire, 15–20" long
- 9–12 jinglers (old keys, soda can pop tops, metal washers, buttons, bells, etc)
- pencil, scissors and glue
- markers or colored pencils
- tape

INSTRUCTIONS

1) Straighten or remove the hook of the hanger and shape the remainder into an oval shape as shown.

2) Cut the cardboard tube long enough to fit over the wire and enclose the handle.

3) Cut the craft wire into 3 lengths that will span the top space of the sistrum. Wrap one end of the wire on one side, then string on 3-4 jinglers, then wrap the other end of the wire to the other side.

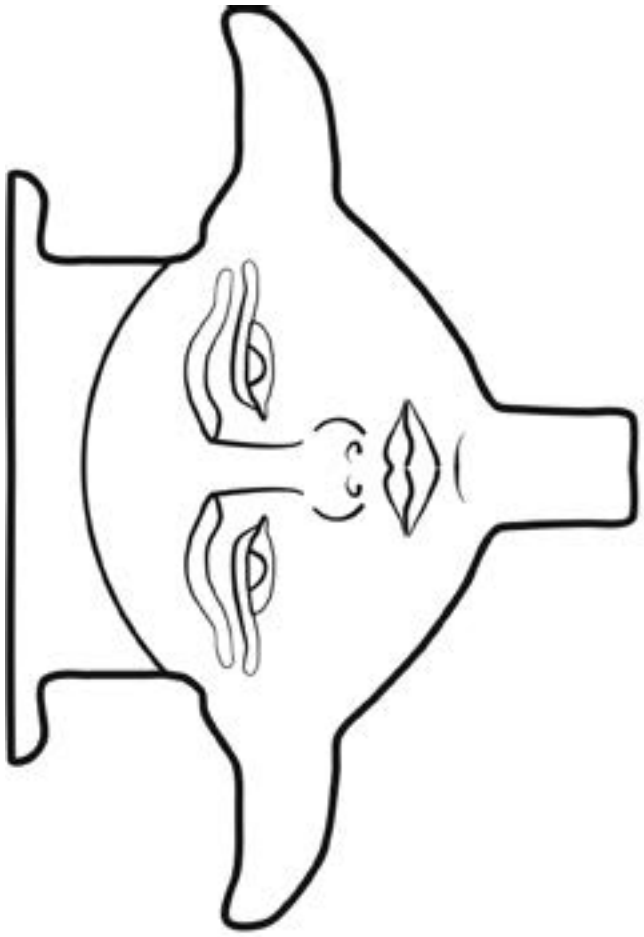
4) Repeat with the other two wire pieces. Use tape or rubber bands to secure the crossbar wires in place if necessary.

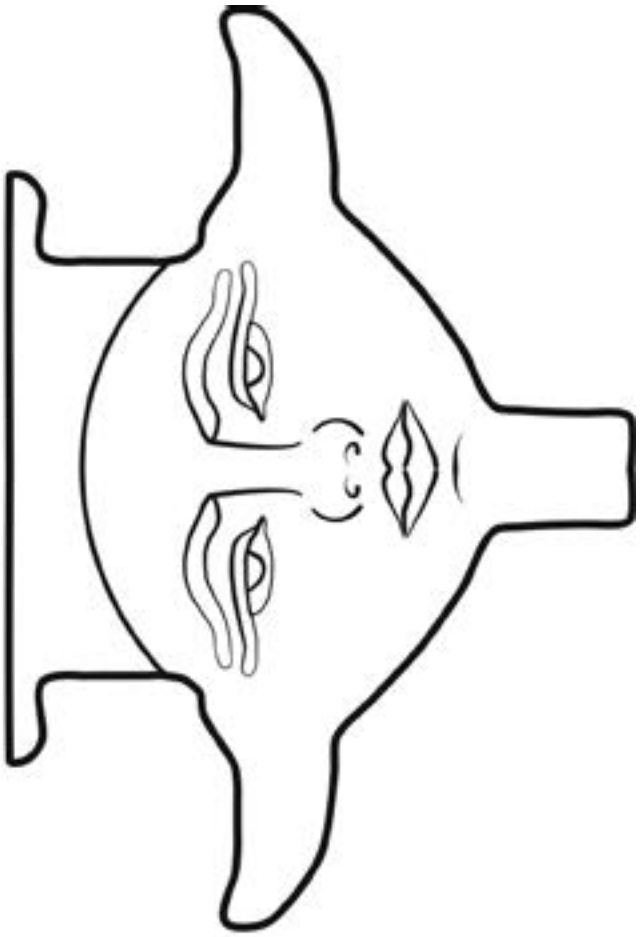
5) Color and cut out the Hathor image. Trace the Hathor image on to the cardboard and cut it out.

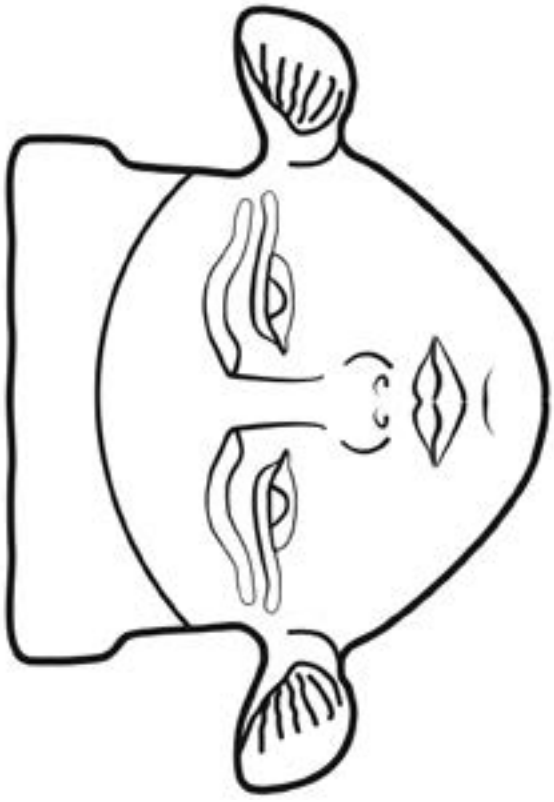
6) Glue the Hathor face on to the card board. Decorate the cardboard handle as desired, or use a strip of paper to decorate and glue onto the handle.

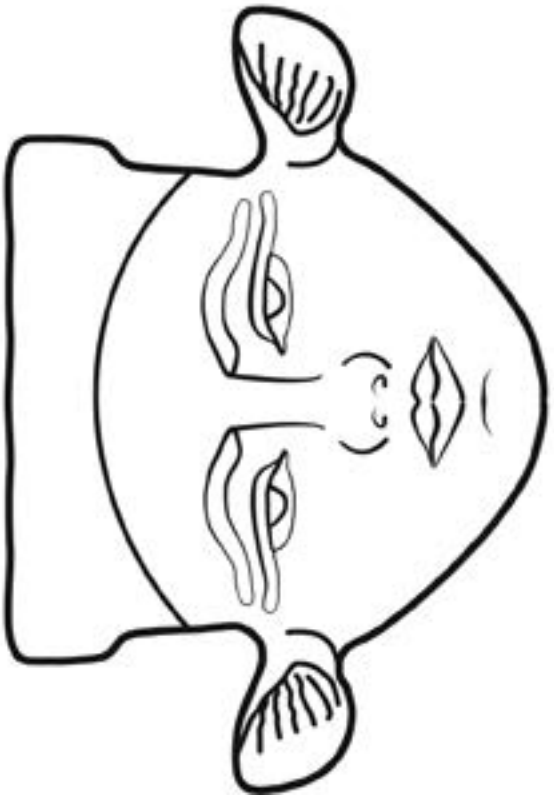
7) Attach the Hathor head to the sistrum with tape.

8) Your sistrum is complete and ready to make beautiful music!









Lulu curious about Egyptian music

Queen Nefartari with sistrum,
Abu Simbel temple complex, Egypt

Additional Resources

https://www.youtube.com/watch?v=hIdp_Nj0tgk

Che Che Koolay video with music accompaniment

https://www.youtube.com/watch?v=d7RShxiWpQ0

Che Che Koolay video with La Garenne School international students and world instruments

https://www.mim.org/educator-resources/

Musical Instrument Museum in Phoenix, AZ educator resources

https://www.amnh.org/explore/ology/anthropology/sounds-of-the-silk-road2

Sounds of the Silk Road by the American Museum of Natural History

https://folkways.si.edu/lesson-plans/smithsonian

Smithsonian Folkways lessons plans on World Folk Music

https://www.shenyunperformingarts.org/learn/category/index/level-one/vjCERymxAIA/music.html

Shen Yun Performing Arts Musical Instrument sampler and musician videos

How to play the sistrum :: www.hathorsystrum.com - YouTube

Description and demonstration of playing an Egyptian sistrum

https://www.youtube.com/watch?v=Ur-H7dP8FNc

Video describing the preservation of Abu Simbel temple complex

https://en.wikipedia.org/wiki/Dendera_Temple_complex

Dendera Temple complex - Hathor temple

Lulu curious about world music and unable to make heads or tails of this clay flute from Costa Rica!